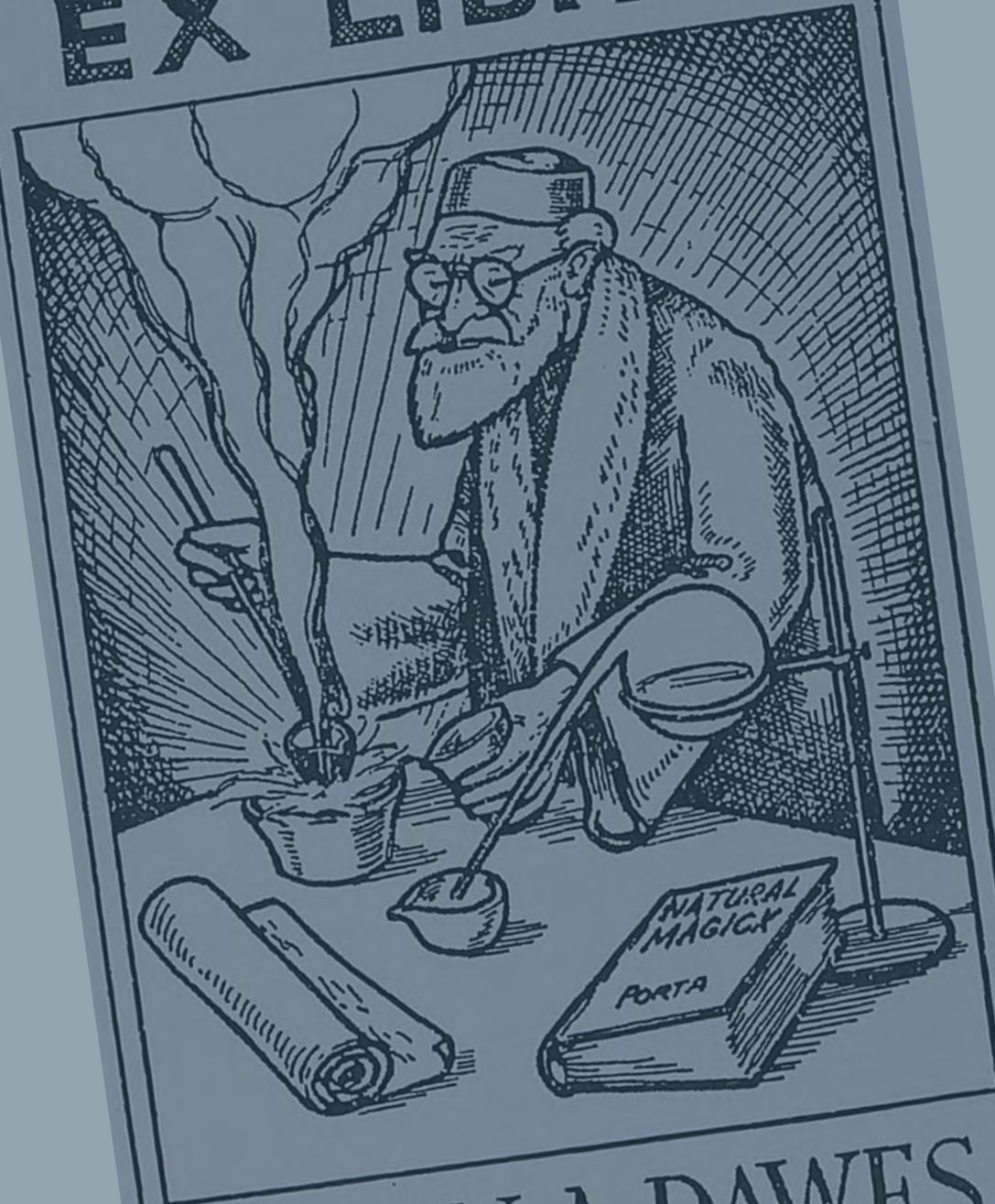


EX LIBRIS



EDWIN A. DAWES

I WAS
PHILIP
LARKIN'S
MAGICIAN

luciusbooks

I WAS PHILIP LARKIN'S MAGICIAN

A remarkable collection of books by and about Philip Larkin, including a number of inscribed copies from the library of the poet's friend and colleague, Edwin Dawes (1925-2023), Professor of Biochemistry, magician, and a founder of the Philip Larkin Society.

"Dull non-day [...], a pissy evening attending the annual dinner of the Hull Magic Circle nay, stare not so. Its president is my chairman" (Larkin, to Kingsley Amis, 31/3/79).

Edwin Dawes, born in Goole in the West Riding of Yorkshire, joined the University of Hull in 1963 with a remit to establish a new Biochemistry department. He became Reckitt Professor of Biochemistry, and later served as both Dean of Science and Pro Vice Chancellor. Dawes first met Philip Larkin in the latter's capacity as chief university librarian, but the two soon became friends, Dawes, nominated and encouraged by Larkin, becoming Chairman of Library Committee and later a founder and chair of the posthumously formed Philip Larkin Society. In addition to his illustrious scientific career, Dawes was an award-winning historian of magic and a performing magician, his wife Amy acting as his assistant (the American magician David Copperfield, no less, described him as "one of the great, if not the greatest, magic historians of my lifetime"), dual passions reflected in the bookplate, depicting a bearded alchemist at work, gracing many of these books.

In 1989, Dawes contributed an essay recalling his friendship with Larkin to *Philip Larkin: The Man and his Work*, a volume edited by Dale Salwak (an inscribed copy is included in the list below). Salwak, a Larkin scholar and Professor of English at Citrus College, California, was, like Dawes, a practising magician. To mark his visit to Hull in 1982, Dawes hosted a dinner party to which the famously grouchy poet was invited. Although Larkin, according to Andrew Motion, "shied away from the thought that he would have to discuss his poems"; the evening was, Dawes notes, "one which Philip, subsequently, was kind enough to refer to as one of the most remarkable he could recall, [...] magical in every sense for, after dinner, Dale changed into evening dress and performed his well-known sleight-of-hand act, complete with recorded accompaniment, for an audience comprising solely Philip, my wife and myself! Philip was happy, too, to participate in a three-person card trick, perhaps bearing in mind the inscription he had penned in my copy of *The Less Deceived* [also in the list]: 'To dear Eddie, reposing in his professorial chair (and performing the 3-card trick, probably).'"

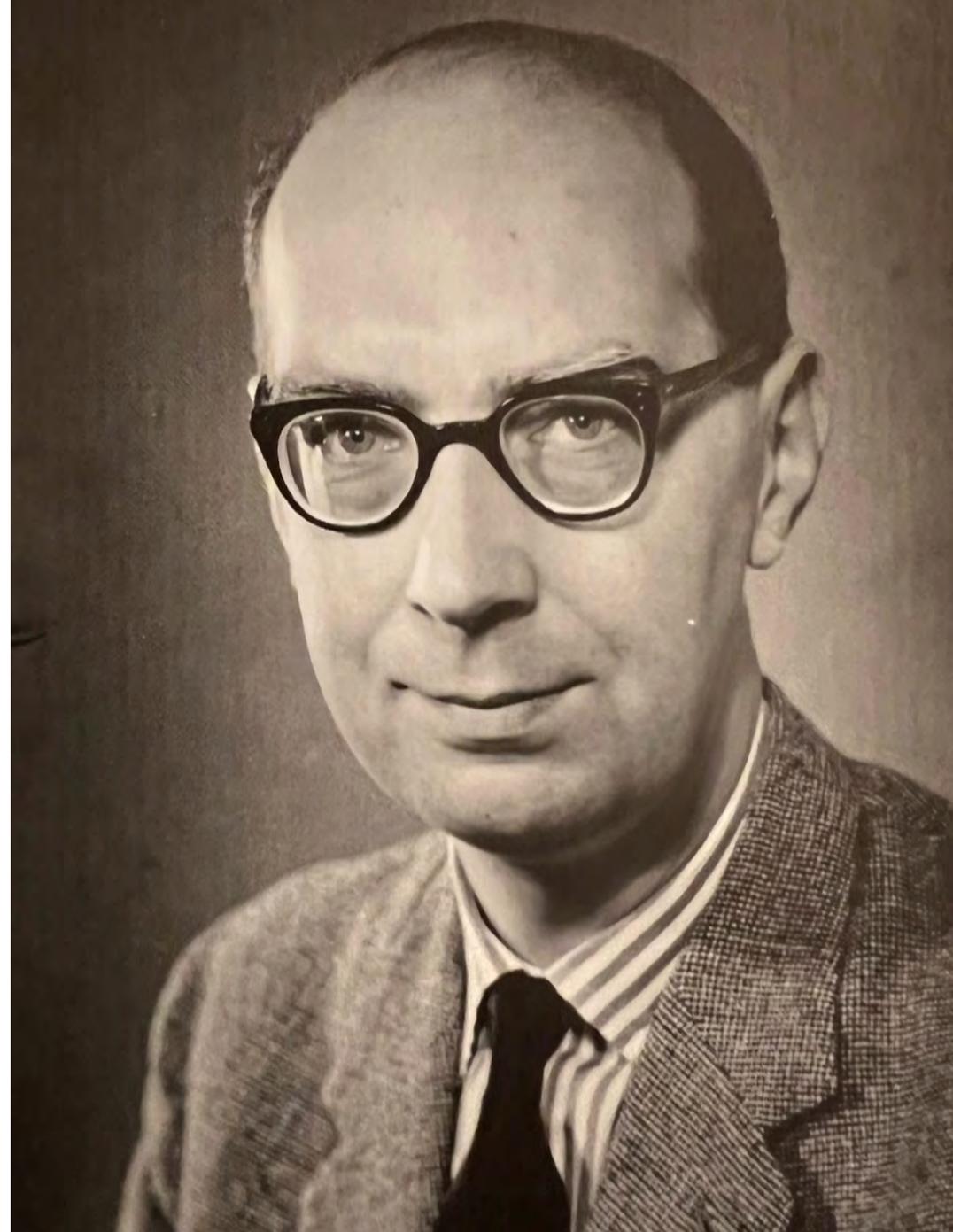
Salwak and his wife visited again in July 1985, by which time Larkin "was already displaying symptoms of the illness that proved to be terminal". Home from hospital and "still weak" following clinical investigations and surgery the previous month, he nevertheless "graciously consented to see the three of us. It was a Sunday afternoon, and we had a pleasant visit culminating with my taking a photograph of Philip, Patti [Salwak's wife] and Dale in front of the house since my flash attachment obstinately refused to function. It was the last photograph I took of Philip." Two prints of the photograph are loosely laid into Dawes' copy of Salwak's book.

Larkin died on 2 December 1985. In addition to his essay, Dawes later contributed to a BBC Radio Four documentary about his friendship with Larkin. Entitled 'I Was Philip Larkin's Magician', it was first broadcast on July 2, 2018.

The catalogue includes all Larkin's major poetry collections, his critical writings on literature and jazz, as well as a batch of books about (many with contributions by) the poet. There is a particularly lovely association copy of Edmund Crispin's great detective novel, *The Moving Toyshop*, in which Larkin, the novel's original dedicatee (Crispin the *nom de plume* of Larkin's great friend, Bruce Montgomery) has inscribed for Dawes an account of his part in the genesis of the work. Most of the books are either inscribed by Larkin – his clear affection for Dawes attested to by the consistently warm, witty, and (for Larkin) unusually fulsome inscriptions – or, if issued posthumously, by their respective authors and editors. These include Larkin's long-term assistant at the library, Maeve Brennan, the publisher, Jean Hartley, his friend and executor, the poet Anthony Thwaite, and his biographer and colleague at Hull (now Honorary Vice-President of the Larkin Society), James Booth. The collection is completed by a trio of signed volumes, also belonging to Dawes, by Larkin's friend, fellow poet, and former member of the English Department at Hull, Douglas Dunn.



Philip Larkin with Edwin A. Dawes, July 1982



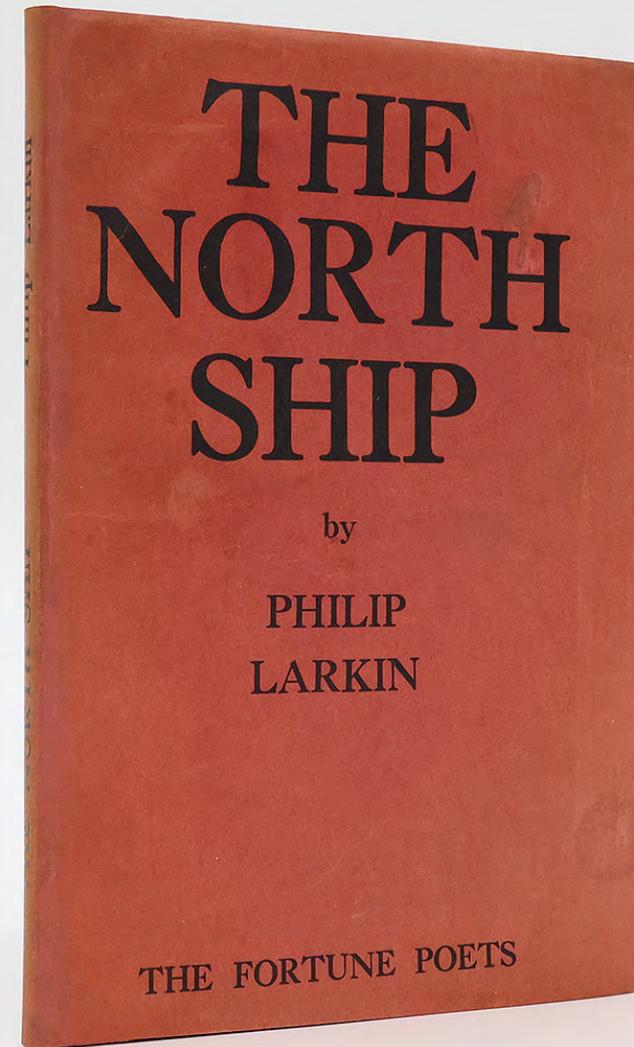
Philip Larkin, September 1961

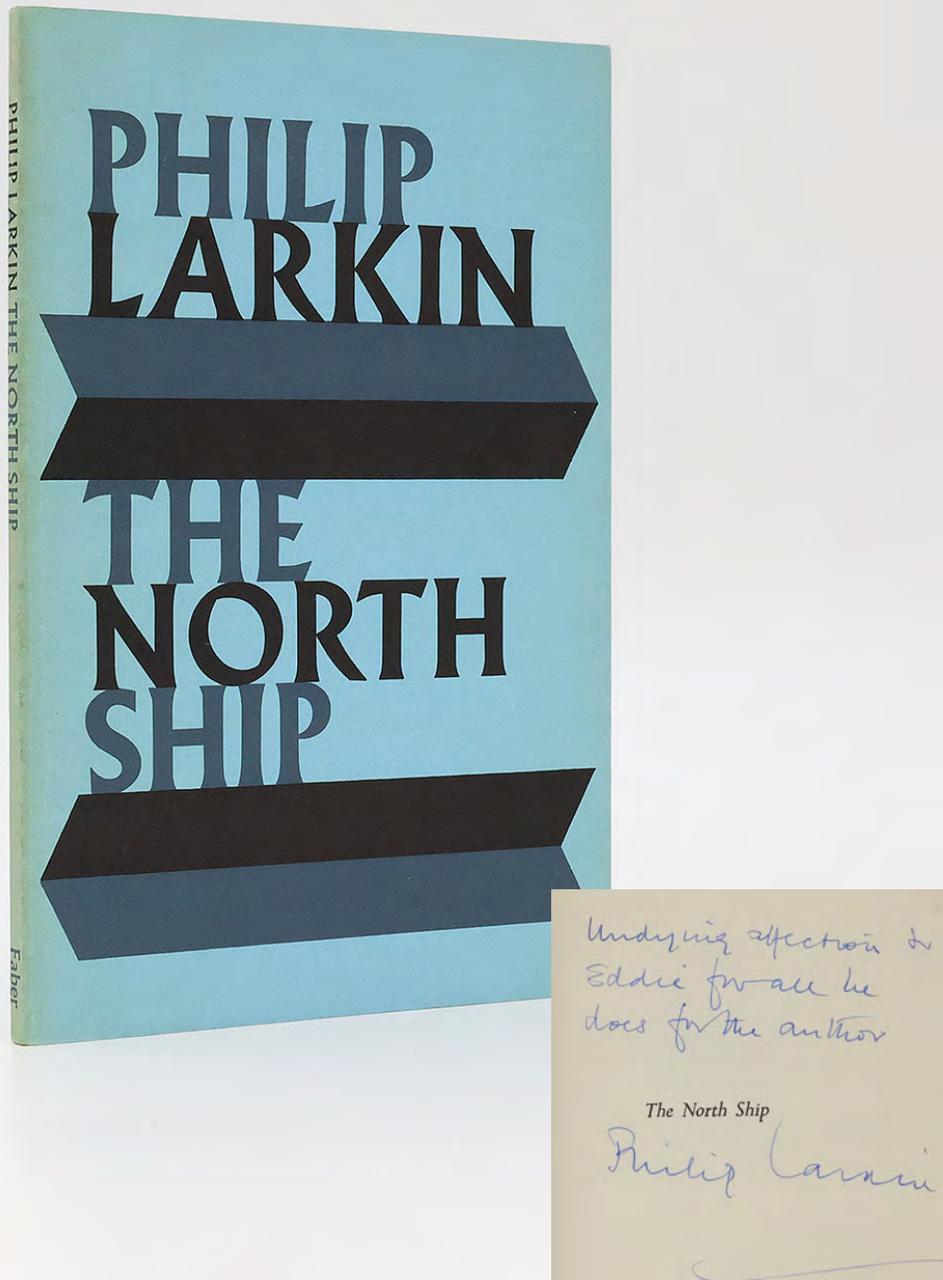
1/ LARKIN, Philip; [SAVILLE, John]: THE NORTH SHIP*London: The Fortune Press. 1945*

First edition. Publisher's original black cloth with gilt titles to the spine, in dustwrapper. Association copy. A very good or better copy, the binding square and firm, the cloth and gilt fresh. The contents, are spotted to the endpapers and sporadically throughout, bearing the ownership signature of the historian, academic, author and friend of Philip Larkin, John Saville in green ink to the front endpaper, and the small bookplate of Black Sparrow Press founder John K. Martin to the rear pastedown. Complete with the price-clipped and lightly spine-faded dustwrapper that otherwise appears in fine condition thanks to some very discrete and expert restoration at the spine and fold corners.

£1,200

An interesting association copy of the poet's first book, originally belonging to John Saville (1916-2009), the Marxist historian, author and academic, who held the Chair of Economic History at the University of Hull during the period that Larkin was University Librarian. Saville, one of the most influential writers on British Labour History in the second half of the twentieth century built, with Larkin's assistance and support, the definitive Labour History Collection in the Brynmor Jones Library. Their working relationship developed into a friendship with a shared passion for jazz. After Larkin's death Saville commented that he was "an efficient librarian who really knew what he was about [...] his very conservative politics did not confuse his role as a librarian [...] I mourn him still" (James Booth: Philip Larkin, Life Art and Love, Bloomsbury, 2014). Subsequent to Saville's ownership, the book entered the collection of John K. Martin who, as proprietor and founder of Black Sparrow Press, published the work of Charles Bukowski, Paul Bowles and John Fante among many others. Larkin was always disparaging about The North Ship. "Looking at the collection today", he wrote in the introduction he provided for the 1966 Faber reissue, "it seems amazing that anyone should have offered to publish it without a cheque in advance and a certain amount of bullying", referring to the volume's "search for a style" and its clear debts to Auden, Dylan Thomas and, predominantly, Yeats (invoking his "immediately post-Oxford self, isolated in Shropshire with a complete Yeats stolen from the the local girls' school"). (Bloomfield A1a). [24760]





2/ LARKIN, Philip: THE NORTH SHIP London: Faber and Faber. 1973

First paperback edition. Inscribed to Edwin Dawes. Original white card wraps with an integral dustwrapper designed by Berthold Wolpe. A fine copy, the binding square and firm, the contents clean throughout. Very lightly toned around the spine, with a few light spots to the upper edge of the page block. The integral jacket is clean, sharp, and unclipped (95p net to the front flap). A lovely copy.

