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The Second Arden Shakespeare Series, 1947 to 1982
A theoretical exploration

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Outline

1 Theoretical starting points: Barnett and Bourdieu
2 The Arden Shakespeare: publishing context
3 The Second Arden Shakespeare series
4 In Conclusion: Theoretical explorations / Final provocations
Theoretical starting points 1: *Barnett*

- The modern ‘research’ university = a *scientific* university
- Origins: German and US professional, civil service and *trade colleges* of the mid-19th century

‘In contemporary society, “science” has become almost synonymous with knowledge.’ (Barnett, 2011, p.22)
Barnett’s four types of university values / knowledge:

a) ‘Ivory tower’ (‘knowledge-for-itself’/‘knowledge-in-itself’)
b) ‘The professionalised university’
   (‘knowledge-for-itself’/’knowledge-in-the-world’)
c) ‘The entrepreneurial university’
   (‘knowledge-in-the-world’/‘knowledge-for-the-world’)
d) ‘The developmental university’
   (‘knowledge-in-the-world’/‘knowledge-for-the-world’)

(Barnett, 2011, p.31)
A publisher is a person invested with the extraordinary power to ensure publication, to confer upon a text and its author a public existence…along with the fame and recognition that this entails.

“Creation” of this sort usually involves a consecration, a transfer of symbolic capital…,

bestowed by the publisher not only upon the author but upon the publishing house as well, specifically upon its “list”…”

(Bourdieu, 2008, p.123)
Bourdieu critiqued ‘parasitical power’ of ‘hit parades’ (Bourdieu, 1988, p.120) of consecration such as ‘editorial committees, publishing houses, etc.’

Fields of study become established when ‘dual identity’ practitioner-academics, acting within ‘circuits of exchange’, vouch for ‘each other’s claims to wield the power of cultural conservation’ (Bourdieu, 1988, p.120).
The Arden Shakespeare: overview

• Why Arden?
  ▪ **Authoritative edition** of Shakespeare; global status
  ▪ **Publishing values:** consistent since 1899
  ▪ **Only three series** since 1899, **fourth** now being commissioned
  ▪ Dramatic **ownership shifts** between 1980s and 2008: ‘ownership’ of the series?

• **Sources:** texts/digital products, documents, interviews, sales analysis, Arden sources*

*eg Driscoll and Scott, 1998; Scott, 2010; Proudfoot, 2001; Thompson and McMullan, 2002
Key findings of Arden 1 study

- Development of the university from elite, ‘metaphysical’ status to include Science and Humanities

- Late 19th century: Culture of scientific analysis; analytical, ‘scientific’ approach to language (cf OED)

- English as a discipline: established during time of Arden 1

- Series commissioned by commercial publisher for new readership post-1870 Education Act

- Corresponding community of Arden 1 General Editors and play editors – including librarians and clergymen, and one woman (for the final play, in 1924)

- Publishing for general (male) readers + libraries + scholars [very few students at the time] – NB gender/social trends…
• **Publisher/editors:** The start of the academy↔academic publishing relationship in Humanities

• ‘Commercial’ attitude of first General Editor + publisher:
  ▪ Arden 1 continued by **publisher**, Algernon Methuen, despite initially low financial returns
  ▪ First **General Editor**, Edward Dowden, withdrew because of low sales of his (still revered) edition of *Hamlet* (perhaps also ‘symbolic capital’ concerns?)

• **Financial agreement for volume and general editors:** modest fees per title, as was common c1900 for such work (cf Dowden’s letters)

• Analytical benefits of Bourdieu’s theory of consecration + Thompson’s (2005) interpretation of field theory
MEASURE FOR MEASURE

[ACT IV]

For thou existst on many a thousand grains
That issue out of dust. Happy thou art not;
For what thou hast not, still thou striv'st to get,
And what thou hast, forget'st. Thou art not certain;
For thy complexion shifts to strange effects
After the moon. If thou art rich, thou art poor;
For, like an ass whose back with ingots bows,
Thou bear'st thy heavy riches but a journey.
And Death unlocks thee. Friend hast thou none;
For thine own wolves do which do thee sire.

