



University of
Nottingham

UK | CHINA | MALAYSIA

DISCOVER

The University of Nottingham's Manuscripts and Special Collections

ISSUE 17: FEBRUARY 2022

Editing DH Lawrence

New exhibition
opens at Lakeside. A
life of censorship.

Getting fruity with competitive
cultivation

Mapping Notts from the 17th
century – local history resources



IN THIS ISSUE

Contents

- 2 Editor's letter
- 3 Letter from the Keeper
- 4 Find my map
- 6 Connie Ford – veterinarian, poet, supporter of the arts, traveller, political activist, correspondent, sailor
- 8 Editing DH Lawrence – Lawrence exhibition opens at Lakeside Arts
- 11 Five minutes with Rebecca Moore
- 12 Mad dogs and Englishmen
- 14 Get fruity – Chatsworth House, a history of competitive horticulture and experimental cultivation
- 17 Additions to the archive

Cover image: DH Lawrence in Santa Fe, New Mexico, 1922. DH Lawrence Collection, La Wb 1/2

Editor's letter

Welcome to our spring issue of *Discover*. We have an exciting year planned for 2022 with the acquisition of important new collections, the launch of externally funded projects and a full exhibition and events programme, with 'Editing DH Lawrence' opening in the Weston Gallery on 3 February followed by 'Last Orders: Stories of Alcohol and Abstinence in the East Midlands' on 16 June. You can read about our DH Lawrence exhibition on page 8 and you can follow progress on the rest of our plans in future issues.

With all of the uncertainty over the past couple of years it has been difficult to plan anything, so it is great to have new projects and events to talk about. One of the things that I love about working with archives is the variety involved, as no two collections or working days are the same. That variety is well represented in this issue, which features an eclectic mix of articles, including competitive horticulture, a trail-blazing East Midlands vet, and our cartographic collections. So whether you want to better understand our holdings of maps or find yourself curious about the history of pineapple growing, we have you covered.

Hayley Cotterill, Senior Archivist
(Academic and Public Engagement)



WELCOME

Letter from the Keeper

Welcome to the latest edition of *Discover*, in which I would like to take the opportunity to highlight the excellent progress we have made with our current externally funded projects.

Unlocking the DH Lawrence Collection: Cataloguing and Digitisation for Research and Display is a two-year project funded by the Arts Council England Designation Development fund. The cataloguing work stream has now been successfully completed. Amy Bowler has catalogued two Lawrence related collections: correspondence files and papers relating to The Cambridge Edition of the Letters and Works of DH Lawrence, 1968-2002 and the papers of Dr James T Boulton (1924-2013) editor of the Cambridge University Press Letters and general editor of the DH Lawrence Works, 1967-c.2002. An article about these two collections will appear in the next edition of *Discover*. Jonny Davies has produced 11,169 images of our holdings of Lawrence literary manuscripts, letters, typescripts, proofs and art works for the digitisation work stream. We are now well underway with the exhibition work stream. Dr Rebecca Moore has been appointed as Exhibitions Officer to work with Dr Andrew Harrison, Director of the DH Lawrence Research Centre, on an exhibition on *Editing DH Lawrence*. Rebecca is interviewed elsewhere in this issue and reports on the exhibition, which will be held in the Weston Gallery from 3 February to 29 May 2022, and associated events programme. At the conclusion of the project, we will put on a Discovery Day for colleagues from libraries, archives and museums across the region including the Lawrence Birthplace Museum.

The National Manuscripts Conservation Trust has funded a nine-month project to conserve the papers of the Nottingham architect Thomas Chambers Hine (1813-1899). The collection includes two scrapbooks and a book of designs for a pair of agricultural workers cottages for which Hine won a national competition in 1848. The principal scrapbook is a family heirloom and includes a diverse range of letters, photographs, printed materials and drawings. Currently it is so fragile that we are unable to produce the volume in the reading room. We have already completed the pre-conservation digitisation of these papers and Emma Bonson has been seconded to undertake the conservation work, under the supervision of Robert Pearce. The scrapbook will then be digitised again post conservation. The project will enable the collection to be properly studied for the first time by researchers.

Work is also well underway to catalogue and preserve our archives related to animal welfare, in an eighteen-month project, generously funded by a private donor.

If you would like to find out more about any aspect of our work, please do not hesitate to contact me. Meanwhile I hope that you enjoy reading this edition of *Discover*.

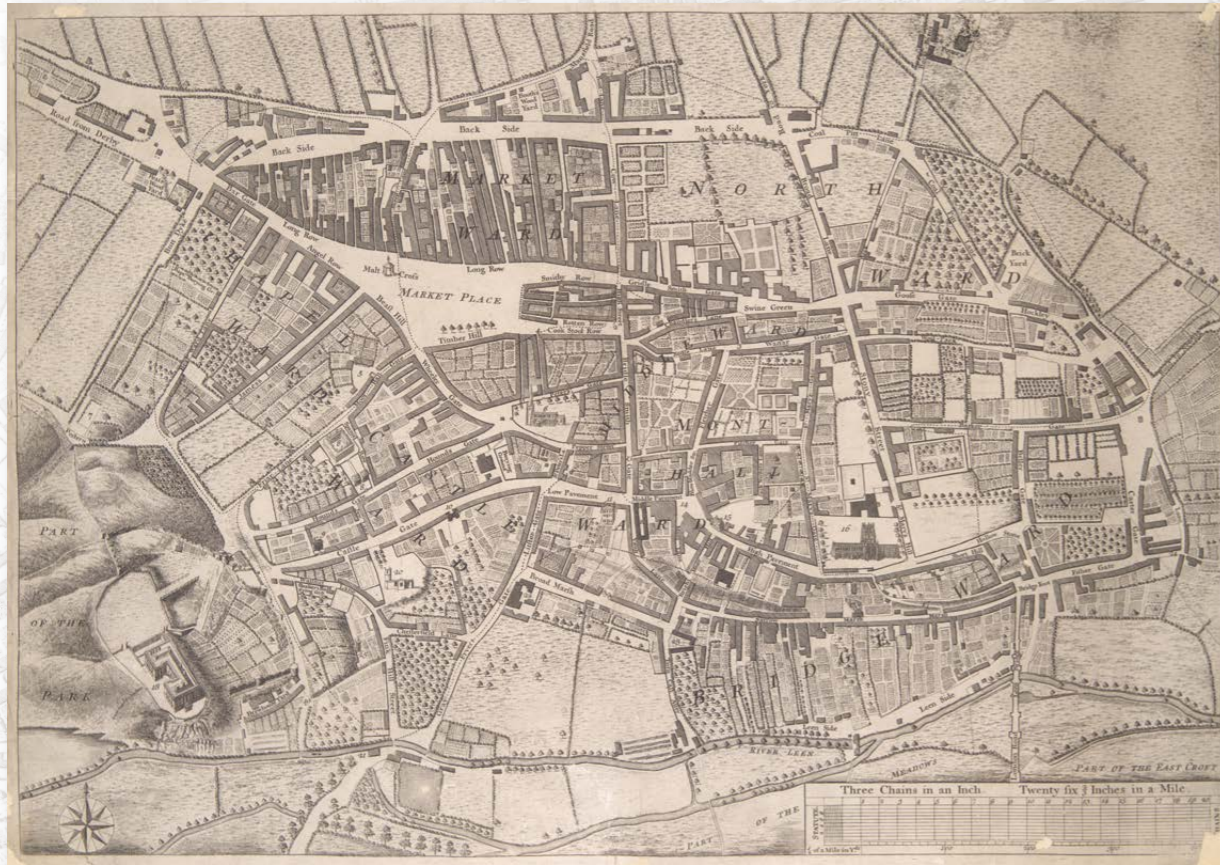
Mark Dorrington
Keeper of Manuscripts and Special Collections



Opening dates and times

Reading Room at King's Meadow Campus
9.30am–6pm, Monday–Thursday
Weston Gallery at Lakeside Arts, University Park
12 noon–4pm, Tuesday–Sunday.

