

Gallathea:

*Wherein our heroines, on the verge of a death most gruesome and unjust,
instead find love, that most unexpected and unparalleled of elixirs;
and wherein the Gods, conservative yet compassionate,
replace old world rituals with new world reason;
and also wherein nymphs play foul and fair;
not to mention wherein surprises lurk behind every tree;
and in front of them, too; and sometimes even in the grass and the bushes.*

by John Lyly

Adapted by Michelle Tattenbaum

Dramatis Personae

Neptune
Diana
Cupid
Ramia (a nymph)
Telusa (a nymph)
Eurota (a nymph)

Gallathea (aka Tityrus)
Tityrus (her father)
Phyllida (aka Melebeus)
Melebeus (her father)

Augur
Hebe

Gallathea was first performed in 1588 by the Children of Paul's for Queen Elizabeth I. This adaptation was first performed in 2003 by the Hangar Theatre Lab Company for the citizens of Ithaca, NY. The cast and crew were as follows (*in order of appearance*):

Gallathea – Elaine Carroll	Director – Michelle Tattenbaum
Tityrus – Drew DiFonzo Marks	Choreographer – Dan Knechtges
Cupid – Nathaniel Claridad	Set Design – Scott Weddell
Ramia – Nicole Garcia	Light Design – Laura Happel
Phyllida – Jacque Chase	Costume Design – Gentry Farley
Melebeus – John Stokvis	Sound Design – Tim Boyce
Diana – Jennifer Thompson	Assistant Director – Molly Aronson-Gelb
Telusa – Natalie Vincent	Stage Manager – Colleen Martin
Eurota – Helena Fitzgerald	Producer – Patrick Torres
Neptune – Christopher Hollowell	
Augur – Alex Brown	
Hebe/Larissa – Courtney Rohrer	
Venus – Erin Zoruba	

An expanded version of this adaptation was performed at HERE Arts Center in New York City in August of 2004. The cast and crew were as follows (*in order of appearance*):

Gallathea – Elenna Stauffer	Director – Michelle Tattenbaum
Tityrus – James Nugent	Choreographer – Dan Knechtges
Cupid – John Patrick Higgins	Original Music – Neil Ginsberg
Telusa – Laurie Bannister-Colòn	Set Design – Jessica Pabst
Eurota/Hebe – Jenny Mercein	Light Design – Benjamin Tevelow
Ramia – Jennifer Thompson	Costume Design – Catherine Clark
Melebeus – Mark David Ranson	Sound Design – Tim Boyce
Phyllida – Brooke Peterson	Assistant Director – Heidi Handelsman
Diana – Gayton Scott	Stage Manager – Lauren Checki
Neptune/Augur – Joe Fellman	

Adaptor's Note

The play that you are about to read was first performed in 1588. This adaptation adheres very closely to the story of John Lyly's original. Two young women dress as boys, go into the woods, meet each other, and fall in love. And ultimately, the society they live in sanctions their relationship.

While it may be shocking and surprising to a contemporary audience that such a story would have been told over 400 years ago, for an Elizabethan audience, this play has no more homoerotic overtones than any other romance of the period. The characters falling in love were always the same sex in Elizabethan theatre because all of the actors were male. Whether an audience was seeing a male actor playing a girl playing a boy wooing a male actor playing a girl (as in *Twelfth Night*) or seeing two actors both playing girls playing boys, wooing each other (as in *Gallathea*), the distinction was subtle.

My work as an adaptor began with a dedication to what is shockingly contemporary about Lyly's play, and a willingness to excise what is shockingly Elizabethan. *Gallathea* does tell the story of two young women, both dressed as boys, who fall in love with each other (without Cupid's influence and knowing the other's true sex). The love-struck nymphs are also straight (so to speak) from Lyly's original. The play does celebrate all forms of affection and all life-style choices, including celibacy.

The original contains a third plot involving four young men studying alchemy, a plot which fails to tie into either of the two main story lines. That plot, along with several Elizabethan in-jokes and obscure mythological references, has been removed. A deus ex machina appearance by Venus at the end of the play has been eliminated, as has as a post-play, divinely-induced sex change for either Gallathea or Phyllida (Lyly leaves the decision as to which one will change up in the air, allowing them to end the play as women, together in love). I have kept to the spirit, if not the letter, of that ending.

The scenes have been reordered, some even split up and joined to other scenes to create a stronger sense of developing plot. Lyly's original, like most early Elizabethan drama, is strangely static. Action that is only spoken of in the original has been moved on to the stage, where the audience can see it. At times, this has been accomplished using text from other plays by John Lyly. At other times, the text of *Gallathea* has proven sufficient. Two poems by other authors from the same general period have been interpolated into the text and the authors credited in the footnotes.

Ultimately, the purpose of all of these changes has been not to make Lyly turn over in his grave but to honor his beautiful play and make it accessible for a contemporary audience. At a time when Americans are struggling to dictate the nature of marriage (and therefore the nature of societally-sanctioned love and intimacy), a four hundred year old play honoring and celebrating love between two women sends a powerful message.

PROLOGUE¹

We see a man dressing a young woman in men's clothing. It is his daughter. We hear the citizens sing their city's anthem.

Of Neptune's empire let us sing,
At whose command the waves obey;
To whom the rivers tribute pay,
Down the high mountains sliding:
To whom the scaly nation yields
Homage for the crystal fields
Wherein they dwell:
And every sea-dog pays a gem
Yearly out of his wat'ry cell
To deck great Neptune's diadem.²

The citizens disperse, leaving...

SCENE I

Gallathea and her father, Tityrus. They are outside the ruins of a grand temple. She is dressed as a boy and is fidgeting with her unfamiliar clothes.

TITYRUS

The sun doth beat upon the plain fields, wherefore let us sit down, Gallathea, under this fair oak, by whose broad leaves being defended from the warm beams we may enjoy the fresh air.

GALLATHEA

Father, you have devised well, and whilst our flock doth roam up and down this pleasant green you shall recount to me, if it please you, for what cause this tree was dedicated unto Neptune, and why you have thus disguised me.

As he tells the story, Gallathea's youthful imagination brings it to life, in the form of a pantomime acted out by the other members of the cast, in the style of an Elizabethan dumbshow.

¹ Footnotes to this text are either from the O.E.D. or have been adapted from two additional sources: *The Plays of John Lyly*, Carter A. Daniel, ed. Associated University Presses, Inc. 1988; and *Drama of the English Renaissance I: The Tudor Period*, Russell A. Fraser and Norman Rabkin, eds. MacMillan Publishing Co., Inc. 1976.

² The text of this song is by Thomas Campion.

TITYRUS

In times past, where thou sees a heap of small pebble, stood a stately temple of white marble, which was dedicated to the god of the sea (and in right, being so near the sea).

Hither came all, offering sacrifice by fire to get safety by water, yielding thanks for perils past, and making prayers for good success to come; but fortune, constant in nothing but inconstancy, did change her copy as the people their custom, for the land being oppressed by Danes, who instead of sacrifice committed sacrilege, instead of religion, rebellion, and made a prey of that in which they should have made their prayers, tearing down the temple, enraged so the god who binds the winds in the hollows of the earth, that he caused the seas to break their bounds, sith men had broke their vows, and to swell as far above their reach as men had swerved beyond their reason.

Then might you see ships sail where sheep fed, anchors cast where ploughs go, and fishermen throw their nets where husbandmen sow their corn; then might you gather froth where now is dew, rotten weeds for sweet roses, and take view of monstrous mermaids instead of passing³ fair maids.

An actor appears, in overly ornate dress, masked, carrying a trident. This is Neptune.

Other actors, also masked, in much plainer dress, bow to Neptune.

More actors appear, in armor (these are the Danes), and slaughter the ones who are praying.

The Danes attack Neptune, who begins to wave his trident dramatically.

The Danes are terrified as they see the oceans rise.

The Danes and the dead are washed away by the ocean.

GALLATHEA

To hear these sweet marvels I would mine eyes were turned also into ears.

