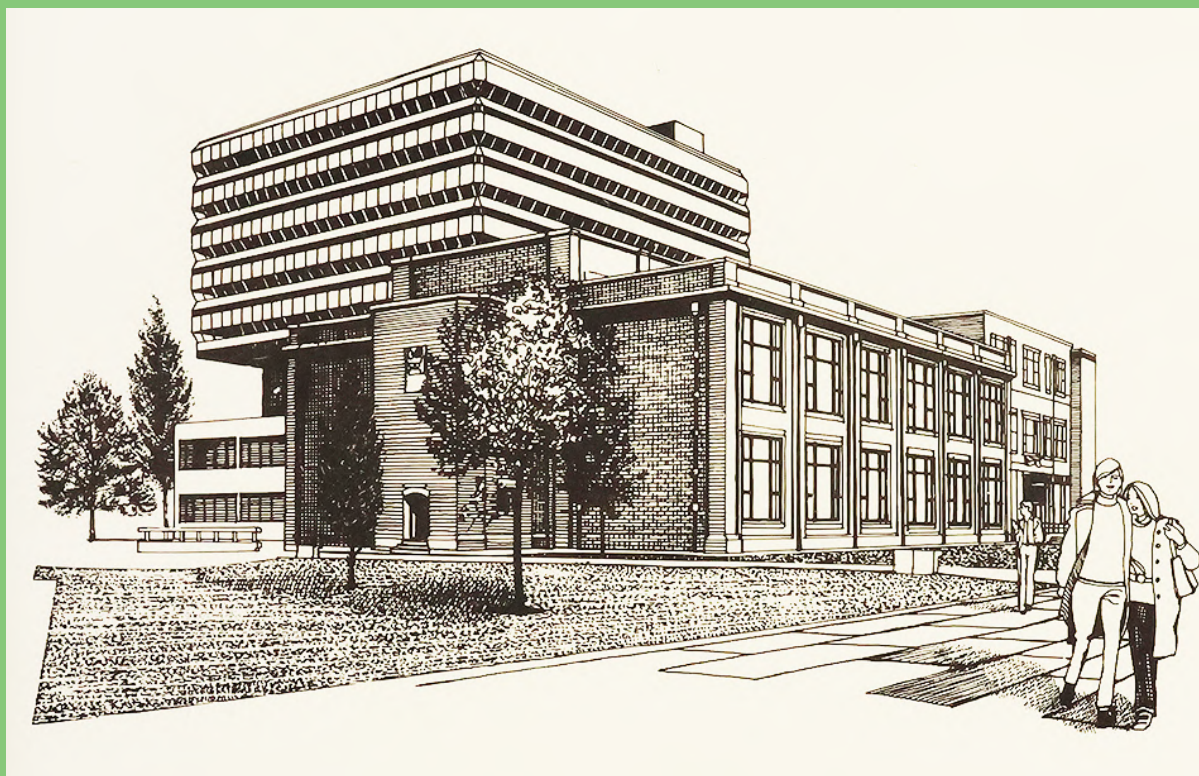


# THE POET AND THE VICE CHANCELLOR

PHILIP LARKIN, BRYNMOR JONES AND THE UNIVERSITY LIBRARY



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# THE POET AND THE VICE CHANCELLOR

PHILIP LARKIN, BRYNMOR JONES AND THE UNIVERSITY LIBRARY

By day, a lifted study-storehouse; night  
Converts it to a flattened cube of light.  
Whichever's shown, the symbol is the same:  
Knowledge; a University; a name.

(Lines describing the Brynmor Jones Library written  
by Larkin for the birthday card presented to Jones on  
the occasion of his eightieth birthday in 1983)

Cover drawing of the Brynmor Jones Library by Gary  
Sargeant (see item 11). The drawing of the toad on  
the back cover is by Alan Marshall (see Item 11).

*Last year, Lucius Books issued a catalogue  
showcasing a collection of books inscribed  
by Philip Larkin to Edwin Dawes, his friend  
and colleague at the University of Hull—  
distinguished Professor of Biochemistry,  
founder of the posthumously formed Larkin  
Society, and a practising magician to boot.  
A second Larkin-themed catalogue so close  
on the heels of the first may be a little  
unorthodox, but the material presented in  
the following pages made the decision for us,  
comprising of a handful of books and related  
material, all new to the market, inscribed by  
Larkin to Sir Brynmor Jones (1903-1989). Like  
Dawes, Jones was a scientist, professor, and  
university administrator, but his name is  
remembered today for being given (at the  
poet's suggestion) to the library Larkin  
presided over for three decades.*



Philip Larkin presenting Brynmor Jones with a copy of Wenceslaus Hollar's map of Hull (c. 1642) at the ceremony marking the Vice-Chancellor's retirement, 30th June 1972 (see item no. 37).



Larkin standing on the site for the new library at the University of Hull, 1958.

**We were never close friends, but I did find him very charming while at the same time thinking he was totally uncommunicative. He would never talk about himself. [...] He used to come to me and say: "Do you think you could raise another £20,000?" and I'd pretend to complain, and tell him I gave him a librarian's salary to write poems. We got on very well."**

(Brynmor Jones, in conversation with Andrew Motion)

**In 1967, Philip Larkin wrote to his mother to report that "The new library building is rising above ground now & we shall be moving into the new bit on the north end before term starts at the end of April":**

I have persuaded the university to call it after the Vice Chancellor, so he should back me up in future. The Brynmor Jones Library! Rather a quaint thing to have done, but I suppose it will last 50 years or so, by which time everyone will have forgotten who BJ was, & I shall be in retirement ([aged]94).

Two of Larkin's three predictions were wrong: the library still bears the same name 57 years later and Larkin, of course, didn't make it to 94. The third, though—that "everyone will have forgotten who BJ was"—is accurate up to a point. Brynmor Jones ["BJ"] was a scientist and teacher as well as a pioneering university administrator, but his name is best remembered for having been given to the library where Larkin worked for over thirty years.<sup>1</sup>

Born in Rhos, Denbighshire, and educated at Ruabon grammar school and the University College of North Wales in Bangor, Jones gained his doctorate from the University of Wales in 1928. Following a period lecturing at the University of Sheffield, and wartime research for the chemical defence research department of the Ministry of Supply, he was appointed G. F. Grant Professor of Chemistry at University College, Hull in 1947. He remained in Hull for the rest of his career, as dean of science, deputy principal and—when the college was awarded university status in 1954—pro-vice-chancellor and vice-chancellor. It was under Jones that the University was transformed, in size and reputation, to become the institution we know today.

If Larkin and Eddie Dawes (who featured in our previous Larkin catalogue, and whose career followed a near identical path to Jones) were friends, Larkin and Jones were never close. Jones is first mentioned in a 1956 letter to his mother. "The biggest news this week is something that won't really interest you much", he reports, "but is of enormous importance to me – namely, that a new Vice Chancellor has been appointed here. [...] I'm sorry to say that they have appointed one of the existing professors, a man I find it hard to get on with and whom I dislike & think no good. So the future here looks rather black!". By 1976, however (four years after Jones' retirement), he is complaining to Kingsley Amis that the new VC is "no longer my beloved Brynmor, but a tough nut who was in Churchill's wartime cabinet office." His efforts to have the new library named after the vice-chancellor were motivated, in part, by self-interest ("Perhaps he will raise my salary!"), but his growing respect and affection for Jones and his wife Dora is attested to by the small collection of books and letters listed below, inscribed to one or both and spanning a quarter-century. The couple didn't have children and following Brynmor's death in 1989, two years after Dora, their house and its contents were bequeathed to their much-loved housekeeper, Pauline Brooks. When Brooks moved to a smaller house in Beverley, Jones' books (except for the scientific books and papers placed in his eponymous library) went with her.

<sup>1</sup> His doctoral thesis, *'Studies in optical rotary dispersion'* (1933), was followed by a number of significant publications "focused on the rotary dispersion of organic compounds, liquid crystals, and aromatic substitution" (ODNB).

Larkin's ambivalent attitude to Jones—in one letter, he compares the role of vice-chancellor to that of headmaster—is associated with his complicated feelings about work: to making a living. Work—of the nine to five, Monday to Friday variety—is a recurring subject in the poems. He was intrigued with the manifold means people found to exist in the world (see the late triptych 'Livings'—living, as Clive James observes, “not a word Larkin tosses around lightly”). One side of this curiosity, famously expressed the poem 'Toads' and its sequel 'Toads Revisited', casts work as a burden – as a way of wasting a life:

Ah, were I courageous enough  
To shout Stuff your pension!  
But I know, all too well, that's the stuff  
That dreams are made on [...]

And yet, it was as a librarian rather than poet that he increasingly identified, valuing his chosen occupation for more than its salary (“I'm still a member of the Library Association: I bought its tie the other day”). He claimed he “could never have made a living from writing”:

A lot of people do it: it means a blend of giving readings and lecturing and spending a year at a university as poet in residence or something. But I couldn't bear that: it would embarrass me very much. I don't want to go around pretending to be me.

It is a theme running through the letters. When, in 1973, Charles Monteith, Larkin's editor at Faber, wrote to say that he and W. H. Auden wished to nominate him for the post of Oxford Chair of Poetry (now Oxford Professor of Poetry), a position previously held by Auden himself, Larkin, though

flattered (“the biggest compliment I have been paid for many years”), politely but firmly declined:

I only wish I felt your confidence was justified, or could do something to justify it. But as you will know – and you do know me a good deal better than Auden does – I have really very little interest in poetry in the abstract; I have never lectured about it, or even written about it to any extent, and I know that I could never produce anything worthy of such a distinguished office and audience.

The relative scarcity of books signed or inscribed by Larkin is partly explained by this lifelong avoidance of the trappings of 'the literary life'. By declining invitations to give readings, talks or book signings, he successfully avoided those occasions which, in the case of contemporaries like Ted Hughes or Seamus Heaney, has resulted in a surfeit of signed material. When he did sign books, it was predominantly for non-literary friends and colleagues, or the result of impromptu encounters.

**No doubt you have sometimes been tempted to think that as a librarian I am an excellent poet. This may provide an excuse for thinking the opposite.**

(Larkin's note to Jones accompanying an advance copy of *The Whitsun Weddings*)

**I think people who have written about him have made too much of his poems and not enough of him as a librarian**

(Brynmor Jones, to Andrew Motion)



Larkin's first University of Hull Library staff photograph, 1957. Betty Mackereth, Larkin's newly appointed secretary, is on the back row, second from the left. Maeve Brennan is on the front row (far left)

The epigraph to this introduction is the quatrain Larkin wrote for Brynmor Jones to mark his eightieth birthday in 1983. The library named for Jones figures there as “a lifted study-storehouse” and, nocturnally, a “flattened cube of light”. It is a benign counterpart to the “lucent comb” of ‘The Building’, a poem written a decade earlier, the unnamed building referred to there being Hull Royal Infirmary (which can, appropriately, be seen from the library). “‘Work’ is more than ever a refuge from reality”, Larkin wrote to Barbara Everett in 1981, and the library increasingly became a safe space; a sanctuary, the quatrain implies,

synonymous in spirit as well as name with Jones, who, as vice chancellor, sanctioned his daily presence there. In this light, the books and letters listed here represent tokens of a relationship which permitted Larkin to “be a writer” in the only way he could, and at his own pace. Larkin inscribed Jones' copy of *Required Writing*, his late selection of occasional prose, “For Brynmor, who paid me for writing all this”: a retrospectively playful admission of moonlighting, it is also an acknowledgement of the stabilising and enabling presence of the vice-chancellor.

**LARKIN, Philip: THE LESS DECEIVED***Hessle: The Marvell Press. 1955*

First edition, first printing, first state, with a flat spine (thanks to a “strip of stiffening mull” according to Bloomfield), the misprint ‘floor’ for ‘sea’ on p. 38, and list of subscribers at the back. Original green cloth lettered in gilt (more accurately copper) to the spine, in the dustwrapper. A very near fine copy, the binding square, firm and sharp, the contents bright and clean throughout. Faint spotting to the upper edge of the page block. In the sharp and clean dustwrapper, a touch faded to the spine and lightly rubbed to spine tips. Unclipped and correctly priced 6 /- net to the front flap. An uncommonly fine and bright example of Larkin’s breakthrough collection. (Bloomfield A6 (a)).

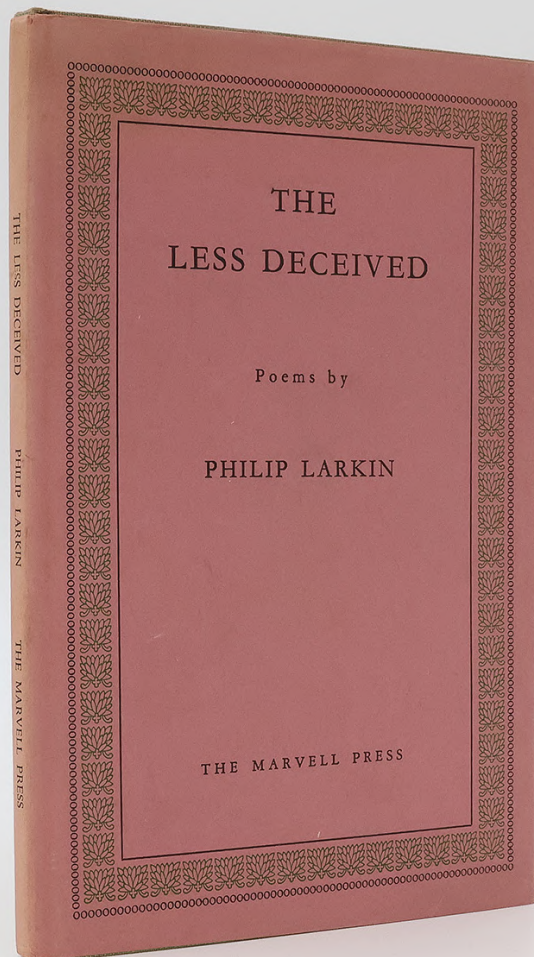
**£2500** [27497]

In 1950, Larkin left his job as Assistant Librarian at the University College of Leicester to assume the post of sub-librarian at Queen’s University, Belfast. The move, extreme by Larkin’s cautious standards, would prove unexpectedly beneficial for his writing: “It was Belfast”, Anthony Thwaite writes, “that saw [Larkin’s] breakthrough as a poet”. *XX Poems*, a self-published chapbook, appeared in 1951, and by early 1955 there was enough work for a full-length collection provisionally titled *Various Poems*. Around this time, he was approached by George and Jean Hartley, husband and wife editors of the Hull-based poetry journal *Listen*, to contribute a collection to launch their new poetry imprint. *Various Poems* became *The Less Deceived* (the original title for the poem

‘Deceptions’) and issued to subscribers of The Marvell Press—named for another great Hull-based poet—in November 1955. A brief mention in a review of the year’s literature in *The Times* prompted the rapid sale of the remainder of the first, subscription, issue of 300 copies (with flat spines and a misprint). A further 400 copies were bound up (now with rounded spines) but all stock had sold out by April 1956.

1955 also saw Larkin’s move from Belfast to take up the position of librarian at the University of Hull. His stars had seemingly aligned, and they all pointed to Hull, where he would remain for the rest of his life. “I like it [Hull] because it’s so far away from everywhere else”, he later explained, “[o]n the way to nowhere, as somebody put it. [...] I love all the Americans getting on to the train at King’s Cross and thinking they’re going to come and bother me, and then looking at the connections and deciding they’ll go to Newcastle and bother Basil Bunting instead.”

*The Less Deceived*, which first revealed the voice we now recognise as Larkin’s own, followed *The North Ship* issued a decade earlier, and initiated a pattern of delivering a slim volume every ten years. The volume includes, among much else, ‘Lines on a Young Lady’s Photograph Album’, ‘At Grass’, and ‘Toads’, the latter the poet’s memorable metaphor for the burdens of nine-to-five employment. Asked by Robert Phillips how he arrived at the image of a toad, Larkin replied, simply, “Sheer genius”.



**I met Auden once at Stephen Spender’s house, which was very kind of Spender, and in a sense he was more frightening than Eliot. I remember he said, Do you like living in Hull? and I said, I don’t suppose I’m unhappier there than I should be anywhere else. To which he replied Naughty, naughty. I thought that was very funny.**

*(Paris Review Interview)*

## 2 /

### LARKIN, Philip: THE LESS DECEIVED New York: St Martin's Press. 1960

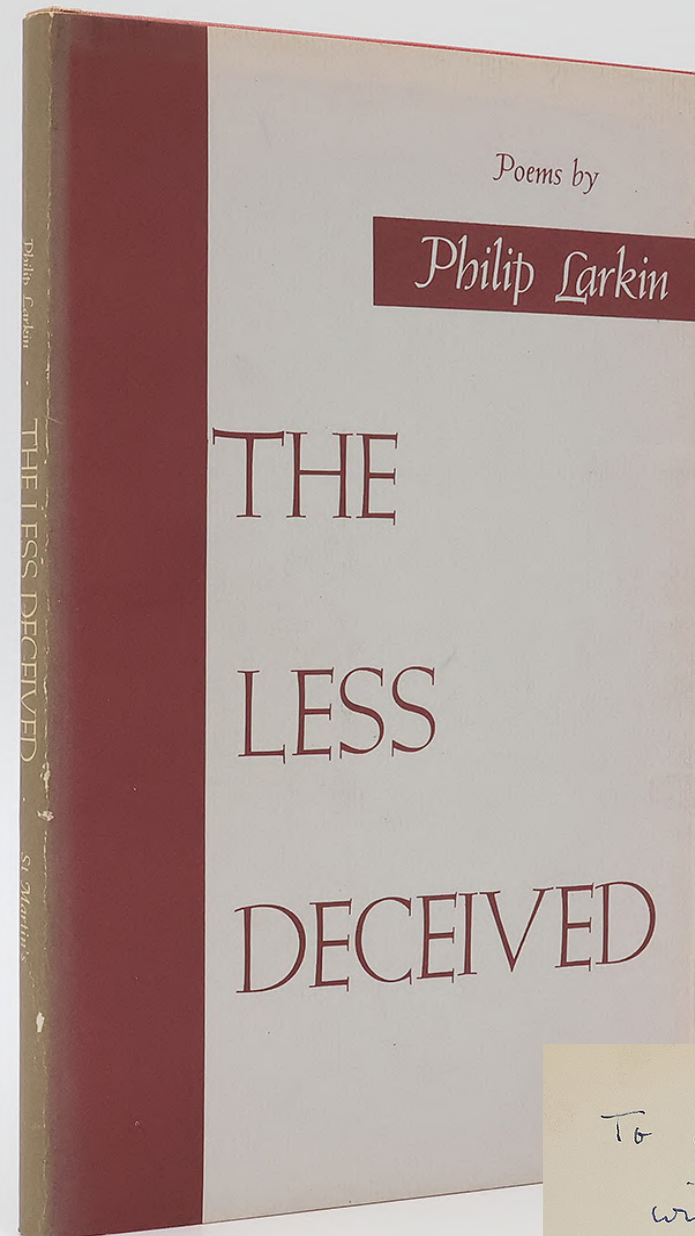
I have been reading his little book over and over [...]. All the poems click for me. They have something to say, and I think he has enriched English poetry with a new language that makes us all seem somehow antiquated. It's a homely, sophisticated language that mixes description with a personal voice. No post-war poetry has so caught the moment, and caught it without straining after ephemera. This is something new and imperishable.

