



University of
Nottingham
UK | CHINA | MALAYSIA

ISSUE 21: MAY 2023

DISCOVER

The University of Nottingham's Manuscripts and Special Collections

Health and healing before 1700

Explore Elenor
Mundy's medicinal
recipes in *Plants
and Prayers*

Challenging
perceptions
of traditional
medicine

Plus: TC
Hine's Italian
architecture
influence





Contents

- 2 Editor's letter

- 3 Letter from the Keeper

- 4 Exploring medicinal recipes

- 5 Challenging perceptions of traditional medicine

- 6 Plants and Prayers exhibition events

- 8 Outreach diary

- 9 Five minutes with... Catherine Martin

- 10 An assortment of adverts

- 12 An Italian influence

- 13 Additions to the archive

- 16 Talks and tours

Cover image: *Plants and Prayers* exhibition identity.

Free exhibition. Weston Gallery



Plants and Prayers
Health and healing before 1700

WELCOME

Editor's letter



Welcome to the 21st edition of *Discover*, but the very first one with me at the helm, as I have taken over as editor from Hayley Cotterill. And what an issue it is! We have a wonderful new community research project focusing on early modern medicinal recipes, led by Dr Rebecca Moore, featured on page 4. As well as a database that will be incredibly useful for researchers, they will also be producing a creative work. We're leaving it entirely up to the group what form this takes, and I can't wait to see it. In the past our collections have inspired poetry, cakes, textile art, and even musical compositions.

It never ceases to amaze me how varied people's responses to the archives are. This includes our staff, one of whom discovered she shares an appreciation for the Italian city of Turin with the architect T C Hines. Thanks to the recent project to conserve and digitise his scrapbooks, mentioned in previous issues, she found correspondence and illustrations relating to the Mole Antonelliana that possibly inspired the design for Nottingham's own Shire Hall on page 12. One of the joys of working in Manuscripts and Special Collections is that no matter how long staff have been here, there is always something in the collections that we haven't come across before.

Over the last eight years, Hayley has taken *Discover* from a concept with potential to a highly-regarded magazine with an ever-increasing number of subscribers. We are incredibly proud of it, and I hope I will do it justice as the new editor. Whether you are a new reader or have been with us since the start we would love to hear your thoughts about the magazine and the types of articles you would like to see included. For now, I hope that you enjoy reading this issue.

Kathryn Steenson, Senior Archivist: Academic and Public Engagement

WELCOME

Letter from the Keeper

In my previous 'Letter' in December's issue of *Discover* I explained that Manuscripts and Special Collections had just submitted our application to renew our Archive Accreditation. I am therefore delighted to begin this 'Letter' with the good news that our application was successful and we have been re-accredited for a further six year period. Accreditation is the UK quality standard for archives, which recognises good performance in all aspects of archive service delivery. This award recognises our continuing commitment to develop, care for, and increase awareness of and access to our unique and internationally important collections. It is testament to the hard work of our amazing staff who have continued to push the service forward and ensure that we deliver the very best for our users. The accreditation panel

“...Congratulated the archive service for their impressive delivery across all areas of this service and their excellent stakeholder engagement. They also commended the service on its significant progress around digital preservation.”

Obviously having achieved accreditation does not mean that we will be resting on our laurels and we have plenty of exciting things planned for the service. We are currently going through our yearly

business planning process, when we look ahead to the next academic year and plan what our priorities will be. One area that we want to continue to build on is our engagement work, getting the collections out to more people across the university and within the wider community. As part of this commitment to widening access we have recently launched a new community research project, more information about which can be found on page 4.

This issue of *Discover* also includes an update on our outreach work as well as our regular feature on our exhibition programme – this time celebrating the opening of our new exhibition '*Plants and Prayers: health and healing before 1700*'. We hope to see you at one of our events soon, and if you are a University of Nottingham academic who is interested in using the collections in your teaching then please do get in touch at mss-library@nottingham.ac.uk.

For now I hope that you enjoy reading this issue of *Discover*.

Hayley Cotterill
Keeper of Manuscripts and Special Collections

Opening times

Reading Room at King's Meadow Campus

- 9.30am–5pm Monday–Tuesday
- 9.30am–6pm Wednesday–Thursday

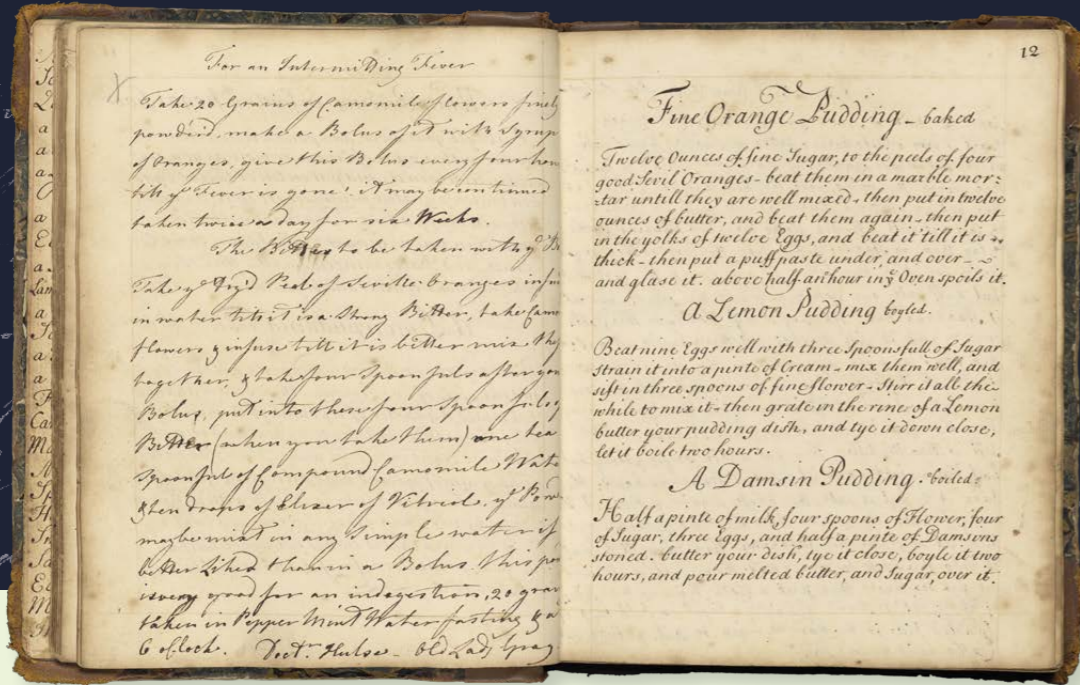
Weston Gallery at Lakeside Arts, University Park