£1,500

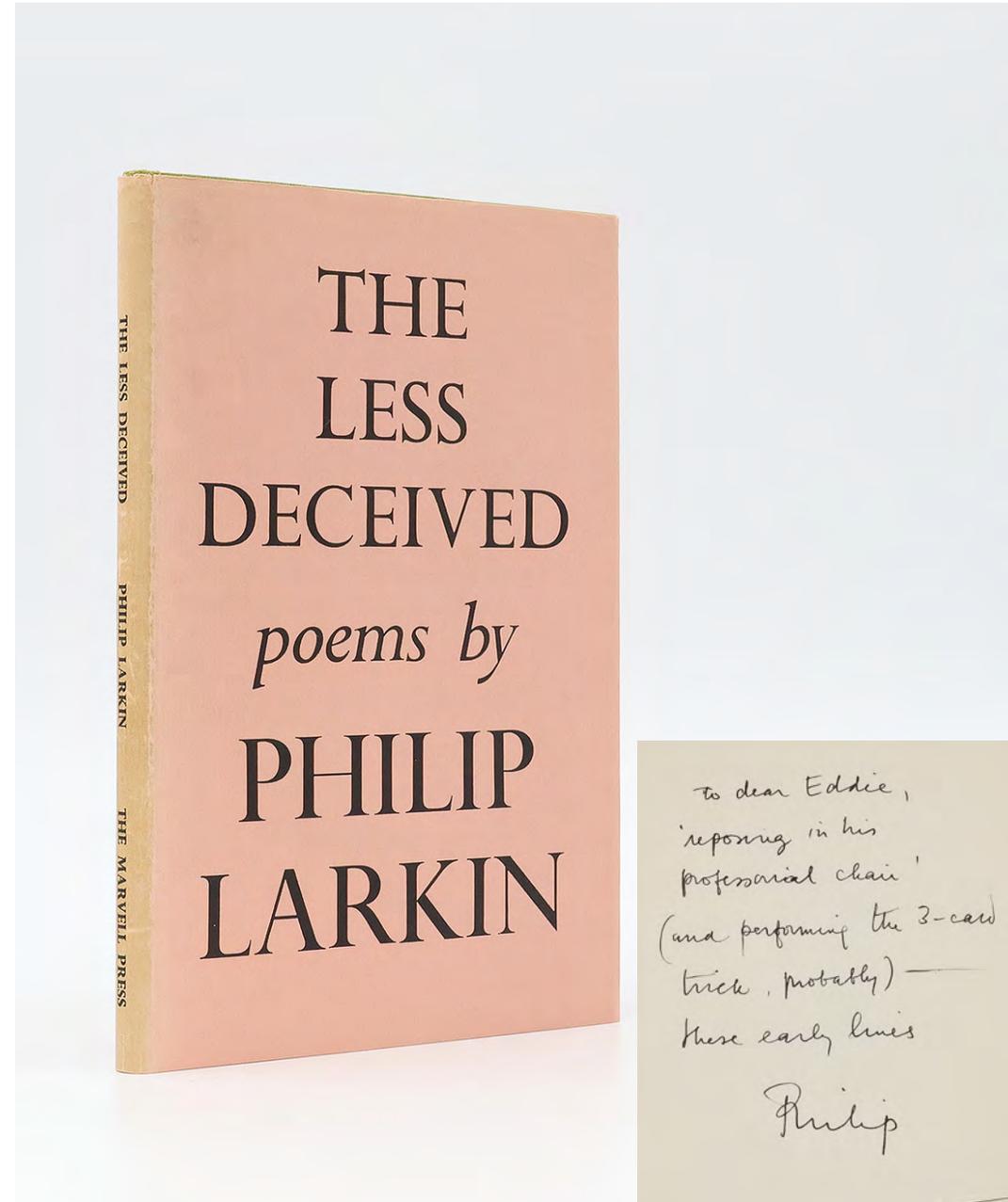
Inscribed by the author in blue ink to the half title "Undying affection to / Eddie for all he / does for the author / Philip Larkin". The North Ship, Larkin's first book, was originally issued by The Fortune Press in 1945. The Faber edition, first published in hard covers in 1966, adds an additional poem and a four-page introduction by the author. The extra poem – the concluding monologue (XXXII), "Waiting for breakfast ..." – was written in 1947 following Larkin's (re)discovery of Thomas Hardy's poems. If the earlier influences obscured his voice, Hardy's example served to clarify it. Published in November 1973, 3,030 copies of the first paperback edition were printed. (Bloomfield A1d) [23303]

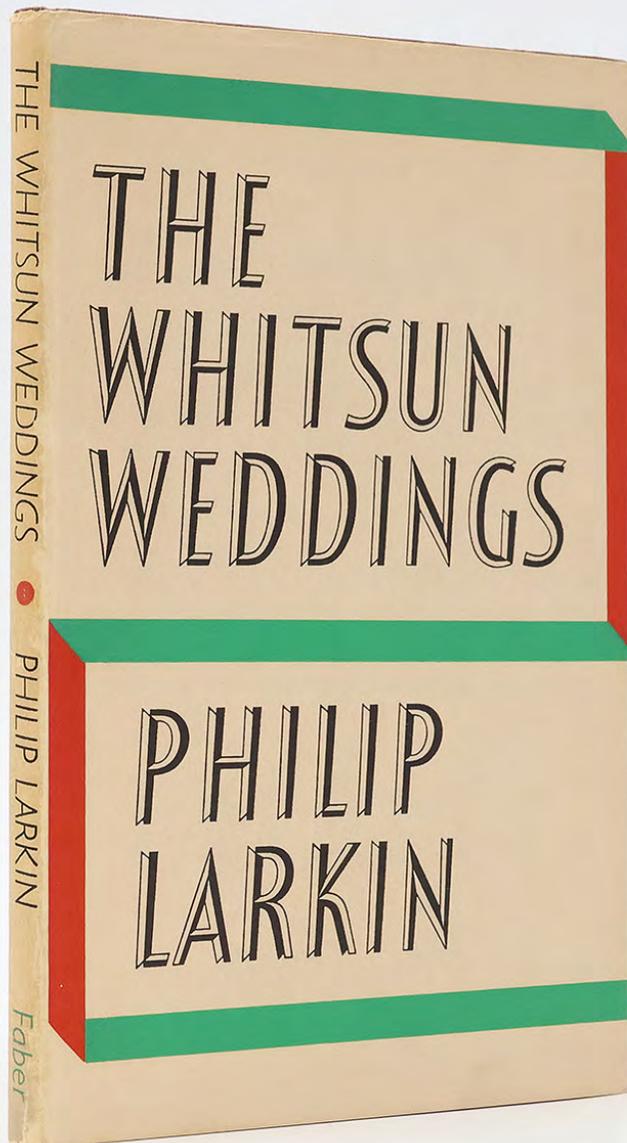
3/ LARKIN, Philip: THE LESS DECEIVED *Hessle: The Marvell Press. 1962*

Fourth printing (described as the “Fifth Edition” on the copyright page). Inscribed to Edwin Dawes, whose bookplate is affixed to the verso of the front free endpaper (causing the merest ripple to the upper edge). Original green cloth lettered in gilt to the spine, in dustwrapper. A fine copy, the binding square and firm, the cloth and gilt bright, the contents clean throughout. In the near fine dustwrapper, a little toned and rubbed to the spine and a touch rubbed to the upper corners, with a small, closed tear to the upper outer corner. Not price-clipped (12/6 net to the front flap).

£1,950

Inscribed by the author in black ink to the title page, “To dear Eddie, / ‘reposing in his / professorial chair’ / (and performing the 3-card / trick, probably) — these early lines / Philip”. The quotation is an adapted extract from a review of the book in Essays in Criticism which is printed on the front flap (“You, Dear Sir, reposing in your professorial chair, is that impeccable taste you are so proud of grown rusty?”). Although The Less Deceived, first published in 1955 (the poet moved to Hull in the same year), was Larkin’s second collection, following The North Ship (1945), it was the first to fully reveal a personal, and unmistakable, voice (the earlier volume still displaying traces of the young poet’s love of Yeats and Auden). In his Larkin bibliography, Barry Bloomfield explains that this edition, described as the Fifth Edition on the copyright page, is in fact the Fourth, the confusion arising from a proportion of the second batch of First Edition sheets to be bound up having been described as the Second Edition (as opposed to the second state), throwing the sequence out of kilter. 2000 copies of this impression were printed. (Bloomfield A6a). [23298]





4/ LARKIN, Philip: THE WHITSUN WEDDINGS

London: Faber and Faber. 1964

First edition, first printing. Original purple cloth lettered in gilt to the spine, in dustwrapper. A fine copy, the binding square and firm, the cloth and gilt sharp, the contents clean and bright throughout. Complete with the near fine, first state dustwrapper, very lightly rubbed to the spine, with a couple of tiny nicks to the upper tip. Not price-clipped (12s 6d net to the front flap). An unusually sharp, bright example of Larkin's most celebrated collection of poems.

£395

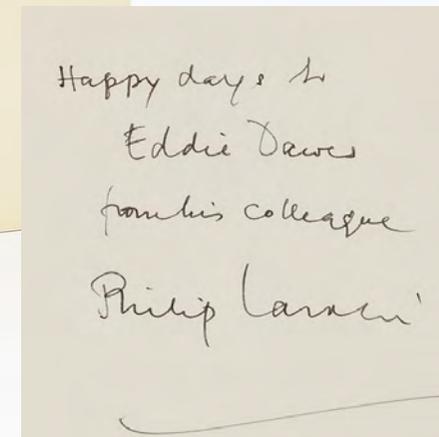
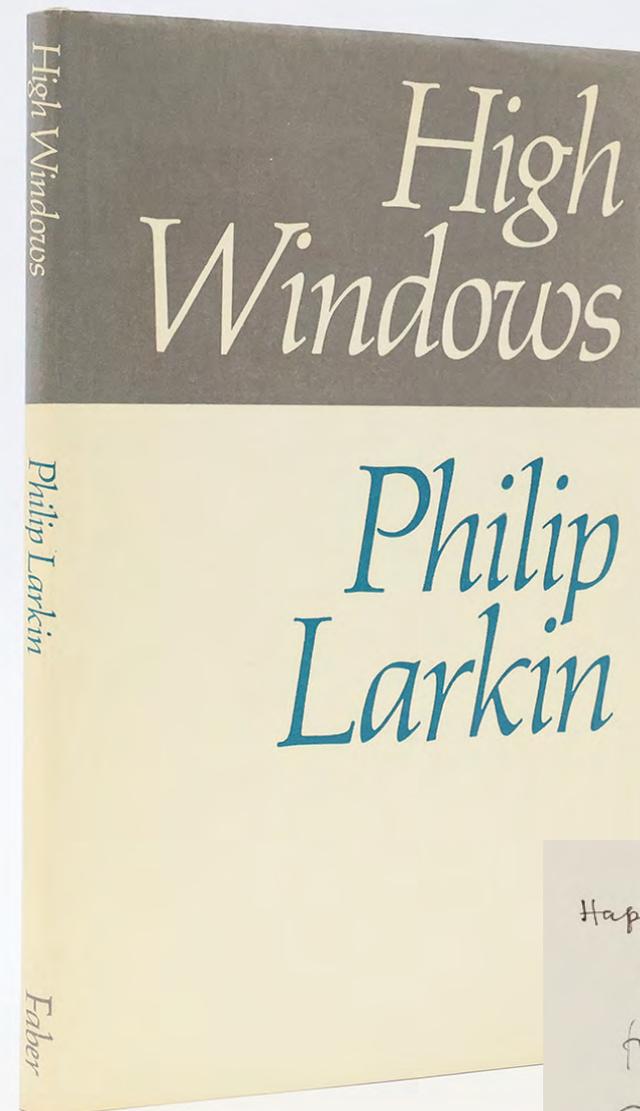
One of the great works of post-war British poetry and the first of Larkin's poetry collections to be published by Faber and Faber (his second novel, A Girl in Winter, had been published by the firm in 1947). A year later, he was awarded the Queen's Gold Medal for Poetry and an Arts Council prize for "the best book of original English verse by a living poet published from July 1962 to June 1965". Published on 28 February 1964, 3910 copies of the first impression were issued. (Bloomfield A7). [23565]

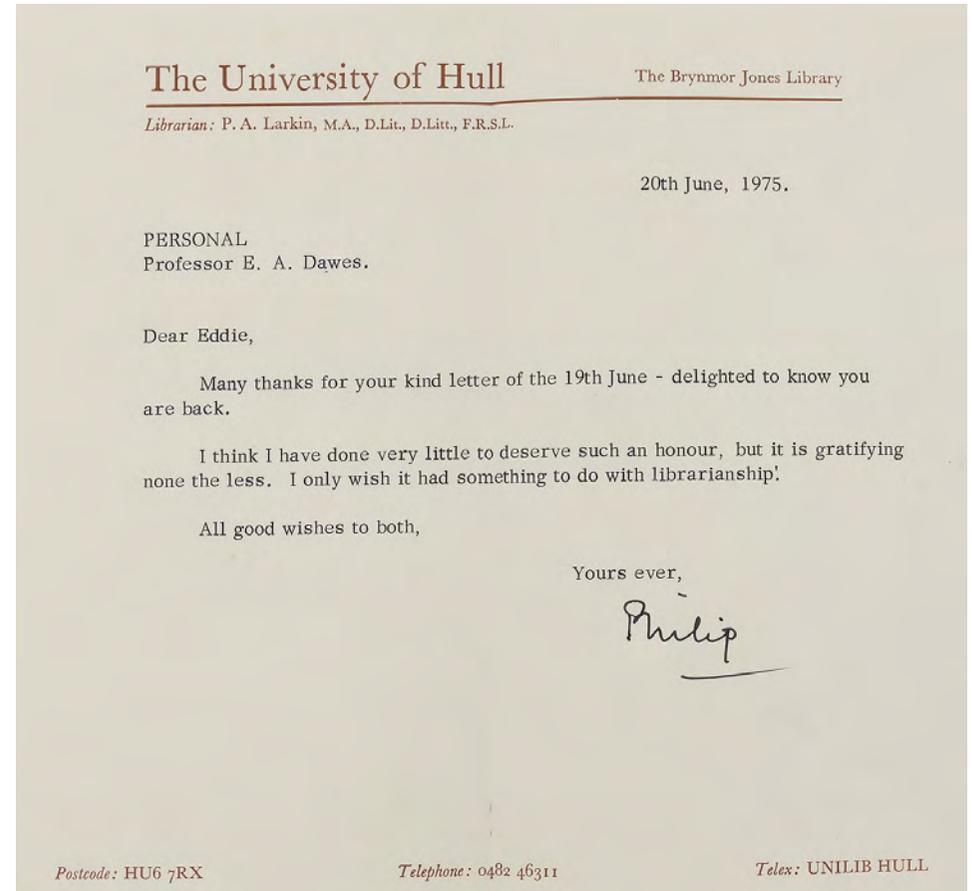
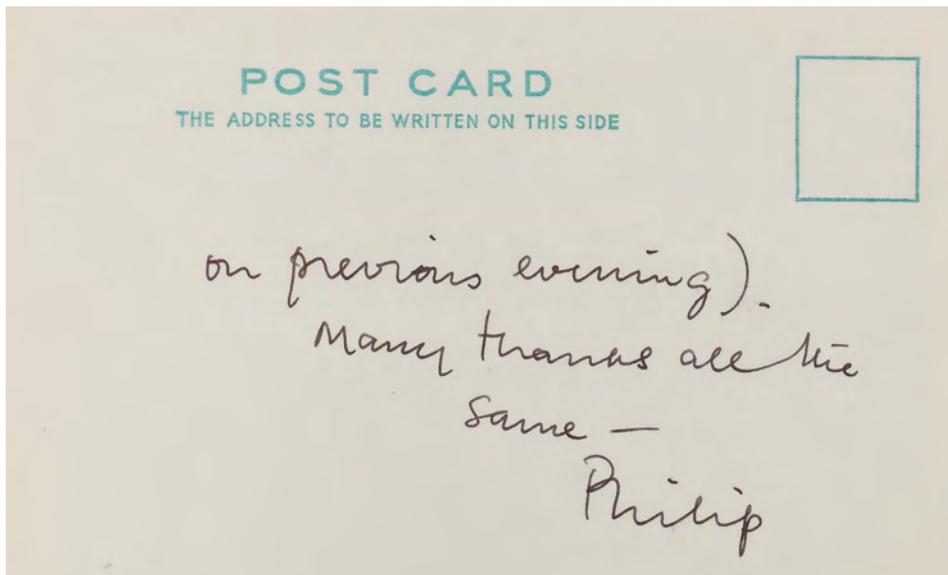
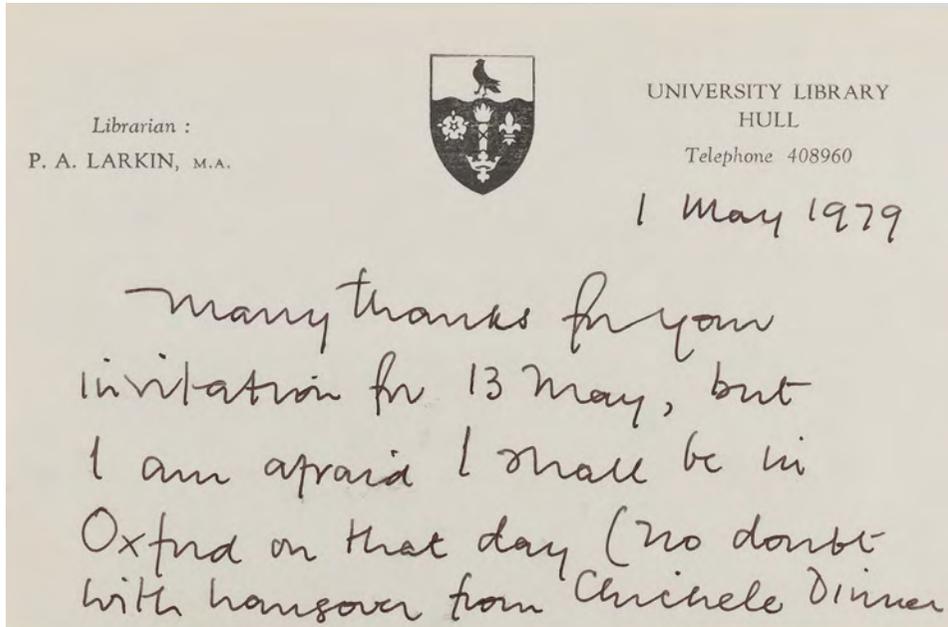
5/ LARKIN, Philip: HIGH WINDOWS London: Faber and Faber. 1974

First edition, first printing. Inscribed by Larkin to Edwin Dawes with, loosely laid in, a typed letter and hand-written postcard from the author. Original light grey cloth lettered in gilt to the spine, in dustwrapper. A fine copy, the binding square and firm, the cloth and gilt sharp and bright, the contents clean throughout. Dawes' bookplate is affixed to the front pastedown. Complete with the fine, unclipped dustwrapper (£1.40 net to the front flap). A particularly lovely copy.

