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Belinda Hakes; Simon Wilson

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## SUBSCRIPTIONS (1 July – 30 June)

UK Institution £50  
Full Member £25  
Unwaged or senior citizen £18  
Unwaged Undergraduate Student £10

### Overseas

Institution £60  
Full member £30  
Unwaged or senior citizen £25  
Unwaged Undergraduate £12

## Address for all Society correspondence

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This issue reproduces facsimiles of letters written by Philip and Kitty Larkin to their mother in 1943. No other letter from Kitty to Eva survives, and we have this one only because both Kitty and Philip were using the same red notepaper at this time and Eva mistakenly filed her daughter's letter in Philip's envelope along with his letter which arrived about the same time. New light is thrown on Kitty's part in Philip's story by my edition of the family letters, *Letters Home*, to be published by Faber and Faber on 1 November. The Hull launch will take place on 19 November, on the top floor of what Larkin knew as 'Phase 2' of the Brynmor Jones Library, what he called 'a lifted study storehouse.' All members are invited to attend; see p.4. Members of the Society will also be able to buy copies of *Letters Home* for £20, a discount of 50% on the cover price.

In this issue also Philip Pullen throws unexpected light on Larkin's sensibility by focusing on his references to football. Geoff Weston explores the circumstances surrounding one of the iconic photographs of later 20thC poetry, Larkin's delayed shutter release photograph of himself, Ted Hughes, Richard Murphy and Douglas Dunn in Lockington graveyard in 1969. Carole Collinson welcomes the installation of the Larkin Society sponsored Larkin Pew in the newly refurbished Holy Trinity Church, now renamed a minster. James Underwood reviews a useful survey of Larkin criticism, the *Reader's Guide to Essential Criticism* by Robert C. Evans. Belinda Hakes reviews a novel, *Earthworm Dave*, by a Maltese writer D.M. Briffa, which ingeniously interweaves Larkin's poems with reflections on the murder of the journalist Daphne Caruana Galizia, and the story of the largest earthworm ever discovered in England, nicknamed Dave. We also print some of the entertaining and intriguing 'Letters to Philip' left by those of all ages who attended the brilliant 'New Eyes Each Year' Exhibition in the Library in the summer. And we recall Dr John Wedgwood Clarke's AGM lecture to the Society on Philip Larkin and the Photographic Image.

On a different note, we celebrate the contribution of our Chairman, Eddie Dawes to the arts of magic and illusion. Earlier this year Eddie received the Lifetime Achievement Award from the Slaughter Foundation in Canada. He also participated in a whimsical and moving Radio 4 interview with Andrew McGibbon, 'I was Philip Larkin's Magician'. This summer has been a busy one for the Society. On 15 July, one of the hottest days for years, Graham Chesters, Belinda Hakes and Philip Pullen read from Larkin's work during the annual 'Larkin Out' Avenues walk. And on 11 September Philip Pullen led the second Larkin walk around Beverley. This issue also includes, as Larkin would have wished, original poems. Alison Mace, John Mowat and Douglas Porteous adopt a variety of tones and styles, but each has the distinctive, recognisable voice which marks genuine poetry.

An epoch is marked by the appearance of Faber's 25-year anniversary paperback reissue of Andrew Motion's biography, *Philip Larkin: A Writer's Life*. The text and pagination remain unaltered from 1993, but in a new Introduction Motion reveals an element omitted in the original volume through fear of seeming intrusive: an account of the 'friendship with holes in it' which he shared with the poet. Motion adds two codas to his narrative. As he worked on the biography he was, he relates, contacted by Larkin's hearing-aid specialist, Dr Cass, who was also a spiritualist and sent two cassettes of the poet's shade recorded on a high frequency radio. Cass had asked Larkin what he made of Motion's biography, and the biographer heard 'a voice – sounding, I told myself, uncannily like Larkin's own – saying he found it "very satisfactory"'. In the second coda, Motion's recurrent dream, in which Larkin looked down on him, betrayed, in a steeply raked lecture theatre, terminated when he finally completed the lecture, and Larkin crowned him with 'a kind of garland' of 'cut grass'. 'I bowed my head and he put it round my neck... Since that night, I have never had another dream about him.'

James Booth