



University of
Nottingham
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ISSUE 25: MARCH 2025

DISCOVER

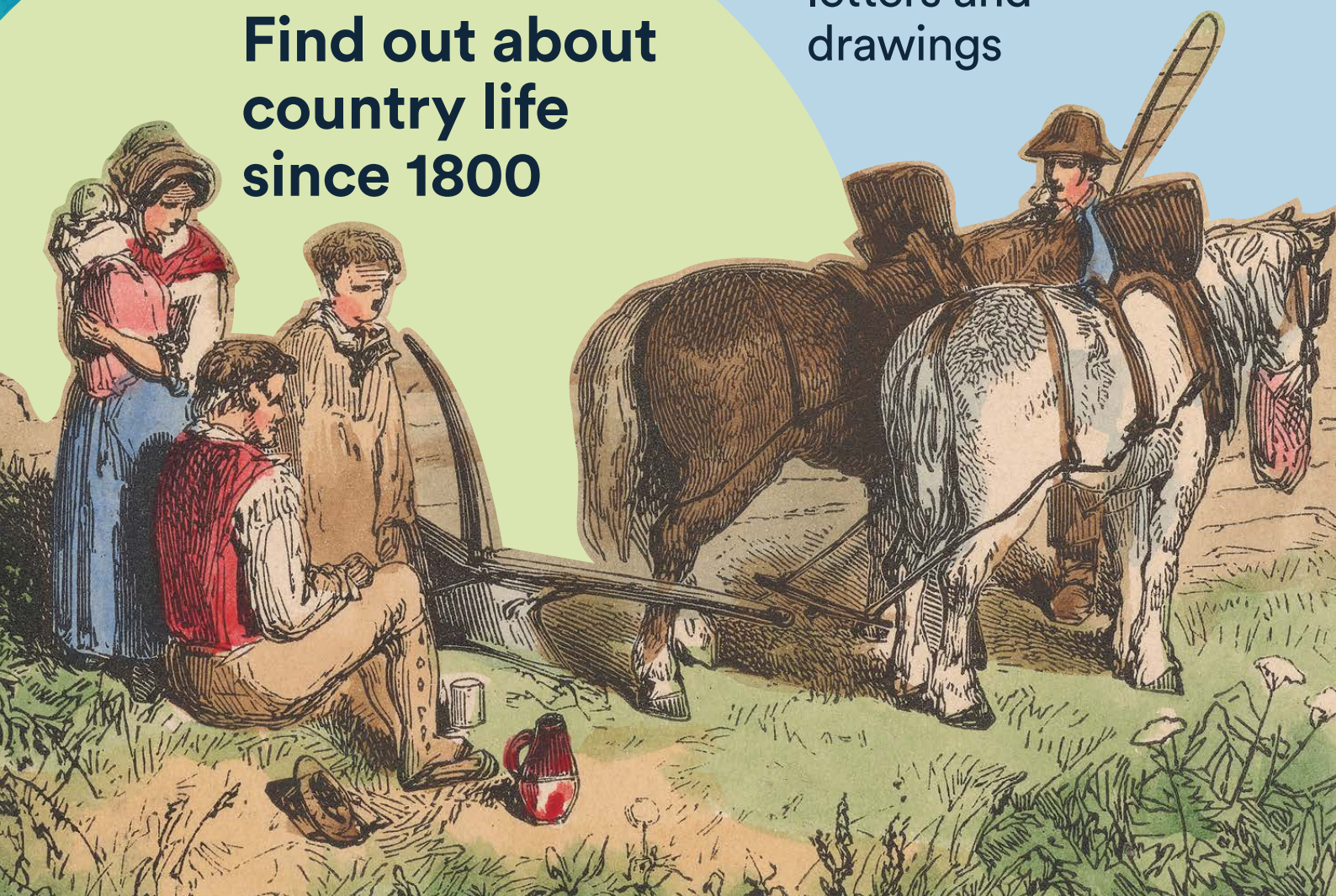
The University of Nottingham's Manuscripts and Special Collections

New acquisitions
to the *Activists'*
archives

Photographs
of Poland, past
and present

New exhibition:
**Find out about
country life
since 1800**

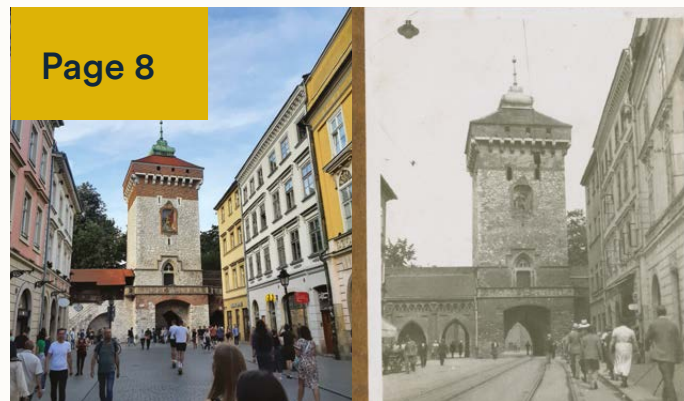
Charm of the
Pelham-Clinton
letters and
drawings





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Letter from the Editor



You wait ages for a new DH Lawrence acquisition and then two turn up at once! Well, not quite, but it certainly felt like it last year when two collections separately came up for auction in quick succession: a small collection of letters written by Lawrence, and a selection of his book's cover designs. We were extremely fortunate that we were able to buy them both, thanks to our supporters and external funders who generously helped us twice in the space of a few months. More about those purchases on page 6.

Elsewhere in this issue, we focus on a couple of overlooked items from collections that have been in our care for a while. Over the decades, the Newcastle Collection has proved a wonderful source for political history, as the Dukes of Newcastle were prominent in local and national politics, and also for reconstructing the landscapes of their estate Clumber Park. The collection contains the family's intensely personal documents too, and here we've chosen to show you some of the 4th Duke's children's artwork that he kept. On page 8 we retrace the footsteps of some Geography students using a fascinating photo album from an interwar trip to Poland that is kept within the University Archive.

As this edition goes to print, the exhibition *Tales from the Caves* will be closing. For our next exhibition, we're bursting forth into the light and into the English countryside. It turns out that the nineteenth-century rural idyll might not have been quite so idyllic after all. Find out more when *Country lives* opens on Thursday 10 April.

