Ted Hughes: A Bibliographical Supplement 1996-2013


Keith Sagar

There are no doubt many errors and omissions in this supplement. However, its publication in electronic form means that these can easily be rectified at frequent intervals. I hope that readers who notice any errors, omissions or new material will notify me - keithsagar1@gmail.com, so that the supplement can be continuously updated.

It has proved impractical to retain the continuous numbering of sections D and J.

Keith Sagar 2013.

[A hint to computer beginners. An essential aspect of any bibliography is a full index. The computer, however, has a built-in index for all documents. Click Edit at the top of the page. In the drop-down menu click Find. Type in the name, title, word or phrase you are looking for. By pressing Next, this will take you to every occurrence of it in the supplement.]
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A. BOOKS, PAMPHLETS AND BROADSIDES BY TED HUGHES

A1  THE HAWK IN THE RAIN.


A4  MEET MY FOLKS!


A6  HOW THE WHALE BECAME.


A8  NESSIE THE MANNERLESS MONSTER.


A9  THE BURNING OF THE BROTHEL.

Bernard Stone, the owner of Turret Press, inscribed a copy to Alan Clodd:
‘This copy is bound with the rejected wrappers, in red. Very few copies were issued in this state. Probably less than 10 copies, before the wrapper was changed to blue.’
It is not clear whether these copies are the same as those described in the 1998 edition as ‘burgundy’.

A17  THE IRON MAN.


**A60** **REMAINS OF ELMET.**


**A85** **RIVER.**


CONTENTS: Reprints the text from *Three Books* (A102) together with an appendix containing all the missing poems from the first edition.


**A91** **FLOWERS AND INSECTS.**


**A92** **THE CAT AND THE CUCKOO.**


**A95** **WOLFWATCHING.**


**A97** **SHAKESPEARE AND THE GODDESS OF COMPLETE BEING.**

REVIEWS: *Hudson Review*, Summer 1993 (Brian Cox); *Irish Times*, 23 May 1992 (Seamus Deane)
A100  THE MERMAID’S PURSE.

New edition illustrated by Flora McDonnell, Faber, 1 July 1999.

REVIEW: *Spectator*, 7 April 1978 (Patrick Skene Catling)

A103  THE IRON WOMAN.


A104  WINTER POLLEN.


A106  EARTH DANCES.

From Ann Skea’s website, ‘Ted Hughes and Reg Lloyd’:

The Old Stile Press Bibliography notes that eight of the nine illustrations were printed on four different papers made by Frances McDowall and these incorporated iris, nettle, onion, Japanese knotweed, pampas grass and alkanet fibres. In a talk about papermaking which Frances gave in 2007, she describes how Reg “had seen some of the papers I was making and wanted to use some made from different plants for his images for some of Ted Hughes nature poems. This was an exciting project - however, it would require 10 sheets for each of 250 copies of *Earth Dances*. So I selected plants, cooked them, ‘beat’ them in a couple of domestic liquidisers together with an old butter churn redundant from N’s parents farm (which bashed rather than cutting the fibres). The plant fibres were mixed with some offcuts from papers already used in the press (so of good cotton fibres). It is a
project such as this that pushes one over that barrier between an amateur and a committed crafts-person”.

**A107** **NEW SELECTED POEMS.**


**A111** **DIFFICULTIES OF A BRIDEGROOM.**


**A112** **COLLECTED ANIMAL POEMS.**


**A114** **FEDERICO GARCIA LORCA: BLOOD WEDDING.** 1996.

Faber and Faber, 23 September 1996. £6.99.

**A115** **TALES FROM OVID.** 1997.

Special edition bound by Smith Settle, Otley, West Yorkshire, and signed by the author. 300 numbered copies. 10 copies numbered I – X reserved for the author.

CONTENTS: Introduction; Creation, Four Ages, Lycaon, Flood; Phaethon; Callisto and Arcas; The Rape of Proserpina; Arethusa; Tiresias; Echo and
Narcissus; Erysichthon; Semele; Peleus and Thetis; Actaeon; Myrrha; Venus and Adonis (and Atlanta); Pygmalion; Heracles and Deianira; The Birth of Hercules; The Death of Cygnus; Arachne; Bacchus and Pentheus; Midas; Niobe; Salmacis and Hermaphroditus; Tereus; Pyramus and Thisbe; Glossary of Names and Places.


Illustrated by Annie Newnham. Prospero Poets. Printed litho by Q & M Graphics on Rivoli paper and bound by Chris Hicks. 499 copies, of which 149 hardback copies are signed by the poet and artist, and of these 60 have an additional loose print. Trevor Weston is the publisher, Simon Rae the editor, and Dennis Hall the designer. Produced for Clarion Publishing, Neatham Mill, Holybourne, Alton, Hampshire.


A118 BIRTHDAY LETTERS. 1998.


‘One hundred & ten copies of Howls & Whispers were printed at The Gehenna Press during the promising Spring of 1998. The paper was handmade in Italy. The letterpress in Centaur types was achieved by Arthur Larson of Hadley, Mass. The etchings were printed in color from the
copperplates by Michael Kuch. The book has been bound by Claudia Cohen of Easthampton, Mass. Copies number 1-10 comprise the deluxe edition & contain three watercolor drawings by Leonard Baskin, a second suite of the etchings (the ones originally printed in black are hand-touched in color by Baskin), one copperplate & a leaf of Ted Hughes’ manuscript. Copies number 11-110 constitute the regular edition.

CONTENTS: Eleven poems not included in *Birthday Letters.*

**A120**  
**JEAN RACINE: PHÈDRE.**  
1998.


REVIEWS: *Cambridge Quarterly,* 28, 1999 (David Gervais);

**A121**  
**TED HUGHES’ TALES FROM OVID**  
1999.

Faber and Faber. Paperback, 19 April 1999. £6.99.  
Adapted for the stage by Tim Supple and Simon Reade.

CONTENTS: Notes on the adaptation; Introduction by Ted Hughes; Tiresias; Echo and Narcissus; Semele; Bacchus and Pentheus; Arachne and Minerva; Myrrha, Mida; Salmacis and Hermaphroditus; Tereus and Philomela; Pan and Apollo; Genealogy; Glossary of characters; Selection of other translations; Map.

**A122**  
**AESCHYLUS: THE ORESTEIA**  
1999

Faber and Faber. Paperback, 20 September 1999. £7.99.  

A123    EURIPIDES: ALCESTIS


REVIEWS:  Agenda, 38.1. 2001 (David Gervais); Independent on Sunday,
31 Oct. 1999 (Robert Macfarlane); New Republic, 17 and 24 April 2000
(Bernard Knox); New York Review of Books, 27 April 2000 (Daniel
Mendelsohn); PN Review, 26:4, 2000 (Kate Clanchy); Times, 5 Oct. 1999
(Peter Stothard).

