



University of  
Nottingham

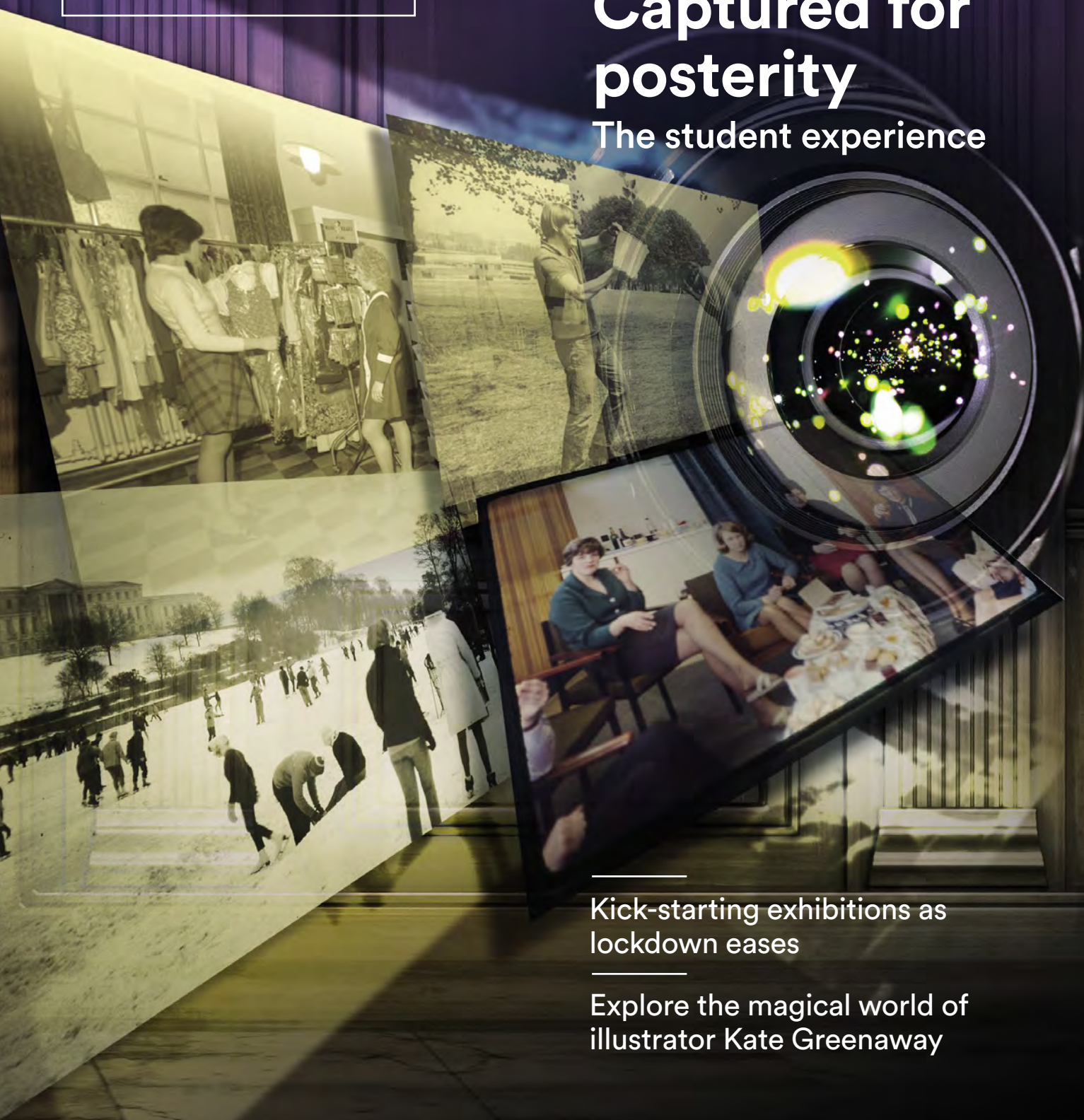
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# DISCOVER

The University of Nottingham's Manuscripts and Special Collections

ISSUE 15: MAY 2021

**Captured for  
posterity**  
The student experience



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Kick-starting exhibitions as  
lockdown eases

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Explore the magical world of  
illustrator Kate Greenaway



# Letter from the Keeper

Welcome to the latest edition of *Discover*. During the national lockdown, we continued to remain open to provide services to staff and students of the University, as university libraries are considered a key service. By the time you read this we will have been able to welcome back external readers. We also have the complication of sharing our building with an NHS Vaccination Centre. The Weston Gallery and the Museum of Archaeology remained closed to the public but we hope to re-open them after 17 May.

We are pleased to announce that we have recently acquired another addition to our designated DH Lawrence Collection: a letter to Lawrence's sister Ada, 1930; a postcard to his niece Margaret, 1927; and seven postcards to his sister Emily.

The letter and eight postcards were written during the last three years of Lawrence's life, with the final postcard written just days before his death on 2 March 1930, and on the last day he wrote any correspondence. They contain important details of his travels during these years, plus accounts of his health which were obviously provided in more detail to family members than to his other correspondents. This acquisition was supported by Arts Council England /Victoria and Albert Museum Purchase Grant Fund and the Friends of the National Libraries.

The cataloguing and digitisation strands of our Arts Council England, Designation Development Fund project 'Unlocking the DH Lawrence Collection: cataloguing and digitisation for research and display' have continued to a revised timetable and this issue features an article on the digitisation

work completed to date. However we have had to delay the accompanying exhibition until next year because of uncertainty over the re-opening of the Weston Gallery.