- 12 noon–4pm Tuesday–Sunday



For holiday opening hours, see our website nottingham.ac.uk/mss

Exploring medicinal recipes



From manuscript cookery book containing household recipes, created by Elenor Mundy, 1728. MS 86.

We are delighted to announce a new community research project: 'Exploring consistency and continuity in the use of medicinal recipes into the Early Modern period', funded by the Institute of Policy and Engagement and in association with the School of English. The project, which runs alongside our *Plants and Prayers: health and healing before 1700* exhibition, will be conducted by members of the public who will use our archival and printed collections to track the use of plant-based medical treatments from around 1500 to 1800.

Many treatments for illness and injury (often passed down through generations of people like folklore) were recorded in household recipe books. Others appeared in correspondence or printed books like herbals. The project aims to discover whether the same ingredients were used repetitively (suggesting that they were thought to be effective), how they were prepared and used and what they were supposed to be treating.

Culinary and medicinal recipes often appear together in household recipe books, suggesting knowledge of the notion of "Let food be thy medicine and let medicine be thy food" [often ascribed to Hippocrates, though there is not any evidence to suggest he ever said this]. Visitors to the *Plants*

and *Prayers* exhibition will be familiar with Elenor Mundy's recipe book (c.1728) which shows a recipe for treating fevers alongside one for lemon and orange puddings. Mundy's book has examples of different handwriting and family names throughout, showing that the book was used and passed down through different generations.

Printed sources of treatments, such as John Gerard's *Herbal, or, Generall historie of plantes* (1636) contain many remedies which were known to ancient medicine, including the use of nettles to cure everything from kidney stones to a bleeding nose – and an antidote to poisons like hemlock and the venom of scorpions. Gerard was the curator of the Physic Garden at the College of Physicians where he grew medicinal plants. During the project participants will get to tour the University of Nottingham's own "physic garden" – the Sutton Bonington Teaching and Medicinal Garden.

The research output stage of the project will be guided by the community participants, and we are excited to see what this will look like. Keep an eye on our social media accounts and future editions of *Discover* to see what kinds of creative responses are produced.

The project runs from April to September 2023.

Challenging perceptions of traditional medicine

By Mutiat Akamo

My name is Mutiat Akamo, and I am currently a second year BA History of Art student. I have always been interested in traditional methods of healing, particularly the African traditional medicine tripartite system of divination, spiritualism, and herbalism. Therefore, when I found out about the opportunity to work as an undergraduate research assistant supporting Dr Christina Lee, Dr Erin Connolly, and Manuscripts and Special Collections on the *Plants and Prayers* exhibition about pre-1700 traditional medicine, I was so excited. Being part of this project has been a huge responsibility, and working alongside experts from this fascinating research area has been a phenomenal experience. Let me tell you more about it...

I was able to secure this role through Excel in Science's Knowledge Exchange Internship, a brilliant University of Nottingham initiative aimed at diversifying academia. My role for this project was to conduct exhibition-related research, as well as devising ideas on improving its outreach amongst diverse demographics. I was given free rein to implement my different ideas, including writing a pamphlet about challenging colonial attitudes towards African traditional medicine.

There were so many benefits of working on this project, including making new contacts, developing research skills, and learning more about a subject of personal interest. One of the highlights was visiting Manuscripts and Special Collections on King's Meadow Campus, where Christina and I filmed promotion videos for the exhibition. It was so fascinating to hear Christina talk about artefacts such as Elenor Mundy's recipe book (c.1728) and the Wollaton Antiphonal (15th century) – her



“My role for this project was to conduct exhibition-related research, as well as devising ideas on improving its outreach amongst diverse demographics. I was given free rein to implement my different ideas, including writing a pamphlet about challenging colonial attitudes towards African traditional medicine.”

Mutiat at the Private View of *Plants and Prayers*.

insight is extensive, and her passion is infectious! I was also able to have a look at the vast manuscript collection, but with knowledge bursting out of 5 miles of stocked shelves, it is safe to say that I barely made a dent.

The job was flexible, with me predominantly working at home and attending meetings on University Park Campus. Though it initially felt quite daunting to be tasked with completing independent research, I soon found a system that worked well for me. It was also reassuring to know that, if I ever needed it, someone would always be at the other end of an email to help.

I think that the best part about being part of this exhibition was working alongside a kind, intelligent team. From my supervisor Christina to the archivists at Manuscripts and Special Collections, everyone made me feel welcomed and like an integral part of the project. Being able to work in a nurturing environment kept me motivated and allowed me to have an enjoyable time. For my fellow students that like the sound of my experience: if you ever get the chance to work with members of the *Plants and Prayers* team, whether it is through a research internship or project-based dissertation, I encourage you to go for it.

