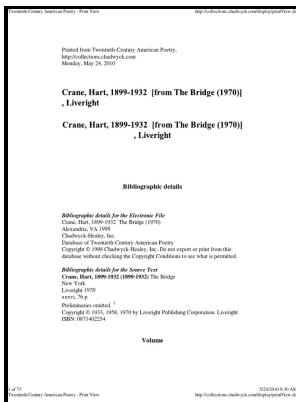


Poetry of Hart Crane - a critical study

Princeton University Press - 'An Imagist in Amber': Hart Crane's Early Publications and Greenwich Village



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However, one cannot read any book about Crane, even an unsatisfactory one, without a more poignant awareness of the cost which his society in part exacted from Crane for his achievements, and how much it limited them. For his contemporary reviewers, who set the tone of his reception, he never quite escaped his association with Greenwich Village post-Decadence. But the forces in our society which were most inimical to him—among them the familiar brutal commercialism and also the rootless religiosity—were those which worked on him grossly from his first beg innings.

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But there—at the point where Rimbaud pushed on to sum up his experience in a masterpiece—the parallel breaks off. But it is not wholly a matter of personality that, out of the defeated and humiliated France in which he grew up, as well as out of his own repudiation of his culture, his society, and his normal identity, Rimbaud was able to gather a masterpiece.

Hart Crane, by Brom Weber

. Finally, this article demonstrates how patterns established in his immediate reception are reproduced in later criticism—and may even explain his relative critical neglect. Its pages are rich with misprints, misused words, and sentences devoid of syntax.

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Elsewhere, he offers synopses and appreciations.

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Re-reading it today, one confirms the impression that Horton had met admirably the specifications of his subtitle: he has given us not only the figure of Crane, but Crane in the context of his period. But he can also be studied for another reason. His critical contribution is better, but incomplete and wordy.

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The best reason for being interested in Hart Crane is that he was a superb lyric poet, one of the most gifted America has produced. Crane supersedes all earlier figures as the most painful symbol of the tragedy of the artist in America. New York, The Bodley Press, 1948.

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Such a comparison can hardly be pushed even so far without distortion; neither periods nor personalities are interchangeable.

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