Kathryn

Kathryn Steenson, Senior Archivist
(Academic and Public Engagement)



Current opening times



Reading Room at King's Meadow Campus

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

Weston Gallery at Lakeside Arts, University Park

Tuesday–Sunday
12 noon–4pm

Please check our opening times before visiting: nottingham.ac.uk/mss

Cover image: from Thomas Miller, *The Country Year Book. Spring and Summer* (1847). University of Nottingham, Briggs Collection LT210.S /M4

For the Pelham-Clinton drawings see [page 14](#)



Keeper's update

I like to use these 'Keeper's updates' in *Discover* as an opportunity to tell you about the current work of Manuscripts and Special Collections and what we have on the horizon. As I write this in late January, I am working on creating our new forward plan. This is an opportunity for not just me, but all staff in Manuscripts and Special Collections to think about what our priorities should be for the next five years, how we can contribute to the goals of the university, and what kind of service we want to deliver for our users.

The five-year period of our forward plan coincides nicely with our Research England funding, as reported on in our previous issue. This aim of this funding is to support us in providing access to our collections and embedding them in research. I previously reported that we would be appointing two new staff members, and I am delighted to announce that Rachael Orchard and Charlotte May have joined us as Cataloguing Archivist and Impact and Outreach Officer respectively. Please keep an eye on future issues for interviews with both Rachael and Charlotte and for more information about what they are working on.

We have also launched a project to look at ways of increasing digital access to our collections, both in our reading room on King's Meadow Campus and remotely. This includes our born-digital and digitised materials. We are increasingly taking in hybrid collections (i.e. collections made up of both analogue and digital material) and fully born-digital collections, but making these born-digital materials available to researchers is a challenge. We also know that we want to make more of our digitised images available, to open up the collections to people who cannot visit our reading room. Laura Peart and Mark Bentley will be presenting on some of this work at the 'Discovering Collections,

Discovering Communities' conference (DCDC) being held at Durham in July. Also at DCDC, archivist Sarah Colborne will be talking about the work that she and librarian Ursula Ackrill have been doing with the Feminist Archive (East Midlands) and the Feminist Publications Collection.

Another project that has been made possible through our Research England funding is one focused on the Samian Ware held by the University of Nottingham Museum. Samian Ware is a type of Roman pottery made in Gaul. We have employed Dr Fabio Saccoccio as Museum Documentation Officer to improve our documentation of the collection, with the ultimate aim of making these descriptions available online so that more researchers can discover and use the materials.

Moving away from the Research England funding, on p6 of this issue you will find an article on two DH Lawrence acquisitions that we purchased with support from the Arts Council/V&A Purchase Grant Fund, Art Fund, and the Friends of the National Libraries. Once again I want to extend a huge thanks to all of our funders whose support helps us to engage more people with the archival, rare book, and museum collections.

If you would like to find out more about any of the projects mentioned here, or if you would like to talk to us about using the collections in your research or teaching please don't hesitate to get in touch with us at mss-library@nottingham.ac.uk



Hayley Cotterill
Keeper of Manuscripts and Special Collections

Visit our online catalogue at: mss-cat.nottingham.ac.uk/Calmview/

KMC campus – we are moving

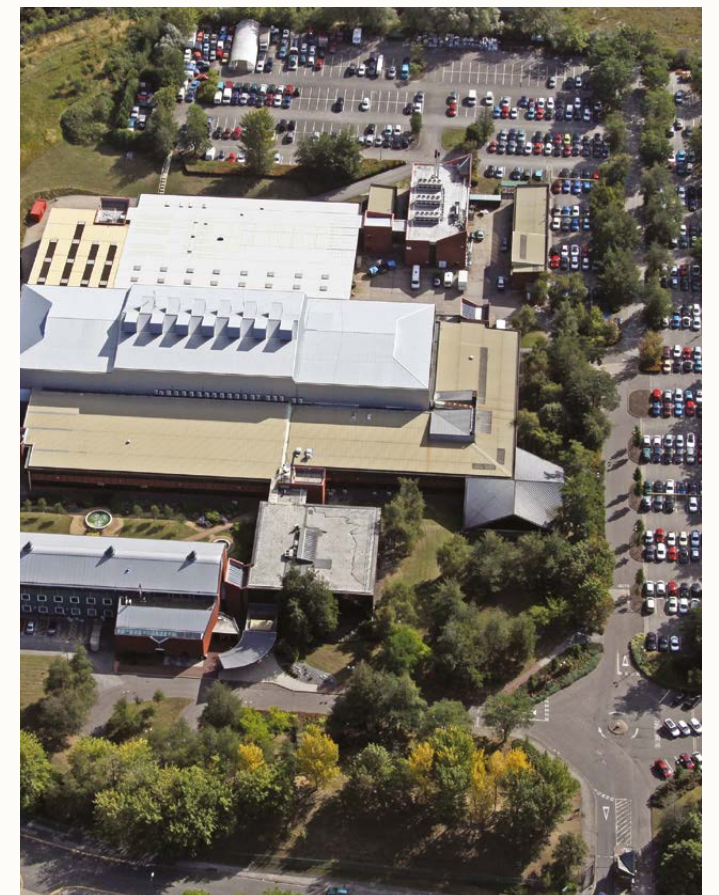
As we were ready to go to print, the local news reported that the University of Nottingham is closing King's Meadow Campus and relocating the staff and services based there to other campuses. This includes Manuscripts and Special Collections as well as the various administrative departments who share the campus.

A Project Management Group has been set up to plan and oversee the move, but no decisions have been made yet about timescales or a new location. We have started our own departmental preparations and will be contacting donors, depositors, academics, and other stakeholders in due course.

For the time being we are running services as normal, including the Reading Room, public exhibitions and outreach, and supporting teaching and research for the university.

Manuscripts and Special Collections has moved several times during its existence. We began in the 1930s as part of the Trent Building Library on University Park, moved to Hallward Library basement, and, when we outgrew that space, came to KMC in 2006. It's a big task but not an unprecedented one, and we are still very much at the start of the process.