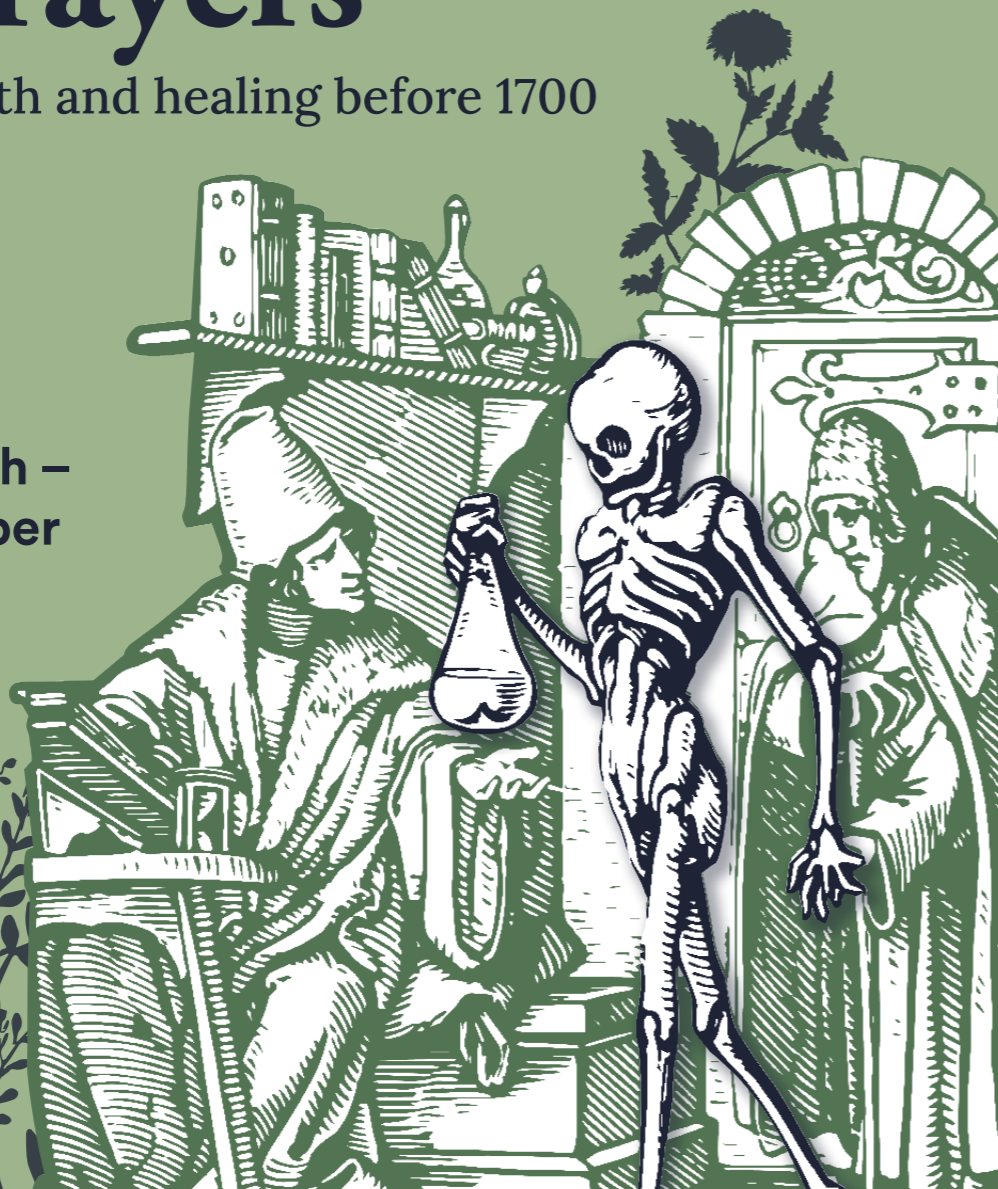


Plants and Prayers

Health and healing before 1700

**Free
exhibition**

**Thursday 30 March –
Sunday 3 September**
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



Exhibition events

A series of special events will be held to accompany the exhibition. Places are limited so please book in advance on + 44 (0)115 846 7777 or online at www.lakesidearts.org.uk

**Lunchtime talks at the
Djanogly Theatre**
1-2pm, £3 (free concessions)

**Proteins from print: scientific
evidence of usage of ingredients in
historical medicinal recipes**

Thursday 15 June

The emerging field of 'biocodicology', where biological data contained within old books and manuscripts is interrogated, offers opportunities to apply a molecular narrative to material culture. Professor Robert Layfield explores the possibility that protein residues, preserved for centuries on the surfaces of books and manuscripts containing historical medicinal recipes, may be alive with biological information that speaks to their handling and use.

Weston Gallery tour

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

Tuesday 27 June, 11am – 12 noon

Saturday 19 August, 11am – 12 noon

Free. Advanced booking required.

Picture, top: A medieval illumination of a bishop blessing a bowl of bones for the Feast of Relics, from the 15th century *Wollaton Antiphonal*. MS 250

Poster image, left: Copy of a 16th century woodcut of 'The Physician' from Hans Holbein's *Dance of Death*, with the skeleton representing Death handing the doctor a urine sample from an elderly man. Central Store 2 N7720.H6

Family activity

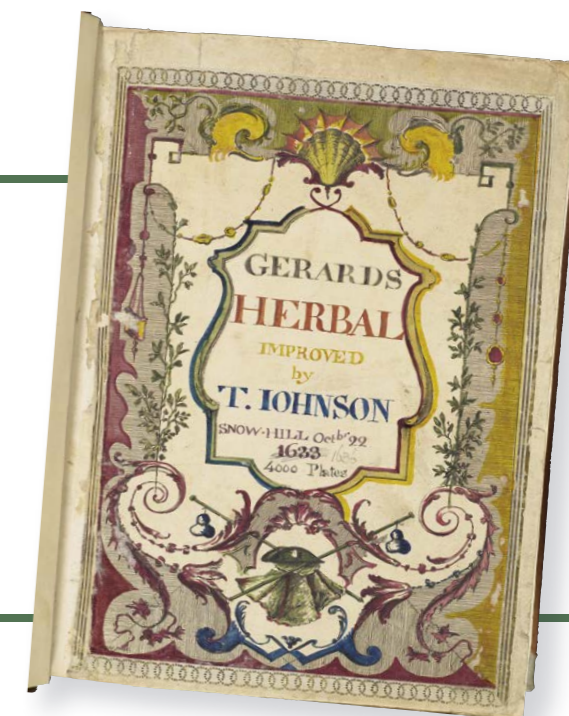
Meet a medieval doctor!