A124    POEMS SELECTED BY SIMON ARMITAGE

Faber and Faber. Paperback 3 April 2000. £4.99. Reprinted 4 March 2004 at

CONTENTS: Introduction; The Thought-Fox; The Jaguar; Famous Poet;
The Horses; Wind; October Dawn; Bayonet Charge; Mayday on Holderness;
February; Dick Straightup; Hawk Roosting; The Bull Moses; View of a Pig;
November; Snowdrop; Pike; Thistles; Her Husband; Public Bar TV; Second
Glance at a Jaguar; Fern; Theology; Heptonstall; Full Moon and Little
Frieda; Wodwo; Two Legends; Examination at the Womb-Door; Crow’s
First Lesson; That Moment; Crow and the Birds; In Laughter; Crow’s Last
Stand; Fragment of an Ancient Tablet; Lovesong; The Lovepet; Littleblood;
The Scream; Bride and Groom Lie Hidden for Three Days; A March Calf;
The River in March; Apple Dumps; Barley; Football at Slack; Sunstruck,
When Men Got to the Summit; Cock-Crows; The Long Tunnel Ceiling;
Heptonstall Old Church; Emily Brontë; Rain; Tractor; Sketching a Thatcher;
Ravens; February 17th; The Day He Died; A Motorbike; Do not Pick up the
Telephone; In the Likeness of a Grasshopper; New Foal; Low Water; Go
Fishing; An Eel; Night Arrival of Sea-Trout; October Salmon; That
Morning; Little Whale Song; Rain-Charm for the Duchy; The Last of the
1st/5th Lancashire Fusiliers; Football; Comics; Midas; The Tender Place; Fate
Playing; You Hated Spain; The Earthenware Head; Flounders; The Blue
Flannel Suit; Daffodils; The Bee God; Being Christlike; Red; Snow; A Dove.

A125  **THOMAS THE RHYMER’S SONG.**  
2000

A126  **COLLECTED PLAYS FOR CHILDREN.**  
2001

CONTENTs: The Coming of the Kings; The Tiger’s Bones; Beauty and the Beast; Sean, the Fool, the Devil and the Cats; Orpheus; The Pig Organ.

A127  **COLLECTED POEMS.**  
2003
Edited by Paul Keegan.

CONTENTs: All Hughes’ published poems for adults with the exception of *Gaudete*; Prometheus Knew what was coming, Prometheus Can see Io fleeting across the map, Prometheus Was himself the fire (from the Rainbow Press ed. of *Prometheus on his Crag*); ‘When the high-breasted, the haloed world’, Crow Fails, Crow Compromises, The Advocate, Two Dreams in the Cell, Your Mother’s Bones Wanted to Speak, She is the Rock, Skin (all in B *The Achievement of Ted Hughes*); Selling the Cows at Bridgetown Farm, Iddesleigh (in B *This Land is Our Land*).


A128 COLLECTED POEMS FOR CHILDREN

Illustrated by Raymond Briggs.

CONTENTS: ‘This collection brings together poems Ted Hughes wrote throughout his life for children. They are arranged by volume, beginning with those for younger readers and progressing to the more complex and sophisticated poems of Under the North Star, What is the Truth? and Season Songs, which he remarked were written ‘within hearing’ of children.’

A129 TED HUGHES: SELECTED TRANSLATIONS

Edited by Daniel Weissbort.
Faber and Faber, 2 November 2006. Hardback. £20.


REVIEWS: Agenda, Vol.43 no.1, 2007 (Martin Dodsworth); Times, 30 May 2007 (Clive Wilmer); Washington Post, 22 Dec. 2007 (S. Rainer)

A130 LETTERS OF TED HUGHES

Edited by Christopher Reid.


### A131 MY BROTHER BERT 2009

Illustrated by Tracey Campbell Pearson.

CONTENTS: The text is ‘My Brother Bert’ from *Meet My Folks!*

### A132 TIMMY THE TUG 2009

A story in colour by Jim Downer; a story in rhyme by Ted Hughes.

### A133 POET AND CRITIC: THE LETTERS OF 2012
TED HUGHES AND KEITH SAGAR

Edited by Keith Sagar.
British Library. Hardback, 10 May 2012. £25.


REVIEWS: *Hampstead and Highgate Express*, 14 June 2012 (John Horder); *Journal of the Ted Hughes Society*, issue 3 (Terry Gifford); *London Magazine*, Aug./Sept. 2012 (Terry Kelly); *Plath Profiles*, vol.5, Summer 2012 (Amanda Golden); *Poetry Nation Review*, 210, March-April 2013 (Vidyan Ravinthiran); *Resurgence/Ecologist*, March/April 2013 (Mark Hinchliffe); [http://sylviaplathinfo.blogspot.co.uk/2012/06/two-reviews-of-poet-and-critic-letters](http://sylviaplathinfo.blogspot.co.uk/2012/06/two-reviews-of-poet-and-critic-letters) (Peter K. Steinberg);
B. BOOKS, PAMPHLETS AND BROADSIDES EDITED OR WITH CONTRIBUTIONS BY TED HUGHES

B36a  GOOD TALK: AN ANTHOLOGY FROM BBC RADIO, ed. Derwent May, Gollacz, 1968


    CONTENTS: ‘Song of the Partridge’, from The Conference of the Birds, pp.177-8.


B139. ‘King of Hearts’ was later published as ‘Shakespeare drafting his will’.


    CONTENTS: 46 poems translated by Ted Hughes and Assia Gutmann.


    CONTENTS: ‘Selling the cows at Bridgetown Farm, Iddesleigh’, p.8.


    CONTENTS: Postscript to János Csokits’ Note, including drafts of Hughes’ translations of Pilinszky’s ‘On the Wall of a KZ-Lager’ and ‘The Prayer of Van Gogh’. pp.16-34.

B154a  FISHING IN WILD PLACES, by David Street, illustrated by Terence Lambert. Llandysul: Gomer, 1989.

    CONTENTS: Foreword by Ted Hughes.
CONTENTS: The Exeter notes to Cave Birds. Extracts from Hughes’ letters to Ann Skea.

B170a THE SILENT WOMAN: SYLVIA PLATH AND TED HUGHES  
CONTENTS: Previously unpublished letters to Aurelia Plath (39-40),  
Andrew Motion (40 and 201), Jacqueline Rose (46-7), A. Alvarez (123-30),  
and Anne Stevenson (141-3).

B173a ESSAYS AND POEMS PRESENTED TO DANIEL HUWS  
CONTENTS: ‘Caryatids (2)’, p. 411.

B177 A CHOICE OF COLERIDGE’S VERSE. edited and introduced  
by Hughes. Faber and Faber, paperback, 18 March 1996. £7.99.  
CONTENTS: The long introduction ‘The Snake in the Oak’ was reprinted in Winter Pollen.

B178 R. J. LLOYD: A RETROSPECTIVE EXHIBITION OF  
SELECTED WORKS. Hereford City Museum and Art Gallery.  

B179 THE SCHOOL BAG. Edited by Ted Hughes and Seamus Heaney.  
A limited edition of 300 copies in a slip-case, signed by Hughes  
and Heaney, was also published in April 1997.  

B180 BY HEART: 101 POEMS TO REMEMBER  
Edited and introduced by Ted Hughes.


CONTENTS: Six poems by Abdulah Sidran translated by Ted Hughes and Antonela Glavinić.


CONTENTS: Notes variant texts of many poems.

B185 NEW PERSPECTIVES ON ROBERT GRAVES. ed. Patrick Quinn, 1999


CONTENTS: Manuscript draft of ‘To Be Harry’, p.177.


CONTENTS: First publication of Hughes’ translation of Pushkin’s ‘The Prophet’, introduced by Elaine Feinstein.
B188 YEHUDA AMICHAI: SELECTED POEMS. 2000
    CONTENTS: 41 poems translated by Yehuda Amichai and Ted Hughes;
    15 by Assia Gutmann and Ted Hughes; introduction by Hughes.

B189 THE LAUGHTER OF FOXES: A STUDY OF TED HUGHES. 2000
    CONTENTS: Early drafts of ‘The Dove Came’.

    A publisher’s note states that ‘the project continued under the
    guidance of Ted Hughes until his death’.