Please keep an eye on our website for updates, and of course we will be covering move preparations in future issues of *Discover*. In the meantime, if you have a specific question or concern, please contact Associate Director of Libraries and Keeper of Manuscripts and Special Collections Hayley Cotterill on hayley.cotterill@nottingham.ac.uk



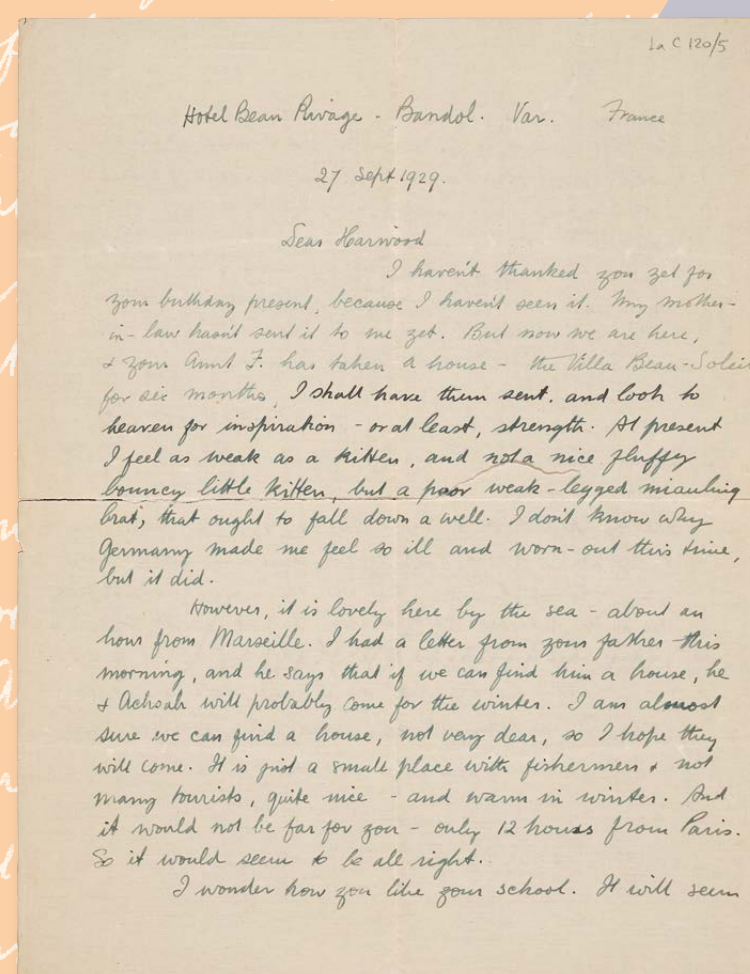
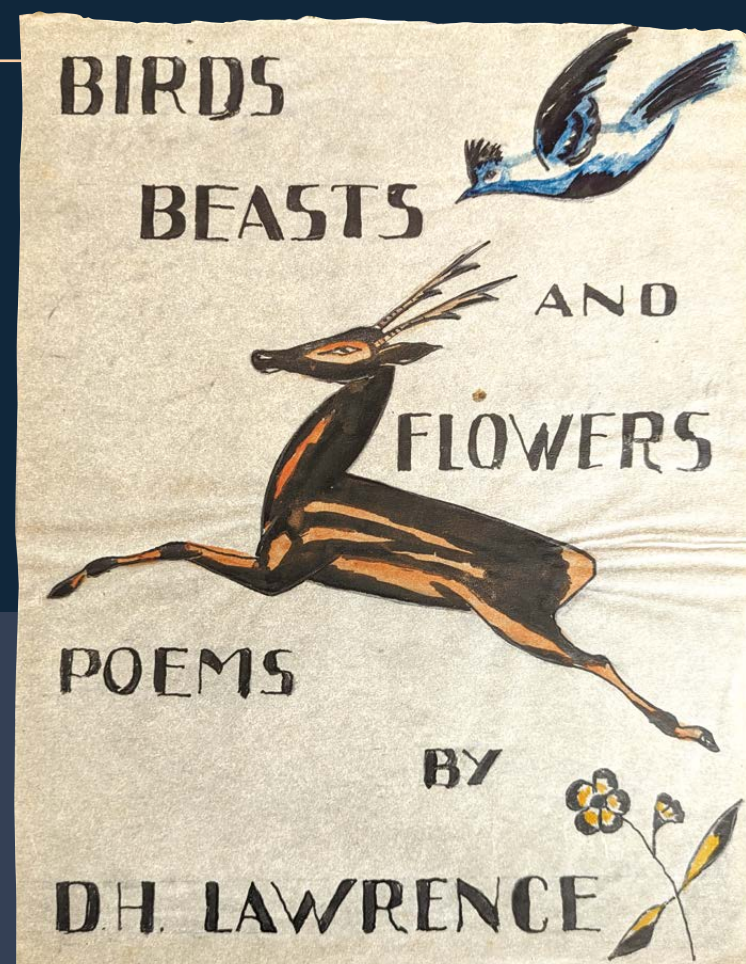
Pictures left: Kings Meadow Campus Reading Room and store. Above: Aerial view of the campus.

DH Lawrence, Harwood Brewster and Knud Merrild

Pictures: 'Birds, Beasts and Flowers' by Knud Merrild; 1920s. From DH Lawrence Collection, La D 2/13/1-27

Letter from D.H. Lawrence, Hotel Beau Rivage, Bandol, [France] to Harwood Brewster; 27 September 1929. DH Lawrence Collection, La C 120/5

'Cangaroo' by Knud Merrild; 1920s. From DH Lawrence Collection, La D 2/13/1-27



“These are the first letters that we have between Lawrence and Harwood, or indeed from Lawrence to any member of the Brewster family. The second newly-acquired collection is 27 original pencil, ink and watercolour drawings and illustrations by the Danish artist Knud Merrild (1894-1954) for DH Lawrence.”

Last year, we were fortunate to be able to purchase two very significant, but very different collections relating to DH Lawrence, with generous support from the Arts Council England/V&A Purchase Grant Fund, Art Fund and the Friends of the National Libraries.

The first collection consists of five letters written by Lawrence to Harwood Brewster (1912-1990), the daughter of American painters Earl Henry Brewster and Achsah Barlow Brewster. Lawrence met the Brewsters on Capri in April 1921, and went to Ceylon (now Sri Lanka) on their invitation in 1922.

The letters, now catalogued as La C 120/1-5, are dated from 1927 to 1929, the year that Harwood moved to England to continue her education, and only a year before Lawrence's death from TB aged 44. The families were evidently close, as Lawrence's letters were often accompanied by small gifts such as hair ribbons for Harwood. The Brewsters were living in Italy whilst Lawrence and his wife were moving around Europe. Lawrence often describes the hotels and villas where they were staying, and refers to his failing health. Our DH Lawrence collection already contained letters written by a grown-up Harwood to Lawrence biographers and letters from Lawrence that mention the Brewster

family. These are the first letters that we have between Lawrence and Harwood, or indeed from Lawrence to any member of the Brewster family.