Saturday 19 August, 1pm – 3pm

Lakeside Arts

Free drop-in session. Suitable for 5+, children must be accompanied by an adult.

Find out about the medicines and charms used by early medieval English people by talking to Wulfhild, our 10th century "leech" or doctor. This is a family-friendly interactive display where you will be able to see, touch and smell some of the plants and other natural materials used to treat a range of illnesses.



Title page from 'The herball, or, Generall historie of plantes gathered by Iohn Gerarde' (London, 1636). Special Collection RS164.GER Oversize X

Outreach diary



After the disruption of the last few years, our programme of public events is reaching its pre-pandemic strength, and I'm pleased to say that it's been a busy first half of the year for us. Our first public talk was at the gorgeous Bromley House Library in February, on 'An Unheroic History of Robin Hood'. Using the archives, we looked at what is fiction and what could be based on fact in Nottinghamshire's most famous legend.

We welcomed the Nottingham Medico-Chirurgical Society back to Manuscripts and Special Collections for a tour of the archive and to see some of the historic books in the Med Chi Society Library. The collection of almost 1,000 medical texts spanning the 16th to the 19th centuries has been in the university's safekeeping since the 1970s.

In keeping with the medical theme, we were pleased to be invited to the Medical School who were hosting a reunion for the class of 1982. Many of the alumni found themselves mentioned in the selection of documents from the Medical School archives that we displayed, and enjoyed reminiscing about their time at the university and sharing memories of their lecturers and fellow medical students with us.

In March the University of Nottingham Museum provided a beautiful setting for the filming of the BBC Countryfile episode broadcast over the Easter weekend. Viewers who could stomach the segments about medicinal leeches and maggots were rewarded with Dr Christina Lee, from the School of English and co-curator of the current *Plants and Prayers* exhibition, discussing remedies from a 17th century herbal from our Special Collections. There is more about the exhibition elsewhere in this edition.

By the time you read this, we will be deep into planning our Heritage Open Days activities taking place in September. Do keep an eye out for them when they appear on our website (nottingham.ac.uk/mss) and on www.heritageopendays.org.uk. In the meantime, if you'd like to arrange a talk or visit for your group, please get in touch.



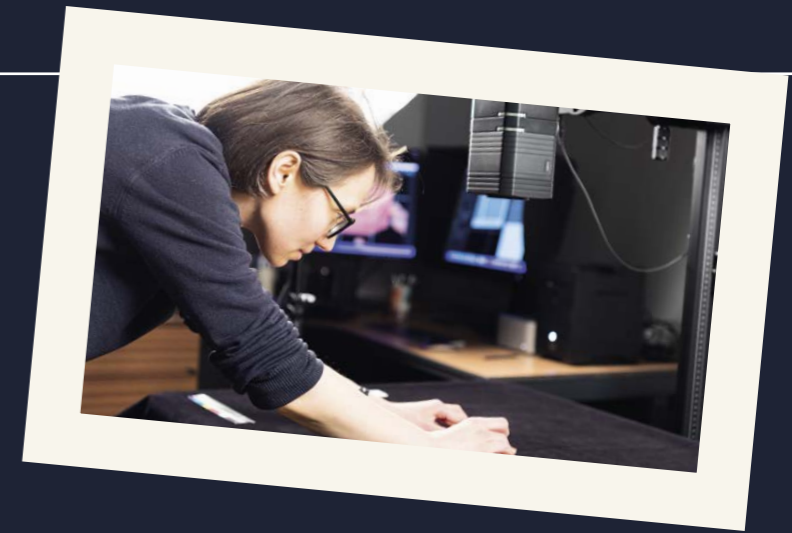
Pictured, from top: Dr Christina Lee and the team from *Countryfile* with John Gerard's *Herbal* (1636), which is currently on display at the Weston Gallery.

Dr Rebecca Moore getting very excited to welcome alumni at the Medical School Reunion.

Illustration of Robin Hood and Little John from *The Story of Robin Hood* by William Heaton (c.1870). East Midlands Special Collection Not1.S16 HEA.

Five minutes with...

Catherine Martin



What is your job title and how long have you worked in Manuscripts and Special Collections?

“I've been working here as the Digitisation Assistant for five months.”

What is your background and how did you get into this type of work?

“I started working in libraries after studying English literature at university, then I was lucky to move into a library assistant job within a university special collections department, where I worked for ten years. I love the variety involved in working with archive and rare book collections, you are always learning and people in the sector are very welcoming. My current role is focused on digitisation, so I get to work with material from across the collections and use some amazing equipment.”

What does your work involve?

“I make digital copies of items in the university's collections for exhibitions, online galleries, research, or preservation purposes. Most of the imaging is done with medium format digital cameras - it takes some time to set up an item to be photographed: making sure it is properly supported, the lighting is balanced, and the colours are captured accurately. The images are then edited, and a high-quality copy is uploaded to the university's digital preservation system.”

What are the most challenging aspects of your job?

“Probably finding my way around the store! The collections are vast and it takes time to learn how everything is stored and moved around.”

What special projects have you been involved in?

“Since starting, a large part of my work has been aimed towards the *Plants and Prayers* exhibition at the Weston Gallery on University Park. The digitisation team produce images for the exhibition boards and publicity material, as well as photographing each item for the gallery guide. The exhibitions involve the work of so many people, it will be good to see the final result when it opens.”

What is your favourite collection and/or item from a collection?

