

commerciality intent on cheating the American continent of it's destiny. His definition of himself, his writings, are not to be in vain. "No, no: veracious page on page, exact."

In "A Nice Shady Home" Stevens starts to bemoan the American image he has breathed too much hope into. To this point he has elaborated on the vitality of the American manifest destiny, and writing in the early twenties seems to recognize that a new tone must be reconized in a realistic definition of Crispin's place in the sweep of time and history. Boundaries are being set up; and Stevens seems to feel the success of the colony has taken some degree of initiative from the "pricking realist" and his internal debates "Of was and is and shall or ought to be," have dulled his acquisitive desires that kept his earlier imaginary eye fixed on "salad beds." Success has limits as well as the imagination. Stevens seems to favor the earlier quixotic enterprise of Crispin and feels he may have been able to "jig his chits" on a loftier level, "on a cloudy knee", or have made more of his efforts than he has. Chits are again a reference to Crispin's writings, a naval term meaning a request for a favor or franchise. Joseph N. Riddell seems to have contextually read this through the last use of the word in the final section, and calls them "...his relations--the chits, and his relations with and to the world--..." 10 Most of the other critics interpret chit as sprout, young girl, or promissory note. After a long symbiosis in Part IV a paper interpretation seems appropriate. After his, i.e., Stevens, experience on the waterfront in New York, and through his insurance dealings, and law training the request interpretation of the word chit was probably not unknown to him. The image is the first calling down to earth of Stevens' allegorical "mind above the continent." Crispin "Slid from his continent by slow recess/ To things within his actual eye, alert/ To the difficulty of rebellious thought/ When the sky is blue." Crispin now will be presented primarily as having filled out his territory as well as any singular missionary can colonize. His territory

Confined him, while it cosseted, condoned,
Little by little, as if the suzerain soil
Abashed him by carous to humble yet
Attach.

Stevens is coming to grips with reality which an unconstrained imagination only let him experience in Yucatan. Control of the imagination extends itself to control of reality, and through the process of developing this allegory Stevens is leading us to a realization that tempers imagination with the real. Two consecutive stanzas end in word plays: First, "Of shall or ought to be in is", and "what is is what should be." The flowing rollicking verse is broken intentionally twice, and the structures cause a reader to think again, to pause. Stevens is pointing out a denouement here no doubt, and focusing on a teleologized philosophy. The remaining imagery in the poem will be more definitional than symbiotic. Crispin's philosophy is now congealing in these first two stanzas of Part V, and Stevens puts it in a questioning voice. Crispin is not to step out of the bounds of his "matinal continent" as his roots are taking hold, "So Crispin hasped on the surviving form." In establishing his home Crispin's overexhuberant imagination is channeled to more productive enterprise. Stevens harks back to his most famous early poem in the image of the rejected plans of "Loquacious columns by the ructive sea." In sonnet IX of a series published in May 1899 Stevens contemplated the theme "Cathedrals are not built along the sea." 11 "The Comedian as the Letter C" could practically