20. exist F; exist'st Rowe p. 4. effects F; affects Rom., conf. Johnson.
29. thee sire; thy sire?; thee, fire F.
32. exist F; and persons sing form; a common variant to avoid such tongue-twisters as 'exist'st.' See Abbott 340, and cf. 'spite,' ii. i. 175.
20. many... dust' grains' are seeds (O.E.D. s.v. 1), C. 'seeds,' W., iv. iv. 434: 'germinis,' Mar., iv.
39. L. G. Martin (R.D.S. xxii (1645), 177 F) discusses the influence of Epicurean atomic theory, and William. Egon (M.L.N. xcv (1950), 195-7) suggests a direct source in T. Brachi's Treatise of Molecula-
47. This earth he [God] hath endowed with a fecundity of infinite seeds of all things... to bring forth, and to entertain with nourishment that it had borne.
53. 'nourishment' and 'borne,' cf. 'murest' and 'bearst,' lines 15, 14, See also W. C. Grant, Shakespeare's Philos-
61. pelical Patterns (Louisiana 1907), pp. 29-30. out of dust' recalling Gen. ii. 7; pagan philosophy and Christian doctrine are blended in one.
64. complexions' combination of humours. The influence on the moon upon this was a commonplace of Elisab?ethan psychology. C. lines 8-
72. thel, ii. 10-9. etc.
Copyright manifestations.
Hankins points out the proximity in the Z?eke of the sea image. 'It is an 
Auss pare to bear the middle stile 
were sea... and a passage on the loneliness of old age (cf. lines 25-27). The 
ass loaded with gold but eating only thistles was proverbial. The imita-
tion of 'sea' with 'death' may have been suggested by an episode in The 
Golden Ass of Apuleius (iv. Ailington). 'Then they brake open a great chest 
wherein was layd all the treasure of Milo... and laid 2. Later, when the 
other ass was exhausted, 'they took his burden, and cut off his legs, 
and threw his body from the point of an hill downe into a great 
valley' (Tudor Trans. iv. 78-9, 80).
78. idem F; idem Rom., conf. Johnson.
79. Z?eke, p. 75: 'And when that aged 
bearys shall haie and sippesickness shall hert, / Who shall the aged 
refraine? who shall his hurt lament? / The brother or thy kinsman, 
or will doe thy friend? / No sure, for to 
be herefore they rather wish the end.' The Latin original begins: 
Campus uxorius fuerit, et maritus oppressus 
. . . . (ib. v). This passage in F?lenius forms part of a c?tology of marriage, whose offspring will com-
fort their father when all others fail him. The Duke's speech adds children's neglect to that of other 
kinsmen and friends. sum bowels; children, from the biblical 'child of thy bowels.' men: absolute, unmodified.
80. for; own. serpige; 'sapago' (F) or 'sargapo' were variant spellings. The 
development of the 

34. all F; pall'd, Warbton, conf. Thosbalte; blasted conf. Johnson; Thenth.
35. as aged; F; madanged conf. Thosblon, Johnson; Gallier 2; engaged, 
disagent, and other conjfs, in Hart.
36. and in F; in Pope. 39. Yet?; Yea 

40. moral; F: more Rowe; some Knightley.

43. What's yet in this? 'yet' is metrically 
afternoon, and in three lines it appears three times in the same posi-
tion. Perhaps a compositor's error.
44. A word in its own right, spelt 'no' or 'noue,' not merely 'more' 
contracted.
45. That makes these odds all even' Cf. 
Seneca, Epist. Moral. xci: 16: 'Impares maximorum, pares mariorum,' and 
De Ira, iii. 43: 'Vestae aequae sunt, pareos pareos pacientes.' 'Pares,' 'impares' 
equal, unequal; also even and odd 
numbers. 'Shakespeare has transferred this double usage to English. 
In life we may be 'odds,' i.e. of unequal 
fortunes, but at death we become 'equals,' i.e. equal in fortune (John B. 
Hankins, Shakespeare's Derived Imagery (1928), 137).
46-3. To me... life (f) paraphrases 
Math., xvi. 25.
45. Let it come on' Let death proceed.
Arden 2: 1947 to 1982

- **Post-war**: Shakespeare = British identity (Olivier *Henry V* 1944)
- **General Editor**: Una Ellis-Fermor; *Macbeth* and *King Lear*, 1951; play editors made responsible for the play texts
- **Hardback only/typographic complexities**
- **Fees**: editors paid a fee only; ‘gentleman’s agreement’ with General Editors
- **Long periods** to edit plays (25+ years, Jenkins’ *Hamlet*; *Sonnets* unfinished)
• **1960s**: University Paperback Ardens; dramatic UK HE expansion

• **Global reputation of series**:
  ▪ Professional impact of appointment as play editor
  ▪ Arden ‘Lite’ resisted = ‘Arden is scholarship’
  ▪ Series = ‘lustre’ / ‘crown jewels’ for Methuen: Ruralist jackets in 1980s

• **Complexity of production/outsourcing**: Typesetting (India) and printing (Far East); ROI 3-5 years
‘… the primary aim of an edition, as Dowden stated it in the first sentence of the first Arden edition, must be to give “a trustworthy text”.

The difficulty, with a play which lacks the author’s imprimatur and is extant in more than one form, is to know what “a trustworthy text” is….

