1. **BOOKS, PAMPHLETS AND BROADSIDES BY TED HUGHES**

**A1 THE HAWK IN THE RAIN**

Faber Modern Classics edition, 5 Jun. 2015.

CONTENTS: Includes the original text plus a letter from T.S. Eliot to Charles Monteith.

**A17 THE IRON MAN.**

A U.K. edition with illustrations by Laura Carlin, 3 Oct. 2013.

New illustrated edition by Andrew Davidson, 1 Oct. 2015.

**A134 A TED HUGHES BESTIARY**

Edited by Alice Oswald.

Faber and Faber. Hardback 4 Sept. 2014. Paperback 4 Oct. 2015. U.S. ed. Farrar, Straus and Giroux. 12 July 2016.

CONTENTS: Introduction; Four Prose Excerpts (from Poetry in the Making (1967), Orghast (1971), Poetry and Violence(1971) and Letter to Anne-Lorraine Bujon (1992); The Hawk in the Rain; The Jaguar; The Thought-Fox; The Horses; Meeting; February; Esther’s Tomcat; Hawk Roosting; The Bull Moses; View of a Pig; An Otter; Thrushes; Pike; Stealing Trout on a May Morning; The Lake; Thistles; Ghost Crabs; Second Glance at a Jaguar; Song of a Rat; Skylarks; The Howling of Wolves; Gnat-Psalm; Wodwo; That Moment; Crow and the Birds; Crow Tyrannosaurus; Two Legends; Lineage; Examination at the Womb-Door; Crow’s Fall; Owl Song; Crow’s Elephant Totem-Song; Littleblood; ‘Prometheus … Began to admire the vulture’; The Lamentable History of the Human Calf; Swifts; Mackerel Song; Work and Play; A Cranefly in September; The Stag; ‘Calves harshly parted from their mamas’; A Solstice; ‘The white shark’; Only a Little Sleep, a Little Slumber; The Owl Flower; The Risen; And the Falcon came; The Skylark came; The Wild Duck; The Swift comes to the swift; The Unknown Wren; And Owl; The Dove Came; The Crow cane to Adam; And the Phoenix has come; Curlews; The Weasels We Smoked out of the Bank; The Canal’s Drowning Black; The Long Tunnel Ceiling; Cock-Crows; Feeding out-wintering cattle at twilight; Foxhunt; Roe-deer; February 17th; Coming down through Somerset; While she chews sideways; Sheep; The Lovepet; Mosquito; Cuckoo; Swans; Buzzard; Snipe; The Hen; Mallard; Evening Thrush; Treecreeper; A Dove; Sing the Rat; Swallows; Under the Hill of Centurions; Milesian Encounter on the Sligachan; That Morning; A Rival; Performance; An Eel, October Salmon; Visitation; The Hare I-III; The Tortoiseshell Butterflies; In the Likeness of a Grasshopper; A Sparrow Hawk; Wolfwatching; *from* Arachne; The Owl; The Chipmunk; Epiphany; *from* The Boy Changed into a Stag Cries Out at the Gate of Secrets; The Prophet.

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**A135 THE TIGERBOY 2016.**

Illustrated by Joe McLaren.

Faber and Faber. 3 Nov. 2016. Hardback.

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Dunkerley. Hugh, Hughes and Creative Writing.

Ely, Steve. Hughes’s Yorkshire.

Gifford, Terry. Hughes and Nature.

Golden, Amanda. Hughes’s Archives.

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Moulin, Joanny. Hughes as Correspondent.

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**ONLINE ARTICLES**

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Note: Other online resources include The British Library Blogs, which feature short pieces about topics relevant to the library’s Hughes archive, including discussions of Ted Hughes and war, Ted Hughes’s correspondence with Liz Hicklin, and Ted Hughes audio recordings. The Emory Rose Library Blog also includes write-ups by scholars in residence at the archive, and Peter Steinberg’s Sylvia Plath Info Blog includes copious information relevant to both Plath and Hughes studies.

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Hu, min. On Crow Images: What Ted Hughes’ *Crow* Shares with Chinese Literature.*Comparative Literature: East & West* 1, August 2018, pp. 107-124.

(Abstract: Crow is endowed with double connotations of good and bad, positive and negative in Chinese culture. Interestingly, Ted Hughes's fourth book of poetry, *Crow*, also shows the image of the crow as a symbol of the contradiction between optimism and pessimism, life and death. The crow in the poem witnessed or experienced the inhuman pain and death, but the unyielding struggle for survival shows the fearless struggle of the crow. This paper attempts to explore the similarities between the image of crow in Ted Hughes's *Crow* and Chinese literary works.)

Chen, Hong. The Post-Pastoral Vision in *Moortown Diary*: Ted Hughes' Agricultural Practice and Pastoral Ideal. *Foreign Literature Review* 04, November 2018, pp. 167-185.

