Dante Alighieri (1265–1321) There is good reason to suppose that Spenser was acquainted with Dante's reputation and, in all probability, with the text of the Divine Comedy itself. He would have seen evidence of Dante's influence on Chaucer and on the Italian poets whom he followed most closely, Ariosto and Tasso. Texts of the Comedy were readily available, and both Sidney and Harvey knew Dante's work (Tosello 1977). Furthermore, Dante's political opinions, as expressed in both the Comedy and De monarchia, had been cited in the Protestant cause through the English Reformation (Friedrich 1950).

The fact remains, however, that Spenser himself makes no explicit allusion to Dante, except perhaps in The Visions of Bello which describes a vision that had appeared to that sad Florentine (11.2). This silence may itself be significant, possibly suggesting Spenser's unwillingness to challenge a poet whom he could not hope to outdo. That much, however, is speculation; and evidence of direct influence is not needed to justify a critical comparison of the Comedy and The Faerie Queene. The two works are products of a common culture; indeed, that culture constitutes in good part the subject matter of each. Both Dante and Spenser planned their poems quite consciously as works which would simultaneously investigate the intellectual traditions of Christian Europe and criticize or celebrate its achievements. That one poet is a medieval Catholic and the other an Elizabethan Protestant is less significant than that their poems are located within the tradition of literature and philosophy that begins in Greece and Rome. It is also less significant than their remarkably unanimous confidence in modern vernacular literature. In romance, both Dante and Spenser discover a repertoire of images (notably those of the lady and the quest) and likewise a range of literary techniques (in particular allegory and narrative) which each could adapt quite deliberately to express those themes of greatest concern. Both may plausibly be said to have attempted to write a form of Scripture; both, however, perceived that in doing so they must not repress but rather admit and redirect the sophistications of contemporary culture.

Important as such similarities are, the dis-similarities in thought and poetic procedure between the two poets are no less significant. For quite apart from any other inevitable differences occasioned by time and place, each poet conceived it essential that he should make an independent and distinctive contribution to the culture he had inherited. Each casts himself as the defender of the Christian faith and, in his own way, attempts a systematic expression of religious and ethical thought. Yet each is also concerned to assert the prestige and intellectual competence of his native language and literature; and this entails a whole range of differences in the handling of language, narrative, and allegorical method. Unless one admits as much, one will do no justice to the originality of either, or to the spirit in which each wrote his poem.

It is a clear sign of how directly concerned both poets were with the task of teaching their contemporaries and fellow citizens that, while each possessed a religious sensibility that verged upon the mystic, each is nonetheless at his most vigorous in the philosophical examination of those virtues which were thought to advance happiness in the earthly life. In this regard, both acknowledge themselves to be the heirs of Aristotle; and the conclusions they draw from him are closely comparable. For Spenser, as for Aristotle, no morality can ever be purely private. The virtues both need and supply the support of friendship—of a small, sane society of like-minded individuals pursuing a common ideal of justice. While Dante's world is often one of embattled individualism, his first move as poet in Inferno i is to reveal the weakness of any single-minded approach to righteousness: Virgil is a necessary companion if the protagonist is to advance beyond the dark wood. From the outset, Dante portrays friendship as a virtue in the relationship between the protagonist and Virgil; and this virtue contributes directly to the constituents of justice which Virgil, as embodiment of Empire, is also designed to represent. Similarly for Spenser, the virtue of friendship of FQ iv is the means by which the aspiration towards goodness displayed in the hero and exemplified in Book ii may be translated into the justice of Book v. Friendship is the offspring of Concord (iv x 34); and for Spenser, as for Dante, friendship makes it possible for the pursuit of goodness to be located at the center of civilized life.

Like Aristotle, however, both poets place the responsibility of learning to be virtuous upon the individual: neither is interested in accidental or untutored virtues. Both are the heirs of Aristotle in accepting enthusiastically the curriculum of particular virtues which he defines, and in agreeing that virtue is the result of intelligent training. Thus, in constructing their profoundly systematic poems, each is conscious of how systematic he must be in order to fulfill his educative project. Each poet centers around a journey as an image of learning, and in stressing that image, each poet displays in his own art the power of intelligent analysis necessary in the training of the virtues. Accordingly, Dante begins ‘nel mezzo del cammin di nostra vita.’ Behold, this line lies the long discussion in the Convivio of how certain virtues are appropriate to each of the four ages of man; the protagonist of the
Comedy has reached the age when he must consciously perfect and employ the strengths which are natural to him if he is to bring to fruition that pattern which nature has stamped in his life. Similarly, The Faerie Queene begins, 'A Gentle Knight was pricking on the plaine': like the protagonist of the Comedy, the Knight of the Knyghts Beleaguered is in the middle of an action, though he wears old armor, he is still callow and must prove – as he is eager to do – his fitness to wear that armor.