The eighties have seen a swing away from what is now stigmatized as the bibliographical approach…’

(Jenkins, 1992, p.2)
Increasing competition:

- **Oxford Shakespeare**: launched 1982, 27 titles by 2001
- **Cambridge Shakespeare**: launched 1984, 33 titles by 2001
- **Arden Shakespeare brand**, 1990s/2000s
- The **last** of the **Arden 2s** only now being replaced/updated
‘I can say of editing as we have practised it that it affords the finest discipline there is for a scholar and critic, exercising him in almost all the tools he will need in other work.

The experience of editing to Arden standards (for Ardenesse oblige) is the first of the benefits reaped by Arden editors and general editors. Then from having published Ardens or been known to be deeply engaged in them, many of us have profited greatly in our professorial advancement. I could recite a list of those, past and present, whom I like to think of as Arden Professors….’ (Brooks, 1982, p.3)
'But my great reward has been in Friendships. Arden editors – and Peter Wait, Janice Price, and Jane Armstrong [the publishers] – are exceptionally appreciative and likeable people.

‘I should be wrong to pretend that the course of the Arden has always run with perfect smoothness. There has been fretting on occasion over the time some of the volumes were taking… There was a time on Hamlet when I had to supply Janice Price with ammunition to repel the impatient, even to the extent of declaring that if conditions were imposed upon Harold Jenkins which I foresaw would lead to his resignation, I should resign too, and make public the reason why…’ (Brooks, 1982, p.3)
From Harold Jenkins’ Papers: Draft of Arden 2 Hamlet Introduction (c1980) (Source: Jenkins Archive, QMC)
Dear Harold,

Jane Armstrong tells me that the remaining pages of Shakespeare are now in hand. She has a critical introduction which I shall read when they reach me. We must finish the book. I have not yet begun to think about the final version of the book. I must be in touch with the book at some point. I am sure that I have sent you a typed version of the book. I do not yet have a typed version. It is now in the process of being corrected. The corrections are as follows:

- Page 5: Line 10, change "but" to "but our"
- Page 6: Line 1, change "and" to "the"
- Page 7: Line 1, change "are" to "is"
- Page 8: Line 1, change "not" to "not"
- Page 9: Line 1, change "will" to "will"

I have just finished reading the book with great pleasure. I am sure that you will be interested in the book. I am sure that you will be interested in the book. I am sure that you will be interested in the book.

I hope to see you soon.

Yours sincerely,

[Handwritten address]

[Handwritten date]
From Harold Jenkins’ Papers: Letter from Jane Armstrong, Methuen relating to copy-editing queries on Arden 2 *Much Ado* (1981) (Source: Jenkins Archive, QMC)
From Harold Jenkins’ Papers: His annotations on *Hamlet* galleys (c1981)
(Source: Jenkins Archive, QMC)
Some sales indications for Arden 2

• Between **1995 and 2000** global sales across the series as a whole were **200,000 units pa**, generating between **c£580,000 and c£860,000 pa** (Thomas Nelson, 2000, p.4)

• The **Arden 2 Macbeth**, published in **1956**, was still generating revenues of **£12,000 pa in 2000** (Thomas Nelson, 2000, p.4)
In Conclusion: Theoretical explorations

Academic publishers: benefits in Barnett’s (2011) model?

a) ‘Ivory tower’

b) ‘The professionalised university’

c) ‘The entrepreneurial university’

d) ‘The developmental university’ (Barnett, 2011, p.31)
Bourdieu: publishing as ‘consecration’

Arden 2 and/as example of…? (Bourdieu, 2008, p.123)

▪ Publishers’ ‘extraordinary power’?
▪ Confers on ‘a text and its author a public existence… along with the fame and recognition that this entails’?
▪ “‘Creation’ of this sort usually involves a consecration, a transfer of symbolic capital…,
  bestowed by the publisher not only upon the author but upon the publishing house as well, specifically upon its “list”…”
Bourdieu: consecration, ‘parasitical power’ and establishment of fields of study

- The ‘parasitical power’ of ‘hit parades’ (Bourdieu, 1988, p.120) of consecration such as ‘editorial committees, publishing houses, etc.’?

- Fields of study become established when ‘dual identity’ practitioner-academics, acting within ‘circuits of exchange’, vouch for ‘each other’s claims to wield the power of cultural conservation’ (Bourdieu, 1988, p.120) - ?
Some final provocations

Building audiences for the book in an age of media proliferation?

- ‘Value’ / pace / scale of change in scholarship: slow but fundamental shifts
- Educational changes in HE ↔ new publishing opportunities/markets
- The role/imagination of the publisher in partnership with authors = still crucial: but value / £$Euro for scholarly time now?
- The role of the publisher in ‘consecrating’ scholarly works (after Bourdieu) in the era of the ecological university (after Barnett): link research to dissemination?
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