

1. Record Nr.	UNINA9910451792003321
Titolo	Something we have that they don't [[electronic resource]] : British & American poetic relations since 1925 / / edited by Steve Clark & Mark Ford
Pubbl/distr/stampa	Iowa City, : University of Iowa Press, c2004
ISBN	1-58729-476-1
Descrizione fisica	1 online resource (233 p.)
Altri autori (Persone)	ClarkS. H <1957-> (Steven H.) FordMark <1962->
Disciplina	821/.9109
Soggetti	English poetry - American influences English poetry - 20th century - History and criticism American poetry - 20th century - History and criticism Comparative literature - English and American Comparative literature - American and English American poetry - English influences Electronic books. Great Britain Relations United States United States Relations Great Britain
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [197]-214) and index.
Nota di contenuto	Contents; Introduction "Something We Have That They Don't" by Steve Clark & Mark Ford; "Why Should Men's Heads Ache?": Yeats and American Modernism by Edna Longley; "A Package Deal": The Descent of Modernism by Stan Smith; Writing "Without Roots": Auden, Eliot, and Post-national Poetry by Nicholas Jenkins; "A Whole Climate of Opinion": Auden's Influence on Bishop by Bonnie Costello; The American Poetry of Thom Gunn and Geoffrey Hill by Langdon Hammer; The White Room in the New York Schoolhouse by Tony Lopez "Rebellion That Honors the Liturgies": Robert Lowell and Michael Hofmann by Stephen BurtAuthority, Marginality, England, and Ireland in the Work of Susan Howe by Alan Golding; "The Circulation of Small Largenesses": Mark Ford and John Ashbery by Helen Vendler; Bibliography; Notes on Contributors; Acknowledgments; Index

Sommario/riassunto

Something We Have That They Don't presents a variety of essays on the relationship between British and American poetry since 1925. The essays collected here all explore some aspect of the rich and complex history of Anglo-American poetic relations of the last seventy years. Since the dawn of Modernism poets either side of the Atlantic have frequently inspired each other's developments, from Frost's galvanizing advice to Edward Thomas to rearrange his prose as verse, to Eliot's and Auden's enormous influence on the poetry of their adopted nations ("whichever Auden is," Eliot once replied when a