The dumb-show citizens crawl back on, supplicating themselves to the god.

TITYRUS

But at the last, our countrymen repenting, and not too late because Neptune, either weary of his wroth or wary to do them wrong, upon condition consented to ease their miseries.

GALLATHEA

What condition will not miserable men accept?

TITYRUS

The condition was this, that at every five years day, the fairest and chastest virgin in all the country should be brought unto this tree,

The actress playing Phyllida appears, elegantly draped in white.

³ very

and here being bound whom neither parentage shall excuse nor virtue, is left for a peace offering unto Neptune. *She stands in her position, awaiting the sacrifice.*

GALLATHEA

Dear is the peace that is bought with guiltless blood.

TITYRUS

I am not able to say that; but he sendeth a monster called the Agar against whose coming the waters roar, the fowls fly away, and the cattle in the field for terror shun the banks. *Neptune again conjures with his trident. The sacrificial virgin starts silently screaming in fear of the approaching (but invisible) horrible monster. She and Neptune freeze.*

GALLATHEA

And she bound to endure that horror?

TITYRUS

And she bound to endure that horror.

GALLATHEA

Doth this monster devour her?

TITYRUS

Whether she be devoured of him or conveyed to Neptune or drowned between both it is not permitted to know and incurreth danger to conjecture.

The dumb-show actors vanish, the pantomime ended.

Here endeth my tale and beginnest thy tragedy. Now, Gallathea, hast thou heard the custom of this country, the cause why this tree was dedicated unto Neptune, and the vexing care of thy fearful father.

GALLATHEA

Alas, father.

TITYRUS

I would thou hadst been less fair or more fortunate; then shouldst thou not repine⁴ that I have disguised thee in this attire, for thy beauty will make thee to be thought worthy of this god. To avoid, therefore, destiny, I think it better to use an unlawful means, your honor preserved, and to prevent, if it be possible, thy constellation⁵ by my craft.

GALLATHEA

The destiny to me cannot be so hard, as the disguising hateful.

⁴ complain or fret

⁵ fate

TITYRUS

To gain love, the gods have taken shapes of beasts, and to save life art thou coy⁶ to take the attire of men?

GALLATHEA

They were beastly gods, that lust could make them seem as beasts.

TITYRUS

In health it is easy to counsel the sick, but it's hard for the sick to follow wholesome counsel.

GALLATHEA

Father, I have been attentive to hear, and by your patience am ready to answer. Destiny may be deferred, not prevented, and therefore it were better to offer myself in triumph than to be drawn to it with dishonor. Hath nature, as you say, made me so fair above all, and shall not virtue make me as famous as others? Do you not know, or doth overcarefulness make you forget, that an honorable death is to be preferred before an infamous life? I am but a child and have not lived long, and yet not childish as I desire to live ever. Virtues I mean to carry to my grave, not gray hairs. Nature hath given me beauty, virtue courage; nature must yield me death, virtue honor. Suffer me therefore to die, for which I was born, or let me curse that I was born, sith I may not die for it.

TITYRUS

Alas, Gallathea, to consider the causes of change thou art too young, and that I should find them out for thee, too, too fortunate.

Tityrus and his daughter exit.

SCENE II

The scene transforms to a beautiful forest. Telusa, Eurota, and Ramia, a group of nymphs, are tracking a deer with the precision of Marines. Just as they are taking aim at their target, Cupid disrupts:

CUPID

Fair nymphs,

The noise makes the deer run away and the nymphs lose their concentration.

are you strayed from your company by chance, or love you to wander solitarily on purpose?

⁶ reluctant

TELUSA

Fair boy, or god, or whatever you be, I would you knew these woods are to me so well known that I cannot stray though I would, and my mind so free that to be melancholy I have no cause. (*she returns to tracking her prey*)

EUROTA

There is none of Diana's train that any can train, either out of their way or out of their wits.

CUPID

What is that Diana, a goddess?

TELUSA

A goddess? Who knows it not?

CUPID

What her nymphs, virgins?

EUROTA

Virgins? Who thinks it not?

CUPID

What her pastimes, hunting?

RAMIA

Hunting? Who loves it not?

CUPID

(*grabbing hold of Ramia*) I pray thee, sweet wench, amongst all your sweet troop is there not one that followeth the sweetest thing, sweet love?

RAMIA

(*she breaks away*) Love, good sir? What mean you by it?

As he speaks, the nymphs listen to him attentively.

CUPID

A heat full of coldness, a sweet full of bitterness, a pain full of pleasantness, which maketh thoughts have eyes and hearts ears, bred by desire, nursed by delight, weaned by jealousy, killed by dissembling, buried by ingratitude, and this is love. Fair lady, will you any?

TELUSA

If it be nothing else, it is but a foolish thing.

CUPID

Try, and you shall find it a pretty thing.

RAMIA

I have neither will nor leisure, but I will follow Diana in the chase.

The Nymphs surround Cupid and begin to taunt him.

TELUSA

Whose virgins are all chaste, delighting in the bow that wounds the swift hart in the forest, not fearing the bow that strikes the soft heart in the chamber.

EUROTA

This difference is between my mistress, Diana, and your mother, as I guess, Venus, that all her nymphs are amiable and wise in their kind, that other amorous and too kind for their sex.

She shoves him out of her way, and he trips over Telusa and falls. The nymphs laugh at him.

TELUSA, EUROTA, AND RAMIA

And so farewell, little god!

The nymphs exit.

CUPID

(he picks himself up, enraged. How dare she behave that way toward a god?) Diana and thou and all thine shall know that Cupid is a great god. I will practice⁷ awhile in these woods and play such pranks with these nymphs that while they aim to hit others with their arrows they shall be wounded themselves with their own eyes.

Cupid watches as...

SCENE III

Melebeus and Phyllida enter the forest, keeping an eye out for anyone who might have followed them. He carries a pile of garments.

MELEBEUS

Come, Phyllida, fair Phyllida, and I fear me too fair, being my Phyllida; thou knowest the custom of this country, and I, the greatness of thy beauty; we both, the fierceness of the monster Agar. Everyone thinketh his own child fair, but I know that which I most desire and would least have, that thou art fairest. Thou shalt therefore disguise thyself in attire,

⁷ scheme

lest I should disguise myself in affection in suffering thee to perish by a fond⁸ desire whom I may preserve by a sure deceit.

PHYLLIDA

Dear father, nature could not make me so fair as she hath made you kind, nor you more kind than me dutiful. Whatsoever you command I will not refuse, because you command nothing but my safety and your happiness. But how shall I be disguised?

MELEBEUS

(revealing what he has been carrying) In man's apparel.

PHYLLIDA

(bursting into tears) It will neither become my body nor my mind.

MELEBEUS

Why, Phyllida?

PHYLLIDA

For then I must keep company with boys and commit follies unseemly for my sex, or keep company with girls and be thought more wanton than becometh me. Besides, I shall be ashamed of my long hose and short coat and so unwarily blab out something by blushing at everything.

MELEBEUS

(scolding her) Fear not, Phyllida. Use will make it easy, fear must make it necessary.

PHYLLIDA

Since my father will have it so, and fortune must, I agree.

MELEBEUS

When thou art disguised, roam about these woods till the time be past and Neptune pleased.

He exits, and Phyllida begins changing her clothes.

SCENE IV

Diana appears with her court of nymphs. As they sing, they dress Diana for the hunt. By the end of the song, she is majestically attired and carrying a glorious bow.

NYMPHS

Prais'd be Diana's fair and harmless light;
Prais'd be the dews wherewith she moistens the ground;

⁸ foolish

Prais'd be her beams, the glory of the night;
Prais'd be her power by which all powers abound.
In heaven queen she is among the spheres;
In aye she mistress-like makes all things pure;
Eternity in her oft change she bears;
She beauty is; by her the fair endure.
A knowledge pure it is her worth to know:
With Venus let them dwell that think not so.⁹

Gallathea stumbles into the scene, but she doesn't see the immortals, who are now frozen.