B191 TED HUGHES: ALTERNATIVE HORIZONS. 2004
    CONTENTS: Photographs of an unpublished early poem ‘You were not
    born when mighty Alexander died’, and a page from the working draft of the
    Bardo Thodol.

B192 ‘NO OTHER APPETITE’: SYLVIA PLATH, TED HUGHES, 2005
    AND THE BLOOD JET OF POETRY. By Stephen C. Ennis
    CONTENTS: Extracts from then unpublished letters to Lucas Myers, Sylvia
    Plath, Edith and William Hughes, Gerald and Joan Hughes, Leo and Ann
    Davidow, Jacqueline Rose, Seamus Heaney; from an untitled account of a
    dream, 15 August [1968], and ‘So here I sit composing futile poetry’ [ca.
    May 1969].

B193 SIMPLIFY ME WHEN I’M DEAD, by Keith Douglas. 2006
    Introduction by Hughes. Faber and Faber, 2006.

B194 TED HUGHES: A LITERARY LIFE. 2006


CONTENTS: Extracts from unpublished letters to Gifford and Roberts, Keith Sagar, Gerald Hughes, and Iris Gillespie.


B199 THE CAMBRIDGE COMPANION TO TED HUGHES. 2011
CONTENTS: Extracts from unpublished letters to Terry Gifford, Keith Sagar, Gerald Hughes, Olwyn Hughes, Graham Ackroyd, Natasha and Stephen Spender, Joanny Moulin, Leonard Scigaj, Peter Redgrove, Frieda Hughes, Susan Hileman, Gillian Bate; an extract from Hughes’ will; from a dialogue between Elizabeth I and Elizabeth II; and extracts from Emory documents relating to Hughes’ campaigning against the pollution of West Country rivers.


CONTENTS: Unpublished poem: ‘The train pushes along the same track’, p.212. Extracts from unpublished letters to Aurelia Plath, pp.5, 34, 96, 175, 182, Olwyn Hughes, pp.16, 45, 56, 70, 75, 95, 96, 97, 111, 119, 168, W.S. Merwin, p.17, Edith and William Hughes, p.18, 96, Gerald Hughes, pp.23, 55, 97, Sylvia Plath, p.49, 114, Lucas Myers, p.56, 95, 97, 182, Dido and W.S. Merwin, p. 65, 182, Daniel Weissbort, p.96, 185, János Csokits, p.176, 216, Frances McCullough, 184, Ben Sonnenberg, 189, Leo and Ann Goodman, 189, Kathleen Raine, 222. Extracts from ‘Notes on Sylvia Plath’s “Munich Mannequins” and “Totem”’, p.52, 177; draft introduction to Johnny Panic and the Bible of Dreams, p.78; notes on the universal goddess, 176-7; draft of an article on Ariel, 178; notebook entry of a dream in which Plath came back to life, 190; ‘Notes on Published Works’, 204; unpublished poem in Notebook 11, p.222.


With a foreword by Frieda Hughes, illustrations by the author, and many previously unpublished photographs.

CONTENTS: Extracts from Hughes’ letters to Gerald and Joan Hughes. Many of these are in the Faber Letters, but there are extracts from unpublished letters on pp. 147, 150, 151, 163, 169, 174-5, 177-8, 191, 194, 196, 199-200, 203-4.


CONTENTS: Item 231, parts of two drafts of ‘Devon Riviera’;
Item 232, facsimile and part of a draft of ‘Playing with an Archetype’.
Item 233, facsimile and part of a draft of ‘Fragment of an Ancient Tablet’,
parts of drafts of ‘Notes for a Little Play’ and ‘There Came a Day’;
Item 234, facsimile and part of the first draft of ‘Go Fishing’;
Item 237, facsimile and part of a draft of ‘Rain Charm for the Duchy’.
C. CONTRIBUTIONS TO PERIODICALS

C55 The first line has ‘stinking’ instead of ‘oozing’ craters.

C273 Sunday Times, not Observer.

C302 Nov. 1975.


C357a The Amichai poems are not translated by Hughes, only ‘looked over’ by him. They are translated by Amichai himself.

C375. This title should be A REPLY TO MY CRITICS. [letter to an enquirer dated 7 Nov. 1979]
Reprinted (as ‘Crow on the Beach’) in B132 and A104, and with its original title in B159 and A133.

C450a A TED HUGHES COLLECTION, 7. [inscriptions]
Scapegoats and Rabies is inscribed ‘To Richard for daring to be so old first’.
In The Listener 19 Oct. 1967, after the title ‘Capturing Animals’, Hughes has written ‘etc etc etc and idiots and virii and bacteria and fungi and all living rubbish and idiotic. Signed – his Nib’.
Wodwo is inscribed ‘Whatever the weather
Stretch the tether.’

C468a HOW GOD GOT HIS GOLDEN HEAD [story]

C476a A TORRIDGE TRAGEDY [poem]

C489a ON SYLVIA PLATH [essay]

C496 ACTAEON [translation from Ovid]
Sunday Times, 28 July 1996.
C497 THE RAG RUG [poem]
New Yorker, 5 Aug. 1996.
Line 50 has ‘dug and dragged’.

C498 A NEW THIRD VERSE FROM THE POET LAUREATE [hymn]
Legion, Nov./Dec. 1996.
At the request of the British Legion, Hughes rewrote the third stanza of
‘Eternal Father Strong to Save’ in order that the hymn should include airmen
and soldiers as well as sailors:

O Lord on high, safe in thy care
The constellations march through air,
The winds that batter sea and land
Return uninjured to thy hand.
    O hear our prayer for those who fly
Through all the perils of the sky.

The article also prints Hughes’ commentary on the new stanza.

C499 BAGS OF WOBBLE AND FLOP
Hughes and Heaney on The School Bag.

C500 TWO TALES FROM OVID

C501 THE HART OF THE MYSTERY [essay]

C502 6th SEPTEMBER 1997 [poem]

C503 HEAR IT AGAIN [poem]
Reprinted from the report New Library: The People’s Network.
Reprinted in A133.

C INTERNATIONAL BOOKS OF THE YEAR
Times Literary Supplement, 5 December, 1997; p. 2.
Hughes nominates *The Case Against the Global Economy*, by Jerry Mander and Edward Goldsmith, and *Yehuda Amichai: Selected Poems*, eds. Ted Hughes and Daniel Weissbort, which was not in fact published until 2000 [B188].

C504 FULBRIGHT SCHOLARS [poem]
ST BOTOLPH’S [poem]
18 RUGBY STREET [poem]
These poems, and those in the next four entries, were introduced by Erica Wagner.

C505 PINK WOOL KNITTED DRESS [poem]
55 ELTISLEY [poem]

C506 FLOUNDERS [poem]
DAFFODILS [poem]
THE MINOTAUR [poem]

C507 THE BEE GOD [poem]
NIGHT-RIDE ON ARIEL [poem]

C508 THE PRISM [poem]
FINGERS [poem]

C509 APPREHENSIONS [poem]
ST BOTOLPH’S [poem]
18 RUGBY STREET [poem]

C510 ST BOTOLPH’S [poem]

C511 A BRAINY IDEA FOR THE DOMEHEADS [essay]
Hughes outlines his vision of a millennial theatre of the mind.
C512 Letter to John Cornwell

C513 TWO VIEWS OF THE DEVON RIVIERA [poem]
The first part of this poem was published as ‘Devon Riviera’ [B135]. The second is in the _Collected Poems_, p.1293.