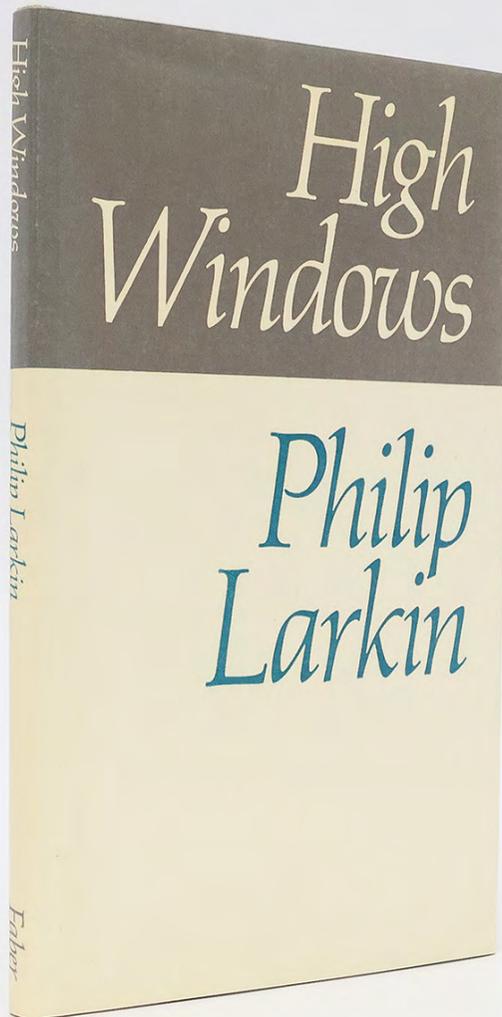
SOLD

Inscribed in black ink to the front free endpaper, "Happy Days to / Eddie Dawes / from his colleague / Philip Larkin". Loosely laid in are a 1975 letter typed on Larkin's personalised Brynmor Jones Library paper thanking Dawes for an earlier letter congratulating him upon receiving a CBE, and a handwritten postcard dated 1 May 1979 declining an invitation. The front flap of High Windows states simply that "No introduction is necessary to this new collection of poems by Philip Larkin. It is his first since The Whitsun Weddings (1964)". The finest, and certainly the darkest, of Larkin's four slim volumes (the inscription's "Happy Days" a nice example of the poet's ironic wit). The first edition was published on 3rd June 1974 in an edition of 6,142 copies. According to Charles Monteith, it sold out in three weeks, a record, in Faber's history, for a cased volume of new verse. (Bloomfield A10a). [23299]





5/



6/ LARKIN, Philip: HIGH WINDOWS *London: Faber and Faber. 1974*

First edition, first printing. Original light grey cloth lettered in gilt to the spine, in dustwrapper. A fine copy, the binding square and firm, the cloth and gilt sharp, the contents clean and bright throughout, without the spots, marks or toning often affecting the book. Complete with the fine, bright, unclipped dustwrapper (£1.40 net to the front flap), again with no trace of spotting, fading, or toning. A beautiful copy. [23562]

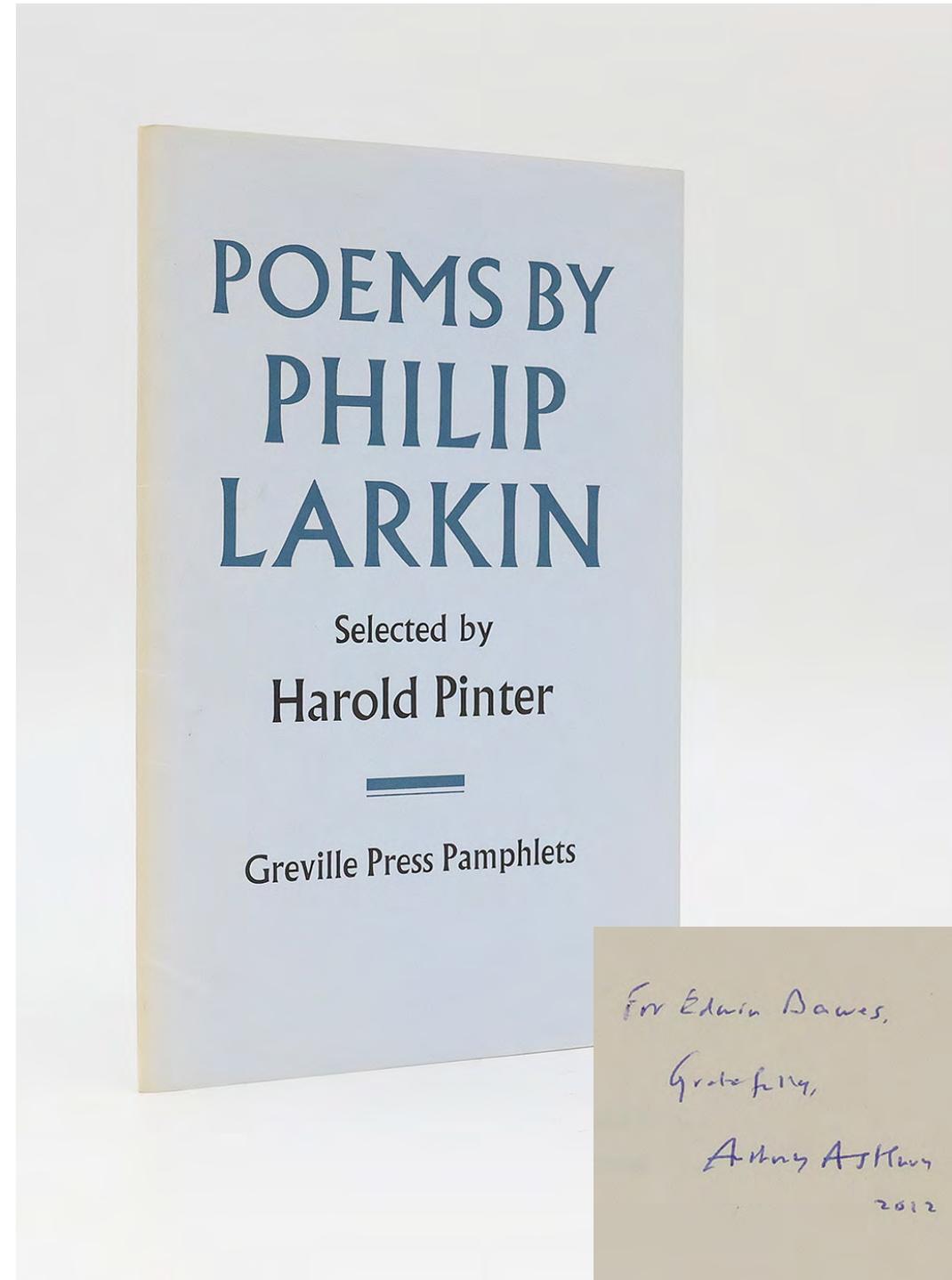
£250

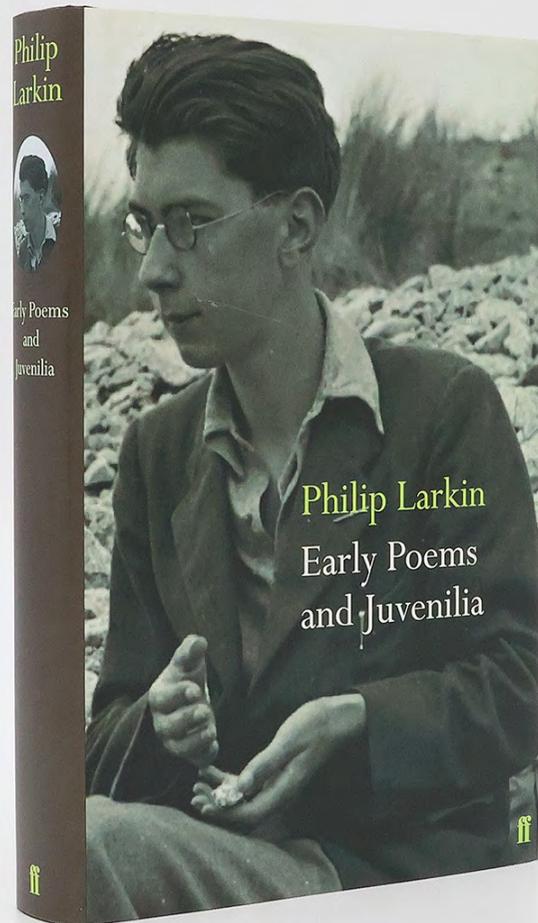
**7/ LARKIN, Philip; edited by PINTER, Harold: POEMS BY PHILIP LARKIN:
Selected by Harold Pinter.** Warwick: The Greville Press. 2002

First edition, first printing. Limited edition of 300 copies. From the library of Edwin Dawes, his bookplate to the verso of the front cover. Inscribed to Dawes by the publisher, Anthony Astbury. Original stitched white card wraps with pale-blue integral dustwrapper lettered a darker blue and black to front and rear panels. A near fine copy, the binding firm, the contents clean throughout. The wrapper is lightly toned to margins and folds with a few light creases around the spine-fold. The original price, printed to the rear panel, has been covered and repriced with a small round white sticker.

SOLD

Inscribed by the poet, editor, and founder of the Greville Press, Anthony Astbury, "For Edwin Dawes, / Gratefully, / Anthony Astbury / 2012". A selection of twelve poems chosen by the playwright and poet, Harold Pinter. With a single exception, they are drawn from Larkin's two Faber collections, The Whitsun Weddings (1964) and High Windows (1974). In a short prefatory note, Pinter notes that he wanted to include four poems from The Less Deceived (1955) but was refused permission to print them by George Hartley at the Marvell Press. When 'Aubade', the final poem printed here (Larkin's unflinching meditation on death) was first published in the Times Literary Supplement in December 1977, Pinter sent Larkin a congratulatory telegram, as well as reciting the poem on BBC television the following year. The two (an unlikely pair) later corresponded, bonding over a shared love of cricket. [23388]





8/ LARKIN, Philip; edited by TOLLEY, A. T.: EARLY POEMS AND JUVENILIA

London: Faber and Faber. 2005

First edition, first printing. Original black paper-covered boards lettered in white to the spine, in the dustwrapper showing a photo of the teenage Larkin. A fine copy, the binding square and firm, the contents clean throughout. In the fine dustwrapper. Not price-clipped (£25.00 to the front flap).

£25

Drawing on home-made pamphlets, manuscripts and workbooks dating from 1938 to 1946, this collection of over 250 of Larkin's early poems, most published here for the first time, offers a unique insight into the gradual formation of the poet's unmistakable voice. [24120]

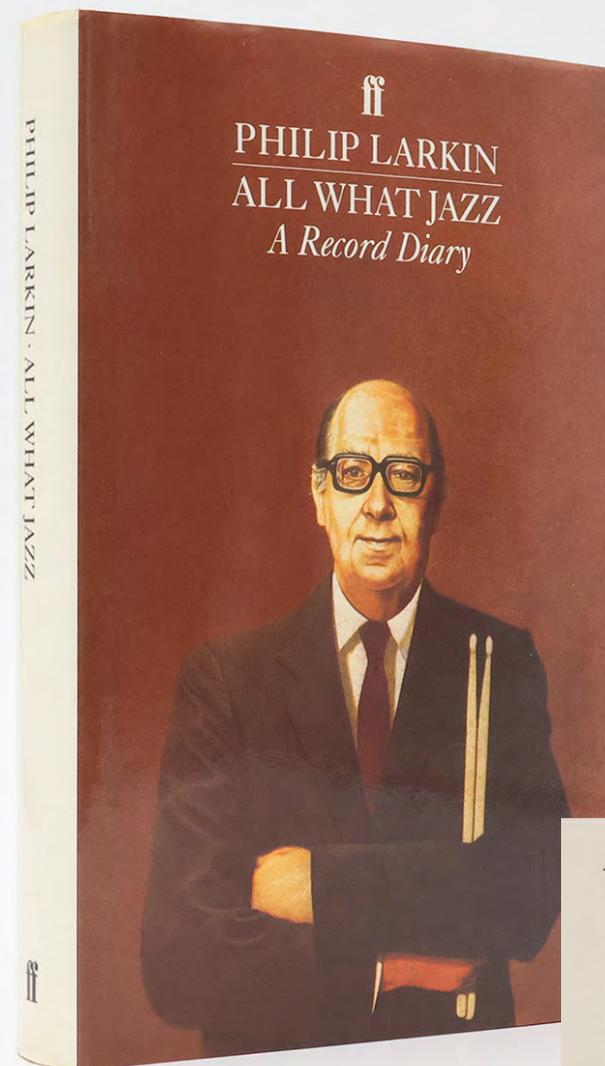
9/ LARKIN, Philip: ALL WHAT JAZZ: A Record Diary.

London: Faber and Faber. 1985

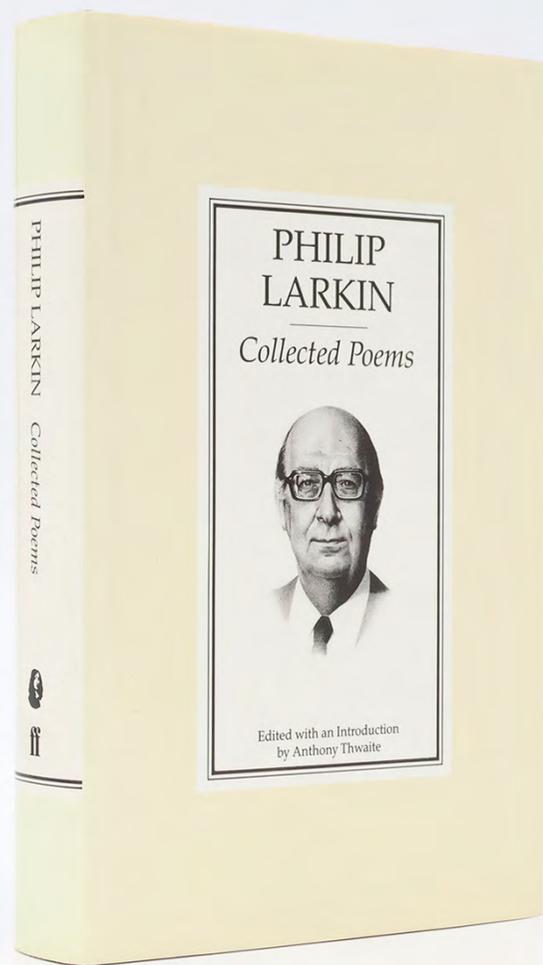
First edition, first printing of this revised and extended edition. Inscribed by Larkin to Edwin Dawes. Original terracotta cloth lettered in gilt to the spine, in the Pentagram designed dustwrapper showing Nick Cudworth's illustration of Larkin holding a pair of drumsticks. A fine copy, the binding square and firm, the cloth and lettering sharp and bright, the contents clean throughout. In the fine dustwrapper (£9.95 net to the front flap). An attractive copy.

SOLD

Warmly inscribed by Larkin in black ink to the front free endpaper, "To Eddie / to commemorate his / ten years' hard, and / with deep gratitude / for his support during / them — / Philip Larkin". Between 1961 and 1971, Larkin wrote jazz reviews for The Daily Telegraph. Although he was characteristically self-deprecating about their quality and his qualifications to write them, he was clearly fond of these occasional pieces. "I have rescued these articles from their press-cuttings book", he writes in the introduction, "because for all their slightness and superficiality they contain occasional sentences that still amuse me or seem justified". Writing to the sales director at Faber and Faber (12 June 1969) regarding publicity for the book, Larkin advised that "the best line you can take is that you are promoting a freak publication: please don't put it forward as a piece of jazz scholarship, or even as any sort of contribution to the field. Treat it like a book by T. S. Eliot on all-in wrestling." Published in June 1985, 2,052 copies were printed. (Bloomfield A8(c)). [23352]



*To Eddie
to commemorate his
ten years' hard, and
with deep gratitude
for his support during
them —
Philip Larkin*



10/ LARKIN, Philip; THWAITE, Anthony (Ed.): COLLECTED POEMS

London: The Marvell Press and Faber and Faber. 1988

First edition, first printing. Original dark olive cloth lettered in white to the spine, in the dustwrapper with Sue Linney's drawing of Larkin to the front panel. A fine, bright copy, the binding tight and square, the contents clean throughout. Complete with the fine dustwrapper. Not price-clipped (£16.95 to the front flap). A particularly attractive copy of the first collected edition of Larkin's poems.

£75

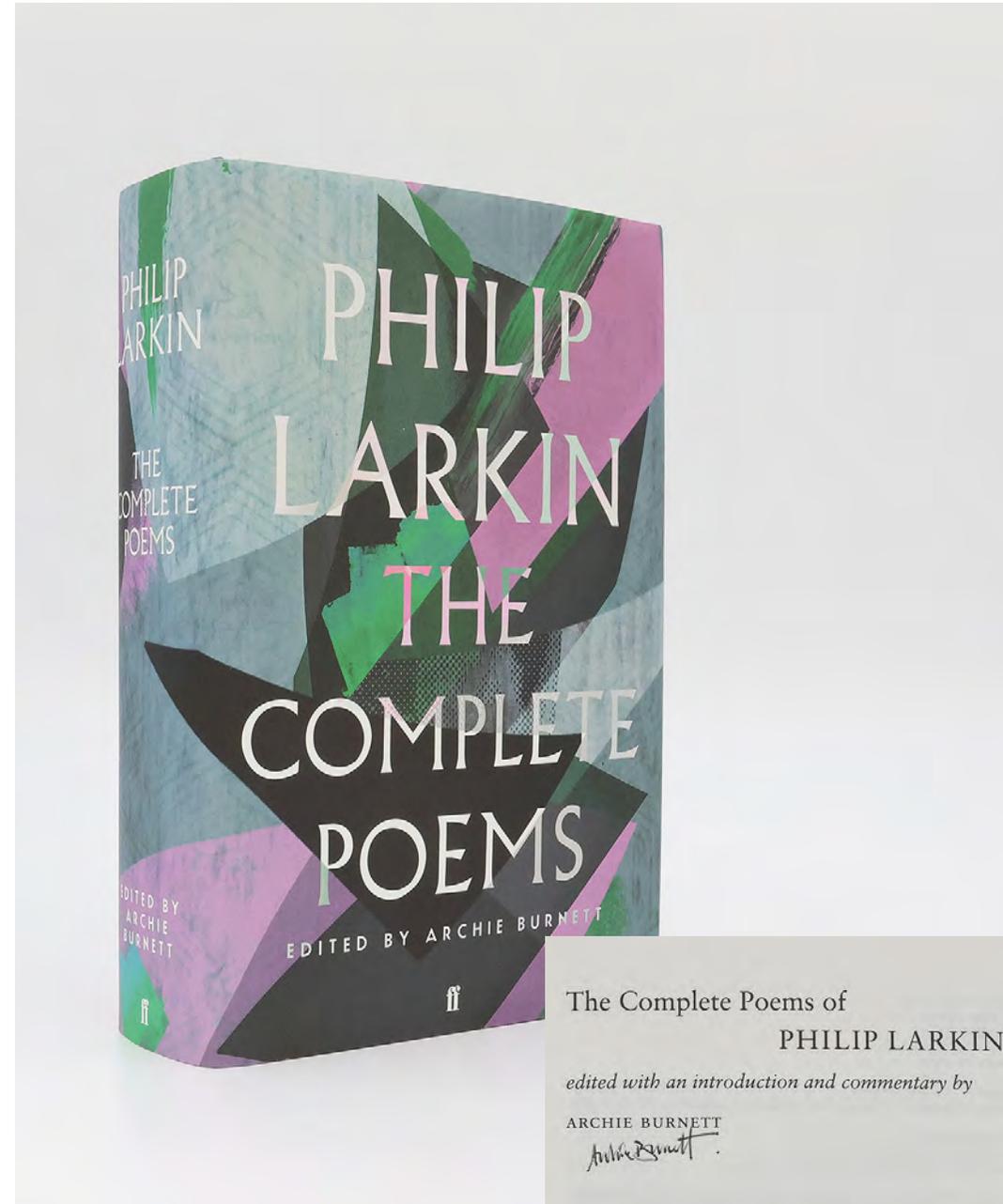
This posthumous collection, edited by Larkin's friend and fellow poet, Anthony Thwaite, prints all the published poems (and a selection previously unpublished) in chronological order of composition. It was later ousted by a less comprehensive, if more immediately user-friendly, edition, also edited by Thwaite, which presents the contents of each of the poet's four published collections intact, with uncollected poems tucked away in appendices. Both versions have their adherents. Larkin arranged his slim volumes carefully, so it's good to have the poems printed that way. This edition, however, includes dates of composition at the foot of each poem (drawn from the poet's manuscript notebooks), allowing the reader to witness the growth of a great poet. It also includes an appendix indicating the ordering of the individual volumes, along with relevant page numbers. Published on 10th October 1988, 11,563 copies of the first impression were printed. Such was the appetite for a Collected Larkin, a further 8460 copies had to be printed later the same month (and another 12,700 the following month). (Bloomfield A19) [23566]

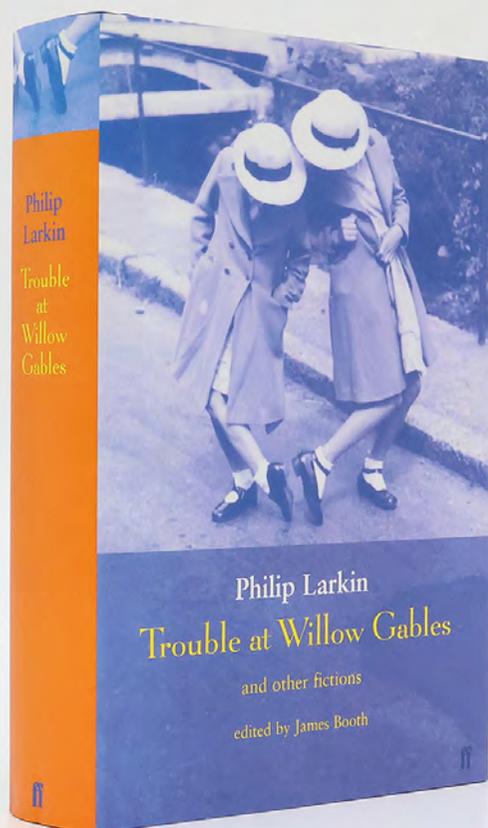
11/ LARKIN, Philip; edited by BURNETT, Archie: THE COMPLETE POEMS*London: Faber and Faber. 2012*

First edition, first printing. Signed by the editor. From the library of Edwin Dawes, with his bookplate to the front pastedown. Original lilac paper-covered boards lettered in silver to the spine, in the dustwrapper designed by Mark Swan's kid-ethic.com. A fine copy, the binding square and firm, the contents bright and clean throughout. In the fine, unclipped, dustwrapper (£40.00 to the front flap). Loosely laid in are two pristine flyers for a concert given at Hull City Hall on 11 April 1981 as part of the Humber Bridge Festival. The concert, given by the Hull Choral Union to mark the opening of the Humber Bridge included the premiere of 'Bridge for the Living', Anthony Hedges' setting of Larkin's poem of the same name written for the occasion. Both the poem and the circumstances are detailed in Burnett's edition. A lovely copy. Uncommon signed.

