

be developed as an examination and expansion of Stevens' concept of the imagination from that earlier date. Even at this earlier time he considered the limits of the imagination and states in the sonnet that if cathedrals were constructed in panoramic settings "those who knelt within the gilded stalls/ Would have vast outlook for thier weary eyes." The sonnet written for the philosopher George Santayana, arrives in sixteen lines at what "The Comedian as the Letter C" does in ten pages, with all the comic and dramatic statements left out of course.

A dwelling and a bride arrive rather abruptly from the midst of the allegorical tract, comically arriving in somewhat of a deus ex machina fashion, in a way noting the point at which Stevens feels a matured imagination can handle them. The landscape is still animated Stevens style as a "cabin shuffled up" in a place where crickets are custodians. A Crispin intellectually satisfied by his colony can now ^{owe} the intellectual for a more physical husbandry. What he loses in visionary energy he gains in physical rewards. The ancient missionary discovers that there is indeed life in Gaul, that does not need the rigors of philosophy.

the quotidian

Like this, saps like the sun, true fortuneer.

For all it takes it gives a humped return

Exchequering from piebald fises unkeyed.

In Part VI "And Daughters with Curles" the language is again lively and raucous, after the first stanza setting rather musically the active harmony Crispin has settled into. The majority of critics find Crispin's adaptation to the quotidian as somewhat of a failure in not realizing fulfillment of his original premise, but nowhere in the verse, and definitely not in the first stanza of Part VI, does the author himself forward that theory. Although on a literary level we see Stevens settling more into his second theory of imagination provided above, it is hard to tell where this notion developed. Stevens again never distinguishes a superior position for either in his essay, he simply presents them without a moral elucidation to favor one or the other, other than in my reading of the Carolina section. I think ^{the} consensus that Stevens meant to indict the imagination, applying it to everyday "midwifery", is reinforced by the imagery used to describe life in Crispin's cabin. Also, Stevens may be making a comic contrast by changing his use of the word chits from the legal to human context in the final section, as if to say these are the products of philosophy. Or, on the other hand setting up a huge mysterious imagery in the discussion of his daughters. After all his wife is barely mentioned, and the daughters get well over a page. We could set up an analogy of the wife as the continent and the daughters the product of it. Similar analyses have been attempted due to the animation Stevens had tenaciously developed as the reality for the poem as a whole. Does Stevens ask for such an interpretation in this description; "True daughters both of Crispin and his clay."?

The daughters are widely interpreted to be the seasons in almost every critical work on "The Comedian as the Letter C". James Baird develops the most imaginative conclusions on the four daughters who are for him

the centuries of his history on American shores: the first, in a "capuchin" cloak and hood (the mein of a Puritan wife); the second, in a half-awakened state (a tentative national consciousness, as the eighteenth century advances); the third, "a creeper under jaunty leaves ("leaves" of an emerging American poetry of the