(Robert Lowell, from the jacket)

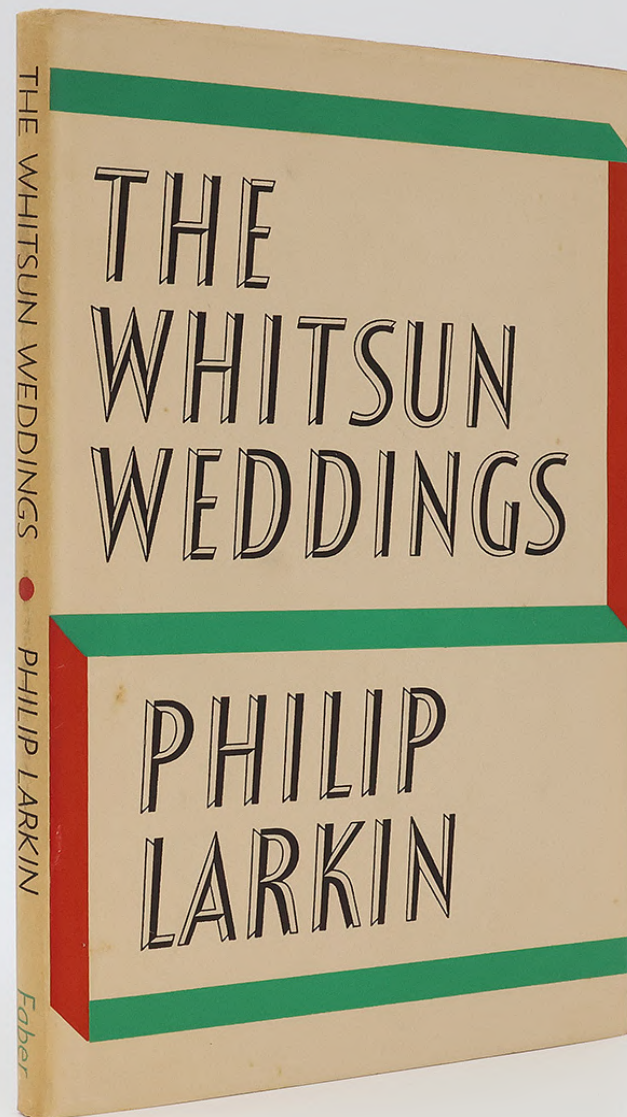
First US edition, first printing. Inscribed by Philip Larkin to Brynmor Jones. Original red cloth lettered in silver and gilt to the spine and front panel, in the supplied first-state dustwrapper priced \$3.50 to the front flap. A near fine copy, the binding square and firm, the contents, printed on cream laid paper, bright and clean throughout. The cloth is faded to the spine (the red now pink). In the near fine dustwrapper, also faded to the spine and lightly rubbed to folds. First published by George and Jean Hartley's Hull-based Marvell Press in 1955, this copy of the first US edition, issued the same year as Larkin's inscription, was presumably one of the gratis copies sent to the author upon publication. The St Martin's Press edition was published on 22 May 1960 in an edition of 1,131 copies. (Bloomfield A6 (b)).

£3750 [26378]

Inscribed in blue ink to the first blank page, "To Dr Brynmor Jones / with kind regards. / One book in return for many! / Philip Larkin / Nov. '60", an allusion to the significant expansion of the university library under Jones' vice-chancellorship, ascribed by Larkin—in his 1979 history of the library—to Jones' "vision and enthusiasm".



To Dr Brynmor Jones  
with kind regards.  
One book in return for many!  
Philip Larkin  
Nov. '60



Had a good journey back – 2 people asked me to autograph TWW's in the train – the Ringo Starr of contemporary verse?

(Letter to Monica Jones, 3 March 1964)

3 /

**LARKIN, Philip: THE WHITSUN WEDDINGS** *London: Faber and Faber. 1964; with A MANUSCRIPT LETTER FROM LARKIN TO BRYNMOR JONES (1964)*

First edition, first printing. Original burgundy cloth lettered in gilt to the spine, in the dustwrapper designed by Berthold Wolpe. A near fine copy, the binding square and firm, the contents clean throughout. Complete with the very near fine, first-state dustwrapper. Not price-clipped (12s 6d net to the front flap). Published on 28 February 1964, 3910 copies of the first impression were issued, selling out within two months. (Bloomfield A7(a)).

£3000 [26379]

With a loosely laid in manuscript letter from Larkin to Brynmor Jones, dated 27 February 1964, originally sent with a copy of *The Whitsun Weddings* and written on the poet's headed writing paper, '32 Pearson Park, Hull' printed in upper case at the top:

Dear Vice-Chancellor,

I should be very pleased if you would accept a copy of *The Whitsun Weddings*, due to be published tomorrow.

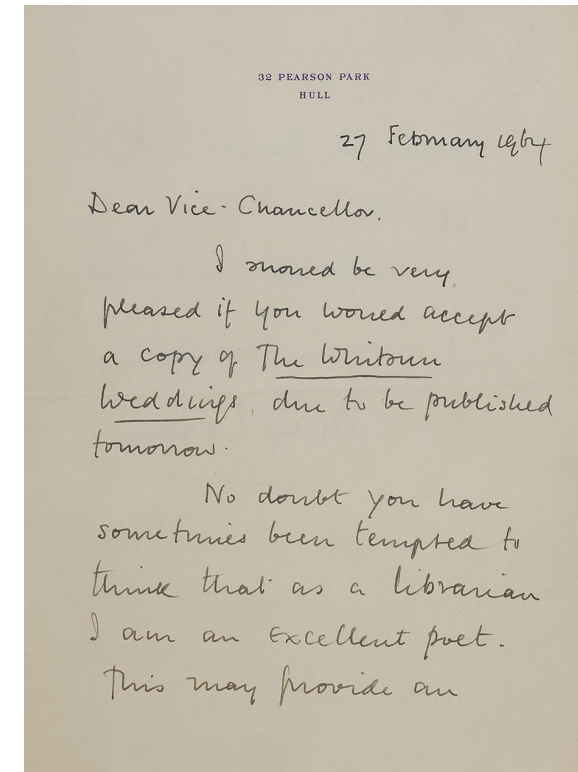
No doubt you have sometimes been tempted to think that as a librarian I am an excellent poet. This may provide an excuse for thinking the opposite.

With all good wishes,

Yours sincerely,

Philip Larkin<sup>2</sup>

<sup>2</sup> (n.b.: the copy of the book for sale is not the one sent to Jones)



If *The Less Deceived* prints the poems written during Larkin's time working in Belfast, *The Whitsun Weddings* is the fruit of his first decade in Hull, and of impending middle-age. One of the great works of post-war British poetry, it was the first of Larkin's poetry books to be published by Faber and Faber (*A Girl in Winter*, his second novel, had been issued by the firm in 1947). Immediately popular, even Berthold Wolpe's jacket design soon attaining classic status, in 1965, the poet was awarded the Queen's Gold Medal for Poetry and an Arts Council prize for "the best book of original English verse by a living poet published from July 1962 to June 1965".

## LARKIN, Philip: A GIRL IN WINTER

London: Faber and Faber. 1965

First paperback edition, first printing. Inscribed by Philip Larkin to Brynmor Jones. Original card wrappers designed by Berthold Wolpe. A near fine copy, the binding square and firm, the contents clean throughout. Lightly creased to spine and corners. Rubbed to extremities and folds. Published 25 February 1965 in an edition of 10,000 copies, priced 7s. 6d. (Bloomfield A3(c)).

£1250 [26380]

Inscribed in blue ink to the front endpaper, "To Brynmor Jones / this product / of a misspent / youth / Philip Larkin".

*A Girl in Winter*, published when he was twenty-five, was the second of Larkin's two early novels—following *Jill* (1946)—and the first book he published with Faber and Faber who went on to publish all his major works (with the exception of *The Less Deceived*). If *Jill*'s portrayal of John, an Oxford undergraduate fresh from the provinces, refracts Larkin's own Oxford experiences, Katherine Lind, the young émigré woman (like the author, a librarian) at the heart of *A Girl in Winter*, is a subtler self-portrait:

[W]ritten when I was feeling pretty low, in [my] first library job [, it's] what Eliot would call an objective correlative. When I look at it today, I do think it's remarkably... I suppose the word is knowing ... not really mature, or wise, just incredibly clever. By my standards, I mean.

(*Paris Review* interview)

His first fully achieved work, the novel exhibits a sureness of touch remarkable for someone so young, and clearly prefigures the poems of his maturity. In later interviews, he would recall that he'd always wanted to be a novelist:

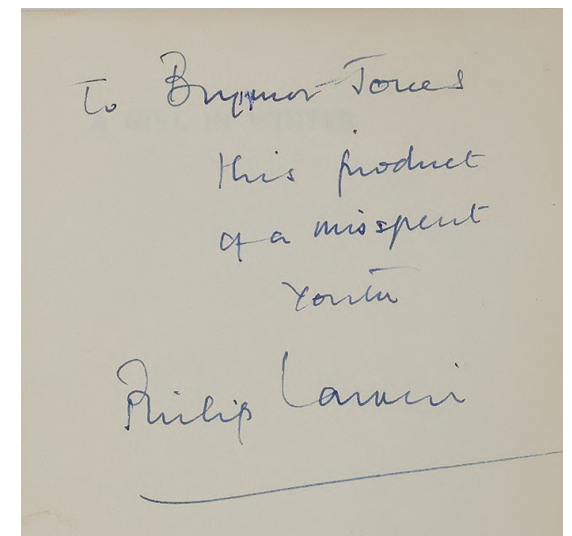
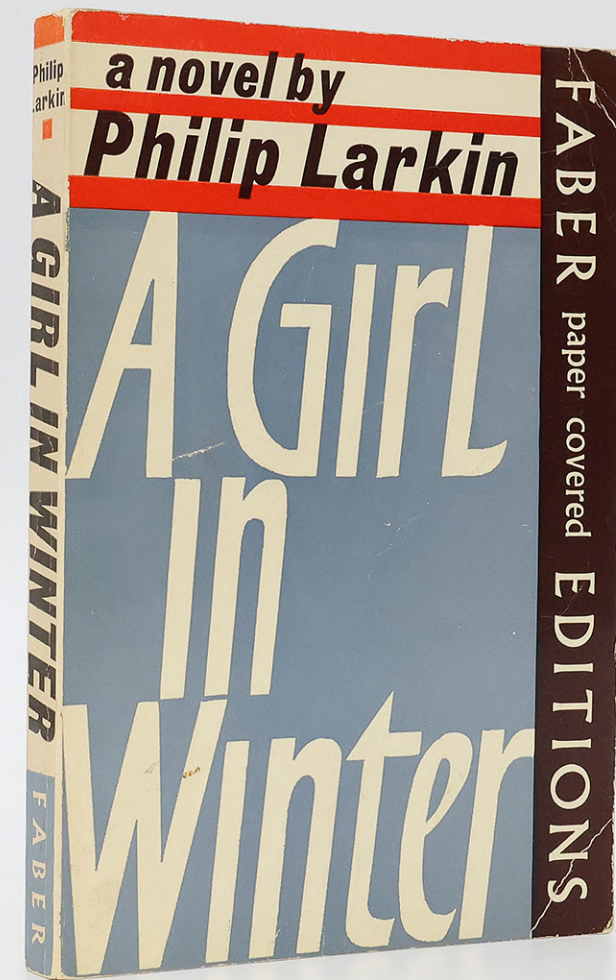
Novels seem to me to be richer, broader, deeper, more enjoyable than poems. When I was young, *Scrutiny* ran a series of articles under the general heading of 'The Novel as Dramatic Poem'. That was a stimulating, an exciting conception. Something that was both a poem and novel.

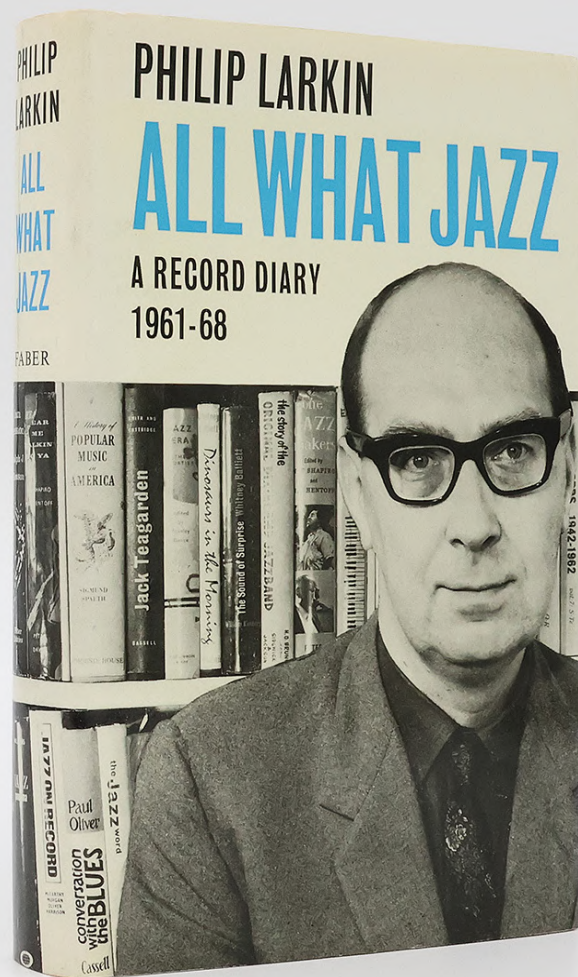
*A Girl in Winter* comes close to fulfilling this conception (John Bayley describes the novel as "One of the finest and most sustained prose poems in the language"). It was published, Larkin later recalled, "in the great freeze-up of 1946-7, in February – very appropriate in view of the title, almost like a cosmic publicity campaign":

And I thought this was it, I'm made. But I could never write a third novel, though I must have spent about five years trying to. I felt a bit cheated. I'd had visions of myself writing 500 words a day for six months, shoving the result off to the printer and going to live on the Côte d'Azur, uninterrupted except for the correction of proofs. It didn't happen like that – very frustrating."

You must realize I didn't want to write poems at all, I wanted to write novels. [...] I still think novels are much more interesting than poems [...]. I think they were just too hard for me. I've said somewhere that novels are about #other people and poems are about yourself. I think that was the trouble, really. I didn't know enough about other people, I didn't like them enough.

(Interview with Miriam Gross, *The Observer*)





## 5 /

### LARKIN, Philip: ALL WHAT JAZZ: A Record Diary.

London: Faber and Faber. 1970

First edition, first printing. Inscribed by the author to Brynmor Jones. Original tan cloth lettered in gilt to the spine, in the dustwrapper showing Alan Marshall's photographic portrait of Larkin. A fine copy, the binding square and firm, the cloth and gilt sharp, the contents clean and bright throughout. There is some offsetting from the dustwrapper design to the cloth on the spine. Complete with the bright, near fine, unclipped dustwrapper (35s / £1.75 net to the front flap). A very nice copy. Published 9 February 1970 in an edition of 4000 copies. (Bloomfield A8(a)).

£1950 [26381]

Inscribed in black ink to the front free endpaper, "To Sir Brynmor Jones / with kind regards - / Philip Larkin".

Although he was persistently self-deprecating about their quality, and his qualifications to write them, Larkin was fond of his occasional Jazz writings. "I have rescued these articles from their press-cuttings book", he writes in the substantial introduction to *All What Jazz*, "because for all their slightness and superficiality they contain occasional sentences that still amuse me or seem justified". Clive James goes as far as to assert that "[a] good part of the secret of what Larkin really thinks about art is distributed through the pages of *All What Jazz*, and if you want to take the weight of [his] aesthetic intelligence, it is to that collection you must go." When, two decades later, Larkin

reprinted the introduction in *Required Writing* (1983), he noted that it was the only piece "written on my own initiative", the others having been commissioned.

I had originally intended to publish [*All What Jazz*] privately, which is why it was printed by the now defunct firm Hull Printers; my publishers took it over only when I wrote asking if they would be prepared to distribute it. This may also account for the light-heartedly aggressive tone of what I wrote, and the enjoyment with which I wrote it.

He concedes that the introduction's contention "that post-[Charlie] Parker jazz is the jazz equivalent of modernist developments in other arts" may not be "wholly defensible", that its anti-modernist posture may have more to do with nostalgia than any deeply held aesthetic principles. "[T]he worst offence committed by Miles Davis or John Coltrane", James Booth suggests, was "that their records didn't sound like the records he had grown up with and loved." Larkin acknowledges as much when he asks Anthony Thwaite to "imagine a book by Humphrey Lyttelton saying that modern poetry is no good, while at the same time charmingly admitting he's never read any since 1940, and you will get some idea of [...] mine [...]". His next significant appearance in print, as editor of *The Oxford Book of Twentieth Century English Verse*, would be another complex statement of where his taste and sympathies lay, and one closer to home.

To Sir Brynmor Jones  
with kind regards -  
Philip Larkin

I freely confess that there have been times recently when almost anything – the shape of a patch on the ceiling, a recipe for rhubarb jam read upside down in the paper – has seemed to me more interesting than the passionless creep of a Miles Davis trumpet solo.

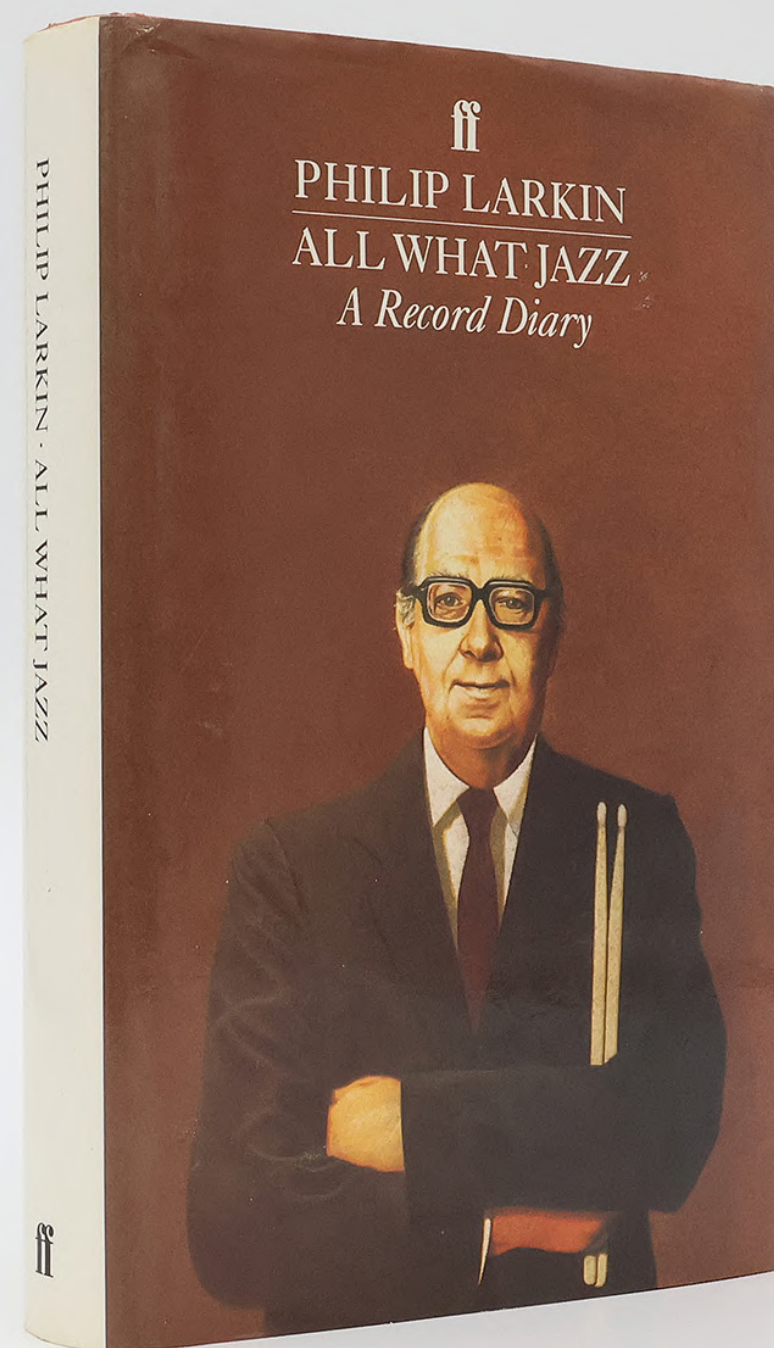
## 6 /

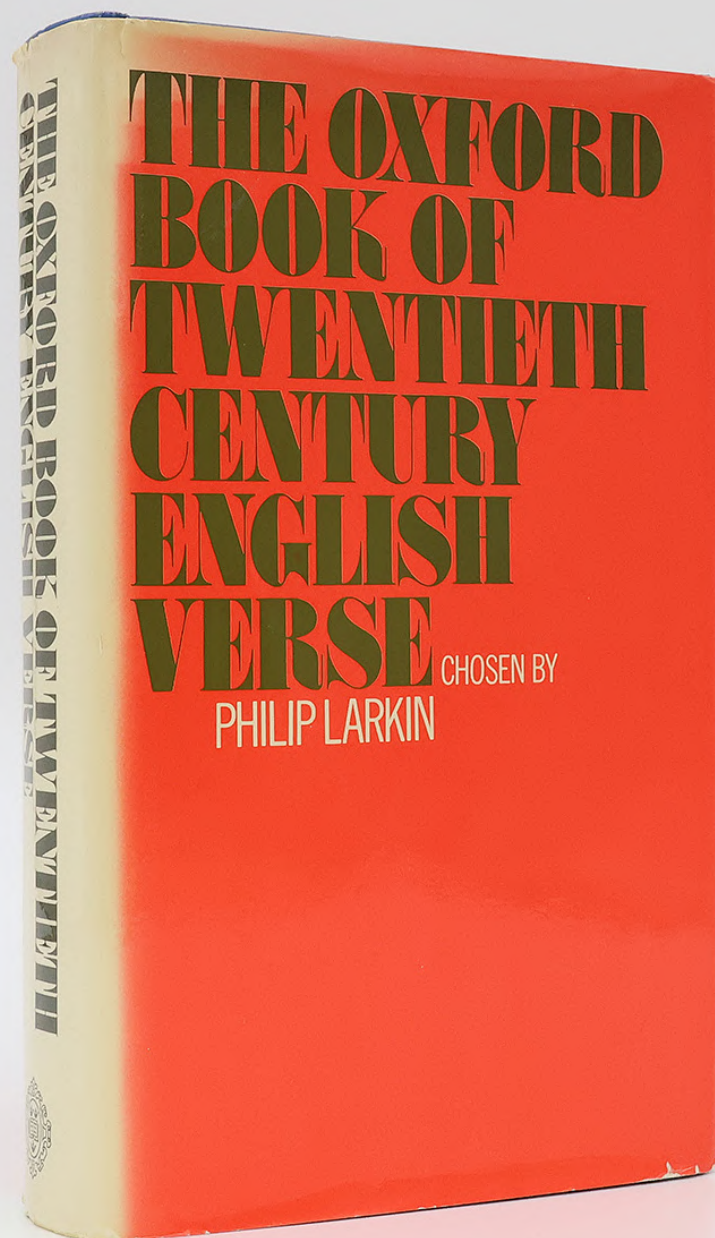
**LARKIN, Philip: ALL WHAT JAZZ:  
A Record Diary.**

*London: Faber and Faber. 1985*

First edition, first printing of this revised and extended edition. Original terracotta cloth lettered in gilt to the spine, in the Pentagram designed dustwrapper showing Nick Cudworth's illustration of Larkin holding a pair of drumsticks. A better than very good copy, the binding square and firm, the cloth and lettering sharp and bright, the contents clean throughout. There are few light stains to the fore-edge of the page block which do not spread to the page surfaces. In the near fine, unclipped dustwrapper, showing just a touch of shelf wear (£9.95 net to the front flap). Published in June 1985, 2,052 copies were printed. (Bloomfield A8(c)).