£150

Signed by Archie Burnett in black ink to the title page. This edition, meticulously edited and exhaustively annotated by Archie Burnett (editor of the equally definitive Clarendon Housman) is anything but a dry, pedantic journey through the poems. The four perfectly formed volumes which Larkin published during his lifetime, printed in their original order, take up a mere 90 of 729 pages. They are followed by everything else, published and unpublished, the poet left behind. These parts of the book contain treasures. In his review of the volume (The Guardian, 12 January 2012), John Banville singled out the sonnet, 'And Now the Leaves Suddenly Lose Strength' as "a glorious evocation of autumn and one of Larkin's finest "death" poems", and remarks that "only a major poet could have afforded to leave such a masterpiece unpublished". Burnett's commentary – more than half the book – is both an indispensable guide to the poems and a rich source of biographical and textual information, the edition, as the jacket has it, establishing Larkin "as a more complex and more literary poet than many readers have suspected". [23658]





Eddie and Amy
with very best wishes,
James
(10 June 2002)

12/ LARKIN, Philip; edited by BOOTH, James: TROUBLE AT WILLOW GABLES: And Other Fictions. London: Faber and Faber. 2002

First edition, first printing. Inscribed by the editor. From the library of Edwin Dawes. Original blue paper-covered boards lettered in white to the spine, in the Pentagram designed dustwrapper. A fine copy, the binding square and firm, the contents clean throughout, the pages, as usual, lightly toned owing to the poor-quality paper stock used. In the dustwrapper, fine except for some light creasing to the lower edge of the spine. Not price-clipped (£20.00 to the front flap). A very nice, inscribed association copy.

£95

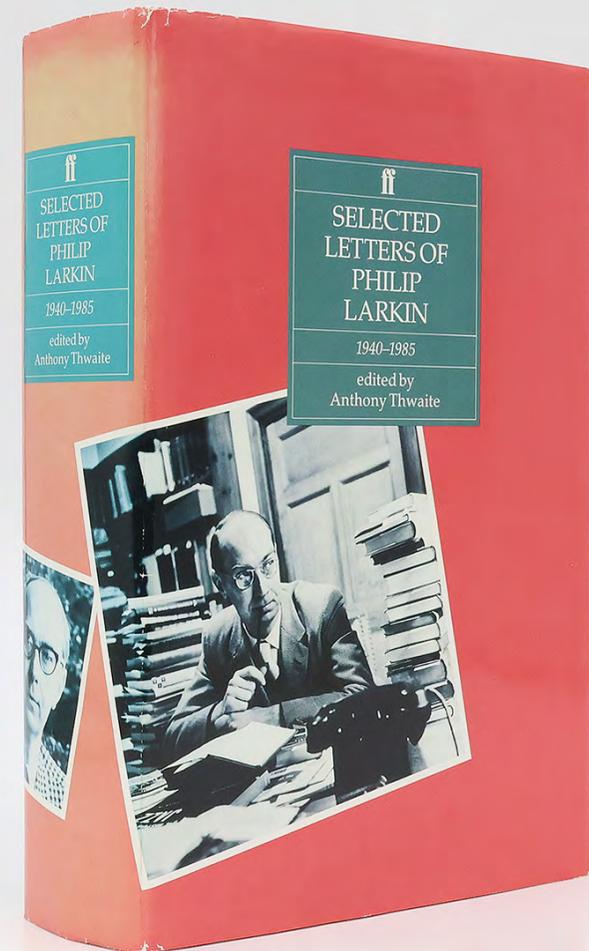
Inscribed by the editor in black ink to the title page, "Eddie and Amy / with very best wishes, / James [Booth] (10 June 2002)". Trouble at Willow Gables takes its title from the novella which Larkin wrote under the name Brunette Coleman, the pseudonym he employed for a series of stories based on "an affectionate familiarity with the popular schoolgirl stories of the time", and which seem to have been written to be shared among a few select friends (Diana Gollancz, Bruce Montgomery and Kingsley Amis are mentioned). Willow Gables was the only full-length work to be completed. Michaelmas Term at St Bride's, an unfinished sequel, is also collected here, as are a sequence of poems, an "autobiographical" sketch of Coleman, and an essay. The merit of the works is debatable (and was debated at length by the book's reviewers) but, as James Booth, notes in his exemplary introduction, the care Larkin lavished upon the typescripts suggest that they were more than mere fripperies. Booth cites a letter Bruce Montgomery wrote to the poet in 1964 in which he asks, rhetorically, if "it ever occurred to you that quite the best of your earliest poetry is in Sugar and Spice? [the sequence, or "Sheaf", of Coleman poems]", and Booth himself describes "these parodic, and self-parodic, elegies [as] technically among the finest poems Larkin wrote during the decade, with an assured delicacy of tone far beyond anything in The North Ship." Perhaps of most significance for Larkin devotees is the inclusion here of the unfinished drafts of the two novels Larkin attempted to write after the two – Jill (1946) and A Girl in Winter (1947) – he completed and published. "I wanted to 'be a novelist' in a way I never wanted to 'be a poet'", he explained in his Paris Review interview, "Novels seem to me to be richer, broader, deeper, more enjoyable than poems"; novelists, he later wrote "requiring a wider and more detailed knowledge of life as it is lived, and therefore a keener interest in it" than poets, or at least Larkin in his own estimation, possessed. Admirers of the finished novels (John Bayley describes 'A Girl in Winter' as "One of the finest and most sustained prose poems in the language") will be grateful for a glimpse into the two (No For An Answer and A New World Symphony) he left unfinished. [23723]

13/ LARKIN, Philip; edited by THWAITE, Anthony: SELECTED LETTERS OF PHILIP LARKIN: 1940-1985 London: Faber and Faber. 1992

First edition, first printing. Original red cloth lettered in gilt to the spine, in dustwrapper. Edwin Dawes' copy (though without his bookplate). A near fine copy, the binding square and firm, the contents clean throughout. Light vertical crease to the cloth covering the spine (the binding itself unaffected), rubbing and softening to the lower spine tip. In the very good, mildly spine-faded dustwrapper, rubbed to the edges and extremities.

£25

When it was issued seven years after Larkin's death, a sense of disquiet, even betrayal, was common in the early reviews of this eagerly anticipated volume. By then safely established as one of the nation's favourite poets, the letters shed light upon hitherto unknown facets of the poet's life and character, including a number of unsavoury views which the reviews were quick to pick up on. The letters also reveal, however, a vein of warmth, wit, and humour – it is, unexpectedly perhaps, a very funny book. As the jacket states, “[w]hether addressing his literary friends – who included Barbara Pym, Kingsley Amis and John Betjeman – or those less prominently placed, Larkin shows himself to have been one of the frankest and most generously entertaining letter-writers of the century. Confessions, jokes, advice, scurrilities, pronouncements on literature and jazz, impromptu verses published here for the first time, gossip and wisdom abound. [A]n astonishing view of a great poet's progress from brash youth to rueful age, [...] complementing the poems, [to] provide a biographical document that no serious reader can afford to ignore.” [24791]



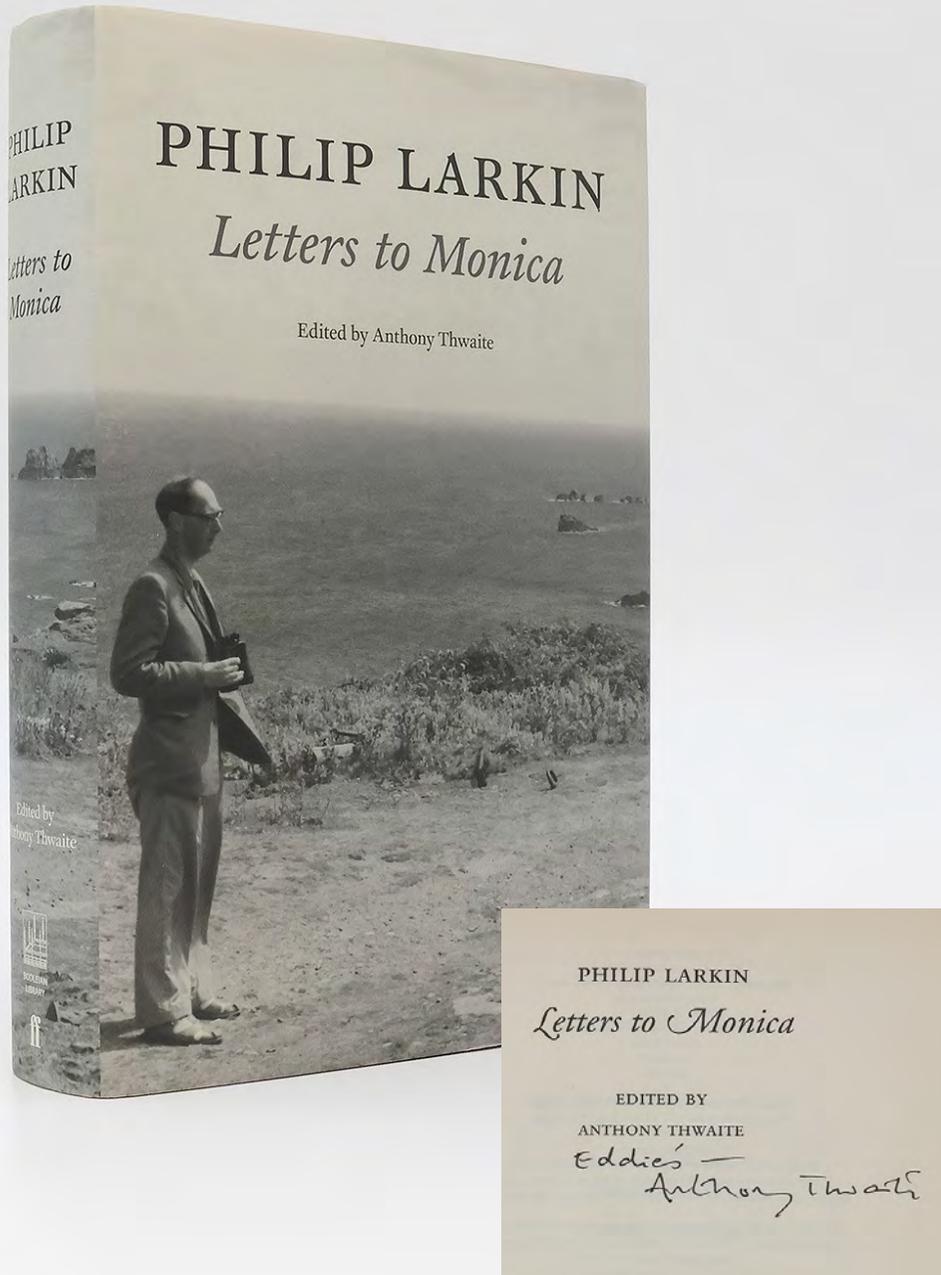
14/ LARKIN, Philip; edited by THWAITE, Anthony: LETTERS TO MONICA

London: Faber and Faber in association with Oxford: Bodleian Library. 2010

First edition, first printing. Inscribed by the author to Edwin Dawes. Original red paper-covered boards lettered in gilt to the spine, in the dustwrapper showing a photograph of Larkin and Monica Jones on the Isle of Sark in 1960. A very near fine copy, the binding square and firm, the contents clean throughout. In the fine, unclipped dustwrapper (£22.50 to the front flap). Loosely laid in is a Philip Larkin Society postcard showing a photograph of Larkin and Thwaite seated on a patch of grass at the University of East Anglia in 1972. Addressed to Eddie Dawes, and dated July 4, 2018. Thwaite writes that he and his wife had heard the BBC Radio 4 programme on Dawes' friendship with Larkin ('I Was Philip Larkin's Magician'), "by chance on the car radio. We were entertained and delighted, and we're very glad we caught it". Thwaite adds that he has just celebrated his 88th birthday, "but I know your seniority" (Dawes would turn 93 two days later).

SOLD

Inscribed in black ink by Anthony Thwaite to the title page, "Eddie's — / Anthony Thwaite". Thwaite, a poet, was Larkin's friend, editor and, with Andrew Motion and the recipient of these letters, Monica Jones, served as his literary executor. Jones (1922-2001), Larkin's long-term mistress, companion and muse (his first major collection, The Less Deceived, is dedicated to her) was by all accounts a larger-than-life figure, inspiring the unsympathetic Margaret Peel in Kingsley Amis' Lucky Jim, as well as a more sympathetic portrait in Malcolm Bradbury's later campus novel, Eating People Is Wrong. Larkin met Monica in 1946 when he was librarian and she a lecturer in the English department at the University of Leicester. He soon moved on, first to Belfast and then to Hull, but the relationship endured, periodically in person but more often by letter. When Monica died, nearly two thousand letters, postcards and telegrams from Larkin were discovered. These, more than the letters to any other single correspondent, encompass all sides of the poet's life, personal, occupational, and literary. [23436]

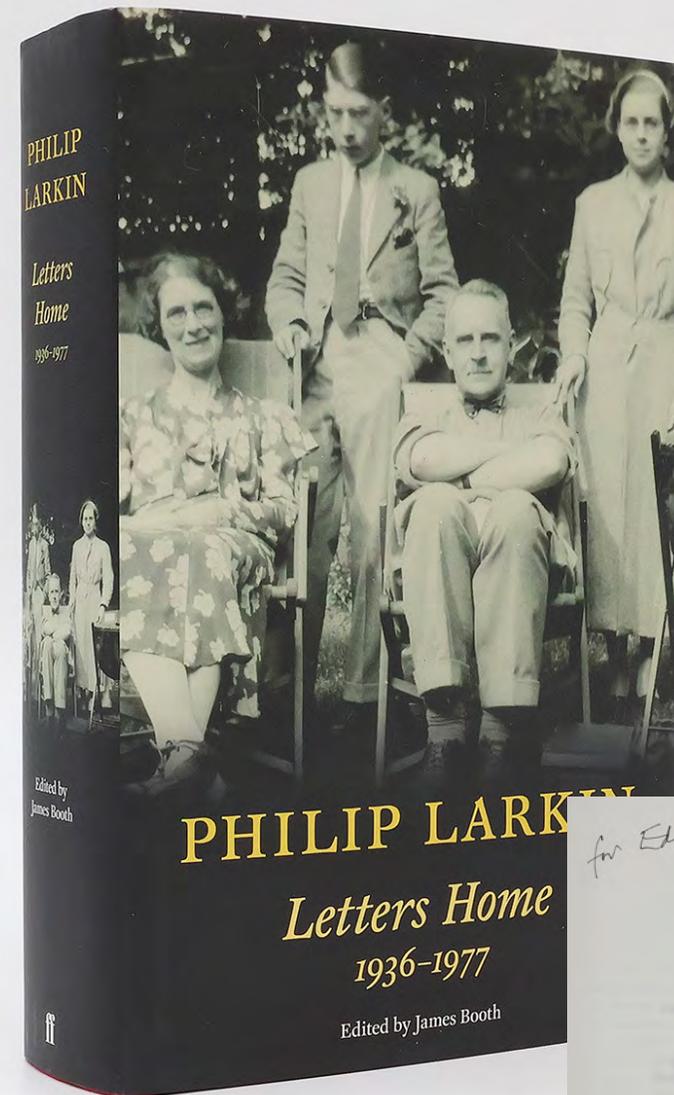


15/ LARKIN, Philip; edited by BOOTH, James: LETTERS HOME, 1936-1977*London: Faber and Faber. 2018*

First edition, First printing. Inscribed by the editor to Edwin Dawes, with his bookplate affixed to the front pastedown. Original red paper-covered boards lettered in gilt to the spine, in the dustwrapper illustrated with a Larkin family photograph (showing a suitably grumpy Philip). A fine copy, the binding square and firm, the contents bright and clean throughout. Upper spine tip a touch pushed. In the fine, unclipped, dustwrapper (£40.00 to the front flap). Loosely laid into this copy is Professor Dawes' Philip Larkin Society membership card and a single page from a notebook showing, at the top, five face cards from a deck of playing cards, neatly reflecting Dawes' guises as founder of the Larkin Society and magician. A nice association copy.

£95

Inscribed by the editor in black ink to the title page, "for Eddie, / James Booth / with warm regards, and / thanks for everything". Following Anthony Thwaite's edited volumes of Larkin's letters (Selected Letters and Letters to Monica), James Booth's extended selection of the poet's letters to family members, predominantly to his mother, Eva, opens up a vital part of the poet's life for the first time. As Blake Morrison remarks in his review of the book (The Guardian, 31 October 2018), "Eva dominates this collection – and [...] dominated Larkin's life". The volume also includes letters to Sydney, Larkin's father, city treasurer in Coventry (and early admirer of Hitler). [23659]



for Eddie,
 PHILIP LARKIN
Letters Home
 1936-1977
 EDITED BY
 JAMES BOOTH
 James Booth
 with warm regards, and
 thanks for everything.

Dear Eddie,

This book was written in Shrewsbury. I used to visit Bruce from Wellington (when I was working), and on my hurried scamper to catch the midnight train back I used to see one shop with its sunblind still down. My report of it fascinated Bruce, and (p. 13) it became the starting-point of this story.