The second newly-acquired collection is 27 original pencil, ink and watercolour drawings and illustrations by the Danish artist Knud Merrild (1894-1954) for DH Lawrence. They comprise portraits of Lawrence and designs for dustjackets and illustrations of Lawrence's works. They were created between c.1922-1923.

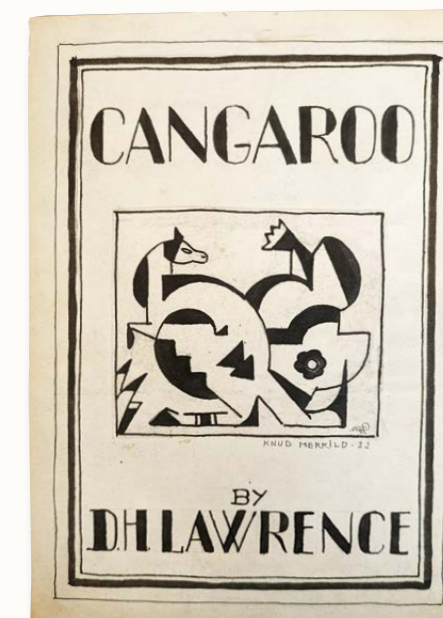
Knud Merrild (1894-1954) and his fellow Danish painter Kai Gøtzsche (1886-1963) first met DH Lawrence in New Mexico in 1922, during Lawrence's first period living in the USA. In the winter of 1922-3 they lived in a cabin very close to Lawrence and his wife Frieda at the Del Monte Ranch in Questa, New Mexico. Merrild later wrote a sympathetic memoir of Lawrence, entitled *A Poet and Two Painters* (1938). In 1922 Merrild and Gøtzsche were relatively inexperienced and penurious artists; in order to support themselves in the USA they had turned their hand to producing posters for the movie industry. Lawrence wished to help them out financially, and being impressed with their skills he asked them to produce dust-jacket designs and illustrations for his books on

behalf of his American publisher, Thomas Seltzer. Although only two of their designs were finally used by Seltzer – Merrild's striking dustjacket design for *The Captain's Doll* (1923) and Gøtzsche's design for Lawrence's translation of a novel by the Italian author Giovanni Verga, *Mastro-Don Gesualdo* (1923) – Merrild also produced designs for the dust-jacket and individual sections of Lawrence's poetry volume *Birds, Beasts and Flowers* (1923) and for the dustjacket of his novel *Kangaroo* (1923). Lawrence worked closely with Merrild on the designs and made sure that he was paid for the unused illustrations too. "We had such fun together making the designs, it was almost play. Sometimes when I thought Lawrence went too far in his playfulness about the motifs in the design, I would put my foot down. I was very serious about my work, too serious at times, Lawrence thought. 'We can't always be serious', he said. 'One

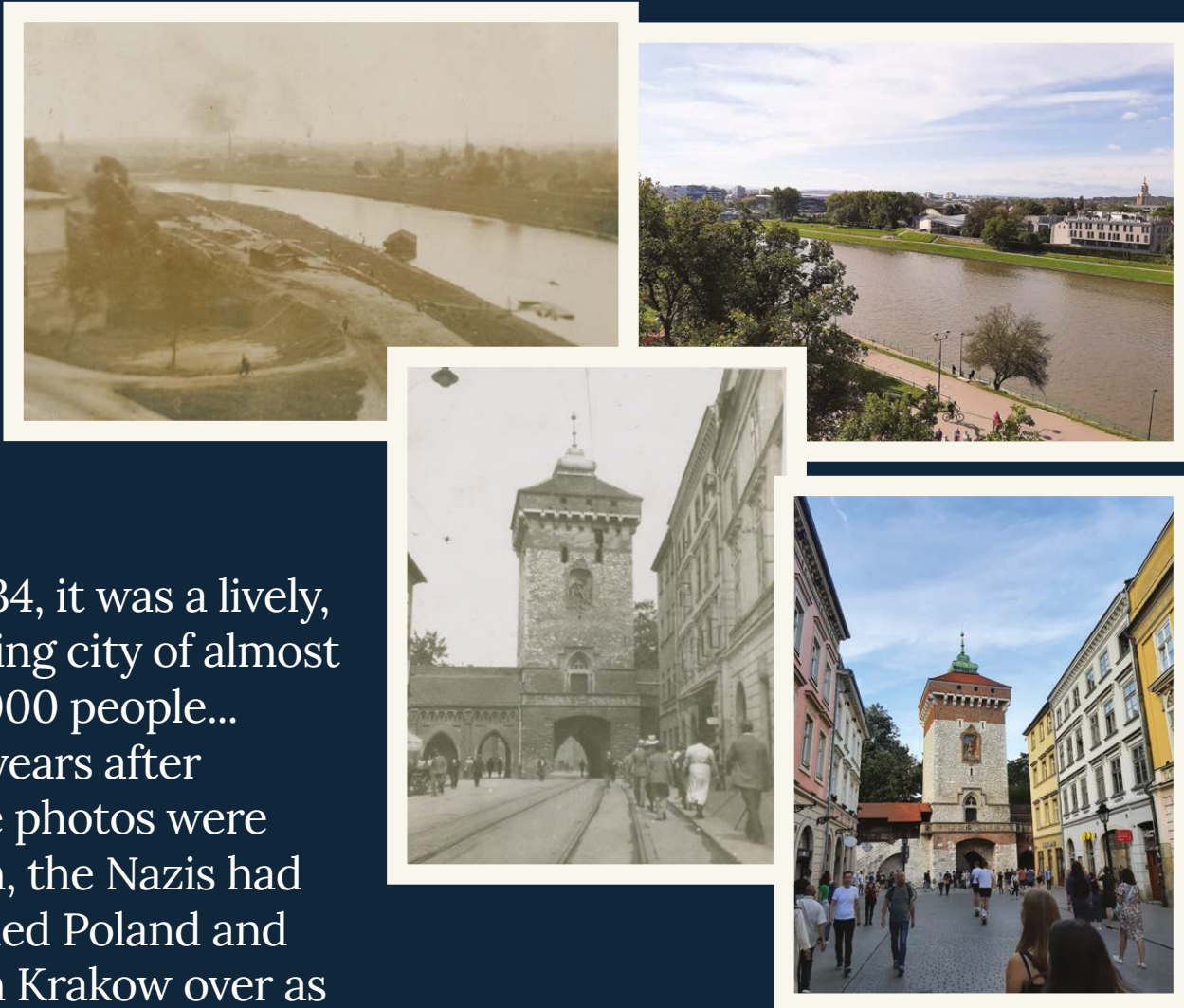
must also have some fun'" (Knud Merrild, *A Poet and Two Painters* pp. 96-97).