(Abstract: In 1989, Ted Hughes published a collection of farm poems entitled *Moortown Diary*, which records his and his family's experiences and feelings during the period of running a farm from 1973 to 1979. It is in sharp contrast with the romantic imagination of rural life in traditional pastoral poetry and shows an admirable realistic attitude. However, once we jump out of the limited space of the text, we will find that there is a huge difference between the daily life of farms in *Moortown Diary* and the actual situation of animal husbandry production in the high tide of agricultural modernization in Britain at that time. Hughes evades many problems in modern animal husbandry in *Moortown Diary*, aiming to reproduce the deep reality contained in the relationship between man and nature through the realistic surface of agricultural modernization, and reconstruct the post pastoral vision of the connection between man and nature.)

Chen, Guicai and Yuan, Yichuan. Intertextuality and Modernity in the Animal Writing of British Romantic Poetry – A Case Study of Ted Hughes' “Hawk*”* and D. H. Lawrence's “Eagle*”*. *Journal of Southwest University of Science and Technology (Philosophy and Social Science Edition)* 06, December 2018, pp. 32-38.

(Abstract: Both Ted Hughes and D. H. Lawrence are the inheritors of the great tradition of animal writing in British romantic poetry. As a younger generation of D. H. Lawrence, Ted Hughes not only adapts and reconstructs some of the animals written by Lawrence but also joins hands with him to advance the great tradition of animal writing in British romantic poetry. This writing can be illustrated in the textual and cultural dialogue between Hughes’ “hawk” texts such as *The Hawk in the Rain* and *Hawk Roosting* and Lawrence’s “eagle” texts such as *Eagle in New Mexico* and *The American Eagle*. It can be found through this dialogue that there exists intertextuality in terms of romanticism, anthropocentrism and colonialism between Hughes’ “hawk” texts and Lawrence’s “eagle” texts. Ted Hughes and D H. Lawrence’s joint efforts contribute to a modernity turn to the great tradition of animal writing in British romantic poetry.)

Qiu, Lihua. The poetry of Ted Hughes and the implication of Taoism. *Chinese Social Science Today*, April 2019.

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Wen, Dandan. An Ecocritical Perspective on Ted Hughes’ Mid-late Poetry - A Case of Study of Remains of *Elmet* & *Wolfwatching*. *Journal of Changchun Normal University* 05, May 2019, pp. 106-108.

(Abstract: Ted Hughes has often referred to as one of remarkable “ecopoets”, since his poetry exemplifies the relationship between human beings and nature. The paper attempts to explore Ted Hughes’ mid-late poetry theoretically based on “ecocriticism”. We should attach great importance to the fact that all living things are interdependent. Our strange sense of estrangement from nature is the root cause of our loneliness and alienation in modern society. Man should have a tremendous feeling of awe of nature and abandon the notion of anthropocentrism. We are obliged to reconstruct harmonious natural-ecological system and social-ecological system.)

Jiang, Huiling. A Comparative Study on Ecological Ethics and Animal Poetry by. D. H. Lawrence and Ted Hughes. *Journal of Jiangsu University (Social Science Edition)* 03, May 2020, pp. 78-86.

(Abstract: Both D. H. Lawrence and Ted Hughes cherish the view that “all creatures are equal” in their animal poetry, which has something to do with the similarity in the historical background and their life experiences, as well as Lawrence's influence on Hughes. Comparing the ecological ethics in their animal poetry yields both similarities and differences: they both show reverence and love toward animals, yet Lawrence's warm and bright way differs from Hughes’s cold and bloody side; they both cherish harmonious ecology, yet Lawrence’s criticizing anthropocentrism differs from Hughes’s consciousness that man is an integral part of nature and must shoulder the responsibility to build a harmonious relationship with other creatures and nature. The roots of their similarities and differences are due to the impact of industrial revolution and world wars, Darwin’s theory of evolution, and Hughes’ acceptance of Taoism in his old age.)

Zeng, Jing. On Postmodern Features of Ted Hughes’s Collage. *Journal of Jiangsu College of Engineering and Technology* 03, September 2020, pp. 42-47.

(Abstract: With ongoing academic interpretations on the modernistic features of Ted Hughes’s poetry, proponents of focusing on the contents deviating from modernism start to gain ground, which effects our understanding of the significance of his poetry. This paper, from postmodern theoretical angles, attempts to elucidate the post-modernistic collage or pastiche employed by Hughes in his poems, which feature fragmentation, randomness and flexibility, and it aims to prove the viewpoint that poetical techniques as such are his instrumental strategies to deconstruct modern western civilization and to realize the true being of mankind.

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Elzière, Sophie. Wodwo ou l’errant : risquer l’être et risquer le langage. *L’Atelier,*

n° 11.2, 2020. [Wodwo, or the Wanderer: to risk being and to risk language.]

Elzière, Sophie. Le langage minéral du territoire d’Elmet et la pensée du devenir dans *Remains of Elmet* de Ted Hughes. *Ecrits et Cris de la Terre dans le monde anglophone,* n °61, 2019. [Becoming mineral. The cantor of rock and the opened territories of *Remains of Elmet* by Ted Hughes.]