Find my map



Picture, left: J. Badder and T. Peat, A new plan of the town of Nottingham: from an accurate survey, 1751. East Midlands Special Collection, MapCabinet Not 3.B8.D51, barcode SC885072

Right: John Ogilby, The extended road from Oakham to Richmond in Yorkshire, 1675. East Midlands Special Collection, MapCabinet Em.B8.C75, barcode SC885097

Below: Jacob van Langeren, Nottingham-shire map, c.1643. East Midlands Special Collection, Pamphlet Not 1.B8.C57, barcode SC885528



“Another map from 1643 by Jacob van Langeren shows distances between Nottinghamshire towns and parishes

It is a truth universally acknowledged that a researcher studying local history must be in want of a map. Luckily our resources for local history do not disappoint, as we hold many published maps of Nottinghamshire in our collections.

Our Nottinghamshire maps date back to the early 17th century and include examples which look unusual to modern eyes. John Ogilby in 1675 mapped a road through Nottinghamshire, laying out each section next to each other in strips. Another map from 1643 by Jacob van Langeren shows distances between Nottinghamshire towns and parishes, constructed in the form of a table. By the 20th century many of the Nottinghamshire maps are variations of Ordnance Survey, though often with interesting features, such as our wartime 1942 German OS map showing Nottingham city centre with potential bombing targets marked.

Locating a useful map for a researcher can be tricky. Published maps of Nottinghamshire can be found spread between multiple collections. Although locating these maps using the online catalogues is possible, multiple editions and reissues

can confuse even the most diligent researcher trying to sort maps by date.

The idea of compiling a comprehensive list of all our published maps of Nottinghamshire had been around for years, but it was only when working from home during the Covid-19 pandemic that the opportunity came to knuckle down and make it a reality. The aim was to make the ultimate finding aid – a resource where you could flip to a particular area of Nottinghamshire and see a list of maps we have for that region, laid out in date order by time of survey (rather than the year the map was published). Multiple editions and reissues of the same map are listed together to make it clear that the cartographic information is the same. Where we have digitised a map, a thumbnail image is included, and if the full image is publicly available in our online galleries there's a link straight to it.

We hope the resource will be useful to our researchers for years to come. As time goes on new acquisitions will be added, and the list will itself become a developing map to our collections.

A printed copy of the list is available in our Reading Room, and a PDF is available online at nottingham.ac.uk/manuscriptsandspecialcollections/collectionsindepth/east-midlandscollection under the heading “Maps”.

Nottingham-shire. 126

Nottingham-shire.	Nottingham	Grayley Cylt	Brinsley	Papilwick	Kyrby	Manstield	Walsop	Blythe	Grinley on hill	Redforde	Little Draton	Matersey	Littleburgh	Grethorpe	Tuxforde	Newarke	Shelforde	Sowthwell	Willowby	Normanton	Grandby	Collinglake	Scrooby	Alerton	Bingham
Rugherde N.	12	11	8	8	7	11	12	9	12	12	7	9	12	12	7	12	12	12	12	12	12	12	12	12	12
Bingham E.	6	10	12	9	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Allerton N.	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Scrooby N.	22	22	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Collinglake S.	5	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Grandby W.	8	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Normanton S.W.	8	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Willowby S.E.	7	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Sowthwell N.E.	9	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Shelforde N.E.	4	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Newarke N.E.	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Tuxforde N.E.	17	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Grethorpe N.E.	17	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Littleburgh N.E.	23	23	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Matersey N.	25	23	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
West Draton N.	18	17	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Redforde N.	21	20	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Grinley on hill N.	25	22	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Mysterton N.	27	26	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Blythe N.	22	21	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Walsop N.	16	16	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
Manstield N.	11	8	7	5	3	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
Kyrby N.W.	9	5	3	4	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
Papilwick N.	8	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
Brinsley N.W.	7	3	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
Grayley Cylt N.W.	5	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Printed copy of the list is available in our Reading Room, and a PDF is available online at nottingham.ac.uk/manuscriptsandspecialcollections/collectionsindepth/east-midlandscollection under the heading “Maps”.

Connie Ford – veterinarian, poet, supporter of the arts, traveller, political activist, correspondent, sailor.

Born in London in 1912 as the youngest of three daughters, Connie Ford was one of the first women in the UK to graduate as a vet from the Royal Veterinary College in 1933. She encountered some problems getting work, often due to employers not believing a woman could carry out veterinary work, and ended up setting up her own practice in London. One of her first clients was ex-dancer Ninette Aastral who had a menagerie of over 80 animals, mostly monkeys. Connie moved to the Midlands in 1943 to work at the Government's Veterinary Investigation Service and was based at Sutton Bonington for many years. Her work as a specialist in the infertility of cattle led to her being awarded her MBE in 1970, and she also became President of the East Midlands Branch of the British Veterinary Association.

After her retirement in 1972, Connie researched and wrote the biography *Aleen Cust, Veterinary Surgeon* about Britain's first female veterinarian. Although Aleen Cust trained and practised as a vet from the 1890s, as a woman she was not allowed to sit the exams to be officially registered. Connie clearly felt a kinship with the efforts Aleen Cust put into pursuing her dream and recognised the difficulties of succeeding in what was seen at that time as a career for men. The book was published in 1990 and Connie was awarded the J.T. Edwards Memorial Medal presented in recognition of her "indefatigable work writing up Aleen Cust's biography".

Connie always enjoyed writing poetry and her archive includes nearly 700 typescript poems ranging from political topics to nature and friends. She was a member of various poetry societies, including the Nottingham Poetry Society of which she was a one-time Chair, and the

Society of Civil Service Authors. Connie's poems were featured in several anthologies throughout the 1970s such as *Veterinary Ballads and other poems* in 1973 and *The Crimson Wing: A Book of Political Verse* in 1977. Titles including 'Auschwitz, 1976' and 'The Lies of War' demonstrate the serious nature of some of her work, while more humorous subjects can be found in 'R.A.F. display' or 'Elite':

"He paid his doctor privately.
He never tasted marge.
He held a sunset in contempt
For being free of charge."
(*The Crimson Wing*, Trentside Publications, 1977).

Ford's long narrative poem about the nineteenth century ship 'The Great Eastern' won Manifold Magazine's John Masefield Prize in 1968. The poem was based on the journal her grandfather James William Ford kept when he served on the ship.

In a merging of Connie Ford's love of poetry and music, she collaborated with composer Irene Armitage to create the song 'The Passing Bell' with lyrics by Connie and music by Irene. This song was performed at the Workers' Music Association Summer School in 1961. The recording of the concert on magnetic reel-to-reel tape has



Pictured left: Connie Ford (centre) with her sisters Laura and Edith outside Buckingham Palace after receiving her OBE, with the OBE medal and instruction. CF 4/11/16 and CF 5/2/114

now been digitised to make it easier to listen to without damaging the original. Connie also collected Workers' Music Association music books, including 'Songs for the Sixties', which is autographed by Peggy Seeger and Ewan MacColl, father of Kirsty MacColl!

