Telegraph Wires

📝 SUMMARY

Set up telegraph wires over a big tract of uncultivated land, and you've made something that seems alive when you listen to it.

These wires let people in different towns talk to each other, their messages traveling across the grasses between them. Of course, these wires are still exposed to the elements.

It's so strange and fragile, this device that gets picked up and played like an instrument.

The ear hears the wires' unnatural songs and then shrinks away.

In the spinning dancefloor of space, floating above this swath of wild land, there's a shining face that pulls devastating sounds (i.e., messages) from the telegraph wires that utterly hollow people out.

⚬⚬ THEMES

📞 HUMANITY'S RELATIONSHIP WITH TECHNOLOGY

"Telegraph Wires" explores the relationship between human beings and modern technology. On the one hand, the poem seems to admire how technology allows for ever more far-reaching and efficient methods of communicating. Yet the speaker also seems to find these strange, delicate, and decidedly nonhuman creations unsettling, in part because they can so casually transmit the kind of devastating messages that "empty human bones"—that is, that remind people of their own mortality and fragility. The poem implies that modern technology is not as miraculous as it appears and that human beings don't always understand all the implications of the things they create.

At first, the telegraph wires in the poem seem like a testament to human ingenuity and dominance over the world. For one thing, they can link places and people together across previously uncrossable distances. The speaker specifically asks the reader to imagine the effect that telegraph wires have on a "lonely moor," a vast expanse of uncultivated land. The wires help humanity cross pieces of the land that it hasn't yet tamed and make quiet scenes "come alive in your ear." Wires in place, "towns whisper" to each other in conversation, a seemingly miraculous achievement.

This technology is more delicate than people think, however. While the wires can overcome the restrictions of distance, they can't "hide from the bad weather"; one strong storm could take them out, suggesting that for all its technological prowess,

humanity is still beholden to the whims of nature.

Further reminding people of their own smallness and fragility, the speaker envisions "a bright face" looking down on humanity from "the revolving ballroom of space" and using these same wires to "Draw[] out the tones / That empty human bones." This face might represent God, the moon, or the universe itself personified, while those "tones" likely refer to life-shattering messages (informing someone of the death of a loved one, perhaps).

Basically, the speaker suggests that receiving devastating messages via telegraph wire, a remarkable piece of human technology, is the universe's way of putting humanity back in its place. Technology can't change the basic terms of life, including the stark, inescapable reality that everyone will die. The reference to space makes human achievements seem especially fleeting and insignificant, asking the reader to consider the true meaning of humankind's relationship with the tools it creates.

> **Where this theme appears in the poem:**
> • Lines 1-12

🔍 LINE-BY-LINE ANALYSIS

LINES 1-2

Take telegraph wires, ...
... in your ear.

The poem starts by asking the reader to "Take" telegraph wires and combine them with a moor (an uncultivated and usually rather unforgiving area of land typical of the English countryside).

These wires might transmit actual *telegraph* signals, but it's just as likely that the speaker is talking about *telephone* conversations; when telephones came along they sometimes repurposed the older technology. In any case, these wires are sending signals over a big, empty, wild plot of land.

Without the wires overhead directing conversations this way and that, the moor is a quiet, "lonely" place. The arrival of this new technology, however, extends communication (and, implicitly, community) across this desolate moor, making it metaphorically "come[] alive in your ear" (in the sense that you can now pick up the phone to listen to the message transmitted across these wires).

The caesura after "together" creates a dramatic pause before the following sentence: "The thing comes alive in your ear"—the new creature, the telephone system, suddenly lives! These opening lines sound like a science experiment, one that speaks

to both the wonders and weirdness of technology: "take this, mix it with that, and *bam*: it comes alive." Readers might even think of the famous "He's alive! Alive!" line from the 1931 film *Frankenstein*.

On that note, this notion of being alive subtly implies that human beings can't fully control the things they create: technologies take on a life and logic of their own.

LINES 3-4

Towns whisper to ...
... the bad weather.

The telegraph wires set up in the first stanza now allow "towns" to "whisper" to each other "across the heather" (that is, across the grass and vegetation of the "lonely moor").

Each "town" here is a [metonym](link): it represents the *people* who live in those towns and are physically separated by untamed land. Now, that land is crossable—in the form of the disembodied voice at least! In a way, then, human technology has dominated the restrictions of the natural world. It has brought people together, something the poem's language itself reflects with the swift [diacope](link) of "Towns" in line 3:

Towns whisper to **towns** over the heather.