C514 THE OFFERS [poem]

C515 THE WATCHMAN’S LAMENT [extract from A122]

C516 THE PROPHET [poem]
Translated from Pushkin.

C517 LIVE SKULL [poem]

C518 KNAVE OF CLUBS [poem]
_Independent on Sunday_, 12 Nov. 2000.

C519 THE ZEET SAGA [poem]

C520 A TORRIDGE TRAGEDY [poem]

C521 SUSAN ALLISTON: AN INTRODUCTION

C522 IF I WERE TO HEAR YOU SIGH [poem]

C523 SINCERELY, TED [extracts from A130]
_Telegraph_, 6, 7 and 8 October, 2007.
C524  VI and X [poems]
  Poems not included in *Birthday Letters*. Commentary by J. Malvern.


C526  LAST LETTER [poem]

C527  ‘I DIDN’T MEAN TO GET ON TO THIS’ [letters]
  *Areté* 34, Spring/Summer 2011. pp.5-75.

C528  Quotations from unpublished letters to Leonard Baskin

C529  DEAR PETER [letter]
  *Granta*, 26 June 2012.
  Facsimile of a letter to Peter Keen about fishing on the Torridge.
  Introduction by Simon Armitage.
D. TRANSLATIONS

CATALAN

*The Iron Woman*, translated by Margarida Trias.

Bilingual text of *Birthday Letters* translated, introduced and annotated by Josep Maria Fulquet and Pauline Ernest.

CHINESE


CZECH

*Jeskynni ptaci*, Odeon, Prague, 1986.
Poems from *Wodwo, Crow* and *Cave Birds*, translated by Jaroslov Koran.

**DUTCH**

*Birthday Letters*, translated by Peter Nijmeijer.

**FINNISH**

*The Iron Woman*, translated by Martti Ruokonen.

**FRENCH**


**GERMAN**

*Der Tiger tötet nicht* (‘The tiger does not kill’), Insel Verlag, Frankfurt and Leipzig, 1998.
Contains bilingual text of the following poems translated and introduced by Jutta and Wolfgang Kaußen.


*Wie Dichtung entsteht (Poetry in the Making)*, Insel Verlag, Frankfurt and Leipzig, 2001. Essays from *Winter Pollen* and elsewhere, translated by Jutta Kaußen,

D24e *Prometheus auf seinem Felsen*, Insel Verlag, Frankfurt and Leipzig, 2002. Bilingual text of *Prometheus on his Crag*, translated, introduced and annotated by Jutta Kaußen, with illustrations by Eva Clemens.

D24f *Etwas muß bleiben* (‘Something has to stay’), Bibliothek Suhrkamp, Frankfurt and Leipzig, 2002. Contains the following poems, together with a memoir of Hughes by Seamus Heaney, translated by Jutta and Wolfgang Kaußen.


ITALIAN

Almanacco dello Specchio, no.11, Mondadori, Milan, 1983.


**JAPANESE**

*Read the New Poems: Contemporary English and American Poetry*, A Joint Review by Hisao Kanaseki, Toshihiko Kawasaki and Minoru Hashiguchi,
Kenkyusha Shuppan, Tokyo, 1972.  
Contains ‘Pike’, translated by Minoru Hashiguchi, with 17-page discussion.

*Kujira ga kujirani natta wake.*  
*How the Whale Became*, translated by Ichiro Kono.

**PORTUGUESE**

Bilingual text of *Birthday Letters* translated by Manuel Dias.

**ROMANIAN**

‘Theology’ and ‘Crow Communes’, translated by MTTLC students (MA Programme for the Translation of the Contemporary Literary Text, directed by Lidia Vianu).  

**RUSSIAN**

Contains ‘November’, translated by Andrey Kistyakovsky, and ‘Existential Song’ translated by Ludmila Volodarskaya.

Contains ‘The Thought-Fox’, translated by Sergey Bychkov.


In Two Dimensions: Contemporary British Poetry in Russian Translation, Moscow: Novoye Literaturnoye Obozreniye, 2009. Contains bilingual texts of ‘Wind’, translated by Vladimir Svetlosanov; ‘The Horses’, translated by Vladimir Svetlosanov; ‘Esther’s Tomcat’, translated by Vladimir Svetlosanov; ‘September’ translated by Elena Tretyakova; ‘Amulet’, translated by Julia Fokina; ‘Moon-Whales’ translated by Julia Fokina. This anthology was produced as a result of a long-term project by the British Council and a number of talented young translators from all over Russia, guided by Grigory Kruzhkov and Marina Boroditzkaya.

Crow and Other Poems, translated by Alexandr Andreev. 

http://www.stihi.ru/avtor/alandrew&book=34#34


Translations by Anna Blaze
‘Two Legends’ http://annablaze.livejournal.com/45911.html
‘Examination at the Womb-Door’
http://annablaze.livejournal.com/51142.html
‘Lineage’ http://lib.rus.ec/b/373432/read#t123


http://lib.rus.ec/b/373432/read#t133


Translations by Alexey Kostrichkin.
http://kostrichkin.com/texts/translations/hughes/

Translatons by Olga Sirotenko.
Ffangs the Vampire Bat and the Kiss of Truth
http://www.bukvaved.by//71918-vampirrpmumenimklykkmimpocelujmistry.html
The Iron Man / Железный Человек http://www.bukvaved.by//71917-zhelezynyjchelovek.html
The Iron Woman / Железная женщина

SPANISH

How the Whale Became, translated by Pablo Lizcano.

The Iron Man, translated by Miguel Martínez- Lage.

The Iron Man, translated by Juan Tovar.

La Mujer de Hierro, Barcelona, Destino, 1995.
The Iron Woman, translated by Pedro Gomez Carrizo.

Bilingual text of *Birthday Letters*, selected, translated and introduced by Luis Antonio de Villena.


**TURKISH**


**WELSH**

E. INTERVIEWS AND COMMENT


E10b Don Dunstan (Premier of South Australia) and Ted Hughes interviewed by Claudia Wright for Radio 2AW (Adelaide), March 1976. Transcript of a tape in the possession of the producer, Julie Copeland. [http://ann.skea.com]


Hughes talks about writing, public readings, and fish conservation.

E31 ‘Why the poet is a man of few words’ by Elizabeth Grice. 
This interview and the next are in the context of Tim Supple’s production of Hughes’ translation of Lorca’s *Blood Wedding*.

E32 ‘A marriage of blood and poetry’ by Heather Neill. 
*Times*, 19 Sept. 1996.

E33 ‘My life with Sylvia Plath’. Interview with Eilat Negev. 

E34 ‘Poetry is a way of talking to loved ones when it’s too late’. 
Interview with Eilat Negev. 

The conversation took place at the Second Asia Poetry Festival in Bangladesh, Dhaka, Nov. 1989.

E36 ‘So Quickly It’s Over’. Hughes interviewed by Tom Pero in August 1995. 
Extracts from this interview were published in *The Guardian* 8 January 1999.
F. RECORDINGS

F5 ‘Gog’ is part I only.

http://ann.skea.com


F13 A transcript can be read on http://ann.skea.com

F22 Hughes introduces Thor Vilhjalmsson at the Institute of Contemporary Arts, London, 7 June 1996. Master tape presumably held by the ICA. Transcript: http://ann.skea.com


F28 The Dreamfighter and Other Creation Tales. Faber/Penguin Audiobooks, 1996.
Hughes here gives a fuller account of the origin of Crow than anywhere else, and of his final encounter with the ogress, his crossing of the river to the Happy Land, and his marriage with his former victim. He introduces and reads all the poems in the sixth (augmented) printing of *Crow* (1972) and the third English edition (1995), with the exception of ‘Crow Improvises’, ‘Song for a Phallus’, ‘Snake Hymn’, ‘Glimpse’, ‘King of Carrion’ and ‘Fleeing from Eternity’, and with the addition of ‘Tiger-Psalm’, ‘The Lovepet’ and ‘Bride and groom lie hidden for three days’.