Philip

22. iv. 78

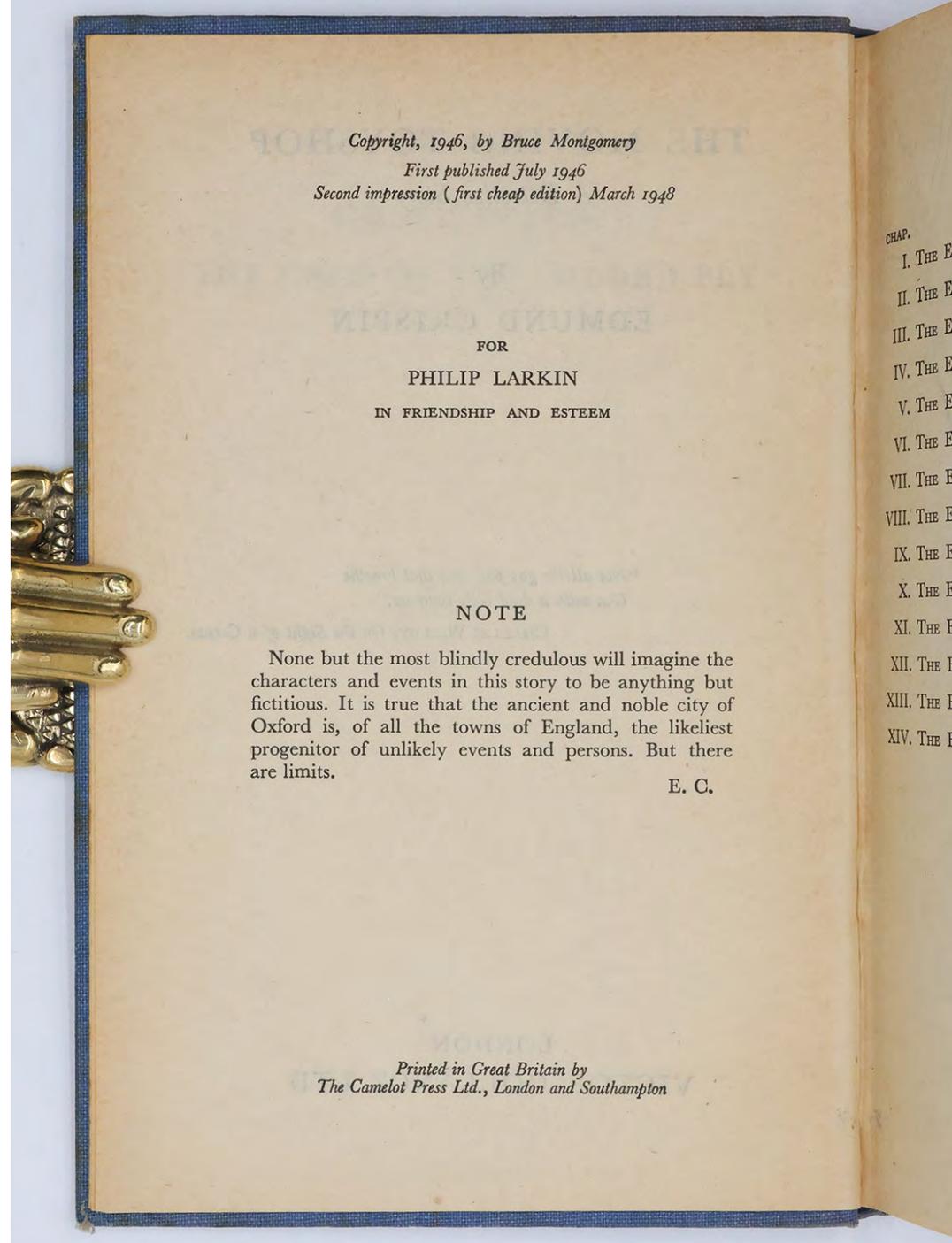
16/ [LARKIN, Philip]; CRISPIN, Edmund (pseudonym of MONTGOMERY, Robert Bruce): THE MOVING TOYSHOP London: Victor Gollancz. 1948

Second impression (first cheap edition). With an extended presentation inscription from the novel's dedicatee, Philip Larkin. Original blue cloth lettered in gilt to the spine, lacking the dustwrapper. A very good copy, the binding firm, the contents clean throughout. With the illustrated bookplate of Edwin Dawes (to whom Larkin has inscribed the book) affixed to the front pastedown. The spine is considerably faded, the gilt dulled, though the lettering itself is distinct. A very special association copy of Crispin's great detective novel.

SOLD

Inscribed by Larkin in black ink to the front free endpaper, "Dear Eddie, This book was written in Shrewsbury. I used to visit Bruce [Montgomery] from Wellington (when I was working), and on my hurried scamper to catch the midnight train back I used to see one shop with its sunblind still down. My report of it fascinated Bruce, and (p. 13) it became the starting-point of this story. Philip 22. iv. 78". At the time he recalls, Larkin was working as a librarian in Wellington, Shropshire. It was his first job and, as he wrote to J. B. Sutton (13 December 1943), "not at all a suitable occupation for man of acute sensibility and genius", it had the advantage that "Bruce Montgomery is teaching at Shrewsbury School, which is only 10 or 12 miles away, so that we can have spasmodic drinking bouts." Larkin met Montgomery when both were in their final year at St John's College, Oxford. Montgomery was a flamboyant, multi-talented figure (an accomplished performing musician and composer in addition to publishing his first detective novel while an undergraduate) and Larkin was, at first, slightly in awe of him.

They would soon become, along with Kingsley Amis, very close. In the introduction added to the reissue of his Oxford novel, *Jill*, Larkin writes of Montgomery that “Beneath this formidable exterior [he] had unsuspected depths of frivolity, and we were soon spending most of our time together swaying about with laughter on bar-stools.” The affection and respect was mutual. In addition to providing the seed for *The Moving Toyshop*, Larkin apparently wrote some of it, “The part of *MT I* wrote”, he explained in a 1953 letter, “was not necessarily the best bit, in fact quite definitely not the best — that long rambling, shaming discussion of poetry. Bruce then rewrote it after me” (the passage can be found on pp. 126-8 in this edition). Larkin had been credited in a prefatory note to Crispin’s earlier *Holy Disorders* (1944), “My sincere thanks are due to Mr. Philip Larkin for reading this book in manuscript and making a number of valuable suggestions”. *The Moving Toyshop* is dedicated to Larkin, “In friendship and esteem”. By April 1978, when this copy was inscribed, Montgomery was unwell, his gradual decline (partly owing to excessive drinking) known to both Larkin and Amis (the three continued to correspond). Montgomery’s biographer, David Whittle, notes that “Larkin was due to visit towards the end of September 1978, but early in the month Montgomery was admitted to hospital as an emergency case, this time with another broken femur. Ann [Montgomery’s wife] suggested Larkin should postpone his visit”. He died on 15th September, “Ann wrote immediately to Larkin so that he would receive the news before he saw it in the papers”. *The Moving Toyshop* is a *Haycraft Queen Cornerstone* and listed in *Julian Symons’ 100 Best Crime and Mystery Books*. [23391]





17/ [LARKIN, Philip] edited by MAUD, Ralph; SHATTUCK, Roger; HAMMOND, Mac; FREEMAN, Arthur; BRAUN, Richard Emil; HEATH-STUBBS, John; CROSSETT, John; FIELD, George and others: AUDIT MAGAZINE Issues 1, 2 and 3. New York: University of Buffalo. 1960

The first three issues of Ralph Maud's Audit Magazine. Issue Two is notable for the first publication of Philip Larkin's poem 'As Good As A Mile', the title later changed to 'As Bad As A Mile' when it was collected in *The Whitsun Weddings* four years later. Stapled paper. Small 4to. Issue One, published 22 February 1960, 20pp; Issue Two, published 28 March 1960, 20pp; Issue Three, published 30 April 1960, 16pp. All volumes are in good or better condition, firmly bound, complete and without loose pages. Volumes 2 and 3 are spotted to the upper covers otherwise clean throughout. Scarce.

£145

Provenance: J. D. Jump, Department of English, Manchester University (original subscriber). The first three issues of Audit magazine created and edited by then student Ralph Maud. Editorship of the magazine passed through a multitude of hands reflecting various (and occasionally conflicting) poetic influences. [15606]

One hundred and twenty-six copies of this catalogue have been signed by the authors concerned. One hundred of these are numbered from 1 to 100, and twenty-six are lettered from A to Z.

No. 96 (Day Lewis)
 Philip Larkin
 T. C. Skeat
 Jenny Lewis

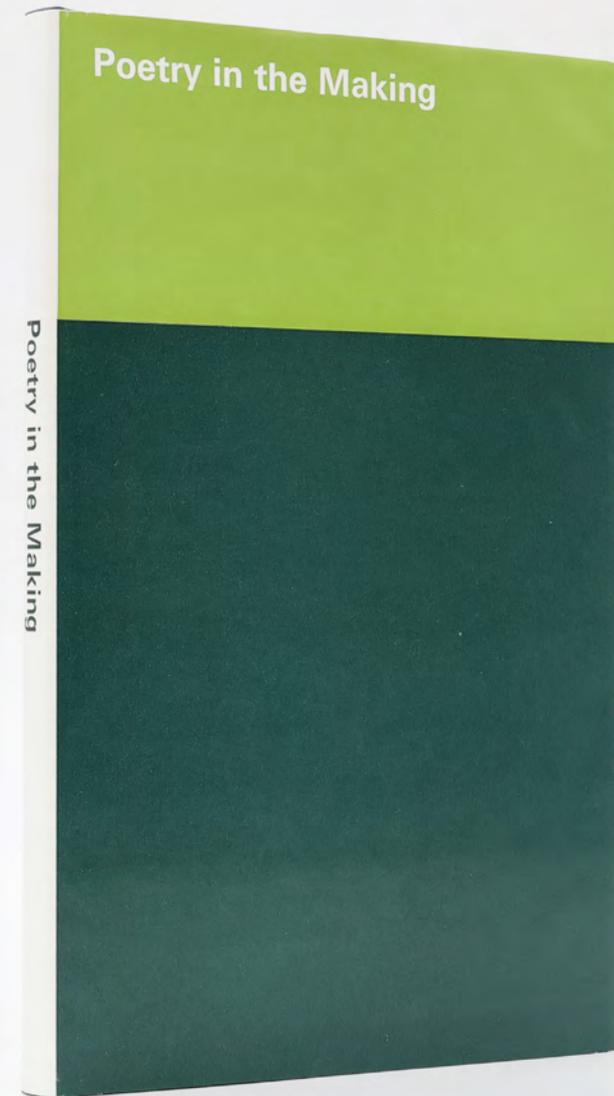
18/ LEWIS, Jenny; with contributions by LEWIS, C. Day; SKEAT, T. C. and LARKIN, Philip: POETRY IN THE MAKING: Catalogue of an Exhibition of Poetry Manuscripts in the British Museum, April – June 1967.

London: Turret Books. 1967

First edition, first printing. Signed by the authors. Original dark blue cloth lettered in gilt to the spine, in dustwrapper. A fine copy, in the fine dustwrapper. Loosely inserted is a seven-page pamphlet entitled *Poetry in the Making: Illustrative Material*, and an invitation to readings by John Betjeman, Edmund Blunden, Roy Fuller, Ted Hughes, Christopher Logue, George Macbeth and Stevie Smith.

£350

One of 126 copies, this copy numbered 96, signed by Philip Larkin, C. Day Lewis, T. C. Skeat and Jenny Lewis. [12129]



THE EXPLOSION

On the day of the explosion
Shadows pointed towards the pithead:
In the sun the slagheap slept.

Down the lane came men in pitboots
Coughing oath-edged talk and pipe-smoke,
Shouldering off the freshened silence.

One chased after rabbits; lost them;
Came back with a nest of lark's eggs;
Showed them; lodged them in the grasses.

So they passed in beards and moleskins,
Fathers, brothers, nicknames, laughter,
Through the tall gates standing open.

At noon, there came a tremor; cows
Stopped chewing for a second; sun,
Scarfed as in a heat-haze, dimmed.

The dead go on before us, they
Are sitting in God's house in comfort,
We shall see them face to face –

Plain as lettering in the chapels
It was said, and for a second
Wives saw men of the explosion

Larger than in life they managed –
Gold as on a coin, or walking
Somehow from the sun towards them,

One showing the eggs unbroken.

Philip Larkin

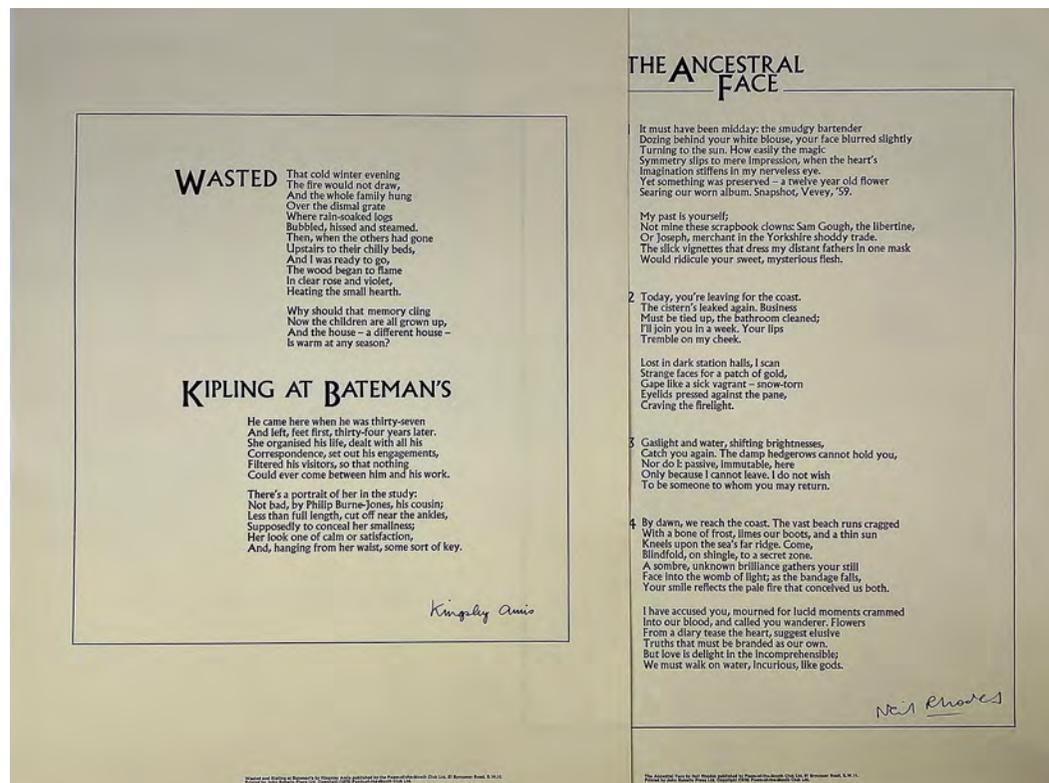
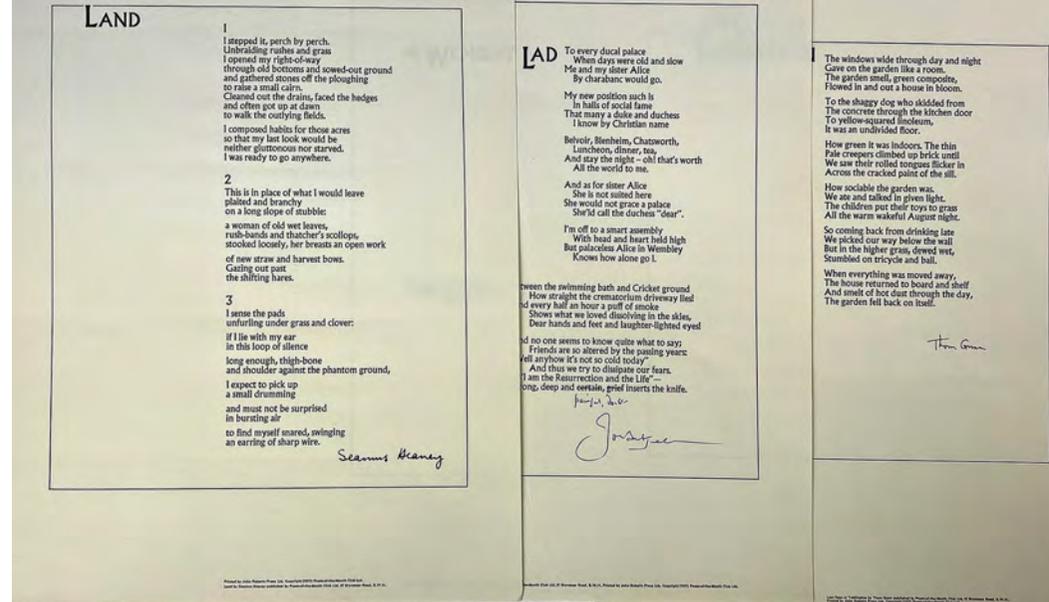
19/ [VARIOUS]; AUDEN, W. H.; LARKIN, Philip; HEANEY, Seamus; MAHON, Derek: POEM OF THE MONTH CLUB (1970-1977): A complete run of 48 individually signed poetry broadsides, including contributions by W. H. Auden, John Betjeman, Philip Larkin, Seamus Heaney, Thom Gunn, Derek Mahon, Stevie Smith, Donald Davie, Kathleen Raine, C. Day Lewis, Stephen Spender, and Kingsley Amis. London: Poem of the Month Club. 1970-1977

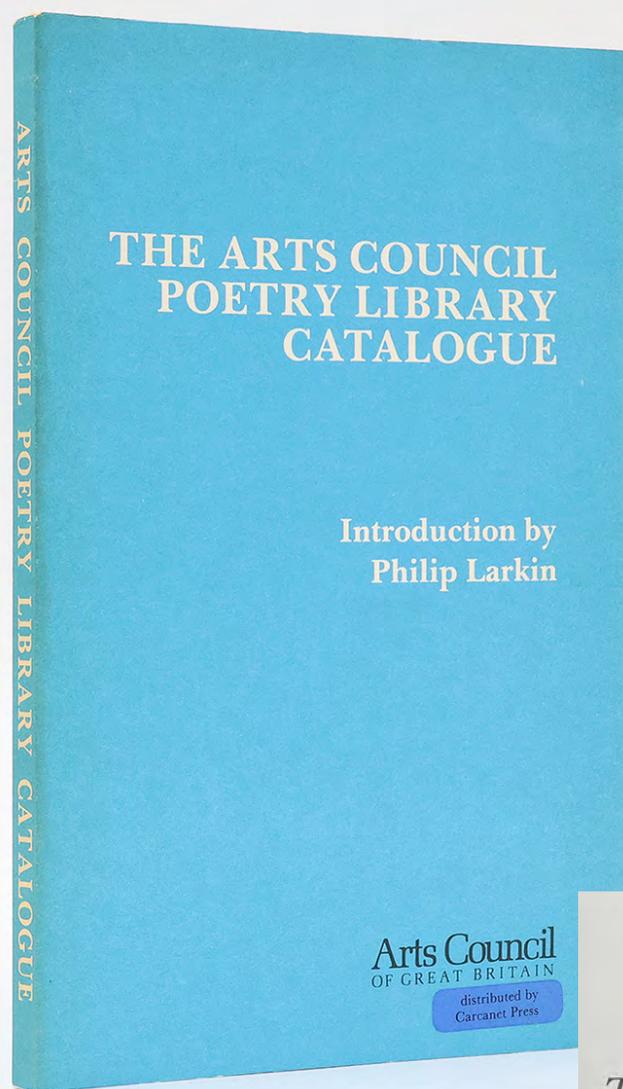
First edition, first printing. 48 large folio sheets (38 x 28cms) each featuring a poem by a British or Irish poet, each sheet printed and bordered in black on cream-wove paper and signed by the respective poet. A fine, clean set, without creases or marks. Also included with this set are the publisher's announcements and notes on individual poems sent out with each broadside. Everything is preserved in a cardboard folder, itself housed in a large custom-made green cloth folding solander case lined with patterned paper. Full sets of this ground-breaking series of broadsides are very scarce.

£2,950

The Poem of the Month Club was the brainchild of Jack Clark and Winston Fletcher, chairman and managing director respectively of an advertising agency, who in turn appointed the Poet Laureate at the time, Cecil Day Lewis, and the poet Roy Fuller as advisors. Essentially a labour of love, the aim was, in Fuller's words, to issue previously unpublished "substantial and characteristic" examples of each chosen poets' work, each instalment printed on fine-quality large folio sized paper and individually signed by the poet, the series available exclusively to subscribers. This set belonged to Glyn Arfon Davies (1928-2012), formerly president of the Manchester Literary Society. The plan was that a poem would be sent out every month and, in spite of inevitable delays and hiccups, when the two final instalments of the concluding "Fourth Folio" were issued in 1977 (the broadsides were published in four annual sets of 12 designated First to Fourth Folios), the series had grown into a unique survey of contemporary British and Irish poetry, the chosen poets spanning at least three generations (a nice example being Roy and John Fuller, father and son).