Interestingly, though, the speaker describes this communication as a "whisper," rather than, say, talk or conversation. A "whisper" suggests that this connection is weak, and it might also suggest that there's something ghostly and spectral about it. Readers might get the sense that the promise of the telephone (and technology more generally) is not quite what it appears to be.

The speaker builds on that idea in the very next line: though the telegraph wires *do* transform the terms of human interaction, the poem stresses that technology is more fragile than people tend to think. As the speaker says in line 4:

But the wires cannot hide from the bad weather.

The wires might allow people to chat across far distances, but those wires are also exposed to the elements; one bad storm or strong gust of wind could take them out, meaning that humanity's dominance over the natural world isn't all that secure. Even static from bad weather might sometimes cause crackles on the lines, as if nature were intervening in a creepy voice to say, "don't forget about me."

LINES 5-8

So oddly, so ...
... hears, and withers!

The third and fourth stanzas form a kind of pair: both comment on the strangeness of the telegraph wires and the type of communication they facilitate (again, the speaker is likely talking about *telephone* conversations).

There are a couple of possible interpretations for lines 5 and 6:

So oddly, so daintily made
It is picked up and played.

This "It" here might refer to the *telephone* or the telegraph *wire* itself. Perhaps it is the people of the towns who "pick[] up and play[]" the phone, dialing numbers like notes on a musical scale. Alternatively, these lines might refer to the "bad weather" of line 4 toying with the wires (in the sense that the wind may thrash them about).

In either interpretation, the poem once again stresses the strangeness of this everyday technology. The phone (or wire) is "odd" and "daintily made," suggesting that it's fragile, weird, and perhaps even a little showy. The word order here is itself strange, the subject "It" not appearing until the second line of the [couplet](link). The sounds of the lines are also rather "dainty." Note the popping /p/ [alliteration](link) ("**p**icked," "**p**layed"), the /d/ and /l/ [consonance](link) ("o**dd**ly," "**d**ainti**l**y," "ma**d**e," "p**l**aye**d**"), and the short /ih/ [assonance](link) ("**I**t **i**s p**i**cked").

The fourth stanza then describes the actual sounds transmitted through the telegraph wires. If the telephone/telegraph wires are like a kind of instrument, this stanza describes their musical style. The sounds, or "airs," from these wires are "unearthly." The speaker feels that there's something alien and unnatural about this technology and the way it transits disembodied voices to the "ear."

The word "ear" here is both literal and an example of [synecdoche](link): it stands in for the *people* listening to these "unearthly airs." Reducing people to their "ears" might feel strange and uncomfortable to the reader because it removes people from one of their own senses. And that's what these wires do too: separate voices from the people speaking.

Upon hearing the "unearthly airs" transmitted over the telegraph wires, the "ear [...] withers"—that is, shrinks away, perhaps in horror. That might be because the ear can sense that there's something "unearthly" about this technology and distrusts it. Alternatively, the speaker is talking about what happens when bad news gets transmitted across the wires—when the "ear hears" messages that it doesn't like.

LINES 9-12

In the revolving ...
... empty human bones.

In the final two [couplets](link), the poem takes an unsettling turn. The speaker [metaphorically](link) describes space as a "revolving ballroom" that's "Bowed over the moor." The speaker is talking about the night sky here, which *revolves* because of the earth's rotation and looks like a glitzy "ballroom" thanks to the

sparkling glitter of the stars. It's "bowed" in the sense that it looks like a curved dome above the earth.

A familiar character lurks in this "revolving ballroom": the moon. Its "bright face" presides over the sum of human activity, watching people in various towns as they pick up their telephones and make their calls. The poem even ascribes agency to this personified moon, presenting not as some passive observer but as a kind of puppet master (in this sense, the moon is effectively standing in for God or a personified version of fate). The moon "draws out [...] tones" from the telegraph wires, as though orchestrating what's going on down below.

These aren't just any "tones," either: they're ones that "empty human bones." This chilling description might be a reference to bad news traveling along the telegraph wires (say, about the death of a loved one). Even as human beings create technology that connects them across the earth, they can't evade the reality of suffering and death. Such things will simply travel along the wires like everything else.

⊞ SYMBOLS

THE TELEGRAPH WIRES

In addition to being a literal presence in the poem, the telegraph wires here also symbolize the strangeness and ultimate frailty of human technology.

