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# DISCOVER

The University of Nottingham's Manuscripts and Special Collections

ISSUE 18: JUNE 2022

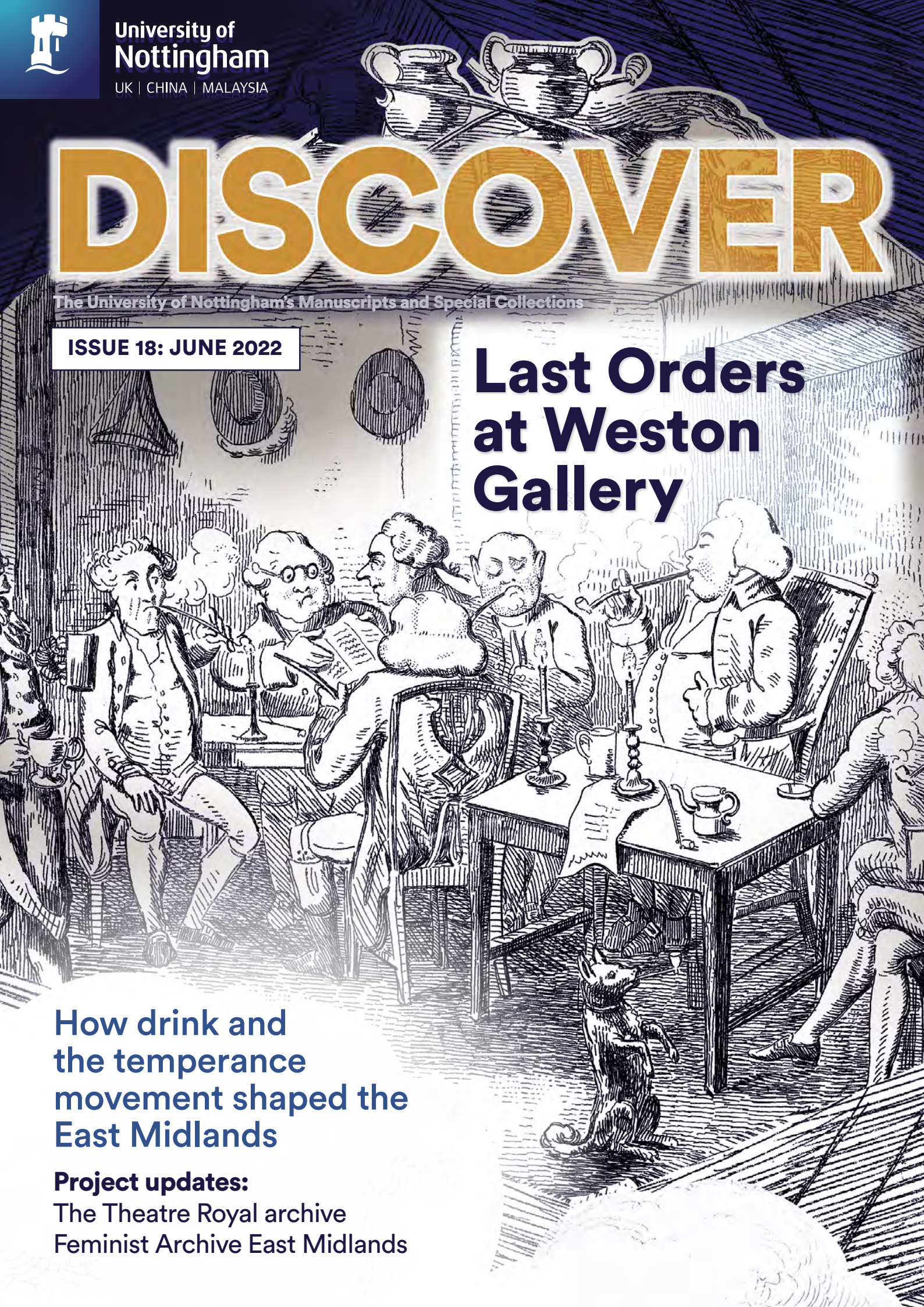
## Last Orders at Weston Gallery

How drink and  
the temperance  
movement shaped the  
East Midlands

**Project updates:**

The Theatre Royal archive

Feminist Archive East Midlands





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Cover image and top: GM Woodward, *Eccentric Excursions* (1817). Special Collection, Oversize PR109.W6

Right: The smoking dog detail from the above.



## Editor's letter



I have been working in archives for 13 years now (not that you would know it to look at me, obviously), and over the past few months I have been reflecting on the people who make up the archival landscape. We are a relatively small profession - with just under 11,000 people estimated to have been working in national or local archive settings in the UK in 2016. But as a profession we punch above our weight, helped enormously by a network of allied staff, researchers, funders and of course our wonderful volunteers. Mark Dorrington looks at the importance of partnership work in his 'Keeper's Letter' on p3.

My role as senior archivist: academic and public engagement means that I am in regular contact with academics, students, and, thanks to our exhibition programme, the wonderful team at Lakeside Arts where our gallery is housed. In this issue you will find an article by Dr David Beckingham of the School of Geography, who reflects on the joys and challenges of co-curating our latest exhibition, *Last Orders: Stories of alcohol and abstinence in the East Midlands*.

External funding bodies help us to make more of our collections accessible, and it's thanks to them that we are able to report on the completion of the cataloguing strand of the Unlocking the DH Lawrence Collection project, funded by Arts Council England, and the start of work on conserving the papers of architect TC Hine, funded by the National Manuscripts Conservation Trust.

But the archival community extends beyond our colleagues, funders and volunteers to include our readers, visitors and researchers. Everyone who attends one of our events, visits the reading room or picks up an issue of *Discover* is part of our community and the greatest support that you can give is to tell your friends about us. We have launched a new series of talks and tours (more information on p18), alongside our regular programme of exhibition events, so if you would like to know more about us why not book onto one, and book a space for your best friend too?

**Hayley Cotterill, Senior Archivist**  
(Academic and Public Engagement)

## WELCOME

# Letter from the Keeper

Welcome to the latest edition of *Discover*. Previously I reported on progress on three of our externally funded projects. In this edition I want to highlight some of the partnership projects which we are involved in.

