

Checked in	Philip Arthur Larkin
	<p>New eyes each year Find old books here, And new books, too, Old eyes renew; So youth and age Like ink and page In this house join, Minting new coin.</p>
THE BRYNMOR JONES LIBRARY	NEW EYES EACH YEAR

5 July — 1 October 2017	
<p>Curator Anna Farthing <i>New Eyes Each Year</i> today. Thank you for coming to Larkin: house was found to contain of these, along with 11,000 letters, thousands of books. Over 3,700 it was finally cleared, his own notebooks and letters. When among words in books, diaries, Through his life, Larkin lived and his desires.</p> <p>his personality, his ambitions Libraries provided outlets for this, the Brynmor Jones Library. study store-house that became fundamental in developing the the University of Hull, he was adding more words. Visitors are elision, and we have tried to avoid writing poetry, is a process of Creating an exhibition, like Larkin Society.</p> <p>personal possessions that have is displayed here, together with d oeuvre of those rich collections resource available to all. An hors</p>	<p>Welcome. The 'illegitimate curiosity' to know more than just the works that Philip Larkin published has inspired many documents and commentaries, as well as this exhibition.</p> <p>Although renowned as a poet, Larkin described himself as a librarian. As the Librarian at the University of Hull, he was invited to become immersed in the images, sounds, and artefacts we have collated from Larkin's physical environment and to make their own connections.</p> <p>Books by and about Philip Larkin are provided on trolleys for browsing (Please note: the shelved books are not for handling) A selection of books are also available to buy and take home.</p>
<p>All a reader has a right to be told is what other work a writer has published; the author who supplies more can be suspected of vanity, the reader who expects more of illegitimate curiosity...</p> <p>Letter to <i>The Listener</i> 15 October 1953 from Philip Larkin, Queen's University, Belfast.</p>	<p>Larkin: New Eyes Each Year</p>

Curated by:
Anna Farthing

Designed by:
Craig Oldham, Office of Craig

Presented by:
Hull UK City of Culture 2017
The Philip Larkin Society
University of Hull Archives



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Larkin: New Eyes Each Year

An exhibition is a poem made from objects, and like a poem, it is open to individual interpretation.

The objects on display all came from Larkin's house at 105 Newland Park when it was cleared in 2003, 17 years after his death. We do not know why Philip Larkin chose to keep these items but we do know from his writing, and the recollections of his friends, that he found meaning in objects and arranged them thoughtfully. We invite you to think about what he kept, and more interestingly what is missing or what has been destroyed.

Ultimately, we hope the exhibition provokes your curiosity.

This sheet provides clues about how and why we have chosen to display these things in this way, but we want you to have your own experience of this exhibition. There is no right or wrong response.

Gallery Assistants (GA) have further information and can guide you to relevant reference books for browsing, so please do share your thoughts and questions with them.

001.

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081.