Connie was an extensive traveller and the places she visited include the former U.S.S.R., Denmark, Hungary, Italy, and Poland as well as trips around the UK. She especially had a fondness for Russia and visited several times for work and leisure between the 1960s and 1980s. Connie also visited Mauritius in 1986 to see Halley's Comet as a member of the Halley's Comet Society, and was a proficient sailor, keeping logbooks of her UK journeys and travel diaries of canal voyages in the 1970s.

In keeping with her fondness for Russia, Connie was very interested in communism and socialism, and was a long-term member of the Communist Party of Britain. She also attended

many talks on political, social and economic issues, and was a staunch advocate for women's rights. Connie's collection of badges from CND to politics to anti-hunting showcases her passion and convictions. Combining Connie's love of travel and politics, as well as other interests, is the huge amount of correspondence from friends, family and comrades both near and far. Her correspondence with her sisters shows their affection and familiarity with abbreviations like V.D. for Very Dear Dandelion (their nickname for Connie) and UTD for Under the [hair]Dryer.

Connie Ford's archive of correspondence, papers, photographs and memorabilia covers an amazing range of topics and interests, and celebrates a life full of huge professional achievements and personal joys and triumphs. The collection has recently been catalogued under the collection reference CF.

mss-cat.nottingham.ac.uk/Calmview/Record.aspx?src=CalmView.Catalog&id=CF&pos=1

All images are taken from the Papers of Connie M. Ford (1912-1998).

Left: Connie Ford's collection of badges and literature on Socialism and Communism. CF 4/5 and CF 4/10/21

Below: Connie Ford's passport, tourist information, and photographs from Russia. CF 4/4/15 and CF 4/10/22





Editing DH Lawrence

at Weston Gallery

Lakeside Arts
University Park, Nottingham

“Lawrence, perhaps more than most writers, was keenly aware of being edited in his own lifetime.”

View the online version
nottingham.ac.uk/manuscriptsandspecialcollections/exhibitions/introduction.aspx

Picture: DH Lawrence Collection, La Wb 1/2

Lawrence exhibition opens at Lakeside Arts

Thursday 3 February–Sunday 29 May 2022

Editing DH Lawrence is a fittingly multi-layered title for an exhibition as intriguing as its subject. It is suggestive of not only the content of the exhibition, which explores some of the ways Lawrence's work has been censored, collated, packaged and repackaged, but also how we as curators bring our own editing eye to the project.

Lawrence, perhaps more than most writers, was keenly aware of being edited in his own lifetime. His third novel, *Sons and Lovers* (1913), was immediately rejected for publication by Heinemann, due, among other reasons, to its explicit sexual content. *Sons and Lovers* was eventually published by Duckworth, but it was still subject to editing by Lawrence's literary mentor Edward Garnett, and around 10% of the original text was cut. *The Rainbow* (1915) proved even more controversial, and the novel was banned in the UK for 11 years after being prosecuted under the Obscene Publications Act of 1857.

After Lawrence's death in 1930, *Lady Chatterley's Lover* was published in a censored form by Martin Secker in 1932. At the time the only way to read the unexpurgated novel in the UK was in privately published or pirated editions. Then came the most famous literary trial in British history, *R v Penguin Books Ltd*. Penguin were prosecuted prior to their publication of *Lady Chatterley's Lover* in March 1960 under the Obscene Publications Act of 1959 due to the novel's explicit language and frank discussion of sex. The landmark trial ultimately ruled that the novel was not obscene, and Penguin were allowed to publish the first unexpurgated edition of *Lady Chatterley's Lover* in

November 1960. Bookshops in England sold out on the first day of publication and 200,000 copies of Lawrence's final, and most controversial novel were eagerly devoured by an enthusiastic public.

However, the editing impulse did not solely rely on forces external to Lawrence; he was an avid self-editor as shown in a 1913 letter to Edward Garnett. On *Sons and Lovers* he wrote:

This new novel is going quite fast. It is awfully exciting, thrilling, to my mind – a bit outspoken, perhaps. I shall write it as long as I like to start with, then write it smaller. I must always write my books twice.'

Editing DH Lawrence shows many aspects of editing, from contemporary hand-corrected typescripts to modern-day adaptations, and explores the notion of different Lawrences, who, like the phoenix he adopted as his emblem, is born anew in the mind of every new reader.

This exhibition has been jointly curated by University of Nottingham Libraries, Manuscripts and Special Collections and Dr Andrew Harrison, Director of the DH Lawrence Research Centre in the School of English at the University of Nottingham, with contributions by Emeritus Professor John Worthen.



Pair of sandals and poncho believed to have been worn by DH Lawrence at Santa Fe, New Mexico, c. 1922-1925. DH Lawrence Collection, La Ac 3/2-3.

DH Lawrence, Frieda Lawrence and Willard Johnson (from left to right) at a cantina in Chapala, Mexico. The photograph was taken by Witter Bynner in 1923. DH Lawrence Collection, La Wb 1/19

Exhibition events

Lunchtime talks

1-2pm, £3 (free concessions)

A series of talk will be held in the Djanogly Theatre to accompany the exhibition. Talks are £3 (concessions free). All talks start at 1pm and last for approximately one hour. Advance booking is recommended.

“What do I care for first or last editions?”: DH Lawrence, editing and editions

Wednesday 9 February

Dr Andrew Harrison discusses Lawrence’s interactions with editors, printers and publishers.

Drawing in words, writing in images

Tuesday 8 March

Writers often express themselves not only in words, but images. Dr Rebecca Moore will explore the often-overlooked artistic talents of Lawrence and other writers.

Behind the Scenes of Editing DH Lawrence

Tuesday 8 February, 10am–11am

Free event

Come and visit Manuscripts and Special Collections at the University of Nottingham’s Kings Meadow Campus for an exclusive behind the scenes tour of the department. See more items from our extensive DH Lawrence collection selected by the curators of *Editing DH Lawrence* and hear the fascinating stories behind them. You can also tour our archive store and pay a visit to our conservation and digitisation sections.

To book, contact
mss-library@nottingham.ac.uk



**Further
afield**

Those interested in finding out more about DH Lawrence may wish to visit the DH Lawrence Birthplace Museum. Check their website for opening times and ticket booking
leisure.co.uk/d-h-lawrence-birthplace-museum/

Editing Magnus

Thursday 7 April

Emeritus Professor John Worthen explores the editing process and will discuss his work editing Lawrence’s *Memoir of Maurice Magnus*.

Editing Eastwood for the Stage

Tuesday 10 May

Professor James Moran will detail how Lawrence prepared his work for theatre, showing how Lawrence’s plays draw on the author’s day-to-day life in Eastwood.

Film Screening Djanogly Theatre

Sons and Lovers (1960)

PG (film rating)

Wednesday 23 February 2022, 7pm

1 hour 45 plus 10-minute introduction

£3 (free concessions)

Introduced by Dr Rebecca Moore

Join us for a screening of the 1960 adaptation of DH Lawrence’s early masterpiece, *Sons and Lovers*. Filmed partly on location in Nottingham, Jack Cardiff directs the drama, which was nominated for seven Academy Awards, winning Best Cinematography.

Weston Gallery Tours

Free. Advance booking required.

Thursday 10 February, 11am–12 noon

Tuesday 8 March, 11am–12 noon

Join us for a guided walk through the exhibition and learn about the stories behind the items on display.

Booking information

Box Office:

+44 (0)115 846 7777

lakesidearts.org.uk



@mssLakeside
@mssUniNott

PROFILE

Five minutes with...

