



CHB NEWS

The annual newsletter of
The CENTRE for the HISTORY of the BOOK



Number 4, Autumn 2004

LOCATED within the Institute for Advanced Studies in the Humanities at The University of Edinburgh, the Centre for the History of the Book was established eight years ago as an interdisciplinary centre for advanced research into all aspects of Bibliography and the History of the Book.

This has been another busy year for the Centre, with the usual full programme of events, lectures, and conferences. The Centre's flagship project, *The Edinburgh History of the Book in Scotland* advances apace, thanks in part to generous support from The Carnegie Trust and the AHRB. We have also been pleased to welcome some new members of the Centre this year, about whom further details are provided in this issue.

This year marked the retirement of the Centre's co-founder Jonquil Bevan. An authority on the works of Izaak Walton, Dr Bevan is also a founding editor of the *Edinburgh History of the Book in Scotland*.

The University is indebted to her vision and commitment to a field of study that she taught at Edinburgh over many years. Wherever one goes one encounters generations of former pupils whose interest in bibliography was first kindled by her inspirational teaching.

We also bid farewell to John Frow, who steps down as Director of the Institute this year in order to take up a new post at The University of Melbourne. Professor Frow has been a good friend of the Centre over the years and his thoughtful presence will be greatly missed.

NEWS

WORLD BOOK DAY

World Book Day is designated by UNESCO for a global celebration of books and reading, and this year it took place on Thursday March 4th. Last year World Book Day was celebrated in more than 30 countries around the world.

The Edinburgh University Library celebrations this year took the form of an exhibition of books which have inspired members of our community, who were asked to nominate books which have been important to them, and which still provide inspiration or pleasure. This year's event was launched by Professor Alexander McCall-Smith, member of the Law Faculty and best-selling novelist, who took as his choice the *Collected Shorter Poems of W.H. Auden*. Referring to a long-standing lay interest in etymology, The Principal, Professor Timothy O'Shea, selected Eric Partridge's *Origins: a Short Etymological Dictionary of Modern English*, while Ann Matheson (General Council) chose *Pilgrim's Progress*, a book that she had encountered as a child in a nineteenth-century illustrated edition. CHB Director, Bill Bell, proposed *The Book of Common Prayer*, both for its interesting history and the fact that it has punctuated the everyday lives of generations of people. Further information on the exhibition, along with personal thoughts and memories from the participants are available on the University Library's web site at: <http://www.lib.ed.ac.uk/resbysub/wbd04index.shtml>

EDINBURGH HISTORY OF THE BOOK IN SCOTLAND

Whether in the creation of early manuscripts, in the formation of libraries, through fine printing or the development of mass media, Scotland's contribution to the history of the book, both within the nation and beyond its boundaries, has been remarkable.

To be published in four volumes by Edinburgh University Press, *The Edinburgh History of the Book in Scotland* is one of several national histories in progress, and aims to account for the production, circulation and reception of Scottish texts from earliest times to the present.

Overseen by an Advisory Board of international experts, the project now has seven volume editors in situ. Volume 1, under the editorship of Alastair Mann and Sally Mapstone, will account for the book in Scotland from earliest times to the Act of Union in 1707; Volume 2, edited by Stephen Brown and Warren McDougall, will cover the rest of the eighteenth century; Volume 3 is edited by Bill Bell and will account for the period 1800-1880; David Finkelstein and Alistair McCleery, with editorial responsibility for Volume 4, will bring the story up to the year 2000.

The project has recently received a major grant from the Arts and Humanities Research Board for the provision of a full-time postdoctoral researcher while a related CHB project, *The Bibliography of the Scottish Book Trade*, has received a major grant from The Carnegie Trust and generous support from the National Library of Scotland.

Further information is available on the CHB web site.: <http://www.arts.ed.ac.uk/chb>.

THE YEAR'S EVENTS

BLACKWELL LECTURE 2003



The Blackwell Lecture for 2003 was delivered by Lisa Jardine, Professor of Renaissance Studies at The University of London and Honorary Fellow of King's College, Cambridge. Professor Jardine is also Director of the AHRB Research Centre for Editing Lives and Letters and appears regularly on arts, history and current affairs programmes for TV and radio. She was Chair of Judges for the 1997 Orange Prize and the 2002 Booker Prize.