**£35** [26382]





7 /

**LARKIN, Philip (edited by):**  
**THE OXFORD BOOK OF**  
**TWENTIETH-CENTURY ENGLISH VERSE**  
*Oxford: Clarendon Press. 1973*

First edition, first printing. Inscribed by Philip Larkin to Brynmor and Dora Jones. Original blue cloth lettered in gilt to the upper board and spine. Decorative gilt borders to the spine and in blind to upper board. In the dustwrapper. A near fine copy, the binding square and firm, the contents clean throughout. The dustwrapper, faded as usual to the spine, is a little curled, rubbed and creased to extremities with a few nicks to spine tips and lower corners. Not price-clipped (£3.00 net to the front flap). Signed or inscribed copies of Larkin's anthology are scarce. Published on 29 March 1973 in an edition of 29,300 copies, 5,500 reserved for the US market and 3,000 copies for the Readers Union. The corrected second impression of 13,550 copies (2,500 for the US), with omissions restored, followed in June 1973. An unsigned copy of the second printing (*not* from Brynmor Jones' library) is included here for the sake of completeness. (Bloomfield B12).

£4250 [26386]

Inscribed in black ink to the front free endpaper "To / Brynmor & Dora / with sincerest good wishes / from / Philip / 20 iii 73".

Following *The Whitsun Weddings*, Larkin's reputation was riding high. Awarded both the Queen's Medal for Poetry and the Arts

Council Triennial Poetry Award in 1965, he was also taken to heart by a wider reading public. In 1966, Dan Davin at Oxford University Press invited Larkin to edit the new *Oxford Book of Modern Verse*. The anthology's previous incarnation had been edited by W. B. Yeats, no less, in 1936, and the new version was to be compiled by Louis MacNeice. When MacNeice died in 1963, Larkin would not have seemed an obvious replacement, although it may have been his own awareness of being an unlikely candidate that informed the painstaking manner in which he approached the task. Flattered to be invited to edit such an illustrious anthology, he was also wary. "I should perhaps mention some possible reservations about my suitability for this task", he wrote to Davin:

Though not, I hope, unduly antiquarian in outlook, I think the emotional content of twentieth century English verse so far has been on the whole thinner than that of previous centuries. I should try to conceal my prejudices, but no doubt they would be discernible. Also, I might well take longer than a more experienced and professional editor: first, I have never done anything like this before, and should have to learn how; and secondly I am, as you know, a university librarian, and my spare time, especially in vacations, is in consequence much more restricted than that of an academic teacher.

“*The Oxford Book of Two-Cent Verse*, as some friends unkindly call it” (Letter, 1 November 1970) took seven years to reach the press, during which he read everything: major, minor, forgotten, famous:

“I have been flipping through a few candidates”, he wrote to Robert Conquest, “*Laurie Lee*, Xt, he’s absolutely no good whatsoever. *Alun Lewis* – not really so good as some would have you think. [...] C. S. Lewis wasn’t too bad. C. D. Lewis was *harshit* (ask K. what that means).”

The anthology, though, uncovers unexpected treasures by both well- and lesser-known poets at each turn. A worthy heir, and a foil, to Yeats’ 1936 volume, it reflects its editor’s sensibility (Robert Lowell referred to the anthology as “the longest Larkin poem”) while avoiding what James Booth refers to as the “perversity” of the earlier volume, “which began with an invented *vers libre* ‘poem’ by Walter Pater, omitted Wilfred Owen [...], and devoted many pages to Yeats’s personal friends.”

In his letter to Davin, Larkin declared a particular interest “in the Georgians, and how far they represented an ‘English tradition’ [...] submerged by the double impact of the Great War and the Irish-American-continental properties of Yeats and Eliot.” (Ironically, Eliot is the poet represented by the greatest number of lines in the finished book.) The selection as a whole, though, honours the view expressed in the same letter that “it is not the business of an Oxford book of this character to be eccentric – in other words, I should aim to represent all verse writers who have made respectable reputations in this century.” The preponderance of Animal poems in the book, however, prompted the suggestion – in a letter to Douglas Dunn – that the title of the

anthology could have been “the Oxford Book of *Nineteen & a Half Century’s Right-Wing Animal-Lovers Verse*”.

Critical reception was predictably mixed. Auden, in *The Guardian*, was “happy to see Mr Larkin’s taste in poetry and my own are in agreement. Both of us like poems to be well made and show decorum. Neither of us likes poems which are shoddily made or lacking in Common Sense.” Donald Davie, though, regarded the book as “a calamity”, adding that Larkin, “holding such views as he seems to do, [...] should have realised that, odd as it must seem, he was the one man in England least able to do a job like this responsibly and well.” Of more concern were a couple of errors that found their way into the first printing. Christopher Ricks wrote to say that four of the six stanzas of William Empson’s ‘Aubade’ and the final two stanzas of Thom Gunn’s ‘The Byrnies’ were missing. “I can only suppose that I was so intent on misprints”, Larkin wrote to Anthony Thwaite (11 April 1973), “I never saw staggering great absurdities”:

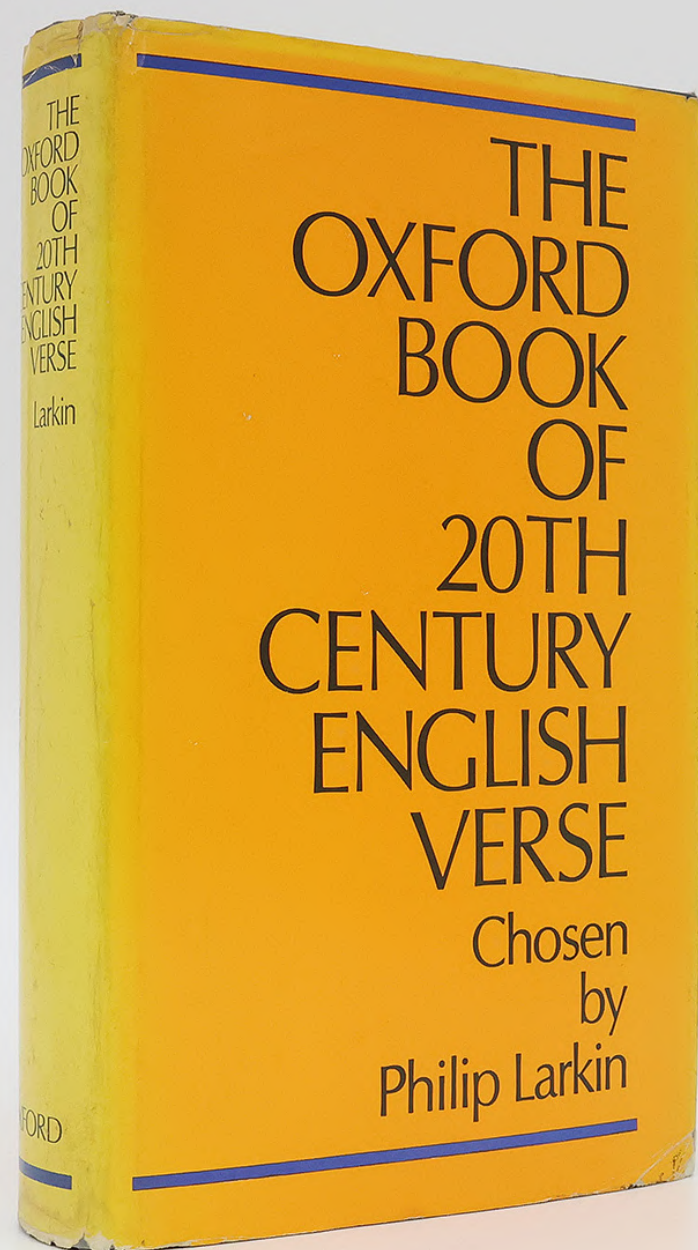
I can see myself joining Bowdler & Grainger: ‘to larkinise’, v.t., to omit that part of poem printed on verso and subsequent pages, from a notorious anthology published in latter half of 20th century’. Don’t tell anyone for the time being: we’ll see what the Press says. I can’t do penance a second time: the universal howl of laughter wd discredit the book, and stop it being bought by Runcorn Comprehensive.

The omissions were restored for the corrected second impression (a copy of which is included here with the first edition).

To  
Bynner & Dora  
With sincerest good wishes  
from  
Philip  
20 iii 73

All Souls – rich, venerable, studentless. I ate there once, as a guest of Philip Larkin, who stayed a couple of terms as a visiting fellow in 1970 when he was editing *The Oxford Book of Twentieth-Century English Verse*. ‘Today I read all of Alan Bold,’ he said as he greeted me, referring to one of the many poets he omitted. ‘And all of Alan Bold’s no good.’

(Martin Amis, *Inside Story*)



8 /

**LARKIN, Philip (edited by): THE OXFORD BOOK OF TWENTIETH-CENTURY ENGLISH VERSE** Oxford: Clarendon Press; [New York: Oxford University Press]. 1973

First US edition, first printing. Identical to the UK edition except for the alternative dustwrapper designed by Sigrid Spaeth. Signed by Donald Davie, John Wain and Richard Eberhart to the front free endpaper with, loosely laid in, the business card of James Raimes of Oxford University Press in New York. Original blue cloth lettered in gilt to spine and front panel. Decorative borders in gilt to the spine and in blind to the front panel. A better than very good copy, the binding square and firm, the contents clean throughout. Bumped to the lower outer corner of the front panel, a little rubbed and softened to spine tips, and a touch dusty with some faint spotting to page block edges. In the dustwrapper, faded to the spine, rubbed, nicked and creased to extremities, with light marginal spotting to front and rear flaps. Not price-clipped (\$12.50 to the front flap). A nice association copy. 5,500 copies of the UK first printing were supplied for the US market where they were provided with the alternative jacket. (Bloomfield B12)

£250 [26387]

Richard Eberhart

Donald Davie

John Wain

Signed by Donald Davie and John Wain (Larkin's fellow 'Movement' poets), as well as the American poet, and winner of the 1966 Pulitzer Prize for Poetry, Richard Eberhart, to the front free endpaper (the first two in black, the latter in blue ink). The ownership history of the volume isn't clear. Poems by Davie and Wain are featured in the anthology (Eberhart, as an American, was ineligible). Davie, at the time teaching at Stanford University, reviewed the book for *The Listener*, so this may be his review copy, a theory supported by the laid in business card of James Raimes at Oxford University Press. The same card, however, might point to Eberhart's ownership: published at the time by the press, he may well have requested a reading copy.

For Brynmor,  
who paid me for writing  
all this —  
Affectionately,  
Philip  
15 xii 83

9 /

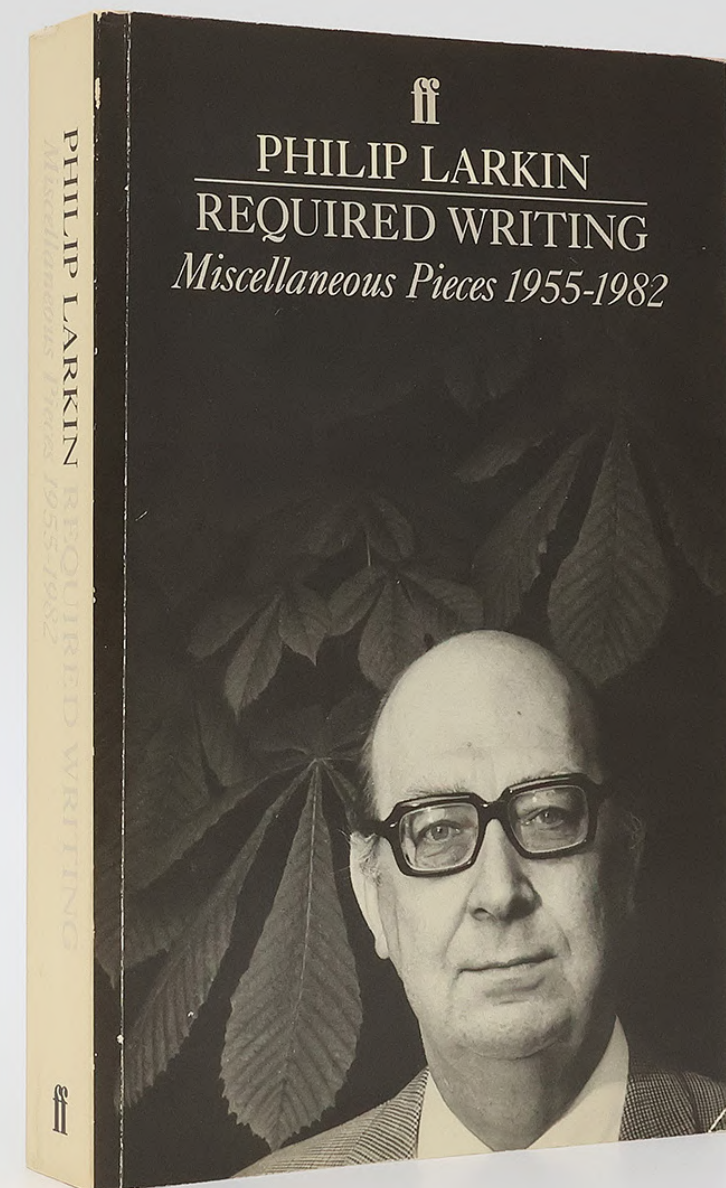
**LARKIN, Philip: REQUIRED WRITING**  
London: Faber and Faber. 1983; with A  
SIGNED LETTER FROM LARKIN TO  
BRYNMOR JONES (1983)

First edition, first printing. Paperback original (a hardback was issued the following year). Inscribed by Philip Larkin to Brynmor Jones with, laid in, a typed, hand-signed letter from Larkin to Jones which refers to the launch event for the book. A very near fine copy, the binding square and firm, the spine mildly toned but without creasing, the contents clean throughout. Priced £4.95 net to the rear panel. A scarce inscribed copy of this late collection of the poet's prose. *Required Writing* was published on 21 November 1983 in an impression of 8,014 copies (Bloomfield A17(a)).

£4250 [26383]

Inscribed in black ink to the front endpaper "For Brynmor, / who paid me for writing all this — / affectionately, Philip / 15 xii 83". A witty admission of moonlighting on the job, the inscription also points to the significance of the Library for his writing.

The additional letter, typed on the poet's personalised library paper, and signed by hand, refers to a recent university luncheon before apologising for not being able to attend a forthcoming event on account of "being lunched myself on that day by my publishers in London, in connection with a book that is coming out the following Monday". The book was *Required Writing*.



## The University of Hull

The Brynmor Jones Library

*Librarian:* Professor P.A. Larkin, C.B.E., C.Lit., M.A., D.Lit., D.Litt., F.R.S.L., F.L.A., F.R.S.A.

4th November, 1983.

Sir Brynmor Jones,  
46 Westwood Road,  
BEVERLEY,  
HU17 8EJ

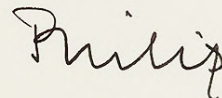
Dear Brynmor,

Many thanks for your kind note. I am so glad you enjoyed the luncheon, and it is already beginning to take its place among Great Library Occasions. It produced one or two impressive (and even amusing) photographs, which I will try to let the Vice-Chancellor have in time for your next commemorative lunch on 16th November.

I am very sorry to say I shall not be able to be present. In fact I am being lunched myself on that day by my publishers in London, in connection with a book that is coming out the following Monday. It would be much nicer (and much less trouble) to attend the University occasion, but you can imagine how difficult it would be to extricate myself at this stage.

Again with many thanks, and all good wishes to Dora,

Yours ever,



Postcode: HU6 7RX

Telephone: 0482 46311

Telex: 52530 UNIHUL G

Subtle, supple, craftily at ease, it is on a par with his poetry, which is just about as high as praise can go. *Required Writing* would be a treasure-house even if every second page were printed upside down.

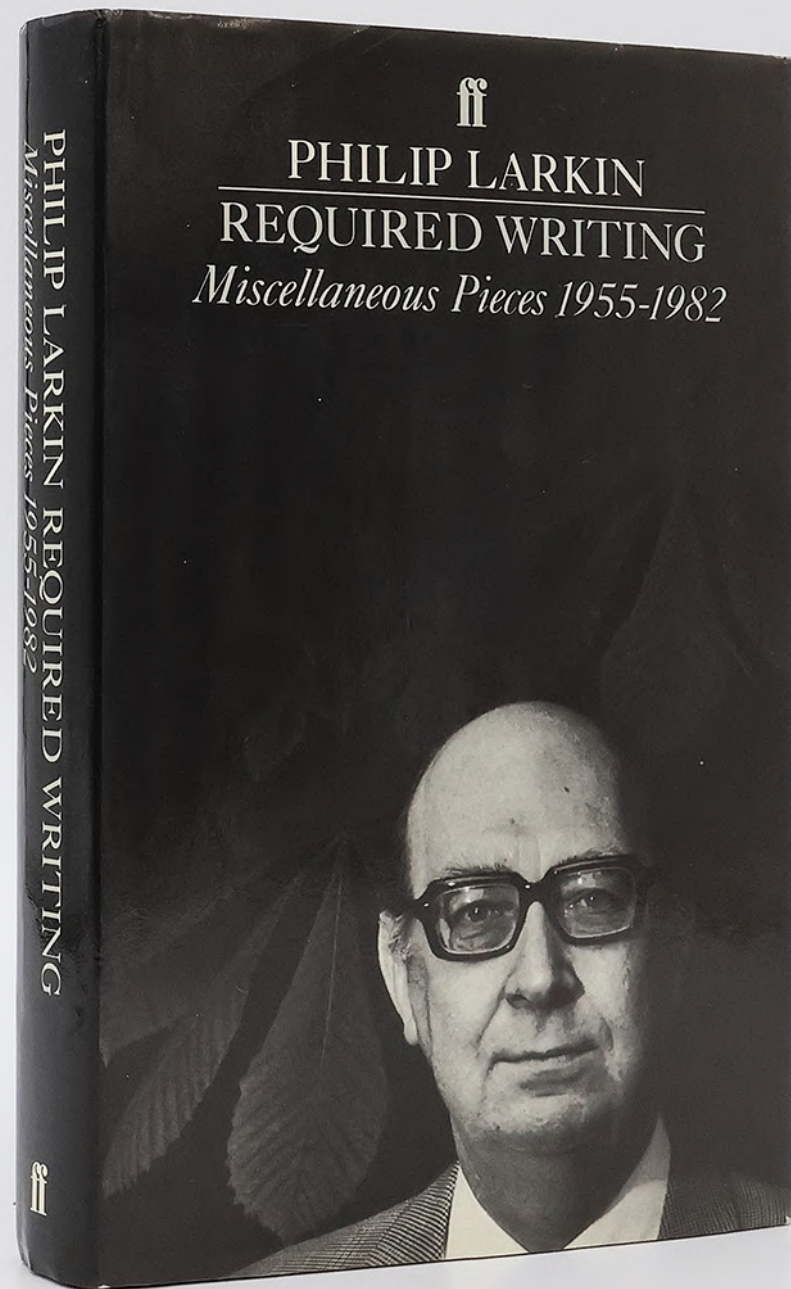
(Clive James, *The Observer*)

In his Foreword to the volume, Larkin notes that the pieces were, with a single exception, commissioned—required—and written to a deadline: “I have never proposed to an editor that I should write this article or review that book, so that what I produced was someone else's idea rather than my own.” Which is not to say he approached the task lightly:

A good reviewer combines the knowledge of the scholar with the judgement and cogency of the critic and the readability of the journalist, and knowing how far I fell short of this ideal made me all the more laboriously anxious to do the best I could. I have heard it said that anyone who has spent three years writing a weekly essay for his tutor finds literary journalism easy: I didn't. I found reading the books hard, thinking of something to say about them hard, and saying it hardest of all.