The university, and the School of English in particular, have been working in partnership with Nottingham's Theatre Royal and Royal Concert Hall on various heritage projects over a number of years. Manuscripts and Special Collections have been involved with the recruitment and training of their team of heritage volunteers, providing training in cataloguing, preservation and digitisation. The original archive project concentrated on the Theatre Royal archives and, following discussion, the decision was made to donate the collection to the university, where we could provide secure and environmentally controlled storage and make it available to researchers. The transfer was planned to take place in April 2020 but was delayed by the pandemic until November 2022. We are now starting to repackage the archives and migrate the catalogue spreadsheet to our archive management system so that the collection can be made accessible to researchers. David Longford, the Theatre Royal and Royal Concert Hall Creative Learning Manager, reports elsewhere in this issue on this mutually beneficial partnership and the heritage volunteers are now working on the Royal Concert Hall archives which will be transferred to us in due course.

Another partnership which has made substantial progress over the last year is with the Nottingham Women's History Group to create an East Midlands Feminist Archive. We worked with the group to put together a successful application to The National Archives for a Scoping grant. The consultant appointed produced a report providing an overview of the collections

and their significance and recommendations for future development. Although again delayed by Covid, the collections have now been transferred to Manuscripts and Special Collections and a team of dedicated volunteers are busily sorting and cataloguing the papers. Tina Pamplin reports on the work of the group and plans for the future.

The final partnership I want to highlight is with The National Archives. This year we will be celebrating the centenary of the Law of Property Act, 1922 by co-hosting a conference on University Park on 6 September 2022. The Act led to legal protection being provided for manorial records and to the creation of the Manorial Documents Register. As well as featuring a range of research projects based on manorial documents, the conference will celebrate the conclusion of a 30 year project to revise and computerise the register, county by county. I led the Nottinghamshire project, many years ago and so am delighted that The National Archives have asked us to co-host this conference. In conjunction with this event the next edition of *Discover* will have a manorial documents theme, so look out for that in September.

By highlighting these projects, I hope you can see how much we rely on partnerships of this nature to progress our work of acquiring, preserving, making accessible and promoting archives and special collections. 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.

# Curtain up! – Transferring the archive of the Theatre Royal Nottingham

David Longford

Creative Learning Manager, Theatre Royal & Royal Concert Hall Nottingham



Agrey, late November day in 2021 became a highly significant moment in the continuing relationship between the University of Nottingham and the Theatre Royal & Royal Concert Hall Nottingham. On that day several van loads of boxes, comprising the Theatre Royal's archive of programmes, posters, photographs and other ephemera dating back to the theatre's early days in the Victorian era were finally transferred to Manuscripts and Special Collections to be properly cared for and looked after.

For the past few years, the Theatre Royal, with funding from the National Lottery Heritage Fund, has developed a significant programme of heritage and archive work to explore its past. This has included public talks and events, the recruitment of a large team of volunteers, and the

creation of digital archive at [ourtheatreroyal.org](http://ourtheatreroyal.org) featuring images of many shows from its 157 year history, as well as a growing number of oral histories from performers, staff, audience members and others linked to the popular venue.

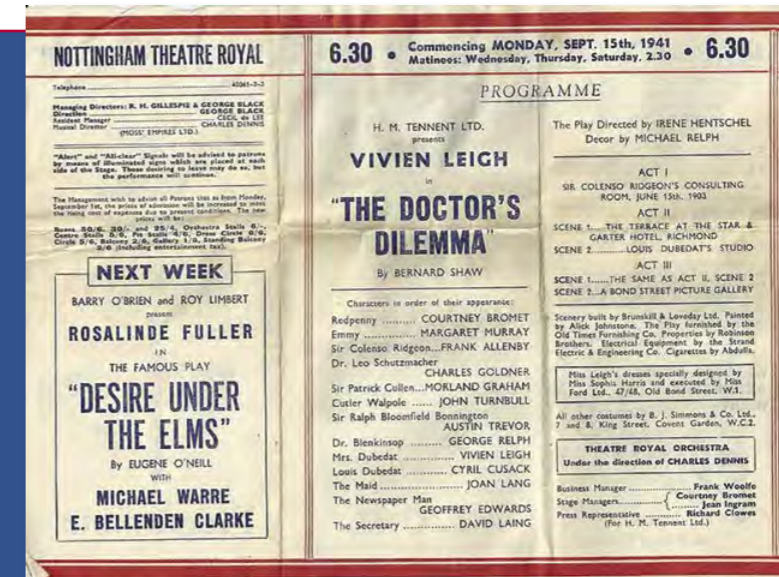
Local people certainly responded to our appeals for old theatre programmes and posters, providing a wealth of additional material for our archive. This included an original Victorian playbill for the opening night production of Sheridan's *The School for Scandal* on 25 September 1865, and a sizeable collection of programmes from 1939 to 1945, showing how entertainment at home was an important part of the national war effort.

Another major development took place in March 2021, when Georgina Donohue commenced work as the venue's new Heritage Officer,

Left: Theatre Royal Nottingham. Photograph by Martine Hamilton Knight.

This page: Programme for *The Doctor's Dilemma*, 1941. Theatre Royal and Royal Concert Hall Nottingham, TRC.

Playbill for *The School of Scandal*, 1865. Theatre Royal and Royal Concert Hall Nottingham, TRC.



**1865**

The Theatre Royal, Nottingham is built by philanthropic industrialists William and John Lambert.

**1897**

The theatre is remodelled by architect Frank Matcham. Work includes lowering the stage by two feet.

**1970s**

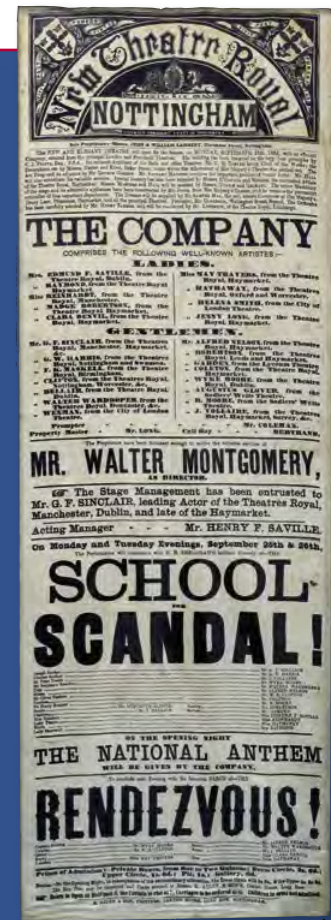
The theatre undergoes a £5 million refurbishment, re-opening in 1978.

**1982**

Royal Concert Hall opens.

**2021**

The Theatre Royal Archive is transferred to MSC. It is a record of the theatre's 157 year history.



overseeing a new programme of work, including revamped backstage tours and significant new heritage learning programmes for schools and young people.