We have been delighted to receive a substantial personal donation for an 18 month project to catalogue our collections relating to Animal Welfare. Archivists Sarah Colborne and Zoe Ellis started work on this project in March in addition to their current part-time roles.

We have also been awarded a grant from the National Manuscripts Conservation Trust for a nine month project to conserve the papers of the Nottingham architect Thomas Chambers Hine (1813-1899) and will report on this in a future issue.

After saying farewell to Linda Shaw at Christmas we are very pleased to welcome Nicola Wood to the role of Senior Collections Manager. Nicola comes to us from Brunel University and started work in January.

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

Both our exhibition gallery and our reading room will continue to operate with revised opening hours for the foreseeable future so please do check our website before planning your visit.

[nottingham.ac.uk/manuscriptsandspecialcollections](http://nottingham.ac.uk/manuscriptsandspecialcollections)



## IN THIS ISSUE

# Contents

2

Letter from the Keeper

3

Editor's letter

4

Life exposed: Photographing the  
DH Lawrence Collections

6

Kate Greenaway's idyllic  
childhood

8

Florence Nightingale  
Comes Home

10

Five minutes with...  
Robert Pearce

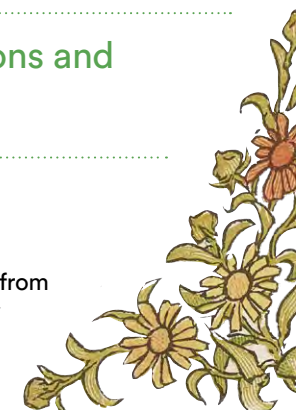
11

Self-preservation: The University  
of Nottingham in Manuscripts  
and Special Collections

14

New accessions and  
cataloguing

Cover image: selection of images from  
page 11 feature article – University  
of Nottingham archives.



# Editor's letter

Our previous issue reflected on the work done by Manuscripts and Special Collections since the start of the first national lockdown in March 2020. As I write this for April 2021 I'm starting to allow myself to hope that we might finally be approaching something closer to normality.

Regular readers of *Discover* will know that we always include a feature on our current exhibition. For a year now we have only had one exhibition to talk about – *Florence Nightingale Comes Home*. Originally slated to open in May 2020 to coincide with the bicentenary of Nightingale's birth, the exhibition has been there ever since, ready and waiting in the wings.

Restrictions on the opening of museums and galleries are set to ease in England in mid-May and I am delighted that we will finally be able to welcome visitors back to our exhibition gallery. Of course if you are not yet ready to return then the online version of the exhibition is still available at [nottingham.ac.uk/manuscriptsandspecialcollections/exhibitions/online/florence-nightingale](http://nottingham.ac.uk/manuscriptsandspecialcollections/exhibitions/online/florence-nightingale) and we will continue to update it with new content.

One thing that has kept many of us sane over the past year is getting out for regular walks and connecting with nature, even if that is just in a local park. I hope you will enjoy our article on the famous children's illustrator Kate Greenaway and how her nostalgic drawings of children playing in bucolic settings were in part inspired by her stays in the Nottinghamshire countryside.

I hope you enjoy browsing this latest issue of *Discover* and if you have any suggestions for what you would like to see in future issues, or if you would like to be added to the mailing list, then please do get in contact at [mss-library@nottingham.ac.uk](mailto:mss-library@nottingham.ac.uk)

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





# Life exposed:

## Photographing the DH Lawrence Collections

In the previous issue of *Discover* we gave an update on the cataloguing strand of the two-year project to unlock the research potential and usability of our DH Lawrence collections. In this issue we turn our focus to the digitisation work.

Over a period of 15 months we are capturing images of letters and postcards, manuscripts and proofs, notebooks, typescripts, drawings and paintings. Working closely with the conservation team, the work involves handling thousands of items, capturing over 10 thousand images, and repackaging material to ensure long-term preservation of the originals.

Accurate images are captured using high specification camera equipment, with set-up and monitoring procedures followed to ensure that consistency is maintained. Our medium format cameras with 100mp digital backs capture high-resolution images, while LED flash units are used to minimise the amount of light and heat that the originals are exposed to. During the set-up for each photography session the appropriate lens is chosen for the document being captured, measurements are taken to ensure the white balance and exposure are correct, and reference images are taken to measure for uniform lighting. Focus is also checked throughout the session. Cameras are mounted on a large copy stand configuration and tethered to a computer running the capture software. Cameras and computer screens are cali-

brated and profiled to help achieve accurate and consistent colour reproduction.

After capturing, all images are checked and cropped. Metadata is added - this includes the reference and title of the source material, collection information, and dimensions of the original. Images are then output. Firstly, a full resolution file in an uncompressed format as the preservation master file, and secondly a smaller derivative copy in a compressed file format to be used for reference and general access. With so many large files storage is a consideration. Photographing *The White Peacock* manuscript, Lawrence's first novel, resulted in 1614 images of approximately 310MB each, requiring total storage of over 500GB. The long-term preservation of all images captured for this project is managed within our recently acquired digital preservation system.

Following digitisation, items are repackaged using archival materials and enclosures. *The White Peacock* is once more a notable example. The manuscript is part of a collection of literary manuscripts donated by book collector George Lazarus. Many

Pictured: Digitisation Assistant Jonny Davies capturing high quality images of our DH Lawrence literary manuscripts.