This reading should be regarded as Hughes’ definitive version of *Crow*. 


Hughes reads sixteen of the twenty-four tales.


G. BROADCASTS


H. MISCELLANEOUS

Hughes comments: ‘Translated by an English writer, Amichai’s poems would sound quite different. In his own translation, they are somehow couched in pure Israeli English’.

Hughes is quoted on the back cover:
‘Rereading all the translated volumes of the poetry of the Israeli Yehuda Amichai … I’ve become more than ever convinced that he is one of the biggest, most essential, durable poetic voices of this past century – one of the most intimately alive and human, wise, humorous, true, loving, inwardly free and resourceful, at home in every place and in every human situation, One of the real treasures.’

H21b David Street, Fishing in Wild Places (Golden Grove Book Company, 1989; Penguin, 1995)
The foreword by Hughes reads, in its entirety:
‘Fishing in Wild Places is a strangely absorbing book. David Street's lifelong infatuation with trout fishing has been acute enough, but he has an altogether unusual knack for conveying the haunted glamour of it.’

The front cover has ‘What an outpouring!’ Ted Hughes.

Contains a biographical note and many previously unpublished photographs.
I. SETTINGS


I11  *In the Ranelagh Gardens*, by Benjamin Dwyer ([www.benjamindwyer.com](http://www.benjamindwyer.com)) Gamelan Productions, 2005. Track 32 (12 mins.) is *Crow,* for amplified flutes (Susan Doyle) and tape. *Crow* was commissioned by Peter Wells with assistance from the Arts Council of Ireland. ‘In the post-apocalyptic soundscapes of *Crow,* inspired by the Ted Hughes poems, speech – humanity – is a haunting memory. But now, at a flick, we are back with the living words of the poet.’

I12  *Scenes from Crow,* by Benjamin Dwyer, Diatribe label, Dublin, September 2013.
J. BOOKS AND ARTICLES ABOUT TED HUGHES

BOOKS AND PAMPHLETS


Contains contributions by A. Alvarez, Yehuda Amichai, Simon Armitage, Leonard Baskin, Martin Booth, Melvyn Bragg, Raymond Briggs, Peter Brook, Charles Causley, Gillian Clarke, Lindsay Clarke, Barrie Cooke, Wendy Cope, Roy Davids, D. J. Enright, Ruth Fainlight, Donya Feuer, John Fowles, Nick Gammage, John Gielgud, Terry Gifford, Fay Godwin, Alan Gould, Lavinia Greenlaw, Seamus Heaney, Susan Hill, Michael Hofmann, Miroslav Holub, Glyn Hughes, Fred Rue Jacobs, James Lasdun, R. J. Lloyd, Medbh McGuckian, Lachman Mackinnon, Roger McGough, Jamie McKendrick, W. S. Merwin, Karl Miller, Adrian Mitchell, Michael Morpurgo, Blake Morrison, Andrew Motion, Paul Muldoon, Les Murray, Brian Patten, Tom Paulin, Jill Pirrie, Kathleen Raine, Peter Redgrove, Christopher Reid, Keith Sagar, William Scammell, Penelope Shuttle, alan Sillitoe, John Stallworthy, Peter Stothard, Tim Supple, Stephen Tabor,
Adam Thorpe, Anthony Thwaite, Claire Tomalin, Charles Tomlinson, Marina Warner, Irene Worth.


Contains the following previously unpublished essays:


Sagar, Keith. From World of Blood to World of Light.


Gammage, Nick. ‘Nothing will connect’: The Quest for Intimacy in Ted Hughes’ *New Selected Poems*.


Rivoire, Michèle. Le reel: certitude du poète et démonstration poétique.


Ortemann, Marie-Jeanne. Oiseau-Rébus: noir, passe et gagne!

Gifford, Terry. ‘Go Fishing’: An Ecocentric or Egocentric imperative?

Sacks-Galey, Pénélope. Le ‘je(u)’ voile dans la poésie de Ted Hughes.

Davis, Alex. *Crow*, Quest Romance and the Carnivalesque.

Bishop, Nicholas. Ted Hughes and the Great Work.

Wurst, Gayle. The (Non)Americanization of Ted Hughes.


Contains the following previously unpublished essays:

Wurst, Gayle. Words to ‘Patch the Havoc’: The Imagination of Ted Hughes in the Poetry of Sylvia Plath.

Bere, Carol. Complicated with Old Ghosts: The Assia Poems.

Gifford, Terry. ‘Dead Farms, Dead Leaves’. Culture as Nature in Remains of Elmet and Elmet.


Roberts, Neil J. Hughes and the Female Addressee.

Moulin, Joanny. Ted Hughes’s Anti-Mythic Method.


CONTENTS:

Drummond, Gavin. Ted Hughes’s Memory.


Middlebrook, Diane. Hughes, Plath, and the Three Caryatids.


CONTENTS:

Sagar, Keith. Ted Hughes and the Classics.

Gillespie, Stuart. Hughes’ First Translation: ‘The Storm’ from Homer, Odyssey, Book V.
Hardwick, Lorna. Can (modern) poets do classical drama? The case of Ted Hughes.

Talbot, John. Eliot’s Seneca, Ted Hughes’s *Oedipus*.

Drangsholt, Janne Stigen. Living Myths.

Zajko, Vanda. ‘Mutilated towards alignment?’: *Prometheus on his Crag* and the ‘Cambridge School’ of anthropology.

Roberts, Neil. Hughes’s myth: the classics in *Gaudete* and *Cave Birds*.


Jacobsen, Garrett A. ‘A holiday in a rest home’: Ted Hughes as *vates* in *Tales from Ovid*.

Tatham, Anne-Marie. Passion in extremis in Ted Hughes’s *Tales from Ovid*.

Ingleheart, Jennifer. The transformations of the Actaeon myth: Ovid, *Metamorphoses 3* and Ted Hughes’s *Tales from Ovid*.


Gervais, David. Beyond tragedy: Ted Hughes, Racine, and Euripides.


CONTENTS

Gifford, Terry. Introduction.

Moulin, Joanny. The problem of biography.

Bentley, Paul. The debates about Hughes.

Hong, Chen. Hughes and Animals.

Gill, Jo. Ted Hughes and Sylvia Plath.

Brandes, Rand. The anthropologist’s uses of myth.

Gifford, Terry. Hughes’s social ecology.

Brain, Tracy. Hughes and feminism.
Zajko, Vanda. Hughes and the classics.

Corcoran, Neil. Hughes as prose writer.

Bate, Jonathan. Hughes and Shakespeare.


Davis, Alex. Hughes and his critics.