However, whilst now placing heritage and archives at the heart of the Theatre Royal's learning work, we were always aware that we could never have the right physical conditions or staff resources to house such an important collection, despite a refurbishment of our own archive room. Hence, the transfer of this precious archive to Manuscripts and Special Collections last year.

“The archive includes oral histories from performers, staff, audience members from its 157 year history”

The venue's relationship with the University of Nottingham and with Manuscripts and Special Collections has always been crucial to the success of our work. As well as offering expert advice on our heritage material, Manuscripts staff have run training sessions with our volunteers on cataloguing, digitisation and handling archive material. It

was therefore entirely appropriate that the university now become the permanent home for the Theatre Royal's archive.

There were definitely some mixed emotions last November as we made several trips to Manuscripts with a transit van stuffed full of the Theatre Royal's past. However, we now have the reassurance that this material will be stored and looked after properly with the right environmental conditions and monitoring, ensuring its longevity and availability for future researchers.

But, it's not a complete goodbye. Our heritage work to date has mainly focused on the Theatre Royal, but we will now shift our attention to past shows and stories from the Royal Concert Hall, which, in its 40th anniversary year, is now well established as one of the most prestigious music venues in the country. Our volunteers will start to examine and catalogue the programmes and posters we have for the Concert Hall, as well as continue to receive any donations of material relating to the Theatre Royal. Ultimately, this material will also be re-homed in Manuscripts and Special Collections.

Everyone at the Theatre Royal and Royal Concert Hall is proud of the genuine partnership we have with the University of Nottingham's Manuscripts and Special Collections and look forward to continuing and developing this significant work.

# Saving scrapbooks: conservation of the papers of Thomas Chambers Hine



With thanks to the National Manuscripts Conservation Trust, a funded project to conserve the papers of the Nottingham architect Thomas Chambers Hine (1813-1899) began in January 2022. The collection includes two scrapbooks and a book of designs for a pair of agricultural workers' cottages (MS 575). Currently the papers are so fragile that they are not available to be viewed in the reading room and the conservation project aims to provide access to this collection for researchers.

Thomas Chambers Hine was born in London in 1813, the eldest son of hosiery manufacturer Jonathan Hine. Once he completed his training in architecture in 1834, Chambers Hine moved to Nottingham where he won a national competition in 1848 to design a pair of agricultural cottages (as mentioned as part of this collection of papers, MS 575/3). Other important and local commissions included the Nottingham Corn Exchange, a factory for Hine and Mundella Ltd, the rebuilding of Ogston Hall in Derbyshire and Flintham Hall in Nottinghamshire. Hine was versatile and proved this with a variety of styles for houses, hospitals, churches, and railway stations that he designed in the East Midlands.

“Hine’s later projects included the renovation and rebuilding of Nottingham Castle, and extensions and alterations to Shire Hall in Nottingham.”

Hine’s later projects included the renovation and rebuilding of Nottingham Castle, and extensions and alterations to Shire Hall in Nottingham. He was in partnerships with William Patterson in the 1830’s and 1840’s, Robert Evans until 1867 and then later with his son, George Thomas Hine. Chambers Hine was a building conservationist, lecturer on archaeology and architecture and was elected a fellow of the Society of Antiquities in 1876. He was also an enthusiastic autograph hunter and collected letters, photographs and drawings, compiling them into the personal

Left: Papers of Thomas Chambers Hine, MS 575.  
This page: scrapbook, MS 575/1, and Emma Bonson, Project Conservator carrying out surface cleaning.



scrapbooks which are now the focus of this conservation project.

The larger scrapbook (MS 575/1) is a family heirloom which Hine himself states in a handwritten label on the contents page, “With the best wishes of the compiler this book is bequeathed by him as an heirloom to his direct lineal descendants.” It contains a diverse range of letters, photographs, printed material, and drawings in one large volume and reflects Hine’s interests, personality, and architectural background. Hine created themes within his scrapbook such as authors, architects, artists, and royalty. He included autographs and letters from notable individuals such as Charles Dickens, Charles Darwin, Sir Joseph Banks, WE Gladstone, and Sir Charles Barry and added photographs or illustrations alongside these to highlight their work or what he found interesting. The collection will appeal to local historians with letters from Nottinghamshire families like the Dukes of Newcastle and items relating to the General Hospital and other Nottingham buildings. The smaller scrapbook (MS 575/2) is more personal with items relating to Hine’s family and his own architectural projects. It also contains many newspaper cuttings and a small number of photographs.

The inclusion of details in the larger scrapbook, such as the careful layering of letters, card tabs to hold papers in place, and hand-drawn ti-

tles and small sketches, reflect Hine’s life as an architect and designer, whilst providing an insight into the care he took over his personal collection. He often used architectural paper, and original building designs and plans can be seen peeking out amongst the attached letters giving the volume that very personal scrapbook feeling. It even contains some of the Christmas card designs Hine created to send out to family and friends.