Her most recent books are a biography of Sir Christopher Wren, *On a Grand Scale*, and a biography of Newton's great scientific rival Robert Hooke, *The Curious Life of Robert Hooke*, both published by HarperCollins.

The lecture, which was entitled 'Reader if you require a Monument': The Book that Made the Reputation of Sir Christopher Wren', was introduced by the Principal, with a vote of thanks being presented by Philip Blackwell.

Professor Jardine explored the way in which *Parentalia*, a collection of documents arranged by Wren and his son, has lastingly shaped Wren's reputation. Wren's own involvement means that the book gives us fascinating insights into his own evaluation of his most important contributions to posterity, as well as of what he considered his failures.

Generously sponsored by Blackwell's book shops, the annual lecture remains the main

event in the CHB calendar. Previous CHB Lecturers have included Asa Briggs, Marilyn Butler, Robert Darnton, Stephen Greenblatt, and D.F. McKenzie.

EDINBURGH BOOK HISTORY SEMINAR 2003-2004

Now in its sixth year, the Edinburgh Book History Seminar once again took place with the generous support of the Delmas Foundation and Edinburgh University Library.

The year began with a talk from Bill Bell (Edinburgh) with an account of the library that was taken on board the HMS Discovery during its expedition to Antarctica between 1901-1904. This was followed by a talk on the development of railway bookselling, largely through the archives of W.H. Smith, by Stephen Colclough (Reading). Taking the comments of J.M. Coetzee on the role of textual criticism as his point of departure, Peter Shillingsburg (De Montfort) provided a personal meditation on the issue of textual authority, while Stephanie Newell (Sussex) delivered a highly speculative account of the life and collecting habits of the Edwardian writer and eccentric, J.M. Stuart-Young. The term concluded with an illustrated talk by John Scally (Edinburgh) on the images that have adorned the work of Robert Louis Stevenson over the generations.

The Spring Term's offerings began with a fascinating talk from Ross Alloway (Edinburgh) on the sometimes fraught, and often acrimonious, relationship between F.R. Leavis and his publishers. Beastliness of another kind was explored by Christopher De Hamel (Corpus Christi, Cambridge) in an eloquent and entertaining lecture on the meaning of medieval bestiaries. Peter Freshwater (Edinburgh) offered an informative glimpse into the early years of the University collections, a talk which was well complimented by Jonquil Bevan (Edinburgh), who explored the relationships between the University on the early printers. The year was brought to an entertaining conclusion by Roderick Cave who demonstrated the variety of unusual

forms that the book has taken in the cultures of South East Asia.

The seminars were well attended by colleagues from across the University and beyond. The series will resume in the Autumn. A full programme is available on the CHB web site.

GEOGRAPHIES OF THE BOOK

'*Geographies of the Book*' was the title of a 10-paper session given at the Centenary Meeting of the Association of American Geographers in Philadelphia in March 2004.

The session, organised by Charles Withers (Geography, University of Edinburgh) and Miles Ogborn (Geography, Queen Mary London), considered the themes of the production of books, the translation and geographical movement of books and other printed media, and geographies of reception and readership.

Papers were given on selling geography books in early modern Europe, early modern print culture, the use of print in India, 1761-1835, geographical dictionaries and merchant knowledge, books of hydrography and the *Naval Chronicle*, the making of the *Dictionary of Human Geography*, the reception of Mungo Park's 1799 *Travels*, books and colonial administration in eighteenth-century Danish West Africa, responses to Volney's *View of the Climate and Soil of the United States*, and nineteenth-century school geography books in the USA.

Plans are in progress to publish a selection of these papers together with additional contributions and to build upon some of the Philadelphia papers in the Material Cultures meeting to be held in Edinburgh in July 2005. For further information, contact Charles Withers at cwjw@geo.ed.ac.uk.

FROM THE ARCHIVES

BEASTLY BOOKS

Christopher de Hamel, Fellow Librarian at Corpus Christi, Cambridge, and an international authority on medieval manuscripts, visited the CHB this year in order to deliver a fascinating talk on the world of medieval bestiaries.

BESTIARIES, or books of all the animals of the world, are among the most famous illuminated manuscripts of medieval England.

