

of the nineteenth century); the fourth, still "pent", the one not yet fully grown (the inception of the twentieth). 12

Although Stevens gives us no clue to draw any conclusions such as the interpretation just wrung from the bulk of the poem above, we can provide ideas to solve Stevens' mysticism. Considered from the viewpoint of an American consciousness and imagination adhering and readhering to reality, the first daughter might be made out to be an early central constitutional America, operating in a religious capuchin cloak, the second a not fully awakened or fulfilled industrial revolution, the third a symbol of American world power, that in the time the poem was written was a "creeper under jaunty leaves" of the history book, and the fourth a figure something like today's technology in his time still "pent", "mere blusteriness that gewgaws jollified." Another interpretation, relating back to Crispin's writings of which so much of the poem was focused on, could give credence to an expansion of the daughter imagery as to the four major components of American government: the judicial, executive, administrative, and military/industrial. Such parallel structures tax the inventor's imagination and are hard to cull from the poem as the only evidence, but the imagery of the daughters is there in the poem and included to draw speculative thinking from the reader.

A strict allegorical representation and interpretation of the symbolic nature of the daughters would be nice, but it seems they should be left as a mystery as seem such an obtuse part of the poem. Who or whatever they are their appearance contributes greatly to the comic atmosphere of the poem. Perhaps they are the comic puzzle of an original imagination tossed into the unbridled sea of the first section, a statement reaffirming the need to let ancient Triton drown, and find our own mythology about us. Crispin is not displeased by his daughters who "spread chromatics in hilarious dark." They are a sounding board for his philosophies and his colony's constitution, "Four questioners and four sure answerers." Possibly one will take up Crispin's quest where he left off, at the least Crispin is still learning by observing his progeny at play, and from the play, "Crispin concocted doctrine from the rout." Although Stevens comically tells us he wishes to demolish the idealism of Crispin for once and for all in the last stanza, and this is where much of the negatively colored criticism originates, Crispin's idealism, his "turnip", is "sown again by the stiffest realist" and is "reproduced in purple, family font." The serenely sly clown of Part IV is still in Crispin even at the very end of the poem, only now geographically motionless and settled down, he still is a man to make a "Disguised pronunciamento" "But muted, mused and perfectly revolved." Now he has gained dignity through his "sweating changes"; he has changed from the "musician of pears" to the one who can make the "sounds of music" come into accord

Upon his law, like their inherent sphere,
Seraphic proclamations of the pure
Delivered with a deluging onwardness.

But as a conclusion to this majestic harmony Stevens steps back to moralize on his hero's quest with some pith and irony giving him negative attributes as "Fickle and fumbling, variable, obscure", quixotically gorging his fancy with apparition and "proving what he proves/ Is nothing." This last doubt consciously placed at the very end to intensify a contrast to the positively developing movement of the whole poem and accentuate the breadth