Rebecca Moore



Tell us a bit about your background

“My undergraduate and first postgraduate degrees are in English literature. I worked in Manuscripts and Special Collections as an archives assistant in 2013 for one year, then I did a PhD at the University of Leicester on Evelyn Waugh. Since then, I’ve been teaching English, working as a freelance craft workshop facilitator, and running my own small craft business. Now I’m back at Manuscripts and Special Collections as exhibitions officer.

What does your job involve?

“I’m co-curating the exhibition *Editing DH Lawrence* with Dr Andrew Harrison from the School of English. I’m busy picking out images to use on boards, editing caption text, and choosing objects to display. I am also having a great time coming up with outreach-type events to go alongside the exhibition to help advertise it and to provide another element to it.

What drew you to the role of Exhibitions Officer?

“It brings together a lot of things that I am interested in and that I’ve had a lot of fun doing in the past. When I was doing my PhD I was involved in quite a lot of the outreach events because it was an Arts and Humanities Council research project (with Oxford University Press and the University of Leicester). DH Lawrence was a wonderful writer and I’m a big fan of his work, so bringing this to a more general audience, and showing some of the wonderful objects that Manuscripts and Special Collections have in their archives is what really drew me to this role.

What is the *Editing DH Lawrence* exhibition about?

“The exhibition is essentially different aspects of editing Lawrence so it will cover a lot of what happened to Lawrence in terms of editing during his lifetime, and the kind of issues he came up against with his publishers because there were



things in his novels that were too controversial to print. Also his self-editing and the way he constantly revised his texts and saw them as more of a living thing than a completed item. The exhibition will look at his self-image and how that’s packaged for a modern audience, and what we think of DH Lawrence today and how that’s influenced in some part with the TV and film adaptations. We will also look very literally at his image - which pictures and photographs are the ones that are publicised and which ones are not, and which ones don’t fit the narrative of the deeply intense almost morose-at-times-looking writer. So it’s interesting to see both sides and hopefully the exhibition will have that rounded perspective of what it means to edit an author in a broader sense.

What is your favourite exhibition item?

“There is the poncho, which is believed to have been worn by Lawrence in New Mexico. As a knitter and a weaver myself it’s quite a wonderful thing to see. And there are some wonderful manuscripts. I love all the manuscripts that we have with his handwriting, especially the editing, for example the typescript of *Pansies*. But there’s something about objects that have been owned by, or associated with, figures. They have a sort of energy to them. Another example is Lawrence’s pencils - we have the sense that they were touched by genius.

Has the role involved doing anything that you weren’t expecting to do?

“Yes, clearing copyright! I knew copyright would be an issue but I didn’t realise the extent to which it would be an issue for a writer with such gravitas, who also has a lot of claims upon his work.

Mad dogs and Englishmen

An old, healed wound develops painful pins and needles. Within a few days you start to feel generally unwell and have difficulty sleeping. Your temperature starts to climb. You call a doctor but it's already too late; very soon these generic symptoms will be eclipsed by the one specific symptom so horrifying that it has become deeply ingrained in popular culture: hydrophobia.

It's not a disease that people in the UK have reason to give much thought to, but roughly 50,000 people worldwide die of rabies annually. This is probably an underestimate as most cases occur in poor, rural locations with few accessible health-care facilities and even patchier record-keeping. Rabies is a viral infection causing inflammation of the brain and central nervous system, and is usually caught from the bite or scratch of an infected animal. It has the highest mortality rate of any disease, at over 99.9%. In comparison, nineteenth century smallpox patients had a 30% mortality rate, and cholera sufferers had a 50% mortality rate. Even with the best modern medical care, the chances of surviving once symptoms appear are negligible. The tragedy is that, if administered quickly, the post-exposure prophylaxis treatment is 100% effective at preventing rabies deaths.

The term 'hydrophobia' was once used to refer to the disease in people ('rabies' for infected animals) after the most dramatic symptom in late-stage rabies: the feverish, aggressive delirium and foaming at the mouth. The virus is transmitted through infected saliva, and so it both stimulates saliva production and causes painful spasms in the throat whenever the patient tries to swallow. In some cases, as one medical text on diseases of the nervous system described "the slightest motion in the atmosphere, the application of a glass or cup to the lips, the sight or idea of water or other fluids, even, are attended by an agony of suffering - of mingled spasm, choaking [sic], strangulation, and terror".

Terrifying stuff. It's an account by physician and neurologist Marshall Hall. Born in Basford in 1790, he was schooled at the Reverend J. Blanchard's academy in Nottingham and trained in a chemists in Newark before entering medical school. Hall, a man as difficult as he was talented, made great discoveries in understanding how spi-

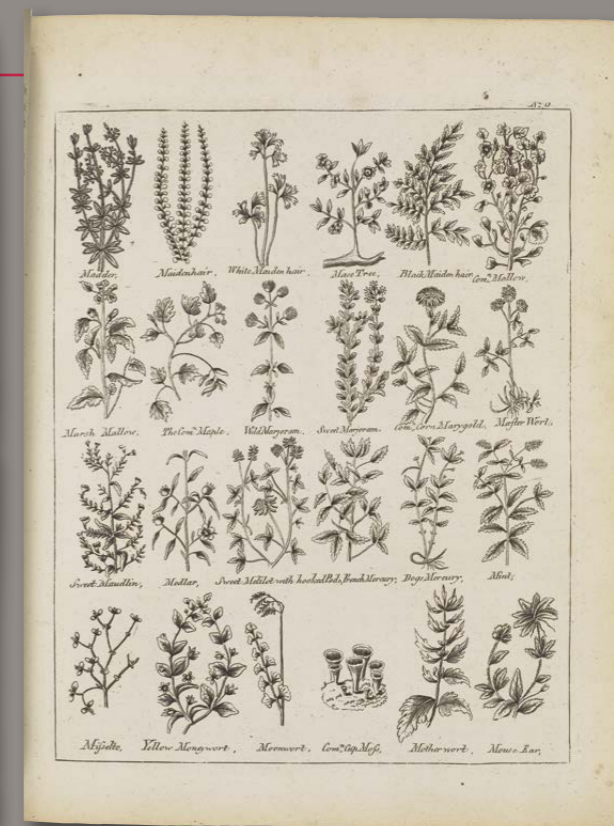
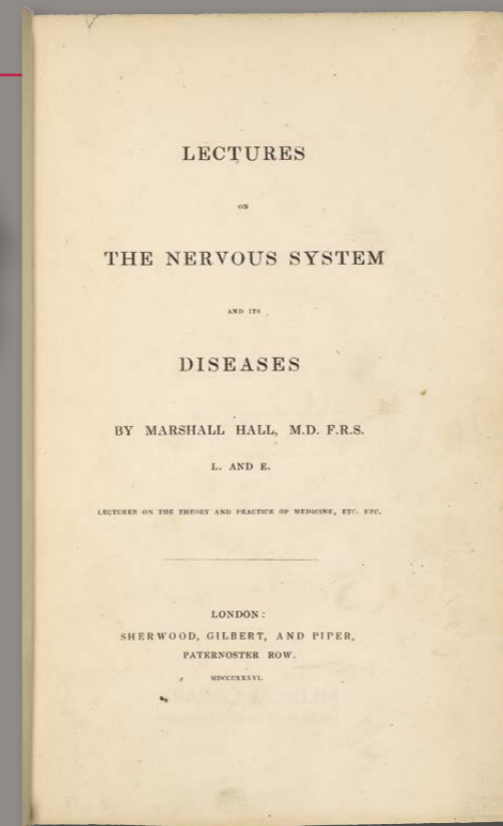
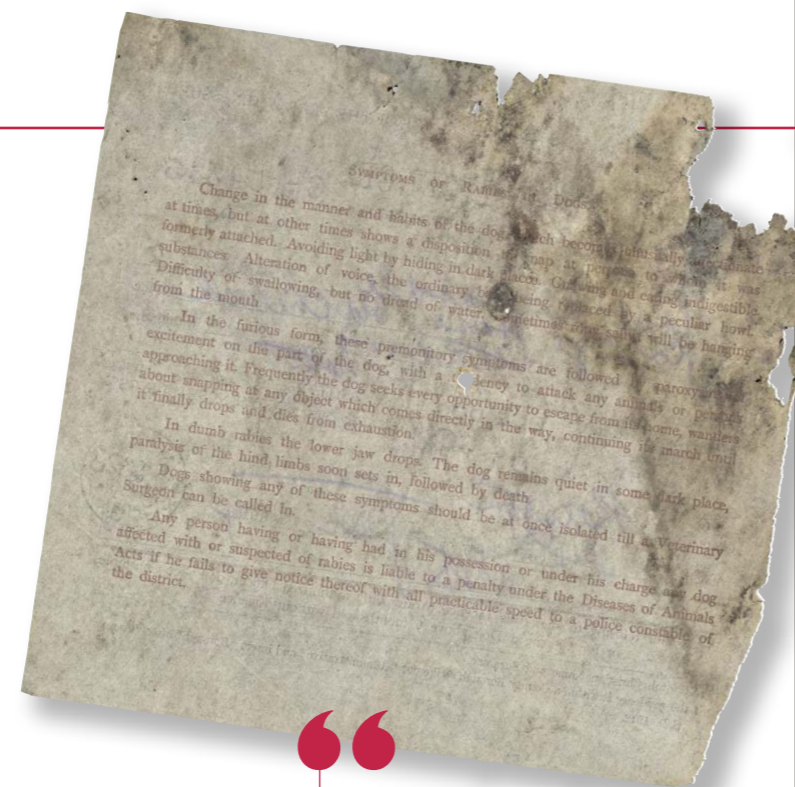
nal reflexes and blood capillaries functioned, but admitted defeat when it came to treating rabies. He could only weakly suggest doctors attempt to manage symptoms with hydrocyanic acid and tracheotomy.