The 27 illustrations were previously held in private ownership and most were not known to Lawrence scholars. They have been catalogued as La D 2/13/1-27 and consist of ten illustrations for *Birds, Beasts and Flowers*, six illustrations for *Kangaroo* and eleven portrait sketches of Lawrence. They join one other dustjacket design for *Kangaroo* by Merrild already held in the Lawrence collection (La D 2/12).

The letters to Harwood Brewster, La C 120/1-5 were purchased with support from the Arts Council England/V&A Purchase Grant Fund and the Friends of the National Libraries. The drawings by Knud Merrild, La D 2/13/1-27, were purchased with support from the Arts Council England/V&A Purchase Grant Fund, Art Fund, and the Friends of the National Libraries.



Poland, past and present



“In 1934, it was a lively, bustling city of almost 250,000 people... Five years after these photos were taken, the Nazis had invaded Poland and taken Krakow over as their administrative capital.”

Top: The Vistula from Wawel Castle. Distant factories have given way to modern high-rise office buildings.

Bottom: The 14th century St Florian's Gate. The tramlines are out, and e-scooters are in!

In 1934, 20 Geography students and staff from the University of Nottingham embarked on an exciting field trip: a visit to southern Poland, visiting the small town of Nowy Targ, the beautiful mountain lake Morskie Oko, and the city of Krakow. Foreign travel in the 1930s was a much rarer and more expensive undertaking than it is now, and although they couldn't know it at the time, they were also among the last Westerners who would have an opportunity to visit Poland as tourists for the next two generations.

Their visit was immortalised in a photograph album, now part of the Papers of the Geographical

Field Group, GFG 1/3/2. In the 1930s, the GFG was the student group of the Le Play Society, which organised numerous trips and conducted intense geographical and sociological studies of small areas and published the results of their research.

As you might expect from a geography trip, there are photos of the landscape such as waterfalls, glaciers and mountains. But Nottingham's Geography degree has also been strong on human and cultural geographies: how people interact and shape landscapes. What makes this album interesting is that it also contains lots of photos of the local Polish population, many of whom seemed

happy to pose for the camera. They smile out at us from the brown card pages: women and children in traditional dress, farmers proudly displaying their livestock, parish priests, and travelling musicians. This was an academic research trip, not just a holiday, and the students were not just capturing the physical features of the country but capturing the people too.

These photos show Krakow on a gloriously sunny day in 1934. It was a lively, bustling city of almost 250,000 people, founded in the 11th century and a centre of learning and culture. Five years after these photos were taken, the Nazis had invaded Poland and taken Krakow over as their administrative capital. Almost a quarter of the city's population had been Jewish, and those that had not fled were soon ordered to live in ghettos. Living conditions became progressively harsher and more restrictive, until the ghetto was liquidated in 1943. Many of the inmates were transferred to death camps, including Auschwitz, about 40 miles away. There is a certain amount of pathos in looking at these photos, knowing what was about to happen. It is incredible that we have this snapshot of everyday Polish life, just as it was about to be irrevocably changed.

We know the names of the students who went on the trip, although they aren't individually identified in any of the photographs. Their names and addresses are listed at the front of the album. Each photo is numbered and after the trip, the album would be circulated to each member. A few photos from this album are missing, and the GFG archive is probably missing a few albums as well, as the system relies on both the people and the postal service being reliable.

Ninety years later, another member of the University of Nottingham would visit southern Poland, including several equally gloriously sunny days spent in Krakow. Much of the historic city survived the ravages of the 20th century, and it was possible to identify many of the sites featured in the album, as shown in these photos. Krakow is once again a lively, bustling city, and a former European City of Culture.

Special thanks to the author's friend, who, with a great deal of patience and a small deal of embarrassment, spent part of their holiday traipsing around with printouts and notebooks trying to recreate the original photos as closely as possible.



Top: Mounted police vs modern police.

Bottom: Krakow main square has been a focal point for selling flowers and food for centuries.

All historic images from a photograph album of Poland; 1934. Geographical Field Group, GFG 1/3/2. Modern images (c) private collection.



University of
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Presented by
University of Nottingham
Libraries, Manuscripts and
Special Collections

Country lives

Exploring the English
countryside from 1800

Weston Gallery

Free admission

Thursday 10 April to Sunday 21 September 2025

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

Weston Gallery
Lakeside Arts
University Park
Nottingham NG7 2RD

Box Office: +44 (0)115 846 7777

lakesidearts.org.uk

nottingham.ac.uk/mss

LAKE
SIDE
ARTS

Part of the University
of Nottingham

EXHIBITION NEWS

Come to the countryside!

Discover how the countryside has been used and depicted over the last 200 years. From idyllic and picturesque scenes to the realities of rural life, 'Country lives' explores the powerful and enduring impact the English countryside has had on people.



Illustration of Empingham, Rutland, from *The beauties of England and Wales*, Vol 12/2 (1801-1816). University of Nottingham, Special Collection, DA667.B4

The English countryside has long been a place to live, work, play, explore, protest and reimagine. 'Country lives' highlights how writers, artists, tourists, rural inhabitants and workers depicted the countryside, showing what it meant to different people.

The countryside was a place of immense change and maps, images and other documents explore how rural landscapes and ways of life have changed. It was also a place in which access has been contested, from enclosure and footpath closures to designated country parks. Books, paintings and even board games meant the countryside was ever present in the cultural imagination. Children's literature even used the countryside as an educational tool, displaying moralising attitudes towards work, gender, social class and health.

Items from Manuscripts and Special Collections, including photographs, sketches, books, letters, maps and board games, are brought together for the first time to illuminate a wide range of country lives and different aspects of the countryside.

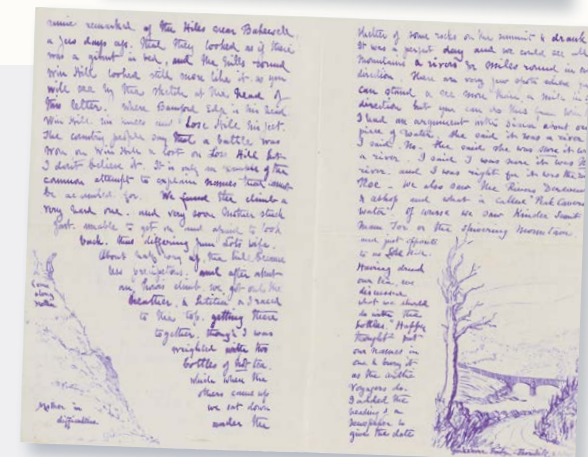
This exhibition is jointly curated by University of Nottingham Libraries, Manuscripts and Special Collections, and Dr Sarah Holland, Department of History, University of Nottingham.