That the resulting book is such a pleasure may be down to the same marriage of self-doubt and fastidiousness that had informed his work on *The Oxford Book of Twentieth Century English Verse* (1973). In an extended review (*London Review of Books*, 1 March 1984), Christopher Ricks cites F. R. Leavis who, in a review of T. S. Eliot's *On Poetry and Poets*, enquired how “a book of criticism [can] be at once so distinguished and so unimportant?”. Of *Required Writing*, Ricks surmises that “it might be asked: How can a book of criticism be at once so un-‘distinguished’ and so important? [H]ow can this Faber book of groans be so exhilarating? The open unsecret is: by being unremittingly attentive and diversely funny.” There are pieces on Hardy, Betjeman, Auden, William Barnes, Tennyson, W. H. Davies, Rupert Brooke, Stevie Smith, the novelists Anthony Powell, Barbara Pym, Gladys

Mitchell, and a review of John Gardner's first “pseudo-Bond novel”. The book is completed by a group of autobiographical pieces, some jazz writings, and a couple of very entertaining interviews.



## 10 /

### **LARKIN, Philip: REQUIRED WRITING**

*London: Faber and Faber. 1984*

First hardback edition, first printing. Original black cloth lettered in silver to the spine, in the dustwrapper designed by Pentagram and with Phil Sayers' photograph of Larkin on the front panel. A very near fine copy, the binding square and firm, the contents clean throughout. In the near fine dustwrapper showing just a touch of shelf-wear. The hardback edition was issued a year after the paperback in an impression of 1,505 copies. (Bloomfield A17(b)).

£85 [26384]

[LARKIN, Philip]: THE BRYNMOR JONES LIBRARY, 1929-1979; and 'A LIFTED STUDY-STOREHOUSE': THE BRYNMOR JONES LIBRARY, 1929-1979, UPDATED to 1985 BY MAEVE BRENNAN

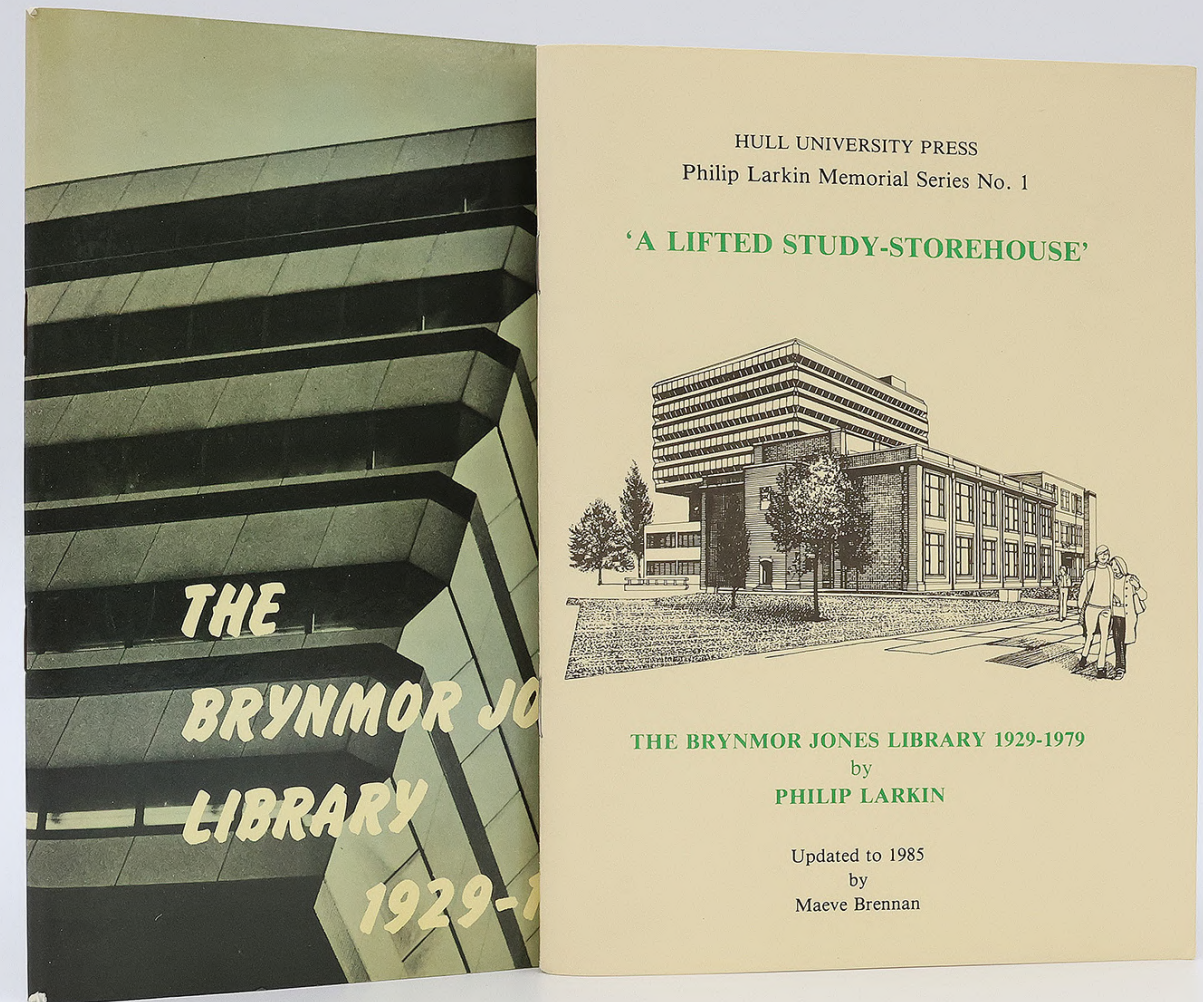
Hull: The University of Hull. 1979, 1985

First edition, first printing. Original stapled glossy card wrappers illustrated with a wraparound photograph of the Brynmor Jones Library. The title is lettered in white to the front panel. A fine copy, the binding square and firm, the wrappers sharp, the contents clean and unmarked throughout. Errata slip loosely laid in as called for. Printed in an edition of 600 copies and invoiced to the Library on 22 February 1979, most copies of the first edition were given to library staff, other libraries, and friends.

Also included is a copy of the 1985 edition, with corrections and additional material by Maeve Brennan, including a new chapter on the 1979-1985 period and an appreciation of Philip Larkin as Librarian. Stapled cream card wrappers, Lettered in black and green to front and rear, with Gary Sargeant's illustration of the library to the front panel. With a frontispiece reproduction of a page from the original typescript showing Larkin's manuscript corrections. (Bloomfield A12 (a) & (b)).

£325 [26385]

Larkin wrote his short history of The Brynmor Jones Library to mark the fiftieth anniversary of the institution where he had been working since 1955. Although he isn't credited as the author (presumably at his own request), as Brian Dyson notes in the 1985 re-issue (finally credited to Larkin), "few of those who admired his writings appeared to realise just how seriously Larkin regarded his work and career as a professional librarian. [...] Indeed, many would be astounded to learn that *The Brynmor Jones Library* was to be the last significant original prose work published in his lifetime." The page from the typescript which Dyson reproduces, densely annotated and corrected in Larkin's hand, demonstrates the care with which he approached the task. Barry Bloomfield, in his bibliography of the poet, records that his own copy is inscribed: "To Barry / from the Author / - his last book. / 13. 3 .79."



# THE PENSTEMON PRESS

309 DEBS ROAD ♥ MADISON WISCONSIN ♥ USA ♥ 53704

Dear Carol Blinn  
Good to hear from you.  
This certainly seems to be developing  
into a very nice circle of friends -  
C. Seluzicki is one of the friendliest  
people I've yet met - a very, very  
kind and honest man to work with.  
Needless to say...

and receive  
from. I've  
never written  
I'd love to  
a chance  
certainly  
Yours.  
Aubade  
getting c...

## The University of Hull

The Brynmor Jones Library

Librarian: Professor P.A. Larkin, C.B.E., C.Lit., M.A., D.Lit., D.Litt., F.R.S.L., F.L.A., F.R.S.A.

Sir Brynmor Jones,  
46 Westwood Road,  
BEVERLEY,  
HU17 8EJ

30th May, 1984.

Dear Brynmor,

Many thanks for your letter of 25th May, and also  
enclosure for Mrs. Elliott, for which we are all very

As regards the Laureateship, I think there is  
very obvious choice. My own drawback, as I  
that I stopped writing poems about seven years  
well have a dumb Laureate. Perhaps they think  
of London on bread and water until I produce some

With all very best wishes,

Yours ever,

Philip

Postcode: HU6 7RX

Telephone: 0482 46311

Telex: 52530 UNIHUL G

## 12/

**LARKIN, Philip:** *AUBADE* Salem,  
Oregon: The Penstemon Press, for  
Charles Seluzicki. 1980 ; with **A SIGNED  
LETTER FROM LARKIN TO BRYNMOR  
JONES** (1984)

First edition, first printing. A limited edition of 250 copies, initialled by Philip Larkin and the illustrator/printer Kathleen Gray Schallock. With the addition of Schallock's compliments slip, a manuscript letter on Penstemon Press-headed paper to fellow printer Carol Blinn of The Warwick Press (the previous owner of this copy), two flyers for the press, and a prospectus for the edition. Printed "[i]n soft gray and silver tones of ink on stark white Fabriano, pewter gray roma, earth gray Japanese handmades, and a deadly quiet gray Richard de Bas wrapper with an antique silver-lined envelope ruled in silver. Bound with Chinese silk and silver threads." (from the prospectus). With a frontispiece lithograph by Schallock, printed from stone. A fine copy, the binding square and firm, the contents clean and bright throughout. The grey card wrapper and envelope show a couple of very small light 'marks', clearly minor glitches in hand-made paper-making process. (Bloomfield A15).

£1750 [26390]

Initialled by Philip Larkin in black ink and Kathleen Gray Schallock in pencil to the rear colophon. Numbered 212 (of 250 copies) in pencil to the same page.

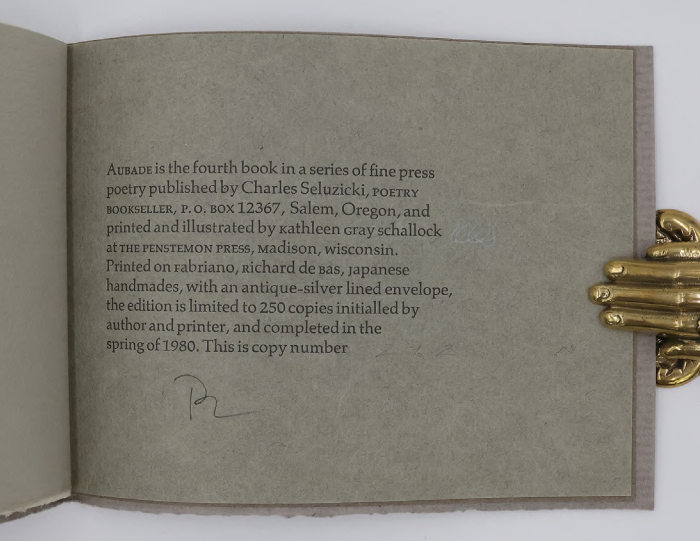
Writing to Kingsley Amis on 12 August 1977, Larkin reported that:

Poetry, that rare bird, has flown out of the window and now sings on some alien shore. In other words I just drink these days ... I wake at four and lie worrying till seven. Loneliness. Death. Law suits. Talent gone. [...] Death. I really am not happy these days.

Three years had passed since the publication of *High Windows*, and no further collections would appear before he died in 1985. It was during these poetically barren years, however, that he wrote 'Aubade', which slowly took shape between April 1974 and late November 1977 and was completed shortly after the death of the poet's mother.

"[M]y in-a-funk-about-death poem", as he described 'Aubade' to Barbara Pym, was printed in the *Times Literary Supplement*, 23 December 1977 and, except for a handful of occasional poems, was his swan song. He clearly had the opening lines in mind while writing the letter to Amis quoted above:

I work all day, and get half-drunk at night.  
Waking at four to soundless dark, I stare.  
In time the curtain-edges will grow light.  
Till then I see what's really always there:  
Unresting death, a whole day nearer now [...]



Well-received in public and private, the poet's replies to responses from, among others, John Betjeman and W. G. Runciman are printed in Anthony Thwaite's edition of Larkin's letters. Harold Pinter sent a congratulatory telegram after reading 'Aubade', and later recited the poem on BBC television:

30 October 1978

Dear Harold,  
The BBC telephoned at 5 p.m. today to say your reading was on tonight, but of the three people I know with television sets one had gone to Leeds, one had gone to the ballet, and one was ill. So I just had to imagine it! I was very pleased to know you had bothered to do it, and am sure it will be praised - your reading I mean! Curiously enough it has gone down well in America: some mad bookseller is doing a luxury edition he wants me to sign. I'll send you one if it ever comes to anything. I always remember your telegram, coming on Christmas Eve as it seemed. [...]

Yours ever,  
Philip

The "mad bookseller" was Charles Seluzicki, and the "luxury edition" was issued by the

Wisconsin-based Penstemon Press in 1980, each of the 250 copies initialled by Larkin and the printer/illustrator Kathleen Gray Schallock. (Larkin allegedly signed with initials as he felt his fee didn't warrant a full signature.)

Included with this copy is a typed, hand-signed letter, dated 30th May 1984, from Larkin to Brynmor Jones. John Betjeman, the poet laureate, had died on 19th May and Jones must have suggested that Larkin would be a likely candidate to fill the vacant post. "As regards the Laureateship", Larkin writes:

I think there is a fairly wide field, and no very obvious choice. My own drawback, as I am sure you will appreciate, is that I stopped writing poems about seven years ago [the year 'Aubade' was completed], and the country cannot very well have a dumb Laureate. Perhaps they think they will throw me into the Tower of London on bread and water until I produce something.

Ted Hughes became the new laureate on 28 December 1984.



Dear John,

Your letter about 'Aubade' gave me tremendous pleasure: it was extremely kind of you to write. [...] I have had several other letters, including one from a lady of 72 who says she felt as I did once but now doesn't mind - the body 'gets ready'. Hum. I think it's amazing the way people don't seem to worry about death. Of course one ought to be brave, and all that, but it's never been anything but a terrible source of dread to me.

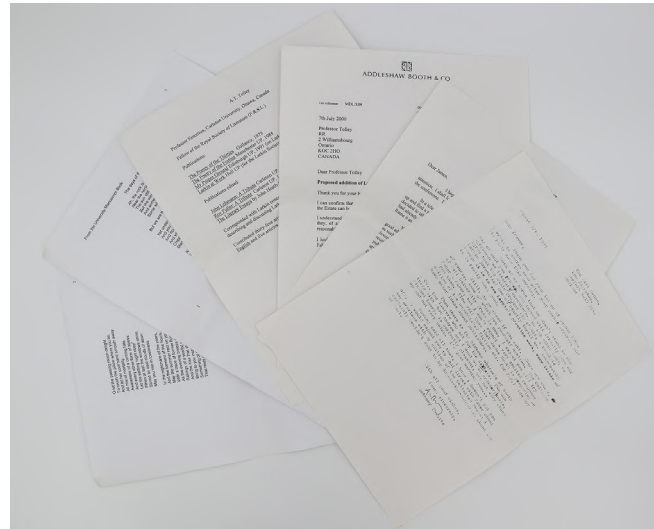
(Letter to John Betjeman, 14 January 1978)

**LARKIN, Philip; edited with an introduction by TOLLEY, A. T.: THE UNPUBLISHED EARLY POEMS AND JUVENILIA** *Privately Printed. [2002] with EARLY POEMS AND JUVENILIA, London: Faber and Faber. 2005*

The editor's privately printed proof edition, produced prior to the book's acceptance by Faber and Faber. With, loosely laid in, correspondence between A. T. Tolley, Anthony Thwaite, and Professor James Booth (with the latter's pencilled name to the title page). Original comb-bound cream card wrappers lettered in black to the front panel. A fine copy, the binding square and firm, the contents clean throughout. With a fine copy in a fine jacket of the 2005 published edition.

£175 [26388]

The proof is undated, but from the laid in correspondence, it appears to have been printed between 2000 and 2002 (confusingly, Tolley uses fonts and a layout to make it resemble a Faber proof). The earliest of the additions is an offprint of a letter to Trevor Tolley from Larkin's literary executor, Anthony Thwaite, informing him of a discussion with the other executor, Andrew Motion, regarding Tolley's projected edition.



Both of us agree that we shan't stand in the way of what you propose, and indeed will formally give our agreement as literary executors. On the other hand, we agree that the whole project (in effect, a complete juvenilia) doesn't exactly thrill us. Interesting though it is to see Larkin's prentice work, very little of it is really much good.

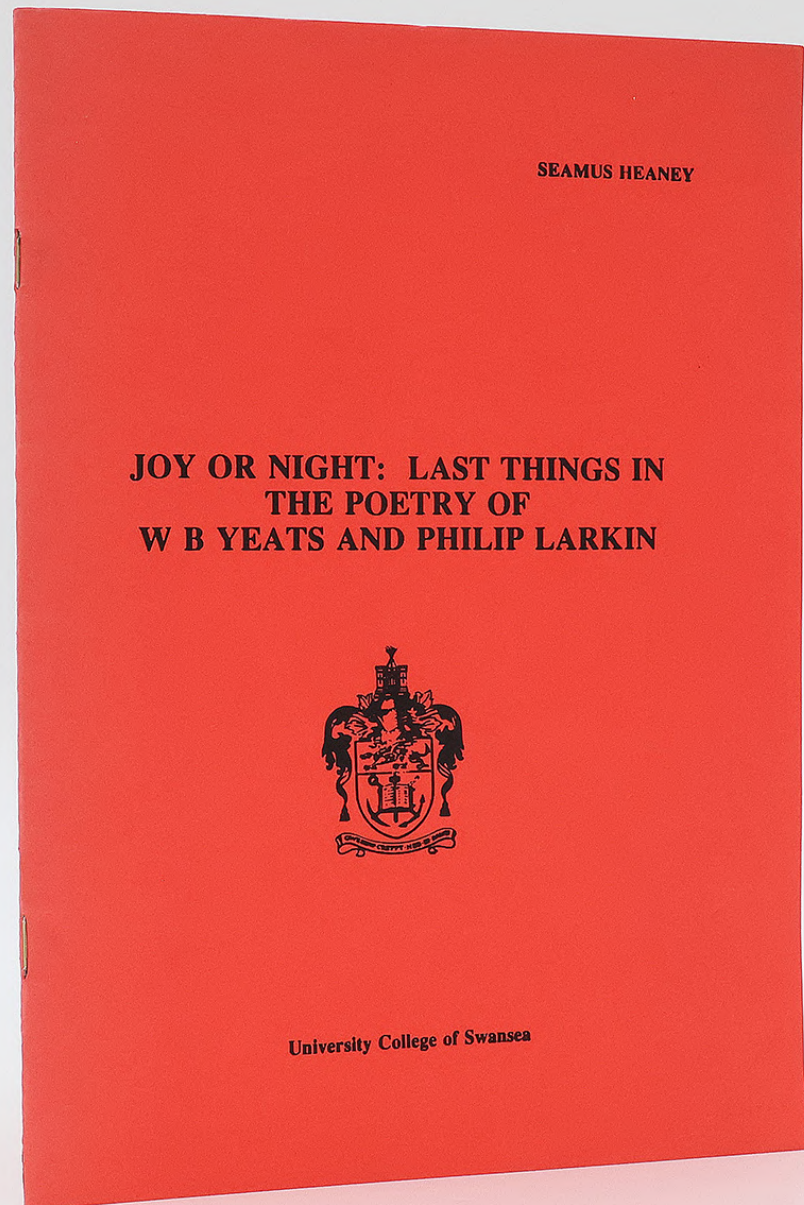
Thwaite also foresees trouble finding a publisher, predicting a lack of interest from Faber (who, as he mentions, would soon publish James Booth's edition of unpublished prose). He warns Tolley of the "hideous obstacle of [Addleshaw,] Booth & Co. [no relation], the lawyers who act for the Estate. The man there with whom Andrew and I deal on an ordinary basis, Michael Lowry, is perfectly pleasant, but not very clued up and not very quick. I'm just warning you..."