It is characteristic of the differences between the two poets in their treatment of analogous images that Dante should emphasize – in his image of a path with a middle and therefore a beginning and end – a clear and conclusive sense of moral pattern, while Spenser draws attention to a process which becomes increasingly diffuse as The Faerie Queene develops. Nonetheless, both poets are concerned with the realization that the order which governs the life of the individual is consistent with, and sanctioned by, the laws of the physical universe as expressed in patterns of growth and causal consequence. In both, virtue promises a reconciliation with the order that underlies the universe at large; and while to assert this is to go beyond Aristotle himself, both poets take it as an essential part of their philosophical project to test that position. Thus the first piece of sustained doctrine in the Inferno (Canto 7) demonstrates that Fortuna, far from being evidence of the cruelty and disorder of the world, can be seen as an indication that the order and justice of providence extend to the sphere of physical matter and worldly splendors. This order will be apparent only to those who have the intelligence to praise the principle of change as it deserves; but in this light, disorder is nothing more than a test of ethical and intellectual mettle. In The Faerie Queene, similar discussion is delayed until the Cantos of Tabubilis, by which time the mettle of the English gentleman has been thoroughly proved. But here, too, one is asked to see that change is properly neither more nor less than natural change: 'For, that all moveth, doth in Change delight: / But thence-forth all shall rest eternally' (vii 2). On such foundations, neither Dante nor Spenser would hesitate to affirm that ethical imperatives can be discovered in the facts of the natural universe.

The response of each poet to Aristotelian represents only one strand in the intellectual program which each is pursuing; yet even when they depart from him, they move initially in a similar direction, along a route marked out by the passage of Christian thinking through Neoplatonism to a remote literary conclusion in the language of courtly love. Both concern themselves more than Aristotle ever could with the problems of sin and evil; as a consequence, each points to conversion as a necessary part of the spiritual life. Also, in responding to the commonplace of courtly love, both characteristically develop an ethical conception of courtesy which goes much further than anything that the Aristotelian notion of europia might have suggested; Aristotelian could hardly have admitted the ethical gravity which attaches to Dante's love of Beatrice or Spenser's devotion to Chanticleer.

In their treatment of sin and evil, which is no less precise than their treatment of virtue, the two poets attribute to the human mind a capacity for perversion as great and subtle as its capacity for good. The Inferno at large bears witness to this on Dante's part, while Spenser's knights are invariably assailed at the tragic point where their virtues themselves have exposed them to danger. Some significant differences, however, are discernible here, even allowing for the incompleteness of Spenser's poem. In the Comedy, after only a third of his poem the poet does reach a stage at which evil – in the figure of Satan – can be revealed once and for all as emptiness and banality. Evil for Spenser may be no less an illusion – hence the collapse of Orgoglio. Yet The Faerie Queene is so structured as to allow illusion in the form of Archimago a protean vitality which admits of no final reckoning in this life. The Faerie Queene conspicuously lacks that sense of finality which the Comedy expresses not only through the mastery exerted over Satan but also through the trust in which Dante reposes in the sacramental acts of confession and penance, and in his expectations of the coming of the Day of Judgment.

This sense of finality does not preclude Dante's strong insistence, found also in Spenser, upon conversion as an essential and, paradoxically enough, unending prerequisite for the enjoyment of truth. In the Comedy, those who enter Purgatory are those who have shown themselves capable of a 'new life'; this capacity is sharpened by penance in preparation for the life of Paradise which will be perpetually 'new'. Correspondingly, in The Faerie Queene no virtue would be possible were it not founded upon an unremittting appetite for the good and upon that holiness of seeing which Redcrosse acquires on the Mount of Contemplation. Here Spenser might indeed serve as the interpreter of Dante's procedure in writing the Comedy; for on Dante's own account, the engagement with practical questions of sin and virtue would not have been possible had it not been preceded by the vision of a new life which he gains in his love of Beatrice.