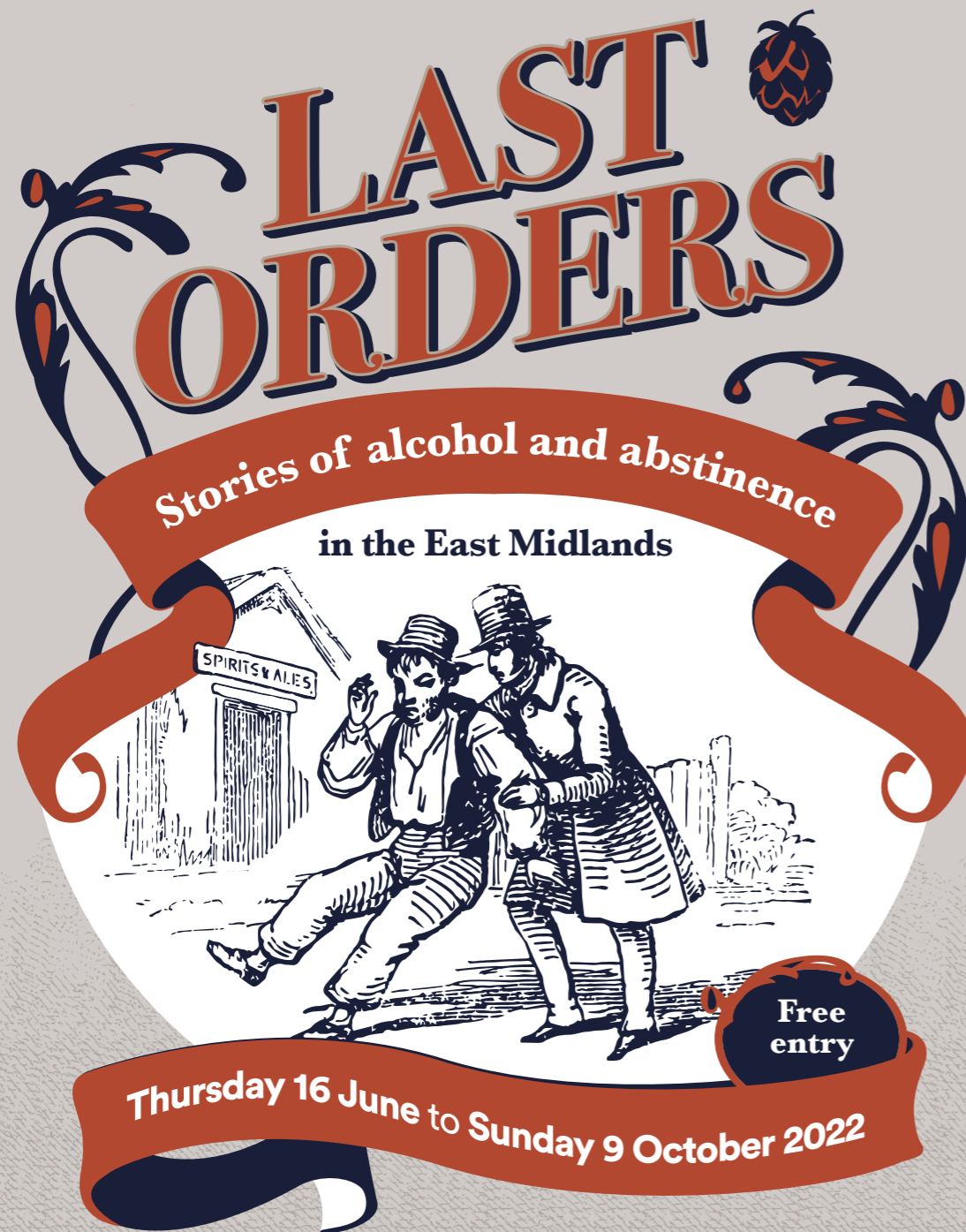
The scrapbook itself is in a precarious condition and is currently difficult to handle due to its large size and the sheer volume of contents that have been added, some of which are loose items that have been slotted in between the pages. Pre-conservation photographs to document its original condition have been taken and the work of conserving it has now begun. This involves carrying out a condition assessment of each individual item within the scrapbook (of which there are over 1000!), careful cleaning and repairs to the pages and to the items that are attached to them. It is intended to keep the pages separate from the original binding due to their fragility and any loose material will be held in custom fascicule bindings to preserve them.

With careful conservation work the scrapbooks and book of designs will be made more robust, allowing items to be digitised and opening up access for researchers to delve into the wonderful unique collection that Hine has personally put together.



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University of Nottingham  
Libraries, Manuscripts and  
Special Collections



Weston Gallery

Opening times: Tuesday–Sunday 12 noon–4pm. Closed Mondays.

DH Lawrence Pavilion  
Lakeside Arts  
University Park  
Nottingham NG7 2RD

Box Office: +44 (0)115 846 7777  
lakesidearts.org.uk  
nottingham.ac.uk/mss



## EXHIBITION NEWS

# Last Orders at the Weston Gallery

Dr David Beckingham

Co-curator of the Last Orders exhibition



Nottingham A L E,  
A NEW SONG.

*Last Orders* examines cultures of alcohol consumption and abstinence in the East Midlands, with a particular focus on the 18th and 19th centuries. Ubiquitous though pubs and drink may have been in everyday life, I had anticipated several challenges in my research for the exhibition.

The first challenge, which has likely faced other guest curators before me, involved finding enough visual materials in the collections held by Manuscripts and Special Collections. As well as being informative a good exhibition has to be visually appealing if it is to attract visitors! Reflecting one of the key strengths of the archive, estate records have proved a major source for the exhibition. These include legal documents such as leases, written with a kind of aloof authority that still seems to have the power to intimidate centuries later, and letters about the management of the estates. Pubs feature across these sources but, with

some exceptions, seldom do they say much about the look of pubs or seem visually appealing enough to display.

I also imagined a second and related challenge – to catch echoes of the sound worlds of local drinking spaces and so better understand how people used them. Here, things were a little easier than I had expected. Estate correspondence does reveal insights into the management of pubs, and diaries in the collections – notably those of 19th-century councillor William Parsons – point to everyday experiences of drinking.

Pubs were the almost accidental arenas of social and commercial life. So much so, that published town histories often mention pubs and drinking. One such reference is to a drinking song called “Nottingham Ale”. Penned around 1750, “Nottingham Ale” is a paean to local liquor. Gunthorpe, the landlord of the Punch Bowl on Peck Lane, apparently sent his navy-officer brother a barrel of his quality ale. The song, which was printed in different forms, was his brother’s thank you. 19th-century accounts often omitted a verse about making women drunk – and made a point of explaining the omission to their readers.

The Derbyshire caricaturist GM Woodward praised the quality of the ale in the pubs of Peck Lane in his book *Eccentric Excursions*. They were a world of ‘smoke and politics’, said Woodward. Pubs were not simply places where politics was talked about; they were arenas in which political

life was shaped, political opinions forged, and elections contested. To some, this made them potentially dangerous spaces.

Different temperance groups tried to recast pubs as a kind of policy problem, firmly es-

“Few towns have been more cursed with the drink delusion than has Nottingham”

Source: Thomas Whitaker, *Brighter England and the Way to it* (1891). General Library Stock, HV 5446 W4

Top right: ‘Nottingham Ale’ from *Ballads. Vol. 1, Nottingham region* (1844). Special Collection, os.Pamph PR1181.B2

Right: GM Woodward, *Eccentric Excursions* (1817). Special Collection, Oversize PR109.W6



establishing drink as a political question in its own right. The exhibition examines local reactions to late 19th-century alcohol policy. However asking the state to do more was only part of the battle. Calling time on pubs in local communities meant replacing their enduringly social function. The collections of the Lawson and Wrench families, as well as those of local nonconformist churches, contain plenty of information about the personal and collective motivations for temperance. Just as pubs had their own distinctive material and musical cultures, so too did the temperance movement.

*Last Orders: Stories of alcohol and abstinence in the East Midlands* has been jointly curated by

Dr David Beckingham of the School of Geography and Manuscripts and Special Collections. It runs from Thursday 16 June until Sunday 9 October 2022 at the Weston Gallery, Lakeside Arts.