GALLATHEA

Blush, Gallathea, that must frame thy affection fit for thy habit, and therefore be thought immodest because thou art unfortunate. Thy tender years cannot dissemble this deceit, nor thy sex bear it. Oh would the gods had made me as I seem to be, or that I might safely be what I seem not! Thy father doteth, Gallathea, whose blind love corrupteth his fond judgment, and, jealous of thy death, seemeth to dote on thy beauty, whose fond care carrieth his partial eye as far from truth as his heart is from falsehood. But why dost thou blame him, or blab what thou art, when thou shouldst only counterfeit what thou art not? But whist, here cometh a lad. I will learn of him how to behave myself.

Phyllida trips onto the stage, fumbling with her new clothing. A bug lands on her and she squeals. Gallathea imitates Phyllida's (unmanly) behavior.

PHYLLIDA

I neither like my gait nor my garments, the one untoward, the other unfit, both unseemly. O Phyllida! – (*she sees Gallathea*) but yonder stayeth one, and therefore say nothing. But O Phyllida!

GALLATHEA

(*aside*) I perceive that boys are in as great disliking of themselves as maids; therefore, though I wear the apparel, I am glad I am not the person.

PHYLLIDA

(*aside*) It is a pretty boy and a fair. He might well have been a woman; but because he is not, I am glad I am, for now under the color of my coat I shall decipher the follies of their kind.

GALLATHEA

(*aside*) I would salute him, but I fear I should make a curtsy instead.

⁹ The text of this song is adapted from a poem by Sir Walter Raleigh.

PHYLLIDA

(*aside*) Why stand I still? Boys should be bold;

Phyllida is about to introduce herself to Gallathea when Diana and her court come to life with a magically glorious glissando, interrupting the young women. In fear, Phyllida runs and hides.

But here cometh a brave train that will spill all our talk.

DIANA

(*to Gallathea*) Good speed, fair boy.

GALLATHEA

You are deceived, lady.

DIANA

Why, are you no boy?

GALLATHEA

No fair boy.

DIANA

But, I see, an unhappy boy. What is thy name?

GALLATHEA

Tityrus, lady.

TELUSA

Saw you not the deer come this way? He flew down the wind, and I believe you (*to Gallathea*) have blanched¹⁰ him.

GALLATHEA

(*aside*) I saw none but my own dear. (*to Telusa*) Whose deer was it, lady?

Diana and the nymphs all laugh.

TELUSA

Diana's deer. (*to the other nymphs*) This wag is wanton¹¹ or a fool.

EUROTA

(*who has found Phyllida hiding*) Ask the other, Diana.

DIANA

(*to Phyllida*) Pretty lad -

¹⁰ turned aside, headed back; frightened

¹¹ a joker, unruly

PHYLLIDA:

Melebeus, my lady.

DIANA

(to Phyllida) Do your sheep feed in the forest, or are you strayed from your flock, or on purpose come ye to mar Diana's pastime?

PHYLLIDA

I understand not one word you speak.

DIANA

What, art thou neither lad nor shepherd?

PHYLLIDA

My mother said I could be no lad till I was twenty year old, nor keep sheep till I could tell¹² them, and therefore, lady, neither lad nor shepherd is here.

TELUSA

These boys are both agreed. Either they are very pleasant or too perverse. You were best, lady, make them tusk these woods¹³ whilst we stand with our bows, and so use them as beagles since they have so good mouths.

DIANA

I will. *(to Phyllida)* Follow me without delay or excuse, and if you can do nothing, yet shall you hallow the deer.

Diana and her nymphs freeze for the following asides.

GALLATHEA

(aside) O fair Melebeus! -- ay, too fair, and therefore, I fear, too proud.

PHYLLIDA

(aside) Art thou no sooner in the habit of a boy but thou must be enamored of a boy?

GALLATHEA

(aside) Had it not been better for thee to have been a sacrifice to Neptune than a slave to Cupid? To be a sacrifice than a lover?

PHYLLIDA

(aside) What shalt thou do when what best liketh thee most discontenteth thee? Go into the woods, watch the good times, his best moods, and transgress in love a little of thy modesty. I will –

¹² count

¹³ thrash about in the woods in order to chase out the deer

GALLATHEA

(aside) Oh, would when I hunted his eye with my heart he might have seen my heart with his eyes!

PHYLLIDA

(aside) I dare not;

GALLATHEA

(aside) Why did nature to him, a boy,

PHYLLIDA

(aside) thou must –

GALLATHEA

(aside) give a face so fair, or to me a virgin,

PHYLLIDA

(aside) I cannot.

GALLATHEA

(aside) a fortune so hard?

PHYLLIDA

(aside) Then pine in thine own peevishness. I will not - I will. Ah, Phyllida, do something, any, anything, rather than live thus.

GALLATHEA

(aside) Let me follow him, and thou *(she turns to look at Phyllida)*, sweet Venus, be my guide.

PHYLLIDA

(aside) and so I go resolute *(she turns to look at Gallathea)*, either to bewray my love or suffer shame. *(to Diana, as she and the Nymphs unfreeze)* I am willing to go –

DIANA

(to Gallathea) You, sir boy, shall also go.

GALLATHEA

I must if you command – *(aside)* and would if you had not.

Music. Diana and her nymphs begin hunting, in glorious underscored slow motion. Gallathea and Phyllida provide them with food and drink. As they hunt...

SCENE V

Cupid enters, dressed as a nymph. During the following speech, Cupid (who is not moving in slo-mo) strikes each of the nymphs with his magic arrows, making them fall in love with the unsuspecting Gallathea and Phyllida. Each strike is accompanied by a magical sound effect.

CUPID

Now, Cupid, under the shape of a silly girl, show the power of a mighty god. Let Diana and all her coy nymphs know that there is no heart so chaste but thy bow can wound, nor eyes so modest but thy brands¹⁴ can kindle, nor thoughts so stayed¹⁵ but thy shafts can make wavering, weak, and wanton.

He strikes Telusa

Cupid, though he be a child, is no baby. I will make their pains my pastimes and so confound their loves in their own sex that they shall dote in their desires, delight in their affections, and practice only impossibilities.

He strikes Eurota

Whilst I truant from my mother I will use some tyranny in these woods, and so shall their exercise in foolish love be my excuse for running away. I will see whether fair faces be always chaste, or Diana's virgins only modest;

He strikes Ramia. Only Diana is left hunting the deer

and then, if you see these dainty dames entrapped in love, say softly to yourselves, "We may all love."

Neptune appears, and the scene of Cupid's conquest freezes.

NEPTUNE

Do silly shepherds go about to deceive great Neptune, in putting on man's attire upon women, and Cupid, to make sport, deceive them all by using a woman's apparel upon a god? (*as he begins to take off his divine robes...*) Then Neptune, that hast taken sundry shapes to obtain love, stick¹⁶ not to practice some deceit to show thy deity; and having often thrust thyself into the shape of beasts to deceive men, be not coy to use the shape of a man to show thyself a god. (*he puts on the robe of an Augur, a religious official*) Neptune cannot be overreached by swains, himself is subtle; and if Diana be overtaken by craft, Cupid is wise. I will into the town and mark all, and in the end will mar all.

¹⁴ branding irons

¹⁵ steady

¹⁶ hesitate

As Neptune exits, Diana, Cupid, Gallathea, Phyllida, and all but one of the nymphs exit, leaving...

SCENE VI

Telusa alone in the woods.

TELUSA

How now? What new conceits, what strange contraries breed in thy mind? Is thy Diana become a Venus, thy chaste thoughts turned to wanton looks, thy conquering modesty to a captive imagination? Beginnest thou, with piralis,¹⁷ to die in the air and live in the fire, to leave the sweet delight of hunting and to follow the hot desire of love? O Telusa, these words are unfit for thy sex, being a virgin, but apt for thy affections, being a lover. And can there in years so young, in education so precise,¹⁸ in vows so holy, and in a heart so chaste enter either a strong desire or a wish or a wavering thought of love? Can Cupid's brands quench Vesta's¹⁹ flames, and his feeble shafts headed with feathers, pierce deeper than Diana's arrows headed with steel? Break thy bow, Telusa, that seekest to break thy vow, and let those hands that aimed to hit the wild hart scratch out those eyes that have wounded thy tame heart. O vain and only naked name of chastity, that is made eternal and perisheth by time; holy, and is infected by fancy; divine, and is made mortal by folly! O Tityrus, because thou art fair must I be fickle, and false my vow because I see thy virtue? Fond girl that I am, to think of love; nay, vain profession that I follow, to disdain love!