There were plenty of useless home remedies to choose from, as is to be expected from a disease with a recorded history stretching back 4,000 years. A late-18th century edition of Nicholas Culpeper's book informed readers that a tincture made with mint was an 'infallible remedy' for the bite of a mad dog. This best-selling volume contained descriptions and remedies for all sorts of ailments using hundreds of commonly available plants and was intended to help people unable to afford an apothecary. However, the recently-bitten with no access to mint had a choice of other remedies, as Culpeper also suggested garlic, pimpernel and nettles.

It goes without saying that the end result would be the same whichever was chosen.

Not everyone who was (or is) bitten by a rabid animal contracts the disease, which is why some of the folk-cures seem to work. In 1818 the Duke of Portland paid the bill for medical treatment given to Mr Skinner's servant boy in Holbeck who was 'bitten by a dog supposed to be mad'. Over the course of three weeks, various mixtures were applied to the wound, at a cost of 17s 9d. There's

Not everyone who was (or is) bitten by a rabid animal contracts the disease, which is why some of the folk-cures seem to work.



A dog licence for Joseph Wardle in College House, Chilwell; 24 Jan 1914. Personal papers relating to Joseph Wardle of Nottingham, MS 297/1/16

Marshall Hall, *Lectures on the Nervous System* (1836). Med Chi Collection, WL100 HAL, barcode 6001994767

"Mint" from Culpeper's *English physician and complete herbal*. Special Collection RS177.G7 CUL, barcode SC124161

no further documentation suggesting that the servant boy contracted rabies so he was probably lucky enough not to be infected in the first place, because the apothecary's concoction would not have worked.

In truth there was little the medical community could do until 1885 when French scientists Louis Pasteur (1822-1895) - he of pasteurisation fame - and Émile Roux (1853-1933) developed the first efficacious rabies vaccine. People travelled from all over Europe to seek treatment. The incubation period for rabies is usually 1-3 months, as the virus slowly travels from the bite site to the brain via the nerves (although it must be stressed that current medical advice is to seek treatment immediately if you are concerned that you might have contracted rabies). Doctors had long noted that women and people bitten on the head showed symptoms quicker than men and people bitten on the limbs, but weren't sure why. In 1886-1887 there was a spate of rabid animal attacks in Nottingham, causing understandable alarm. Even with the lengthy journey times of the period, there was time for the Nottingham patients to receive treatment, and some did.

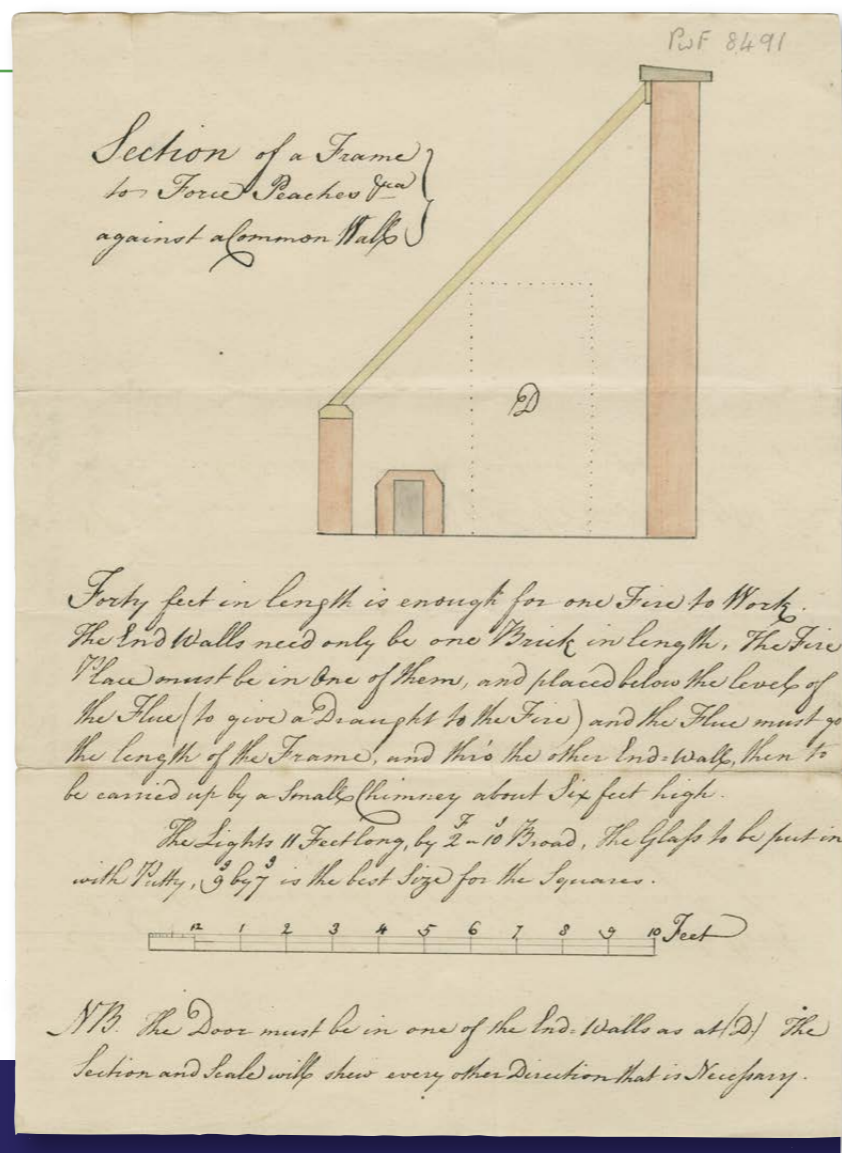
Unfortunately labourer William Priestlaw of Nottingham did not realise the seriousness of the bite to the hand he received in October 1876. Four months later he died in Nottingham General Hospital, two days after admittance, of an indisputable case of rabies. At his inquest the jury expressed their dissatisfaction at the number of dogs in Nottingham, and the disregard for the muzzle regulations that had been put in place.