Next is a copy of a letter to Tolley from the aforementioned solicitor, Michael Lowry, on the firm's headed paper, who is happy to cooperate, noting that "a copy of your script has been forwarded to Faber & Faber." A



letter from Tolley to James Booth follows, however, in which he cites a letter from Paul Keegan at Faber "indicating that [they] were unlikely to do the book" and mooting the idea of submitting to Manchester University Press's ongoing series of Larkin monographs. There must have been a change of heart, however, as the book was eventually issued by Faber three years later in a handsome edition, a copy of which is included here. Tolley (whose CV is also loosely laid in) was Professor Emeritus at Carleton University, Ottawa and a Fellow of the Royal Society of Literature. He died in 2018. Clearly

something of a labour of love, his edition of Larkin's early poems was sparked by a correspondence with the poet in the early 1980s. In spite of the executors' misgivings, the volume, drawing upon the poet's home-made pamphlets, manuscripts and workbooks, offers a valuable insight into the gradual formation of Larkin's poetic voice. Between the privately printed version and the finished edition, Tolley removed the reverse-chronological division between Early Poems and Juvenilia. The published edition arranges the poems in simple chronological order.



## 14 /

**HEANEY, Seamus: JOY OR NIGHT: LAST THINGS IN THE POETRY OF W. B. YEATS AND PHILIP LARKIN: The W. D. Thomas Memorial Lecture Delivered on 18 January 1993. Swansea: University College of Swansea. 1993**

First edition, first printing. Original stapled red card wrappers lettered front and rear in black. A fine copy, the wraps sharp and bright, the contents clean throughout. (Brandes and Durkan A57).

**£30** [26528]

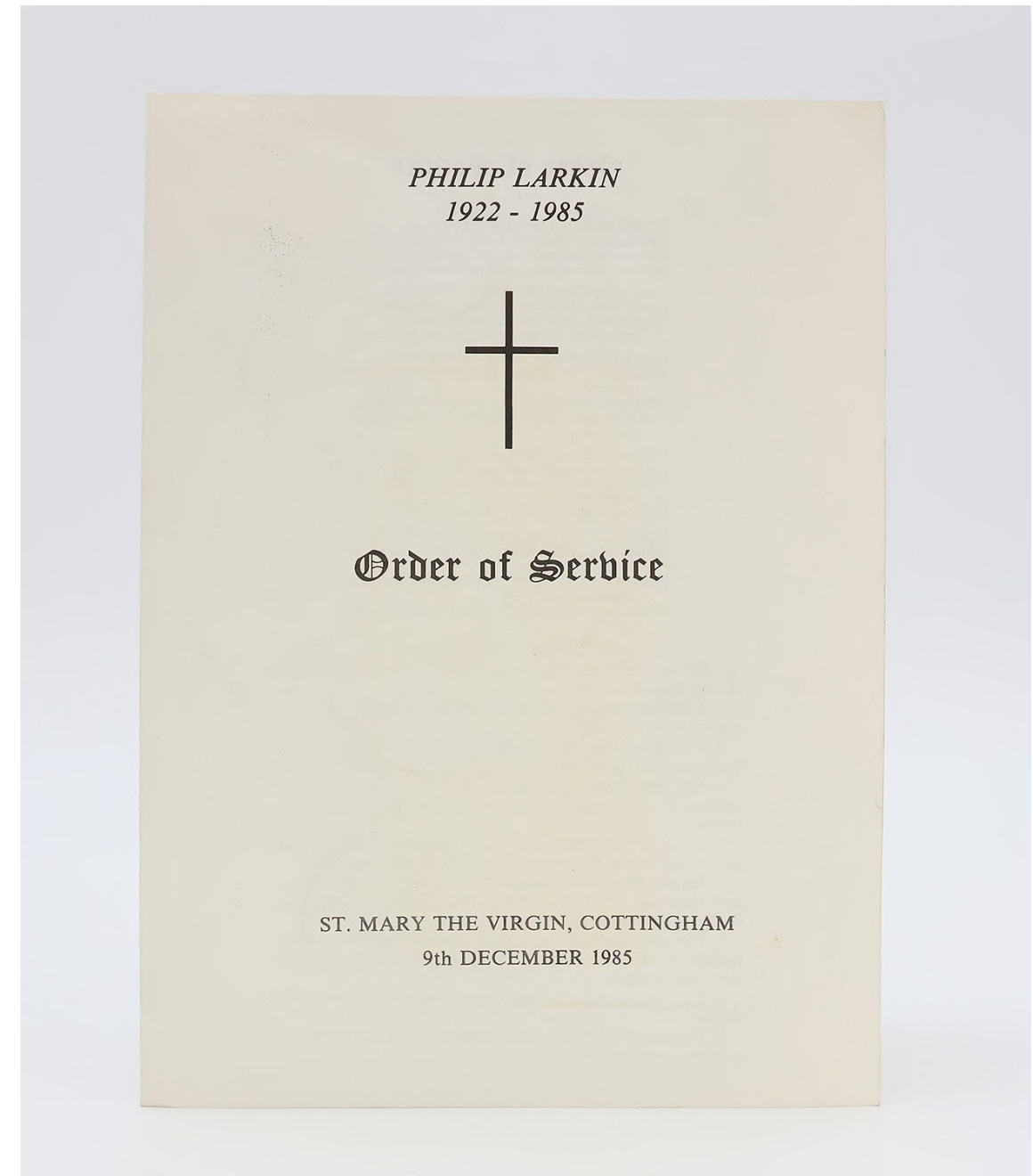
Heaney's lecture looks at Larkin and Yeats' poetic treatments of mortality through close readings of Larkin's late 'Aubade' ("the definitive post-Christian English poem, one that abolishes the soul's traditional pretension to immortality and denies the Deity's immemorial attribute of infinite personal concern") and Yeats' 'The Man and the Echo'. Delivered in Swansea, the lecture was later reprinted in Heaney's Faber volumes, *The Redress of Poetry* (1990) and *Finders Keepers* (2002).

## 15 /

**PHILIP LARKIN 1922-1985, ORDER OF SERVICE, ST. MARY THE VIRGIN, COTTINGHAM, 9th DECEMBER 1985; WITH A COLLECTION OF NEWSPAPER CUTTINGS 1985**

A memorial service for Larkin took place at Westminster Abbey in February 1986. This folded bifoliate card, printed in black, gives the order of service for a more modest service held in Cottingham, where the poet is buried, a week after his death. Loosely laid in is a collection of newspaper cuttings including: *The Times* Obituary for Larkin (3 December 1985); a letter to *The Times* (14 December 1985) from A. T. (probably Anthony Thwaite), in response to the obituary; Kingsley Amis' tribute to Larkin from *The Observer*, 8 December 1985 (with three late uncollected poems: 'Aubade', 'The Life with a Hole in it', and 'Continuing to Live'); an appreciation by Ian Hamilton from the same Sunday in *The Sunday Times* (which also prints 'Aubade'); a short article in *The Times* (15 February 1986) reporting the service at Westminster Abbey, including photographs of Jill Balcon, Ted Hughes, and Harold Pinter in attendance; and another article on the Westminster service, also dated 15 February, from *The Hull Mail*.

**£35** [27522]



# An appreciation by Ian Hamilton and a poem written by Larkin in 1981

PHILIP LARKIN worked hard at not looking or behaving like a poet, but it is likely that future generations will value him as one of the most hauntingly "poetic" artists of this century. More often than any other English poet since the war, Larkin gave us lines that it is unlikely we'll be able to forget, lines that now have to carry an extra weight of loss:

*Life is first boredom, then fear.  
Whether or not we use it, it goes.  
And leaves what something hidden from us chose.  
And age, and then the only end of age.*

Larkin is his own elegist, and has been for some 30 years. Intimations of mortality touch even his most jocular, debunking pieces of "light verse". In the larger, more sustained works, death is omnipresent — almost Larkinesque. It is hard to see an ambivalence to someone else being jolied, reminder that the streets are a Larkin reader's hospital with

*Straight into the night  
being filled  
With forks and faces, rather  
than repaid  
Under a lamp, hearing the  
noise of wind,  
And looking out to see the  
moon thinned*

*To an air-sharpened blade.  
A life, and yet how sternly it's  
instilled  
All solitude is selfish*

Is solitude selfish — selfish and painful? The question recurs in Larkin's work. I tried, and for most lived alone, shut flat in Hull to where he se. Librarian. It was enjoyed making but it certainly I remember on he could ever writing a pure lyric, an offering that didn't fit "common sense" as if something grade: he would do such unless he was prepared to whom the addressed. This was

Hull Ma

V

## MR PHILIP LARKIN

A.T. writes:

The obituary of Philip Larkin (December 3), though acknowledging him as "pre-eminent among Britain's postwar poets", too much emphasized reticence, restraint, narrowness, stressing his limitations and ignoring both his wider appeal and his surprisingly varied public roles.

It made no mention of his prose collection *Required Writing* (1983), which was extremely well received (winning the W. H. Smith prize), became a best-seller in a way that astonished his publishers and himself, and demonstrated among other things his very wide range of reading and his unerring wit.

Though essentially a private man, he gave much time to work on behalf of his fellow writers: he served on the Literature Panel of the Arts Council of Great Britain, was

porary Writers in conjunction with the British Museum, was Chairman for several years of the Poetry Book Society, was Booker Prize in 1977, and as a widely respected librarian was a prominent member of the National Conference of Librarians.

His reputation was international: one indication of this among many is that he was awarded the 1976 Shakespeare prize by the FVS Foundation of Hamburg.

Finally, on a point of fact, it is not true that his "first publications were at his own expense". The Fortune Press may not have been the most efficient of publishers, but it is quite clear from Larkin's amusing introductions to the

**Aubade**  
I work all day, and get half drunk at night.  
Waking at four to soundless dark, I stare.  
In time the curtain-edges will grow light.  
Till then I see what's really always there:  
Unresting death, a whole day nearer now,  
Making all thought impossible but how  
And where and when I shall myself die.  
Arid interrogation: yet the dread  
Of dying, and being dead,  
Flashes afresh to hold and horrify.  
The mind blanks at the glare. Not in remorse  
— The good not done, the love not given, time  
Torn off unused — nor wretchedly because  
An only life can take so long to climb  
Clear of its wrong beginnings, and may never:  
But at the total emptiness for ever,  
The sure extinction that we travel to  
And shall be lost in always. Not to be here,  
Not to be anywhere.



**The poet's voice on record**  
By Anthony Hartley

NO doubt there are cases in which the reading of his own poems by a poet is an awful ordeal or, at best, a mere antiquarian canter. But it must have been amusing to be there when Larkin read "Poems and Ballads" to the Archbishop of York in 1955, and a slim "synopsis" of the investigation of Lord Houghton, in which too many roses and cigars would have been spalled in the end. I once heard a record of Valéry reading "Le Cimetière Marin" which was not it at all. No such disappointment, however, lies in wait for buyers of Philip Larkin's recordings of his book of poems, "The Less Deceived" (Listen, 1970). Mr Larkin is one of the best poets of his generation now writing, and his voice is singularly well suited to the character of his poetry. It is his hesitant, ironic quality, in which he is at his best, that is singled out and underlined for pejorative criticism. He is prickly, and his poems, though partly certain words are, as it were, singled out and underlined for pejorative criticism.

**Help for A level students**  
Universities are taking action to minimize the damage to the industrial action by the pupils trying to "strike" at university.

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OBSERVER

ARTS & BOOKS

REVIEW

SUNDAY 8 DECEMBER 1985

## KINGSLEY AMIS remembers Philip Larkin

# Farewell to a friend

I MET Philip Larkin in my first week at Oxford in the spring term of 1941. In what was to me an outlandish milieu he struck me at once as entirely affable, someone who erected no barriers. Partly perhaps through having been at the place since the previous October he moved in it without awkwardness, even with a touch of the spectacular to be seen in his style of dress: bow ties, check shirts, plum-coloured trousers — no commonplaces then.

I was wise enough to know, or thought I knew, that this sort of thing was no sign of any particular artistic bent. Indeed even in our college, St John's, there were almost enough velvet-waistcoated barbarians to suggest the opposite.

In a group, which was where I usually saw him, Philip's manner was sociable, talkative, sometimes noisy, scattered with bursts of laughter and imitations of Oxford stereotypes we had developed in common. (One of these, the Yorkshire Scholar, got into "Jill" under the name of Whitbread.) In fact to passing acquaintance Philip must have looked and sounded rather like a stereotype himself, the generic Oxford undergraduate of that day or possibly the one before.

His activities and attitudes ran in a similar direction. Drinking was important — beer if available; if not, through wartime shortage,

no guide, no senior person to point the way? Both, no doubt; in any case a marvellous bond and one that endured for many years. With me that youthful "craze" has never gone away; with Philip, sadly, it dimmed in his last years.

Extra-curricular poetry, in the persons of Hardy, Yeats, Auden and — a recent find — Beteman, was a permitted subject, and I saw at once that Philip was much more closely concerned with it than I had been, but it was to be mentioned, taken for granted, not discussed. And I was well enough aware that he wrote poetry, but so did I, so did half the people one talked to — superficially, it was no more than might be expected from the likes of us. Even his poems in undergraduate magazines hardly suggested there might be another Philip from the one I had seen.

What brought that home to me was reading "Jill." The experiences of the hero, John Kemp, in wartime Oxford were instantly attributable to the visible Philip; Kemp's fantasy life, dreamy, romantic, sensitive, seemed the work of a different person. I found them impossible to reconcile — well, so had the author.

## Remoteness

This set me pondering, and I have hardly

awkwardly so — to settle into withdrawal. That would have required some degree of self-delusion and Philip was capable of none of that. He extended to himself that sometimes frightening honesty which marked all his dealings with the world and, more even than delicacy of feeling, was a distinctive glory of his poetry.

After the middle of 1942, when I left Oxford for military service, I saw Philip on visits, never prolonged, shorter and rarer as time passed and he settled down in Hull. I never saw enough of him. He remained my best friend and his company brought a jovial reassurance, a sense that the fools and charlatans, the Pounds and Picassos and many of their living heirs were doomed by their own absurdity. But for 20 years and more our chief contact was by letter. Those of his to me brought a tiny, unfading sample of his company lit up by an affection he rarely did more than imply face to face. No wonder he was always the best letter-writer I have known, or that what I will miss most immediately is the sudden sight of the Hull postmark.

But of course, permanently and universally, his poetry tells us everything about him as well as all the other things it does. Visible Philip is there and no mistake —



JANE BOWN

## BLAKE MORRISON on three uncollected Larkin poems

# Unrequired writing

FOR friends and admirers, one of the saddest things about Philip Larkin's death is knowing how much he feared dying and how wretchedly he spent his last few months. The usual consolatory props are not available — his great poem, "Aubade," knocks them down one by one.

We mourn him especially on this paper. Since 1980 he had enjoyed a close relationship with us, reviewing up to half a dozen titles annually (a prolific output by his standards) and on

one occasion even asking to review a book about the Powys Brothers, an unprecedented act from someone who gave his collected reviews the grudging title "Required Writing" and who would usually receive what he called our "bullying" solicitations with a groan.

He published very few poems after his fourth book *High Windows* in 1974. "Aubade," which appeared in the *Times Literary Supplement* in December 1977, is the most widely quoted of them but was never

collected. Two others also deserve a wider audience: "The Life with a Hole in it" appeared in the 1974 Christmas Supplement of the Poetry Book Society, an organisation which flourished under his Chairmanship, "Continuing to Live" in a Keepsake for the London School of Oriental and African Studies, whose librarian, B. C. Bloomfield, was Larkin's bibliographer.

There are only the poems now — and we are proud to publish these as our tribute to a great poet and good friend.

## Aubade

I work all day, and get half drunk at night.  
Waking at four to soundless dark, I stare.  
In time the curtain-edges will grow light.  
Till then I see what's really always there:  
Unresting death, a whole day nearer now,  
Making all thought impossible but how  
And where and when I shall myself die.  
Arid interrogation: yet the dread  
Of dying, and being dead,  
Flashes afresh to hold and horrify.  
The mind blanks at the glare. Not in remorse  
— The good not done, the love not given, time  
Torn off unused — nor wretchedly because  
An only life can take so long to climb  
Clear of its wrong beginnings, and may never:  
But at the total emptiness for ever,  
The sure extinction that we travel to  
And shall be lost in always. Not to be here,  
Not to be anywhere.

## The Life with a Hole in it

When I throw back my head and howl  
People (women mostly) say  
But you've always done what you want,  
You always get your own way  
— A perfectly vile and foul  
Inversion of all that's been.  
What the old rabbags mean  
Is I've never done what I don't.  
So the shit in the shuttered château  
Who does his five hundred words  
Then parts out the rest of the day  
Between bathing and booze and birds  
Is far off as ever, but so  
Is that spectacled schoolteaching sod  
(Six kids, and the wife in pod,  
And her parents coming to stay) ...  
Life is an immobile, locked,

For Sir Brynmor Jones, 2 June 1986

PHILIP LARKIN:  
his life and work

Catalogue of an Exhibition held in the Brynmor Jones Library  
2 June - 12 July, 1986

by

Brian Dyson

with

Maeve Brennan and Geoff Weston

Brian Dyson  
Maeve Brennan  
Geoff Weston

Brynmor Jones Library  
University of Hull

1986

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DYSON, Brian, BRENNAN, Maeve and WESTON, Geoff; foreword by DAWES, Edwin A.: PHILIP LARKIN: HIS LIFE AND WORK: A Catalogue of an Exhibition held in the Brynmor Jones Library, 2 June - 12 July, 1986. Hull: Brynmor Jones Library, University of Hull. 1986

Specially bound presentation copy. Inscribed to Sir Brynmor Jones by the authors. Original half polished calf over marbled boards. A very near fine copy, the binding firm, the contents clean throughout.

£95 [26527]

The inscription is dated 2 June 1986, the opening day of the exhibition the catalogue documents, held at the Brynmor Jones Library six months after Larkin's death. March 1985 marked the thirtieth anniversary of Larkin's appointment as Librarian at the University of Hull and the exhibition was originally planned by his Library colleagues to mark the occasion. Postponed owing to the poet's increasing ill health, the exhibition became a memorial instead of an anniversary event. "The Philip Larkin Exhibition", Edwin Dawes explains, "is designed to present a balanced view of his manifold contributions both as an eminent literary figure and as an Officer of the University of Hull. It focuses attention on his writings, on his librarianship, and on the honours he received." The descriptive catalogue, without illustrations except for reproductions of Larkin's own drawings, is nevertheless full of curious details and information. The standard edition was issued in stapled, glossy card wrappers.

17 /

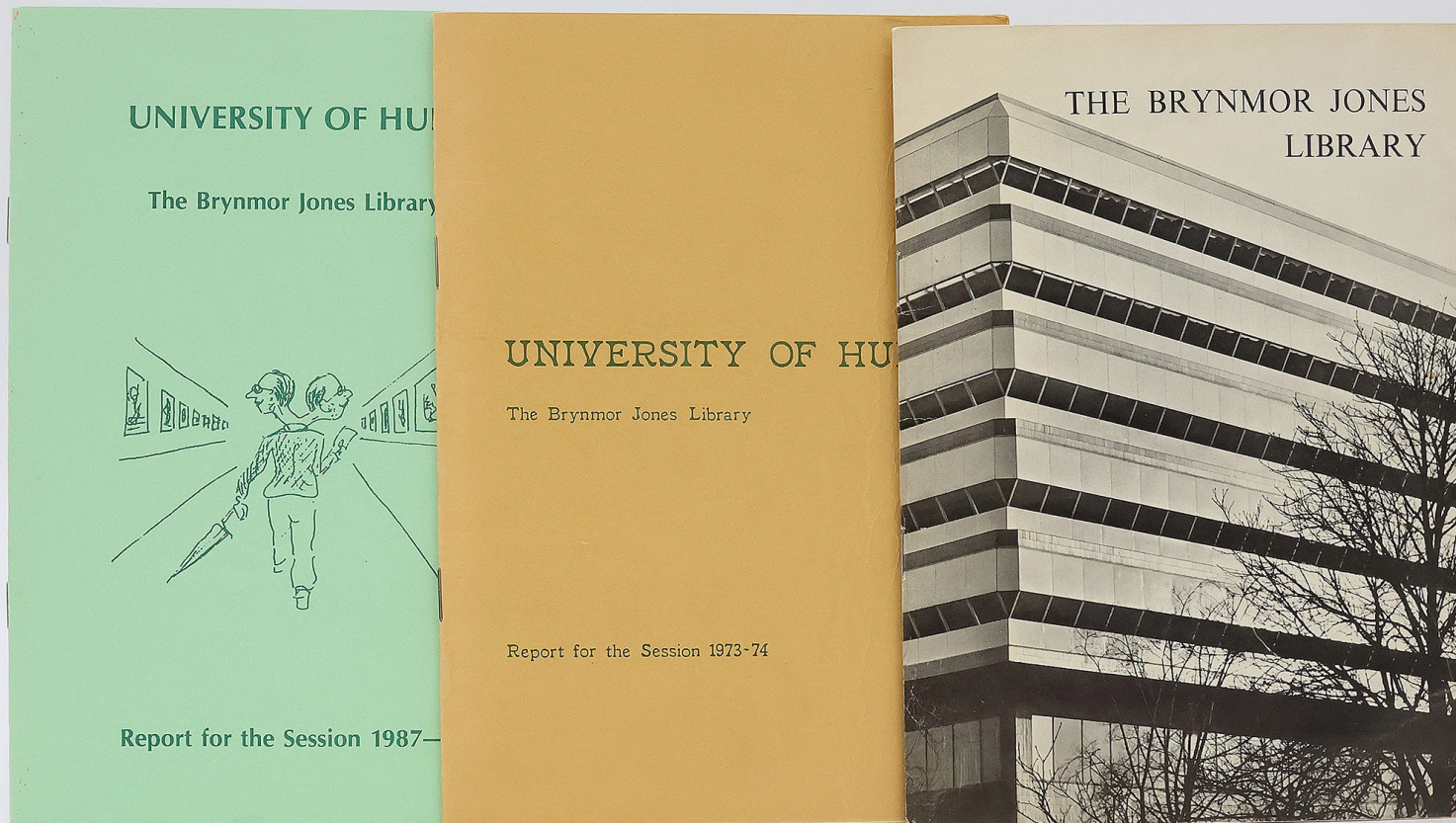
Specially bound presentation copy (as item 16 above). Edwin Dawes' copy, inscribed to him by the authors, with his distinctive bookplate affixed to the front pastedown (see item 22 for details). Dawes himself provides a brief foreword to the volume. Original half polished calf over marbled boards. A very near fine copy, the binding firm, the contents clean throughout.