EUROTA

(from offstage) Telusa!

TELUSA

(as she runs to hide behind a tree) But here cometh Eurota.

Enter Eurota. Eurota immediately spies Telusa in her not-particularly-discreet hiding spot.

EUROTA

Telusa, Diana bid me hunt you out and saith that you care not to hunt with her, but if you follow any other game than she hath roused, your punishment shall be to bend all our bows and weave all our strings. Why look ye so pale, so sad, so wildly?

TELUSA

Eurota, the game I follow is the thing I fly; my strange disease my chief desire.

¹⁷ a bird that lives only in fire;

¹⁸ strict

¹⁹ Vesta is a lower goddess, a "hearth goddess," who oversaw a cult of virginity

EUROTA

I am no Oedipus, to expound riddles, and I muse how thou canst be Sphinx to utter them. But I pray thee, Telusa, tell me what thou ailest. If thou be sick, this ground hath leaves to heal; if melancholy, here are pastimes to use; if peevish, wit must wean it, or time, or counsel. If thou be in love (for I have heard of such a beast called love), it shall be cured. Why blushest thou, Telusa?

TELUSA

To hear thee in reckoning my pains to recite thine own. I saw, Eurota, how amorously you glanced your eye on the fair boy in the white coat, and how cunningly, now that you would have some talk of love, you hit me in the teeth with love.

EUROTA

I confess that I am in love, and yet swear that I know not what it is. I feel my thoughts unknit, mine eyes unstead, my heart I know not how affected, or infected, my sleeps broken and full of dreams, my wakeness sad and full of sighs, myself in all things unlike myself. If this be love, I would it had never been devised.

TELUSA

Thou hast told what I am in uttering what thyself is. These are my passions, Eurota, my unbridled passions, my intolerable passions, which I were as good acknowledge and crave counsel as to deny and endure peril.

EUROTA

How did it take you first, Telusa?

TELUSA

By the eyes, my wanton eyes, which conceived the picture of his face and hanged it on the very strings of my heart. O fair Tityrus, O fond Telusa! But how did it take you, Eurota?

EUROTA

By the ears, whose sweet words sunk so deep into my head that the remembrance of his wit hath bereaved me of my wisdom. O eloquent Melebeus, O credulous Eurota!

Ramia enters. Telusa claps her hand over Eurota's mouth to shut her up. Telusa and Eurota hide amongst the trees.

TELUSA

(whispering) But soft, here cometh Ramia. But let her not hear us talk.

RAMIA

I am sent to seek others that have lost myself.

EUROTA

(whispering) You shall see Ramia hath also bitten on a love leaf.

RAMIA

Can there be no heart so chaste but love can wound, nor vows so holy but affection can violate? Vain art thou, virtue, and thou, chastity, but a bywords, when you both are subject to love, of all things the most abject. If love be a god, why should not lovers be virtuous? Love is a god, and lovers are virtuous.

Telusa and Eurota come forward. They snatch Ramia's bow, and she tries to get it back from them.

EUROTA

Indeed, Ramia, if lovers were not virtuous, then wert thou vicious.

RAMIA

What, are you come so near me?

TELUSA

I think we came near you when we said you loved. Therefore, I pray thee tell what is love?

RAMIA

If myself felt only this infection, I would then take upon me the definition, but being incident to so many, (*Ramia grabs her bow, putting an end to the game*) I dare not myself describe it.

EUROTA

Tush, Ramia, 'tis too late to recall it, to repent it a shame.

RAMIA

Diana stormeth that sending one to seek another she loseth all. Servia, of all the nymphs the coyest, loveth Melebeus deadly,²⁰ and exclaimeth against Diana, honoreth Venus, detesteth Vesta, and maketh a common scorn of virtue. Larissa, whose stately looks seemed to amaze the greatest lords, stoopeth, yieldeth, and fawneth on Tityrus, the strange boy in the woods. Myself (with blushing I speak it) am thrall to that boy, that fair boy, that beautiful boy.

TELUSA

What have we here? All Diana's nymphs in love? No other food than fancy? No, no, Larissa shall not have that fair boy.

EUROTA

Nor you, Telusa.

RAMIA

Nor you, Eurota.

²⁰ extremely

All three storm off to separate parts of the clearing.

TELUSA

I love Tityrus, and my deserts shall be answerable to my desires. I will forsake Diana for him. I will die for him.

Telusa and Ramia are in shock at Telusa's drastic words.

RAMIA

So saith Larissa, and she will have him. I care not; my sweet Melebeus, though he seem proud, I impute it to childishness, who, being yet scarce out of his swath-clouts,²¹ cannot understand these deep conceits. I love him.

EUROTA

So do I, and I will have him.

Ramia and Eurota come head-to-head. Telusa separates them, scolding them.

TELUSA

Immodest all that we are, unfortunate all that we are like to be! Shall virgins begin to wrangle for love and become wanton in their thoughts, in their words, in their actions?

EUROTA

Talk no more, Telusa; your words wound. Ah, would I were no woman! *(She exits.)*

RAMIA

Would Melebeus were no boy! *(She exits.)*

TELUSA

Would Telusa were nobody! *(She exits.)*

SCENE VII

Back at the temple, Melebeus and Tityrus wait along with the other citizens. Neptune enters with a fanfare. He is disguised as an Augur, the head religious official.

NEPTUNE (AS AUGUR)

This is the day wherein you must satisfy Neptune and save yourselves. Call together your fair daughters, and for a sacrifice take the fairest, for better it is to offer a virgin than to suffer ruin. If you think it against nature to sacrifice your children, think it also against

²¹ swaddling clothes; strips of cloth wrapped around an infant that keep its limbs bound and still

sense to destroy your country. If you imagine Neptune pitiless to desire such a prey, confess yourselves perverse to deserve such a punishment. You see this tree, this fatal tree, whose leaves though they glister like gold, yet it threateneth to fair virgins grief. To this must the fairest be bound until the monster Agar carry her away, and if the monster come not, then assure yourselves that the fairest is concealed, and then your country shall be destroyed. Therefore, consult with yourselves, not as fathers of children but as favorers of your country. Let Neptune have his right if you will have your quiet. Thus have I warned you to be careful and would wish you to be wise, knowing that whoso hath the fairest daughter hath the greatest fortune, in losing one to save all; and so I depart to provide ceremonies for the sacrifice and command you to bring the sacrifice.

Neptune exits. Tityrus accuses the other townspeople.

TITYRUS

Whilst you dispute to save your daughters, we neglect to prevent our destruction.

MELEBEUS

(aside to Tityrus) Come, Tityrus, let us away and seek out a sacrifice. We must sift out their cunning and let them shift for themselves.

Tityrus and Melebeus hurry off.

SCENE VIII

Back in the forest, Phyllida and Gallathea enter, gathering wood for Diana and the Nymphs.

PHYLLIDA

It is pity that nature framed you not a woman, having a face so fair, so lovely a countenance, so modest a behavior.

GALLATHEA

I would not wish to be a woman, unless it were because thou art a man.

PHYLLIDA

Nay, I do not wish thee to be a woman, for then I should not love thee, for I have sworn never to love a woman.

GALLATHEA

A strange humor in so pretty a youth, and according to mine, for myself will never love a woman. But soft, I hear some coming.

TELUSA

(whispering, from a hiding spot) Grant me, sweet Tityrus, but to kiss thy hand.

GALLATHEA

Why troublest thou me?

TELUSA

Let me touch this tender arm and say my love is endless.