Introduction. Terry Gifford

Simon Armitage, ‘The Ascent of Ted Hughes: Conquering the Calder Valley’

Neil Roberts, ‘Hughes and Cambridge’

Laura Webb, ‘Mythology, Mortality and Memorialisation: Animal and Human Endurance in Hughes’ Poetry’

David Sergeant, ‘Hughes’s Inner Music’

David Troupes, ‘Knowing the Bible Right Down to the Bone: Ted Hughes and Christianity’

Ann Skea, ‘Hughes’s Vacanas: The Difficulties of a Bridegroom’
David Whitley, “‘The Fox is a jolly farmer and we farm the same land”: Ted Hughes and Farming’

Mark Wormald, ‘Fishing for Ted’

Lynda Bundtzen, ‘Traumatic Repetition in Capriccio’

Henry Hart, ‘Seamus Heaney and Ted Hughes: A Complex Friendship’

Gillian Groswezski, “‘I fear a man of frugal speech”: Hughes and Emily Dickinson’

Yvonne Reddick, ‘Ted Hughes and Federico García Lorca: the tragic theatre of mourning’

Edward Hadley, ‘Ted Hughes’ Poetry of Healing’

Carrie Smith, “‘The Ted Hughesness of Ted Hughes”: The construction of a “voice” in Hughes’s poetry readings and recordings’

Seamus Heaney, ‘Suffering and Decision’


CONTENTS:

Gifford, Terry. Introduction.

Davis, Alex. Hughes’s Post-Modernist Poetics.

Coupe, Laurence. Hughes’s Modern Mythics.

Troupes, David. Hughes’s Intertextuality.

Sagar, Keith. Hughes, Beckett and The Absurd.

Drangsholt, Janne Stigen. Hughes and Gender Studies.

Groszewski, Gillian. Structuralist Readings.


Ralph, Iris. Posthumanist Readings.

Moulin, Joanny. Psychoanalytic Readings.

O’Connor, Daniel. Trauma Theory Readings.

Sivaramakrishnan, Murali, and Usha, V.T. Postcolonial Indian Readings.

Dwyer, Benjamin and Kimberley Campanello, eds. Magical Dangers: Artists Respond to Ted Hughes’s Crow, Carysfort Press (Dublin) 2013. Introduction by Benjamin Dwyer, chapters by the following artists: Kimberley Campanello (poetry), Benjamin Dwyer (music), Johannes Heisig (visual arts), Algis Kizys (music), Gleny Kohnke (visual arts), Simon Lee (film). Mervyn Millar (theatre/puppetry), Alan Turnbull (visual arts), Douglas White (sculpture).
PARTS OF BOOKS


J86a formerly J2263a. 1990.


Lyne, Raphael. Ovid in English Translation. in Hardie (above).


CONTENTS: Passages from Hughes’ translations of Aeschylus, Seneca, Ovid, the Gawain poet, Racine, Pushkin, Pilinszky and Amichai, all to be found in Selected Translations (A129), with commentary, literal translations from which Hughes worked, and comparisons with translations of the same passages by others.


ARTICLES IN PERIODICALS


J263a Now J86a.


Wilcockson, Colin. Ted Hughes’s Undergraduate Years at Pembroke College, Cambridge: Some Myths Demystified. *Agenda*, vol. 44 no.4 / vol.45 no.1, 2009


THESES


ONLINE ARTICLES

The website of the Ted Hughes Society.  www.thetedhughessociety.org

Available for free downloading:

*The Life of Ted Hughes* - Edward Hadley; *The Hawk in the Rain* - Heather Clark; *Lupercal* - Laura Webb; *Wodwo* - Laura Webb; *Crow* - Neil Roberts; *Cave Birds* - Neil Roberts; *Gaudete* - Carrie Smith; *Remains of Elmet* - Edward Hadley; *Moortown (Diary)* - David Sergeant; *River* - Yvonne Reddick; *Flowers and Insects* - Nicholas Bland; *Wolfwatching* - David Troupes; *Capriccio* - Helen Broderick & Rachel Foss; *Tales from Ovid* - Andy Armitage; *Birthday Letters* - Helen Broderick & Rachel Foss; *Howls & Whispers* - Kara Kilfoil; *Selected/Collected Poems* - Edward Hadley; *Blood Wedding* - Yvonne Reddick; *Spring Awakening* – Carol Bere; *Janos Pilinsky* - Tara Bergen; *Vasko Popa* - Tara Bergen; *The Orestia* - Stuart Hirschberg; *Phedre* - Maria Bergman; *Alcestis* - Maria Bergman; *Poetry in the Making* - Andrew Armitage; *A Dancer to God* - Gillian Groszewski; *Winter Pollen* - Terry Gifford; *Difficulties of a Bridegroom* – David Troupes; *The Iron Man* - Lorraine Kerslake; *Moon-Bells* - Mick Gowar; *Letters of Ted Hughes* - Terry Gifford; *Ted Hughes and the Goddess* – Ann Skea.

Yvonne Reddick, *Thinking Aloud*. A 24 minute interview at the University of Warwick, with Jonathan Bate, about his forthcoming biography of Hughes. 16 February 2012.

The Ted Hughes Online Resources Project aims to collect as many online articles on Hughes that can be found, offering a central location from which the Hughes researcher can find out information on the poet.

The essays in the Society’s Journal are available only to members of the Ted Hughes Society.

**Volume 1, Issue 1 (2011)**

Carol Bere. Wedekind's *Spring Awakening*: Sex, Repression, and Rock n Roll.
Marija Bergam, The Monster in the Riddle: Translation Analysis of Hughes's *Phedre*.

Tara Bergin & Alan Turnbull, Notes on The Evolution of *Crow*.


Gillian Groszewski. 'Why not say what happened?': Review of *The Elegies of Ted Hughes* by Edward Hadley.

David Heldsinger. Connecting Inwardly: Traces of Ludwig van Beethoven in the work of Ted Hughes.

Chen Hong. Ted Hughes Studies in China.

Susanna Lidstrom, Counter and Recovery Poems in the Elmet Collections.


Keith Sagar. Ted Hughes and the Divided Brain.

*Volume 2, Issue 1 (2012)*

Terry Gifford | Just back from the Abbey, 6 December 2011

Sam Solnick | ‘Life Subdued to Its Instrument’: Ted Hughes and Technology

Ann Skea | Variant Editions: *Cave Birds, River, Remains of Elmet, Elmet* and *Three Books*

Amy Hildreth Chen | The Perils of Literary Celebrity: The Archival Stories of Ted Hughes and Sylvia Plath

Mick Gowar | *Poetry in the Making*: Fifty Years Old
Johannes Heisig | From Poetry to Painting

Stuart Hirschberg | The Shaman, Trickster, and Scapegoat Motif in Hughes's *Oresteia*.

Terry Gifford | Review of Daniel Xerri’s *Ted Hughes’ Art of Healing*.

Volume 3, Issue 1 (2013)

Keith Sagar | Ted Who?

Rebecca Mills | “A Knossos of Coincidence”: Elegy and the “Chance of Space” in the Urban Geographies of *Birthday Letters*

Tara Bergin | Ted Hughes and the Literal: The relationship between Ted Hughes’s translations of János Pilinszky and his poetic intentions for *Crow*

Steve Ely | Ted Hughes’s South Yorkshire

David Whitley | Ted Hughes: Poetry, Education and Memory

Helen Melody | The archive as an extension of self: what we can learn about Ted Hughes from archival collections

Amanda Golden | Ted Hughes and the Midcentury American Academy

Joanny Moulin | Ted Hughes & Laurens van der Post

Amanda Golden | Ted Hughes, Isaac Bashevis Singer, and an Interview with Jules Chametzky

Terry Gifford | Review: Keith Sagar (ed). *Poet and Critic: The Letters of Ted Hughes and Keith Sagar*

Mick Gowar | An Account of Ted Hughes's, Service of Dedication, Poets’ Corner, Westminster Abbey, December 6, 2011.


Sagar, Keith. *Alcestis*. An introduction to the Northern Broadsides production at the Lowry, Salford, October 2000.