In 1886-1887 there was a spate of rabid animal attacks in Nottingham, causing understandable alarm.

Dogs were, and still are, the main source of human rabies deaths, causing over 90% of all rabies transmissions to humans. Joseph Wardle of Chilwell paid 7s 6d for a licence to keep one dog in 1914. The back of the licence lists the symptoms of rabies in dogs, and owners who suspected their dog was infected were required by law to inform the authorities immediately.

It was a duty that most dog-owners took seriously. A letter of 1878 to the Viscount Galway opens with the writer expressing regret for having to shoot several bitches due to two cases of rabies at the kennels. Later correspondence showed that the sick dogs' bedding was burned but that the rest of the animals appeared healthy. There was an advert enclosed with the letter, for Birling's Hydrophobia recipe. It doesn't mention what is in the medicine, it's just a list of testimonials from people who had used it themselves or given it to their animals after a bite from a rabid dog. One of them is from a man called Hayes, whose wife took two bottles of Birling's medicine. He reported that she was now fine - except for a lingering pain where she was bitten....

Get fruity



Since 2017 Chatsworth House has been a host venue for the Royal Horticultural Society Flower Show. It is a continuation of a tradition of competitive horticulture at stately homes stretching back centuries, where the rich indulged in experimental cultivation. Enormous sums of money, land and labour were dedicated to attempts to grow all sort of exotic fruits in the UK, especially if nobody else had managed it.

It is important to appreciate just how much prestige could be gained if those experiments proved successful. In the 18th and 19th centuries, merely possessing exotic plants was a status symbol, because they were so expensive to import. The wealthy could literally rent a pineapple for parties. Guests would take it and carry it around in the same way a celebrity might carry an impractically small but expensive designer clutch bag. A host might give it pride of place at the centre of the table decoration. The pineapple would be returned the following day and loaned out to the next person, and so on and so forth, until the pineapple passed the point where this was practical.

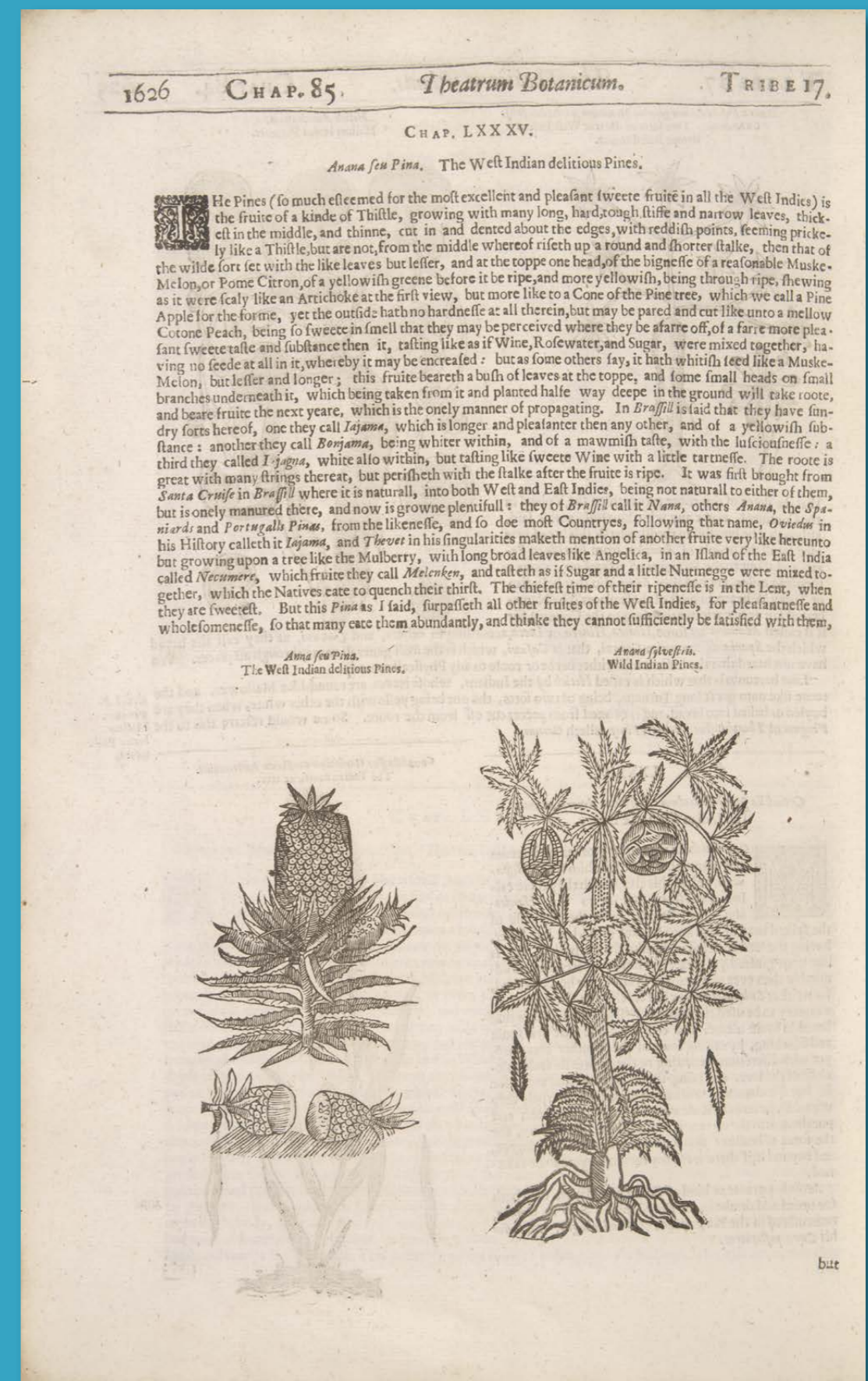
If simply holding one was impressive, then eating one was a major event. John Achard, tutor

to the 2nd Duke of Portland, jotted down a brief note describing his witnessing a pineapple being cut open at Bulstrode House in August 1737. The pineapple was 13.5 inches round, 8 inches high, with a fine crown to it, but in the excitement, the assembled crowd forgot to weigh it.

Bulstrode House in Buckinghamshire is where Margaret Cavendish, the 2nd Duke's wife, had her natural history collections and exotic



...merely possessing exotic plants was a status symbol, because they were so expensive to import. The wealthy could literally rent a pineapple for parties.



