Collaborative Doctoral Awards
Student Specification

NORTHERN BR—DGE CONSORTIUM DOCTORAL TRAINING PARTNERSHIP

UKRI Arts and Humanities Research Council

Project Title:	Reconstructing the Library of James VI and I
Project Summary:	This project closes a major gap in Scottish book history by recovering the contents of the royal libraries of James VI and I. Identifying his books, establishing their use, and exploring their Scottish bindings, the project situates his royal libraries in the context of Scottish and English book culture. By tracing the content and extent of James' library throughout his reigns it addresses if and how habits of collecting changed after the King's move to London, offering an important window onto the similarities and differences between Scottish and English book collecting practices and their respective book trades at this time.
Institution:	Newcastle University
Partner Organisation:	National Library of Scotland

Primary AHRC Subject Area:	History
Creative Practice Component:	None

For further information and to submit an expression of interest, please contact:			
Lead Supervisor:	Rachel Hammersley	**Email:**	rachel.hammersley@ncl.ac.uk
EXPRESSIONS OF INTEREST MUST BE RECEIVED NO LATER THAN:			4pm on Monday 13 January

Interviews for shortlisted candidates will take place in the week commencing: Mid-late February

PROJECT DESCRIPTION

This project will reconstruct the libraries of King James VI and I. James was educated by two leading humanist scholars and became a prolific writer of poetry, religious commentary and political analysis. Few monarchs had greater investment in the authority of the printed word. The successful candidate will identify and compile a catalogue of the books owned by James, analyse this material so as to examine the significance of James' reading for his rule, and co-curate a physical and digital exhibition at the National Library of Scotland.

RESEARCHER PERSON SPECIFICATION

Applicants must also meet the criteria for acceptance on a doctoral programme as set out by the host institution's Postgraduate Admissions Service.

Education and Professional Qualifications	Essential Criteria	Undergraduate degree (first-class or good upper-second) in a relevant subject (e.g. History; English Literature; Music) Masters Degree in a relevant subject (e.g. History; English Literature; Music) In exceptional cases, candidates with lower qualifications will be considered if they can demonstrate that relevant professional practice or work experience has equipped them with equivalent academic and research skills, and preparedness for doctoral study, as per AHRC guidelines.
	Desirable Criteria	Proven track-record (e.g. through dissertation or essay work) of interest in or experience of early modern British history or English/Scottish/Irish literature or book history.
Research and impact experience and training	Essential Criteria	Evidence of engagement with and a good track-record in independent research.
	Desirable Criteria	Experience in making arts and humanities activity for a wider public e.g. through public talks, presentations, performances, exhibitions, online dissemination, or evidence of interest in doing so.
Professional practice and job-related experience	Desirable Criteria	Work experience which points to preparedness for doctoral research. Experience of archival work and/or cataloguing.
Interpersonal Skills	Essential Criteria	Effective communication and organisational skills and ability to persuade and enthuse. Ability to articulate a vision of the contribution that the CDA project will make to the field.
Other Factors	Essential	Must be available and able to travel to meet the needs of the research project.

RESEARCH PROJECT

Which printed and manuscript texts were contained in the library of James VI and I? James was a prolific writer of poetry, religious commentary, and political analysis. He was rigorously educated by two leading humanist scholars, George Buchanan and Peter Young. Few monarchs had greater investment in the authority of the printed word than James. His writing, Kevin Sharpe observes, was central to the exercise of James' rule (Fischlin and Fortier, 2002). The project will address the place of his reading, and his material and cognitive interactions with other writers' work, to that rule. It will do so by reconstructing the contents of his libraries in Scotland and in England. Library reconstruction projects have expanded beyond their initial vital importance for bibliographers, provenance researchers (Pearson, 1994) and book historians (Chartier, 1994) to become foundational for studying the history, politics and representations of reading (Sharpe, 2000; Brayman Hackel 2004).

The history of James' reading and book-ownership begins with a precocious, hot-housed schoolboy provided by his tutors with the reading list for a humanist prince (Warner, 1893). By 1583 he had accumulated a substantial library, based partly on the remnants of his mother's (Maitland Club, 1839; Robertson, 1863; Durkan, 1988), partly on the books bought for him by Buchanan and Young. The latter's son, Patrick, a Greek scholar, would become the keeper of the library. Based on library lists in Peter Young's hand (BL Add. MS 34275) and books bills for purchase and binding, Warner estimates the twelve-year-old prince's library must have held around 600 volumes in 1578. Young's lists include titles and names of donors, and records of James' own presentation of books. These nineteenth-century sources remain the primary references for scholars investigating James' books. Questions still to be addressed include the identification of the actual copies in Young's list, and additions to the library as James' own writings begin to proliferate, initially as a teenage king seeking to consolidate his own intellectual and regnal powers. What books are bought by or for him, who gives him (which) books and manuscripts? What do the surviving books as objects demonstrate about the material culture of royal book-ownership; about the tools, techniques and materials used to make and bind royal books and manuscripts; and about the Scottish, English and Continental book trade in the late sixteenth and early seventeenth centuries? Is there evidence of James' own reading practices in his books? How do James' collecting practices change as his geographical and linguistic focus shifts to London and to English?