Most date from the twelfth and thirteenth centuries and describe the various creatures and their distinctive habits of behaviour.

The accounts are often charming and, in the case of animals which lived in exotic locations, they are frequently credulous and, to modern readers, preposterous. Real and imaginary creatures are described with equal care, for a unicorn or a basilisc, for example, were as implausible to a twelfth-century English monastic scribe as an elephant or a rhinoceros.

However, a Bestiary was not merely an ill-informed book of natural history. It was in no way a practical guide to identifying animals. It was a religious book. It can best be approached by comparing the medieval monastic technique of studying the Bible.

In the Middle Ages, the Bible would have been understood as an absolute text, the unchanging message of God to mankind, written in order to be studied and interpreted at many levels. The basic level of the Bible was simply as a text of historical narrative, recounting events that happened in ancient Israel or in the life of Christ in Palestine. That, to a medieval monk meditating on the Bible in the cloister, was the least important part of the text. He would be encouraged, rather, to look beneath the literal words of biblical narrative in order to find examples of prophecy and



fulfilment, practical guidance on human behaviour, and spiritual significance in every word of the holy text. That is how the Bible was used in a typical monastery of the twelfth century. We can apply exactly the same technique of study to the Bestiary.

The compilers of Bestiaries did not dare exclude any animal from the canon, however improbable, in case they discarded part of the divine revelation

God made birds and animals (as was universally accepted) on the fifth and sixth days of Creation. He gave them their characteristics and habits. He must have had a reason for making them as they are. There was no concept of evolution in the Middle Ages. Like the Bible, living creatures were part of God's message to people.

The Bestiary describes animal behaviour only so that readers of the text can look for religious interpretations which God must have encoded into the animals' habits. For example, lion cubs are born dead,

according to the Bestiary. On the third day the father lion breathes on them and brings them to life. This, then, is an obvious allegory of the Resurrection. As lions must have behaved like that since the time of the Garden of Eden, it was a prophecy too. Similarly the characteristics of nearly every animal has a message to be decoded and explained, relating every aspect of animal life either to events of the Bible or using them as a guide to medieval monks in their daily struggles against temptation, sin and heresy.

Just as a medieval biblical writer would be reluctant to discard any verse of the Bible, however questionable its textual authority, for fear of accidentally rejecting authentic text, so too the compilers of Bestiaries did not dare exclude any animal from the canon, however improbable, in case they discarded part of the divine revelation. It is an interesting way of looking at a medieval text, and it tells us much about concepts of textual authority in the Middle Ages.

THE SCOTTISH BOOK COLLECTOR

Publishing History
Book Collecting
Contemporary Writing

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(Book shop and magazine
under the same roof)

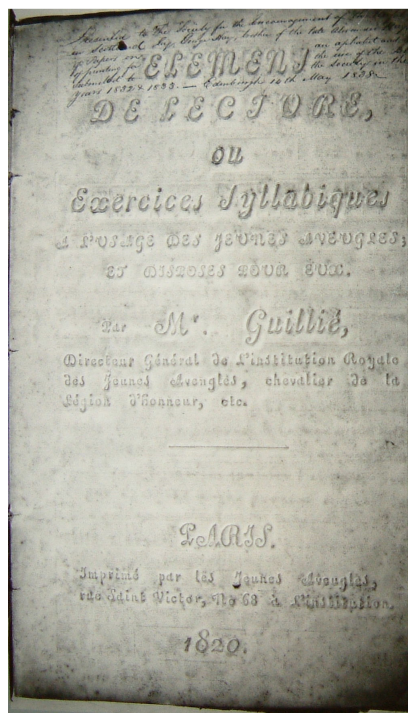
Tel: 0131 228 4837
jennie@scottishbookcollector.co.uk
<http://www.scottishbookcollector.co.uk>

PRINTING FOR THE BLIND

*Brian Hillyard, Rare Book Collections
Manager at the National Library of
Scotland, explores a remarkable
collection*

FOR most people this title will suggest braille books, but books were also printed in other systems both pre-dating braille and also developing alongside it. Louis Braille was a student and teacher at the Institut des jeunes aveugles in Paris, founded in 1784, where the need for the blind to have access to literature was first appreciated and the use of embossed printing had been developed.