The smoking dog extracted from *From GM Woodward, Eccentric Excursions* (1817). Special Collection, Oversize PR109.W6

## Exhibition events

**Lunchtime talks**  
1-2pm, £3 (free concessions)

A series of talks 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.

### Beer flavour – A matter of taste?

**Tuesday 28 June**

Beer remains the UK's favourite drink, although consumer tastes in beer styles have evolved throughout the history of industrial brewing. Professor David Cook of the University's International Centre for Brewing Science will examine how beer stimulates our senses and evaluate historical and modern trends in consumer preference and expectations for our national drink.

### Taking the pledge: The temperance movement in Britain

**Wednesday 10 August**

From its foundations in the 1830s, the temperance movement offered its members a vision of individual and collective improvement if they abstained from alcohol. In this talk Dr David Beckingham of the School of Geography will illustrate how temperance groups were organised and investigate how they impacted national debates about drink control for the rest of the 19th century.

### Does the way we drink alcohol change with age?

**Tuesday 4 October 2022**

How do people drink in different times of their life? Does pouring your own drink at home change how much you consume? Dr Katy Jones of the School of Medicine will explore current research on patterns of alcohol consumption and whether people drink differently in different life stages.

## Weston Gallery Tours

**Free. Advance booking required.**

**Saturday 18 June, 11am-12 noon**

**Sunday 19 June, 11am-12 noon**

**Thursday 11 August, 11am-12 noon**

**Wednesday 28 September, 2-3pm**

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](http://lakesidearts.org.uk)**



@mssLakeside  
@mssUniNott

## Additions to the archive

Selection of former display materials from the James Cameron-Gifford Library, ACC 3140



Here are just some of the items that have made their way into our collections over the past few months.

### University archives

Previously we remarked how we can't let an issue of *Discover* pass without telling you about new additions to the University collections, and that continues to hold true. Various refurbishment projects at the University have prompted transfers of university records, including the bookings diary for the staff club, The Hemsley (ACC 3130), and the catalogue of the library at Florence Boot Hall (ACC 3146) covering the 1960s-80s. A large volume of photographic material from Sutton Bonington Campus was transferred by staff of the James Cameron-Gifford Library (ACC 3140), with some of the photographs dating back to the days of the Midland Agricultural College (1900-1943), and showing the development of the campus over many decades. We have also taken in photographs of

HAS Wortley (1885-1947), Principal of University College Nottingham (UMP/10/8), and photographs from the 2000s of residents of Lenton and Wortley Hall, Cripps Hall, and Hugh Stewart Hall (ACC 3148).

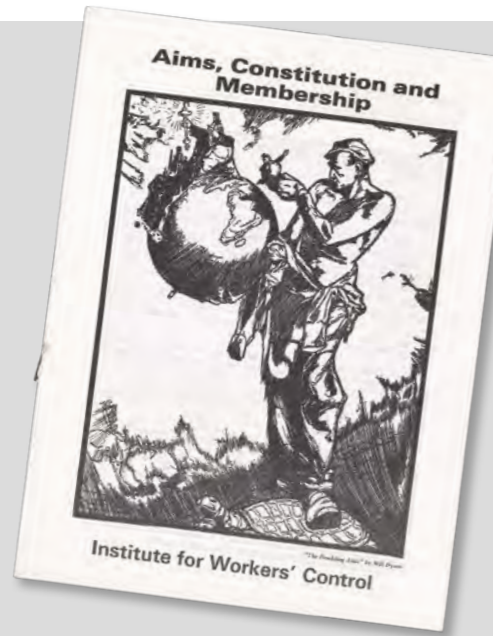
### Trade Association papers

Through the Bertrand Russell Peace Foundation we have acquired the archive of the Institute for Workers' Control (IWC), to complement the papers of MEP Ken Coates (regularly used by our student placements from Law and Politics). The Institute grew out of a series of conferences, many of which were held at the University of Nottingham, organised by Tony Topham (Workers' Educational Association Organising Tutor and Director of the Bertrand Russell Peace Foundation), and University of Nottingham Adult Education tutor, Ken Coates (Chair of the Bertrand Russell Peace Foundation). The Institute, which was formally established in 1968, aimed to bring togeth-

## RECENT ACQUISITIONS

er trade unionists from different industries, including dockers, miners, and people working in the media, to discuss current issues. The collection includes files compiled by the IWC Secretary, Ken Fleet, and bulletins and pamphlets published through the Bertrand Russell Peace Foundation's Spokesman Books imprint. Items from the collection will be included in our upcoming exhibition on adult education and socialism which opens in the Weston Gallery in October.

Constitution of the Institute for Workers' Control, c.1968. IWC



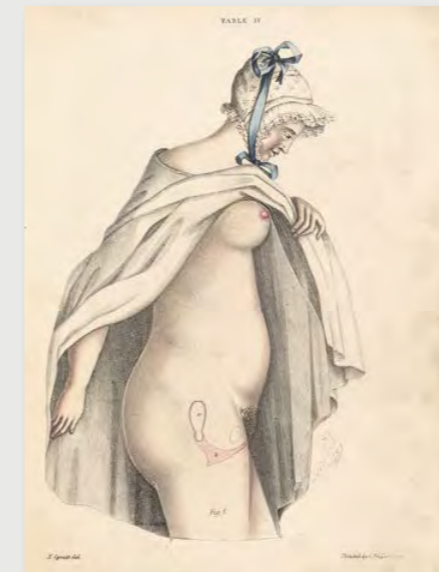
## Soviet posters

We were recently gifted a wonderful collection (MS 1044) of 63 Soviet posters which were collected by teacher Alan Richards, during his visits to the Soviet Union in the 1980s-1990s. The posters date from the Gorbachev era, the last decade of the Soviet Union. The collection nicely complements our collection of Second World War posters from the Telegraphic Agency of the Soviet Union (TASS), 1943-1945 (MS 281), many of which can be viewed online at <http://windowsonwar.nottingham.ac.uk/>.