£85 [27542]

18 /

As items 16 and 17. The standard edition. Original stapled glossy card wrappers, lettered in black and green to the front panel, which reproduces Howard Morgan's 1979 drawing of Larkin. The rear panel with a small green toad to the lower outer corner.

£20 [27519]



19 /

**1. AN INTRODUCTION TO THE BRYNMOR JONES LIBRARY TO MARK THE OPENING OF THE WEST EXTENSION BY LORD COHEN OF BIRKENHEAD CHANCELLOR OF THE UNIVERSITY, 16 DECEMBER 1970.**

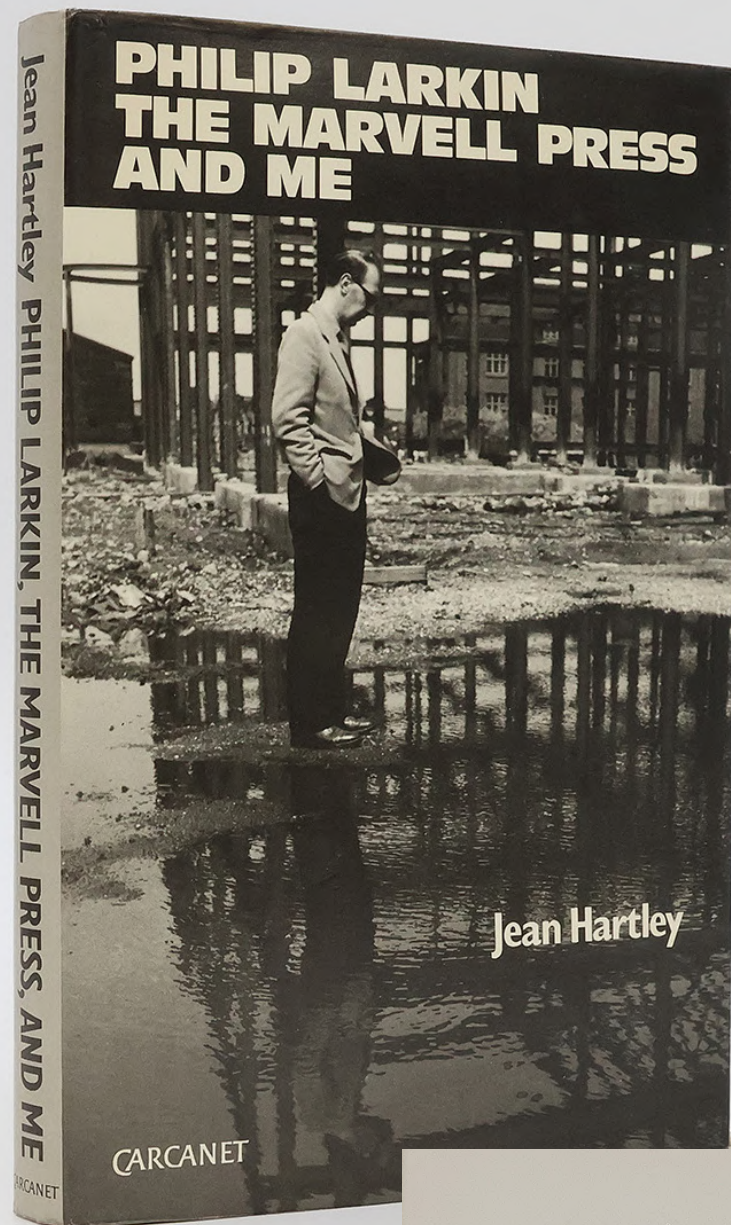
*Hull: The University of Hull. 1970.*

**2. THE BRYNMOR JONES LIBRARY: REPORTS FOR THE SESSIONS 1973-74 & 1987-88** *Hull: The University of Hull.*

1. Original stapled glossy card wrappers, with a wraparound photograph of the Brynmor Jones Library to front and rear panels. A fine copy of this short, illustrated introduction and guide to the Brynmor Jones Library.

2. Original stapled card wrappers lettered to front panels. Records of two academic years in the library, complete with staff news and accounts. Probably written by Larkin.

£60 [27524]



To Dick Gorlin.  
 With best wishes  
 from Jean Hartley  
 December 1991

20 /

**HARTLEY, Jean: PHILIP LARKIN, THE  
 MARVELL PRESS AND ME**

*Manchester: Carcanet. 1989*

First edition, first printing. Signed by the author. Original black cloth lettered in gilt to the spine, in the dustwrapper designed by Stephen Raw showing a photograph of Philip Larkin standing on the site for the new library at the University of Hull in 1958. A near fine copy, the binding square and firm, the contents clean throughout. In the unclipped dustwrapper showing light wear to edges and a couple of small tears to lower outer corners. (£12.95 to the front flap)

£50 [27543]

Inscribed by the author to the verso of the half title, "To Dick Gorlin / with best wishes / from Jean Hartley / December 1991". The recipient appears to be the distinguished American cardiologist, Richard Gorlin (1926-1997). Hartley (1933-2011), with her husband George, founded the Marvell Press in 1954 and, in 1955, published Philip Larkin's first important collection, 'The Less Deceived'. In 1995, Jean was made vice-chairman of the newly founded Philip Larkin Society.

## 21 /

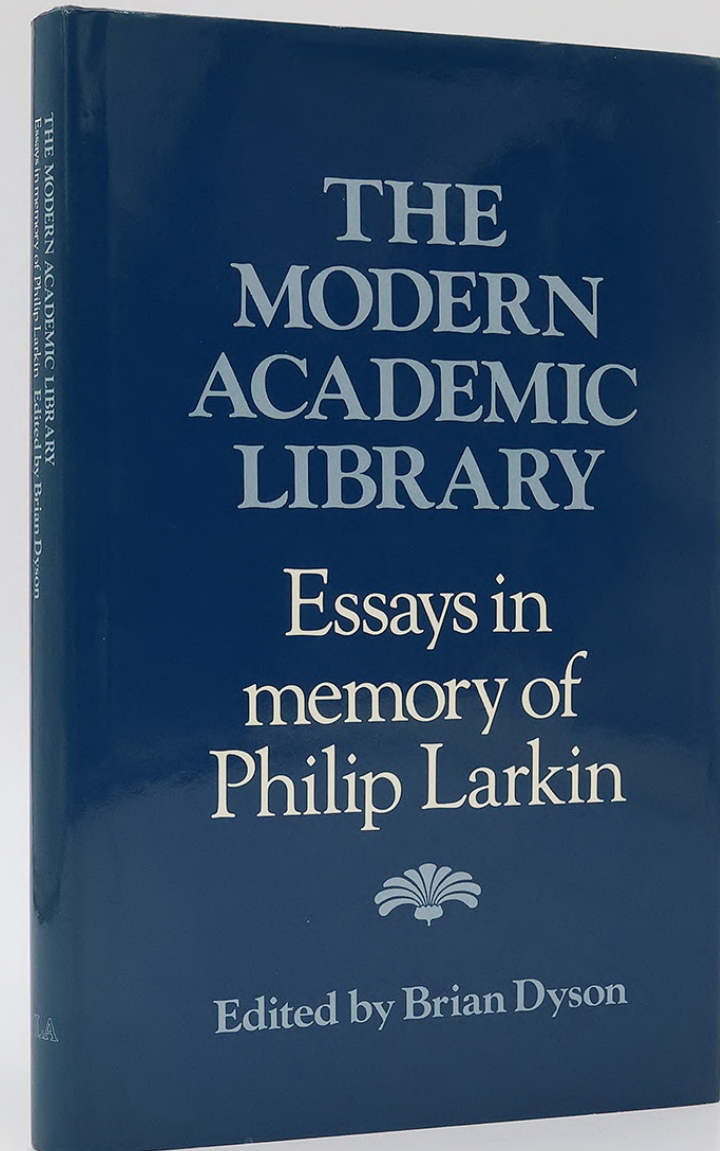
**BRENNAN, Maeve M.; DYSON, Brian;  
MOON, Brenda E.; GRAHAM, Thomas  
W.: THE MODERN ACADEMIC LIBRARY:  
ESSAYS IN MEMORY OF PHILIP LARKIN**

*London: Library Association Publishing  
Ltd. 1989*

First edition, first printing. Original blue cloth lettered in gilt to the spine, in dustwrapper. From the library of Professor Edwin Dawes (1925-2023). A fine copy, the binding square and firm, the contents clean throughout. Complete with the fine dustwrapper. Loosely laid in is a letter from Ian Mowat, Larkin's successor at the Brynmor Jones Library, to Eddie Dawes, typed on library paper, informing him that this copy was ready to be picked up.

**£40** [27544]

Edited by Brian Dyson, Archivist at the University of Hull, all contributors to this volume of essays published in memory of Philip Larkin worked with or for the poet at the Brynmor Jones Library. The contributors are Brenda Moon, Thomas Graham, Peter Hoare, Barry Bloomfield, Lynne Wallace, Brian Dyson, Robert Smeaton, Charles Brook and David Baker. The collection opens with a biographical sketch of Larkin by Maeve Brennan. All royalties from the book went to the Friends of the National Libraries on behalf of the Philip Larkin Memorial Appeal Fund.



## MOTION, Andrew: PHILIP LARKIN: A Writer's Life

London: Faber and Faber. 1993

First edition, first printing. Signed by the author. From the library of Professor Edwin Dawes (1925-2023), with his distinctive bookplate to the front pastedown. Original black cloth lettered in white to the spine, in dustwrapper. A very near fine copy, the binding square and firm, the contents, with Dawes' distinctive bookplate to the front pastedown, clean throughout. The dustwrapper, a little faded to the spine, with some light edgewear and a closed tear (c. 2.5 cm) to the upper edge of the spine panel, is otherwise in very good shape. A nice copy.

£65 [27541]

Signed by Andrew Motion in black ink to the title page. From the library of Edwin Dawes (1925-2023), Reckitt Professor of Biochemistry at the University of Hull, later serving as the University's Pro Vice Chancellor, Dean of Science, and also as Chair of the Library Committee. Dawes first met Larkin in the latter's capacity as chief librarian at the university, but they soon became good friends. He was later founder and chairman of the (posthumous) Larkin Society. He was also an award-winning magician and historian of magic, which explains his Ex Libris bookplate showing an alchemist presiding over a steaming concoction with, at his left hand, a copy of Giovanni Battista Della Porta's 1558 'Natural Magick'. The design, he later explained, married his two passions of science and magic.

At the time of his death in 1985, Larkin was something of a national treasure, "England's unofficial Laureate", as Martin Amis has it in a characteristically judicious essay-review of the US edition of Motion's authorised biography (*New Yorker*, July 1993). He reminds us that "[w]hen poets die, there is usually a rush to judgment: a revaluation, a retaliation – a reaction, anyway. [...] He who was praised and popular is suddenly found to be facile and frictionless. He who was mocked and much-remaindered is suddenly found to be 'strangely' neglected."

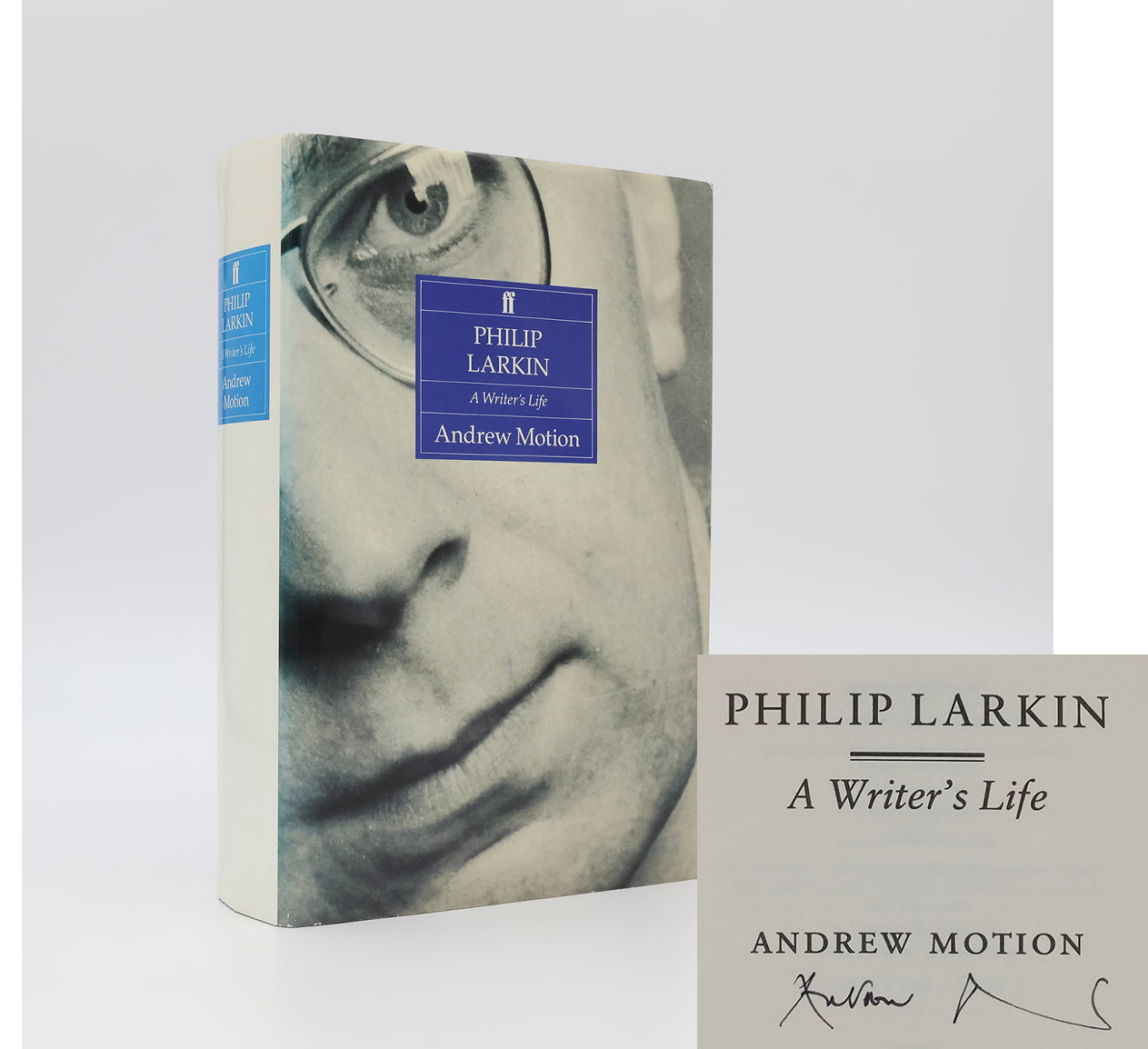
In Larkin's case, the backlash began with the publication of the *Selected Letters* in 1992, which brought to light a number of ugly prejudices that were understandably pounced on by reviewers. With the appearance of the biography and its further revelations, the tide continued to turn. "The reception of the *Life* [in the UK]", Amis writes, "was marked by the quivering nostril, and by frequent recourse to the pomaded hanky, the smelling salts, and the sick bag. Writing in *The Times*, Peter Ackroyd attributed 'a rancid and insidious philistinism' to the 'foul-mouthed bigot'. Similarly, Bryan Appleyard saw, or nosed, 'a repellent, smelly, inadequate masculinity'". And so on. Amis, of course, had known Larkin since childhood and coolly redresses (without excusing) some of the charges. He reminds us of the nature of a personal correspondence: "Words are not deeds. [...] In a correspondence, words are hardly even words. They are soundless cries

and whispers; 'gouts of bile', as Larkin characterised his political opinions; ways of saying 'Gloomy old sod, aren't I?' or, more simply, 'Grrr'. Correspondences are self-dramatisations [...] There is no public side to Larkin's prejudices, and nothing that could be construed as a racist act." And, as Alan Bennett writes in another fine, extended essay-review of the biography (*London Review of Books*, March 1993): "There remain the poems, without which there would be no biography. Reading [Motion's book] I could not see how they

would emerge unscathed. But I have read them again and they do, just as with Auden and Hardy, who have taken a similar biographical battering."

**There will be other lives of Larkin, but Motion's, like Forster's of Dickens, will always have a special place.**

(John Carey, *Sunday Times*)







23 /

**HOME, Gordon: YORKSHIRE: Painted and Described.**

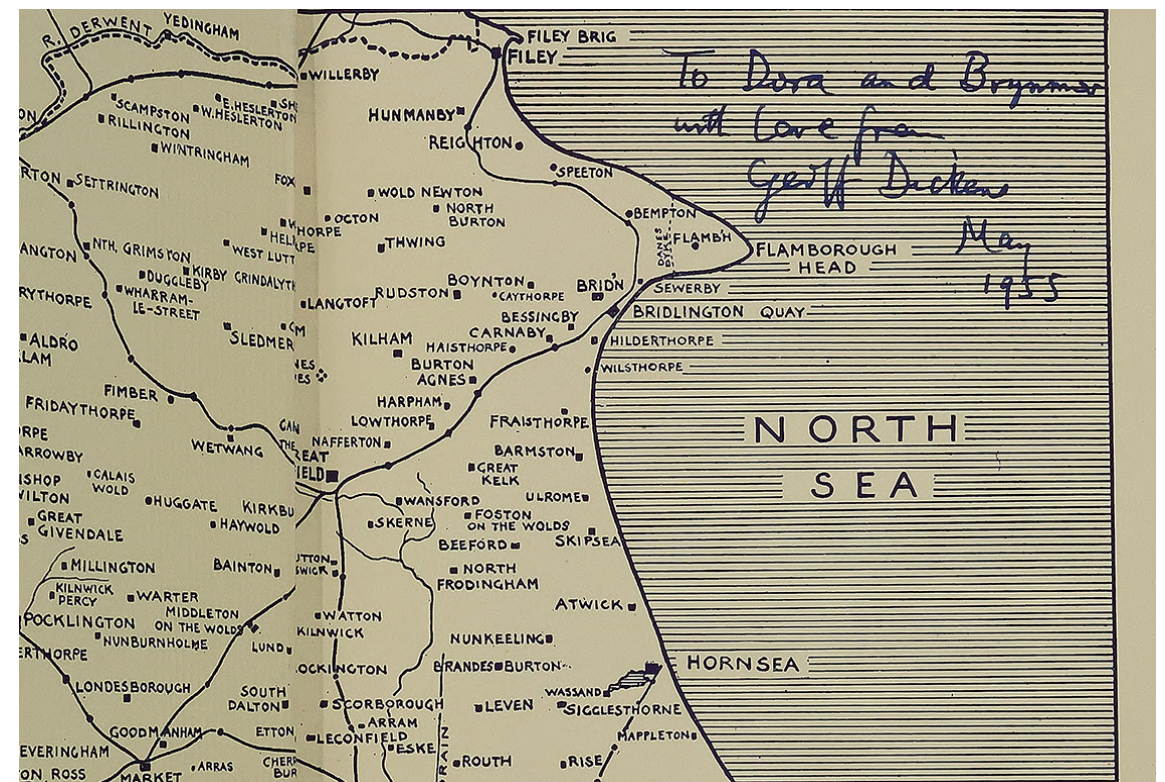
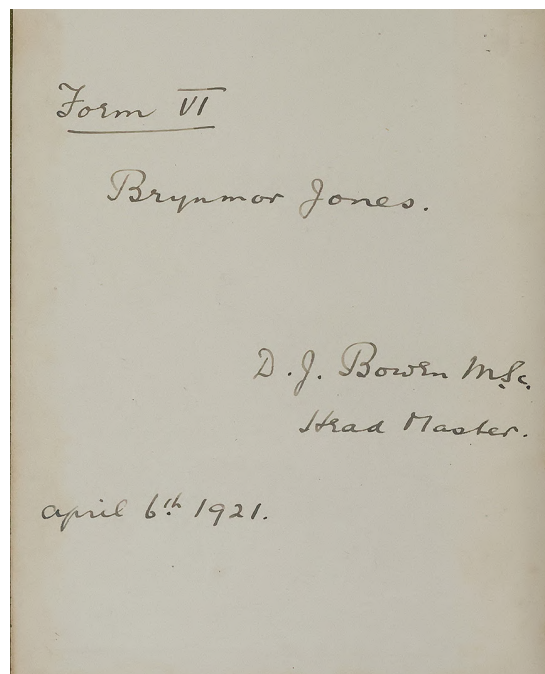
*London: Adam and Charles Black. 1908*

**BORROW, George: WILD WALES: Its People, Language and Scenery.**

*London: John Murray. 1919*

Reprints. Two volumes awarded to Brynmor Jones as school prizes in April of 1921 and 1922. Both stamped in gilt to front boards with the Ruabon Grammar School coat of arms and inscribed to their front pastedowns by the Headmaster D. J. Bowen M.S.c..