“The work involves handling thousands of items, capturing over 10 thousand images, and repackaging material to ensure long-term preservation of the originals.”

of these were housed by Lazarus in impressive folders and bindings, such as the ornate bespoke leather box that currently holds the pages of *The White Peacock*. To preserve these pages in perpetuity, however, it is necessary to rehouse the individual leaves in polyester sleeves and then store these in acid-free folders and boxes. This is to provide protection against handling as well as discoloration caused by both light exposure and the acidic chemistry of the paper. The original boxes will also be preserved and photographed to ensure that we have a record of the object's history whilst under the care of George Lazarus.

Thousands of images have already been created as part of the project, including complete copies of manuscripts of Lawrence's short stories *Goose Fair* (1910) and *Odour of Chrysanthemums* (1911), and many files of rich correspondence. As photographers, Lawrence provides us with plenty of eye-catching references, whether it be a simple series of f numbers pencilled on the back of an envelope or mentions of the great and good in contemporary photography. Edward Weston is the image-maker we best associate with Lawrence because of his portraiture, but the writer's correspondence files also flesh out working relationships with the photographers and gallerists Dorothy Warren and Alfred Stieglitz. Lawrence's painting exhibition at the Warren Gallery in 1929 proved highly controversial, but fittingly for our project, in a letter to Warren in December 1928, Lawrence requests that photographers are given access to his paintings so that they can make reproductions of his work.

Digitisation work on the DH Lawrence Collection is planned to continue until the end of 2021. The project runs until March 2022.

Pictured from top: Letter sent from DH Lawrence to Dorothy Warren, 1928, requesting that photographers have access to his paintings. Correspondence of DH Lawrence, 1903-1930, La C 22. Sample page from the first proofs of short story *Odour of Chrysanthemums* by DH Lawrence, 1910. Papers of Louie Burrows, 1904-1957, La B 3. Floral decoration painted onto the reverse of a 3 stanza handwritten poem titled *Throstles in the Cherry Tree* (1910). Papers of Louie Burrows, 1904-1957, La B 14. Postcards from DH Lawrence to his sister Emily, 1928-1930. Sent from Bandol and Vence, France, Baden-Baden and Rottach, Germany. Correspondence of DH Lawrence, 1903-1930, La C 116. Opposite page: Possibly lens aperture values, known as f stops, which control the exposure and depth of field of a photograph, handwritten on the reverse of an envelope c.1928. Papers of Ada Clarke [née Lawrence], sister of DH Lawrence, and of the Clarke family, 1875-1997, La Ac 1/1/197. All images taken from the DH Lawrence Collection.



# Kate Greenaway's idyllic childhood



10 a.m.  
to 6 p.m.

Exhibition  
of  
Water Colours  
by  
Miss Kate Greenaway

The honour of your Company  
is requested at the Private  
View of the above on  
Saturday 19<sup>th</sup> February 1898  
The Fine Art Society  
148 New Bond Street  
and Friend

She is one of Britain's most famous children's illustrators and her drawings of cherubic children romping through idyllic English countryside are instantly recognisable.

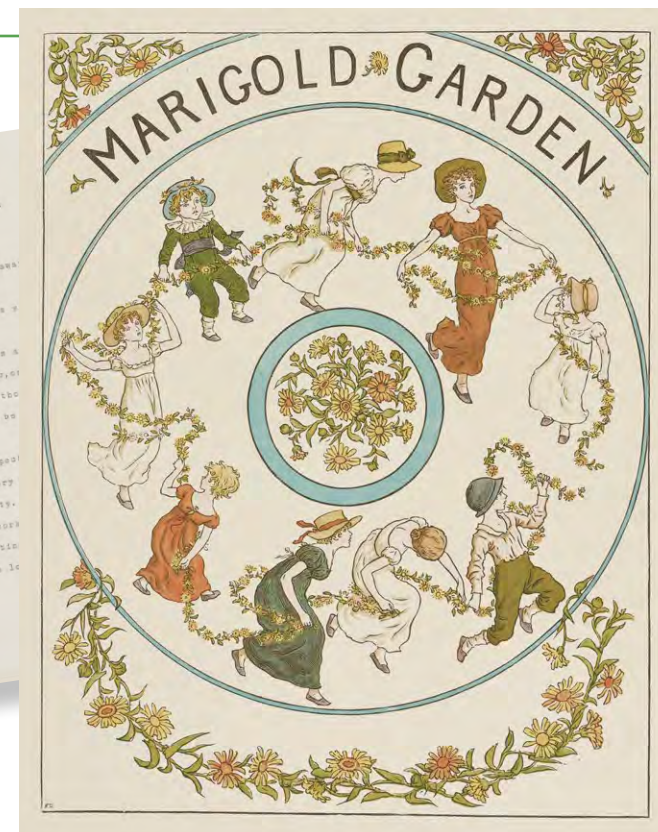
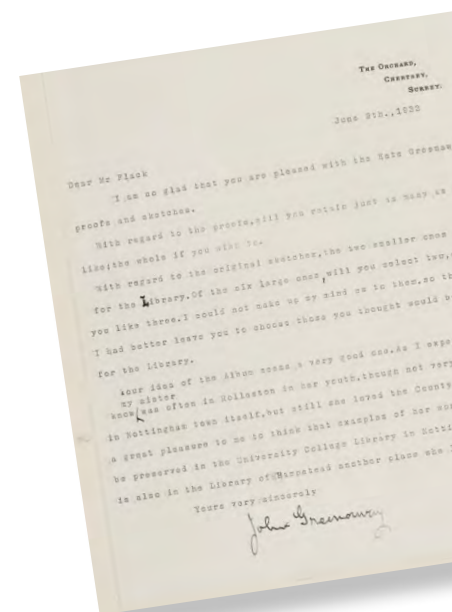
Kate Greenaway (1846-1901) was born in London, and inherited her artistic talent from her father John, an engraver. In terms of subject matter, her work was the complete opposite of her father's, who regularly provided images for *The Illustrated London News*, a weekly paper with a focus on attention-grabbing pictures of crime, accidents, wars and entertainment.

