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Academic excellence for business
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The Arden Shakespeare, 1890 to 2014

**A cultural, historical, commercial and
technological case study**

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**By the Book: The book and the study of its
digital transformation**

Villa Finaly, Florence, Italy 23–24 May 2014



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Outline

Introduction

1 The Arden Shakespeare: publishing context

2 The Arden Shakespeare as content

3 The Arden as digital product

Conclusion



Arden Shakespeare: the case study

- **Why Arden?**
 - **Authoritative edition** of Shakespeare; global status
 - **Publishing values:** consistent since 1899
 - **Only three series** since 1899, **fourth** now being commissioned
- **Sources:** texts/digital products, documents, interviews, sales analysis, Arden sources*
- **Theoretical sources?** Rose; Bourdieu/Thompson; Foucault/HE studies; Barthes/critical scholars of authorship; Shakespeare studies; user experience; Management and innovation (grounded theory)

*eg Driscoll and Scott, 1998; Scott, 2010; Proudfoot, 2001; Thompson and McMullan, 2002



Arden's publishing context



1899: Series launched: **Methuen & Co Ltd**

1966: Methuen joined **Associated Book Publishers Ltd**

1987: ABP bought by **Thomson Corporation**; Methuen name sold;
Routledge launched, including Arden

1996: Thomson sold Routledge, retained Arden; moved to **Thomas Nelson** (Schools Arden)

2000: Thomson sold Thomas Nelson; retained Arden; moved to
ITPS, part of Thomson Learning

2007: Thomson sold Thomson Learning to private equity firm,
renamed **Cengage Learning**

2009: Arden purchased from Cengage by **Bloomsbury Publishing**,
part of **Methuen Drama/Bloomsbury Academic**



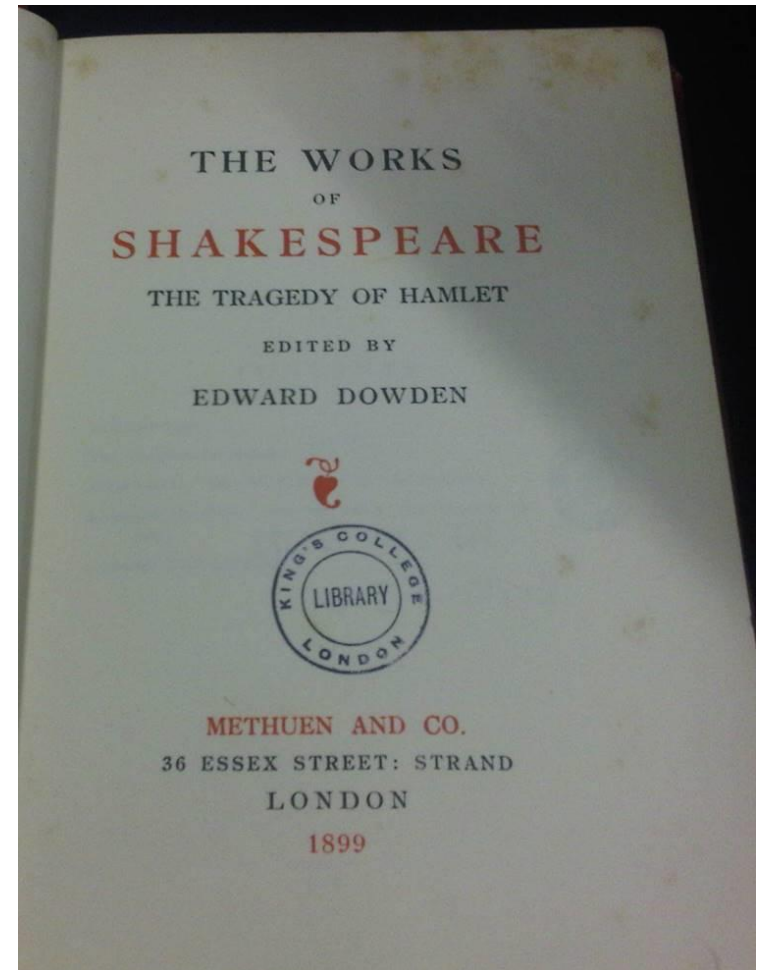
Publishing themes

- **Authorship:** The academy↔academic publishing relationship
- **Content:** Consistent, excellent, evolving (Bhaskar, 2014)
- **The publisher's role/value added** in the digital age
- **Technology** in publishing innovation
- **Commercial trends:** Conglomeration / Competition / Coopetition / Globalisation / Outsourcing
- **Branding:** Shakespeare, Editors, publishers, series and imprint branding
- **Digital:** CD-Rom (1997) and Arden Online (1999)); Shakespeare Collection (2005); Drama Online (2013)



Arden 1: 1890s to 1920s

- **Commissioned** in 1890s by Methuen & Co Ltd
- **Used texts from** 1864 Cambridge edition, revised in 1891-93
- **Innovative:** the first play-per-volume series
- **Market:** for the general reader and (for the first time) *university students*