In regard to ethics, we come finally to the place which both poets accord to courtesy in the spiritual life. The extent to which Dante can grant ethical status even to such marginal aspects of sensibility as charm is well illustrated by his canzone 'Posaia ch'Amor'; and Spenser, placing courtesy after justice in his spectrum of virtues, is at one with him in recognizing that courtesy can institute a rule which transcends or transfigures justice; for in courtesy, the rule is an inward law or measure which allows heart and emotions to be no less educated than reason.

In both poets, a devotion to courtesy is paralleled by a fear of barbarism. The courtly and chivalric culture from which they drew some of their most important images had grown up in the wake of the Dark Ages. But Dante and Spenser are well aware that a decline in courtesy could herald a return to barbarism, be it in the Ireland of FQ vi or in the Tuscany and Romagna of Purgatorio 14, and both write with acute nostalgia for the passing of an age of ideal knights and ladies. This negative aspect, however, is outweighed by the strength of moral engagement which the Lady inspires. The Lady, whether Beatrice or Gloriana, is certainly distant from her lover; however, that inspires not regret but an unceasing exercise in self-refinement. In the face of the loved object, be it the Lady or ultimately God, the lover remains a humble slave; but he also realizes that humility is the logical condition under which the active pursuit of perfection must proceed. Thus Dante and Spenser both picture the reconciliation of humility and spiritual grace in scenes which represent the apotheosis of the Lady; in this respect, Colin Clout on Mount Aetna may be compared directly to Dante meeting Beatrice on the summit of Mount Purgatory. Against all expectations, the first move that Beatrice makes in that encounter is not to welcome Dante but to insist that, even after the experiences of Purgatory, he is still morally distant from her. The speechless, childlike Dante of Purgatorio 30 is as humble as Colin Clout; and Dante the poet understands as well as does Spenser the moral value of adopting that persona.

Both poets aim to refine the minds of their readers; and at first sight, the means they adopt are closely comparable. Both choose to address themselves to a coterie or an elite. Accordingly, in the proem to Book 11, Spenser wishes to exclude 'wittlesse man' from his readership as Dante might be thought to exclude those who follow him in a 'little back' in Paradiso 2: both authors are concerned to test the acumen of their readers, and, theoretically at least, Dante understands as well as Spenser that the veil of allegory may constitute such a test.

Yet there are decided differences in the conception of the elite and in the application of allegorical method. Thus, while Dante's earliest work is addressed to a coterie in the strictest sense (the ‘fedeli d'amore’ of the Flà nuova), the notion of the elite shifts in the course of his career until, in Paradiso 14,106-8, he can address himself to those who, in taking up the Cross and following Christ, are elect in the sense that any true Christian may be. On the evidence of the proem to FQ 11, Spenser appeals to an audience which is more specifically qualified in terms of intellectual aspirations and literary skill. For him, there are mysteries in the world which unroll slowly in the course of time: myths, legends, and unknown continents await the explorer; and against this, he envisages a peculiarly enterprising and creative power of intelligence which can penetrate the hidden truth. We need not deny that Dante would have sympathized with such a conception; yet his time was hardly ripe for it. Only with Petrarch and the Boccaccio of the Genealogie is the wisdom of the ages consigned to the hands
of the scholar; and it is upon the example of these authors and of the allegorists who followed them, that Spenser tends to draw.

The differences between the two authors in the handling of allegory are of radical importance. If Dante can usefully be called an allegorist at all, his allegorical method characteristically insists upon the primacy of literal reading, as is especially clear from his comments on allegory in the Convivio. Yet even in the Vita nuova, his great achievement (according to his own interpretation of the central canzoni) is to realize that love need not be concealed in terms of literary personification, as if it were some separate substance; love is a reality in the person of Beatrice (as finally in God himself), and the poet must find a language in which to engage that reality directly. In a similar way, death in the Vita nuova ceases to be a mere trope for the anguish of the lover; Dante is obliged to consider it as an actual fact of human existence when Beatrice dies. It is precisely because he achieves a literal understanding of both love and death that he can proceed to the moral realism and rigorously technical analysis of religious issues which characterize the Commedia.