This project will produce a searchable database of the content of James' library. Based initially on Young's list, it will be expanded by findings from the records of James' booksellers and printers (Aldis, 1904; Ferguson, 1927; Macdonald, 1988); the records of the Royal Households (NRS Exchequer E21-37; NRA LC, LS and E series), the correspondence and papers of Patrick Young (Bodl. MSS Smith; BL, Royal MSS), as well as a comprehensive search of existing catalogues. The project will identify 'ghost' volumes: books which James must have owned but that do not physically survive (for examples see Clewett, 1973; Craigie, 1950, 1955-58, 1982; Jack, 1967; Jack and Rozendaal, 1997). Other items or references are likely to survive in private collections. The British Armorial Bindings database records thirty-four examples of James' armorial stamps, enabling the identification and distinction of James' surviving books from those of his sons (Mitchell, 1955; Nixon & Foot, 1992; Foot, 1994). The open-access database will be hosted by the NLS. The student will co-curate a physical exhibition about the Scottish Renaissance planned for 2023, and create the digital extension of that exhibition. The database and exhibition will comprise 30% of the project; the remaining 70% will consist of a thesis of 70,000 words outlining the project methodology and offering the first modern critical assessment of James' book ownership and book collecting.

Training on Access databases will be provided. The successful candidate will also be funded to attend the course on book binding run by the London Rare Book School, and, if needed, will also be funded to undertake an immersive course in Latin.

SUPERVISION AND EXTERNAL ADVISORS

First Supervisor:	Dr. Rachel Hammersley	School/Department:	Newcastle University, Faculty of Humanities, Arts and Social Sciences, School of History, Classics and Archaeology
Second Supervisor:	Dr. Ruth Connolly	School/Department:	Newcastle University, Faculty of Humanities, Arts and Social Sciences, School of English Literature, Language and Linguistics
Additional Advisor:	Dr. Kirsten Gibson	School/Department	Newcastle University, Faculty of Humanities, Arts and Social Sciences, School of Arts and Cultures.
Additional Advisor:	Dr. Anette Hagan	Organisation/ Institution:	National Library of Scotland

RESEARCH ENVIRONMENT

Newcastle University and the National Library of Scotland are the natural homes for this project. The student will enter a research environment distinguished by its intellectual breadth and critical innovation. Newcastle University's research profile in print studies stretches from the late medieval to the postcolonial period and it has particular strengths in early modern print. In the School of English, medieval and early modern print studies are pursued by Nafde (an AHRC early career Leadership fellow in print studies), de Rycker, Richards and Connolly; in Music by Gibson, Williamson and Southey, and in History by Morton, Hammersley, and Berry. Their expertise in the field crosses the disciplines of scholarly editing, descriptive bibliography, European historical book trade research the dissemination and reception of ideas through print, and the intellectual and cultural patronage of British and European courts. These scholars are convened through the Medieval and Early Modern Research Group (MEMS) at Newcastle University, led by Connolly, Hammersley and Gibson. It provides a supportive interdisciplinary grouping of PGR students and staff working across a range of disciplines including literature, history, music, architecture and archaeology. The group's PGR symposia bring together PGR students from across the faculty working in the field of early modern studies and MEMS also funds and supports PGRs in organising symposia and conferences on their research topics. The Animating Text at Newcastle University project (ATNU) harnesses the Faculty's expertise in early modern print culture with the University's Digital Institute to develop innovative ways of displaying early modern print online. The student will have the opportunity to attend the regular symposia and workshops run by ATNU and to network with digital humanities researchers from across the university and nationally. The National Library of Scotland has outstanding early printed collections, acquired both through legal deposit and dedicated collection development strategies, and is networked internationally: Hagan has been a member of the Executive Committee of the Consortium of European Research Libraries since 2012 and of the Board of the International English Short Title Catalogue. There are already well-established links with the National Library of Scotland manifested in teaching (e.g. the module SEL 3405 co-taught by Connolly and Hagan) and in research: Hagan, Connolly and Gibson are collaborating on an envisaged research network on the European provincial print centres which will bring together leading historians of print from Britain, Ireland and Europe for events at Newcastle and Antwerp Universities, at the NLS and at Marsh's Library, Dublin.

The student will therefore be rapidly inducted into key research networks and environments which will also support them further on in their career.

APPLICATION

Applicants wishing to apply for an approved CDA studentship must also complete the relevant University's online postgraduate application form and submit it by 16:00 on Monday 13thJanuary 2020.

All applicants must include the code **NBC20** on their application form so that it can be identified. Applicants to:

•Durham University should select "Yes" under 'Have you applied or are going to apply for a scholarship?' This will generate a drop down menu: please select "PGR-Northern Bridge" from that menu.

•Newcastle University should quote NBC20 under 'Studentship/Partnership Reference' and 'Who is your sponsor/funding body?'

•Northumbria University should quote NBC20 under the 'Project/Studentship Reference Number' field.

•Queen's University Belfast should tick 'I will apply separately to an external body' then enter NBC20 under 'To which body do you intend to apply?'

•University of Sunderland must state the supervisor, and should state NBC20in Section 6 'Who is expected to pay your fees.'

•Teesside University applicants should answer the question 'Who will pay your fees' by selecting 'other' and then quoting 'NBC20.'

•Ulster University Should insert NBC20 in response to the question 'If you will be self-funded or are in receipt of a private scholarship then please provide further information here' on the Funding Details section of the online application.'

(Please note: Independent of the NBCDTP Studentship Competition process, applicants must submit supporting documentation required by the partner institutions' Postgraduate Admissions Services.
This is necessary to secure an offer of a place on the doctoral programme at the applicant's chosen institution, and must be in line with the institution's own admissions policies.)

REFEREES
Applicants are solely responsible for contacting their referees at the earliest opportunity using the email template supplied in the Northern Bridge CDA guidance. It is generally recommended that referees are advised to send references direct to the appropriate Postgraduate Admissions Service no later than Monday 13th January 2020.