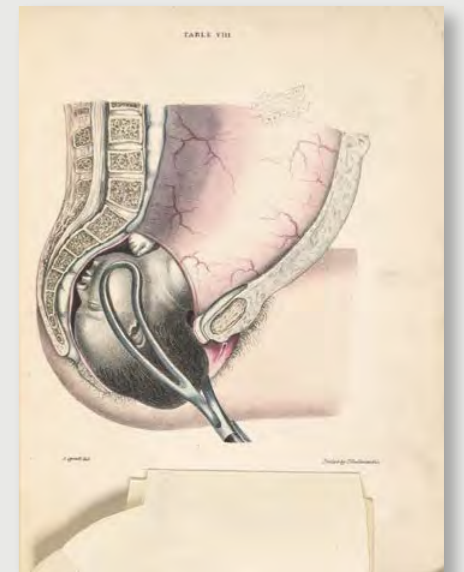
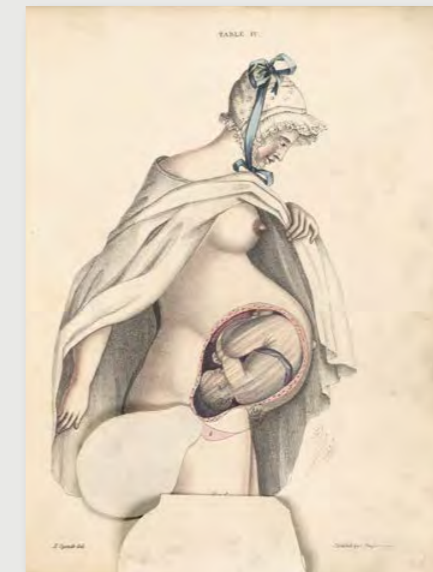
Scan QR code to view the Soviet collection online



Posters from the Soviet Union, 1980s-1990s. MS 1044



Plates from George Spratt's, *Obstetric tables* (1833-1835). Medical Rare Books, Oversize WQ17 SPR, barcodes 1008285697 and 1008285703



Below: 'Summer', from Thomas Gisborne, *Walks in a forest*, (1794). Special Collection, os.Pamph PR4715. G8.W25, barcode 1008284842

## Special collections

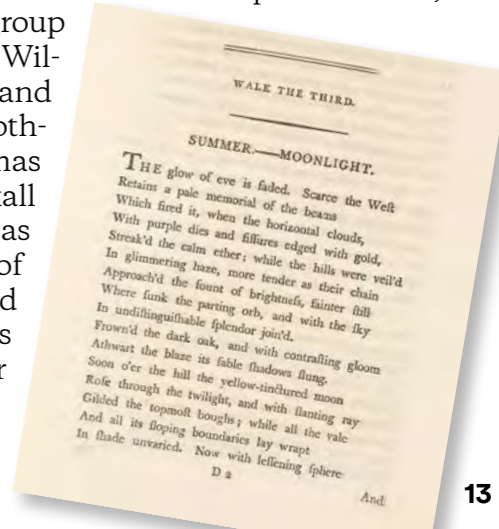
Notable additions to the special collections include a first edition of George Spratt's *Obstetric tables: comprising coloured delineations on a peculiar plan, intended to illustrate elementary and other works on the practice of midwifery, elucidating particularly the application of the forceps, and other important practical points in obstetric science*. The book was published in two volumes between 1833 and 1835. It was published "for the author" and includes long lists of subscribing surgeons, evidencing the medical profession's demand for precise and well-executed illustrations that, in Spratt's words, "convey more impressively to the mind objects to be attained than mere descriptions possibly can." At the time of publication the book was used as a training manual and a reference book for practising medics, however today it is celebrated for its interactive designs for illustrating female anatomy. The coloured hand-drawn images include overlays and movable flaps. Our newly acquired copy has been added to the Medical Rare Books collection (MRB).

A further important addition was made to the Special Collection, to complement our holdings of materials relating to ancient woodlands. Thomas Gisborne's *Walks in a forest: or, poems descriptive of scenery and incidents characteristic of a forest, at different seasons of the year* was published in 1794. The forest is Needwood Forest, in Staffordshire, close to the border with Derbyshire. Gisborne was born at Bridge Gate, Derby, and began his career

in the Anglican Church as curate of Barton-under-Needwood, though later that year he inherited Yoxall Lodge from his father. The estate at Yoxall bordered Needwood Forest. At an early age Gisborne had been instructed in painting by Joseph Wright of Derby and in *Walks in a forest* Gisborne comments on painters' management of light in landscape scenery. Gisborne also clearly shared Wright's fascination with science, as flowers and plants, identified in the poem's footnotes, follow the system of Linnaeus. Gisborne was in fact an inveterate plant collector and his collection of over 600 plants is preserved in the British Museum. *Walks in a forest* evokes a forest that is no longer there. By an Act of Parliament in 1803, permission was given to enclose and deforest the land. Sadly, Gisborne would have witnessed the deforestation, but at the time the poet was immersed in far-reaching political activism, being a central figure in the

Clapham Sect,

the abolitionist group which included William Wilberforce and Gisborne's brother-in-law Thomas Babington. Yoxall Lodge acted as a major focus of the group, and Wilberforce was a frequent visitor there.



# Feminist Archive East Midlands (FME)

**Tina Pamplin**

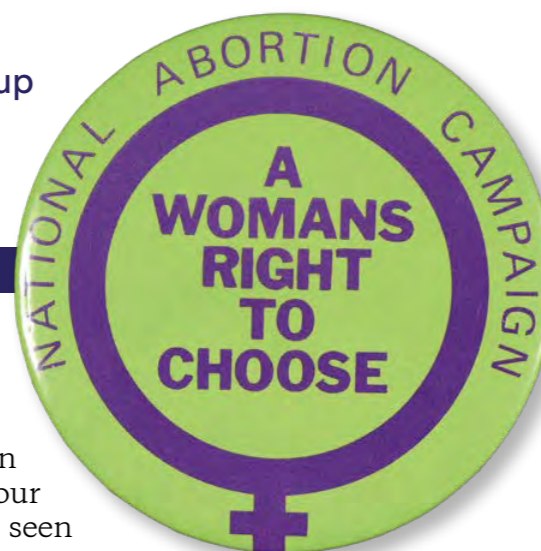
Nottingham Women's History Group member and Manuscripts and Special Collections volunteer

Most people reading this will probably have heard of the disruption to the 1970 Miss World pageant at the Royal Albert Hall in London, caused by activists throwing flour bombs and heckling. They may have seen *Misbehaviour*, a 2020 film based on the event, starring Keira Knightley, or the documentary on the subject which followed. Less well known is a similar demonstration which took place at a beauty contest at the Nottingham Palais a few months later. Two students from Nottingham Trent University entered the contest, got through to the final, whereupon one of them ripped open a wraparound skirt to reveal a Women's Liberation banner. They both ran through the hall shouting 'Women's Liberation' while supporters threw leaflets from the balcony.

Over the last few years, a group of us, mainly feminist activists from the '70s onwards, have been hearing fascinating and often 'hidden' stories like this while interviewing local women and recording their memories of the activities and campaigns they were involved in. There were myriad groups, demonstrations, newsletters, refuges, and support services for women experiencing domestic violence, four ever larger women's centres, festivals, life changing anger, energy and enthusiasm.

