The Lazarus Collection

The strength of the Lazarus Collection lies in its many literary manuscripts and autograph letters, some 1400 published works, and periodicals containing articles by and about D H Lawrence (1885-1930).

All aspects of Lawrence's writing are represented - fiction, poetry, drama, essays, translations and travel writing.

Contemporary correspondence, literary criticism and photographs are brought together with biographies, newscuttings and film scripts.

In the 1930s Lazarus faced little competition in collecting the manuscripts of a contemporary author. This helped him in early acquisitions, such as *The White Peacock* manuscript, bought in 1935. Even later, when interest became keen, Lazarus had some outstanding successes. In 1974 alone he brought to England from the United States the manuscripts of David, 'A Sick Collier' and the second, unfinished part of 'The Escaped Cock'. Significant purchases continued as opportunity allowed.

The scope of the Collection was extended over time. From the 1960s, acquisitions included American editions, first printings of works in translation, Lawrence periodicals, and books about his contemporaries.

The Lazarus Collection more than doubles the existing
Lawrence holdings in the University library. In some areas it
builds on existing strengths, adding to the manuscripts of
short stories, poems, and drama. In its rich holdings of
published variants, critical works, and translated editions it
also offers new directions. The combined resource provides
the University's members and its visitors - local and
international - with a rich basis for
the study of Lawrence's life and the
interpretation of his work.

Further details about the development of the Lazarus Collection can be found in Anthony Rota, 'The George Lazarus Collection' in Renaissance and Modern Studies, xxix, 1985, on which this summary account draws.



Location

Manuscripts and Special Collections have moved to:

University of Nottingham King's Meadow Campus Lenton Lane Nottingham NG7 2NR

Tel: +44 (0)115 9514565 Fax: +44 (0)115 8468651

Directions

From M1 Motorway:

Leave motorway at Junction 25 to join the A52 to Nottingham.
Turn right at the Queens Medical Centre roundabout (about 5 miles from M1) following signs to Grantham. After going over the flyover get into the left hand lane marked A453 City Centre then turn left after the footbridge, signposted Lenton Lane Industrial Estate. Turn left at the T-junction and King's Meadow Campus is about a quarter of a mile on the right.

From Nottingham (approximately 3 miles):

There are regular Link 1 buses from the Victoria Centre, the Broadmarsh bus station or Nottingham train station. Alight at the Clifton Bridge North stop, then walk north along Lenton Lane via the subway. The Campus is about half a mile on the right. Nottingham City Transport's website provides timetables and information about other routes.

There are taxi ranks throughout the City Centre and immediately adjacent to the main railway and bus stations. The journey to the campus takes about 15 minutes.

From the main University Campus:

The University runs free Hopper bus services between its main Campuses. Timetables are available on the University website: http://www.nottingham.ac.uk

Access

Access is allowed to all bona fide researchers at the discretion of the Keeper. The University reserves the right to refuse admission. Applicants must provide proof of identity and complete a registration form.

It is strongly recommended that researchers make an appointment in advance of their proposed visit to ensure that the material they wish to consult is available.

Facilities

Light refreshments are available from the coffee bar and vending machines on Level 2.

Facilities for the disabled

Wheelchair access to the Department is possible, with assistance, via the Library lift. Special toilet facilities are available on Level 2. Advance notice of other special needs is advisable.





DEPARTMENT OF MANUSCRIPTS AND SPECIAL COLLECTIONS

The George Lazarus Collection



George Lazarus (1904-1997)

George Lazarus was born in London on 15 March 1904. He studied modern languages at Caius College Cambridge before joining the family firm, Lazarus Brothers, members of the London Stock Exchange. At Cambridge Lazarus formed his tastes in modern English literature. He began collecting the works of John Galsworthy, H G Wells, E M Forster, W Somerset Maugham, Virginia Woolf and others, often before their reputations were firmly established. His criteria for selection were personal satisfaction in the writer's work and a conviction of permanent value, regardless of contemporary fashion.

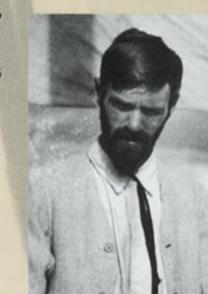
In securing manuscripts and rare printed items for his library, Lazarus chose the antiquarian booksellers Bertram Rota Ltd as his sole agents. Other representatives built up his collections of Imperial Jade and Dutch painting.

By the 1950s pressure on space forced a change. His personal enthusiasm for the work of D H Lawrence prompted Lazarus to dispose of his other holdings and to concentrate only on Lawrence.

George Lazarus responded generously to requests for access and information. With expert knowledge, he assisted researchers engaged in new editions of Lawrence works. His contact with the University of Nottingham began in 1960. Then and later he lent material for the University's occasional Lawrence exhibitions.

The future of his collection, which narrowly escaped loss in a fire in the late 1970s, was a matter of concern to George

Lazarus. He decided that Nottingham, where Lawrence had as a student written some of his earliest work, was the appropriate home for his library. Some months before his death in January 1997 his books and manuscripts were gratefully received by the University.