In 1786 the school's founder,



Valentin Haüy, published his *Essai sur l'éducation des aveugles*, the first book to contain embossed printing. Naturally enough, the printing was done following the letterforms that pupils learnt in handwriting lessons. In 1817 Haüy was followed as head of the Institut by Sébastien Guillié, who published a book about the education of the blind as well as an embossed book, *Elemens de lecture* (Paris 1820), illustrated here. Louis Braille first described his own system of cells of six raised dots in 1829 in a book printed in Guillié's types; the first book in braille was printed in 1837.

But while braille was being developed, knowledge of embossed printing spread to the British Isles. Haüy's work was translated by the blind Scots poet Thomas Blacklock and printed at the end of the Edinburgh 1793 edition of his poems. In 1832 a competition was held in Edinburgh for the best proposal for a method of printing for the blind.

*embossed titles on covers are gradually
rubbed away as books are pulled off
shelves or put back, but the contents
survive surprisingly well.*

While the prize was awarded to Dr Fry of Bristol, the most effective proposals came from two Scots who developed stylised forms of conventional letterforms: John Alston, Treasurer to the Glasgow Asylum for the Blind, used an alphabet of Roman capital letters, while James Gall, an Edinburgh printer, developed a very angular alphabet, including a "fretted" version. An 1852 Royal Commission reported that "it is to Mr. Gall, perhaps, more than any other man, that the interest in education of the blind was awakened throughout Great Britain and America."

In time braille came to prevail, but many of these older embossed letterforms survive. Handling the books brings home, too, the point about their bulk: because in braille the six-dot cell makes the positions of the embossed dots entirely predictable, it is possible to use both sides of the paper, but Haüy, Alston and Gall could "print" on one side of the paper only, and thus their books

are relatively very large. Another point that one appreciates is how robust this "printing" is: admittedly embossed titles on covers are gradually rubbed away as books are pulled off shelves or put back, but the contents survive surprisingly well. If the letters should suffer from damp, one book contains a printed label explaining the remedy: "N.B. If the impression on the Books for the Blind should lose its raised appearance from becoming damp, it will resume its original form by drying at the fire".

A good representative collection of books is held by the National Library of Scotland, principally in the Royal Blind School Collection, a historical collection presented by the Royal Blind Asylum and School, Edinburgh, in 1989, but supplemented by other acquisitions (a subject search in the OPAC using the term "Books for the visually impaired" will retrieve all historical examples identified in the collections).

LIBRARY HISTORY

Edited by *Keith Manley*

Library History is the only British periodical devoted exclusively to the study of the history of libraries and librarianship. *Library History* covers all subjects and periods relating to the history of libraries world-wide.

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DARWIN AND THE DUODECIMO

During the many years that he spent in South-East Asia, Roderick Cave discovered some of the surprising forms that books can take.

IN THE WEST, we are often inclined to assume that the way Western books have evolved over time is the only natural evolutionary form for the book. We are so comfortable with the traditional form of the European book, and the conventions of type size, words per line, lines per page and so forth, that we assume that our form is the 'right' form.

Whether we are handling a big Georgian quarto set in Caslon Old Face, a Penguin Classic or a book in some other format, we don't often stop to think why our books have evolved in quite the way they have, still less to consider how books in other parts of the world evolved.

South East Asia in its past has shown many different forms of the book. Being at a meeting place for missionaries and traders coming south from China, across from Arabia and India, or round the Cape from Europe, the Indonesian islands in particular displayed features taken from these different areas.

Some of the differences from the forms of the West came from the materials used: when you write on palm leaves, you develop different ways of incising the script, you become accustomed to quite different shapes to the 'page', and you assemble the pages in a different way. Even when you use paper, the dimensions of the page might often be very different from either European or Chinese books.

Some of the forms were directly imitative of Western books; others showed enterprising use of unusual materials. A Batak book of divination from central Sumatra, for instance, painstakingly incised on a buffalo rib; or an extraordinary Macassarese palm leaf manuscript resembling a roll of microfilm, are among the more unusual examples.

As in Western books one finds similarities between binding and architectural styles, so in Balinese and Javanese books the symbolism of shadow puppets influenced the way their manuscripts were illustrated.

