

than a futile non-existent spiritual immortality. The immortality ^{he} speaks of is only a historic and symbolic one, a morality item from the Bible has become a symbol for modern man.

"(From) The Man with the Blue Guitar" is Stevens' purest poetic treatise on imagination and its affects on man, and is nearly devoid of any setting or a strong morality based central character, but highly repetitive of the key words O'Connor points to as symbolic of the imagination. Read quickly the poem has what is close to a chant-like effect due to this repetition, and avoidance of stilted metaphysical conciest-like syntax, and even plain stilted diction. This sort of rythmn comes close to song and reflective of the joyous spontaneous celebration of the imagination that Stevens himself is experiencing in the poem. (It is to be noted here that the participant in the imaginative experience is in the first person unlike the rest of the poems being read.)

Stevens tells us: "Things as they are / Are changed upon the blue guitar." "But play, you must, / Atune beyond us, yet ourselves, / Atune upon the blue guitar / Of things exactly as they are," or that with a tuned imaginative perception of the external, the world and ourselves is heightend, and the perception. The phrase, or object of the blue guitar is doubling up of Stevens imaginative symbols, the color blue and that of the musical instrument, and this is done to make the poetic concern more obvious; Stevens is trying to tell us in simple terms what imagination is to him. The use of such devices as loaded symbolic objects, or phrases, communicates Stevens rapture, and delight, with his transcendent perception, and perceptions. But while he is enjoying his full rapture of imagination God is still untouchable; though art approaches the thinking of God, God is still a far off "smoky dew." Man and the world will not be changed into perfect ions of themselves, but merely "patched."