But Spenser would be nothing without his allegory. His essential concern is not with the linguistic problems that accompany the representation of reality but rather with the pure activity of intelligence as it plays upon the correspondences between one thing and another. To the mind which can contemplate the essential allegorical relationship of one thing in terms of another, the truth is that all things are eternally present. So, for Spenser, the general subject of glory may indeed find particular expression in his praise of Gloriana: 'And yet in some places Elia, I do otherwise shadow her' (Letter to Raleigh). The mind itself will be glorious only if it responds to all manifestations of glory and sees in them all the workings of an eternal principle. When Dante treats glory, it is precisely to insinuate upon the principle of individualism which is expressed in the reality that God has created. The first terzina of the Paradiso speaks of the glory of God which shines in some place more and elsewhere less; glory is here used with technical precision to denote the creative power which has established a universal hierarchy of individual beings. Thus in Paradiso even the Christian philosophers are not content to contemplate the pure idea; they may temporarily be eternal flames, but they still long to return to their dead bodies which at the resurrection will become flesh, glorious and sanctified (Par 14.43-66). It is in the individuality of the glorified body that they will finally boast the fullness of their existence.

From the differences in their attitudes toward allegory flow most of the particular differences in procedure, structure, and linguistic surface between the two poets. Dante is concerned—most obviously in the Inferno—to engage the mind in judgment upon particular cases. Francesca, for example, challenges the reader no less than the protagonist to sustain clear moral judgments in the face of confusing evidence. Dante writes 'for profit of the world that lives ill' (Purg 32.103), but his purpose is not merely to communicate a set of moral precepts. On the contrary, and in a way alien to Spenser, he speaks in the language of historical particularity and demands that his reader construct the spiritual grammar that underlies history by an unceasing activity of moral discrimination. Spenser teaches by raising the mind to the contemplation of delightful examples, which in itself is a strenuous course to pursue, for the contemplative act is a consummation, not an evasion, of intellectual activity. The first episode, for instance, demands that the reader see through the meretricious surface of false nature to the confusion that it conceals. But we view the scene from the frame that Spenser's own stanzas have erected. His description is not itself ambiguous or meretricious (as Dante sometimes allows his own to be): it is the aesthetic demonstration of his concern with the artful and beautiful. Dante requires us to act out. (Only in the last moments of the Parzival), when he sits with Beatrice to witness the Mass of the Corrupt Church, can be take anything like a Spenserian delight in the display of evil.) Throughout his poem, Spenser invites intelligence to cultivate an aesthetic and contemplative detachment.

These differences in procedure require different forms of both narrative and language. Thus the greatest of Dante's achievements as narrator is the creation of the canto form. Though the Amorini is awkwardly modeled, he abandons the long epic unit of the Virgilian book. The form he creates is entirely capable of sustaining a narrative line; but it also admits the intensity of the short lyric. Spenser, by contrast, not only returns to the longer unit but profits from the virtuosity of Ariosto, develops a form in which the crises of the moral life are dissolved by interlocking patterns of narrative line which cross even the boundaries between one book and the next. For Dante, the vision of God is itself seen as a crisis, underlined by the tense but decisive silence which ends his poem as the mind judges itself to have reached its proper limit; Spenser's silence at the end of The Faerie Queene resonates with possibilities, as well as with some weariness of the mind that should enjoin upon the writing hand the unending pursuit of these possibilities.

Finally, in regard to language, much might be made of the difference between a writer who admitted into his 'comedy' all registers of language from the colloquial to the scientific, and one who wrote with a deliberate and scholarly eye for the pleasing archaisms—it was between one who meant his reader to 'scratch where the itch is' (Par 17.29), and one who in part is as evasive in diction as Petrarch (whom Spenser certainly did not know, and whom he anticipated Keats and Hopkins, in moulding words 'to flesh-burst' on the tongue. Consider the following passages:

L'altro terno, che così germoglia
in questa primavera sempiterna

tutto Arleto non dispiaglia,
perpetuamente 'Quasene' sbrana
con tre melode, che susanno in tree
ordini di letizia onde s'interna.