John Greenaway also took commissions, and during the period when he was working on artwork for a Dickens novel, he sent his wife and children to stay with a great-aunt in Rolleston, Nottinghamshire, a small village a few miles from Southwell. Kate loved the area and regularly returned to Rolleston for holidays as an adult. It was here, away from the industrialised environment of London, that she found inspiration for the romanticised, rural settings of her illustrations.

She began her career designing greetings cards but when some of her watercolours were used in a book of fairy tales, demand for her as a children's book illustrator rose sharply. She produced artwork for nursery rhymes, alphabet and spelling books, and painting books for children to colour in, all in her trademark style.

The subjects of her drawings were usually very young children, whose clothes were quaint and old-fashioned even for the Victorian era. They wore smocks, mobcaps and skeleton suits, which were always spotlessly clean despite the hours they spent fishing, picking flowers and dancing in sunny gardens. It wasn't just the Regency fashions and architecture that made her images unique. Her preferred colour palette was pale, almost muted, and she used white space and borders more frequently than her contemporaries.

Although she illustrated over 150 books, she wrote and illustrated just two, *Under the Window* in 1879, and *Marigold Garden* in 1885. Both were books of nursery rhymes and verses for young chil-



dren and were commercially and critically successful. Until the mid-18th century, books specifically for children were relentlessly educational, so the concept of children reading for enjoyment was still relatively new. Victorian children's books were frequently moralistic and borderline sadistic, with gruesome fates visited upon characters for minor acts of childish disobedience. Greenaway was one of the first artists to instead depict an innocent nostalgia. So popular were her books that parents began dressing their children in replicas of Greenaway style outfits.

She was also fortunate to live in a pioneering time for book illustrations. Children's books were originally sparsely illustrated by rough woodcuts, if there were any pictures at all, until developments in printing made it easier and cheaper to include colour images. Only by the end of the 19th century was it possible to earn a living from children's book illustrations. As an example of how famous she was in her lifetime, in her father's obituary, printed in *The Illustrated London News* that he regularly contributed to, he was referred to as the father of the "clever and kindly artist of delightful child-life pictures".

“It was here, away from the industrialised environment of London, that she found inspiration for the romanticised, rural settings of her illustrations.”

Kate Greenaway died of cancer aged 55 and is buried in London. Several years after her death, her brother John Greenaway arranged for an album of her sketches, unpublished drawings and proofs to be added to the University's library. In his letter, Greenaway explained that this gift was in honour of his sister's fondness for Nottinghamshire and the many happy summers she'd spent in Rolleston. What's so lovely and truly unique about this album are her pencil sketches. These show the development of her ideas, such as in the drawing of a young girl with a kitten, which is very similar to the drawings of girls holding muffs that appeared in her published works. There are also pages of practice sketches of disembodied hands and faces in different poses as she perfected the tiny details. The album would be charming and unusual even if it belonged to an unknown artist, but it's wonderful to know who created it and why we were chosen to look after it. We have thousands of examples of children's books, some of them rare and significant, but nothing quite like the Kate Greenaway Album.

Pictured, opposite page: Invitation to an exhibition of Kate Greenaway's watercolours, designed by the artist herself, 1895. This page: Letter from John Greenaway to University Librarian Mr G E Flack. Proof of the title page of Greenaway's second book, sent to her for approval. Pencil sketch of a little girl holding a kitten. All images from Kate Greenaway's Album, 1933. Special Collection Over.X NC242.G7, barcode 6004590274.







# Florence Nightingale Comes Home

OPENING ANNOUNCEMENT

We are delighted to announce that we hope to open our much delayed exhibition, *Florence Nightingale Comes Home*, in May 2021.

Florence Nightingale is undoubtedly the world's most famous nurse. Born in 1820 her name is as well-known today as it was within her own lifetime. Then her likeness was printed in newspapers, figurines and carte de visite photographs were sold to an eager public, and her family home was featured on postcards. Now in the 21st century her name has been invoked during a public health crisis and Britain's new emergency hospitals bore her name. The lady with the lamp has cast an enduring shadow.

But who was the real Florence Nightingale and what lies behind the popular image of the lady with the lamp, the angel of the Crimea? *Florence Nightingale Comes Home* explores Nightingale's background, her upbringing in Derbyshire and the extent to which she and her work were influenced by home and concepts of home.