Similarities between colour schemes in batik fabrics and the decoration of manuscripts was also marked, and what approximate to illuminated manuscripts continued to be produced up to the 1930s. But -



apart from a few crude examples still made for the tourist trade - all these forms are now extinct in Indonesia.

World War Two and the imposition of a common language, bahasa Indonesia, as a part of post-colonial nation-building, effectively killed surviving forms from minority groups in the islands. Climatic and social conditions in the islands make preservation of surviving manuscripts increasingly precarious.

Although the National Library in Jakarta, and one or two other institutions are doing their best to conserve surviving Indonesian manuscripts, the sad fact is unless much more is done, in a few years the only places to see the marvellous creations from a different tradition will be in one or two of the largest research libraries of the West.

A LONDON BOOKSELLER OF THE SCOTTISH ENLIGHTENMENT

Postdoctoral Fellow, Adam Budd, discusses the activities of an important figure of the eighteenth-century book trade.

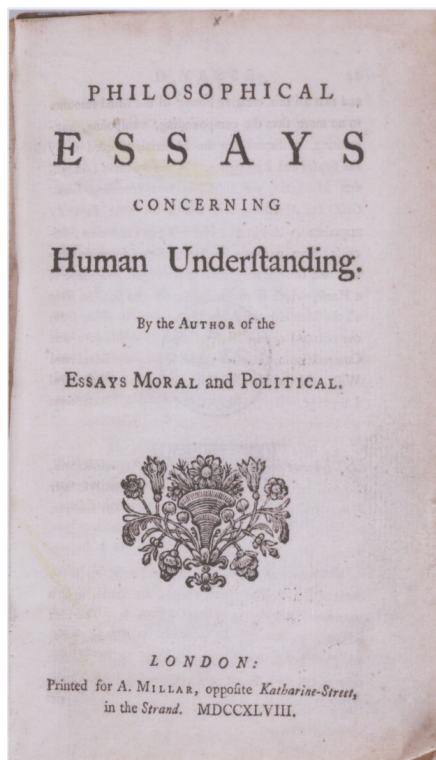
AS SCHOLARS learn more about the career of the Scottish bookseller Andrew Millar (1705-68), it becomes tempting to describe him as the most influential publisher of the eighteenth century. Samuel Johnson eloquently remarked that Millar "raised the price of literature," and indeed Millar did so in various ways.

Although Millar's career originated in his apprenticeship to an Edinburgh publisher of Presbyterian sermons, upon his arrival in London in 1728 he quickly became the leading commercial force behind the criticism, poetry, history, medicine, and philosophy of his fellow Scottish expatriates, who would include John Armstrong, David Hume, David Mallet, William Robertson, and James Thomson.

Not only was Millar the first in Britain to litigate for the legal protection of copyright, but he also provided an effective (and profitable) London voice for the Scottish Enlightenment.

Millar's genius for both friendship and commerce enabled him to maintain close ties with prominent figures of sometimes violently opposed points of view.

Characteristically, Millar marketed the skeptical works of Hume while maintaining cordial



The most revolutionary of Hume's early works, Millar's edition was the first to acknowledge his authorship

relations with Hume's vocal enemy, Bishop William Warburton—while still publishing both. Students are familiar with the famous rivalry between the comic novelist Henry Fielding and the morally serious Samuel Richardson: but all the while, Millar profited from the sales, and friendships, of both.

Millar was the leading business figure behind Johnson's *Dictionary of the English Language*, and his unusual willingness to consult with the best scholars of his day enabled him to produce the best editions of Bacon, Milton, and other classic authors, when their works were available only in unreliable versions.

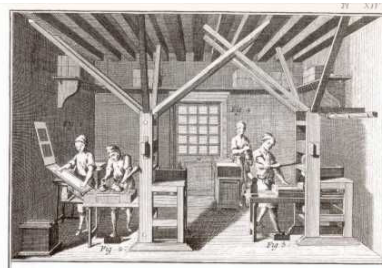
Millar's ability to balance commercial with artistic considerations casts light on current intellectual property debates, by providing an historical example of a merchant whose success was owing to his investigation of printing costs, negotiation of fair deals, and acceptance of

learned advice. Millar was also the early supporter of the poet William Collins, as well as Richardson's literary executor. Following Fielding's death, Millar supported his family.