(Par 28.15-20)

There is continual spring, and harvest there.
Continual, both meeting at one time:
For the rose laughing blossoms beare;
And with fresh colours decke the wren:
And eke attone the heavy trees they clime,
Which seeme to labour under their fruits lode;
The whiles the joyous birds make their abode;

(Par 11 vi 42)

Even at this high point in the Paradiso, Dante adopts a technical language: his 'ternare' specifies a grade in the hierarchy of angels and marks its effective qualification. Likewise, his 'primavera sempiterna' is not piece of wordplay; to speak of spring, the season of growth and renewed process, as eternal is to create a conceptual tension, but this tension exactly reflects his view of Paradise as life in a state of continual renewal. Spenser, by contrast, is content to soften the intellectual impact of the first 'continual' by the relish with which he produces the repetition after the line break, while in his 'wanton Prime' there is a spectrum of ambiguity which includes sexual innuendo and literal reference. Dante's 'semper' may be as choice as Spenser's 'wanton Prime'; but here again there is technicality, for the word has behind it a Provengal original denoting the passage from winter to spring. Though Dante pictures the mystic recreation of the schemes of nature, he uses his phrases (including the richly imagistic 'the notturno Arleto non dispiaglia') with a clear sense of their normal application in the denoting change in the world of natural phenomena. Spenser's phrases deliver another world.

Similar points of contrast are evident in the rhythmic effects of the two passages, as when the tension of Dante's lines breaks through in a sudden, almost nervous 'Hosannah'; but the moment of mystic exaltation is immediately controlled by a return to enumeration and technicality. In Spenser, the sheer breadth of his stanzaic form in contrast to the terzina allows space to each phrase, so that it may be constituted as a phrase—almost to the obliteration of syntax, as in 'their fruits lode'—until the underlying patterns of the stanza produce the pleasure of a metrical conclusion.

Utterly distinct as Spenser and Dante may
be in point of linguistic form, comparison of their respective linguistic practices provides the most satisfactory way of revealing the characteristics of two writers much concerned with the function and status of language.

ROBIN KIRKPATRICK
Dante Alighieri ed 1966; Dante 170–5 The Divine Comedy tr and ed Charles S. Singleton, 3 vols in 6 (Princeton).

**Daphnaida** (See ed 1912:527–34.) First published in quarto in 1591, Daphnaida was not entered in the Stationers' Register (Johnson 1923 no 13); only three copies are known to survive. It was next printed in a 1596 quarto.

This original, gloomy elegy commemorates the death in August 1590 of Douglas Howard, wife of Arthur Gorges. Member of Devonshire family frame, close relatives of the Howards, Gorges was a gentleman-pensioner at court and a poet; he also translated Lucan into English verse, Bacon's *Wisdom* into English, and Bacon's essays into French. In 1584, he had married Douglas, a considerable heiress who was only thirteen years old, against the strenuous objections of her father, Henry Howard, second Viscount Bindon, but with the support of her mother. Despite the ensuing litigation by the father, Douglas and Arthur Gorges appear to have been happily married. They had a daughter, Ambrosia, in 1588.

Daphnaida may have been written soon after Douglas' death. The dedication to Lady Helena, Marchioness of Northampton (Arthur's aunt by her marriage to Sir Thomas Gorges), is dated London, 1 January 1591, but if this date is given in the Old Style, by which the year began in March, the date is 1592. It is unlikely that the date is Old Style, for the dedication to Colin Clouts Come Home Again is dated from Kilcolman on 27 December 1591, and it is hardly possible that Spenser was in London five days later. More likely, the date is New Style, indicating that Daphnaida was written sometime between August and the end of December 1590 (see de Sélicourt in Spenser's Life and Letters).

The dedication stresses Spenser's familiarity with Gorges and with the Howard family (whose genealogy he briefly recounts), but not with Douglas Gorges, of whom he can say only that he has heard of her 'great good fame.' Despite his expression of the 'particular goodwill' he bears toward Arthur Gorges, however, nothing is known for certain about their relationship. Gorges was cousin and close friend to Sir Walter Raleigh, and it is possible that Raleigh brought them together during Spenser's visit to England in 1589–90. Later, in Colin Clout, he mentions Gorges under the name Alcyon as a gifted poet who has been diverted from his poetry by continuing grief for his wife: 'And there is sad Alcyon bent to mourn, / Though fit to frame the everlasting ditty, / Whose gentle spright for Daphnes death doth turn / Sweet layers of love to endless plains of pittie' (384–7). He urges him to 'Lift up [his] notes unto their wonted height' by continuing his 'sweet Eglantine of Meritine' (389–90). Apparently Gorges returned the compliment, for what seems to be a surviving fragment of this poem contains a verbation quotation *FQ* III 5 23; and Gorges' elegy on Prince Henry, *The Olympian Catastrophe* (1591–2), repeats words Spenser assigned him as Alcyon (ed 1593:244–5, 237–8; cf *Daph* 215–29).

In this century Spenser's poem has found few admirers.

