

The Bridge: Atlantis

Through the bound cable strands, the arching path
Upward, veering with light, the flight of strings,—
Taut miles of shuttling moonlight syncopate
The whispered rush, telepathy of wires.
Up the index of night, granite and steel—
Transparent meshes—fleckless the gleaming staves—
Sibylline voices flicker, waveringly stream
As though a god were issue of the strings. . . .

And through that cordage, threading with its call
One arc synoptic of all tides below—
Their labyrinthine mouths of history
Pouring reply as though all ships at sea
Complichted in one vibrant breath made cry,—
“Make thy love sure—to weave whose song we ply!”
—From black embankments, moveless soundings hailed,
So seven oceans answer from their dream.

And on, obliquely up bright carrier bars
New octaves trestle the twin monoliths
Beyond whose frosted capes the moon bequeaths
Two worlds of sleep (O arching strands of song!)—
Onward and up the crystal-flooded aisle
White tempest nets file upward, upward ring
With silver terraces the humming spars,
The loft of vision, palladium helm of stars.

Sheerly the eyes, like seagulls stung with rime—
Slit and propelled by glistening fins of light—
Pick biting way up towering looms that press
Sidelong with flight of blade on tendon blade
—Tomorrows into yesteryear—and link
What cipher-script of time no traveller reads
But who, through smoking pyres of love and death,
Searches the timeless laugh of mythic spears.

Like hails, farewells—up planet-sequined heights
Some trillion whispering hammers glimmer Tyre:
Serenely, sharply up the long anvil cry
Of inchling aeons silence rivets Troy.
And you, aloft there—Jason! hesting Shout!
Still wrapping harness to the swarming air!
Silvery the rushing wake, surpassing call,
Beams yelling Aeolus! splintered in the straits!

From gulfs unfolding, terrible of drums,

Harold Hart Crane

The Bridge A Poem By Crane Hart

Hart Crane



The Bridge A Poem By Crane Hart:

The Bridge Hart Crane,1970 **Hart Crane's the Bridge** John Wood,2007 The Bridge, a Poem Harold Hart CRANE,1930 **Complete Poems of Hart Crane** Hart Crane,2001 Featuring a new introduction by Harold Bloom this volume chronicles the life works of a poet who has suffered much misunderstanding and neglect despite displaying a superb poetic style idiosyncratic yet central to American tradition **Hart Crane's The Bridge** Richard P. Sugg,1976 **Hart Crane** Paul Giles,2009-04-02 When Hart Crane s epic poem The Bridge was published in 1930 it was generally judged a failure Critics said the poet had unwisely attempted to create a mystical synthesis of modern America out of inadequate materials Crane himself who committed suicide in 1932 did little to correct this impression and although the poet s reputation has fluctuated over the past fifty years many people still find The Bridge unsatisfactory In this analysis of Crane s long poem Paul Giles demonstrates that the author was consciously constructing his Bridge out of a huge number of puns and paradoxes most of which have never been noticed by Crane s readers Dr Giles shows how Crane was directly influenced by the early work of James Joyce how the composition of The Bridge ran parallel to the first serialisation of Finnegans Wake in Paris and how The Bridge is the first great work of the Revolution of the Word movement predating the final published version of Finnegans Wake by nine years The Bridge Hart Crane,2015-03-24 This edition of Hart Crane s long poem The Bridge first published as a book in 1930 collects for the first time ever the variant earlier versions of the poem s sections as they were first published in periodicals and anthologies during the years 1927 1930 The many differences between these earlier versions and the versions which appeared in the Horace Liveright edition of 1930 make this book an indispensable volume for anyone with a deep interest in Hart Crane or indeed in American poetry and a tremendous tool for the understanding of Crane and his poetry **The Collected Poems of Hart Crane** Hart Crane,1946 Maps on lining papers A narrative account of the eighteenthcentury struggle of England and France in the Iroquois territory for dominance **Hart Crane's The Bridge** Hart Crane,2011 **Hart Crane** Harold Bloom,2009 Provides insight into five of Hart Crane s most influential works along with a short biography of the poet **The Bridge** Hart Crane,1996-01 Like Whitman Hart Crane strove in his poetry to embrace America to distill an image of America Begun in 1923 and published 1930 The Bridge is Crane s major work Very roughly he wrote a friend it concerns a mystical synthesis of America The initial impulses of our people will have to be gathered up toward the climax of the bridge symbol of our constructive future our unique identity