Despite Millar's central place in the literary history of this period, no attempt has been made to edit and publish his surviving correspondence. His letters provide new insights into Millar's negotiations with authors, his consultations with the London and Edinburgh literati, and his skilful dealings with printers, illuminating the material facts of literary reputation, patronage, debts, and success during "the age of sensibility." Among the notable booksellers and printers of the time, only Millar has been neglected: a fine edition of the letters of his rival Robert Dodsley has appeared; authoritative biographies of William Bowyer, Richardson, and William Strahan (whom Millar trained as an apprentice), have long been available. Even Thomas Cadell, to whom Millar sold his shop in 1767, whose son would develop Millar's business into a Victorian publishing empire, has received sustained attention.

My annotated edition of Millar's correspondence will be prefaced by a biographical introduction and followed by a bibliographical checklist, which together will document Millar's place in the social, commercial, and legal contexts of eighteenth-century literary culture.

Enquiries and suggestions are welcome: please send messages to <adam.budd@ed.ac.uk>.



VISITING FELLOWSHIPS

Over the years the Centre has continued to welcome overseas scholars who are undertaking research into all aspects of Bibliography or the History of the Book. Visiting Fellowships are held at the Institute for Advanced Studies in the Humanities.

THE DAVID LAING FELLOWSHIP was established in order to encourage the scholarly use of libraries in Edinburgh, in particular the Special Collections of Edinburgh University Library. The Fellowship provides the annual recipient with 1000 pounds and is held in association with Edinburgh University Library.

NON-STIPENDIARY FELLOWSHIPS are also available. Fellows receive the use of facilities close to the University Library and within ten minutes walk of the National Library of Scotland. They are also encouraged to participate fully in the life of the University and the local scholarly community.

THE DEADLINE for receipt of submissions is December 1 in the preceding calendar year. Further information is available from the CHB web site, or by writing to

CHB Fellowships,
Institute for Advanced
Studies in the Humanities,
University of Edinburgh,
Hope Park Square,
Edinburgh, EH8 9NW, UK

FORTHCOMING EVENTS

EDINBURGH BOOK HISTORY SEMINAR 2004-2005

24 September 2004

Judging Books by their Covers
Elizabeth Webby (University of Sydney)

8 October

A History of The False Raised Band
Nicholas Pickwood
(University of the Arts, London)

29 October

From Middlebrow to High Pop
David Carter (University of Queensland)

12 November

Editing the Letters of Andrew Millar
Adam Budd (University of Edinburgh)

26 November

*The Changing Fortunes of Boccaccio's
Decameron in Translation*
Guyda Armstrong
(University of Edinburgh)

14 January 2005

*A 19th Century Lit. and Ill Society: The
Royal Edinburgh Asylum Library Club*
Michael Barfoot
(University of Edinburgh)

28 January

*Scottish Freemasonry and Learned
Printing in the Later 18th Century*
Stephen Brown (Trent University)

11 February

*The Mass-Produced Library:
Migne's Patrologia*
Jon Usher (University of Edinburgh)

25 February

*The Library of Canada's First Prime
Minister: Some Problems of Interpretation*
Ged Martin

11 March

The Rise of the 'Scotch Novel'
Peter Garside (University of Cardiff)

25 March

*Publishing, the Book Trade and Literary
Style in the Late Twentieth Century*
Randall Stevenson
(University of Edinburgh)

All meetings take place between
1-2pm in The Wolfson Suite,
Edinburgh University Library

ROBERT SMAIL'S PRINTING WORKS

(The National Trust for Scotland)

Step back in time at this completely
restored printing works and see how
printing was done at the beginning
of the twentieth century

Opening Times

June to September

Thursday-Monday, Noon until 5pm
(Sunday 1pm until 5pm)

Last admission 45 mins before
closing

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BLACKWELL LECTURE 2004

This year's Blackwell Lecture will be
delivered by Professor Dennis
Walder on October 11 at 5.15pm in
the Playfair Library Hall. The title
of the lecture will be 'Writing,
Representation and Postcolonial
Nostalgia'.