Davids, Roy. When we went down to the zoo one day, in May 1997. 25 Sept. 2012.


This site also carries reviews of books on Hughes by Elaine Feinstein, Ehor Boyanowsky, Diane Middlebrook and Lucas Myers.

Ann Skea [http://ann.skea.com](http://ann.skea.com)


This site also contains Ann Skea’s reviews of the following books by Ted Hughes: *Letters, Selected Translations, Selected Poems for Children*, and of several books about Hughes.
Keith Sagar. [www.keithsagar.co.uk](http://www.keithsagar.co.uk)

‘Natural Man’: Essays and talks by Keith Sagar. 2012.

CONTENTS:

Introduction.

Ted Hughes and his Landscape.

Ted Hughes and William Blake. (First published as ‘Fourfold Vision in Hughes’.)

The Evolution of ‘The Dove Came’.

‘The Poetry Does not Matter’.

From World of Blood to World of Light.

The Mythic Imagination.

Ted Hughes and Sylvia Plath: From Prospero to Orpheus.

The Story of Crow.

Burning the Heart. [Review of Ted Hughes: Collected Poems]

Ted Hughes: Visionary.

Ted Hughes and the Calder Valley.

Ted Hughes, Fishing and Poetry.


Ted Hughes: ‘The Thought-Fox’.

Ted Hughes and the Divided Brain.
Roy Davids. www.roydavids.com

Contains the following articles by Roy Davids.

On the Emory archive: Birthday Letters; papers relating to the legal action re. The Bell Jar; Assia Wevill and Capriccio.

An appreciation of Shakespeare and the Goddess of Complete Being.


‘Sheep in Fog’.

The Table-talk of Ted Hughes: a Counterblast. A reply to J

Sixteen telegrams to Ted. (poems).

Seancing with Ted.


OBITUARIES


30 Oct. 1998. *Daily Mail* (Glenys Roberts); *Daily Telegraph* (Sandra Barwick); *Financial Times* (Peter Forbes); *Guardian* (John Redmond, Alan Sillitoe); *Independent* (Boyd Tonkin, Ruth Padel, Lachlan Mackinnon); *International Herald Tribune* (Sarah Lyall); *Irish Times* (Rosita Boland); *Los Angeles Times* (Marjorie Miller); *New York Times* (Sarah Lyall); *Times*; *Western Morning News* (Andrew Porter); *Western Daily Press* (John Hudson).


1 Nov. 1998. *Independent on Sunday* (William Scammell); *Observer* (A. Alvarez); *Sunday Times* (John Carey).


K. MANUSCRIPTS

K1  The huge collection of Hughes papers which Emory acquired in 1957 is now fully catalogued and available for research. The collection includes the complete archive of *Prometheus on his Crag*, manuscripts of most of the poems Hughes published up to 1995, many early drafts and unpublished poems, and much of his prose from that period, including prose sections of *The Life and Songs of the Crow*. It includes letters from Hughes to Gerald, Olwyn and Frieda Hughes, Assia Wevill, Edna Wholey, Lucas Myers, W.S. and Dido Merwin, János Csokits, Ben Sonnenberg, Peter Redgrove, and Michael Dawson. The collection also includes Hughes’ personal library of over 6000 volumes. For further information see: http://marbl.library.emory.edu/collection-overview/featured-collections/ted-hughes-papers-and-related-collections

K4  For further details see http://www.indiana.edu/~liblilly/lilly/mss/index.php?p=hughest

K5  For further details see http://library.buffalo.edu/pl/about_us/

K6  For further details see http://lib-archives.ex.ac.uk/Dserve/dserve.exe?dsqIni=Dserve.ini&dsqApp=Archive&dsqCmd=Show.tcl&dsqDb=Catalog&dsqPos=0&dsqSearch=%28%28text%29%3D%27Hughes,%20ted%27%29

K8  For further details see http://archives.liv.ac.uk/

K9  The British Library now has correspondence between Hughes and Leonard Baskin, Keith Sagar, Ann Skea, Marie Douglas, Rosemary Rowley, Elizabeth Compton, Jack Brown, Peter Keen, Terence and Ohna McCaughey, Glyn Hughes, Olwyn Hughes, Terry Gifford and Neil Roberts.
There is also an archive of Ann Skea’s diaries and notebooks, which contain detailed notes on her meetings with Hughes, proof copies of several of his books, and press cuttings.

For further information see the British Library Finding Aid/Description of Holdings – compiled by Roy Davids.  
http://www.ted-hughes.info/uploads/media/The_Ted_Hughes_Archive_at_The_British_Library.pdf

The British Library's blog is designed to provide updates about the cataloguing of the collection, while also sharing information about any interesting or unexpected things found within it.  
britishlibrary.typepad.co.uk/ted_hughes_archive/

K12  For further details see  
http://www.columbia.edu/cu/lweb/archival/collections/ldpd_4078920/

K17  For further details see  
http://library.wustl.edu/units/spec/manuscripts/findingaids/MSS146.html

K18  For further details see  
http://library.uvic.ca/site/spcollguides/sc060.html

K19  Cambridge University Library now has letters from Hughes to Margaret Drabble.  
http://www.lib.cam.ac.uk/newspublishing/index.php?c=1#news374
L. THEATRICAL PRODUCTIONS

L1 Seneca’s Oedipus. The National Theatre production opened at the Old Vic Theatre, London, on 19 March 1968. Produced and designed by Peter Brook, with John Gielgud as Oedipus, Irene Worth as Jocasta, and Colin Blakely as Creon.
There are accounts of the production by Brook in Threads of Time, Methuen 1998, pp. 134-7, and by Brook, Gielgud and Worth in Gammage (J ). On Gielgud’s performance see Simon Callow, My Life in Pieces, Nick Hern, 2010, pp. 48-9.

REVIEWS: Arion 7, Autumn 1968 (Ian Scott-Kilvert); Daily Mail, 20; Mar. 1968 (Peter Lewis); Daily Telegraph, 20 Mar. 1968 (Eric Shorter); Guardian, 20 Mar. 1968 (Philip HopeWallace); Illustrated London News, 30 Mar. 1968; Lady, 4 Apr. 1968 (J. C. Trewin); Londoner, 6 Apr. 1968 (Roger Baker); Observer, 24 Mar. 1968 (Ronald Bryden); Plays and Players, May 1968 (Martin Esslin); Sunday Telegraph, 24 Mar. 1968 (Rosemary Say); Sunday Times, 24 Mar. 1968 (Harold Hobson); Times, 20 and 23 Mar. 1968 (Irving Wardle).

In 1998 the play was produced at the Northcott Theatre, Exeter, directed by John Durnin. Reviewed by Toby O’Connor Morse: (www.vivamus.pwp.blueyonder.co.uk/critical/Output/Oedipus.htm)

Theater by the Blind’s modern dress production was staged at the Mint Space (off Broadway) in June 2005, directed by Ike Schambelan. It is fully described in a review by Matthew Murray: (Talkin’ Broadway Off-Broadway - Oedipus - 6/12/05).

In September 2009 Liminal Theatre, Melbourne, staged Oedipus: A Poetic Requiem, a version for four women, directed by Mary Sitarenos. See review by Alison Croggon in Theatre News: (http://theatrenotes.blogspot.co.uk/2009/09/review-oedipus-poetic-requiem.html)

Slaney (J) lists 18 productions between 1968 and 2008, and describes several of them. http://www2.open.ac.uk/ClassicalStudies/GreekPlays/newvoices
L2 Orghast. Part I was performed on 28 and 29 Aug., and Part II on 4 and 5 Sept., 1971, at the 5th Festival of Arts, Shiraz, Persepolis, Persia.