Stevie Smith, who provided the first poem of the first folio, and W. H. Auden, who inaugurated the second series, were dead within a year of their contributions, while Hugo Williams and Fleur Adcock, then among the younger contributors, are still writing today. A particularly nice addition to this set are the notes sent out with individual poems, mostly written by the poets themselves. The information concerning Betjeman's two-poem contribution for Christmas, 1971 notes that, in addition to signing each copy, Betjeman made manuscript revisions to the second poem. In the final line of 'The Crem' (later to be retitled 'Aldershot Crematorium'), "Strong, deep and certain, grief inserts the knife", the central "certain, grief" is crossed through and "painful, doubt" written in blue ink underneath in the poet's hand with, beneath this, his signature. Also included is a five-page typescript of an obituary (or eulogy) of Auden by Roy Fuller (it is unclear if this is related to the Poem of the Month material; we have been unable to find any evidence of its publication elsewhere), as well as a typed extract from a letter from Philip Larkin to Judy Egerton dated 18 March, 1970. Bemoaning his recent inability to write anything, he notes that he "last wrote 'a poem' on Christmas morning," & today learnt it will be 'Poem of the Month' for June or July: have you heard of this new racket? Five pounds a year, & you get a new unpublished signed poem by C. Day-Lewis, Roy Fuller, Stephen Spender, John Betjeman, Laurie Lee, & others including yours truly flopping onto your doormat each month – better than having the authors themselves so flopping, anyway" (although Laurie Lee was advertised as a forthcoming attraction, his contribution never materialised). [23978]





To Eddie
 this spin off -
 Philip

*The Poetry Library
 of The Arts Council
 of Great Britain
 Short-Title Catalogue*

20/[LARKIN, Philip]; compiled with a postscript by BARKER, Jonathan; Introduction by LARKIN, Philip: THE ARTS COUNCIL POETRY LIBRARY CATALOGUE: Short-Title Catalogue, 6th Edition Revised and Enlarged.
London: Arts Council of Great Britain (distributed by Carcanet Press). 1981

First edition with Philip Larkin's introduction, first printing. Inscribed by Larkin to Edwin Dawes. Original blue card wrappers lettered in white and black to the spine, front and rear panels. Frontispiece photograph of Jonathan Barker, Charles Osborne, and Larkin at the Poetry Library. A fine copy, the binding square and firm, the contents clean throughout. Priced £2.95 to the rear panel. It is unlikely that Larkin signed many copies of this volume.

SOLD

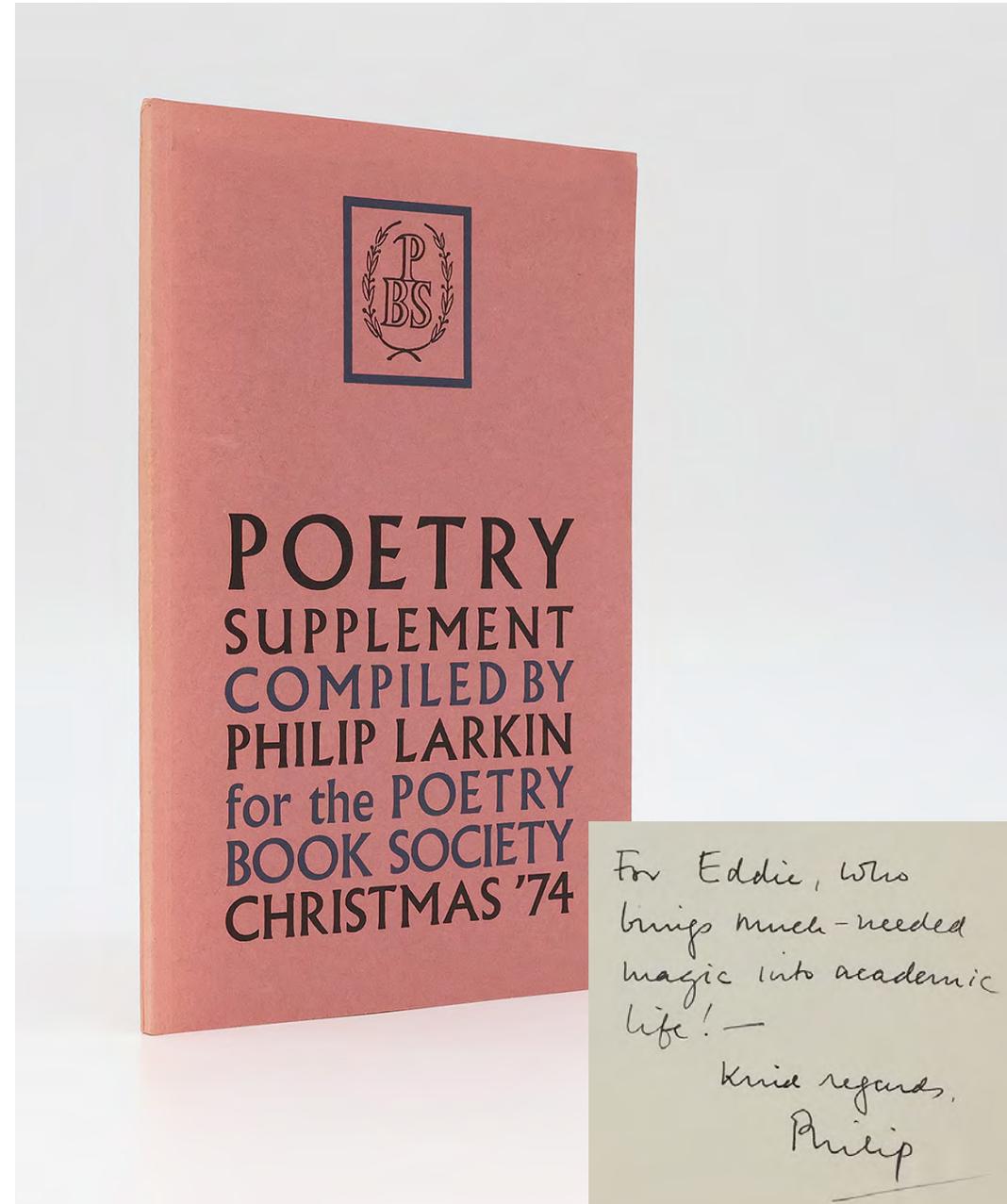
Inscribed in black ink to the title page, "To Eddie / this spin off - / Philip". A short-title catalogue listing, in alphabetical order by author, around 8000 books of twentieth-century poetry held by the Arts Council Poetry Library. The library, a national treasure, was established in 1953 by T. S. Eliot and Herbert Read, moving from Albemarle Street to Piccadilly to Long Acre (where it was when this catalogue was issued) before moving to its current location at the South Bank Centre, where (as The National Poetry Library) it remains free to join and use. The Library, Larkin writes in his introduction to the catalogue, "is one of the occasional pure flowerings of imagination for which the English are so seldom given credit". Published in October 1981, 500 copies of the catalogue were published in cloth and 2,000 in card wraps. (Bloomfield B25, C495). [23390]

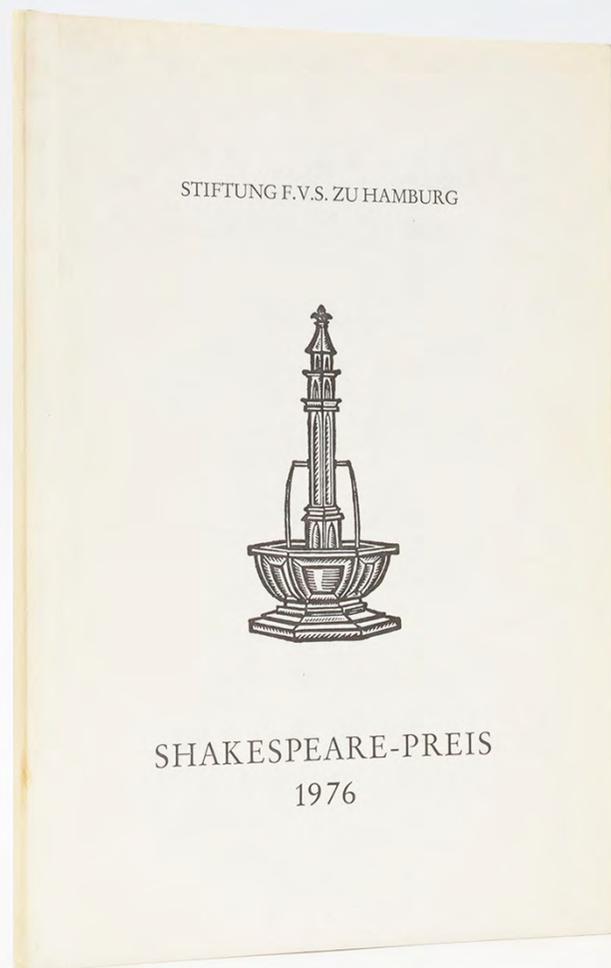
21/ LARKIN, Philip: POETRY SUPPLEMENT, Compiled by Philip Larkin for the Poetry Book Society, Christmas '74. London: Poetry Book Society. 1974

First edition, first printing. Inscribed by Larkin to Edwin Dawes, with his bookplate to the verso of the front cover. Original stitched pink card wrappers lettered in black and blue to the front panel. A fine copy, the binding square and firm, the contents clean throughout, showing the merest wear to the spine folds. Scarce in signed state.

SOLD

Inscribed by Larkin in black ink to the title page, "For Eddie, who / brings much-needed / magic into academic / life! —". Each Christmas between 1957 and 1984, the Poetry Book Society issued a small anthology for its members featuring poems written that year, each volume compiled by a different poet. Larkin's contribution includes poems by several well-known figures (including Douglas Dunn, Patricia Beer, D. J. Enright, Gavin Ewart, Roy Fisher, Roger McGough, Edwin Morgan) as well as many lesser-known poets. Larkin includes his own poem, 'The Life With a Hole in it', which appears here for the first time. The poem contains the memorable phrase, "the shit in the shuttered château", obliquely referred to in a letter (4th December 1974) to his bibliographer Barry Bloomfield as "what my old friend Edmund Crispin calls 'demotic'; I believe". 2,500 copies were printed, 2,000 of which were sent free to members of the Poetry Book Society, the remainder sold to non-members. (Bloomfield B16). [23389]





For
Eddie & Amy -
one speech I did make!
Philip

22/ LARKIN, Philip: VERLEIHUNG DES SHAKESPEARE-PREIS 1976 [PRESENTATION OF THE SHAKESPEARE-PRIZE 1976]: to Philip A. Larkin, C.B.E., M.A., D. Lit., D. Litt., F.R.S.L., Hull., on 20th April 1976.

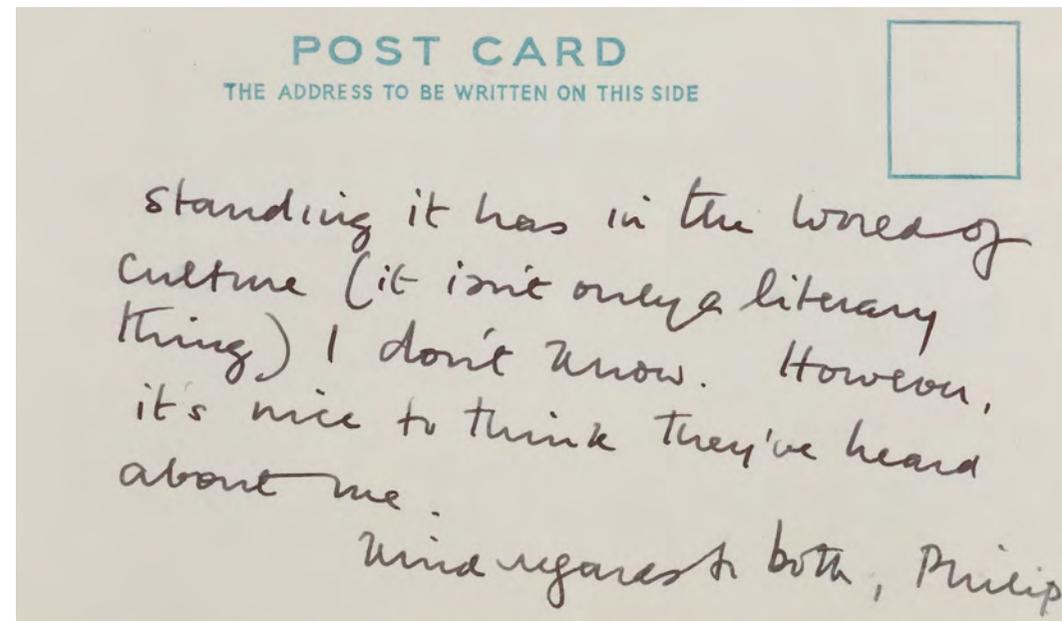
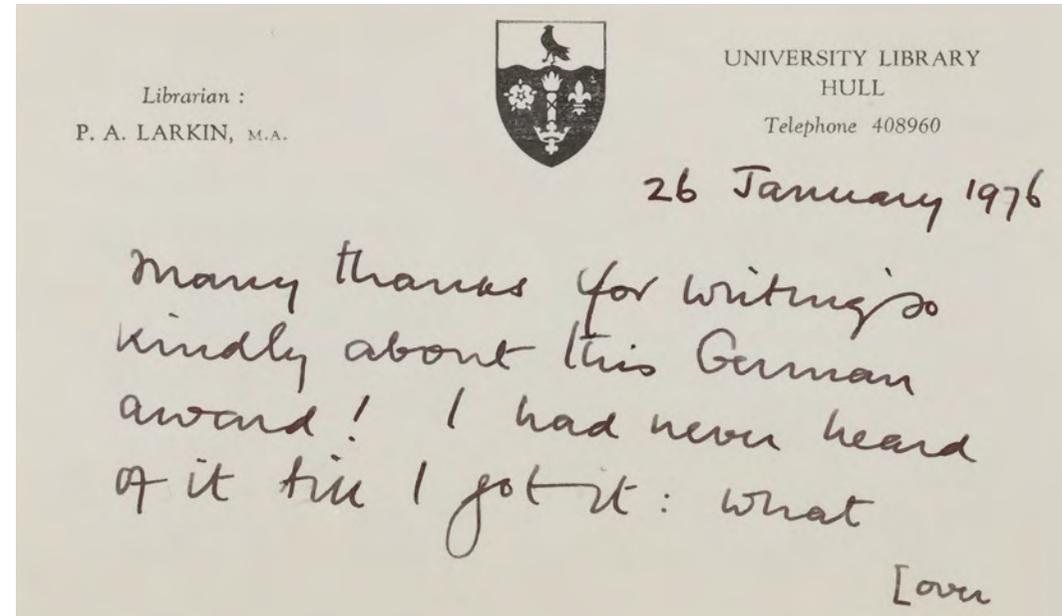
Hamburg: F. V. S. Foundation. 1976

First edition, first printing. Inscribed by Larkin to Edwin Dawes and his wife, Amy, with, additionally, a loosely laid-in hand-written postcard. Original stapled white textured card wrappers lettered and illustrated in black to the front panel. A very near fine copy, the binding square and firm, the contents clean throughout. Minor bump to the lower spine tip and the merest soiling to the white card covers. Scarce, especially so in inscribed state.

SOLD

Inscribed in black ink to the verso of the front cover, "For Eddie and Amy - / one speech I did make! / Philip". Also, loosely laid in, one of Larkin's personalised University of Hull Library postcards with a handwritten note, recto and verso, dated 26 January 1976, "Many thanks for writing so kindly about this German award! I had never heard of it till I got it: what standing it has in the world of culture (it isn't only a literature thing) I don't know. However, it's nice to think they've heard about me. Kind regards to both, Philip".

The Shakespeare Prize, founded by the Hamburg merchant Alfred Toepfer, was awarded annually between 1937 and 2006 to a British cultural figure. Before travelling to Germany to receive the prize, Larkin had only undertaken three trips abroad, twice (in 1936 and 1937) to Germany with his Nazi-sympathising father and, in 1952, for a brief holiday in Paris with Bruce Montgomery. He wasn't keen to make any further trips, referring in a letter to Judy Egerton (28 November 1975) to the "fearful 'Preis' from Hun-land — have to go to Hamburg and make a speech — O God O God — at Easter. Pray for the annual strike at Heathrow. It's time I got back into obscurity. Filthy abroad! They say they'll escort me & it'll all be over in 24 hours, but — reception at Embassy & God knows what. Vast banquets of sausages & sauerkraut I expect, & steins of beer. O God. I dread it." This handsome booklet issued to commemorate the occasion, the text printed in German and English, includes a short history of the prize, the welcome address given by Professor Dr. Dieter Biallas, a Laudatory Address for Larkin by Professor Dr. Rudolf Haas, and concludes with Larkin's own speech. The book, generously illustrated with photographs from the occasion, was distributed free of charge by the Toepfer's F.V.S. Foundation in December 1976. 1,200 copies were printed. (Bloomfield B17, K15). [23353]

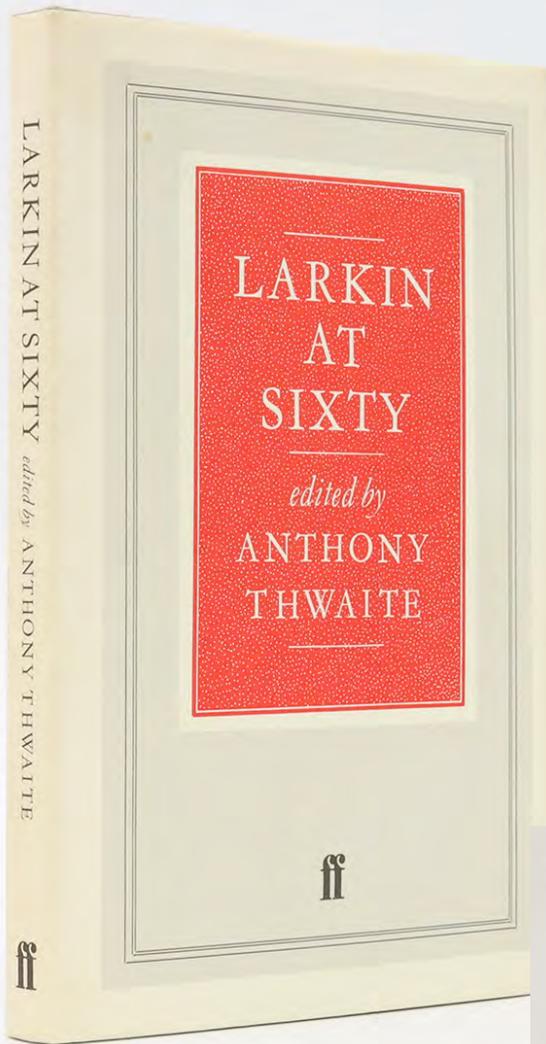


23/ [LARKIN, Philip] edited by THWAITE, Anthony: LARKIN AT SIXTY*London: Faber and Faber. 1982*

First edition, first printing. Inscribed Larkin to Edwin Dawes and his wife, Amy. Original grey cloth lettered in red to the spine, in the dustwrapper designed by Carroll & Dempsey. A fine copy, the binding square and firm, the cloth and lettering sharp and bright, the contents clean throughout. In the bright dustwrapper, fine except for a small stain (c. 1 x 0.5 cm) to the rear panel and the merest rubbing to upper corners. Not price-clipped (£7.95 net to the front flap). A lovely copy. Notably scarce inscribed by Larkin.

