

Crispin's reports as those of the earliest explorers of America seems implied in the language which is exuberant throughout the long second stanza: What Crispin catechized is a report reminiscent of the fabulous tales returning to Europe about America. The more reflective Stevens introduces as a also introduces as a foreshadowing of the colony later in the poem:

Crispin foresaw a curious promenade
Or, nobler, sensed an elemental fate,
And elemental potencies and pangs
And beautiful barenesses as yet unseen,

A sense of destiny is at work in Crispin the missionary despite the fabulous natural wealth he has found which Stevens sums up as "a jostling festival...too juicily opulent." Outside the flamboyant natural descriptions Stevens is definitely moving the reader and Crispin to other than sensual or imaginative conclusions as the thunderstorm in which the hero's mystical revelation appears comes "like a gasconade of drums", evoking an image of the march.

In the thunderstorm, "in the cathedral with the rest", Stevens adds another modification to his missionary hero. The change at sea gave Crispin a cleared and renewed perception of reality, the "exquisite thought" in the cathedral has modified Crispin's acquisitive purpose. The vaguely lost and anticipative figure is coming into awareness of his new location. The original purpose of discovering America, in the historical sense, is being set aside with Crispin's realization of the power he now possesses. Whatever religious or political purposes and concepts he would have established in America have changed.

His mind was free

And more than free, elate, intent, profound
And studious of a self possessing him,
That was not in him in the crusty town
From which he sailed.

The geographical landscape and elements that Stevens just animated now animate his hero in a vast vision of "mountainous ridges, purple balustrades", and his voice cries loudly as the thunder. Stevens leaves the fact that Crispin is still on the move practically understood through the Imagery, and merely states the west lay beyond. Crispin moves on skipping the leg of his tour to Cuba mentioned earlier on in the poem, the alteration suggesting the gelling of a new concept of the western hemisphere for Crispin.

Part III "Approaching Carolina" presents the least action in the modification of the allegorical hero. Stevens calls this to our attention by asking us to "leave room" in "The book of moonlight." At this point, throughout part three, we have Stevens discourse on the imagination and a redefinition of his attitude toward the romantic tradition. Although Crispin is still a dreamer, or idealistic missionary, he

never could forget

That wakefulness or mediating sleep
In which the sulky strophes willingly
Bore up, in time the somnolent, deep songs.

Stevens "mind above a continent" is considered in two different climates. The America that "was always north to him" contemplated as contrast to the sensual tropics he has recently departed. The two climates can be interpreted as Stevens two theories of poetry