Manuscripts

The most significant manuscripts are hand-written and typescript versions of literary works, which together with revised printers' proofs can chart a text's development from creation to final publication. As well as Lawrence's own texts, there are later stage and radio adaptations or cinematic productions. In addition, the manuscripts include autograph correspondence from Lawrence, his wife Frieda and their contemporaries. Also present are photographs and other memorabilia.

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In seeking manuscripts which had particular textual significance Lazarus secured many important short story titles. His early draft of 'The Fox', for instance, differs substantially from its published edition. A particular success was his purchase in 1974 of the heavily revised text of 'Two Marriages', enabling its study together with Lazarus's copy of its later form as 'Daughters of the Vicar'.

Lawrence's poetry appealed especially to Lazarus. He acquired original materials which contributed to the collections Bay, Birds Beasts and Flowers, Pansies and Nettles, as well as 'All of Us', a series of thirty-one poems not published until 1964.

One of the most important manuscripts bought by Lazarus was the pencil draft of Lawrence's last play, *David*. This volume illustrates the extreme fragility of much of the autograph material and the need for special preservation measures.

The key title in the collection is Lawrence's first novel *The*White Peacock, the only manuscript of an entire Lawrence
novel now publicly accessible in England.

Published Works

George Lazarus acquired first editions of every work published by Lawrence, as well as first appearances in literary magazines. Together with the subsequent revisions, foreign editions, translations and modern critical editions the collection provides comprehensive coverage of Lawrence's publication history. Changing attitudes over time and in different cultures are illustrated.

Many single items of bibliographical interest are present. Although Lazarus did not seek to collect dust jackets, there are some examples, such as Dorothy Brett's cover for the American edition of *Boy in the Bush*. In other cases aesthetic appeal is provided in the quality of private press printing, fine bindings and in the engravings which often accompany the later editions.

A substantial biographical series is included. Lazarus also collected both creative and critical works by other writers within Lawrence's circle, and their successors. This extends the collection's relevance well beyond its personal focus to show the range of Lawrence's influence on English literature.

THE COLLECTED POEMS OF
D. H. LAWRENCE

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RHYMING POEMS

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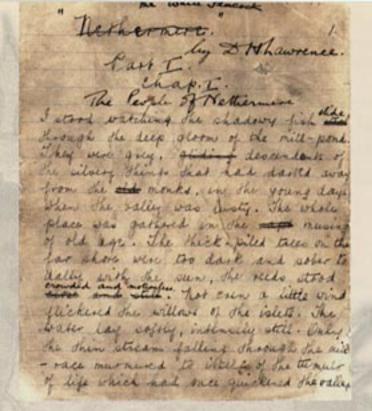
into a hard world

LONDON

MARTIN SECKER

1928

The published works often contain evidence which makes them unique.
Lazarus was able to acquire many association copies, occasionally given to their owner by
Lawrence, and sometimes containing autographs and other inserts which relate to the public reception of Lawrence as author.



Nottinghamshire and the Lazarus Collection

The bequest of the Lazarus Collection to the University of Nottingham brings to Nottinghamshire an unequalled resource. It is undoubtedly a collection of international significance, but it also includes many points of local reference.

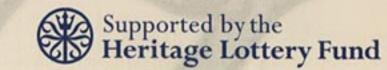
Lawrence's novel, The White Peacock, which drew for inspiration on the countryside around

Eastwood, dates from his student days at

University College. The manuscript draft in the collection bears the early title 'Nethermere'; a first edition copy is inscribed by Lawrence as a gift to his brother. Other short stories similarly portray the local rural and mining communities of a century ago.

Within the autograph correspondence collected by Lazarus, the long series of letters and postcards to Lawrence's sister Emily (King) have particular local relevance, showing a continuing closeness to his family and their community.

Literary, biographical and local historical interests are all evident in a collection of photographic postcards, mounted on thirty-eight folios of paper. The inclusion of many views of Eastwood and neighbouring locations are a reminder of the central significance of Lawrence's Nottinghamshire roots throughout his life and work.



Ephemera and chance survivals

Some items in the Lazarus Collection fall outside the obvious categories of library holdings. Among the ephemera are papers recording public celebrations of Lawrence's life. The earliest posthumous record of his recognition is the visitors book from a Lawrence art exhibition in 1931-32 at Vence, which includes the signatures of the Aga Khan, H G Wells and Henry Ford.

The issue of censorship has produced a range of material, including accounts from the 1960 court case where Penguin Books defended the publication of *Lady Chatterley's Lover*. Newsprint cuttings supplement the official records with evidence of media and popular reaction at the time.

The reception of Lawrence is also vividly portrayed in items relating to more recent adaptations of his work. Cinematic stills provide visual evidence of the interpretation of his work in the late twentieth century.

The collection's future

The Lazarus Collection is now part of the wider
Lawrence resources in the University's Hallward
Library. Researchers can consult it in the Reading Room of
the Department of Manuscripts and Special Collections.

A cataloguing and conservation programme has been supported by the Heritage Lottery Fund.



George Lazarus at the Lawrence ceremony at Westminster Abbey in 1985.