REVIEWS: [Many of these are summarized by A.C.H. Smith in Orghast at Persepolis, pp.236-46]
Financial Times, 11, 14 and 16 Sept. 1971 (Andrew Porter); Gazette Littéraire, 18/19 Sept. 1971 (Guy Dumur); Guardian, 7 Sept. 1971 (Henry Popkin); Kayhan (Tehran), 31 Aug. 1971 (Gregory Lima); Lettres Françaises, 22/28 Sept. 1971 (Claude Fabrizio); Nouvel Observateur, 13; Performance, Dec. 1971 (Geoffrey Reeves); Sept. 1971 (Guy Dumur); Observer, 12 Sept. 1971 (Richard Findlater); Shiraz Festival Bulletin, 29 Aug., 5 Sept, 1971 (Peter Wilson) (Sayyid Hossein Nasr); Sunday Times, 29 Aug. 1971 (A.C.H. Smith); Teheran Journal, 5 Sept. 1971 (James Underwood); Theatre Quarterly, Vol.3 no.5, Jan.-March 1972 (Ossia Trilling); Theater Heute, 10 Oct. 1971 (Ernst Wendt); Times, 10 and 14 Sept, 1971 (Irving Wardle); Times Literary Supplement, 1 Oct. 1971 (Tom Stoppard)
See also J119a-e, J120-122, J124.

L3 The Wound opened at the Young Vic in July, 1972, directed by Peter McEnery, as part of a double bill with Harold Pinter’s The Dwarfs.

REVIEW: Guardian, 18 July 1972 (Michael Billington).

At the Little Theatre Club, London, 3-27 Feb. 1974, directed by Tim Flywell and John Gulliver.

L4 Sean, the Fool, the Devil and the Cats, directed by Caryl Jenner, and Beauty and the Beast, directed by David McDonald opened at the Arts Theatre, London,

L5 The Story of Vasco, an opera by Gordon Crosse with libretto by Ted Hughes, by Sadler’s Wells Opera at the London Coliseum, directed by Michael Elliot and Richard Negri, opened on 13 March 1974.

REVIEWS: Financial Times, Times, 14 March 1974 (William Mann)

L6 The Pig Organ, opera by Richard Blackford, libretto by Ted Hughes, directed by Michael Hackett, opened at the Round House, London,
The same production was also staged at Norden County High School, Rishton on 25 Feb. 1980, and at Rossendale College of Further Education on 26 Feb.


REVIEWs: *Spectator*, 8 Nov. 1986 (Christopher Edwards); *Sunday Telegraph*, 2 Nov. 1986 (D.A.N. Jones); (Mark Ford)

L8  *The Iron Man*, a Rock Opera adapted by Pete Townshend and David Thacker, and directed by David Thacker, opened at the Young Vic Theatre, London, 18 Nov. 1993.


See also letter to The Spectator, 3 Oct. 1998 from Roger Gard and Shusha Guppy.

A new production directed by Nicholas Hytner, with Helen Mirren as Phèdre and Dominic Cooper as Hippolytus, opened at the National Theatre 11 June 2009. The production subsequently toured to Epidaurus, Greece on 10 & 11 July, and Washington DC, USA, on 17-26 September 2009.

REVIEWS: Guardian, 12 June 2009 (Michael Billington); Independent, 15 June 2009 (Michael Coveney); Observer, 14 June 2009 (Susannah Clapp); Times, 12 June 2009 (Benedict Nightingale)


REVIEWS: Daily Telegraph (Charles Spencer); Evening Standard (Nicholas de Jongh); Guardian, 22 April 1999 (Michael Billington); Independent, 19 April 1999 and 1 July 2000 (Paul Taylor); Times, 22 April 1999 (Benedict Nightingale). See also


REVIEWS: Daily Telegraph, 3 Dec. 1999 (Charles Spencer); Evening Standard, 2 Dec. 1999 (Nick Curtis); Express, 2 Dec. 1999 (Robert Gore Langton); Independent, 6 Dec. 1999 (Paul Taylor); Mail, 2 Dec. 1999 (Michael Coveney); Sunday Telegraph, 5 Dec. 1999 (John Gross); Times, 2 Dec. 1999 (Peter Stothard); Times Literary Supplement, 17 Dec, 1999 (Michael Silk); What’s On Stage, 10 Jan. 2000 (Maxwell Cooter)
A production by Theatre Lab Company, directed by Anastasia Revi, opened at the Riverside Studios 29 Feb. 2012.

REVIEWS:  *British Theatre Guide* (Howard Loxton); *One Stop Arts*, 1 March 2012 (Jessica Wali); *The Stage*, 5 March 2012 (Lalayn Baluch);

**L15**  *Alcestis* was first performed by Northern Broadsides, directed by Barrie Rutter, at the Viaduct Theatre, Dean Clough, Halifax, on 14 Sept. 2000. The production then toured, playing at the Rheged Discovery Centre, Penrith from 26 Sept., Thoresby riding Stables, Ollerton, from 28 Sept., The Lowry, Salford, 2-7 Oct., the Soho Theatre, London, from 10 Oct., The Other Place, Stratford, from 30 Oct., and the Bristol Old Vic from 20 Nov.

REVIEWS:  *Daily Express* (Robert Gore Langton); *Daily Mail* (Michael Coveney); *Daily Telegraph* (Charles Spencer); *Evening Standard*; *Glasgow Herald*; *Guardian*, 19 Sept. 2000 (Michael Billington); *Independent*, 13 Sept. 2000 (Paul Taylor); *Times* (Benedict Nightingale);


REVIEWS:  *British Theatre Guide*, 2008 (Howard Loxton)

**L16**  *The Story of Vasco* by Georges Schéhadé, translated by Ted Hughes opened at the Orange Tree Theatre, Richmond, 25 March 2009, directed by Adam Barnard.


**L17**  *The Iron Man* adapted by Paul Sirett. This outdoor production by the Graeae Theatre Company opened at St. Alfege Park, Greenwich, 24-26 June 2011, then at the Bristol Harbour Festival, 30-31 July, and Stockton International Riverside Festival, 6-7 Aug.
REVIEW: *British Theatre Guide* (Howard Loxton).

L18 *Crow* presented by Handspring Puppet Company (the company which achieved international success with their production of *War Horse* by Hughes’ friend Michael Morpurgo) opened at the Borough Hall at Greenwich Dance, on 21 June 2012, as part of the London 2012 Festival.

REVIEWS: *A Younger Theatre*, 23 June 2012 (Jake Orr); *Bachtrack*, 29 June 2012 (Erin Johnson); *Disability Arts Online*, 20 June 2012; *Earth-Moon* website, 8 July 2012 (Steven Barfield); *Evening Standard*, 22 June 2012 (Henry Hitchings); *Exeunt*, 28 July 2012 (Stewart Pringle); *Guardian*, 25 June 2012 (Lyn Gardner); *Independent on Sunday*, 1 July 2012 (Holly Williams); *Metro*, 25 June 2012; *Observer*, 24 June 2012 (Killian Fox); *Stage*, 22 June 2012 (Natalie Woolman); *Sunday Times*, 1 July 2012; *Telegraph*, 22 June 2012 (Jane Shilling); *Time Out*, 22 June 2012 (Andrzej Lukowski); *Times*, 24 June 2012 (Libby Purves); *Webcowgirl*, 20 June 2012.