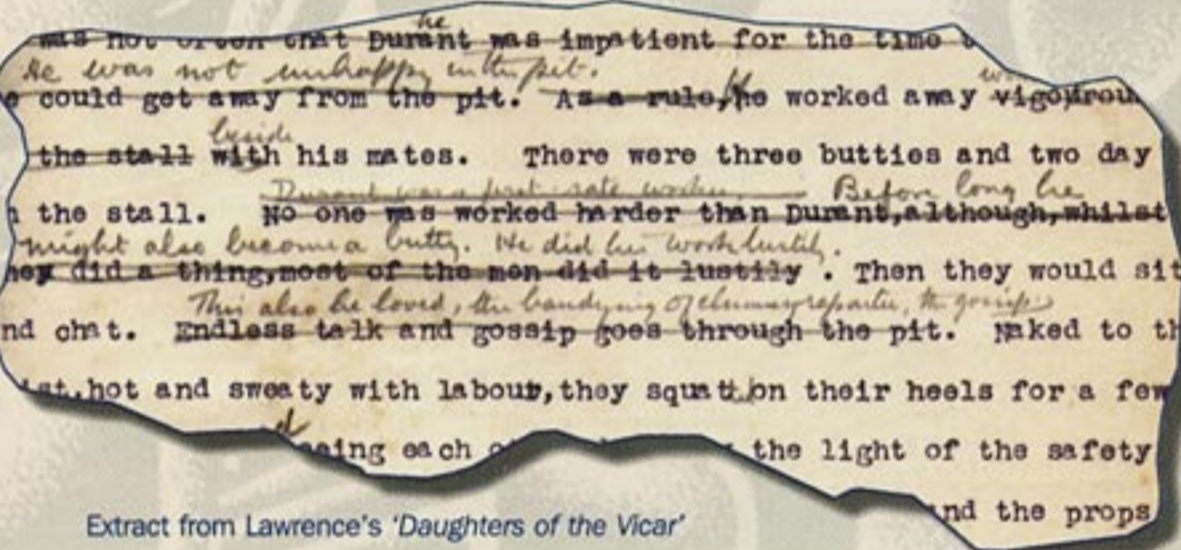


Manuscripts

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.



Extract from Lawrence's 'Daughters of the Vicar'

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.

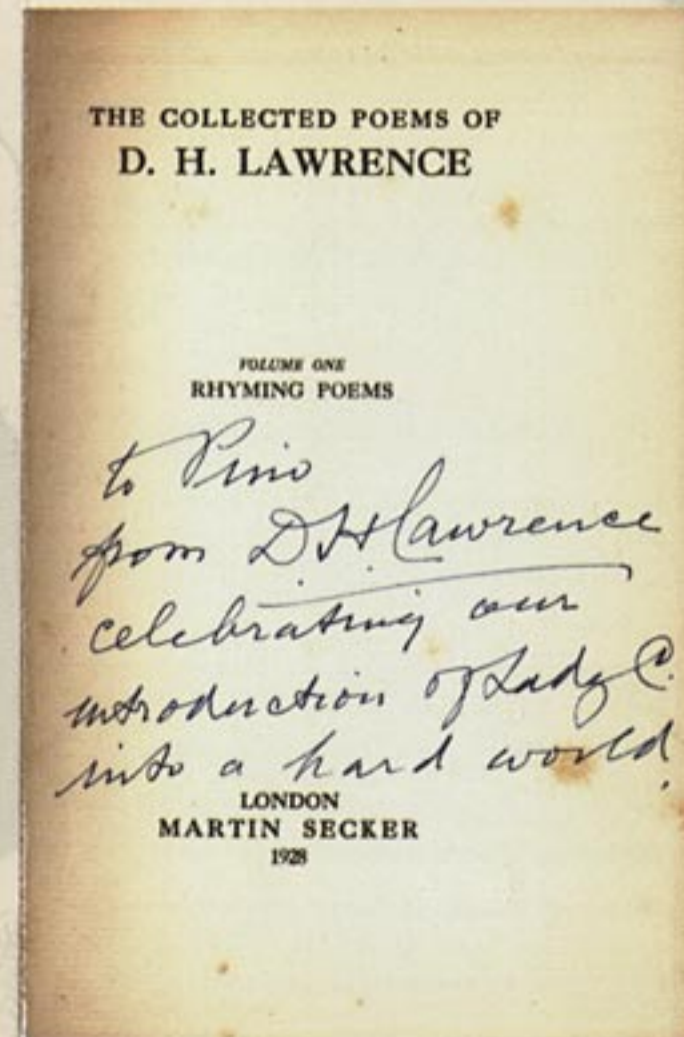
The key title in the collection is Lawrence's first novel *The White Peacock*, the only manuscript of an entire Lawrence novel now publicly accessible in England.

Published Works

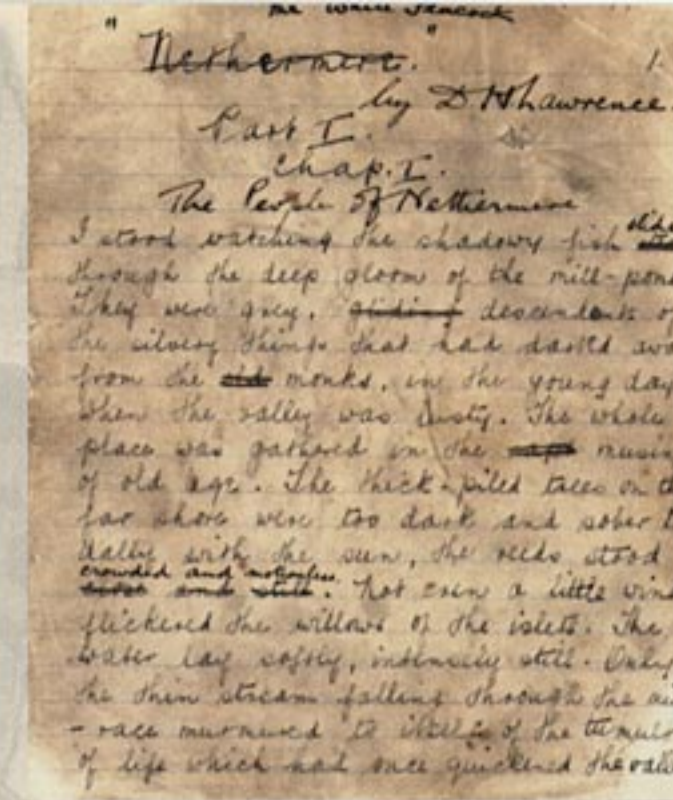
George Lazarus acquired first editions of every work published by Lawrence, as well as first appearances in literary magazines. Together with the subsequent revisions, foreign editions, translations and modern critical editions the collection provides comprehensive coverage of Lawrence's publication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



Nottingham Road, Eastwood

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.