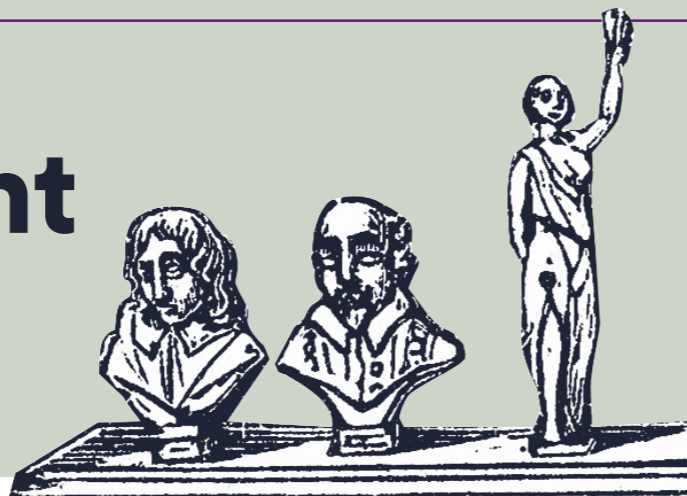
“This is a hard question. I've found that I notice and appreciate different things about the material than perhaps I have in previous jobs, where I was more focused on understanding the content of a particular collection. As I spend a lot of time looking at images in detail, physical features like print and handwriting stand out a lot more. For example, I have photographed some manuscript recipe books for the exhibition, where you can really see the care that went into transcribing the contents. Also the herbals contain some beautiful illustrations, and maps are always interesting as well.”

What do you like most about your job?

“I get to work with a wide range of interesting material from the collections, in different formats, and figure out the best way to capture them. I enjoy the state of concentration and absorption that you get into when focusing on the photography, and it's nice to think that what you are doing contributes towards promoting the collections and enabling other people to use and enjoy them.”

Pictured top: Catherine Martin in the Digitisation Studio.

An assortment of adverts



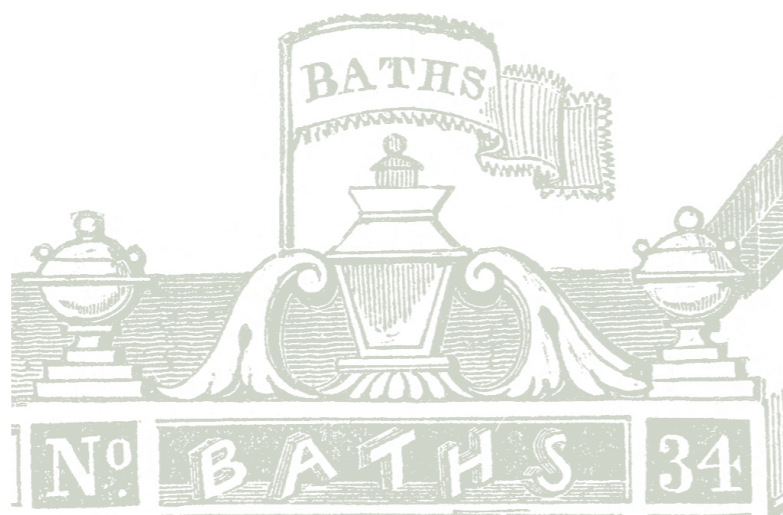
Browse through any old newspapers or trade directories in Manuscripts and Special Collections and it's inevitable that you will find a hotchpotch of adverts. Phrased in terminology of the day, they stand as remnants of former times and conjure up a fascinating insight into people and businesses. Both newspapers and directories complement each other, and further information can be discovered online. All these sources help bring to life a flavour of Nottingham through the ages.

These days, we can turn to the internet to further research named people. We find that James was born in Nottingham on 26 September 1808 to James and Sarah Manderfield. He would be the eldest of at least seven children. His brother, Jonathan, was born on 23 October 1816, and interestingly was one of twins (the other baby being Paul, who died in infancy). Jonathan, Paul, and a sister, Miriam (1814-1822), were all baptised on 25 October 1816.

In the 1851 census, we find James Manderfield living at Albert House, Albert Street, St. Peter, Nottingham. He is listed as a 'Tailor master employing 18 men'. Married to Ann, they are living with their five children: William (19) a 'Tailors shopman', and their younger children Elizabeth (14), Mary Ann (12), Ellen (8), and Arthur (4), who are scholars.

Similarly, Jonathan Manderfield was a 'Tailor master employing boys' in his premises in Wheeler Gate. He is married to Louisa. On the night of the census, his sister Anna (32 and unmarried) is listed as a 'waist coat maker'. Also present were Thomas Rooney (16), an 'apprentice tailor', and Joseph Ritchen (14), Jonathan's nephew, also an 'apprentice tailor'. Finally, Anna Pemberton (13) was named as a 'Scholar'.

James Manderfield died in 1888 and Jonathan in 1872. From this initial advert, an interesting Nottingham family story has started to come to light.



NOTTINGHAM
BATHING ESTABLISHMENT,
No. 54, Pelham Street.
CONDUCTED BY MRS. MYERS.

THE COLD BATH,
Open from Six in the Morning, to Eight in the Evening.

THE HOT, VAPOUR & MINERAL BATHS
From Seven in the Morning, to Eight in the Evening.

THE SWIMMING BATH
Open for Ladies only, from Eleven to One o'Clock, each day.
This Bath will be Cold in Summer, and Tepid in Winter.

Nottingham Annual Register, 1840. East Midlands Special Collection Not 1.B15.E40

Image details also sampled on opposite page.

This advert from 1840, with its intricate and classical illustration, boasts a range of bathing choices at Mrs Myers' bathing establishment. Mrs Miriam Myers was born in Calverton, Nottinghamshire, around 1803 and was a widow by the time of the 1851 census, where she is listed as 'Conductor of Bathing Establishment'. This is an early example of a recreational indoor bath, or 'slipper and swimming baths'. Cholera had hit Nottingham in 1832 and after two major national health inquiries one can imagine a push towards healthy baths such as this one. However, further research is needed to discover more of its history and indeed who was able to use it.

In the *Register*, ladies' and gentlemen's family tickets are promoted, as well as 'Gold and silver fish'. Another bathing establishment could be found in Hockley Mill, run by Benjamin Moore.

