

presented in The Necessary Angel.

"It is primarily a discipline of rightness. The poet is constantly concerned with two theories. One relates to the imagination as a power within not so much to destroy reality at will as to put it to his own uses. He comes to feel that his imagination is not wholly his own but that it may be part of a much larger, much more potent imagination, which is his affair to try to get at." and "The second theory relates to the imagination as a power within him to have such insights into reality as will make it possible for him to be sufficient as a poet in the very center of consciousness. 8

As Crispin can be found moving with purpose into Carolina "Perhaps the Artic moonlight really gave/ The liason, the blissful liason,/ Between himself and his environment,/ Which was, and is, chief motive, first delight." The instilling of purpose, the awakening to an intellectually cool environment, is Stevens way of representing an active and maturing imagination. In the "pridly" tropics Crispin went into the color ignoring tradition and arrived at "the very center of consciousness", and sensuality, and was too pleased and contained by it. In the north Crispin again ignores the "niggling nightingale" but feels his mind more at work and imaginative, and stimulated by the use of his imagination he becomes "The poetic hero without palms." When spring destroys his "Morose chiaroscuro, gauntly drawn" it is "A time abhorrent to the nihilist/ Or searcher for the fecund minimum." And so it is for the adherent of the first theory presented above. As Crispin is bound to settle at making a home in the higher latitudes, we may well draw a conclusion as to which theory of poetry Stevens might have preferred, as well as which is the operative motivation in "The Comedian as the Letter C". In the north the imagination is a "gemmy marionette" of spring and Stevens holds the strings directing it to the arrantness of the "essential prose." The visual and sensual south now is abandoned and the missionary zeal directed toward fences and railroad tracks. As to now refined imagination, "It made him see how much/ Of what he saw he never saw at all.

The figurative soil of Carolina becomes Crispin's intelligence, and in what almost seems a sigh of relief Stevens tells us "That's better." Becoming indigenously American, missionary zeal is now portrayed as devoid, if not resentful, of the romantic traditions in literature, law, the king, and devotion to formulized truth. The "new intelligence" in "prose/ More exquisite than any tumbling verse," will be the basis for the founding of the colony. The writings of the allegorical hero again regain focus as Part IV "The Idea of a Colony" progresses. His first writings for the colony are

central hymns, the celebrants  
Of rankest trivia, test of the strength  
Of his aesthetic, his philosophy,  
The more invidious, the more desired.

To break from "stale intelligence" animosity is necessary to make a colony one's own. If Stevens is not making his statement Declaration of Independence and Bill of Rights, and the way those