Left: Diagram showing a frame for forcing peaches sent by William Speechly to WHC Cavendish-Bentinck, 3rd Duke of Portland, 1795. Portland (Welbeck) Collection, Pw F 8491

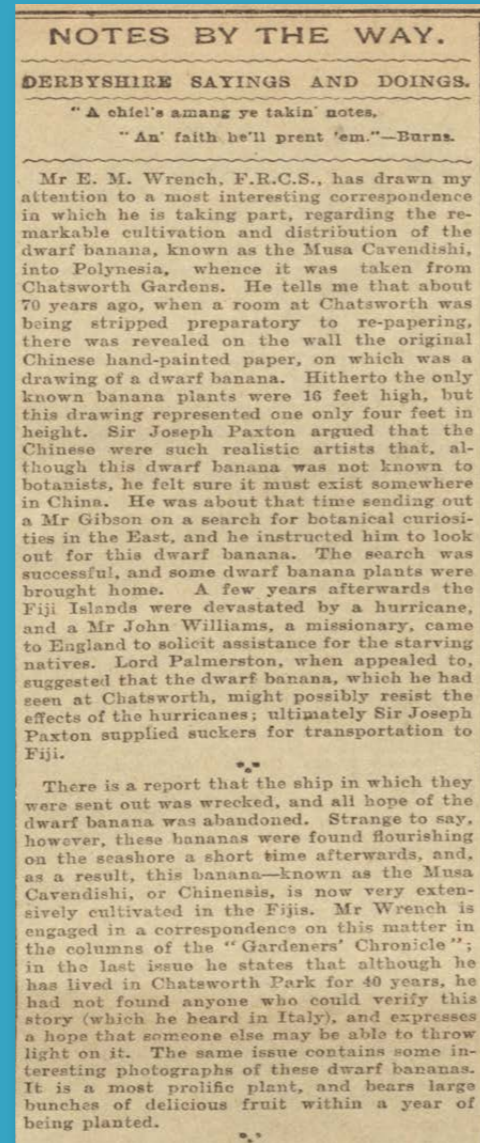
Above: Pineapple plants, from Parkinson's *Theatrum botanicum*, 1640. Special Collection, Over.XX RS164 PAR, barcode SC82609

gardens. She didn't grow the pineapple Achard was referring to, though. Pineapples are native to South America, and they are very difficult to cultivate in our Western European climate. It was the 3rd Duke of Portland's gardener at Welbeck Abbey in Nottinghamshire, William Speechly, who first successfully and reliably grew pineapples in England. The Duke took a keen interest and Speechly regularly sent letters updating him on progress and his battles with the "vile insects" that were damaging the fruit, turning the leaves yellow, and destroying the roots.

Speechly published *A treatise on the culture of the pineapple and the management of the hot-house* in 1779. It is a how-to manual with advice on the different cultivars of pineapple, the type of soil to use, how best to heat the hot-house etc. A diagram for a peach frame that the 3rd Duke of Portland had built on his estates in the 1790s shows that these hot-houses weren't simply oversized greenhouses: they were 40 feet long and heated by fires and ventilated by small chimneys.

The treatise also has a section dealing with pests, including drawings of some of the insects Speechly saw feasting on the pineapple plants. He recommended dipping the plants in a trough filled with hot water, oil, soap, and a pound of quicksilver, i.e. mercury. It killed the insects, but it also exposed the gardeners to low-level mercury poisoning and ensured that every fruit was contaminated. It might have been healthier to leave the pineapple as the table decoration than to eat it.

The Cavendish variety of banana is named after William Cavendish, 6th Duke of Devonshire, because they were first successfully cultivated in the UK at his home, Chatsworth House, although the work was done by his gardener, Sir Joseph Paxton. In 1902, the Duke's physician Dr Wrench wrote into the local newspaper the *Derbyshire Times* with a possibly apocryphal story: in the 1830s the wallpaper in a room at Chatsworth was stripped off and revealed the original hand-painted Chinese paper beneath. It depicted dwarf banana trees of about 4ft tall. Western botanists were unaware of such a species, but Paxton believed that the Chinese artists were accurately depicting a plant familiar to them. He encouraged people going on expeditions to the East in search of curiosities and specimens to look for a dwarf banana plant, and a few years later one was found. A handful of banana plants were shipped to England and the rest is history. In under 200 years, the Cavendish banana has gone from being a possible fictional fruit that one man believed in, to the most widely eaten variety of banana in the UK.



Newspaper article "Notes By The Way" from the *Derbyshire Times* regarding the cultivation of the "dwarf banana", 19 April 1902. Papers of Edward M. Wrench (1833-1912) of Baslow, Derbyshire, surgeon, Wr D 47/34

“...the Cavendish banana has gone from being a possible fictional fruit that one man believed in, to the most widely eaten variety of banana in the UK.”

Additions to the archive

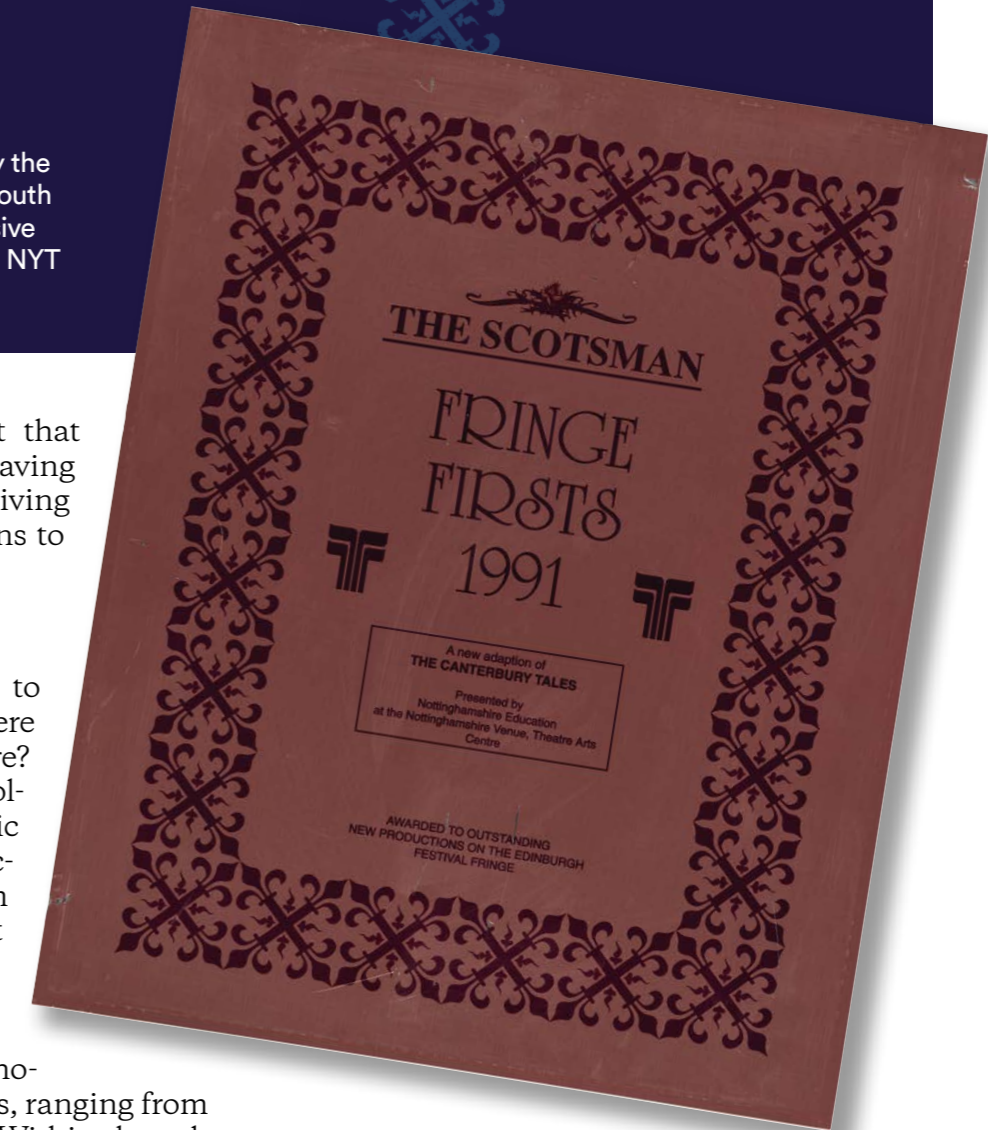
Fringe First Award won by the Nottingham Youth Theatre Inclusive Group in 1991, NYT

We are pleased to report that with Covid restrictions having eased we have been receiving an increasing number of donations to our collections.