GALLATHEA

And to no end.

TELUSA

It is without spot.

GALLATHEA

And shall be without hope.

TELUSA

(stepping out into the clearing) Do but behold me with a loving look. And as thou wilt, so let me stand or fall; love hath decreed thy word must govern me.

GALLATHEA

Into my heart there did never enter any notion of love.

Phyllida looks at Gallathea, worried about that last statement.

TELUSA

Oh love, I never before knew what thou wert, and how thou hast made me that I know not what myself am? Only this I know, that I must endure intolerable passions for unknown pleasures.

GALLATHEA

I cannot love thee.

TELUSA

I am resolved. *(she exits)*

PHYLLIDA

(looking after Telusa) It were a shame, if a maiden should be a suitor (a thing hated in that sex), that thou shouldst deny to be her servant.

GALLATHEA

If it be a shame in me, it can be no commendation in you, for yourself is of that mind.

PHYLLIDA

Suppose I were a virgin (I blush in supposing myself one), and that under the habit of a boy were the person of a maid; if I should utter my affection with sighs, manifest my sweet love by my salt tears and prove my loyalty unspotted and my griefs intolerable, would not then that fair face pity this true heart?

GALLATHEA

Admit that I were as you would have me suppose that you are, and that I should with entreaties, prayers, oaths, bribes, and whatever can be invented in love, desire your favor, would you not yield?

PHYLLIDA

Tush, you come in with "admit."

GALLATHEA

And you with "suppose."

PHYLLIDA

(aside) What doubtful speeches be these!

GALLATHEA

(aside) What dread riseth in my mind!

PHYLLIDA

(aside) I fear me he is as I am -

GALLATHEA

(aside) I fear the boy to be as I am -

PHYLLIDA AND GALLATHEA:

(aside) A maiden!

*They both drop their bundles of sticks
in shock.*

PHYLLIDA

(aside) Tush, it cannot be; his voice shows the contrary.

GALLATHEA

(aside) Yet I do not think it, for he would then have blushed.

PHYLLIDA

Have you ever a sister?

GALLATHEA

If I had but one, my brother must needs have two. But, I pray, have you ever a one?

PHYLLIDA

My father had but one daughter, and therefore I could have no sister.

GALLATHEA

(aside) Ay me, he is as I am, for his speeches be as mine are.

PHYLLIDA

(aside) What shall I do?

*Ramia enters, hiding behind a tree,
watching Gallathea and Phyllida.*

RAMIA

(aside) I may not speak of love, for I have vowed ne'er to solicit him, but rest content. Therefore only gaze, eyes, to please yourselves; let not my inward sense know what you see, lest that my fancy dote upon him still. Melebeus is divine, but say not so, lest that thy heart hear thee and break in twain. I may not court him. What a hell is this! *(she rushes over to Phyllida)* I am love-sick for thee!

PHYLLIDA

Oh, that I were worthy you should be sick for me.

RAMIA

(she kneels and hugs Phyllida's legs tightly) I'll hide thee in a wood, and keep thee close.

PHYLLIDA

(to Gallathea) In these extremities, what shall I do?

GALLATHEA

(to Ramia) Desirest thou the passions of love, the sad and melancholy moods of perplexed minds, the not to be expressed torments of racked thoughts?

RAMIA

Behold my sad tears, my deep sighs, my hollow eyes, my broken sleeps, my heavy countenance.

EUROTA

(rushing on) Yield, Melebeus, but yield to me, Melebeus.

Eurota grabs Phyllida's arms, and she falls over. Ramia still has hold of her legs. The nymphs start to pull. In opposite directions.

PHYLLIDA

Yield to love I cannot, or if I do, to thy love I will not.

Eurota drops Phyllida's arms.

EUROTA

He is a peevish boy. Come, let us leave him in this pensive mood.

RAMIA

(as Eurota drags her off) I will follow thee, and practice by denials to be patient, or by disdaining die, and so be happy!

And they're gone.

GALLATHEA

(aside) He hath rejected all of Diana's nymphs enamored of him, either as too proud to disdain, or too childish not to understand, or for that he knoweth himself to be a virgin.

PHYLLIDA

(aside) I am in a quandary. Diana's nymphs have followed him, and he despised them, either knowing too well the beauty of his own face, or that himself is of the same mold.
(to Gallathea) Do you promise me in the woods that you will love me before all Diana's nymphs?

GALLATHEA

Ay, so you will love me before all Diana's nymphs.

PHYLLIDA

Can you prefer a fond boy as I am before so fair ladies as they are?

GALLATHEA

Why should not I as well as you?

Eurota re-enters. Gallathea and Phyllida run away.

EUROTA

The boys are gone, and I will follow them. I will not follow them; they are too young.

She starts to sing. During the song, we see Gallathea and Phyllida in another part of the woods, sword-fighting with their sticks, picking fruit to eat, and generally having a fun time.

'Las, how long shall I
And my maidenhead lie
In a cold bed all the night long?
I cannot abide it,
Though I find it does me some wrong.

TELUSA

(as she enters)

Can any one tell
Where this fine thing doth dwell
That carries nor form nor fashion?

EUROTA AND TELUSA

It both heats and cools,
'Tis a bauble for fools,
Yet catch'd at in every nation.

RAMIA

(as she enters)

Say a maid were so crossed
As to see this toy lost,
Cannot hue and cry fetch it again?
'Las, no, for 'tis driven
Nor to tell nor to heaven.

EUROTA, TELUSA, AND RAMA

When 'tis found, 'tis lost even then.

SCENE IX

*Diana enters, furious. The Nymphs
scramble to attention.*

DIANA

What news have we here, ladies? Are all in love? Are Diana's nymphs become Venus's wantons? Is it a shame to be chaste because you be amiable? Or must you needs be amorous because you are fair? O Venus, if this be thy spite I will requite it with more than hate.

What greater dishonor could happen to Diana, or to her nymphs shame? Shall it be said, and shall Venus say it, nay shall it be seen, and shall wantons see it, that Diana, the goddess of chastity, whose thoughts are always answerable to her vows, whose eyes never glanced on desire, and whose heart abateth the point of Cupid's arrows, shall have her virgins to become unchaste in desires, immoderate in affection, untemperate in love, in foolish love, in base love?

O my dear nymphs. And how is your love placed? Upon pelting boys, perhaps base of birth, without doubt weak of discretion. Ay, but they are fair. O ladies, do your eyes begin to love colors, whose hearts was wont to loathe them? *(she sits, devastated at the state of affairs)* Is Diana's chase become Venus's court, and are your holy vows turned to hollow thoughts?

RAMIA

(running to Diana, kneeling by her side) Madam, if love were not a thing beyond reason we might then give a reason of our doings, but so divine is his force that it worketh effects as contrary to that we wish as unreasonable against that we ought.

EUROTA

(also running to Diana) Lady, so unacquainted are we with the passions of love that we can neither describe them nor bear them.

DIANA

*She beckons Telusa to join them, and now
the three nymphs are seated around her.
She comforts them.*

Foolish girls, how willing you are to follow that which you should fly. There is an unknown nymph that straggleth up and down these woods, which I suspect hath been the weaver of these woes. I saw her slumbering by the brookside. Go search her and speedily bring her hither. If you find upon her shoulder a burn, it is Cupid.²²

TELUSA

I will go with speed.

DIANA

Go you...

*Eurota steps forward, certain that Diana
will choose her.*

Ramia, and help her.

Eurota steps back, dejected.

RAMIA

I obey.

*Telusa and Ramia exit in one direction.
Diana leads Eurota off in the other.*

SCENE X

*Melebeus and Tityrus enter the forest,
searching for a fair virgin other than their
daughters.*

MELEBEUS

(as he "searches") They say, Tityrus, that you have a fair daughter. If it be so, dissemble not, for you shall be a fortunate father. It is a thing holy to preserve one's country and honorable to be the cause.

TITYRUS

Indeed, Melebeus, I have heard you boast that you had a fair daughter, that the which none was more beautiful. I hope you are not so careful of a child that you will be careless of your country, or add so much to nature that you must detract from wisdom.