'Old English Sow', from David Low, *The breeds of the domestic animals of the British Islands*, Volume 2 (1842). University of Nottingham, Special Collection Oversize X SF105.25.G7.L6



Photograph of Land Army girls egg collecting and recording, Sutton Bonington campus (1939). University of Nottingham, University Photographs, UMP/5/69

Illustrations of the Peak District in cyclostyled letter from Edward M. Wrench to his children (1882). University of Nottingham, Papers of Edward M. Wrench, Wr C 3040/39



Join our 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 lakesidearts.org.uk

Lunchtime talks at Djanogly Theatre

1-2pm, £3 (free concessions)



Tuesday 20 May Depictions of the English countryside in the twentieth century

In this talk David Matless, Professor of Cultural Geography at the University of Nottingham, will explore the representation of the English countryside in the twentieth century, showing how the depiction of rural landscape was also held to say something about England as a country. Twentieth century images of English rural work and leisure illustrate issues of culture and politics which continue to shape country lives in the twenty-first century.

Wednesday 18 June Health and the countryside

The countryside was often thought of as a healthy place during the nineteenth and twentieth centuries. However, this could mask the realities for those living and working there. In this talk, Dr Sarah Holland, Associate Professor of History at the University of Nottingham, will explore ideas and lived experiences relating to health and the countryside.

Wednesday 25 June Folk custom and rural communities – the making and remaking of the Randwick Wap

Folklore and folk customs have played an important role in the history of rural communities. In this talk, doctoral researcher, Jessica Lloyd-May explores what a case study of the Randwick Wap, a May custom that takes place in the village of Randwick, Gloucestershire, tells us about different aspects of folk customs. Using a variety of sources, connections between rural community, folk custom and wider interest in folklore studies will be made.

Changing rural landscape: a guided walk of University Park Campus

Join Dr Sarah Holland, Associate Professor of History (University of Nottingham) for a guided walk around the historic University Park Campus. Using images and documents from the University of Nottingham's Manuscripts and Special Collections, this walk will explore the hidden histories still evident in the landscape and uncover some of the fascinating stories of people who lived and worked here over the last two centuries.

Tuesday 3 June 2025, 11am-12 noon

£5 Advanced booking required



Weston Gallery tours

Join curator Dr Sarah Holland for a guided walk through the exhibition and learn about the stories behind the items on display.

Wednesday 18 June 2025

Wednesday 25 June 2025

Both days start 11am-12 noon

FREE Advanced booking required

PROFILE

Five minutes with... Nicola Wood



What's your job title and how long have you worked at Manuscripts and special Collections?

“I'm Senior Collections Manager and I've been here for four years.”

How did you get into this type of work?

“I really enjoyed studying history at school, so I wanted to find a job that would involve history in some way. Our school had a partnership with the local council careers advice service, and searching their job index for careers related to history I discovered the more usual options, of museums and archaeology, but also stumbled across the option of Archivist. So I researched what the job involved and really liked the sound of getting hands-on working with collections, organising and cataloguing them. So from being 16 and when I went to university to study Ancient History, I always had in the back of my mind that I would like to work in an archive. I volunteered in lots of heritage roles as I was studying, working on projects in various museums and archives to find out what I really enjoyed. I decided that I did really like working in an archive and so I pursued a master's degree in Archives and Records Management at the same time as working as an Assistant Archivist at a different university. I've worked in various archives and records management roles for universities and a local council, and four years ago I came to Nottingham.”

What does your work involve?

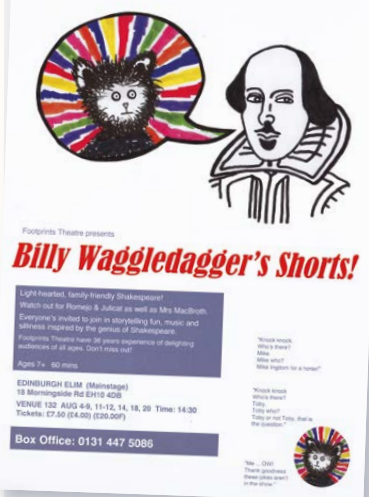
“As Collections Manager I am responsible for a team of archivists, conservators, special collections librarians, and assistants. The work that we do and the work that I oversee, relates to acquiring new collections, cataloguing collections, and collections care.”

What's the most challenging aspect of your job what do you most like about your job?

“I would say that the most challenging aspect of my job is the same reason I enjoy my job, which is I like variety in the work that I do, and this is a very varied role. Any one day is not the same and I'm working on multiple different collection related things. So whilst I enjoy that, it does mean that sometimes I don't get to spend as long on something as I would like.”

Do you have a favourite collection or item?

“In the four years I've been here I have been involved in increasing our theatre archives, including the acquisition of the Theatre Royal and Royal Concert Hall collection and lots of community and theatre in education organisations, including the Nottingham Youth Theatre, Footprints Theatre Trust and Red Earth Theatre. These collections are fantastic at giving an insight into performance, production and administration of shows that adapt to and reflect the audience, performers and local community.”



Flyer for Footprint Theatre production of 'Billy Waggleddagger's Shorts', performed at the Edinburgh Fringe Festival 2014. Footprints Theatre Trust Archive, ACC 3191

“With love to dear mama”

Within the papers of the Newcastle Collection are letters, drawings, and cut-out animals created by several of the 4th Duke of Newcastle's children. These only make up a very small percentage of the papers, but they give us a wonderful glimpse into the children's lives.

Henry Pelham-Clinton, 4th Duke of Newcastle under Lyne (1785–1851) and his wife, Georgiana Elizabeth (1789–1822) were devoted to each other. They married on 18 July 1807. Georgiana bore him ten surviving children, of whom Lady Anna Maria, born in 1808, was the eldest. They lived at Clumber Park, Nottinghamshire, which was developed with the aid of Georgiana's substantial income. The children were said to be close and affectionate and in Clumber they found a place of private and happy seclusion.

The selection of cut-outs in this article were all crafted by the Pelham-Clinton children. It is easy to suppose they were inspired by the surroundings of Clumber, with its animals, flowers, and staff.