What started as an attempt to record and preserve these histories developed into a bigger oral history project funded by the National Lottery Heritage Fund. Many interviewees produced folders of old leaflets, newsletters, banners, posters and (all too few) photographs and handed them over for safekeeping. Others bemoaned treasures lost to damp cellars or mislaid during house moves. A leak emanating from an old water tank in my attic narrowly missed a massive

Three badges from the collection of Tina Pamplin. Feminist Archive East Midlands, FME/ACC 3103 Box 10/12



“This year University of Nottingham alumni from 1970-72 are being invited to their golden reunion.”

hoard of papers, banners, badges, minute books, leaflets and magazines and exposed the fact that I was a serious and dedicated accidental archivist.

A consultant, funded by a 'Scoping Grant' from The National Archives, confirmed the importance of the burgeoning collection. We were hugely excited and relieved when Manuscripts and Special Collections agreed to house the archive and train our group of volunteers in basic archiving techniques and cataloguing. Unfortunately, the first lockdown started two days before our planned arrival at the university. The threat to the archive apparently causing more anxiety to one of our group than the virus itself (she left a notice on a cupboard door "in the event of my death from Covid" instructing her relatives to ensure the contents were delivered to Manuscripts and Special Collections and not thrown away).



Now in 2022, the bulk of the collection is safely at Manuscripts and Special Collections and we are well into the cataloguing phase, whilst continuing to conduct interviews and acquire new materials. This year University of Nottingham alumni from 1970-72 are being invited to their golden reunion. If you are of that generation do you remember Audrey Beecham, the then warden of Florence Nightingale Hall and a keen supporter of the Women's Movement? One of our interviewees has identified her in a drawing from the Nottingham W.L.M. Magazine *Women Now* - seated third from right in front of fireplace, spotted top.

Were you at a meeting in Portland Building in the early '70s with Hilary Wainwright, a nationally known activist? This is the first Women's Liberation meeting I remember attending. I went in with a slightly smug feeling that we'd soon get it sorted and came out realising it was not even the beginning.

We would love to hear from anyone involved in later groups. We have a solitary newsletter of the University of Nottingham Women's Group from 1981; there must be more copies out there somewhere and women who remember being involved. If you have any memories, documents, or would like to get involved, please get in touch. We hope to have a 'launch' event in the not-too-distant future and are planning displays, local history walks and perhaps a publication.

From a personal point of view, it has been hugely interesting and enjoyable, while occasionally causing reflection on the slightly weird feeling of being archived while alive. It only takes a

Above left to right: cover and illustration by Rosemary Wells from *Women Now*, the journal of the Nottingham Women's Liberation Group; n.d. [1970s]. From Feminist Archive East Midlands, FME ACC 3120

Protesters outside the Nottingham branch of Marks & Spencer for the Prices Campaign demonstration, 1974. Tina Pamplin holds the 'Women against price rises' banner. Photograph by Roger Tanner.

Former members of the Nottingham Women's Liberation Group cataloguing the Feminist Archive East Midlands (FME)

“We would love to hear from anyone involved in later groups.”

few minutes scanning the news to be reminded of how far the struggle for women's rights has come and what a massive amount still remains to be done. Recognising, preserving, and learning from history is a small part of this work.

If you have been involved in the women's rights movement, have material that you would like to offer to the archive, or just want more information about the Feminist Archive East Midlands please contact us at [mss-library@nottingham.ac.uk](mailto:mss-library@nottingham.ac.uk)

# The Cambridge Lawrence

As the two-year project to unlock the research potential and usability of the University of Nottingham's world-renowned DH Lawrence collections draws to a close, we're taking time to reflect on some of the achievements of the cataloguing strand of the project.

The cataloguing work undertaken during the project has ensured that over 200 boxes of previously uncatalogued papers from the DH Lawrence collection are now searchable via our online catalogue for the first time ever, and can now easily be produced for classes or researchers in our Reading Room.

This newly catalogued material comprises papers relating to the Cambridge University Press edition of *The Letters and Works of D.H. Lawrence* (La E) and a related collection of research papers from Professor James T. Boulton (1924-2013), one of the foremost editors for the Cambridge Lawrence edition (La R 2).

The Cambridge University Press edition of *The Letters and Works of D.H. Lawrence* was the brainchild of a small band of Lawrence scholars, led by James T. Boulton of the University of Nottingham (later of the University of Birmingham), F. Warren Roberts of the Humanities Research Centre at the University of Texas, and Michael Black, literary editor for the Cambridge University Press.

Although there had been earlier attempts to publish DH Lawrence's letters, notably by Lawrence's friend Aldous Huxley in 1932 and Harry T. Moore in 1962, these had been incomplete, selective or in the case of Huxley's volume, heavily censored in an effort to avoid controversy and maintain Lawrence's reputation. By the late 1960s, the need for a complete edition of all Lawrence's extant letters was becoming increasingly apparent. Gerald Lacy started the ball rolling by compiling a calendar of the known letters in a pioneering computer database, which would provide the basis of the Cambridge University Press edition of *The Letters of D.H. Lawrence*. The Cambridge letters project formally commenced



All images are from the D.H. Lawrence Collection.

Above: Computer printouts from Gerald Lacy's 'A Calendar of D.H. Lawrence Letters', 1975-1976. La R 2/2/18

with a meeting at the University of Nottingham in June 1972.

Work on *The Letters of D.H. Lawrence* proceeded under the tireless leadership of James T. Boulton. The main series of seven volumes was published between 1979-1993, and contained over five and a half thousand of Lawrence's letters (Lawrence was certainly a prolific letter-writer!). The project concluded in the year 2000 with an index volume containing corrigenda and addenda, as well as a few previously uncollected letters missed from the preceding volumes.

