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PRESS CENSORSHIP IN CAROLINE ENGLAND

Between 1625 and 1640, a distinctive cultural awareness of censorship emerged, which ultimately led the Long Parliament to impose drastic changes in press control. The culture of censorship addressed in this study helps to explain the divergent historical interpretations of Caroline censorship as either draconian or benign. Such contradictions transpire because the Caroline regime and its critics employed similar rhetorical strategies that depended on the language of orthodoxy, order, tradition and law, but to achieve different ends. Building on her two previous studies on press censorship in Elizabethan and Jacobean England, Cyndia Clegg scrutinizes all aspects of Caroline print culture: book production in London, the universities, and on the Continent; licensing and authorization practices in both the Stationers' Company and among the ecclesiastical licensers; cases before the courts of High Commission and Star Chamber and the Stationers' Company's Court of Assistants; and trade regulation.

CYNDIA SUSAN CLEGG is Distinguished Professor of English at Pepperdine University. Her books include *The Peaceable and Prosperous Regiment of Blessed Queene Elisabeth* (2005), *Press Censorship in Jacobean England* (2002) and *Press Censorship in Elizabethan England* (1997), both published by Cambridge University Press. She has published widely on the subjects of Renaissance literature and print culture, and her articles have appeared in many publications including *Renaissance Quarterly* and *Shakespeare Quarterly*.

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Acknowledgments

In the world of early modern English print culture, one of the charming claims that epistles to the readers made was that books did often “take printed wings, and fly about” – purportedly quite free from the expectations and knowledge of authors, printers, and official censors. While few writers today would embrace the careless flurry of activity this trope implies, most of us hope the product of our scholarly labors indeed will take wing. This one will do so, however, not because it has sprung from some platonic conception of itself, but because I am deeply indebted to so many people and institutions for their help along the way. Research for this book, carried out at the Public Record Office (now the National Archive), the Bodleian Library, the British Library, Lambeth Palace Library, Harvard University’s Houghton Library, and the Huntington Library, was supported by fellowships from the Huntington Library, the British Academy, the Bibliographical Society of America, and by a research grant from the dean of Pepperdine University’s Seaver College, David Baird. This project would not have come to fruition without the knowledge, help, and patience of all of the library staff at the Huntington, but especially the curators of early manuscripts and books, Mary Robertson, Alan Jutzi, and Steve Tabor. The Huntington Library’s Director of Research, Robert C. Ritchie, generously provided me with a room of my own in the library’s new Babcock Scholars Suite to complete the book. Working at the Huntington Library has allowed me to participate in a community of scholars who have offered me their encouragement, support, suggestions, observations, and the gems of their knowledge; among those who have been so enormously helpful are David Cressy, Lori Anne Ferrell, Heather James, Mark Kishlansky, Peter Lake, Alan Nelson, and Kevin Sharpe. I have also been privileged to participate in two conferences on the Jacobean Printed Book at Queen Mary, University of London, where Maria Wakely and Graham Rees have brought together some of the best scholars working in the history of the book – one among them, Ian Gadd,

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kindly provided me with a copy of “Being Like a Field’: Corporate Identity in the Stationers’ Company 1557–1684,” his DPhil dissertation. Debora Shuger’s generous gift of an early copy of *Censorship and Cultural Sensibility* also proved invaluable.

Working on this book with the excellent people at Cambridge University Press – who assure that nothing will ever merely “fly about” – once again has been a privilege. I am as ever indebted to Sarah Stanton, who combines vision with common sense. Rebecca Jones has brought to this project her fine editorial sense. Zachary Lesser, a sensitive and informed reader, has significantly improved this book by his fine comments and suggestions. This study quotes extensively from seventeenth-century manuscripts and printed books. I have not modernized their spelling although I have regularized spelling that reflects manuscript contractions employing ~ and printing-house font choices that interchange the letters I and J and U and V (both upper and lower case). A version of chapter 3, entitled “The Court of Star Chamber and Press Control in Early Modern England,” appeared in the Spring 2005 issue of *Journal of Modern European History*.

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