Advertiser. xii.

**HOUSES, STACKS, FARM BUILDINGS, WAREHOUSES,
MILLS, &c.,**
Speedily Cleared of **RATS & MICE** by
WILFORD'S
'RAT CHEESE CAKE'
TWO BITES . Wilford's Rat Cheese Cake
ARE ENOUGH | Kills at Once!
Price 6d. per Box. Post free 7 stamps
PREPARED BY
J. WILFORD, Chemist,
52 MILTON STREET, NOTTINGHAM.
Sold by the following Agents:—S. COOK, Chemist, Hyson Green; F. H. HEMMING, Chemist, Beeston; J. WOOD, Chemist, Ilkeston; M. RADFORD, Chemist, Sutton-in-Ashfield.

Allen's Nottingham Red Book, 1903. East Midlands Special Collection Not 1.B15.F03

Don't be confused by thinking Rat Cheese Cake was an early Edwardian delicacy. In fact, it was a mouse and rat killer, and so potent that two bites were enough! Unfortunately, rat poison could kill wildlife and domestic animals too, and in some cases, people.

Important to Farmers, Corn Merchants,
and others.

The Plague of Rats.

RATS are rapidly increasing in number, and their destructiveness amounts to a national calamity, for it is calculated that they destroy upwards of £50,000,000 worth of food stuffs each year.

This mischief must be ended; and **BOOTS THE CHEMISTS**, after careful research and experiment, have produced a **RAT POISON** so effective that it is confidently expected to exterminate utterly Rats, Mice, Voles, Moles, etc. It is attractive to these animals, and quickly fatal to them.

They now offer 200 free samples of this **RAT POISON** to occupiers of farm lands, granaries, warehouses, etc. Application for these samples should be made at the **PELHAM STREET** premises of **BOOTS THE CHEMISTS**; and applicants should leave a business card, and undertake to make trial of the preparation and to report the result.

This preparation is the most efficacious of all rat poisons, and will, it is believed, prove of real national benefit.

PLEASE APPLY
AT ONCE TO—

High St. and Pelham St., NOTTINGHAM.

BOOTS PURE DRUG COMPANY LIMITED.

Nottingham Journal, 3 September 1919. East Midlands Special Collection Periodicals:Nott

Boots the Chemists produced a rat poison that they were advertising by the end of World War One. What's more, 200 free samples could be had by those suffering from any rats' mischief! A business card had to be left, a trial undertaken with the sample, and results then reported. Yet was it more effective than 'Rat Cheese Cake'?

SUPERIOR CLOTHING,
OF
EVERY DESCRIPTION,
UNUSUALLY CHEAP,
AT
MANDERFIELD'S,
ALBERT HOUSE,
Albert Street, Nottingham.

Also, every variety in
Handkerchiefs, Stocks,
Scarfs, Fronts, Collars,
Opera Ties, Mufflers,
Braces, Umbrellas,
DOUBLE WRAPPERS,
And RAILWAY RUGS,
REALLY LOW.

Nottingham Journal, 27 October 1848. East Midlands Special Collection Periodicals:Nott

Superior but unusually cheap clothing could be had at Manderfield's. To illustrate their advertisement, two men in superior dress were depicted. A quick check in a directory of the time, for instance the 'Commercial Directory of Nottingham 1848' (Lascelles and Hagar) will furnish us with more information: the proprietor was James Manderfield, tailor and woollen draper. According to later directories, a J. Manderfield also had tailoring premises in Wheeler Gate. Research uncovers that this was Jonathan Manderfield of 7 Wheeler Gate, Nottingham.

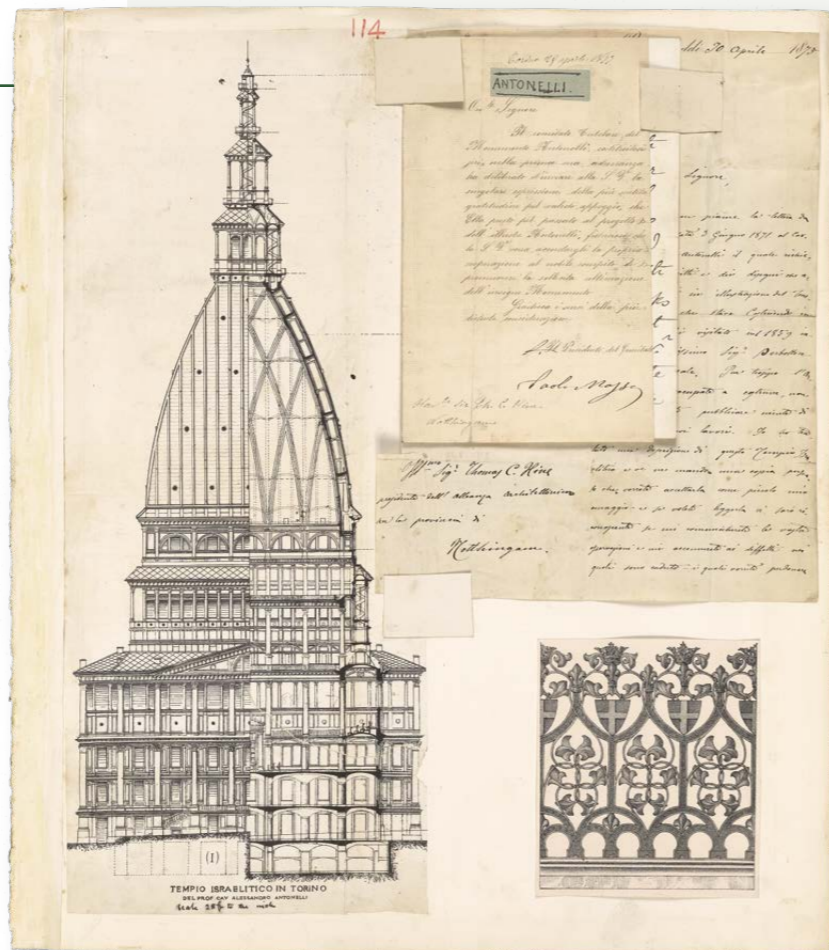
An Italian influence

On the banks of the river Po, in a valley nestled against the Alps, sits the Italian city of Turin. Underrated and often overlooked by tourists drawn to the flashy fashion capital of nearby Milan, Turin is, in this author's humble opinion, one of the best cities in Italy.