At first, these wires seem pretty powerful: they join towns across the "lonely moor," allowing for human communication across a vast expanse of untamed land. In this way, they represent a new era of interconnectivity. They stand like tall statues honoring technology's power to reduce distances and bring people together.

At the same time, the poem suggests that this connection is somewhat superficial. The messages these wires pass are "unearthly" and make ears "wither[]," or shrivel up and recoil. This technology, then, hasn't necessarily led to positive progress for humanity. The fact that the wires are "daintily made" and can be taken out by "bad weather" also implies that this new technological era is built on shifting sands and nowhere near as powerful and permanent as it appears to be.

Where this symbol appears in the poem:

- **Lines 1-4:** *"Take telegraph wires, a lonely moor, / And fit them together. The thing comes alive in your ear. / Towns whisper to towns over the heather. / But the wires cannot hide from the bad weather. "*

⚒ POETIC DEVICES

ALLITERATION

Alliteration adds subtle emphasis and lyricism to the poem. Note the crisp /t/ sounds of line 3, for example:

> **T**owns whisper **t**o **t**owns over the heather.

Those flitting consonants not only make the line more sonically interesting, but they also subtly evoke the connection being described: the /t/ sound makes its way across the line, from one "**t**own" to the next, just as the signal from those wires moves from one place to another.

Another interesting moment of alliteration comes in line 6, where the sharp /p/ sound echoes in "**p**icked" and "**p**layed" (as well as in the word "u**p**," which is an example of consonance). The speaker sees the telephone and/or the wires as being like a musical instrument, and this alliteration is itself playful and musical. Later, the strong /b/ sounds of "**b**allroom," "**B**owed," and "**b**right" might evoke the weighty gaze of the moon as it looks down on human activities below.

Finally, alliteration joins the "**t**elegraph wires" with the "**t**ones / that Empty human bones" in the poem's closing couplet—a flourish that adds emphasis to this disturbing statement about the relationship between people and the things they create.

Where Alliteration appears in the poem:

- **Line 1:** "Take telegraph"
- **Line 3:** "Towns," "to towns"
- **Line 6:** "picked," "played"
- **Line 9:** "ballroom"
- **Line 10:** "Bowed," "bright"
- **Line 11:** "telegraph," "tones"

CAESURA

Caesurae appear in three of the poem's five stanzas. Perhaps the most striking appears in the first stanza:

> Take telegraph wires, a lonely moor,
> And fit them **together. The** thing comes alive in your
> ear.

The full stop after together creates a dramatic pause that adds a touch of suspense. It sounds almost like the speaker is performing (or getting the reader to imagine) a magic trick or demonstrating an impressive chemical reaction: take the wires, stick them together with the moor, and then bang! Something new "comes alive."

The caesurae elsewhere in the poem (including in the poem's first line) aren't quite as dramatic, but they're still evocative. In

line 5, for example, the comma after "oddly" grants a pause as the speaker revises the description of these wires. They're not just odd, the speaker says, but "daintily made"—that is, delicate:

> So oddly, so daintily made

With that slight pause and the anaphora of "so," readers might even feel that this stanza itself is "oddly" and "daintily made."

There's another pause in the middle of line 8:

> The ear hears, and withers!

That comma works a lot like the full stop in the poem's first stanza: it creates a moment of tension and drama in which readers may wonder what happens to the ear after it "hears."

Where Caesura appears in the poem:

- **Line 1:** "wires, a"
- **Line 2:** "together. The"
- **Line 5:** "oddly, so"
- **Line 8:** "hears, and"
- **Line 10:** "moor, a"

CONSONANCE

Consonance, like alliteration, adds some subtle music to the poem and also calls readers' attention to certain words and phrases. For example, note the consonance in the third stanza:

> So oddly, so daintily made
> It is picked up and played.

All this consonance slows the line down as readers chew over these repeating /d/, /l/, and /p/ sounds. The poem calls attention to itself at this moment as something *crafted*—as something that's perhaps as "daintily," or delicately, made as those wires themselves.

Another interesting moment of consonance comes in the following stanza, with the repetition of the /r/ and /z/ sounds:

> Such unearthly airs
> The ear hears, and withers!

There's an internal rhyme here too ("ear hears"), and some near assonance; those /er/, /ear/, and /air/ sounds aren't exactly the same, but they're pretty close! As a result, the lines again feel carefully constructed, almost like a tongue twister. This supports the idea of the telegraph wires as deliverers of a strange, unnerving kind of human vocalization.