SOLD

Inscribed in black ink to the front free endpaper, "For Eddie and Amy / this curious commemoration — / with all good wishes from / Philip". A generous (and generously illustrated) collection of twenty essays, poems, and reminiscences written by Larkin's friends, admirers, publishers, and fellow poets, Larkin at Sixty was issued in time for the poet's birthday. The star-studded cast of contributors includes just about everyone one would hope to find in such a volume: Kingsley Amis, John Betjeman, Seamus Heaney, Andrew Motion, Alan Bennett, to name just a handful. Larkin was characteristically ambivalent about the whole enterprise (as the inscription to this copy suggests), and more than ambivalent about turning sixty. "I seem to feel the sarcophagus of literary reputation closing in" he wrote to Robert Conquest (7 February 1980), "A Thwaite [...] has some mad idea for a Festschrift for my 60th b— day: 'It's only a couple of years off, you know' — 'Oh, thanks.' Christ! What have I done to be sixty? It isn't fair. Look out for an interview in LondMag — LARKIN TALKS. Aith-Waite reckons to get G. Hartley on being my publisher. I reckon I shall have to leave myself alone with my own revolver" (Hartley is indeed a contributor to the book). (Bloomfield Appendix 32). [23347]



*For Eddie and Amy
this curious
Commemoration
with all good wishes
from
Philip*

For Eddie -
 whose magic has
 calmed our Committee
 these 9+ years
 & with kindest regards:
 Philip

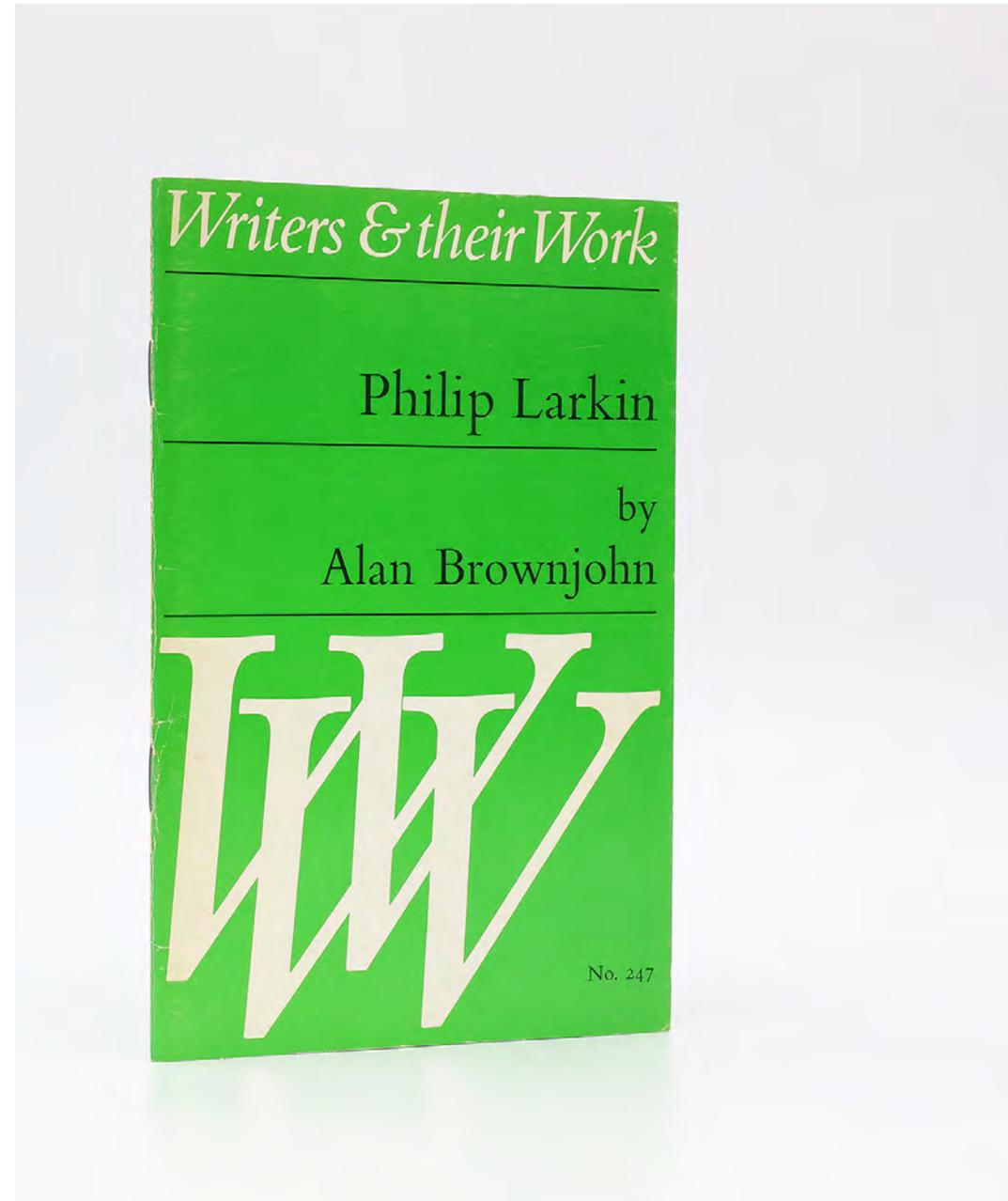
24/ [LARKIN, Philip]; BROWNJOHN, Alan: PHILIP LARKIN

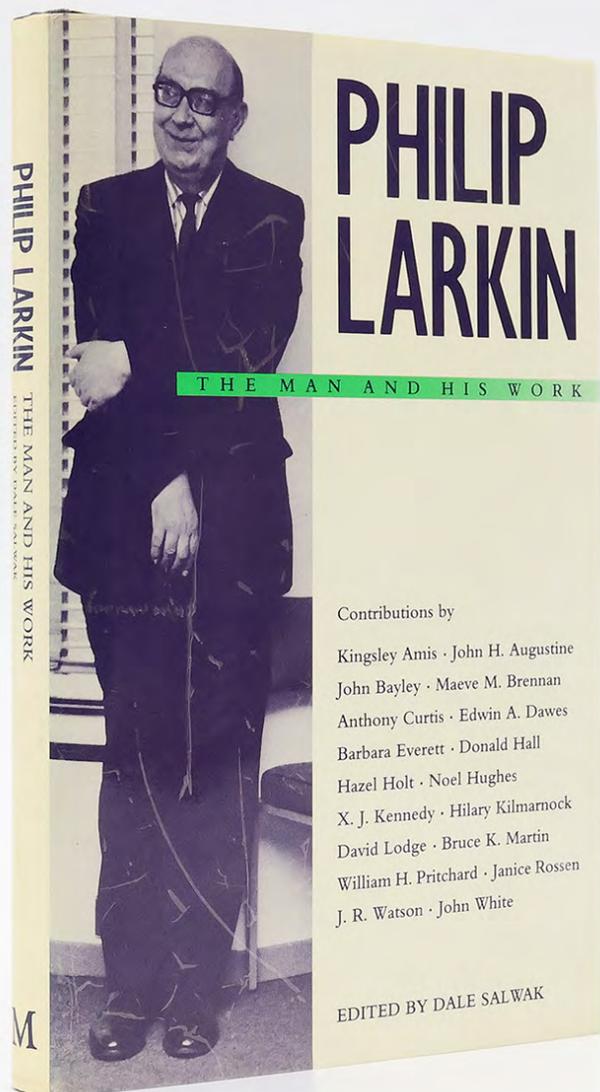
Harlow: Longman Group, Published for The British Council. 1975

First edition, first printing. Inscribed by Larkin to Edwin Dawes. Original stapled green card wraps lettered in black and white to front and rear panels. Frontispiece photographic portrait of Larkin by Fay Godwin. A very near fine copy, the binding square and firm, the contents clean throughout. The wraps show the merest rubbing around the spine. Dawes' bookplate affixed to the final blank page. A nice copy. Uncommon signed by Larkin.

SOLD

Inscribed in black ink to the first blank page, "For Eddie - / whose magic has / calmed our committee / these 9+ years / & with kindest regards / Philip". Alan Brownjohn's concentrated study of Larkin's work is No. 247 in the British Council's Writers and their Work series. Writing to Winifred Bradshaw in April 1976, enclosing a copy, Larkin remarks that "It seems funny to be writer no. 247 - like something out of 1984." (Bloomfield, Appendix 5). [23304]





Philip Larkin: The Man and his Work

Edited by
DALE SALWAK
Professor of English
Citrus College, California

Dale Salwak
19 September 1989

25/ [LARKIN, Philip]; edited by SALWAK, Dale: PHILIP LARKIN: The Man and His Work. Basingstoke: The Macmillan Press. 1989

First edition, first printing. Signed and dated by Dale Salwak with, loosely laid in, an invitation to the book launch, a letter from the publisher, and two copies of a photograph of Salwak and his wife with Philip Larkin. From the library of Edwin Dawes, who contributes to the volume, with his bookplate to the front pastedown. Original blue cloth lettered in gilt to the spine, in the dustwrapper showing a smiling Larkin standing in the Brynmor Jones Library. A very near fine copy, the binding square and firm, the spine tips a touch softened. The dustwrapper, showing some very light wear to spine tips, is otherwise fine. Not price-clipped (£17.95 to a bookseller's label affixed to the front flap).

£80

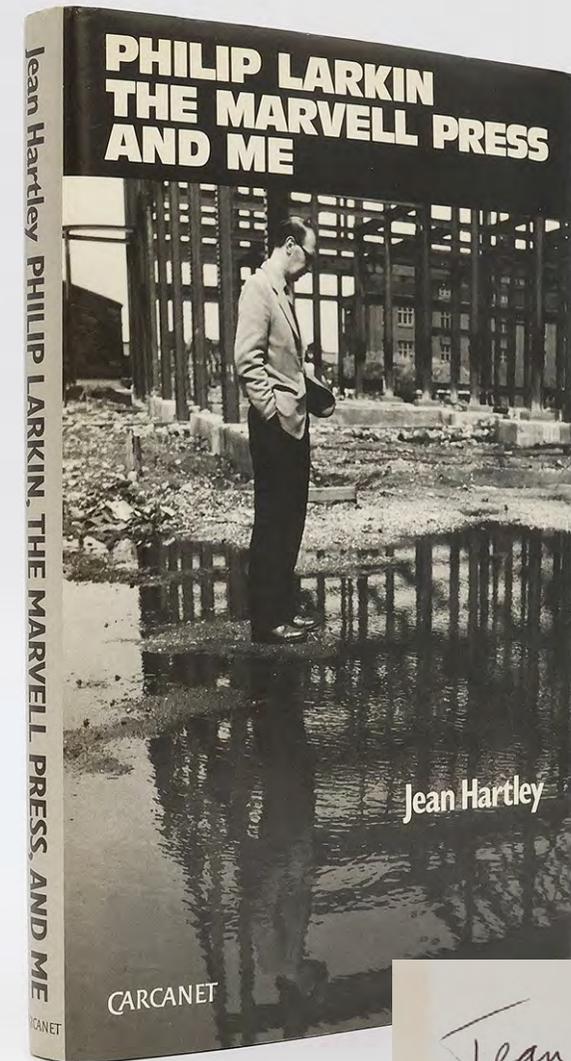
Signed and dated in black ink to the title page, "Dale Salwak / 19 September 1989". A generously filled collection of tributes to Philip Larkin issued four years after the poet's death. The book is divided into three parts: 'The Man', 'His Work' and 'In Retrospect', the contributors including Kingsley Amis, John Bayley, Maeve Brennan, Barbara Everett, Donald Hall, and David Lodge, as well as Edwin Dawes, the owner of this copy. Dawes' chapter is entitled 'Larkin Around in the Library', its first part consisting of personal chronicle of Larkin's library career at Hull, the remainder an account of the friendship that developed between Dawes and the poet. The volume's editor, Dale Salwak, as well as being an English professor at Citrus College, California was, like Dawes, a practising magician. Dawes' piece recounts the evening "which Philip [...] was kind enough to refer to as one of the most remarkable he could recall" where, after dinner at the Dawes' house, Salwak performed for Larkin, Dawes and his wife. [23439]

26/ [LARKIN, Philip]; HARTLEY, Jean: PHILIP LARKIN, THE MARVELL PRESS AND ME Manchester: Carcanet. 1989

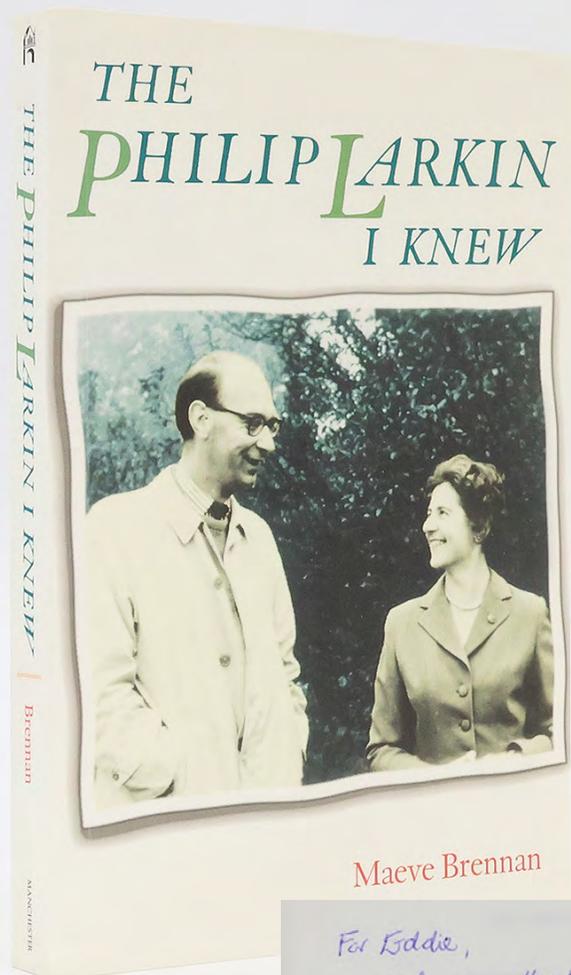
First edition, first printing. Signed by the author with, loosely laid in, a Christmas card reproducing a watercolour by the author and inscribed to Edwin and Amy Dawes. Also laid in is a typed note from the publisher to Dawes. Original black cloth lettered in gilt to the spine, in the dustwrapper designed 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 fine copy, the binding square and firm, the contents clean throughout. In the fine, unclipped dustwrapper (£12.95 to the front flap).

£75

Signed and dated by Jean Hartley in black ink to the front free endpaper, "Jean Hartley / May 1989". Hartley (1933-2011), with her husband George, founded the Marvell Press in 1954. The following year, the press published Larkin's first mature collection, The Less Deceived. In 1995, Jean became vice-chairman of the newly founded Philip Larkin Society. The laid in Christmas card, "To Amy and Eddie" dates from 2010, and sends "all good wishes / for Christmas and the New Year. / Love from / Jean". [23438]



*Jean Hartley
May 1989*



For Eddie,
 with many thanks for your unfailing support
 always
 All good wishes,
 Maeve
 28 June 2002

27/ [LARKIN, Philip]; BRENNAN, Maeve: THE PHILIP LARKIN I KNEW

Manchester: Manchester University Press. 2002

First paperback edition, first printing (simultaneous with the hardback edition). An inscribed presentation copy from the library of Edwin Dawes, with his bookplate to the verso of the front cover. The front cover shows a photograph of Philip Larkin and Maeve Brennan in 1961, the rear a photo of Larkin with his library staff. A fine copy, the wrappers clean, the binding square and firm, the spine without creasing. Tipped in between the front cover and half title is an invitation from Maeve Brennan to Dawes and his wife, Amy, to “the buffet party” marking the volume’s publication. Also, loosely laid in, is the illustrated order of service card for Maeve’s memorial service held at the University of Hull Chapel on 18th October 2003, with a letter from the Brennan family inviting Edwin and Amy to the service. An attractive association copy.

£75

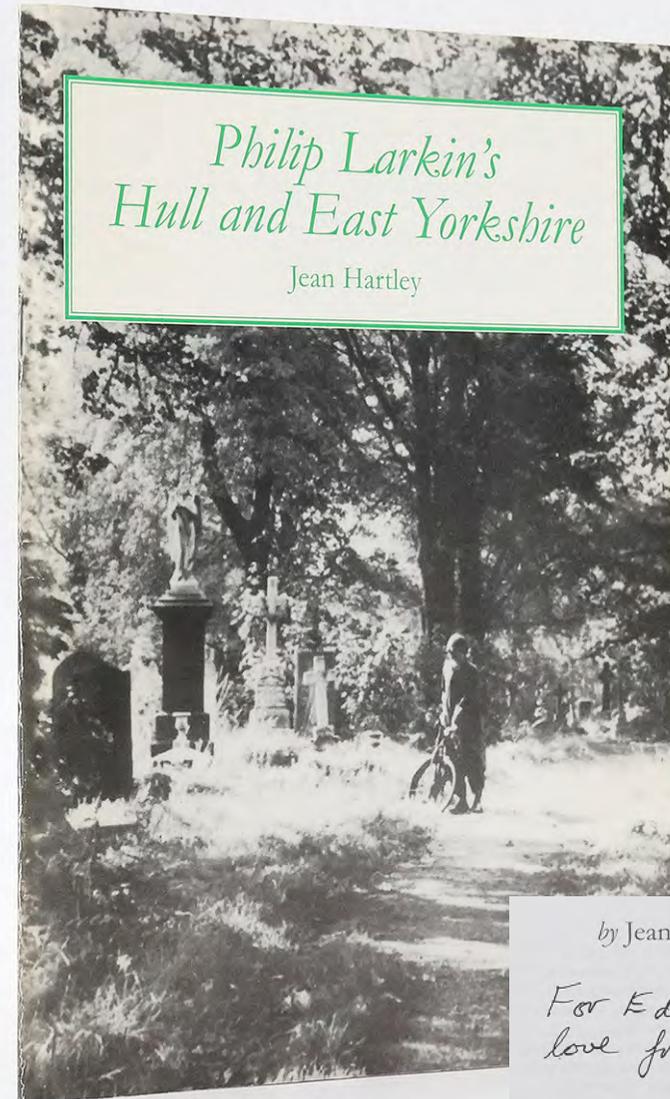
Inscribed by Maeve Brennan in blue ink to the title page, “For Eddie, / With many thanks for your unfailing support always / All good wishes, / Maeve / 28 June 2002”. Brennan (not to be confused with the short story writer of the same name), born in Beverley, East Yorkshire, in 1929 was, among the handful of women Larkin became closely associated with, perhaps the closest thing to a ‘muse’. They met in 1955 after Larkin had left his job in Belfast to take up a job at the University of Hull Library, where Brennan had been employed since 1953. It wasn’t until 1960, however, when he helped Maeve prepare for a Library association exam, that they became close. The romance lasted eighteen years, but the friendship endured until Larkin died in 1985. In her obituary of Brennan (Guardian, 19 June 2003) Jean Hartley wrote of the relationship that “It was loving, playful, romantic, social and companionable. She was the one he felt he could marry, if only...”. Larkin’s poem, ‘Broadcast’ (in The Less Deceived) describes the poet listening to a live radio transmission of a concert at Hull City Hall, and ends with the poet “desperate to pick out / Your hands, tiny in all that air, applauding”. Maeve was present at that concert, and the tiny hands he wished to pick out of the air were hers. [23442]

28/ [LARKIN, Philip]; HARTLEY, Jean: PHILIP LARKIN'S HULL AND EAST YORKSHIRE *Hull: The Philip Larkin Society. 2005*

Second edition (issued ten years after the first). Inscribed to Edwin and Amy Dawes with, loosely laid in, two handwritten greetings cards designed by the author. Original stapled card wrappers, illustrated with a photograph of Larkin and his bicycle in Spring Bank Cemetery c. 1957. Lettered front and rear in green and black. A fine copy, the wraps and contents sharp and clean. Priced £5.00 to the rear panel.

£75

Inscribed by the author in black ink to the title page, "For Eddie and Amy / love from Jean 11. 6. 05". The two laid in greetings cards, reproduce black and white illustrations by Hartley – one of a woman in evening dress seated beside a small table with a bottle and a glass of wine, the other of a couple dancing formally. The cards, dated 28 May 2009 and 7 June 2010, address issues relating to the work of the Philip Larkin Society. Hartley (1933-2011), along with her husband George, founded the Marvell Press in 1954. In 1955 they published Larkin's first mature collection, The Less Deceived. In 1995, she became vice-chairman of the newly founded Philip Larkin Society. The present guide, generously illustrated with photographs and maps, is a handy guide to the locations and stories informing Larkin's life and poetry. [23475]

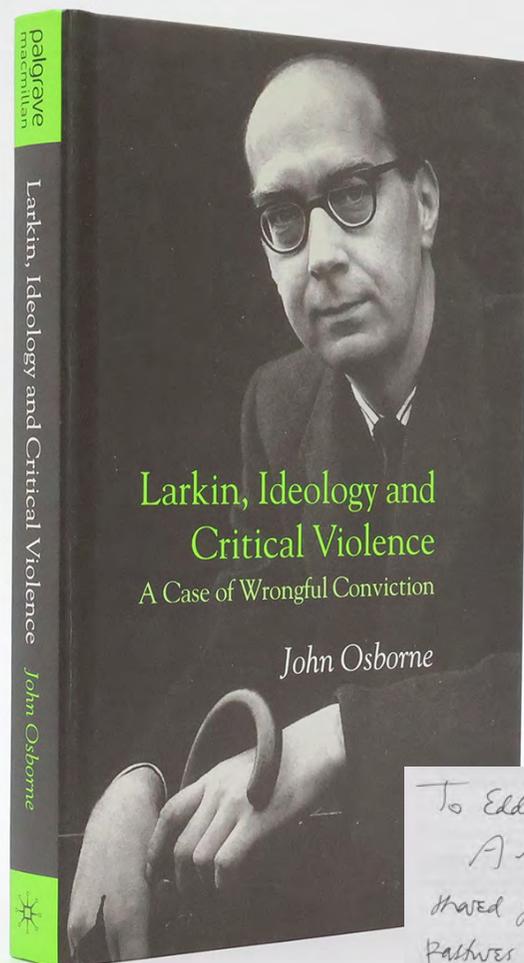


by Jean Hartley

*For Eddie and Amy
love from Jean 11. 6. 05*

The Philip Larkin Society
Hull





To Eddie,
 A late harvest from our
 shared golden days in the green
 pastures of Larkin scholarship.
 With love & best wishes,
 John O.