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L:NEEY

<p>Time and time over. 004. — 009. — L:NEEY</p> <p>Philip Larkin's biographical timeline showing destinations, publications and significant relationships.</p>	<p>sent and received between 1979 and 1981. Although ambivalent about religion he marked the festivals and collected many souvenirs from the churches he frequently visited.</p>	<p>using in his working notebooks. See where it has been trimmed. Work, and cutting grass, were both obligations that he found irksome, yet they inspired some of his most memorable poetry.</p>	<p>Beyond All This 059. — 061. — L:NEEY</p> <p>Tree of Ties 059. — 119 of Larkin's ties are suspended overhead. These represent his associations including school, university, career and hobbies as well as his interest in fashion textiles. Do you recognise any of the insignia? (Ask a GA to see the full list).</p> <p>End Panel — Anthony Thwaite In this bay are images and publications representing Larkin's professional peers, rivals and colleagues. Jean and George Hartley, founders of Hesse based Marvell Press, published Larkin's <i>The Less Deceived</i> in 1955. This was a significant step in establishing him as a poet. John Betjeman, Anthony Thwaite and Andrew Motion have, through their writings and documentaries, been largely responsible for establishing how Larkin's personal life has been perceived. Many of their works are available on the trolleys.</p>	<p>Betty Mackereth survives them all and remains a significant figure in Larkin's work and legacy.</p>	<p>Dear Philip 080. — 081. — L:NEEY</p> <p>Philip Larkin was particular about his writing materials, preferring fine stationery for letters and a 2B pencil for writing poetry. We invite you to compose a letter to Philip comprised of writing, poetry or drawing as you wish. Please attach your page to the wall for the enjoyment of other visitors. These will be collected and may be used for publication.</p>
<p>What are days for? 010. — 015. — L:NEEY</p> <p>After Philip Larkin died in 1985 some of his books were sold. The remaining books were retrieved after the death of Monica Jones in 2003 and are, as far as possible, displayed here in the shelving sequence he used in his home. The codes on the coloured paper slips indicate their former location — bedroom, lounge, hallway etc. (GAs have full booklist)</p> <p>Bay 010. — Thomas Hardy was a favourite of both Philip and his father, Sydney Larkin. Some of these books may have been passed from father to son.</p> <p>Bay 011. — As a young man Larkin was much influenced by D.H.Lawrence. In a letter to his friend, Jim Sutton, he said that he could see <i>Sons and Lovers</i> breathing on the shelf. Look up and you will see a first edition of <i>Lady Chatterley's Lover</i>. Can you imagine it breathing?</p> <p>Bay 013. — On a tea towel you will see the famous quote from Dr. Samuel Johnson that begins 'Why, Sir, you find no man, at all intellectual, who is willing to leave London'. Although he visited frequently, Larkin chose never to live in London.</p> <p>There were more than 30 tea towels retrieved from Larkin's home. Some may be gifts, others seem to be souvenirs.</p> <p>Bay 015. — On the top shelf you will see books and underwear that are typical of items found. We have chosen to display them on the top shelf.</p>	<p>Study-storehouse 026. — 033. — L:NEEY</p> <p>The drawing <i>Larkin</i> by Richard Cole, reproduced in the <i>Daily Telegraph</i> in 1988, has been kindly loaned by John Bernasconi, Director of Hull University Art Collection.</p> <p>Bay 027. — Philip Larkin's fascination with jazz, which began in his teenage years, continued throughout his life and is represented by books, records and his subscription to various music publications. He published his collected reviews for the <i>Telegraph</i> in <i>All What Jazz: A Record Diary 1961 – 1971</i>.</p> <p>Bay 028. — All of the books in this bay were given by Philip Larkin to Monica Jones and are inscribed with personal messages. In her copy of <i>Whitsun Weddings</i>, a poem, <i>Rabbit with a Rolleiflex</i> highlights both their shared fascination with taking photographs and her pet name of 'Bunnikins'.</p> <p>Bay 029. — Items in this bay represent Larkin's school days and his lifelong use of schoolboy humour.</p> <p>Bay 030-033. — As Librarian of the University of Hull for 30 years Larkin was primarily responsible for its architecture, contents and ethos and for introducing photography as well as special collections of rare books. These Super 8mm films featuring staff, made by university photographer Alan Marshall, are being shown here for the first time.</p>	<p>Self's the man 041. — 050. — L:NEEY</p> <p>In this installation we can see how Philip Larkin projected his physical image to the world, through his choice of clothes and his photographic self-portraits. The challenges presented by his poor hearing and eyesight, speech impediment and concerns about his weight were significant pre-occupations evident in his doodles and his private letters.</p> <p>Success Story (Trolleys) 051. — 054. — L:NEEY</p> <p>Browsing area. On these trolleys you will find Philip Larkin's works and a selection of the many books written about him. Feel free to take a seat and browse but please return the books.</p> <p>Letters & Numbers (Display cases) 055. — 058. — L:NEEY</p> <p>Case 055. — Larkin wrote to his mother, Eva, every day on a variety of materials from letters to postcards. Letters that he received from her were indexed and filed in shoe boxes in his home.