

emotions, ~~and~~ in a poignantly lit natural world that mirrors his mortality.

Stanza 3 is in its totality a negation of the eternal, and the woman's <sup>quotes</sup> are the first look at the human mind that is given to the beauty of the external world in nature. Stanza 5 finds the woman, or mankind, in a spiritually dead world, still looking for the eternal, and <sup>she</sup> is portrayed as the one who caused the "sick sorrow" of religion that promised an immortality of the spirit and caused frustration in man searching for it. The woman's imagination of the external world in the rest of this stanza is depicted as a powerful force, and for her her only possibility of an "imperishable bliss."

In stanza 7 Stevens depicts mankind as he will now be, that is, one wholly caught up in the celebration of the external world and nature and his own primitive sense impulses, which afford no permanence only a perishing "heavenly fellowship" in the celebration of life and nature. Here Pater's view of art is translated into the world of man and his frustrated search for a glimpse of immortality. There are only flashes of the eternal in man's celebration of himself and in his return to his primitive sensations.

In stanza 8 Stevens would have us see the woman finally won over to his ideas of the mortality of man's spirit, when the voice she has been seeking tells her; "The tomb in Palestine/ Is not the porch of spirits lingering," or, in other words, that religion has been an evil debilitating sham perpetrated on mankind. Stevens message to us is repeated twice: "Death is the mother of beauty." The death is not the death of the body, but the death of the religions that hold out immortality as a panacea, beauty is to be found in ones emotions and external nature, not in a spirituality that no longer exists.

*I have to disagree, for Stevens goes on to speak of change and mortality in a world in which change is the rule.*

*What is portrayed?*

*poss.*