

despite American reality 'still to the nightbird make their plea.' " 5 Stevens' hero is not of the nature to fall into a romanticist swoon after a shattering and revealing exposure to pure imagination at sea. Bloom feels, "But Crispin-Stevens was more in the Emerson-Whitmanian Native Strain, 'to destitute to find/ In any commonplace the sought-for aid." 6 Stylistically Stevens rejected older forms he was skilled at in poetry, and symbolically Stevens sought to make Crispin more of a character than was possible in the traditional forms and their inherent dramatic devices. Stevens style makes use of the highs and lows of emotion, and rejects a tone as subjugatingly flat as the sea, which Crispin as well rejects as he is first introduced to his new terrestrial state. A traditionalist would argue that Stevens was incapable of a sustained tonal effort along the lines of "Il Penseroso", but the risings and fallings of "Sunday Morning", make it clear he had indeed developed his own style that made best use of positive and negative imagery, depressed and elated emotions. "The Comedian as the Letter C", a bafflement to some, can be seen as the stage where a romantic, in the linguistic sense, long poem has ^{been} expanded, updated, and adapted by a modern poet to achieve a dramatic-comic effect.

How well Crispin takes to the New World environment and, "How greatly had he grown in his demesne,/ This auditor of insects!" Stevens now resolves his question following the original "Nota:", where he asks, "... is this same wig/ Of things, this nincompated pedagogue,/ Preceptor to the sea?" Indeed, Crispin was not. Stevens hero revels in an earthy and male reality in Yucatan. Crispin notes the large billed "green toucan", the "raspberry tanager in palms,/ High up in orange air." Edward Kessler invested much effort in translating Stevens color imagery to tell us "...green has been the color of natural life and physical sensation ..." 7 through most of Stevens. He also verifies red (orange) to be blood and love, man and woman; as they are in the court tradition, so they usually hold for Stevens. Crispin's sensations reawaken as he chooses to write "his couplet yearly to the spring" than join the Mayan sonneteers. Stevens does not deceive us in promoting any idea that he would like to ride upon perfected classical or romantic styles, though a first look at his form on the page may say differently. If we take Bloom's lead on who the Mayans are, the world Crispin enters is satisfying in the rejection of the traditional. Crispin's conception of the New World is conscious and full of reality, despite intellectual and emotional "rucks."

He was in this as other freemen are,
 Sonorous nutshells rattling inwardly.
 His violence was for aggrandizement
 And not for stupor, such as music makes
 For sleepers halfway waking.

Following onward through the second stanza Stevens presents Crispin's imagination, the "mind above a continent", as that of the first explorers of the New World, and as he might have conceived his own poetical efforts to those of the Mayans. However, as the "Maya sonneteers" seem an aside as the poem is looked at as a whole, it is more important to interpret Crispin's "couplets" and "fables" as a metaphorical vehicle equated to history, elaborated as "an aesthetic tough", "Green barbarism." Focusing on the "fables" as the central concept in question in Part II enhances the reappearance of Crispin's writings, as they appear again modified in Part IV as his "prolegomena." To read