</p> <p>Case 056. — The Hull History Centre holds 11,000 pieces of correspondence to and from Philip Larkin, many of which are yet to be catalogued. These two boxes represent a small sample of this vast collection. Several books of selected letters have been published and are available for browsing from the trolleys.</p> <p>Case 057. — The Larkin family correspondence shows their mutual fascination with colour, pattern and texture. Letters were also carried about. See the envelope used for noting cricket scores.</p> <p>Case 058. — On his death, Larkin ordered his diaries to be destroyed. The contents were shredded by his secretary, Betty Mackereth, but the covers remain. We do not know what the diaries contained, but the covers reveal his habit of creating collages and collecting quotations. They may also hint at his private thoughts.</p>	<p>Home is so sad 062. — 065. — L:NEEY</p> <p>End Panel — Sydney Larkin The recording in this area was made in 1961 when Eva Larkin visited Hull to care for Philip after his collapse at the Library Committee meeting. The photographs represent his grandparents, parents, sister — Kitty, and niece — Rosemary. The figure of Hitler, which has been much commented upon, is a souvenir of the visits made by Sydney Larkin with Philip to Nazi Germany in the late 1930s.</p>	<p>Send no money 070. — 073. — L:NEEY</p> <p>End panel — Kingsley Amis In this area are Larkin's photographs of his friends from school and university together with some of their publications — Jim Sutton (artist and childhood friend), Philip Brown (fellow student and object of affection), Bruce Montgomery (aka Edmund Crispin, author and composer of music for the <i>Carry On</i> Films), John Wain (poet, novelist and peer in <i>The Movement</i>) and Kingsley Amis (novelist, satirist and professional rival).</p> <p>Wild Oats 074. — 077. — L:NEEY</p> <p>End panel — Ruth Bowman Larkin's sexual relationships have been the subject of much conjecture. Biographers have scrutinised his letters and photographs for traces of romantic connection. Many of the images in this section have been previously misattributed and are now catalogued as 'unknown women'.</p> <p>Objects tell their own story. The pink hand-decorated cloth, found in a bag of tea towels, appears to be a treasure from a significant time. We suggest this may be a souvenir of the visits Philip Larkin made to his then fiancée, Ruth Bowman, in 1945. We will never know.</p>	<p>Creative Team</p> <p><i>Curator:</i> Anna Farthing</p> <p><i>Designer:</i> Craig Oldham</p> <p><i>Lighting:</i> Tim Skelly</p> <p><i>Sound:</i> Ed Clarke</p> <p><i>Film Editing:</i> Feet First</p> <p><i>Display:</i> Lord Whitney</p> <p><i>Mural:</i> Siana-Mae Heppel-Secker</p> <p><i>Exhibition Assistants:</i> Emma Phimister, Ethan Harding</p> <p><i>Student Contributors:</i> Holly Cockerham, Helen Fitchett, Nina Hanney</p> <p><i>Special thanks to:</i> John Bernasconi, Laura Beddows, James Booth, Graham Chesters, Carolyn Duckworth, Alan Marshall, Andrew Motion, Jim Orwin, John Osborne, Philip Pullen, Dawn Smith, Cian Smyth, Marianne Lewsley Stier, Cris Warren, Simon Wilson, and the teams at Brymor Jones Library, Hull UK City of Culture 2017, Hull History Centre, Office of Craig, University of Hull and the Philip Larkin Society.</p>
<p>Reading Habits 016. — 025. — L:NEEY</p> <p>While putting the books on display, we found that many contained annotations, additions, clippings and collages. They've been left in place.</p> <p>Bay 017. — Between the books we've placed objects related to people in Larkin's life such as these china figurines, stationery and textiles depicting Beatrix Potter characters. Larkin often assigned animal characters to friends and family members.</p> <p>Bay 022. — In this box is a small sample of a vast collection of unused cards and stationery that was found in the house. Notice the list of Christmas cards</p>	<p>A Writer 034. — 040. — L:NEEY</p> <p>In 1961, while filming a BBC <i>Monitor</i> documentary, Philip Larkin told John Betjeman that his oeuvre consisted of two novels, some slim volumes of poetry, and several volumes of Library Committee minutes. This modest output has inspired millions of words about him and his work as well as documentaries, dramas and exhibitions. Both his work and a selection of other related books are available for reading on the trolleys near the benches.</p> <p>The Mower 037. — A page from the draft of <i>Toads</i> has been reproduced in the 2B graphite pencil that Larkin favoured</p>		<p>Talking in Bed 066. — 069. — L:NEEY</p> <p>End Panel — Monica Jones At one time Philip Larkin was maintaining a relationship with three women — Monica Jones (whom he had met at the University of Leicester), Maeve Brennan and Betty Mackereth (both of whom he worked with at the University of Hull). Each of them knew that they were not his only partner.</p> <p>Kingsley Amis's <i>Lucky Jim</i> established a caricature of Monica which was only overturned on the posthumous publication of her letters, revealing her role in Larkin's work as both muse and editor. The objects we have chosen to display speak to us of her personality.</p> <p>Maeve Brennan's <i>The Philip Larkin I Knew</i> provides a first person account of their relationship.</p>	<p>Music 078. — 079. — L:NEEY</p> <p>Philip Larkin famously said he could go for a week without poetry but not a day without jazz. The music you have been listening to is a sample of his favourites, as selected for the <i>Larkin's Jazz</i> boxset. The LPs in this section are a selection of his 1,469 records from the Hull History Centre. Larkin's <i>Desert Island Discs</i>, which can be heard online, indicate his eclectic taste not only for early jazz but also for English pastoral, north country folk music and The Beatles. Look closely to see the annotations he made to the back of his albums.</p>	