29/ [LARKIN, Philip]; OSBORNE, John: LARKIN, IDEOLOGY AND CRITICAL VIOLENCE A Case of Wrongful Conviction.

Basingstoke: Palgrave Macmillan. 2008

First edition, first printing. Inscribed to Edwin Dawes, with his bookplate to the front pastedown. Original illustrated paper covered boards, the front panel showing a photograph of Philip Larkin with umbrella from the University of Hull archives. Issued without dustwrapper. A near fine copy, the binding square and firm, the contents clean throughout. Bumped to the upper spine, and with a small (c. 1 cm) scratch to the fore edge of the front panel. Loosely laid in is a 2011 Christmas card reproducing a painting by George Barbier and addressed to Dawes and his wife from John Osborne and family.

£125

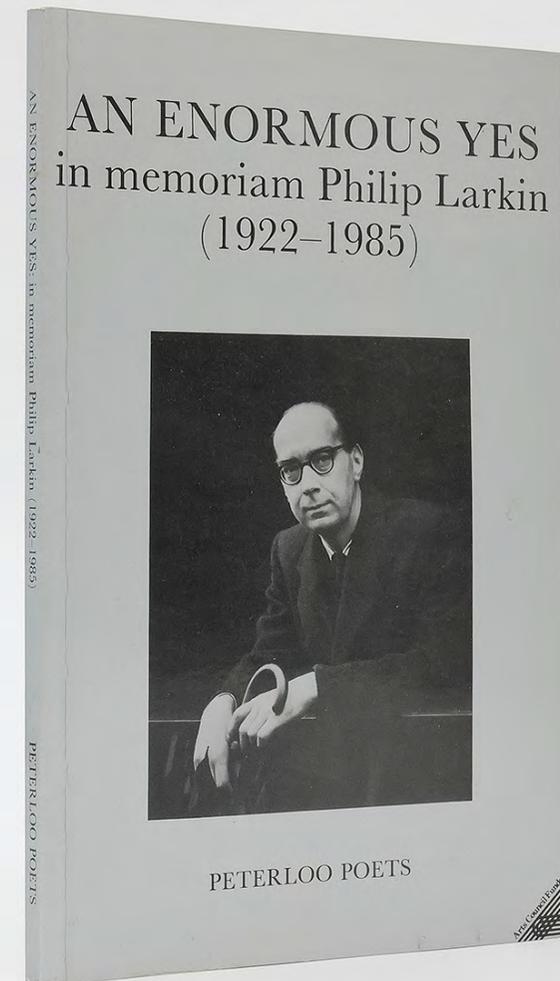
Inscribed by John Osborne in black ink to the title page, "To Eddie, / A late harvest from our / shared golden days in the green / pastures of Larkin scholarship. / With love & best wishes, / John O." Dawes was co-founder and chairman of the (posthumous) Philip Larkin Society. The author of this volume, John Osborne, Director of American Studies at the University of Hull, was the other founder of the Society, and its first secretary. [23392]

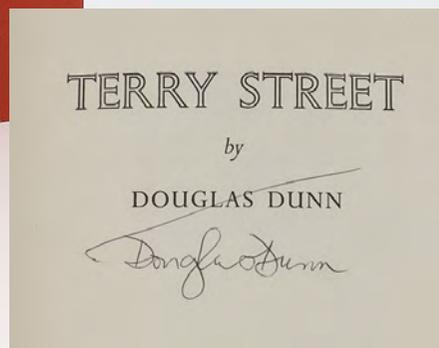
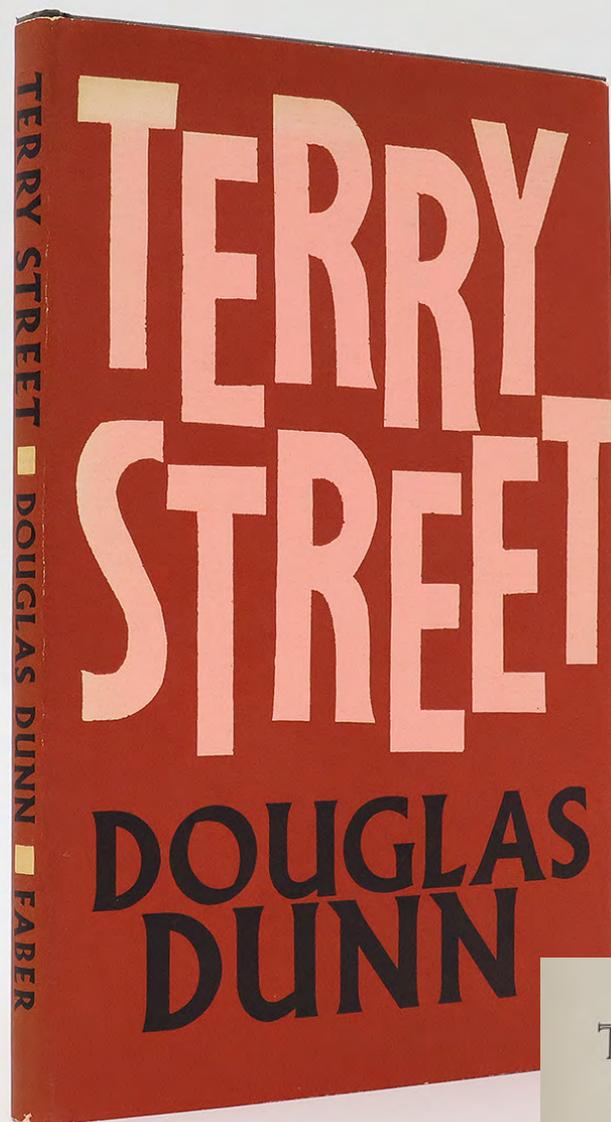
30/ [LARKIN, Philip]; edited by CHAMBERS, Harry: AN ENORMOUS YES: in memoriam Philip Larkin Cornwall: Peterloo Poets. 1986

First edition, first printing. Original illustrated card wraps. A fine copy, the binding square and firm. The contents, except for a previous owner's name and date neatly in ink to the front are bright and clean throughout. Priced £4.50 to the rear panel.

£12

A miscellany marking Larkin's death the year before. The volume includes new poems by nine poets including Andrew Motion, Anthony Thwaite and Vernon Scannell, with tributes by Peter Levi, Craig Raine and David Selzer, and a short selection of Larkin's writings, including two previously unpublished poems.
[24792]





31/ DUNN, Douglas: TERRY STREET London: Faber and Faber. 1969

First edition, first printing. Signed by the author. From the library Edwin Dawes, with his illustrated bookplate to the front pastedown. Original black cloth lettered in gilt to the spine, in dustwrapper. A fine copy, the binding square and firm, the cloth and gilt sharp, the contents clean throughout. In the very near fine dustwrapper, a touch faded to the margins of the pink rear panel and to the upper edges of the front panel lettering, with the merest rubbing to the spine tips and corners. Not price-clipped (the publisher's £1.00 net sticker covering the original price). A lovely copy of the author's first collection.

£95

Signed by the author in black ink to the title page. Douglas Dunn (b. 1942) read English at the University of Hull between 1966-9, during which time he knew Philip Larkin as the university librarian. Dunn admired Larkin's work and the latter was instrumental in bringing his poetry to the attention of Charles Monteith at Faber and Faber. In a letter (2 April 1968), Larkin notes "You may be interested to know that the Eric Gregory Committee (on which I sit) is giving £400 to Douglas Dunn, who is a small muttering bearded Scotsman of 26 studying at this University. [...] I believe [he] has some poems in with you at present, though he mutters so that I can never be quite sure what he is saying. [...] I showed his submissions to Day-Lewis, too, and he liked them, or so he said." In a letter to the poet Richard Murphy the following year, when Terry Street was in proof stage, Larkin wrote of the poems, "I shouldn't know how to defend them, but I find them very likeable" (high praise from Larkin) and following the book's publication in October, he wrote to C. B. Cox that "We have a new Hull poet now, name of Douglas Dunn: his 'Terry Street' has just come out from Faber's. [...] The Listener called him 'the best poet since Seamus Heaney', which is like saying the best Chancellor since Jim Callaghan". Dunn later worked under Larkin at the library, the two becoming friends, both sharing a love of jazz. [23385]

32/ DUNN, Douglas: THE HAPPIER LIFE London: Faber and Faber. 1972

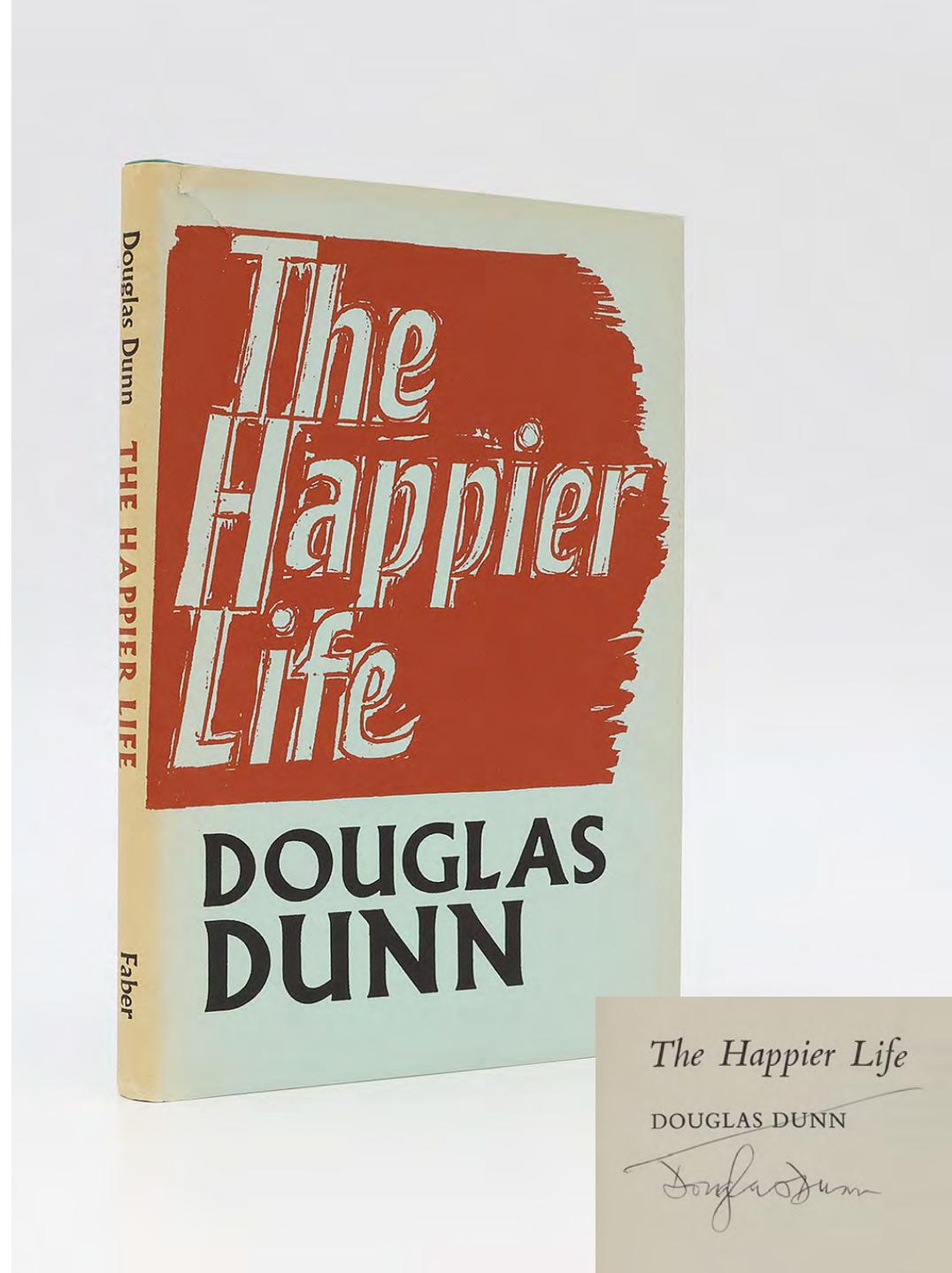
First edition, first printing. Signed by the author. From the library of Edwin Dawes, with his illustrated bookplate to the front pastedown. Original turquoise cloth lettered in gilt to the spine, in dustwrapper. A very near fine copy, the binding square and firm, the cloth and gilt sharp, the contents clean throughout. Small bump to the lower spine tip. In the near fine dustwrapper, a little toned to the spine, with a short (c. 8 mm) closed tear to the upper edge of the front panel, a tiny nick to the front panel's outer edge, and the merest wear to spine tips. Not price-clipped (£1.50 net to the front flap). A lovely copy of the author's second collection.

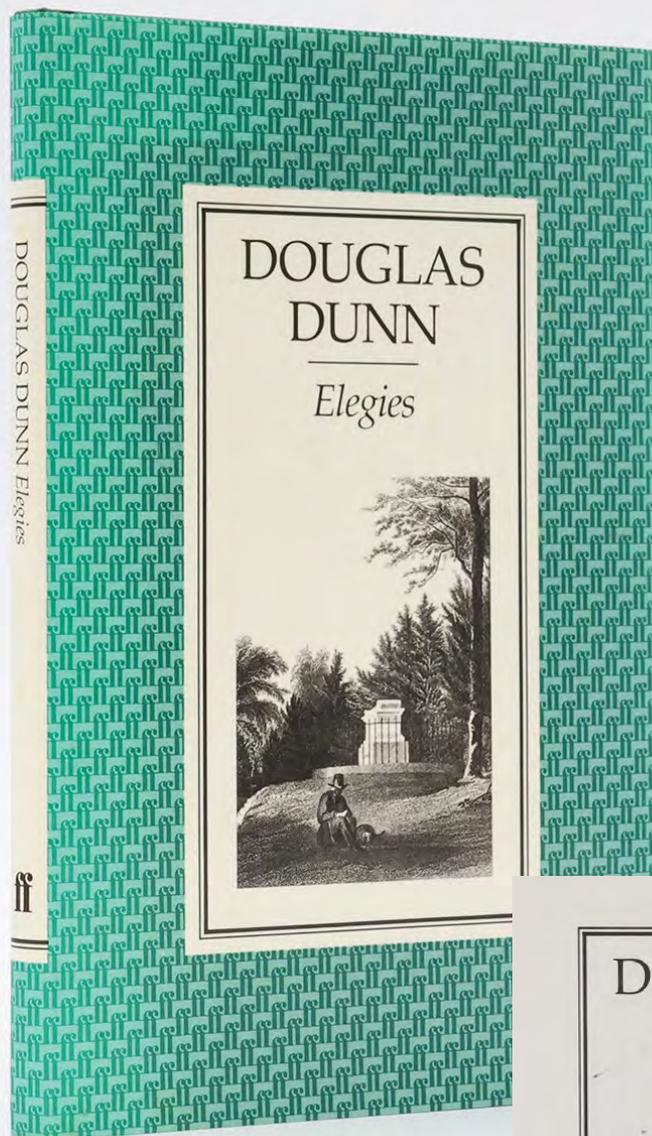
£50

Signed by the author in black ink to the title page. The Happier Life, Dunn's second Faber collection, appeared three years after his highly acclaimed debut, Terry Street. [23386]



Douglas Dunn with Philip Larkin outside the Brynmor Jones Library, November 1979





33/ DUNN, Douglas: ELEGIES London: Faber and Faber. 1988

First edition, first printing. Signed by the author. Publisher's original green cloth lettered and ruled in gilt to the spine, in dustwrapper. A very near fine copy, the binding square and firm, the contents clean throughout. Faint spotting to the upper edge of the page block, with a handful of spots to the fore-edge. In the clean, bright dustwrapper, with a couple of very faint spots and the merest fading to the spine. Not price-clipped (£7.50 net to the front flap). An attractive copy.

£75

Signed by the author in black ink to the title page, "with best wishes / Douglas Dunn". Elegies, Dunn's sixth collection, was written after the death of the poet's wife Lesley in March 1981, aged 37 (Michael Longley later wrote that Dunn "was hurt into the sorrowful beauty of [the] Elegies"). The poems, which have been compared to the extraordinary poems written by Thomas Hardy following the death of his first wife Emma, recount the period between diagnosis (of melanoma of the eye) and death, as well as earlier, happier, times. The collection was Whitbread Book of the Year in 1985. [24383]

DOUGLAS
DUNN

Elegies

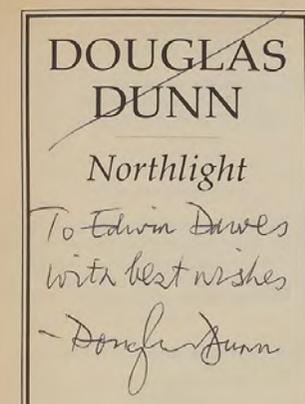
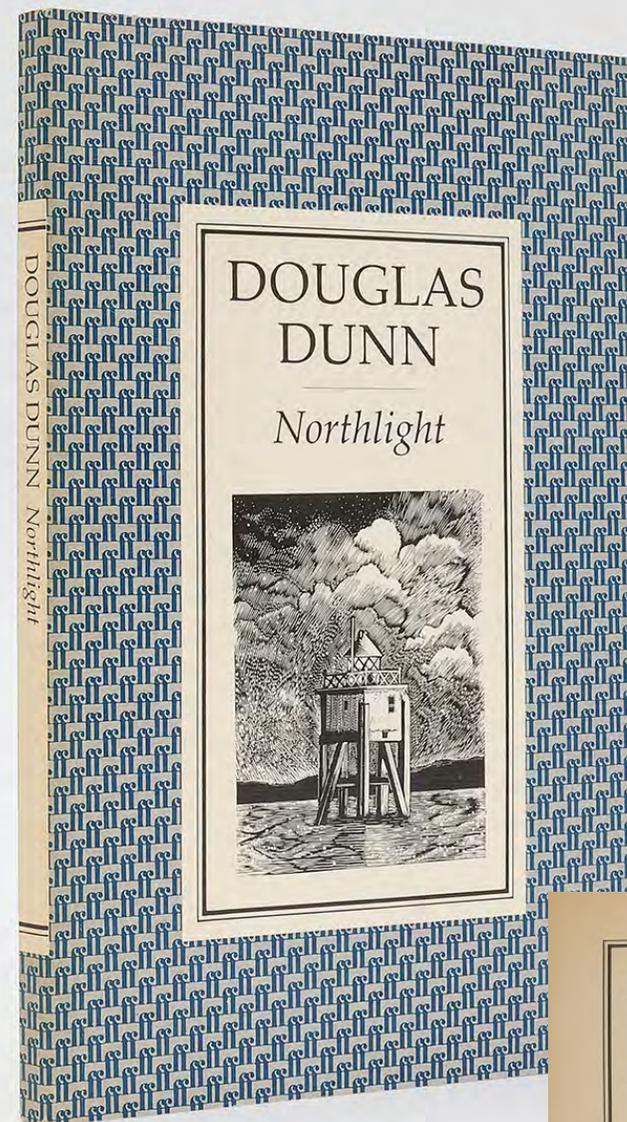
*with best wishes
Douglas Dunn*

34/ DUNN, Douglas: NORTHLIGHT *London: Faber and Faber. 1988*

First edition, first printing. Softcover issue (hard and soft cover editions were issued simultaneously). Inscribed presentation copy. From the library of Edwin Dawes, with his illustrated bookplate to the front pastedown. Original card wrappers. A fine copy, the binding square and firm, the contents clean throughout. The pages are lightly toned as usual owing to the poor-quality paper stock. Priced £3.95 net to the rear panel. A nice association copy of the author's seventh collection.

£35

Inscribed in black ink to the title page, "To Edwin Dawes / with best wishes / - Douglas Dunn". The poet's first collection following the Whitbread award winning Elegies (1985). [23387]





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