Professor Walder's books include
Dickens and Religion (1982), *Athol
Fugard* (1984), *Ted Hughes* (1989),
and the best-selling critical anthology
Literature in the Modern World,
recently reissued by Oxford
University Press. He is presently the
Director of an AHRB research
project on 'The Colonial and Post-
colonial History of the Book' at The
Open University.

The lecture, which is part of a two-
day celebration of South African
writing and culture, organised by
The Institute for Advanced Studies in
the Humanities, will be introduced by
the South African High
Commissioner and will be followed
by a series of literary readings.
Other participants will include
Andre Brink, Zakes Mda, Achmat
Dangor, Wally Serote, Susan Mann,
Gcina Mhlope, and Elinor Sisulu.
Further information on the event,
which is sponsored by Blackwell's
book shops, is available on the CHB
web site.

MATERIAL CULTURES CONFERENCE

22-24 July 2005

Following the success of the 2000
Material Cultures Conference, the
CHB will be hosting another
major international event next
summer.

The conference, whose theme is
'Material Cultures and the
Creation of Knowledge', will take
place in Old College in July 2005,
and will include plenary addresses
by Peter Burke, Roger Chartier,
and Robert Darnton.

Proposals are invited for 20-25
minute papers on topics relating
to all aspects of the material
culture of the text, particularly
insofar as it touches on the
production of knowledge. Panels
are planned on a range of topics
including: Libraries and the
Order of Knowledge, Publishing
and the Enlightenment, Reading
and Communities, The
Revolutionary Press, The
Creation of Disciplines,
Censorship and Regulation, The
Intellectual and the Circulation of
Ideas, Typography and Meaning,
The Cultures of Collecting, The
History of Science and the History
of Ideas, The Knowledge
Industries, The Imperial Press,
Humanism and the Book,
Geographies of the Book, and the
Electronic Revolution.

Proposals of 200-300 words on
these and related topics can be
submitted by email to
materialcultures@ed.ac.uk, to
arrive no later than 30 November
2004. Updated information can be
accessed on the CHB web site at
www.arts.ed.ac.uk/chb/events.

*The CENTRE for the
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<http://www.arts.ed.ac.uk/chb>

New Members



Ross Alloway this year takes up a two-year postdoctoral position at the CHB under the auspices of the Arts and Humanities Research Board. He is presently undertaking a survey of statistics relating to the Scottish book trade in the nineteenth century and assisting in the editing of the *Edinburgh History of the Book in Scotland*, volume 3.

Adam Budd, formerly of the University of Toronto and Wellcome Trust Centre for the History of Medicine, joins the CHB as Postdoctoral Fellow, funded by the Social Sciences and Humanities Research Council of Canada. Dr Budd is undertaking research into the eighteenth century Scottish Bookseller, Andrew Millar.



Padmini Ray Chaudhury came to Edinburgh after completing her Masters in English Literature from Jadavpur University, Calcutta. She is in the last year of her PhD which concentrates on Byron's status as a Romantic and how this influenced his relationship with the literary marketplace. She is currently working as a postgraduate researcher for the *Edinburgh History of the Book in Scotland*, Volume 3.

Juliet Gardiner joins us this year as an Honorary Fellow. Juliet has been a research fellow at the Institute of Historical Research, University of London, editor of *History Today*, an academic and trade publisher and taught Publishing Studies at Middlesex and Oxford Brookes University. Since 2002 she has been a full time writer and independent scholar. She has written 11 books and edited three (including the *Penguin Dictionary of British History*). Her next book, *Wartime Britain 1939-1945*, will be published by Hodder Headline in October 2004.



Richard Hill is completing his PhD in English Literature on the first illustrations of Walter Scott's Waverley novels. He is due to graduate in December 2005 from Edinburgh University, having completed his undergraduate and MSc degrees there. He has joined the CHB as a research assistant for the *Edinburgh History of the Book in Scotland* under John Scally.

Tom Hubbard is the author of several volumes of poetry, having formerly been the Librarian of the Scottish Poetry Library, and is an expert on the literature of translation. After several years working on the BOSLIT project (Bibliography of Scottish Literature in Translation), Dr Hubbard joins the CHB this year as a full-time member of staff in order to compile the Bibliography of the Scottish Book Trade, a post funded by The Carnegie Trust.