²² Cupid was burned by a drop of hot oil from Psyche's lamp.

MELEBEUS

I must confess that I had a daughter, and I know you have, but alas, my child's cradle was her grave, and her swath-clout her winding sheet. I would she had lived till now; she should willingly have died now; for what could have happened to poor Melebeus more comfortable than to be the father of a fair child and sweet country?

TITYRUS

O Melebeus, dissemble you may with men, deceive the gods you cannot. You have conveyed her away that you might cast us all away, bereaving her the honor of her beauty and us the benefit, preferring a common inconvenience before a private mischief.

MELEBEUS

It is a bad cloth, Tityrus, that will take no color, and a simple father that can use no cunning. You make the people believe that you wish well, when you practice nothing but ill, wishing to be thought religious towards the gods when I know you deceitful towards men. You cannot overreach me, Tityrus; overshoot yourself you may. You have a fair daughter, Tityrus, and it is a pity you are so fond a father.

They make a pact to keep each other's secret.

TITYRUS

We have discovered nothing.

MELEBEUS

This is the odds: we miserable and men, they immortal and gods.

Melebeus and Tityrus exit.

SCENE XI

Gallathea and Phyllida, finally free from being chased, come out from hiding. They are relieved to find the coast clear.

PHYLLIDA

I marvel what virgin the people will present. It is happy you are none, for then it would have fallen to your lot because you are so fair.

GALLATHEA

If you had been a maiden too, I need not to have feared, because you are fairer.

PHYLLIDA

I pray thee, sweet boy, flatter not me. Speak truth of thyself, for in mine eye of all the world thou art fairest.

GALLATHEA

These be fair words, but far from thy true thoughts. I know mine own face in a true glass, and desire not to see it in a flattering mouth.

PHYLLIDA

O, would I did flatter thee, and that fortune would not flatter me.

GALLATHEA

Whom have I wondered at but thee? Your perfection alloweth no companion nor comparison.

PHYLLIDA

Seeing as we are both boys, and both lovers, that our affection may have some show, and seem as it were love, let me call thee mistress.

GALLATHEA

I accept that name. First discover me in all parts, that I may be like a lover, and then I will sigh and die.

*She falls over in a fit of mock melodrama.
Phyllida laughs.*

PHYLLIDA

Will not you be at the sacrifice?

GALLATHEA

(suddenly serious) No.

PHYLLIDA

Why?

GALLATHEA

Because I dreamt that if I were there I should be turned into a virgin, and then, I should be offered as thou knowest one must. But will not you be there?

PHYLLIDA

Not unless I were sure that a boy might be sacrificed and not a maiden. But seeing we are resolved to be both absent, let us wander into these groves till the hour be past.

GALLATHEA

I am agreed, for then my fear will be past.

PHYLLIDA

Why? What dost thou fear?

GALLATHEA

Only that you love me not. *(she exits)*

PHYLLIDA

Oh love, I never before knew what thou wert, and how hast thou made me that I know not what myself am? Only this I know, that I must endure intolerable passions for unknown pleasures. Dispute not the cause, but yield to it; for better it is to melt with desire than wrestle with love. Cast thyself on thy careful bed, be content to live unknown and die unfound.

Phyllida follows Gallathea off.

SCENE XII

Diana awaits Telusa, who enters with her captive.

TELUSA

(Tossing Cupid down in front of Diana) We have brought the disguised nymph and have found on his shoulder Psyche's burn, and he confesseth himself to be Cupid.

DIANA

How now, sir, are you caught? Are you Cupid?

CUPID

Thou shalt see, Diana, that I dare confess myself to be Cupid.

DIANA

And thou shalt see, Cupid, that I will show myself to be Diana, that is, conqueror of thy loose and untamed appetites. Did thy mother, Venus, under the color of a nymph send thee hither to wound my nymphs? Doth she add craft to her malice, and, mistrusting her deity, practice deceit? Is there no place but my groves, no persons but my nymphs, cruel and unkind Venus.

As for thee, Cupid, I will break thy bow and burn thine arrows, bind thy hands, clip thy wings, and fetter thy feet. Thou that fattest others with hopes shalt be fed thyself with wishes. Let Venus, that great goddess, ransom Cupid, that little god. These ladies here whom thou hast infected with foolish love shall both tread on thee and triumph over thee. Thine own arrow shall be shot into thine own bosom, and thou shalt be enamored, not on Psyches but on Circes.²³ I will teach thee what it is to displease Diana, distress her nymphs, or disturb her game.

CUPID

Diana, what I have done cannot be undone, but what you mean to do, shall.

DIANA

Are you prating? I will bridle thy tongue and thy power. Thou shalt be used as Diana's slave, not Venus's son. All the world shall see that I will use thee like a captive and show myself a conqueror. Come, have him in.

²³ Circe was an evil temptress who changed men into pigs.

TELUSA

We will plague ye for a little god.

Diana exits. Telusa sings, calling the other nymphs.

TELUSA

Hear ye, hear ye, if any maid
Whom leering Cupid has betrayed
To frowns of spite, to eyes of scorn,
And would in madness now see torn –

Ramia enters.

TELUSA AND RAMIA

The boy in pieces, let her come
Hither, and lay on him her doom.

RAMIA

Hear ye, hear ye, has any lost
A heart which many a sigh hath cost?
Is any cozened of a tear
Which, as a pearl, Disdain does wear?

Eurota enters.

ALL NYMPHS

Here stands the thief. Let her but come
Hither, and lay on him her doom.

Stolen by sick thoughts? The pirate's found,
And in her tears he shall be drowned.
Read his indictment, let him hear
What he's to trust to! Boy, give ear!

TELUSA

Come, Cupid, to your task. First, you must undo all these lovers' knots, because you tied them.

CUPID

If they be true love knots, 'tis impossible to unknit them; if false, I never tied them.

EUROTA

Make no excuse, but to it.

CUPID

Love knots are tied with eyes and cannot be undone with hands, made fast with thoughts and cannot be unloosed with fingers. Had Diana no task to set Cupid to but things impossible?

One by one, the nymphs collapse in tears and misery.

I will to it.

Cupid casts a spell over the nymphs one by one. It is accompanied by a magical sound effect.

What perplexities dost thou feel?

RAMIA

I feel a contention within me.

TELUSA

I feel relenting thoughts, and reason not yielding to appetite.

EUROTA

Methinks I feel an alteration in my mind, and as it were a withdrawing in myself of mine own affections.

CUPID

Then hath mine arrows their effect.

He bows, awaiting their adulation. It doesn't come.

EUROTA

I will go in and tell that Cupid hath done his task. Stay behind you.

RAMIA

(she cracks her knuckles) I will find him somewhat to do.

Eurota exits.

CUPID

Lady, can you for pity see Cupid thus punished?

TELUSA

Why did Cupid punish us without pity?

CUPID

Is love a punishment?

TELUSA

It is no pastime.

CUPID

O Venus, if thou sawest Cupid as a captive, bound to obey that was wont to command, fearing ladies' threats that once pierced their hearts, I cannot tell whether thou wouldst revenge it for despite or laugh at it for disport. The time may come, Diana, and the time shall come, that thou that settest Cupid to undo knots shall entreat Cupid to tie knots, and you ladies that with solace have beheld my pains shall with sighs entreat my pity.

TELUSA

Come, Cupid. You shall weave samplers all night, and lackey²⁴ after Diana all day.

RAMIA

You shall shortly shoot at beasts for men, because you have made beasts of men, and wait on ladies' trains because thou entrappes ladies by trains.²⁵

TELUSA

All the stories that are in Diana's arras which are of love, you must pick out with your needle, and in that place sew Vesta with her nuns, and Diana with her nymphs.

RAMIA

How like you this, Cupid?

CUPID

I say I will prick as well with my needle as ever I did with mine arrows.

TELUSA

Diana cannot yield; she conquers affection.

CUPID

Diana shall yield; she cannot conquer destiny.

