

expression that moves out from something we know as real intensifies its reality, whereas that which moves out from we know as unreal intensifies its unreality. (1)" The external^{is} imaginative, and the imagination affects the external of the perciever, but in a real way that allows the person, or poet, in the act of perception to evaluate the truthfulness and validity of his perception. This way of looking at the world and man and the idea of an interpretable external world, that one can commune with and feel, is^{is} theme that underlies all of Stevens' poetry, allowing him to construct imaginative and significant scenes in a world that he sees as basically fleeting, dreamlike, Godless, and areligious. "For Stevens, the "death of God" is not a subject for debate but a premise from which to begin. (2)" Stevens has embraced a Shelly-like apocalypse in which a millenium of structured religion has run its course, where his limited imagination is full and grasping at a constant fluxual external world. In "Sunday Morning", "Peter Quince at the Clavier," "(From) The Man with the Blue Guitar," and "(From) Auroras of Autumn," Stevens is pondering the nuances of modern man's internal disorder.

In "Sunday Morning" we are confronted with a woman who is the embodiment of modern man's newly found spiritual disorder, who is a creature of near pure sensuality asking questions of her own immortality. In stanza 2 Stevens portrays her divinity as something distinctly mortal, sensual, and highly tied to the external world and the workings of nature.

Elations when the forest blooms; gusty
Emotions on wet roads on autumn nights;
All pleasures and all pains remembering
The bough of summer and the winter branch.
These are the measures destined for her soul.

For Stevens there is no eternal only the senses to demarcate man's divinity. God is dead, but man is finding a new awakening in himself and his