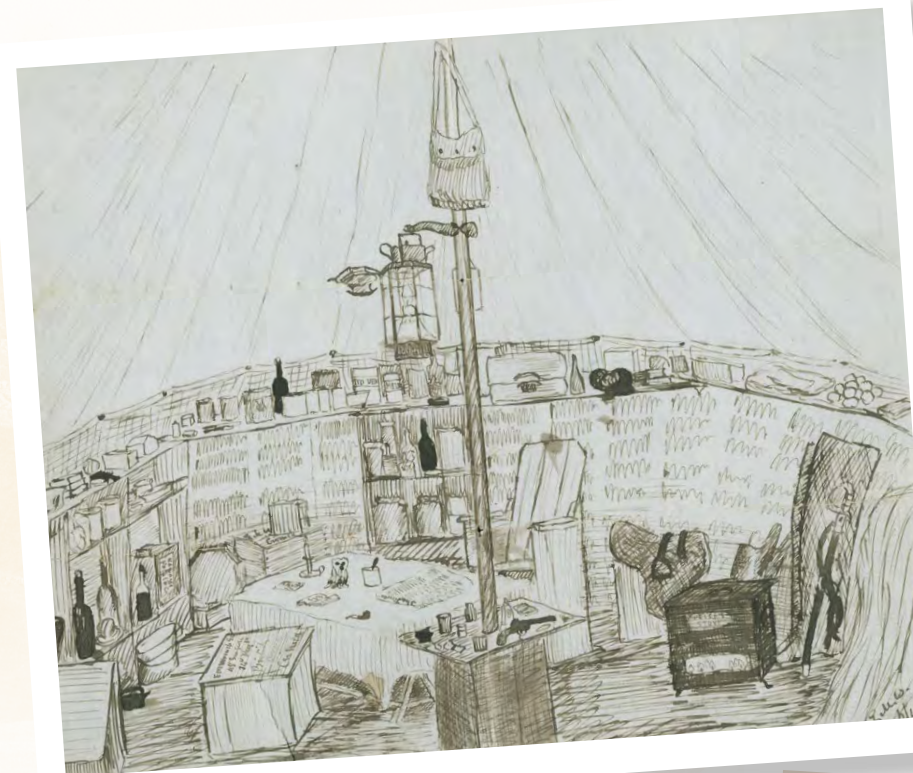
When Florence Nightingale left England with a party of nurses in 1854 few could have predicted what was to come. The very idea of sending female nurses to work in military hospitals was in itself contentious; prior to this such work had been carried out by male orderlies. In a letter dated 19 October

1854 Henry Pelham-Clinton, Secretary of State for War, informs the British Ambassador in Constantinople of the nurses' imminent arrival.

"My dear Lord Stratford

You will receive by this Mail a letter from Sidney Herbert respecting a Corps of Hospital Nurses which has been organised under our auspices by a most excellent & able lady Miss Nightingale, no rambling philanthropist hunting out her way to usefulness but one whose head as well as heart is thoroughly in her work..."

Letter from Henry Pelham-Clinton, 5th Duke of Newcastle under Lyne, Downing Street, London, to Stratford Canning, 1st Viscount Stratford de Radcliffe; 19 Oct. 1854. Newcastle (Clumber) Collection, Ne C 10442.



Pictured, opposite page: Photograph of Balaklava, Crimea, Russian Empire; c. September 1855. Newcastle Collection, Ne C 10884/2/3. Above: Sketch of advanced trenches and Redan, Crimea, enclosed in letter from Edward M. Wrench, 34th Camp, to his mother; 17 December 1855. Papers of Edward M. Wrench, Wr C 18/2. Statue of Florence Nightingale by Arthur George Walker; c.1910. From a private collection. Camp of the 97th Regiment before the Siege of Sevastopol, during the Crimean War; c. Sep. 1855. Newcastle (Clumber) Collection, Ne C 10884/2/13.

Florence's work during the Crimean war lasted a mere two years, and yet it is this period of her life which has dominated public perceptions, and to some extent misconceptions, of her. The medical situation in the Crimea and in the British military hospitals in nearby Turkey was certainly dire, even by the standards of the day. With almost daily reports of stalemate in the war and of the awful suffering of the troops, the British newspaper reading public were desperate for some good news stories. This was something which Nightingale unwittingly provided.

Nightingale was just thirty-six when she returned from the Crimea and her working life was by no means over. Incensed by what she had experienced, and by what she saw as needless suffering, Nightingale went on to become an ardent and effective

campaigner for improved sanitation and for the expansion of trained nursing. Her efforts and interests were legion, encompassing everything from the professionalisation of nursing to hospital design, and from caring for the sick in their own homes to gathering statistical data.

By displaying first-hand accounts of Nightingale, and drawing on unknown voices from her lifetime, the exhibition shows visitors that Nightingale's image isn't as simple as they might have previously imagined, and that Florence's legacy has always been a contested one.

*Florence Nightingale Comes Home* is curated by Manuscripts and Special Collections and the *Nightingale Comes Home* project team, funded by the Arts and Humanities Research Council.



**Opening dates and times:** The re-opening of the Gallery will depend on the continued lifting of restrictions by the government so please check our website for the latest news: [nottingham.ac.uk/manuscriptsandspecialcollections](https://nottingham.ac.uk/manuscriptsandspecialcollections)



@mssLakeside  
@mssUniNott



You can view the *Florence Nightingale Comes Home* exhibition online: [nottingham.ac.uk/manuscriptsandspecialcollections/exhibitions/online/florence-nightingale](https://nottingham.ac.uk/manuscriptsandspecialcollections/exhibitions/online/florence-nightingale)



## Five minutes with... Robert Pearce

### What is your job title?

I'm the Conservator for Manuscripts and Special Collections.

### What does your work involve?

Repairing documents forms only part of my work. There are so many documents that are fragile, or in a damaged condition, that you have to decide what to focus on. The usual reason for repairing damaged documents is to use them in exhibitions, or to make them accessible to researchers. However the main focus at the present is to help make documents available for digitisation, and that requires a different kind of conservation. When I trained in conservation the style of repair was more 'belt and braces', so you ended up with a robust result. With preparations for digitisation, all you are really aiming at with modern conservation is to get the paper in a condition where it can be handled for the purpose intended.

