



The Machine that Sings: Modernism, Hart Crane and the Culture of the Body (Studies in Major Literary Authors)

Gordon A. Tapper

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Examining how Crane's corporeal aesthetic informs poems written across the span of his career, *The Machine That Sings* focuses on four texts in which Crane's preoccupation with the body reaches its apogee. Tapper treats *Voyages*, *The Wine Merchant*, and *Possessions* as a triptych of erotic poems in which Crane plays out alternative resolutions to the dialectic between purity and defilement, a conceptual dynamic which Tapper argues is central to both Crane's poetics of difficulty and his representations of homosexual desire. Tapper concentrates on the three sections of *The Bridge*, most concerned with recuperating animality: 'National Winter Garden,' 'The Dance,' and 'Cape Hatteras.'

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