The Poems of Hart Crane Hart Crane,Marc Simon,1986 Despite much critical misunderstanding and neglect in his own time and in ours Hart Crane achieved a superb poetic style idiosyncratic yet central to American tradition *Hart Crane* Maurice Riordan,2010-12-22 Harold Hart Crane was born in Ohio in 1899 In 1923 he became a copy writer in New York White Buildings his first collection appeared in 1926 and in 1930 his most famous work The Bridge was published A reaction against the pessimism in T S Eliot s The Waste Land The Bridge was a love song to the myth of America and its optimism a

much needed boon to post Wall Street Crash America Hart Crane committed suicide in 1932 **Hart Crane's Poetry** John T. Irwin, 2011-12-15 Honorable Mention Literature 2012 PROSE Awards Professional and Scholarly Publishing Division of the Association of American Publishers 2012 Outstanding Academic Title Choice Magazine In one of his letters Hart Crane wrote Appollinaire lived in Paris I live in Cleveland Ohio comparing misspelling and all the great French poet s cosmopolitan roots to his own more modest ones in the midwestern United States Rebelling against the notion that his work should relate to some European school of thought Crane defiantly asserted his freedom to be himself a true American writer John T Irwin long a passionate and brilliant critic of Crane gives readers the first major interpretation of the poet s work in decades Irwin aims to show that Hart Crane s epic The Bridge is the best twentieth century long poem in English Irwin convincingly argues that compared to other long poems of the century The Bridge is the richest and most wide ranging in its mythic and historical resonances the most inventive in its combination of literary and visual structures the most subtle and compelling in its psychological underpinnings Irwin brings a wealth of new and varied scholarship to bear on his critical reading of the work from art history to biography to classical literature to philosophy revealing The Bridge to be the near perfect synthesis of American myth and history that Crane intended Irwin contends that the most successful entryway to Crane s notoriously difficult shorter poems is through a close reading of The Bridge Having admirably accomplished this Irwin analyzes Crane s poems in White Buildings and his last poem The Broken Tower through the larger context of his epic showing how Crane in the best of these worked out the structures and images that were fully developed in The Bridge Thoughtful deliberate and extraordinarily learned this is the most complete and careful reading of Crane s poetry available Hart Crane may have lived in Cleveland Ohio but as Irwin masterfully shows his poems stand among the greatest written in the English language

Hart Crane: Complete Poems & Selected Letters (LOA #168) Hart Crane, 2006-09-21 No American poet has so swiftly and decisively transformed the course of poetry as Hart Crane In his haunted brief life Crane fashioned a distinctively modern idiom that fused the ornate rhetoric of the Elizabethans the ecstatic enigmas of Rimbaud and the prophetic utterances and cosmic sympathy of Whitman in a quest for wholeness and healing in what he called the broken world White Buildings perhaps the greatest debut volume in American poetry since Leaves of Grass is but an exquisite prelude to Crane s masterpiece The Bridge his magnificent evocation of America from Columbus to the Jazz Age that countered the pessimism of Eliot s The Waste Land and became a crucial influence on poets whose impact continues to this day This edition is the largest collection of Crane s writings ever published Gathered here are the complete poems and published prose along with a generous selection of Crane s letters several of which have never before been published In his letters Crane elucidates his aims as an artist and provides fascinating glosses on his poetry His voluminous correspondence also offers an intriguing glimpse into his complicated personality as well as his tempestuous relationships with family lovers and writers such as Allen Tate Waldo Frank Yvor Winters Jean Toomer Marianne Moore E E Cummings William Carlos Williams and Katherine Anne

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Brooklyn Bridge Alan Trachtenberg,1979-07-15 Places the structure within the context of American life Hart Crane's Divided Vision Helge Normann Nilsen,1980

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