RAMIA

Come, Cupid, you must to your business.

CUPID

You shall find me so busy in your heads that you shall wish I had been idle with your hearts.

Ramia and Teluusa lead Cupid off. The stage transforms back to the temple, the forest disappearing. Neptune enters, still dressed as an Augur.

²⁴ v. slave

²⁵ the first trains means retinues, the second schemes or tricks.

SCENE XIII

A fanfare. Gallathea and Phyllida are hiding, watching.

NEPTUNE (AS AUGUR)

Bring forth the virgin, the fatal virgin, the fairest virgin, if you mean to appease Neptune and preserve your country.

Melebeus and Tityrus drag on Hebe and tie her to the sacrificial tree. She's really ugly.

HEBE

Miserable and accursed Hebe, that, being neither fair nor fortunate, thou shouldst be thought most happy and beautiful. Curse thy birth, thy life, thy death, being born in danger, and, having lived, to die by deceit. Art thou the sacrifice to appease Neptune and satisfy the custom, the bloody custom, ordained for the safety of thy country?

Shall it be lawful to destroy both youth and beauty, and what was honored in fruits and flowers as a virtue to violate in a virgin as a vice? -Die, Hebe, Hebe, die, woeful Hebe and only accursed Hebe. Farewell the sweet delights of life, and welcome now the bitter pangs of death. Farewell, you chaste virgins, whose thoughts are divine, whose faces fair, whose fortunes are agreeable to your affections. Enjoy and long enjoy the pleasure of your curled locks, the amiableness of your wished looks, the sweetness of your tuned voices, the content of your inward thoughts, the pomp of your outward shows. Only Hebe biddeth farewell to all the joys that she conceived and you hope for, that she ne'er possessed and you shall.

All look up, expecting the monster, who does not appear.

Farewell the pomp of prince's courts. Farewell, Diana, the sovereign of all virtue and goddess of all virgins. Farewell sweet parents, yet, to be mine, unfortunate parents. How blessed had you been in barrenness, how happy had I been if I had not been! Farewell life, vain life, wretched life, whose sorrows are long, whose end doubtful, whose miseries certain, whose homes innumerable, whose fears intolerable. Come, death, and welcome, death, whom nature cannot resist, because necessity ruleth, nor defer, because destiny hasteth. Come, Agar, thou unsatiable monster of maidens' blood and devourer of beauties' bowels, glut thyself till thou surfeit, and let my life end thine!

All look up again, and the monster still does not appear.

Tear these tender joints with thy greedy jaws, these yellow locks with thy black feet, this fair face with thy foul teeth. Why abatest thou thy wonted swiftness? I am fair, I am a virgin, I am ready!!

All look up again. No monster.

Come Agar, thou horrible monster, and farewell world, thou viler monster!!!

NEPTUNE (AS AUGUR)

(cutting her off) The monster is not come, and therefore I see Neptune is abused, whose rage will, I fear me, be both infinite and intolerable. Take in this virgin, whose want of beauty hath saved her own life and spoiled all yours.

MELEBEUS AND TITYRUS

We could not find any fairer.

NETUNE (AS AUGUR)

Neptune will. Go deliver her to her father.

Neptune exits.

HEBE

Fortunate Hebe, how shalt thou express thy joys! *(Melebeus unties her and leaves)* Nay, unhappy girl, that art not the fairest. Had it not been better for thee to have died with fame than to live with dishonor. *(Tityrus exits)* But, alas, destiny would not have it so, destiny could not, for it asketh the beautifullest. *(she quietly wanders off-stage)* I would, Hebe, thou hadst been beautifullest...

SCENE XIV

Phyllida and Gallathea rush on, both worried that now they'll be discovered and taken to be sacrificed.

PHYLLIDA

Belike either the custom is pardoned or she not thought fairest.

GALLATHEA

I cannot conjecture the cause, but I fear the event.

PHYLLIDA

(reminding Gallathea of the protection of her disguise) The god requireth no boy.

GALLATHEA

I would he did; then should I have no fear.

Neptune enters, no longer disguised, and Gallathea and Phyllida drop to the ground in fear.

But soft, what man or god is this? Let us closely withdraw ourselves into the thickets.

They hide, watching the scene.

NEPTUNE

And do men begin to be equal with gods, seeking by craft to overreach them that by power oversee them? So overcareful are fathers to their children that they forget the safety of their country, and fearing to become unnatural, become unreasonable. Their sleights may blear²⁶ men; deceive me they cannot. I will show as great cruelty as they have done craft, and well shall they know that Neptune should have been entreated, not cozened. My temple shall be dyed with maidens' blood, and there shall be nothing more vile than to be a virgin. To be young and fair shall be accounted shame and punishment.

DIANA

(entering, with Ramia and Telusa) O Neptune, shall virtue suffer both pain and shame, which always deserveth praise and honor? What is that chastity which so few women study to keep, and both gods and men seek to violate? If only a naked name, why are we so superstitious of a hollow sound? For if one be fair, it is hard to be chaste; if chaste, impossible to be safe.

NEPTUNE

Have you Cupid captive? What say you, Diana?

DIANA

(she's caught) I have Cupid. Telusa, bring out the boy.

Telusa exits.

I will keep him, not to dandle in my lap, whom I abhor in my heart, but to laugh him to scorn that hath made in my virgins' hearts such deep scars.

Telusa and Eurota drag Cupid on. He is still bound and quite unkempt.

CUPID

Scars, Diana, call you them that I know to be bleeding wounds? Love's wounds, when they seem green, rankle, and, having a smooth skin without, fester to the death within. Therefore, Neptune, let either Diana release me of my martyrdom or bring her virgins to a continual massacre.

This is she that hateth sweet delights, envieth loving desires, masketh wanton eyes, stoppeth amorous ears, bridleth youthful mouths, and under a name, or a word, "constancy," entertaineth all kind of cruelty. She hath used me like a prentice, whipping me like a slave, scorning me like a beast.

DIANA

It is known, Cupid, that your tongue is as unruly as your thoughts, and your thoughts as unstaid as your eyes.

NEPTUNE

Cupid, are thy wings clipped? Thy brands quenched? Thy bow burned and thy arrows broke?

²⁶ blur the vision of

CUPID

Ay, but it skilleth not. I bear now mine arrows in mine eyes, my wings on my thoughts, my brands in mine ears, my bow in my mouth, so as I can wound with looking, fly with thinking, burn with hearing, (*he moves in on Diana*) shoot with speaking.

Tityrus and Melebeus enter.

NEPTUNE

But soft, what be these?

TITYRUS

Those that have offended thee to save their daughters.

NEPTUNE

Why, had you a fair daughter?

TITYRUS

Ay, and Melebeus a fair daughter.

NEPTUNE

Where be they?

MELEBEUS

In yonder woods, and methinks I see them coming.

Gallathea and Phyllida run on from their hiding spot and embrace their fathers.

MELEBEUS

This is my daughter, my sweet Phyllida.

TITYRUS

And this is my fair Gallathea.

GALLATHEA

Unfortunate Gallathea, if this be Phyllida!

PHYLLIDA

Accursed Phyllida if that be Gallathea!

GALLATHEA:

(*aside*) And shalt thou be enamored of Phyllida, that sweet Phyllida?

PHYLLIDA

(*aside*) And canst thou dote upon the face of a maiden, thyself being one, on the face of fair Gallathea?

NEPTUNE

Do you both, being maidens, love one another?

GALLATHEA

(lying) I had thought the habit agreeable with the sex, and so burned in the fire of mine own fancies.

PHYLLIDA

(lying) I had thought that in the attire of a boy there could not have lodged the body of a virgin, and so was inflamed with a sweet desire.

DIANA

What noise is this, what assembly, what idolatry? *(to Cupid)* Thou monster, canst thou hear this without grief?

CUPID

This affection seemeth strange. My bow so many could not kill. They chose with their own eyes and love with their own hearts.

DIANA

(to Neptune) He is a foolish god, working without reason and regard.

CUPID

Why standest thou amazed at the word love?

