

Foreword

OUR BROADEST AIM IN THIS EDITION is to provide new tools for the study of Holinshed's *Chronicles* in the context of Elizabethan politics and publishing. This multi-volume history is available in complete editions, both print and electronic. Here we offer *only* the Elizabethan portion of the work, but we have included *all* of its known originals and cancels. These are represented in thirteen facsimile sections derived from nine copies.

The Elizabethan section is perhaps best known for the Privy Council censorship to which it was subjected upon the publication of *Chronicles* in January 1587. The "Historical Introduction" by the editor, Cyndia Susan Clegg, analyzes the evidence of sections 1 through 10 in the facsimile, showing that the censorship occurred in three stages. The last three sections show resettings undertaken for no apparent reason. Legends printed on the versos of the section titles show the overall matrix of originals and resettings.

This edition also presents another register of textual evidence. For the representation of most of the pages, Cyndia Clegg selected an unusual copy in the collection of the Huntington Library, volume 3 of which was acquired from book collector Jerry D. Melton. He had purchased this book in 1975 and immediately realized that it was made up almost entirely of proofsheets. He later brought it to the attention of curators and scholars at the Huntington, and it was acquired by the library in 1982. Volumes 1 and 2, also proofmarked, were later purchased from a separate source. The proofmarked Holinshed contains approximately ten thousand instructions to revise the type. Randall McLeod's "Textual Commentary" studies the proofmarks in a sample quire (61) for which the copy is known, tracing the text from its sources through its setting and revision. His analysis of the typography in turn illuminates the units and sequence of production, which yields further information about the roles of compositor and proofreader. The textual analysis ultimately suggests how the structural units of production accommodated the reformations required by the censorship.

The historical and textual interventions are fruitfully considered together. The editor's "Historical Introduction" points to complete reworkings of text at several junctures, accomplished with great speed within a few weeks of the book's initial recall, while the "Textual Commentary" looks at the stop-press correction of a single quire that, paced and sequenced by the printing, would perhaps have taken place over a fortnight. The textual reworkings consequent on the censorship apparently provoked an accelerated attention to the phases of production, from typesetting to printing and binding; but even the usual course of

printing and proof correction required an intricate dialogue between myriad details and the larger units of production.

As the two introductory essays show from their different perspectives, by considering this portion of *Chronicles* in its black-letter type, with its complement of originals and cancels, we can grasp the range of interventions, from the routine to the extraordinary, to which *Chronicles* was subjected. The apparently fragmentary nature of this edition seeks to make intelligible the apparently integral structure of complete copies—whether on the Web or on library shelves. Yet, the historical and textual essays that introduce this edition can only sample the range of evidence made available by the facsimile pages. Much more will be discovered by readers who use this book as a tool to examine the features of copies they encounter.

NOTE ON PHOTOGRAPHY AND LAYOUT

The materials we used to build this edition were inevitably variable. To begin with, the copies we represent have been shaped over the centuries by trimming and binding. The disbound pages photographed from the Book Club of California fragment, for example, show notable variation in width, because the edges of disbound pages differ more, even recto to verso, than those of bound pages. The images we incorporated, furthermore, were produced with different kinds of equipment in a number of archives and studios over a period of years, and reflect different strategies for handling and photographing these volumes. The photography from Cambridge University Library, for example, did not reflect the dimensions of the original pages. The majority of the facsimile pages, however—including the long first section depicting the Melton copy—were based on recent photographs taken at the Huntington with a Power One digital camera, and these are more consistent in their representation of the shape, type, and paper of the originals. The proofmarkings in the Melton section of the facsimile are reproduced with impressive fidelity. A few of them are unfortunately not visible on the facsimile pages, even though the "window" framing the page image has been opened to show the facing gutter.

The position of the type has been our chief guide in placing the images, even when the original page appears askew. Throughout the facsimile sections, we have situated the columns of type consistently, keeping the gutters of the originals parallel to the facsimile pages. The dimensions and borders of page images within the facsimile frame have been secondary considerations, treated as a largely aesthetic matter.

acknowledgments overleaf

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As noted above, portions of nine copies of *Chronicles* (1587) are represented in this edition. Three are from private collections, those of Doreen DelVecchio, H. E. Igoe, and Randall McLeod. The other six reside in libraries. We represent pages from Cambridge University Library copy no. Sel.2.35, and from British Library copy no. 674.l.5-8. From the collections of the Huntington Library we have photographed sections of the Melton copy (no. 478000A), another copy associated with it on the basis of binding (no. 478000B), the Bridgewater copy (no. 61509), and the Book Club of California fragment (no. 195279). On behalf of the Huntington Library Press, I express our appreciation to Cambridge University Library, the British Library, and the three private collectors named above for permission to reproduce photographs made from their copies.

Our colleagues on the staff of the Huntington Library have been our partners in production. We are especially grateful to John Sullivan, senior photographer in the Huntington's Photo Services Department. Finally, we thank Cyndia Clegg for conceiving and shaping the project, and diligently seeing it through both technically and editorially; and Randall McLeod for inspiring us with his textual insights.

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