Where Consonance appears in the poem:

- **Line 1:** "Take telegraph"
- **Line 3:** "Towns," "to towns"
- **Line 5:** "oddly," "daintily made"
- **Line 6:** "picked up," "played"
- **Line 7:** "unearthly airs "
- **Line 8:** "ear hears," "withers"
- **Line 9:** "revolving ballroom"
- **Line 10:** "Bowed," "bright"
- **Line 11:** "telegraph," "tones"
- **Line 12:** "empty human bones"

ENJAMBMENT

Enjambment adds momentum and moments of anticipation to the poem. In lines 7-8, for example, the poem swiftly moves across the line break after "airs" and straight into "the ear hears":

> Such unearthly airs
> The ear hears, and withers!

The fluid motion here might evoke the movement of those "airs" themselves across the telegraph wires and the speed with which they can make an ear recoil.

The final two couplets then feature consistent enjambment that pulls readers down the page without pause:

> [...] of space
> Bowed over the moor, a bright face
> Draws out of telegraph wires the tones
> That empty [...]

These lines suggest that human beings are subject to forces beyond their control, represented here by the "bright face" of the moon looking down from space and pulling devastating "tones" from those telegraph wires. The way that the poem barrels toward its conclusion might evoke a loss of control, the sense of being pulled toward one's fate.

Where Enjambment appears in the poem:

- **Lines 5-6:** "made / It"
- **Lines 7-8:** "airs / The"
- **Lines 9-10:** "space / Bowed"
- **Lines 10-11:** "face / Draws"
- **Lines 11-12:** "tones / That"

METAPHOR

Through personification, the speaker imbues both the natural world and technology with a sense of independent will and agency. At the same time, notice how the poem *doesn't* explicitly mention actual human beings until its final line. This absence

reflects the poem's main thematic ideas: that human beings aren't always in control of the technology they create, and also that we're not all that powerful in the grand scheme of the universe.

In the first line, the speaker describes the moor over which the telegraph wires carry signals as "lonely." This is more specifically an example of pathetic fallacy, with the speaker casting human emotions onto an inanimate landscape. The speaker then highlights technology's ability to overcome the loneliness of this landscape by saying that telegraph wires allow towns to "whisper over the heather."

Again, notice how the speaker imbues the human creations with agency without mentioning people themselves: the telegraph wires create a "thing" that "comes alive" (evoking the way that human technology can take on a life of its own). And the word "towns" here is technically a metonym: the towns don't literally talk to each other, residents do. Yet the speaker doesn't say residents! Instead, the poem treats the towns like gossipy neighbors and removes actual human beings from the poem. All this erasure might suggest that people are dealing with forces beyond their understanding and control.

The personification continues in the next line as the speaker says that "the wires cannot hide from bad weather," which suggests that wires can feel fear (and also might suggest that nature is out to get humanity's creations).

Finally, the speaker personifies the moon as a kind of orchestrator of "the tones / That empty human bones." Its "bright face" looks down from the "revolving ballroom of space" (revolving from Earth's vantage point, that is). The moon here might represent any number of things—God, fate, or some other vague force of the universe, playing puppet master with human beings and using their own telegraph wires as the strings.

> **Where Metaphor appears in the poem:**
>
> - Line 1
> - Line 2
> - Line 3
> - Line 4
> - Line 6
> - Line 7
> - Line 8
> - Lines 9-12
> - Line 9

METONYMY

Metonymy appears in line 3. Here, the speaker describes how the telegraph wires change the lives of people nearby:

> **Towns** whisper to **towns** over the heather.

This is an example of metonymy because it's not really the *towns* that do the whispering—it's their inhabitants. This device has a few effects on the poem:

- For one thing, using "towns" is stranger and more in keeping with the poem's tone than saying "people talk to people." The image of towns whispering is intentionally spooky.
- It provides the reader with a sense of scale. These telegraph wires represent a fundamental and wide-reaching change in the way human beings interact, connecting entire regions that, not long before, one would need to walk for days to traverse!
- It suggests the sheer amount of users of the telegraph wires. This is widespread technology, changing the very nature of communication. At the same time, it *dehumanizes* communication in a way, parting people from their voices.

A related device, synecdoche, pops up in line 8:

> The ear hears, and withers!

Referring to human beings by a single body part adds to the poem's surreal tone. It's also in keeping with the general absence of people themselves in the poem. Referring to people by their ears, separating them from their hearing, also mimics the way that the telegraph wires separate people from their voices/messages.