£55 [27517]



24 /

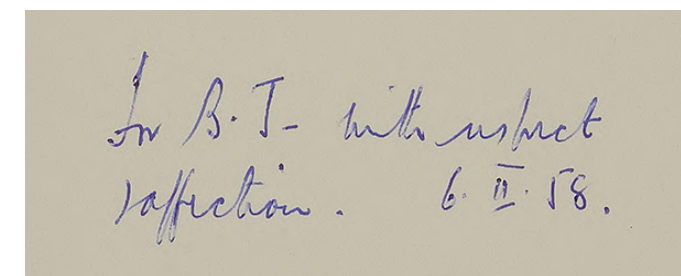
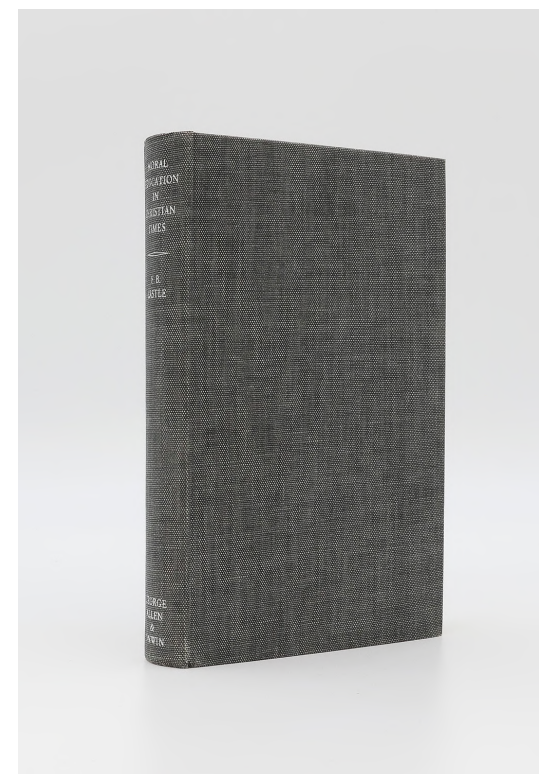
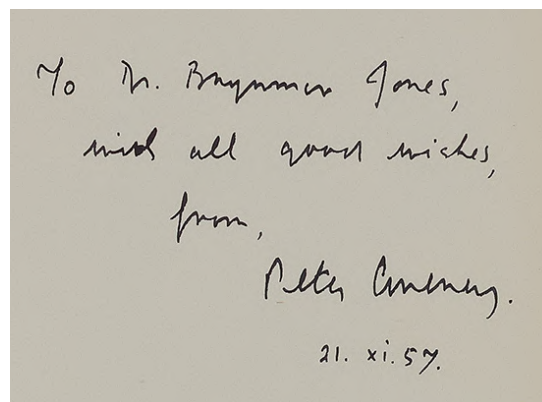
**DICKENS, A. G.: THE EAST RIDING OF YORKSHIRE**

*London: A. Brown and Sons. 1954*

First edition, first printing. Inscribed by the author to Brynmor and Dora Jones. Red cloth lettered in gilt to the spine. Illustrated map endpapers. Lacking the dustwrapper. A bright copy, the binding square and firm, the contents clean throughout.

£35 [26432]

Inscribed by A. G. Dickens in blue ink to the front free endpaper "To Dora and Brynmor / with love from / Geoff Dickens / May 1955". Dickens, Professor of History at the University of Hull (and later Deputy Principal, Dean of the Faculty of Arts, and Pro-Vice-Chancellor) is best known for his history of *The English Reformation* (1964). This personal "character-sketch of the East Riding" (he was born in Hull) is a lesser-known early work.



25 /

**COVENEY, Peter: POOR MONKEY: The Child in Literature.**

*London: Rockcliff. 1957*

First edition, first printing. Inscribed by Peter Coveney to Brynmor Jones, and accompanied by a short note to Jones on Coveney's headed notepaper. Original red cloth lettered in gilt to the spine. Lacking the dustwrapper. A near fine copy, the binding square and firm, the contents clean throughout. The cloth is a little dusty, the gilt a touch muted.

£30 [26429]

Inscribed by the author in black ink to the front free endpaper "To Dr. Brynmor Jones / with all good wishes, / from, / Peter Coveney / 21. xi. 57." After a spell as a schoolteacher, Coveney (1924-2007) moved to Hull in 1955 where he met Philip Larkin, with whom he remained in contact until the poet's death thirty years later. In 1962, Coveney was founding warden of Lincoln Hall at the University of Nottingham before joining the History Department. Larkin's letters to Coveney are now held at University of Nottingham.

26 /

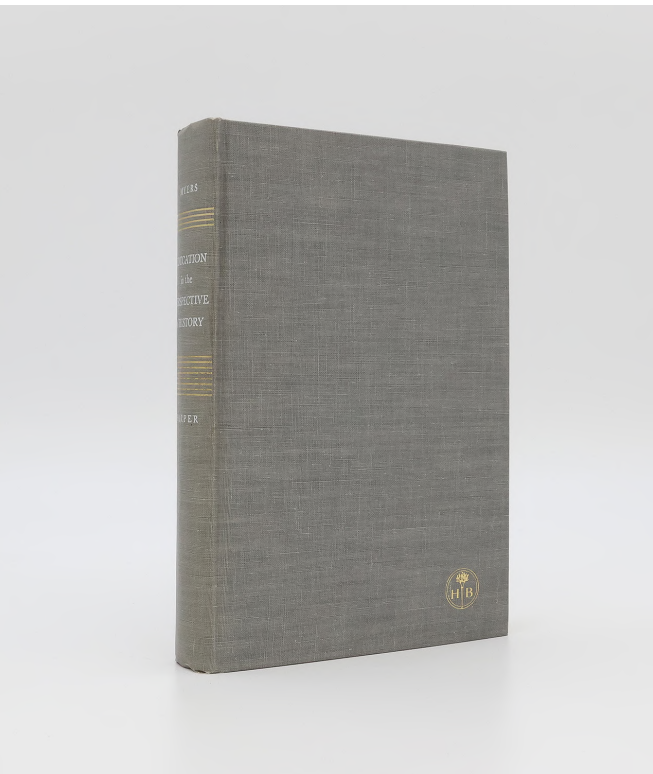
**CASTLE, E. B.: MORAL EDUCATION IN CHRISTIAN TIMES**

*London: George Allen and Unwin Ltd. 1958*

First edition, first printing. Inscribed by the author to Brynmor Jones. Original grey cloth lettered in silver to the spine. Upper edge coloured dark grey. Lacking the dustwrapper. A very near fine copy, the binding square and firm, the contents clean throughout.

£25 [26431]

Inscribed by the author in blue ink to the front free endpaper "For B. J. - with respect / & affection. 6 ii 58." Edgar Bradshaw Castle (1897-1973) was Professor of Education at the University of Hull between 1948 and 1961, and Visiting Professor in the University College of Makerere, Uganda, between 1961 and 1965. "Among the many histories of education", Castle writes in the preface to this substantial work, "there is none, so far as I am aware, that deals exclusively with the theme of moral education. This book is an attempt to fill that gap." What follows is a global survey of the subject, from a first chapter on 'Christian Education in a Pagan Empire' to later chapters on contemporary education in Europe and the United States.



for Brynmor Jones  
with the esteem of  
E. D. Myers  
  
London  
July 1962

27 /

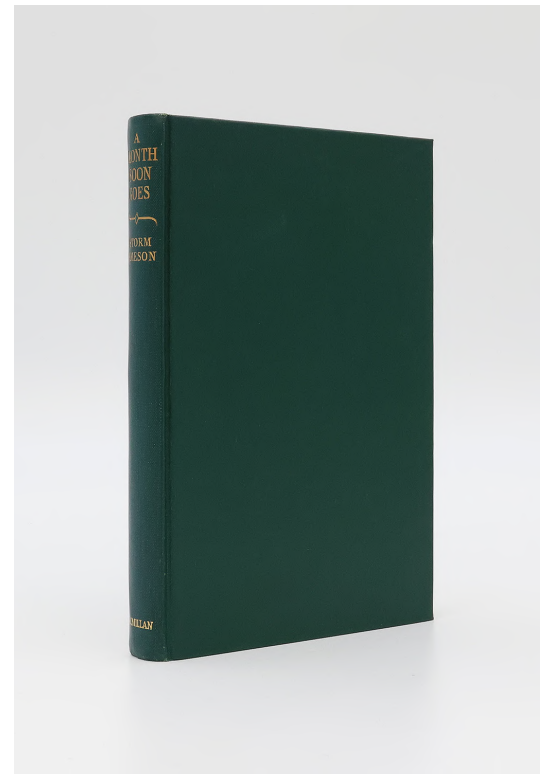
**MYERS, Edward D.;** with a concluding chapter by **TOYNBEE, Arnold J.**, and a foreword by **EURICH, Albert C.:** **EDUCATION IN THE PERSPECTIVE OF HISTORY** New York: Harper and Brothers 1960

First edition, first printing. Inscribed by the author to Brynmor Jones. Original grey cloth lettered and lined in silver and gilt to the spine. Lacking the dustwrapper. A near fine copy, the binding square and firm, the contents clean throughout.

£25 [27520]

Inscribed by the author to the front free endpaper, "for Brynmor Jones / with the esteem of / E. D. Myers / London / July 1962". In his review of the book in *The Journal of Higher Education* (March, 1961) Crane Brinton notes that "a fuller title for this book would be *Education in Arnold Toynbee's Perspective of History*". Following a chapter on 'The Toynbee Background' ("one of the best available brief expositions of Toynbee's ideas"), Myers goes on to describe the process of education using a Toynbeean framework. "Mr Myers has boldly tackled a subject that is going to have to be tackled by many more of us in the future. His treatment sets up scores of problems worth investigation. To use a fine old cliché, it opens windows on new worlds."

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Mr Brynmor Jones  
  
very sincerely yours  
  
Storm Jameson

28 /

**JAMESON, Storm:** **A MONTH SOON GOES** London: Macmillan & Co. 1962

First edition, first printing. Inscribed by Storm Jameson to Brynmor Jones. Original green cloth lettered in gilt to the spine. Lacking the dustwrapper. A very near fine copy, the binding square and firm, the contents clean throughout.

£25 [26428]

Inscribed by the author in blue ink to the front free endpaper "Mr Brynmor Jones / very sincerely yours / Storm Jameson". Described by the publisher as "a light comedy with a chorus", this is one of the prolific author's later works. Novelist, journalist and President of English PEN between 1938 and 1944, Margaret Ethel Storm Jameson (1891-1986) was born in Whitby, Yorkshire, and studied at the University of Leeds and Kings College, University of London.

29/

**GREENLEAF, W. H. [William Howard]:**  
**ORDER, EMPIRICISM AND POLITICS:**  
**Two Traditions of English Political**  
**Thought.** *Hull and Oxford: Published for*  
*the University of Hull by the Oxford*  
*University Press. 1964*

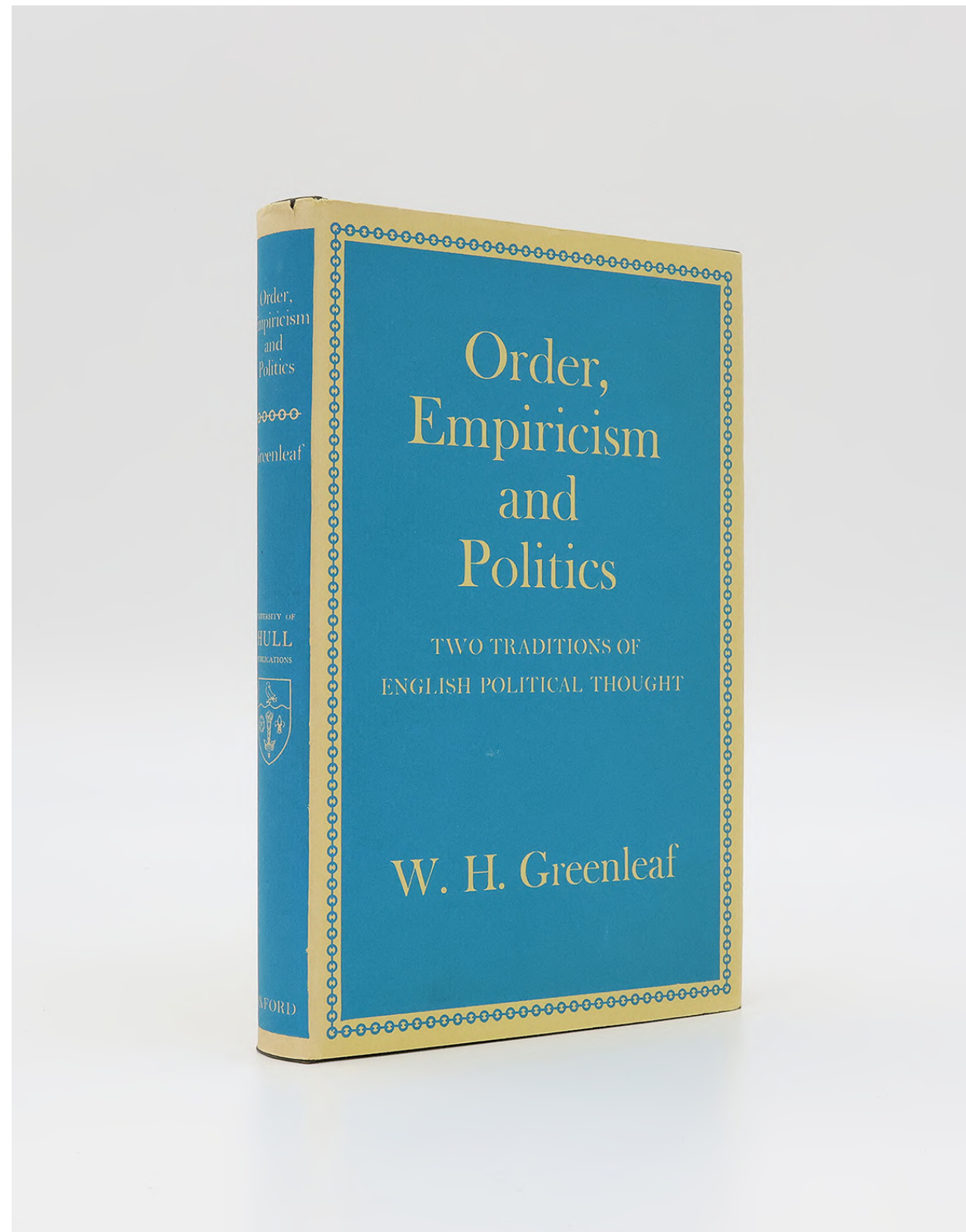
First edition, first printing. Inscribed by the author to Brynmor Jones. Original black cloth lettered in gilt to the spine, in dustwrapper. A fine copy, the binding square and firm, the contents clean and bright throughout. In the dustwrapper, fine except for a short, closed tear (c. 0.5 cm) and a little associated creasing to the upper spine tip. Not price-clipped (42s. net to the front flap). A sharp, crisp copy. Uncommon in cloth.

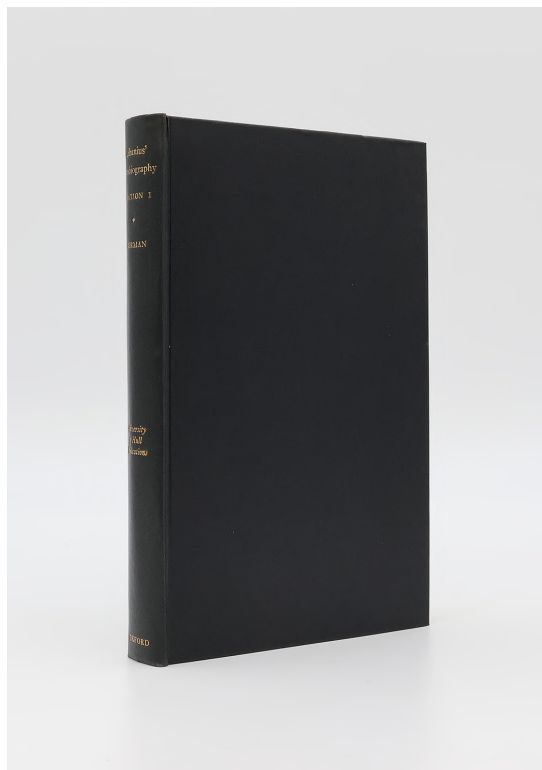
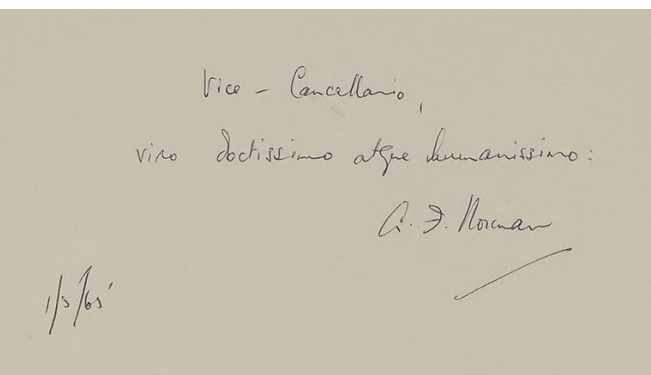
£125 [26426]

Inscribed by Walter Greenleaf in blue ink to the front free endpaper "Dr. Brynmor Jones / With compliments / WHG / 19th November, 1964". Greenleaf (1927-2008) was an assistant lecturer and subsequently reader in political studies at the University of Hull (1954-1967),

Dr. Brynmor Jones  
 With compliments  
 WHG  
 19th November, 1964

later becoming a professor of political theory and government at University College, Swansea until his retirement in 1982. *Order, Empiricism and Politics*, his first book, describes two traditions of political thinking which flourished in England during the sixteenth and seventeenth centuries. "One, based on the philosophy of 'order', was linked with the development of theories of the divine right of kings and of non-resistance to established authority. The other, characteristically empirical in its method of analysis, was associated rather with the anti-royalist notion of mixed or limited government." (from the jacket) The book looks at the writings of King James I, Edward Forset, Robert Filmer, Jean Bodin, Francis Bacon, James Harrington, and William Petty.





30 /

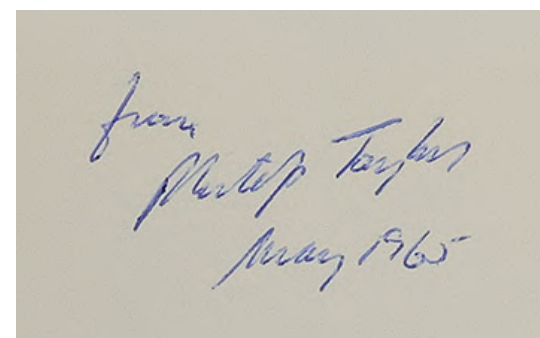
**LIBANIUS; edited with introduction, translation and notes by NORMAN, A. F.: LIBANIUS' AUTOBIOGRAPHY: (Oration 1).**

*Oxford: Oxford University Press. 1965*

First edition, first printing. Inscribed by the editor, A. F. Norman, to Brynmor Jones. Original black cloth lettered in gilt to the spine. Lacking the dustwrapper. A very near fine copy, the binding square and firm, the contents clean throughout. Uncommon signed or inscribed.