The decision by Cambridge University Press to publish *The Complete Works of D.H. Lawrence* was announced in 1973, although it took a further 18 months to convince Pollinger Limited (literary agents for the Lawrence Estate) to agree to the undertaking. The ambitious project aimed to publish critical or scholarly editions of all Lawrence's works based on the author's final intention before editorial intervention, censorship, typographical

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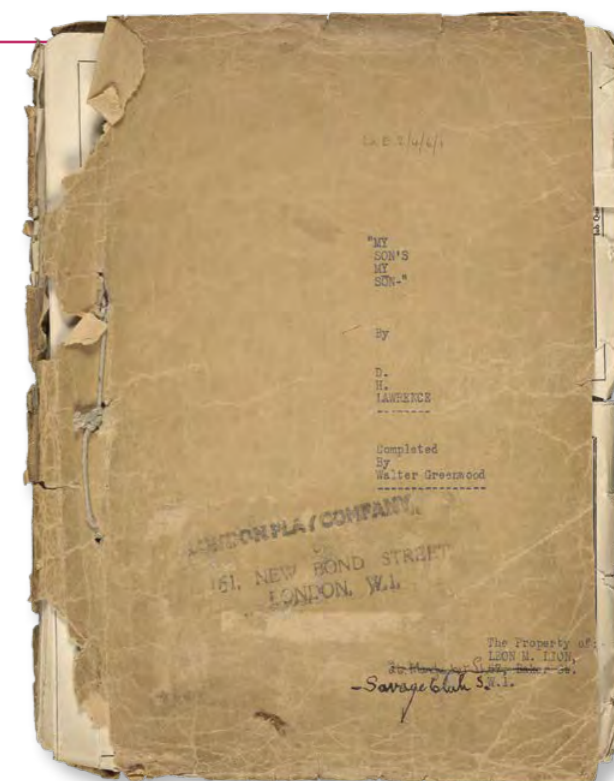
errors and other corruptions which had plagued previous editions.

In 1981, *Apocalypse and the Writings on Revelation* was the first volume to be published in the series. Cambridge University Press went on to publish new editions of all of Lawrence's fiction, non-fiction, poems, plays, articles, reviews and introductions, including early versions of some of his novels and short stories. The project was even expanded to incorporate an authoritative three-volume biography, and a comprehensive bibliography of everything written by the author.

The papers at Manuscripts and Special Collections document over 40 years-worth of editorial work and painstaking academic research by the editorial team. Besides editorial discussion, the archive contains correspondence with people who knew Lawrence, page proofs of individual volumes within the Cambridge edition, and copies of original Lawrence letters and manuscripts held by other institutions or private individuals.

Highlights include correspondence with Lawrence's contemporaries Helen Corke, Edward and David Garnet, JD Chambers, and Lady Juliette Huxley, as well as family members including Lawrence's nephew WH Clarke and niece Margaret Needham.

One particularly interesting item is a previously unknown original prompt copy of the play *My Son's My Son*, being an adaptation by Walter Greenwood of DH Lawrence's *The Daughter-in-Law*. The provenance suggests that this copy was owned by Leon M. Lion, director of the first ever performance of the play at The Playhouse Theatre, London, in 1936.



Front cover of a typescript prompt copy of the play *My Son's My Son*, a version of DH Lawrence's *The Daughter-in-Law* revised by Walter Greenwood, 1936. La E 2/4/6/1



The general editors for the Cambridge University Press DH Lawrence edition, taken at an event to celebrate publication of *The Letters of D.H. Lawrence*. Volume VII, 1993. La E 1/2/6/7/4

As well as material relating to the Cambridge Lawrence edition, James T. Boulton's archive contains papers relating to *Lawrence in Love: Letters to Louie Burrows* (Nottingham, 1968). Boulton had previously established himself as a scholar of 18th century literature, so editing *Lawrence in Love* was something of a departure from his usual field, and would prove to be the start of a lifelong interest in DH Lawrence.

# Talks and tours

A man on his deathbed is terrorised by a figure only he can see. Is it nothing more than the delirious ravings of the dying, or has a terrible secret come back to haunt him?



So begins a tale that is part local ghost story, part murder mystery. If you've been reading this magazine for any length of time now, you'll know that we actively encourage members of the public to visit our exhibitions, and of course, to use the collections in the Reading Room. Now we're offering something new: an official programme of public tours and talks.

## Tours

If you're a member of a local or community group, or special interest society, you can book a private, behind-the-scenes tour of Manuscripts and Special Collections, along with an opportunity to see a bespoke selection of archives and books tailored to your group. Fees start at £30 per group for a 60minute tour, and there are restrictions on numbers of people due to the size of the rooms.

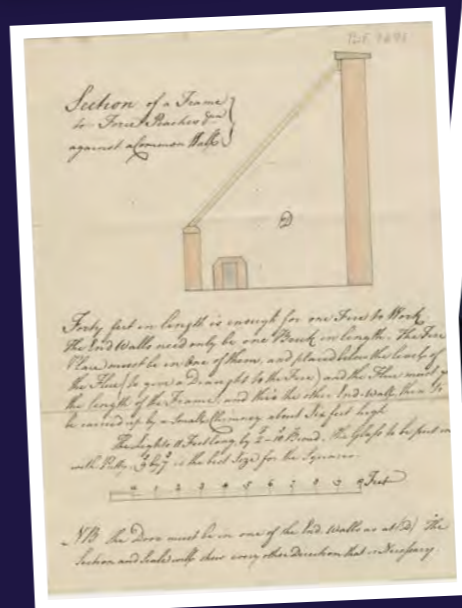
## Talks

You can book one of our expert staff as a speaker on a range of topics based on our collections and related to the East Midlands, including:

- **Introducing Manuscripts & Special Collections**
- **Sex and Scandal in Nottingham's Church Court**
- **Supernatural Stories**
- **Health, Wealth, and Tastiness**
- **Murder Most Foul**

We can host your visit on King's Meadow Campus, with the option to combine the talk with a tour for no extra cost. If you're based in Nottingham then we can come to your venue. We're also happy to deliver talks online. Fees start at £30 for a 45 minute talk.

Manuscripts and Special Collections is one of the larger university archives and although it sounds like a cliché, we're privileged to work with such varied and rich collections. In which other job could you go from go from reading an 18th century recipe for gingerbread, to letters from the family of a man on trial for his life, to the witness testimony of a woman who rescued a drunk man from a hedge only to realise it was her local vicar? There are so many stories here that we hardly ever get the chance to share, so the ones we've chosen are the ones that interested us - and we hope they interest you.



## Book tours and talks

For a full list of talks available and details on how to book, visit [nott.ac/mss-tours-talks](http://nott.ac/mss-tours-talks)

or email: [mss-library@nottingham.ac.uk](mailto:mss-library@nottingham.ac.uk)

Scan QR code for more information



This page. Left: Diagram showing a frame for forcing peaches sent by William Speechly to the 3rd Duke of Portland, c.1795. Portland (Welbeck) Collection, Pw F 8491

Below: Detail from Recipe Book of Elenor Mundy, Ms 86

Opposite page: Demon at a witches' coven, from *Saducismus triumphatus*, 1689. Coleorton Parish Library, BF1581.G5, barcode 1006944172






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