> **Where Metonymy appears in the poem:**
>
> - **Line 3:** "Towns whisper to towns"

REPETITION

"Telegraph Wires" uses diacope in line 3, which describes the effect of the telegraph wires on society:

> **Towns** whisper to **towns** over the heather.

The direct repetition of "town"—as well as the chiming alliteration with "**t**o"—reflects the connection being described: instead of just one town all by itself, there are two "towns" in this line.

The following stanza then uses anaphora:

> **So** oddly, **so** daintily made
> It is picked up and played.

"So" is an intensifier, and using it repetitively emphasizes the "odd[ness]" and "daintiness" of what's being talked about. In other words, the repetition of "so" here calls attention to just how strange and delicate the speaker finds these telegraph

wires.

> **Where Repetition appears in the poem:**
> - **Line 3:** "Towns," "towns"
> - **Line 5:** "So," "so"

SYNECDOCHE

The poem uses synecdoche in the fourth stanza:

> Such unearthly airs
> The ear hears, and withers!

On the one hand, "ear" is meant literally. It *is* the ear that receives the sounds carried along the telegraph wires. But an ear, of course, is just one part of hearing—it takes a whole person to *really* receive these "unearthly airs." The ear, then, stands in the individuals using the telegraph wires.

This has a couple of effects. Firstly, it's surreal—disconnecting "the ear" from the rest of the body captures the fact these telegraph wires themselves have a strange effect on people's lives. The same is true of other technologies, of course—think about how much the computer screen demands of the eyes. The synecdoche thus creates a sense of disembodiment, as though this new technology changes what it means to be a human being.

"The ear" is also strangely impersonal. The reader wonders whether this is someone's ear in particular, or a kind of general ear belonging to all the townsfolk that use these communication technologies. The notion of it "wither[ing]" is doubly strange. It's as though the ear senses that there's something unnatural about how the telephone disconnects the voice from the body, transporting it to another ear far away.

> **Where Synecdoche appears in the poem:**
> - **Lines 7-8:** "Such unearthly airs / The ear hears, and withers! "

VOCABULARY

Telegraph wires (Line 1) - A network of cables initially for transmitting telegraph signals. Many of these wires were later re-used when telephone technology came along.

Moor (Line 1, Line 10) - A vast tract of uncultivated land—often very windy, flat, and uninviting!

Heather (Line 3) - A shrub commonly found on moors.

Daintily (Lines 5-6) - Delicately.

Unearthly (Line 7) - Strange and alien.

Airs (Line 7) - Songs/sounds.

Withers (Line 8) - Shrinks away.

Ballroom (Line 9) - A hall for dancing.

Tones (Lines 11-12) - Signals/sounds.

FORM, METER, & RHYME

FORM

"Telegraph Wires" has 12 lines broken up into six two-line couplets. Each couplet forms a rhyming pair, and this makes the poem feel uniform, steady, and predictable. The poem has a sense of order and structure that might evoke humanity's desire to control its environment—to tame those "lonely moor[s]" by stringing wires across.

METER

"Telegraph Wires" doesn't use a regular meter. It's not quite a free verse poem, however, given its steady form and rhyme scheme. On one level, then, the poem feels distinctly controlled, made up of quick rhyming couplets. And yet *within* these couplets, the rhythm is unpredictable and lines vary widely in terms of syllable count. This subtle tension between control and variation keeps the poem feeling surprising and strange. It might also evoke the tension between the way human technology grants people a sense of control over the world while also sometimes exceeding humanity's grasp.

RHYME SCHEME

"Telegraph Wires" has a very regular rhyme scheme, with each couplet forming a rhyming pair:

> AA BB CC DD EE FF

Most of these couplets feature perfect rhymes (i.e., "heather"/"weather"), though the first ("moor"/"ear") and fourth ("airs"/"withers") use slant rhyme.

On one level, these rhymes remind readers that this is a *poem*: a carefully crafted piece of writing. Rhyme connotes a certain control over *language*, which ties in with the fact that this is a poem about a kind of communications technology—that is, a piece of technology that allows people to talk to each other over vast distances. The quick, regular rhymes might also make the poem sound a little sing-songy, perhaps even undermining the seriousness of the technology at hand.