All the letters written by the Newcastle children are formal by today's standards, but this gives them a unique charm. One letter was written by Lady Anna Maria to her father in March 1819 and is addressed 'Berkeley Square, London'. In it,

she mentions writing and music lessons. Gathering primroses and the state of the daffodils and violets are also revealed. Interestingly, she writes of her grandmother encouraging her to make some baby things, which is likely to have been for her sister Lady Henrietta Pelham-Clinton (1819–1890).

Also in the collection is a report about Anna Maria's daily lessons and behaviour, which gives us an interesting insight into her temperament and behaviour. Written by Mrs Forbes, her governess, it was sent to Georgiana and is dated 26 April 1819.

Lessons included French, geography, history, and we know from letters that Anna Maria was also instructed in writing and music. Both her conduct and the exercise she took (walking) were commented upon. There is praise, but it seems that by Mrs Forbes' standards she could also be quite badly behaved!

Sadly, Anna Maria fell ill and died on 27 May 1822, aged thirteen. Shortly after her death, her father wrote in his diary:

“This dear child was possessed of great genius & abilities, far beyond her years, there was nothing that she could not do, if she applied to it, she was remarkably pleasant & agreeable when not over-excited, which was her misfortune, her countenance was beautiful, commanding and full of expression’. [From Ne 2F 1/1]



The family suffered another blow later in the year. Georgiana died on 26 September, having gone into labour with twins, a girl and a boy, two days previously. The first child, a girl, was stillborn. The boy, Lord George, died on 7 October. The duke recorded in his diary that his son was ‘thin but hearty’, but soon added that the child grew increasingly weak. The family was immersed into a deep grief for all four lost family members. This is reflected in the duke's personal diaries, also kept in the collection, and covering the years 1822–1850. It is believed that he began writing them as an emotional response to this domestic tragedy. It is also reflected in the church and mausoleum the duke built in their memory. Their memorial, built in 1825, which was partly conceived by the duke, shows a statue of Georgiana lying on a bed cradling her baby twins. On the wall beside them, a relief of Anna Maria hovers, ready to welcome her mother and siblings to Heaven. We can add that their papers and ephemera were also left behind, including the duke's moving tributes to them, for posterity.

“

All the letters written by the Newcastle children are formal by today's standards, but this gives them a unique charm.”



Ms. C. 5541

Today	Conduct	Exercise
24 th Feb	both Laps very well	all the time 2 walks & well behaved
	English - better	not better the rest of the day
	French - better	not very good
	History - pretty well	not very good
	Writing - only done	good
25 th Feb	both Laps very well	all the time 2 walks & well behaved
	English - better	not better the rest of the day
	French - better	not very good
	History - pretty well	not very good
	Writing - only done	good
26 th Feb	both Laps very well	all the time 2 walks & well behaved
	English - better	not better the rest of the day
	French - better	not very good
	History - pretty well	not very good
	Writing - only done	good
27 th Feb	both Laps very well	all the time 2 walks & well behaved
	English - better	not better the rest of the day
	French - better	not very good
	History - pretty well	not very good
	Writing - only done	good

Ms. C. 5542

My dear Papa

I was quite delighted with your long letter which I received last night and am much obliged to you and Mama for allowing me to begin writing and music again. M^{rs} Forbes desires me to say with respectful compliments that she shall be able to judge from my behaviour with M^{rs} Dethick, whether I shall deserve to have M^{rs} Clarke.

We have been able to gather primroses for some days past, the daffodils are blowing, but

Various paper cut-outs and drawings made by the Pelham-Clinton children; c.1810s–1820s. Newcastle Collection

Conduct report of Lady Anna Maria Pelham-Clinton; c.1818. Newcastle Collection, Ne C 5541

Letter from Lady Anna Maria Pelham-Clinton, Clumber Park, Nottinghamshire, to Henry, 4th Duke of Newcastle; 18 March 1819. Newcastle Collection, Ne C 5542

Dear sisters: the zine

Following the exhibition *Dear Sisters: Activists' Archives*, held last year at the Weston Gallery, a feminist zine went on sale at the Five Leaves bookshop in the city centre. It bundles together twenty-nine artworks made by women who, upon visiting the exhibition, chose to use feminist zine culture to position themselves in the history of women's liberation. The zine is the output of a series of workshops held at Lakeside Arts in May 2024, attended by 40 local women. Their artwork has since been added to the Feminist Archive (East Midlands).

After a guided tour of the exhibition, the workshop facilitators, Nottingham creative practitioners Ioney Smallhorne and Aikaterini Paraskevopoulou, lead the participants into a room full of magazines and zines (originals and photocopies), scissors, pens and glue. Together they began to explore analog copy editing and self-publishing as last century's feminists would have done. A set of expressive forms were at hand: the facilitators demonstrated collages, blackout or erasure poems, and coupling poems. Fittingly, collages have featured since the 1970s in feminists' public attacks on misogyny.

As the workshops unfolded, the mood pendulum swung back and forth: at one extreme was the euphoric discovery of the courage and brilliance of women's fight to redress the power imbalance they faced, living in the 1970s-1980s; at the other end – a sense of disbelief best captured by Jessica Hallbach's title of her 2023 anthology of feminist campaign posters: "I can't believe I still have to protest this sh*t".

The takeaway from the workshops was understanding both the power and the limitations of zines. They typically carve out a representation for underrepresented culture and have tremendous community generating power. *Dear Sisters the zine* proves that the toolkit which politicised women in the 1970s emboldens women now to notice and call out structural gender inequality happening to them. Yet, whilst women gain representation, the feminist revolution is left unfinished. Feminist archives play a vital educational role showing that political rallying was a manageable task, albeit powered by a protest which once united women as a class nationally and globally.

The zine *Dear Sisters* is a collaboration between Manuscripts and Special Collections at the University of Nottingham and Nottingham Trent University's Periodicals and Print Culture Research Group. It was produced as a small print run of 100 copies, designed by MOAN and independent art press Dizzy Ink. It is available from Five Leaves bookshop, £10. Proceeds go to Broxtowe Women's Project.



From top: Ioney and Kat at the event to celebrate the launch of the zine, 10 September 2024.

Workshop participant Amrina discusses her collage, 9 May 2024.

The finished zine.