It is a highly original work but also a gloomy one; its form and meaning have only recently become the subject of sustained critical discussion. Daphnaida is a reworking of Chaucer's dream-vision, the *Book of the Duchess*, which it frequently echoes and which it follows in placing the customary lament of elegy within a narrative frame. The narrator of each poem meets a grieving, black-clad mourner, questions him, and hears eventually that he mourns his dead beloved. The poems share several motifs: the mourner attempts initially to evade the narrator's questions with a riddling response, and after a complaint against the mutable world expresses his desire to die; moreover, the narrator himself suffers from melancholy and acts as a foil to the mourner.

Yet the poems are entirely different. Chaucer's work is programatically varied in tone, moving from comedy to pathos, remembered joy to present pain. Its complex juxtaposition of springtime renewal and individual death quietly reminds the reader of the necessary mixture of joy and sorrow in the human condition. Spenser's poem avoids this variation, simplifying both structure and mood. The dream-vision which frames Chaucer's poem is discarded, as are most of his digressions; the bereaved Alcyon's long lament occupies a considerably larger portion of the whole. And in the place of Chaucer's contrasting moods, the poem focuses on Alcyon's intense and unchanging grief, insisted upon in an opening which banishes the Muses and announces that 'here no tunes, save sobs and groans shall rise' (14).

Spenser has also altered the genre of Chaucer's poem, recasting it as a pastoral elegy; the change sets Alcyon in the context of other sad shepherds in a tradition stemming ultimately from Theocritus (Idyls 1, 3, 11), Moschus ('Lament for Bion'), and Virgil (Eclogues 2, 5, 7, 10). Renaissance pastoral conventions distinguish two kinds of plaintive elegies and with them two kinds of shepherds: mourners and lovers. The mourners of pastoral elegy are treated seriously: they suffer and question as representative mortals, faced with the fact of death. In Christian pastoral elegy, they are often granted a consoling vision of the dead shepherd or shepheredess in heavenly bliss. Alcyon attains such a vision in *Sc* November, as the speaker of *Lucida* was later to do. Shepherds grieving for love, on the contrary, are often presented with comic detachment: they tend to be obsessive, self-absorbed, and at times boorish. Spenser's Colin as he usually appears in the *Calender* is such a figure, and his morbid, unresolved sickness in *August* typifies his mood. In Daphnaida, Spenser conflates the two elegy conventions. Although Alcyon grieves for a death, he does so with the self-concern typical of August, not November.

Alcyon's extremity is heralded in his name, a masculine version of Alcione, the devoted Queen who -- in the version of the myth with which Chaucer prefaces the *Book of the Duchess* -- learns her husband has drowned and dies of grief. Alcyon is equally violent and less sympathetic. Rude, impatient, and self-absorbed, he tends to dramatize his own plight and seems himself as unique, 'the wretchedst man that treads this day on ground' (65). He appears as an epitome of the impulse to self-absorbed grief, blaming the heavens for his 'underv'rd distress,' and refusing to submit his will to God's. The narrator compares him to a 'stubborne steed' unwilling to be restrained by the bit; his long complaint is a 'breaking forth' (531, 194–6).

Alcyon's willful misvaluation of his world appears in one of the most curious of Spenser's Chaucerian borrowings, his initial riddling evasion as to why he grieves. He tells the story of a lioness he has found and tamed to guard his flocks; but she, the delight of all, has been slain by a 'cruell Satyre' (156). Because the white lion (also mentioned in the dedicatory epistle) is part of the Howard coat of arms, the figure is appropriate for Douglas Howard; yet the story also serves to characterize Alcyon, for it envisions an unreal, paradisal setting in which the lion becomes as mild as a lamb (120–6): a fantasy of human happiness which the world (as embodied by Death the Satyre') will not allow (Harris and Steffen 1978).

Alcyon's seven-part complaint of 49 stanzas (197–539) accuses the world of failing to live up to his expectations. Its most important moment comes in the second part when he reports Daphne's last words -- words which show her fully reconciled to her death (253–308). In contrast to her shepherd she acts as a model Christian, ready to go 'unto the bridalle feast' (268), commending her daughter to him: 'In lieu of mee / Love her: so shall our love for everlast' (288–91). Alcyon disregards this command to brood over her remembered weakness and pallor, and this emphasis suggests again his withdrawal from the active life befitting a good father and a good Christian (DeNeef