SPEAKER

The speaker doesn't reveal much about themselves in "Telegraph Wires." In the beginning, they talk in general terms, perhaps addressing the reader directly in line 2's "your ear." But "your" can also function as an indefinite pronoun (e.g., "one's"). Either way, the speaker wants the reader to see modern technology with fresh eyes—to notice its strange, alien

qualities.

On the one hand, the speaker seems awed by technology's ability to change a landscape. On the other, the pessimistic final image suggests that the speaker also feels there is something deceptive and dark about this technology.

⊙ SETTING

It seems likely that the poem is set somewhere in the United Kingdom, given the presence of telegraph wires, moorland, heather, and, of course, "bad weather!" Of course, it might be set anywhere with "telegraph wires" extending over a vast tract of uncultivated land.

The poem particularly focuses on the way that technology changes this setting, connecting distant towns for example. The last lines then zoom out to consider things from the moon's perspective. Seen from outer space, humanity technology (and, indeed, humanity itself) seems fragile and even absurd.

ⓘ CONTEXT

LITERARY CONTEXT

Ted Hughes was one of the foremost English writers of the 20th century. He produced numerous volumes of poetry, translations, essays, and letters, even serving for a while as the Poet Laureate of England. His first collection, *The Hawk in the Rain*, had a seismic impact upon publication in 1957; it was seen as a challenge to poets of the older generation, who often wrote with greater emphasis on formal structure and emotional restraint.

"Telegraph Wires" was published in Hughes's 1989 collection titled *Wolfwatching*. The poems in this collection feature themes common to Hughes's poetry, including the power of the natural world. Hughes's poetry was also often inspired by the animal kingdom and the Yorkshire moors of his childhood (see: "Moors," Hughes's verse response to photographs by Fay Godwin included in his collection *Remains of Elmet*.)

In their focus on nature's at times overwhelming might, Hughes's poems seem to draw on the tradition of Romantic poets like William Wordsworth and Percy Bysshe Shelley. But while those earlier poets tended to express an awe-filled appreciation of nature's wonder and grandeur, Hughes's poetry generally concentrates more on the primal, frightening energies that exist within the natural world, as well as the relationship between desire, survival, violence, and death.

HISTORICAL CONTEXT

"Telegraph Wires" poem was published in 1989, relatively late in Hughes's career. By this time, he was serving as Poet Laureate of England—essentially the Queen's official poet and ambassador for poetry more generally. Hughes had acquired considerable fame and notoriety by this time, in large part because of his marriage to fellow poet Sylvia Plath.

The poem asks the reader to look at "telegraph wires" with fresh —to notice their strange, living quality. While telegraphs are a communication technology distinct from telephones (telegraphs use signal tones and codes, rather than transmissions of the human voice), the speaker seems to be talking about telephony here. Telephone lines did—and sometimes still do—use cabling systems initially put in place for telegraphs. By 1989, pretty much the entirety of the United Kingdom was connected via telephone.

📚 MORE RESOURCES

EXTERNAL RESOURCES

- Ted Hughes and the Moors — View pages from Hughes's book of poetry published in collaboration with photographer Fay Godwin, featuring Godwin's photographs of the Yorkshire landscape. (https://www.bl.uk/collection-items/remains-of-elmet-by-ted-hughes-with-photographs-by-fay-godwin)

- Five Views of Ted Hughes — Listen to a series of short radio documentaries exploring different aspects of Hughes's life and work. (https://www.bbc.co.uk/programmes/m0000tqz)

- Hughes's Influence — Watch contemporary poet Alice Oswald discussing Ted Hughes's work. (https://www.youtube.com/watch?v=vop3NOGMExs)

- Ted Hughes on Film — Watch a documentary about the poet. (https://www.youtube.com/watch?v=XbAGbjXPCP8)

- Telecommunications — A short history of the telephone (and telegraph). (https://www.elon.edu/u/imagining/time-capsule/150-years/back-1870-1940/)

LITCHARTS ON OTHER TED HUGHES POEMS

- A Picture of Otto
- Bayonet Charge
- Cat and Mouse
- Hawk Roosting
- The Jaguar
- The Thought Fox
- Wind

💬 HOW TO CITE

MLA

Howard, James. "*Telegraph Wires.*" *LitCharts*. LitCharts LLC, 6 Dec 2021. Web. 15 Dec 2021.

CHICAGO MANUAL

Howard, James. "*Telegraph Wires.*" LitCharts LLC, December 6, 2021. Retrieved December 15, 2021. https://www.litcharts.com/poetry/ted-hughes/telegraph-wires.