Another important aspect of my work is preservation. Preservation deals with the whole of our collections, whereas conservation is about individual objects. So at the most basic level preservation is about having the correct storage conditions, which we can monitor continuously, and remotely, something especially important during the first national lockdown when all staff were working from home.

### How did you become a conservator?

After completing a degree in fine art I worked in London as an art handler where I came into contact with conservators repairing items damaged in transit. Having spoken to them, I thought conservation might be a good career path for me. I had to complete an evening course in chemistry first in order to apply for the conservation course at Camberwell College of Art, as conservation work involves an understanding of chemistry. As part of my conservation training I spent some time working at St Paul's Cathedral, various Oxford Colleges, The British Library, and I also worked abroad, in Italy.



### What type of document do you enjoy working on most?

Our collection of Soviet War Posters is a good example. Access to the originals is limited due to their large size and fragility but once conserved each poster was digitised. I love them from an artistic point of view - I think they're beautiful, and there's a human element to them too - the unnamed people whose fingerprints (and hair) you find on the paper. The way they were rapidly constructed using a stencil method is interesting - they were produced in small sections and joined together afterwards to make a single picture.

### What do you like most about your job?

The work I find most rewarding is a project like the BMGB repackaging, which took about five years of planning and a huge amount of preparation. It was also quite stressful thinking 'is it actually going to work?'. This archive of newspaper cuttings collected by the British Military Government in Berlin from 1946-1981 was degenerating at an accelerated rate. Newspapers are one of the most difficult things to store long-term, they are printed on cheap paper, and of course, they are designed to be disposable. By removing the cuttings from their original lever arch files, wrapping them in acid free paper and placing them in archival boxes we have hopefully extended their life considerably. I think this type of work also highlights the possibility for more research into the content of a collection - on this occasion I noticed that contemporary letters had been reused as backing for the news cuttings, an accidental survival of course, and worth further investigation.

### What are the most challenging aspects of conservation work?

One of our biggest challenges is lack of secondary packaging. If items are not wrapped in suitable materials, then that is a big issue in terms of preservation. Repackaging is one of the less 'glamorous' jobs, and it is an enormous task, but thankfully we've had volunteers to help with this work. Volunteering has had to stop because of Covid but hopefully we will be able to welcome volunteers back to the conservation studio in the future.



Pictured: Scanned slide showing students skating on the frozen Highfield's Lake, 1962/1963. Photographs relating to the University of Nottingham, and the earlier University College, Nottingham, donated by alumni, former staff and other individuals, NUP/ACC 3083/3.

## Self-preservation The University of Nottingham in Manuscripts and Special Collections

At Manuscripts and Special Collections we hold a huge range of archives and archival collections, from the 24,500 strong archive of the Dukes of Newcastle (Ne) to the single-volume diary of Doris Birkin of Lincoln (Ms 327), and from the records of local lace manufacturers to the Papers of the Dishley Sheep Society (Ms 9).

Whenever we get a new collection there is always that joy of learning about a company, person, or organisation. But what about the archive of our own organisation? Does our heart leap in the same way when we get a transfer of records from the Registrar's Department of the University of Nottingham, or, to be even more meta, records relating to the history of the University Library? In all honesty, yes. Preserving and making available the history of the University of Nottingham is one of our core tasks. It is something that we need the help of all staff, students and alumni to carry out effectively.

### Cataloguing challenges

The catalogue for the archive of the University's predecessor, University College Nottingham, was published online some years ago (UCN), but the post-1948 records are less comprehensive and have proved much more challenging to arrange. Various attempts have been made over the decades to decide on an arrangement that would

“Preserving and making available the history of the University of Nottingham is one of our core tasks. It is something that we need the help of all staff, students and alumni to carry out effectively.”





## THE ARCHIVE IN NUMBERS

**1878** ▶ the date of the earliest document in our Archive of the Students' Union

**54** ▶ collections of photos donated by former staff and students

**2000-2010** ▶ the decade that we hold the least amount of content for. Donate material now to help change that

**UNMC** ▶ the campus that we hold the least amount of archival material for

be flexible enough to cope with material that has yet to be transferred to us, including digital material and material from the international campuses. Linda Shaw, former Senior Archivist (Collections), was delighted that before her recent retirement she was able to ensure that major progress was made on this task, and a structure for the University of Nottingham archive is now in place.

### Lockdown advantages

While cataloguing work continues, lockdown provided the Collections Team with the time to publish the catalogue descriptions for all the main series within the University archive. These include: Governance records (UG); Strategy, Vice-Chancellor's Office and Registrar's Department papers (US); Academic Faculties, Departments and Research Institutes (UA); Finance, Estate and Facilities, and Resource Management (UF); External Relations (UP); Student and Staff life (UL); Student, Staff and Alumni Societies including the Students' Union (UU). These descriptions can be viewed on the online catalogue, <https://mss-cat.nottingham.ac.uk/Calmview/>, by entering the reference number into the search-box.

Catalogue descriptions are also now available for the Photographs Collected by Various Departments and Staff (UMP) and Photographs Donated by Alumni and Former Staff (NUP). Several student placements have helped us with the cataloguing of

these collections, and they contain some wonderful images that give a real sense of what it was like to work and study at various campuses over the years.