Architecturally Turin is incredibly interesting, and not at all deserving of its reputation as an ugly and industrial city. The Fiat factory on the outskirts of the city undoubtedly bears some of the fault for this reputation, but much of the city is Baroque, accented here and there with buildings in Art Nouveau and Neo-Classical styles.

Turin clearly appealed to the Victorian architect Thomas Chambers Hine (1813-1899), whose work can be seen all over Nottingham, including the Adams Building on Stoney Street, many houses in the Park Estate and the Great Northern Railway Station on London Road. Regular readers of *Discover* will know about the National Manuscripts Conservation Trust funded project to conserve and photograph Hine's scrapbooks – and it is in one of these scrapbooks that Hine expresses his admiration for the Italian architect Alessandro Antonelli (1798-1888). Hine was clearly influenced by the vernacular of Italian architecture and developed a style he called “Anglo-Italian” which combined elements of the Italian Renaissance and English Jacobean.

Turin's most iconic building – the Mole Antonelliana (constructed 1863-1889) was designed by and named after Antonelli. (The Mole bit has nothing to do with the small subterranean mammal but is ironically a figurative word in Italian meaning something of grand size and significance.) Originally intended as a synagogue funded by the Jewish community in Turin, the construction of the Mole went massively over budget and was taken



Page 114 from a scrapbook containing autograph letters and facsimile letters of royalty and distinguished churchmen, architects, authors, scientists and others, 1870s. *Papers of Thomas Chambers Hine, architect of Nottingham, 1647-1925. MS 575/1.*

over by the city. Progress was halted for some years, and there were concerns that it would never be finished. It was at this moment around 1875 that Hine was in correspondence with Antonelli's architecture firm. Antonelli sent Hine some “writings and drawings” of the then unfinished building for comment before publication, showing the mutual respect between the two architects. Hine has glued one of these delightful illustrations beside various layers of correspondence in the scrapbook and writes that he “hopes to return to Italy someday and find this noble monument of Antonelli's genius finished at Turin in all its majesty.”

Though the Mole Antonelliana was not finished until a year after its architect's death in 1889, it is not beyond the realm of possibility that Hine had Antonelli's illustration in mind when he remodelled the Shire Hall on High Pavement in 1876-1879 with its very own dome.

Additions to the archive

We are delighted to have received interesting new acquisitions which shed light on travel, local history, theatre and music, as well as the history of the university and the feminist movement.

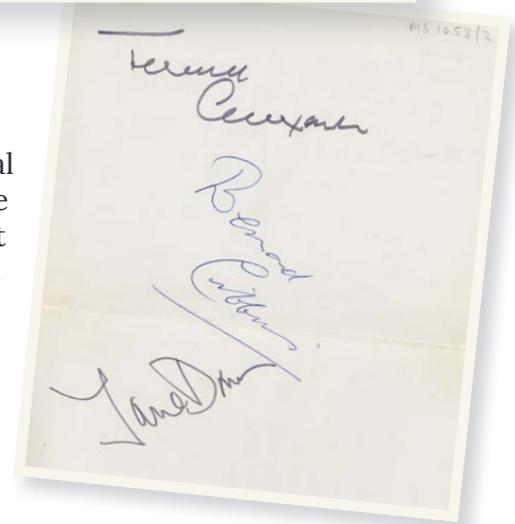
Charles Aldenburg Bentinck (1810-1891) was a distant cousin of the Dukes of Portland. He kept a daily diary (**MS 993/3**) recording his aristocratic life at home in Devon and travels within the UK and to the Netherlands, Germany, America and Canada. This volume complements other papers of the Bentinck family (**BK**).

Anyone interested in writing a history of Beeston should consult the recently donated papers of Arthur Cossons (1893-1963) (**MS 28, ACC 3225/ACC 3229**). Cossons was local secretary of the Historical Association and also lectured in the Adult Education Department of the University of Nottingham. His papers include comprehensive notes on the history of Beeston, and scrapbooks relating to Church Street School where he was headteacher.

A small collection of memorabilia collected by Anne Reddish (**MS 1053**) includes an autograph album signed by the cast of the Theatre Royal pantomime ‘Puss

in Boots’, 1951-1952, and material relating to a show at the Empire Theatre featuring ventriloquist Peter Brough and his puppet Archie Andrews, 1953. A flyer for ‘There goes the bride’ at the Theatre Royal on 5 August 1974 is signed on the back by Bernard Cribbins, Jane Downs and Terence Alexander.

The Midnighters were a rock'n'roll group formed by University of Nottingham students between 1962 and 1964. The band released one privately pressed EP in 1963, which was sold to students to raise money for the Carnival campaign. A folder of copy photographs, letters, and draft articles about the history of the band by music enthusiast Rob Bradford (**MS 1500/4**) records their career.



We have received two recent additions to the D.H. Lawrence collection. Firstly, Lawrence's own copy of Alfred J. Ewart's *The New Matriculation Botany* (1906) (**La X 21**), which was owned and used by him while was a student at University College, Nottingham. The volume includes a newscutting from 1962, relating to Lawrence's application for a teaching post in Croydon in 1908. Secondly, seven photograph albums recording various conferences attended by Peter and Barbara Preston, 1975-2003 (**ACC 3219**). Peter Preston co-ran the D.H. Lawrence Research Centre in Nottingham for many years and was an author and editor of Lawrence related publications.