NEPTUNE

Cease your talking. I have means to end what I begun. Where we misliked for some particular grudge there we picked quarrels for a general grief.

Diana, release Cupid, and I will forever release the sacrifice of virgins. If therefore you love your nymphs, or prefer not a private grudge before a common grief, answer what you will do.

DIANA

Had I twenty Cupids I would deliver them all to save one virgin, knowing love to be a thing of all the vainest, virginity to be a virtue of all the noblest. I yield. *(to Cupid)* I am glad I am rid of you.

She gestures to Telusa, who unties Cupid.

And now shall it be said that Cupid saved those he thought to spoil.

NEPTUNE

(to Gallathea and Phyllida) Now, things falling out as they do, you must leave these fond, fond affections. Nature will have it so, necessity must.

GALLATHEA

(downcast) I will never love any but Phyllida. Her love is engraven in my heart with her eyes.

PHYLLIDA

(similarly downcast) Nor I any but Gallathea, whose faith is imprinted in my thoughts by her words.

NEPTUNE

An idle choice, strange and foolish, for one virgin to dote on another and to imagine a constant faith where there can be no cause of affection. *(indicating Gallathea and Phyllida, who are waiting expectantly)* How like you this, Diana?

DIANA

I like well and allow it. You will not dislike it?

Gallathea and Phyllida are shocked and elated. They never thought that their love could exist outside of the woods.

NEPTUNE

Not I. And Cupid shall not.

CUPID

I will not.

NEPTUNE

Then shall it be seen that I will turn one of them to be a man, and that I will. How say ye, are ye agreed, one to be a boy presently?

MELEBEUS

Soft, daughter, you must know whether I will have you a son.

TITYRUS

Gallathea, I will keep you as I begat you, a daughter.

MELEBEUS

Tityrus, let yours be a boy, and if you will, mine shall not.

TITYRUS

Nay, mine shall not, for by that means my young son shall lose his inheritance.

MELEBEUS

Why, then get him to be made a maiden, and then there is nothing lost.

NEPTUNE

Well, you are both fond; therefore agree to this changing or suffer your daughters to endure hard chance.

TITYRUS AND MELEBEUS

We are agreed.

GALLATHEA

I would that I were to be a man, for methinks Phyllida is as pleases God.

PHYLLIDA

Nay, let Gallathea remain a maiden. Let not my words be vain in thine ears, since Gallathea's were imprinted in my heart.

CUPID

They shall both be possessed of their wishes, for both shall remain as they are.

PHYLLIDA

That will satisfy us both, will it not, Gallathea?

GALLATHEA

Yes, Phyllida.

PHYLLIDA

I did ever imagine that true love would end with sweet joys, though it was begun with deep sighs.

GALLATHEA

I see that marriage is destiny, made in heaven, though consummated on earth.

CUPID

(to Neptune and Diana) Never shall it be said that nature or fortune shall overthrow love and faith.

The wedding ceremony begins.

NEPTUNE

Is your loves unspotted, begun with truth, continued with constancy, and not be altered till death?

GALLATHEA

Die, Gallathea, if thy love be not so.

PHYLLIDA

Accursed be thou, Phyllida, if thy love be not so.

CUPID

Yield to love, which lurketh under your eyelids whilst you sleep and playeth with your heartstrings whilst you wake.

Gallathea and Phyllida kiss. All Dance.

PHYLLIDA:

Love conquereth all things but itself!

GALLATHEA

And ladies all hearts but their own!

Exeunt.

I love thee as a brother, but love me not so.

GALLATHEA

No, I will not, but love thee better, because I cannot love as a brother.
know not how it cometh to pass, but yonder boy is in mine eye too beautiful.

GALLATHEA

(aside) It may be, Gallathea - foolish Gallathea, what may be? Nothing.

PHYLLIDA

(aside) Well, what I will do, myself knows not, but what I ought I know too well,
? O divine love, which art therefore called divine, because thou overreaches the wisest,
conquerest the chastest, and dost all things both unlikely and impossible, because thou art
love! Thou makest the bashful impudent, the wise fond, the chaste wanton, and workest
contraries to our reach, because thyself is beyond reason.

show thyself the same Neptune that I knew thee to be when thou wast a shepherd, and let
not Venus's words be vain in thine ears, since thine were imprinted in my heart.

But what are you for a man. Methinks you look as pleaseth God. (Ibid.)

Thou has touched me to the quick.

I did ever imagine that true love would end with sweet joys, though it was begun with
deep sighs.

I will love thee and belove thee. (Ibid.)

Then would I make a world and give it thee. (Ibid.)

Gallathea and Phyllida breaking up and getting back together

1. Thou art a right cynic, that will give nothing
2. Thou are not, that will beg anything. (Ibid)

Campaspe, it is hard to judge whether thy choice be more unwise or thy chance unfortunate. Dost thou prefer – but stay, utter not that in words which maketh thine ears to glow with thoughts. Tush, better thy tongue wag than thy heart break. (Ibid, IV,ii)

Cease, Parmenio, lest in speaking what becometh thee not, thou feel what liketh thee not. Truth is never without a scratched face, whose tongue, although it cannot be cut out, yet must it be tied up. (Ibid, IV, iii)

Did ye ever see any so perplexed? (Ibid, V,iv)

I will find it out (Ibid)

What unacquainted thoughts are these, Phao, far unfit for thy thoughts, unmeet for thy birth, thy fortune, thy years, for Phao? (Ibid. II,iv)

For there is no hope if thou be wise, nor safety if thou be fortunate. Ah Phao, the more thou seekest to suppress those mounting affections, they soar the loftier, and the more thou wrestlest with them, the stronger they wax; not unlike unto a ball, which the harder it is thrown against the earth the higher it boundeth into the air, (Ibid)

What if Gallathea and Phyllida decide to break up at the end of their third scene, then we see each of them do a monologue about how they can't get over the other one, then they get back together when they are surprised to discover each other at the virgin sacrifice spot?

. But why do you sigh so, Phao?

1. It is mine use, madam.
2. It will do you harm, and me too; for I never hear one sigh but I must sigh also.
1. It were best, then that your ladyship give me leave to be gone, for I can but sigh.
2. Nay, stay; for now I begin to sigh, I shall not leave though you be gone. (Ibid, III, iv)
1. Then you love me, Endimion?
2. Or else I live not, Tellus. (Ibid)

Away, peevish boy. (Ibid)

To obtain my desires I could not find means, nor to resist them reason. (Ibid, V,iii)

I could find no means to ease my grief but to follow Endimion, and continually to have him in the object of mine eyes, who had be slave and subject to his love. (Ibid)

There hath none please mine eye but Cynthia, none delighted mine ears but Cynthia, none possessed my heart but Cynthia. I have forsaken all other fortunes to follow Cynthia

My tears, which have made furrows in my cheeks, and in mine eyes fountains; my sighs, which have made of my heart a furnace, and kindled in my head flames; my body, that melteth by piecemeal, and my mind that pineth at an instant, may witness that my love is both unspotted and unspeakable. (Ibid, II,i)

I like not solemn wooing; it is for courtiers. (Ibid.).

If thy father should see us a lone, would he not fret?

I am taken with a fit of love. Have you any mind of marriage?

2. I had thought to have asked you.

My heart throbs, my ears tingle my mind misgives me. (Ibid., V,ii)

Thou has touched me to the quick. (Ibid.)

I understand thy meaning. (Ibid.)

I will follow thy counsel. (Ibid.)

But what will be the end? (Ibid.).

I am content to wither before I be worn, and deprive myself of that which so many desire.

What throbs are these that labor in my breast?

What swelling clouds that overcast my brain?

I burst, unless by tears they turn to rain.

I grudge and grieve, but know not well whereat,

And rather choose to weep than speak my mind,

For fretful sorrow captivates my tongue. (Ibid.)

Wilt thou for my sake go into yon grove,

And we will sing unto the wild birds notes,

And be as pleasant as the western wind

That kisses flowers and wantons with their leaves. (Ibid.)