### Recording the student experience

No university archive would be complete without material that documented the student experience. Our holdings relating to the Students' Union (SU) date back to 1878, and doubled in size when a large number of files were transferred from the Portland Building as a result of the recent building work. The SU has formed an archive policy to ensure sustained and long-term management of the records of their activities and achievements, and we are working with the Union officers to ensure regular transfers of records via Office 365, as well as via a collecting box in the Portland Building.

There is still a lot of cataloguing to be done, but finalising the arrangement of the University archive means that we can make new, university-related acquisitions, available more quickly. In recent months we have received photographic material from alumnus Haydon Luke (NUP 53), the draft autobiography of alumnus and BBC broadcaster John Holmes to accompany his photographs (NUP 54); scanned

copies of slides showing students at Highfields in the snow 1962/3 (NUP/ACC 3083) and a large transfer of photographs from External Relations (UMP/8). We were also gifted ephemera from alumna Helen Young's time at the Midlands Agricultural College, 1937-1940 (ALUM/MS 1040).

### We need your help

The University archive will continue to grow and develop along with the University but to enable this to happen we need you to continue to deposit material with us. We are particularly keen to ensure that the archive represents a diverse range of experiences.

If you are a current or former member of the University and would like to donate material relating to your time working or studying at Nottingham, or if you have suggestions for online content published by members of the University which ought to be captured for posterity, then we would love to hear from you. Please contact us at [mss-library@nottingham.ac.uk](mailto:mss-library@nottingham.ac.uk)

Pictured, clockwise from top left to right: Photograph of the Union dress shop interior, c.1973-1978. Photographs relating to the University of Nottingham and its predecessor University College, Nottingham, collected by various departments and staff at the University, UMP/7/1/ACC 1266/75/180. Students from Cripps Hall, The University of Nottingham, having a water fight, 1971. UMP/11/26. Photograph of Bob Oldroyd, former Director of Library Services, Khan QuayKin, Head of Information Services at the University's Malaysia Campus, and Lynne Tucker, former IT Systems Division Director, standing at the dusty site of the future Malaysia campus of the University of Nottingham, at Semenyih. UMP/14/3/2. Photograph of the Science Library Staff Christmas Party, December 1966. UMP/6/4/1/44. Photograph of statue of DH Lawrence on University Park wearing a facemask, taken by member of staff Barbara Blackie and submitted following our appeal for photographs to document the Covid-19 crisis. Archive of the University of Nottingham: Student and Staff Life, from UL/E/5/6/2.





Pictured left: Photograph album and printed leaflet relating to Stevens and Pedley, Basford, Nottingham, 1954. MS 1028. Below: Barry Johnson's article and ephemera from the *Evening Post* dispute of 1978. From MS 1037/2

## New accessions and cataloguing

Despite periods of working from home and having to close our reading room to external researchers, when circumstances allowed we have been able to take in new material to add to our collections.

### Business records

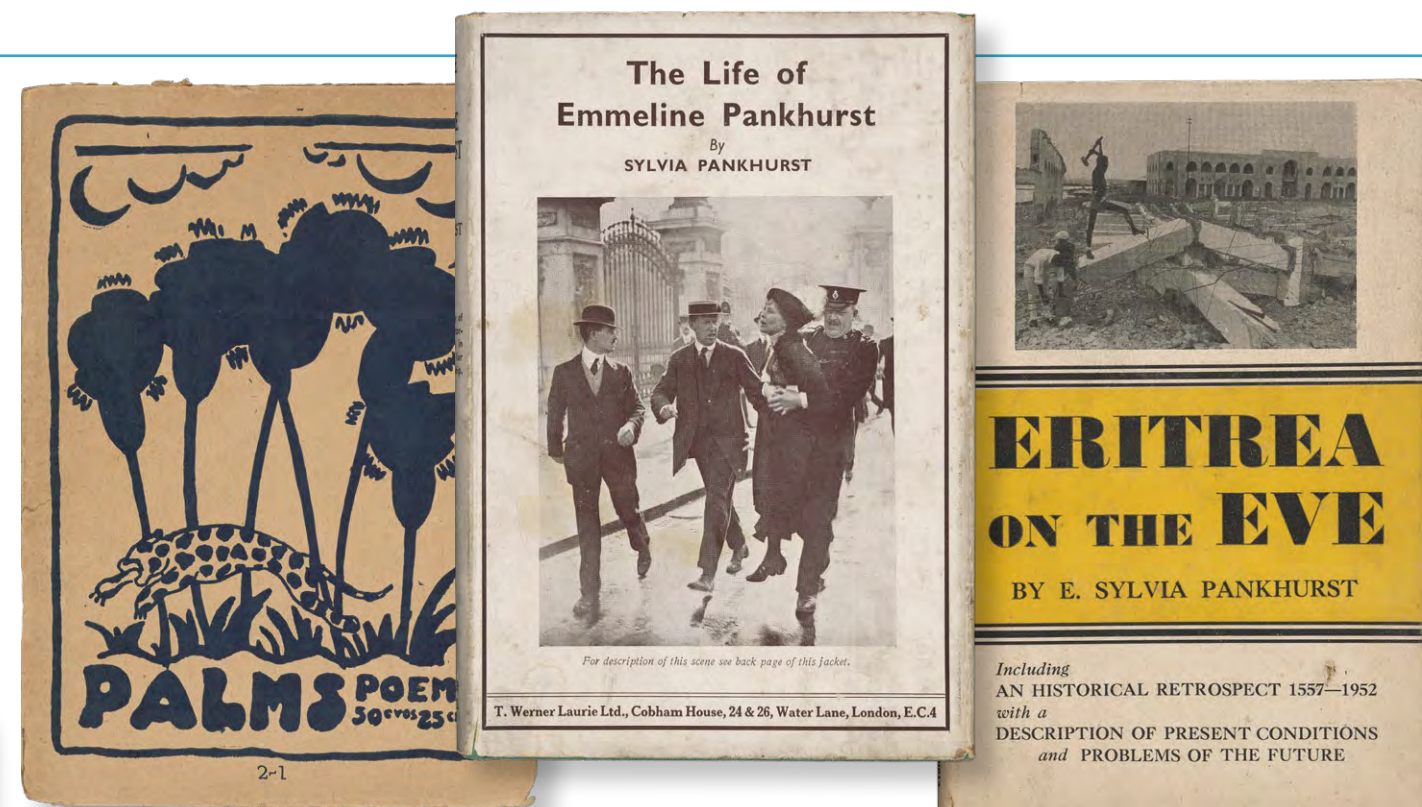
In 2019 we held an exhibition 'Fully Fashioned: Archival Remnants of the Textile Trade' to promote and celebrate our collections relating to the hosiery and textile industries. We are delighted that since then we have continued to receive donations of related material. Recent accessions include a photograph album and leaflet concerning the firm of Stevens and Pedley (MS 1028), which was based at Steppo Works on Lortas Road in Basford, Nottingham. The souvenir album contains black and white photographs of employees at work and provides some fascinating insights into the role of women in the manufacturing process. We were also gifted VHS tapes of a delightful animation of ladybirds, made for Coats Viyella to promote the Ladybird clothing brand (MS 1026).