There have also been some good additions to University of Nottingham collections. During the 1980s and 1990s Dr David Marcombe ran the Archdeaconry of Nottingham Research Unit within the university's Centre for Local History. Papers compiled by member John Hamilton (**UA/I/4**) include drafts of articles, based on the key primary sources of the Archdeaconry Act Books and Presentment Bills, 1565-1611. There is more information about the Archdeaconry of Nottingham archive on our website, <https://www.nottingham.ac.uk/mss/collectionsindepth/archdeaconry/introduction.aspx>

Accruals to the Students Union collection include minutes from the Community Action group, 1976-1995, and papers relating to the university's participation in the TV quiz show 'University

Challenge', 1984-2001 (**UU E 93**). University of Nottingham Hockey has sent further material (**UU 17**), and we are happy to announce that descriptions of all hockey club records received so far are now available on our online catalogue.

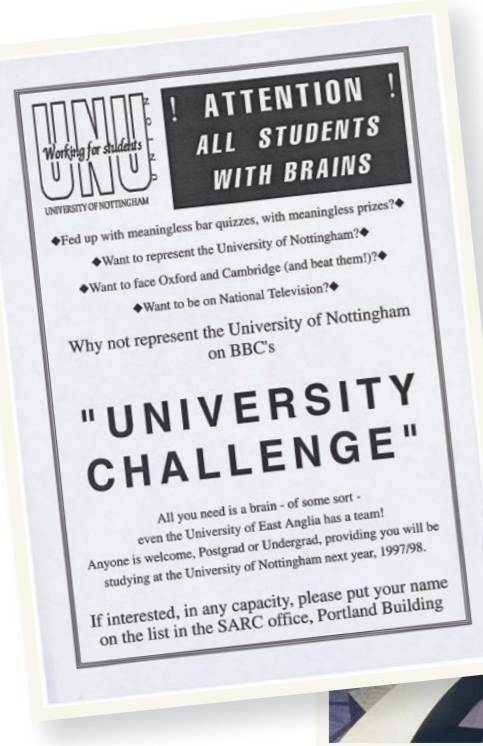
Two alumni have been kind enough to donate material relating to their time in Nottingham. Within the collection of Trevor Austin (**MS 1052**) is a photograph of a 'whale' mounted on his car for the Carnival procession of 1953, and a group photograph of the residents of Hugh Stewart Hall, 1953-1954. Digital copies of film reels recorded by Colin Killick (**ALUM/MS 1054**) show the boating and walking activities of members of the University Methodist Society (**Methsoc**) in Nottingham, the Lake District and Norfolk in 1956.

Two of many recent additions to the Feminist Archive East Midlands (**FME**) relate to the 1980s band, *The Fabulous Dirt Sisters*, who performed regularly for the Greenham Common protestors. Digital copies of vinyl albums loaned by band member Dorry Lake A.K.A Karunavaca (**ACC 3238**), and a webcapture of a website about the band, are accompanied by a copy of *Spare Rib* featuring a photograph of the Sisters on an anti-Trident peace march in Nottingham in 1985 (**ACC 3239**). 1980s minutes and newsletters of Nottingham Women for Peace, and ephemera relating to Women Against Pit Closures (**ACC 3234**) have also been added to the archive.

Flyer for University Challenge, 1997, and a photograph of University Challenge host, Jeremy Paxman, in the studio, c.1997. Archives of the University of Nottingham: Student, Staff and Alumni Societies. **UU E 93**.



Photograph of Peter Brough and Archie Andrews with Empire Theatre cast members, 1953. Memorabilia of Anne Reddish relating to performances at the Theatre Royal and Empire, Nottingham. **MS 1053/5**.



Sleeve for vinyl LP 'Flapping Out' by *The Fabulous Dirt Sisters* (1986). Feminist Archive East Midlands, **ACC 3238**.



A notable addition to the special collections is a boardgame acquired for the Willughby Games Collection, *The new game of emulation: designed for the amusement of youth of both sexes and calculated to inspire their minds with an abhorrence of vice and a love of virtue*. There is a gap between the date printed on the gameboard, 1804, and the date of the rule book, 1810, possibly as the latter was revised in new editions, whilst the gameboard was reprinted unchanged. Such a game belonged to Jane Austen's family at Chawton Cottage. Its survival in Austen's family elevates the rare few copies held in UK research libraries: our copy is the only known copy outside of London, where two are recorded. The rule book begins with a familiar phrase which must have been on everybody's lips at the time: "It is universally acknowledged that a spirit of emulation should be constantly encouraged in the rising generation", and ends describing the game's finale, space 66, with pithy irony, incidentally, trailing the major plotline from Austen's stories: "66. Virtue its own reward. He who arrives at this spot, wins the game, and is entitled to the contents of the bank."



The new game of emulation (1804). Willughby Games Collection, Pamphlet GV1469.E5, barcode 1008390931. The board consists of a hand-coloured engraved sheet mounted in 12 sections on a single folded sheet of linen; a goose game with a spiral track of 66 numbered oval sections. To play the game requires counters, markers, and a teetotum. Two contemporary teetotums are held in our collections.



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

Talks and tours

from Manuscripts and Special Collections
at the University of Nottingham

Our talks (last for approximately 45 minutes)

Our expert staff offer talks on a range of topics including:

- Introduction to Manuscripts & Special Collections
- Sex and scandal in Nottingham Church Court
- Supernatural stories from the East Midlands
- Health, wealth, and tastiness
- An unheroic history of Robin Hood
- Murder most horrid

Our tours (last for approximately 60 minutes)

- Private behind-the-scenes tour at Manuscripts and Special Collections, display of archives and rare books.
- Private curator's tour of the exhibition gallery at Lakeside Arts.

For group size, fees and refreshments, see online.

For a full list of talks available and
details on how to book, visit

nott.ac/mss-tours-talks

or email:

mss-library@nottingham.ac.uk



We can travel to venues in
and around Nottingham or
deliver talks online.



Or scan QR
code for more
information