Theatre archives

All the world may be a stage, to paraphrase Shakespeare, but where would we be without the theatre? We have a growing number of collections relating to the dramatic arts so we are thrilled to have acquired the archives of Nottingham Youth Theatre (NYT), the longest running youth theatre in the city. The collection contains more than 100 videotapes and DVDs of performances, together with photographs, posters and programmes, ranging from the 1980s through to the 2000s. Within the collection is material from the Nottingham Youth Theatre Inclusive Group, established in 1990 as a mixed group for children with and without learning disabilities. The group performed locally and nationally, including at the Edinburgh Festival during the 1990s, winning a Fringe First award in 1991.

The Nottingham Youth Theatre papers join our other theatre collections including The Roundabout Theatre in Education Collection (NRT), the Nottingham Arts Theatre archive (NAT), and the Records of the New Perspectives Theatre Company (NPT) as well as collections of theatre programmes. Our theatre holdings have



“The group performed locally and nationally, including at the Edinburgh Festival during the 1990s, winning a Fringe First award in 1991.”

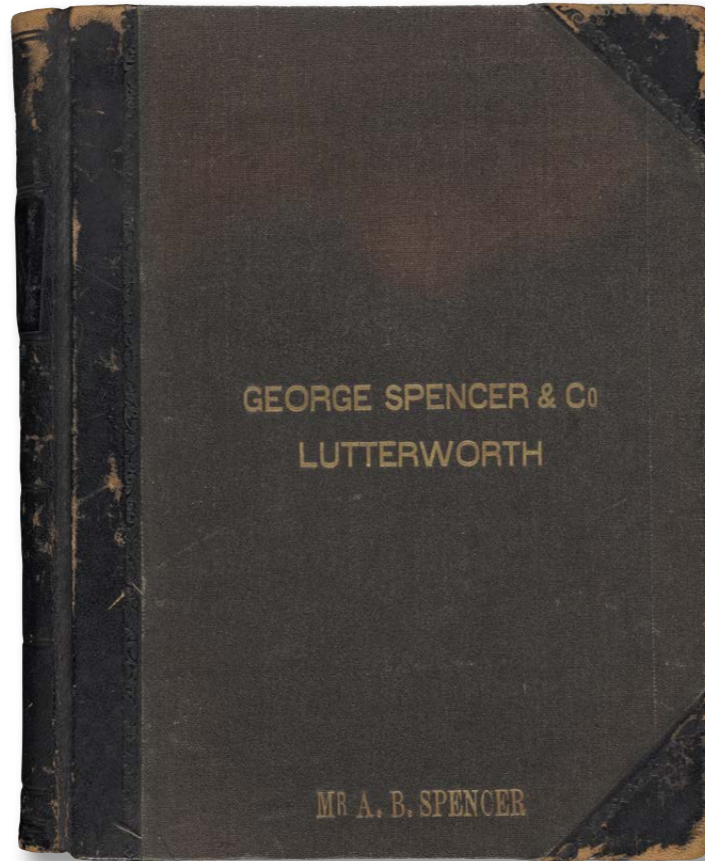
recently been enhanced even further with the acquisition of the archive of the Theatre Royal – please check back next issue for more information on this.

Business records

While theatre archives are a relatively recent area of specialism for us, one of our more traditional areas of focus is the hosiery industry, long a staple industry of the East Midlands. An important addition in this area is the papers of hosiery manufacturer George Spencer and his business partner William Henry Revis (BSP). The papers date mainly from the first half of the twentieth century and include correspondence relating to Spencer and Revis' business activities, accounts books, and drafts of company histories. George Spencer & Co (later George Spencer Ltd) manufactured knitted underwear under the trademark 'Vedonis'. The company had factories in Lutterworth, Hucknall and Basford, and later expanded into the manufacture of cardigans and housecoats. Both Revis and Spencer were significant benefactors of University College Nottingham so it is particularly fitting that their papers are now housed here at the University.

Family and estate papers

Papers of the Drury-Lowe family were first transferred to us in 1961 and are held under the collection reference Dr. There have been various accruals over the years and the collection comprises an extensive archive of family and estate papers. We have now received material relating to another branch of the Drury family, which will be catalogued separately as MS 670/2. The new material includes personal handwritten letters dating back to 1771 between the Drury-Lowe family of Locko Park in Derbyshire and Thomas Drury of the Isle of Man, together with family wills from the 1700s, and associated genealogical information.



Account book for George Spencer & Co, Lutterworth, 1919-1928. BSP

Letters written to George Spencer in the early 20th century, in their original box. BSP

“Revis and Spencer were significant benefactors of University College Nottingham



University of Nottingham

We can't let an issue of *Discover* pass without updating you on developments to the university archive.

Over the past 18 months we have been using various means to record the effect of the coronavirus pandemic on the university, such as collecting digital material from the Communications and Advocacy Team. Recent additions include videos relating to topics such as Covid-19 safety measures on campus, the work done by university engineers to supply 3D printed face shields to the NHS, and quarantining tips for international students.

The university's Estates department has transferred photograph albums and reports relating to significant university building projects (ACC 3117). These include an album of photographs from 1997 relating to the development of the Jubilee campus, a report and photographs from 1972 relating to a proposed rerouting of Cut Through Lane on the University Park campus, and architects' briefs and reports from the 1960s for the Humanities and Social Sciences Library and proposed new departmental buildings.

As the old academic year ended, we received donations of material from several student societies including a colourful scrapbook from the Art History Society's trip to Madrid in 2019, and digital copies of the Anime Society's magazine *The Zine*.



Pictured from top: Buildings on the site of Jubilee Campus prior to its development; Buildings on Sutton Bonington Campus; Hallward Library, c.1970s. ACC 3117

Left: Pages from the scrapbook of the Art History Society's trip to Madrid in 1999, ACC 3124




University of
Nottingham

UK | CHINA | MALAYSIA

Contact details

Manuscripts and Special Collections
University of Nottingham
King's Meadow Campus
Lenton Lane
Nottingham NG7 2NR

 mss-library@nottingham.ac.uk

 +44 (0)115 951 4565

 nottingham.ac.uk/manuscriptsandspecialcollections

 @mssUniNott

Re:visit Manuscripts and Special Collections online exhibitions



The University of Nottingham opened its doors in 1981 for local young people wanting to learn technical and scientific subjects. Today it is a global organisation with well over 40,000 students, and campuses in China and Malaysia. This exhibition looks at aspects of its history from the earliest days to the present, with a particular emphasis on the life and work of students.

In 1981 the first student arrived at the University of Nottingham, a young man from the East Midlands. He was a student at different times in his past.

During the Victorian period students received a rigorous education in the sciences, arts and sports. The University of Nottingham's collection of manuscript diaries, correspondence, programs, letters, receipts, sketches made on the



More than
50 exhibitions
available online

Broad topics including
wartime, environment, local
legends, literature and health

Downloadable
assets in PDF
formats



nottingham.ac.uk/manuscriptsandspecialcollections/exhibitions/online/