### Political papers

An area of increasing importance amongst our holdings is our collections of political and trade union papers. Recent accessions include a collection of photographs, research papers and campaign materials collected by Barry Johnson (1931-2020), President of Chesterfield and District Trades Union Council and trustee of the Derbyshire Unemployed Workers' Centre (MS 1037). The papers relate to his involvement in the East Midlands District of the Communist Party, elections in Hucknall, Nottinghamshire, and the 1978 *Evening Post* dispute. Barry was literary executor for fellow Communist Party official, Fred Westacott (1916-2001), and was involved in transferring Westacott's vast archive to the University in 2004 (FWC).

### Recent cataloguing

We have been focussing our cataloguing on our University collections, as detailed elsewhere in this issue, but we are also currently cataloguing a small accrual of personal and estate papers of the Dukes



of Newcastle under Lyne. One of the most interesting items is the Reading Diary of the 7th Duke of Newcastle (Ne 6 X 20) in which he jots his thoughts on his recent reading. Bram Stoker's *Dracula*, for instance, is summed up as 'A weird story of a human vampire told in the shape of various journals. Well written but rather too long'. Another fascinating item is the Clumber Game Book belonging to the extravagant 8th Duke, which provides engaging details of the shooting parties held on the estate. One such shoot apparently took place from the back of a car travelling at 15-20 mph!

### Special collections

We continue to acquire works for the DH Lawrence Special Collection. To complete our holdings of publications by DH Lawrence in their first printing editions, we scoped and identified works Lawrence first published in periodicals that are not yet held in our collection. We have acquired eight periodical issues from the 1920s and 1930s which feature contributions by Lawrence such as *The Manufacture of Good Little Boys* in *Vanity Fair*, September 1929, and *A Britisher Has a Word with an Editor* in *Palms*, Christmas 1923. *Palms* was a poetry magazine founded in 1923 in Guadalajara, Mexico.

Further important additions to the special collections include two first editions of works by Sylvia Pankhurst, in support of our collections relating to 20th century labour politics and the women's movement. *The Life of Emmeline Pankhurst*, published in 1935, is a work of maturity and perspective on the life of the activist who organised the suffragette movement in Britain - and was also the author's mother.

Pictured: Cover of a *Palms* issue designed by Kai G. Gøtzsche (1886-1963), a Danish artist who spent time with DH Lawrence in the Taos art colony, New Mexico. *Palms*, Early Summer 1924, Vol.II, No.1. Cover of the first edition of Sylvia Pankhurst's *The Life of Emmeline Pankhurst* (1935). The author describes the cover photograph on the back cover: "Emmeline Pankhurst, weakened by the hunger and thirst strike, arrested at the gates of Buckingham Palace when the Suffragettes attempted to interview the King on May 21st, 1914. The huge policeman gave her a bear's hug which caused excruciating pain. In her prison cell she suffered from it for days." Cover of the first edition of Sylvia Pankhurst's *Eritrea on the Eve* (1952).

During the 1930s Sylvia Pankhurst became increasingly involved in anticolonialism. Pankhurst educated herself in and promoted Ethiopian art and culture, even moving to Addis Ababa in 1956 at the invitation of Haile Selassie. The first edition of her book *Eritrea on the eve; the past and future of Italy's "first-born" colony, Ethiopia's ancient sea province* (1952), illustrated with photographs taken by Eritrean photographer Haile Mezenghe, delves into the history of Eritrea in relation to Ethiopia. Pankhurst supports a federal union between them, in unison with the prevailing view of the United Nations. When Sylvia Pankhurst died in 1960, she received a state funeral in Addis Ababa, at which Haile Selassie named her "an honorary Ethiopian".





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# Re:visit Manuscripts and Special Collections online exhibitions



The University of Nottingham opened its doors in 1881 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.

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Over the years, the University has grown from a small college to a large university. It has a long history of excellence in teaching and research, and is now 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.

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