

Collaborative Doctoral Awards Studentship Competition (Project- led)

**NORTHERN BR—DC
CONSORTIUM** DOCTORAL
TRAINING
PARTNERSHIP



**Arts and
Humanities
Research Cou**

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 library 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:	Dr Rachel Hammersely	Email:	rachel.hammersley@ncl.ac.uk
EXPRESSIONS OF INTEREST MUST BE RECEIVED NO LATER THAN:			4pm on Monday 13 January

Project Description:

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; his writings have generated rich analyses of the writing of the royal voice, and their construction of authority and authorship (Goldberg, 1983; Rickard, 2007). 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). But what is the place of his reading, and his material and cognitive interactions with other writers' work, to that rule? Scholarship can address this only if we can reconstruct the contents of his library. Equivalent studies for individuals include Henry VIII and his queens (Carley 2000; Carley 2004), Thomas Cranmer (Selwyn, 1996), and Ben Jonson (McPherson, 1974; Woudhuysen, 2013). 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 (what) 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' book 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

reconstructs the 'ghost' volumes: books which James must have owned but that do not physically survive (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 Private Libraries of Renaissance England (PLRE) project has agreed to share its ongoing work with the researcher. British Armorial Bindings records thirtyfour examples of James' armorial stamps, enabling the

identification and distinction of James' surviving books from those of his sons (see also Mitchell, 1955; Nixon & Foot, 1992; Foot, 1994), with the caveat that a royal armorial binding cannot be assumed to have been in royal ownership: the student's research will seek to establish more confidently the surviving books collected by or for James. The open-access database will be hosted by the NLS and 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; a thesis of 70,000 words outlining the project methodology and offering the first modern critical assessment of James' book ownership and book collecting. This division is modelled on creative practice dissertations in SELLL which divides creative and critical work in a 70/30 split.

SUPERVISION AND EXTERNAL ADVISORS

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

Dr. Rachel Hammersley (History) has supervised two AHRC-funded PhDs to completion (one as lead supervisor); she is currently supervising five further students, two of whom are AHRC-funded. She sat on the Editorial Board of the Royal Historical Society's Studies in History series for more than ten years, working closely with authors to turn their thesis into a first book. She brings her expertise on the political, intellectual and cultural history of the Stuart era to this project and her specific knowledge of the dissemination and reception of ideas through print. Her most recent book James Harrington: An Intellectual Biography (Oxford) and current project 'Experiencing Political Texts' pay particular attention to the materiality of political texts.

Dr Ruth Connolly (English Literature) has completed two major editions of early modern poetry, the second on James I's court poet and dramatist Ben Jonson. This expertise in royal cultural patronage and the politics and culture of the Jacobean court, in print-house and publishing practice and in 8 descriptive bibliography will support the student's work on James' intellectual milieu and on the Jacobean book-trade. She is a co-convenor of the Mediaeval and Early Modern Research Group at Newcastle University and leads the Digital Exhibition module which instructs students on Omeka, an

industry-standard open-source platform for exhibitions (Hagan is module advisor). She has supervised MA and Mlit students to completion, and served as the Internal and External Examiner on three PhD projects.

Dr Kirsten Gibson (Arts & Cultures) has 12 years' experience of PGR supervision. She has supervised two PhD students to completion (both AHRC funded), and she is supervising a further 6 PhD students in early music (two of which are NB funded). Gibson is an expert on court song and musical print culture, reception and dissemination with publications in discipline-leading journals on the seventeenth-century music print trade. Her expertise in book history, musical print culture, and the London book-trade in the late sixteenth-century, including James' bookseller Thomas Vautrollier, will support the student's research into James' London bookbuying as well as specialist advice on musical materials in James' library.

Dr. Anette Hagan has worked at the NLS as Rare Books Curator since 2002. She has published widely on Scottish book history with particular reference to the spread of Scottish printing, on Scots dialect writing and on Reformed thought and theology. She is co-editor of Friedrich Schleiermacher Kritische Gesamtausgabe IV/1-2 (2018-), and Review Editor of the Edinburgh Bibliographical Society Journal. She has curated numerous exhibitions for the NLS, including most recently Plague! A Cultural History of Contagious Diseases in Scotland (<https://www.nls.uk/exhibitions/plague>). She provided the overall curation for the 18-months international Europeana exhibition project The Rise of Literacy (<https://www.europeana.eu/portal/en/exhibitions/rise-of-literacy-in-europe>) and has responsibility for the legacy work on the Scottish National Bibliography.

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.