£40 [26430]

Inscribed by A. F. Norman in black ink to the front free endpaper "Vice - Cancellario / viro doctissimo atque humanissimo [to a most learned and humane man] / A. F. Norman / 1 / [3] / 65". Albert Francis Norman (1913-2000) joined University College, Hull in 1947 where he remained for over thirty years. He was the world authority on the fourth century Antioch sophist Libanius. A revised edition of this 1965 Greek / English edition of the Orations was issued in 1992 as part of the Loeb Classical Library. Norman must have known Larkin, but the only Fred Norman mentioned in the poet's correspondence is the American jazz trombonist (1910-1993).



31 /

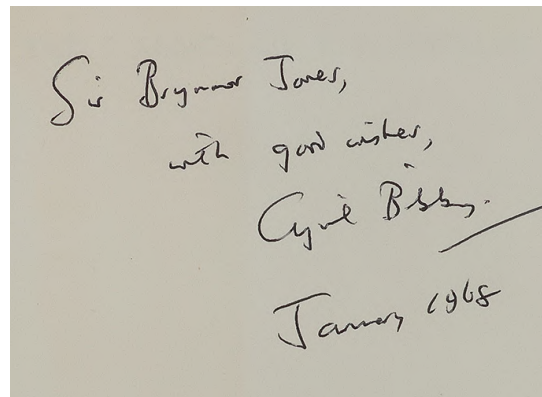
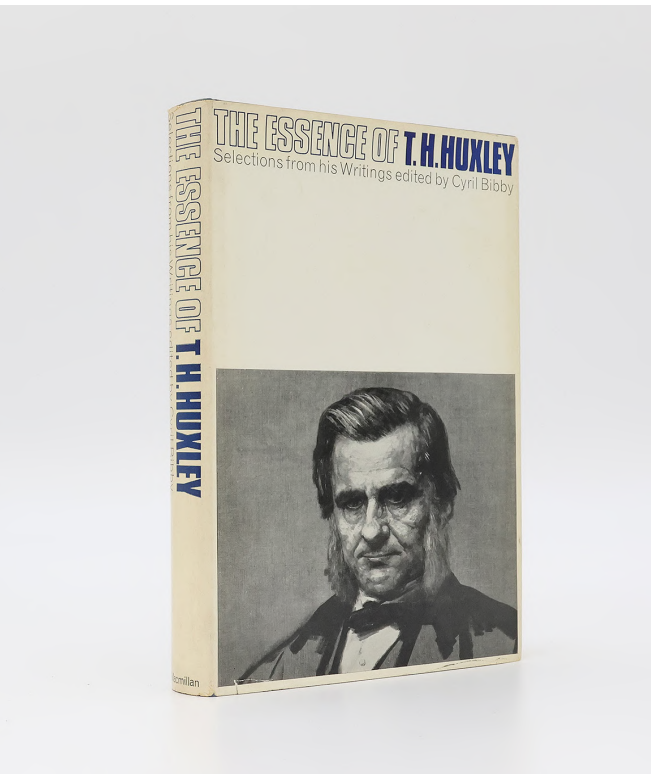
**TAYLOR, P. A. M.: EXPECTATIONS WESTWARD: The Mormons and the Emigration of their British Converts in the Nineteenth Century.**

*London: Oliver & Boyd. 1965*

First edition, first printing. Signed and dated by the author. From the library of Brynmor Jones. Original blue cloth lettered in gilt to the spine. Lacking the dustwrapper. A very near fine copy, the binding square and firm, the contents clean throughout.

£25 [26425]

Signed by the author in blue ink to the front free endpaper "from Philip Taylor / May 1965". An exploration of the relationships between Mormon theology, the early history of the Mormon Church in America, its missionary activities in Britain, its colonising work in Utah, and the planned emigration of its British converts. Taylor was a lecturer in History in the Department of American studies at the University of Hull.



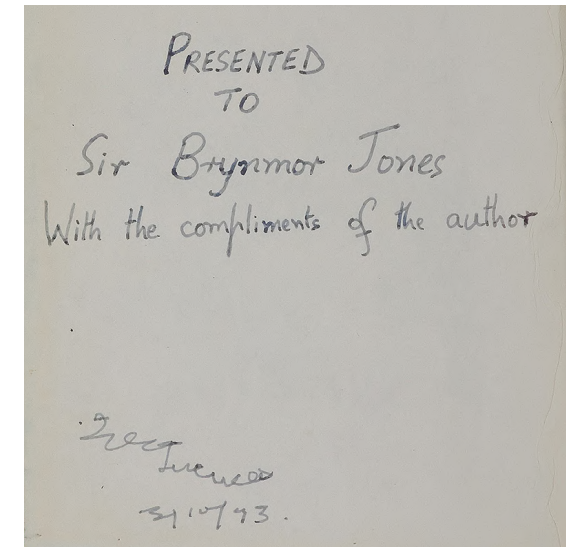
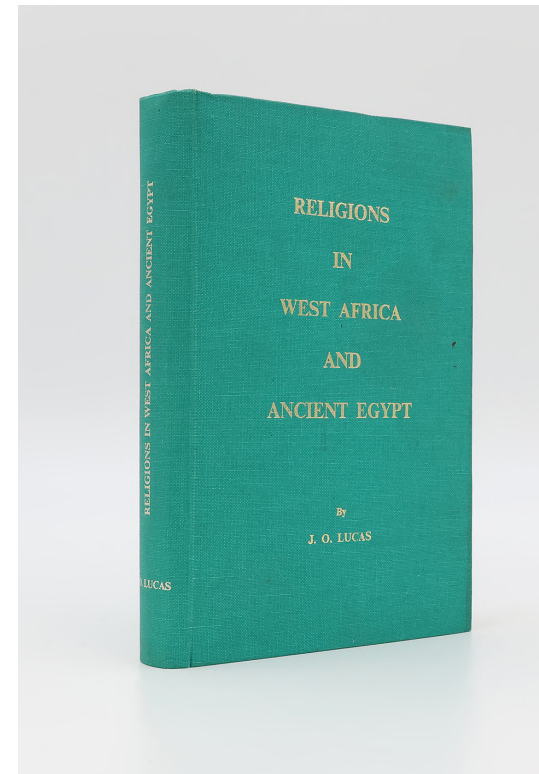
32 /

**HUXLEY, T. H; edited by BIBBY, Cyril:**  
**THE ESSENCE OF T. H. HUXLEY:**  
**Selections from his Writings.**  
*London: Macmillan. 1967*

First edition, first printing. Inscribed by the author to Brynmor Jones. Original blue cloth lettered in silver to the spine, in dustwrapper. A fine copy, the binding square and firm, the contents clean throughout. In the lightly toned dustwrapper, a little rubbed and nicked to edges and extremities.

£25 [26421]

A generous and carefully chosen selection of writings by the English biologist, anthropologist and early advocate of Darwin's theory of evolution. The biologist, Cyril Bibby (1914–87) was, between 1959 and 1977, Principal of Kingston upon Hull College of Education.



33 /

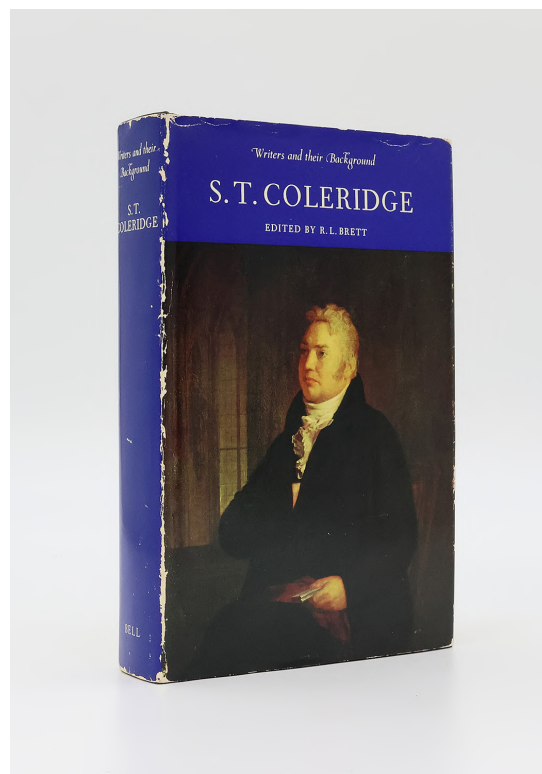
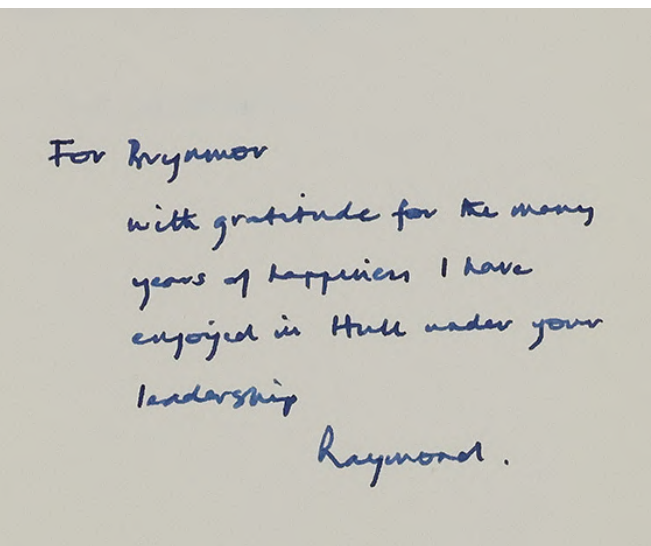
**LUCAS, J. O. [Jonathan Olumide]:**  
**RELIGIONS IN WEST AFRICA AND**  
**ANCIENT EGYPT**  
*Lagos: The Nigerian National Press. 1970*

First edition, first printing. Inscribed by the author to Sir Brynmor Jones. Original green cloth lettered in gilt to the spine and front panel. Issued without a dustwrapper. A near fine copy, the binding square and firm, the contents clean throughout. There are a handful of small marks to the upper and fore-edges of the page block. An uncommon volume.

£25 [26524]

Inscribed by the author in black ink to the front pastedown, "Presented / To / Sir Brynmor Jones / With the compliments of the author", signed and dated "3 /10/73". Jonathan Olumide Lucas (b. 1897) was a Nigerian clergyman, educator and historian, known for his work on the history of Yoruba religion. In 1944, he became the first vice president of the National Council of Nigeria and the Cameroons.

An account of the religions of West Africans inhabiting parts of Ghana, Togoland, Dahomey and Southern Nigeria.



34/

**BRETT, R. L. (edited by); [COLERIDGE, Samuel Taylor]; [LARKIN, Philip]: S. T. COLERIDGE [Writers and their Background].**

*London: G. Bell & Sons. 1971*

First edition, first printing. Inscribed by the author to Brynmor Jones. First edition, first printing. Original black leatherette boards lettered silver to the spine, in the illustrated dustwrapper. Colour frontispiece reproducing W. Allston's 1814 painting of Coleridge. A fine copy, the binding square and firm, the contents clean throughout. In the bright wrapper, rubbed to folds, corners and spine tips.

£25 [26427]

Inscribed by Raymond Brett in blue ink to the front free endpaper "For Brynmor / with gratitude for the many / years of happiness I have / enjoyed in Hull under your / leadership / Raymond." Brett (1917-1996) was G. F. Grant Professor of English at the University of Hull between 1952 and 1982 and Dean of the Faculty of Arts from 1960-1962. He published and edited many books on (and by) Coleridge and Wordsworth. A friend of Larkin, he wrote a short and penetrating essay about their relationship, published posthumously in the Larkin Society bulletin *About Larkin* (April 1999).

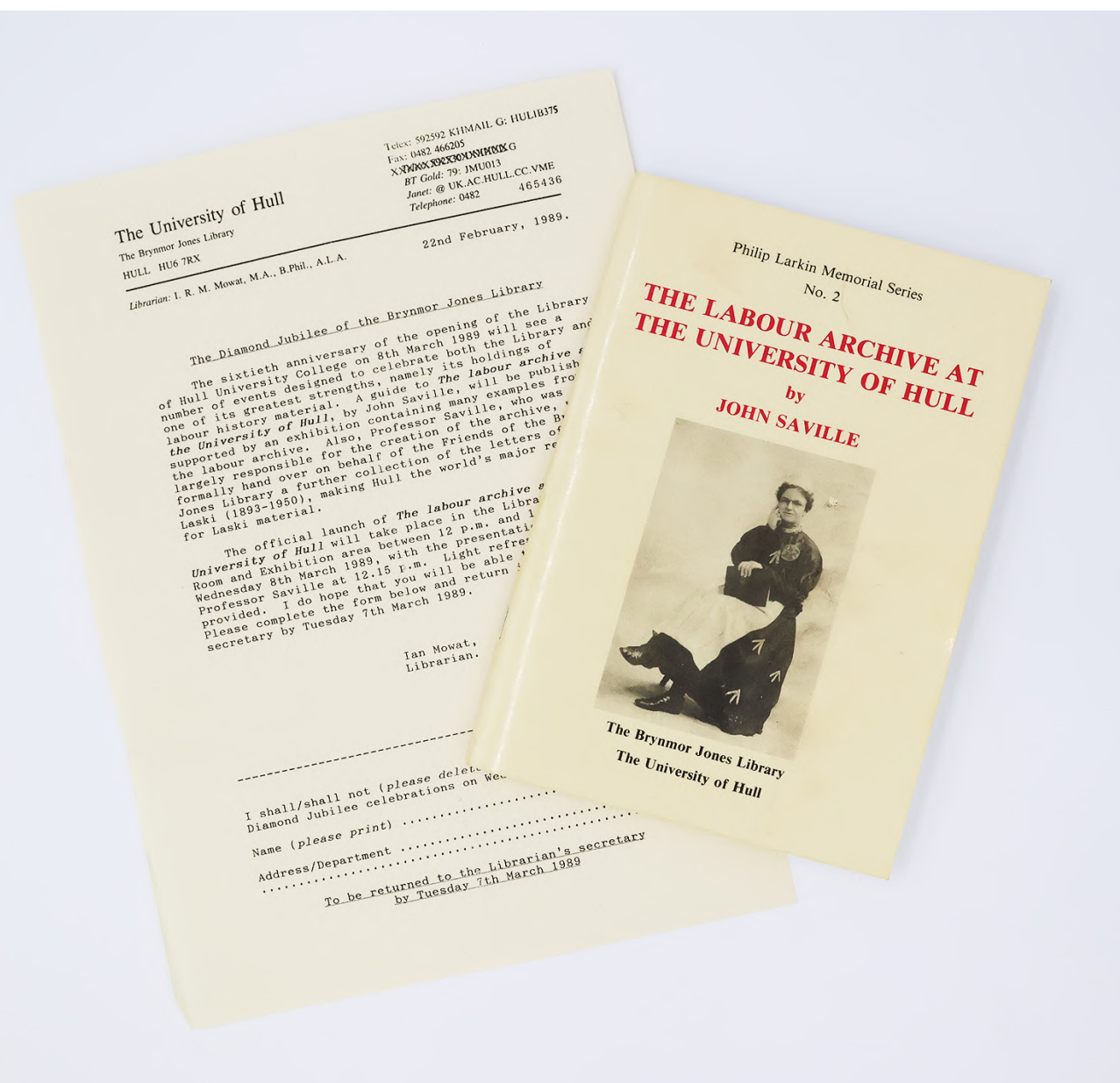


35/

**[VARIOUS]: ABOUT LARKIN: Journal of the Philip Larkin Society. 53 issues: 1-56 (lacking 35, 52 and 55), April 1996-October 2023.**

Original illustrated stapled paper wrappers. From the library of Professor Edwin Dawes. All issues clean and unmarked.

£225 [27523]



36 /

**SAVILLE, John: THE LABOUR ARCHIVE AT THE UNIVERSITY OF HULL: Philip Larkin Memorial Series No. 2. Hull: The University of Hull. 1989**

First edition, first printing. Original stapled glossy card wrappers, the front cover reproducing a photograph of Julia Varley in prison dress, the back cover, a poster for one of Varley's factory meetings c.1910.

£15 [27516]

John Saville (1916-2009) was Professor of Economic and Social History at the University of Hull. His account of the Labour Archive at the University of Hull, which he created, was published to mark the Diamond Jubilee of the Brynmor Jones Library. The archive, as Ian Mowat writes in the Preface, was "one of the finest achievements of Larkin's tenure" at the library, "in giving not just house room but also positive encouragement to the creation of an archive collection, a large part of which consisted of material with which Larkin can have had little political or philosophical sympathy", exemplifying "his approach of laying aside his own prejudices in favour of the pursuit of excellence." Loosely laid in is an invite to the Jubilee celebration and launch of Saville's volume on Tuesday 7th March 1989.

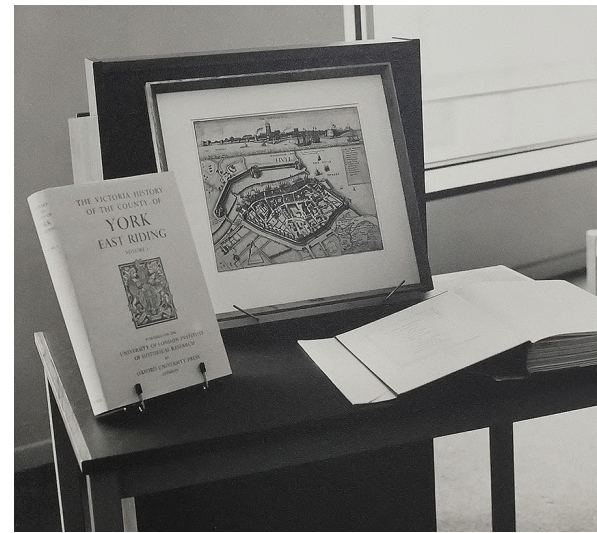
A PHOTOGRAPH ALBUM RECORDING THE OCCASION OF THE CEREMONY TO MARK THE RETIREMENT OF SIR BRYNMOR JONES ON THE 30th JUNE 1972; WITH TWO OF THE GIFTS PRESENTED TO JONES AT THE CEREMONY: A FRAMED COLOUR PRINT OF WENCESLAUS HOLLAR'S MAP OF HULL (c. 1642) AND A COPY OF THE VICTORIA HISTORY OF THE COUNTY OF YORK, EAST RIDING VOL. 1.

*Hull: University Photographic Service. 1972*

Large comb-bound folio (c. 40 x 30 cm). Unique copy. Stiff black card covers with a black paper label lettered in white affixed to the lower right corner. An additional label, affixed to the verso, notes that the volume was "Produced by the University Photographic Service". The album itself contains six black card sheets, the verso of each with a mounted photograph taken at the ceremony to mark the retirement of Sir Brynmor Jones on the 30th June 1972.

Also included are two of the gifts presented to Jones at the ceremony and shown in the photographs.

1. A hand-coloured example of Wenceslaus Hollar's famous map of Hull (c. 1642), mounted behind glass on cream card in an angled inset oak frame. The paper label affixed to the rear reads: "Wenzel Hollar: Kyngeston upon Hull, 1640. Presented to Sir Brynmor Jones on his retirement by members



Print and book at the ceremony, 30th June 1972

of the University of Hull associated with the Brynmor Jones Library". Hollar (1607–1677) was a Czech artist brought to England by Thomas Howard, Earl of Arundel in 1636. The map was probably produced in 1642 at the time of the siege of Hull by Parliamentary forces. A photograph of Philip Larkin presenting the map to Jones is mounted in the album.

2. *The Victoria History of the County of York East Riding*, Vol. I: Published for the University of London Institute of Historical Research by Oxford University Press. A very near fine copy, the binding square and firm, the contents clean throughout. In the neatly price-clipped, lightly toned, near fine dustwrapper. With a bookplate affixed to the front pastedown stating that the volume was "presented to Sir Brynmor Jones Vice-Chancellor of the University of Hull 1956-1972 on his retirement by present and past members of the University associated with the Brynmor Jones Library"

£950 [26666]



Presentation to Sir Brynmor Jones  
from the Library Committee and  
staff of the Brynmor Jones Library  
30 June 1972



Larkin presiding, with gifts, at the ceremony

This volume was presented to  
Sir Brynmor Jones  
Vice-Chancellor  
of the  
University of Hull  
1956 - 1972  
on his retirement  
by  
present and past members  
of the University  
associated with the  
Brynmor Jones Library

#### BIBLIOGRAPHY

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