Additions to the collections



Campaign materials used by the Nottingham Campaign for Nuclear Disarmament, c.1980s. MS 1063

Activists' archives

A number of new collections have joined our holdings due to connections made via contributors to the East Midlands Feminist Archive. Tina Pamplin and Roger Tanner have donated their ephemera relating to the Nottingham Campaign for Nuclear Disarmament, including badges, stickers, and banners (MS 1063).

Jennie Fleming, whose donation to the Feminist Archive we mentioned in our last issue, is Chair of the Nottingham and Nottinghamshire Refugee Forum. The organisation is undertaking a project to document their history and gifted us their

archive (NRF). The Forum is an independent registered charity set up in 2000 to work with and for refugees and asylum seekers in Nottingham and Nottinghamshire and is one of the largest such organisations in the country.

The collection various campaign materials including a sponsored fast. 37 people fasted and 54 helpers/visitors offered their support at the event at St Peter's Church. A diary of the event has entries in multiple languages written by fasters and supporters, documenting their progress. Digitised images of documents created by the Forum can be

RECENT ACQUISITIONS

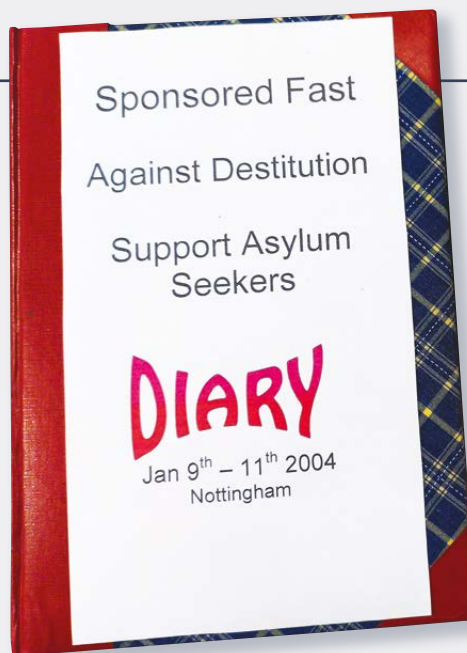
accessed via Sparrow's Nest Library and Archive website.

New additions for the feminist archive itself include the papers (FME/3/40) of Pat Longman (1950-2010), which are currently being catalogued by a placement student from Nottingham Trent University. Pat was an activist mainly associated politically with Workers' Fight/Socialist Organiser, who moved to Nottinghamshire in the 1990s, where she led staff and service users in a six-week occupation in protest against the closure of the Worksop Women's Training Centre. Photographer John Bird-sall has kindly gifted a wonderful photograph of a Women's Liberation Group stall, held at the Forest Ground for Hyson Green Festival, 1979. We have identified some of the women, but any more information would be much appreciated!

University of Nottingham

By amazing coincidence, in the space of one week we received two donations of papers of former presidents of the Students Union. Tony Burkett (1933-1997) was a student at the University of Nottingham in the late 1950s/early 1960s and was very active in the Drama Society (New Theatre). These additions to the Burkett collection (BKT) include the Ordo Caligulae (Silver Boot) which was presented to Burkett in 1960 for his services to the Union.

Harry (known as Henry) Heath MBE (1919-2020) was the last President of University College Nottingham Union before it achieved University status. His photos (NUP/65) are a wonderful record of university life in the immediate post-war period (he



The collection various campaign materials including a sponsored fast. 37 people fasted and 54 helpers/visitors offered their support at the event at St Peter's Church. A diary of the event has entries in multiple languages written by fasters and supporters, documenting their progress."



From top: Diary of a sponsored fast in support of asylum seekers, 2004 (from NRF/7), with Newsletter issue no. 9 Spring 2004 (from NRF/6)

Photograph by John Birdsall, July 1979. Feminist Archive (East Midlands) FME/2/36



Tony Burkett, sitting next to his mother, holding the Ordo Caligulae. Papers of Anthony John Burkett, BKT/3/29

served in Burma in WW2). He went on to be an authority on flavour technology and was proudly part of the team that created the fondant filling for the After Eight Mint.

Further acquisitions include additions to the Chemistry Department archive (ACC 3370), records of the Centre for the Study of the Viking Age (UAI/8), and the papers of Dr Ross Balzaretti, who has just retired from the Department of History (ACC 3366).



Photo of Mick Cooper, analytical chemistry technician from 1979 to 1990, when he left to undertake a degree and PhD, finally to rejoin Chemistry in the same lab in 2008. He retired from the School in November 2018. Photographs relating to the University of Nottingham and its predecessor University College Nottingham, UMP/10/17/5/1

Special Collections

Notable additions include *The statutes and rules for the government of the Leicester-Infirmiry: open to the sick and poor of any county*, which sums up statutes concerning governance and subscriptions of the infirmary, rules for the admission and discharge of patients, for the physicians, for the surgeons, for the apothecary, for the matron, and for many other staff and patients. At only 59 pages, this pamphlet offers a glimpse into the organisation of the Infirmary built to provide medical care to paupers and the poor, in the year when it opened, 1771. That year Leicester-born Dr Thomas Arnold (1742-1816) was appointed physician to the infirmary. The appointment subsequently took his career in the direction of mental healthcare. Arnold published a two-volume work titled *Observations on the Nature, Kinds, Causes and Prevention of Insanity*, the first volume appearing in 1782 and the second in 1806. Arnold gifted a copy of the first volume to Rev. James Bickham of Loughborough's All Saints, whose library is now deposited here as the Loughborough Parish Library. The second volume also found its way into that Parish Library, although not through Bickham, as he had died before it was published.

Another addition to the Special Collection is the first and only edition of Sir Tanfield Leman's *Matrimony Analysed* (1755), published in the wake of the *The Clandestine Marriages Act 1753*. His contention is that many houses in the Fleet Street area were devoted to clandestine marriages, and "The incautious Youth, inflamed with Lust and Liquor, incentives to both, being readily furnished in the same Places, might there in all Seasons, and at all Hours, seal his final Ruin: Here the inexperienced Virgin might surrender her Honour and Fortune to the abandoned Libertine, or infamous Sharper, under the appearance of Marriage." The copy has a printed ownership book-label showing it to have belonged to the provincial printer, book collector, and poet Charles Clark (1806-1880) of Great Totham Hall in Essex. Clark was a well-known life-long bachelor. Annotations written in a neat and legible hand into the margins ("This is odd argument," begins a comment on page 84), are possibly by Clark but more likely by a previous owner of this book, adding to its value over time.



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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:

- Nottinghamshire Treasures
- Sex and scandal in Nottingham Church Court
- Supernatural stories from the East Midlands
- 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:

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



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