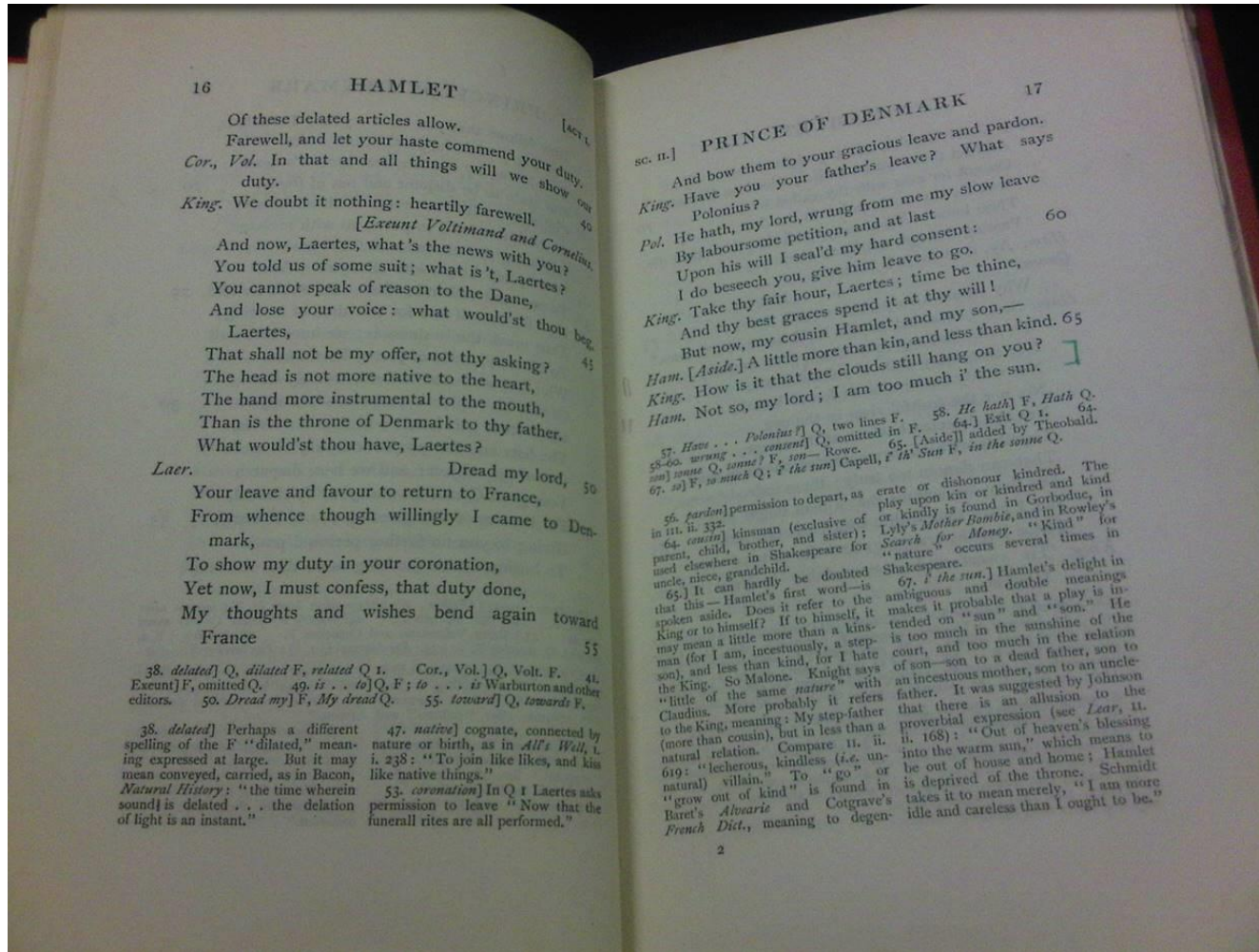
Arden 1

- **Algernon Methuen:** published his own textbooks; authors: Kipling, Belloc, Stevenson, Wilde and D.H. Lawrence
- **English – new at UK universities:** 1st Professor, Dublin, 1866; Oxford and Cambridge in 1904 and 1911
- Set a **new standard** for publishing Shakespeare: on-page textual **variants** and **commentary notes**





Arden 1



16 HAMLET

Of these delated articles allow.
Farewell, and let your haste commend your duty.
Cor., Vol. In that and all things will we show our duty.

King. We doubt it nothing: heartily farewell.

[Exeunt Voltimand and Cornelius.]
And now, Laertes, what's the news with you?
You told us of some suit; what is't, Laertes?

And lose your voice: what would'st thou beg, Laertes,
That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.
What would'st thou have, Laertes?

Laer. Dread my lord, 50
Your leave and favour to return to France,
From whence though willingly I came to Denmark,
To show my duty in your coronation,
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France 55

38. *delated*] Q, *dilated* F, *related* Q 1. *Cor., Vol.*] Q, Volt. F. 41. *Exeunt*] F, omitted Q. 49. *is . . . to*] Q, F; *to . . . is* Warburton and other editors. 50. *Dread my*] F, *My dread* Q. 55. *toward*] Q, *towards* F.

38. *delated*] Perhaps a different spelling of the F "dilated," meaning expressed at large. But it may mean conveyed, carried, as in Bacon, *Natural History*: "the time wherein sound] is delated . . . the delation of light is an instant." 47. *native*] cognate, connected by nature or birth, as in *All's Well*, I. i. 238: "To join like likes, and kiss like native things." 53. *coronation*] In Q 1 Laertes asks permission to leave "Now that the funeral rites are all performed."

17 PRINCE OF DENMARK

so. ii.] And bow them to your gracious leave and pardon.

King. Have you your father's leave? What says Polonius?

Pol. He hath, my lord, wrung from me my slow leave
By laboursome petition, and at last
Upon his will I seal'd my hard consent: 60
I do beseech you, give him leave to go.

King. Take thy fair hour, Laertes; time be thine,
And thy best graces spend it at thy will!

But now, my cousin Hamlet, and my son,—
Ham. *[Aside.]* A little more than kin, and less than kind. 65

King. How is it that the clouds still hang on you?
Ham. Not so, my lord; I am too much i' the sun. 70

57. *Have . . . Polonius*] Q, two lines F. 58. *He hath*] F, *Hath* Q. 59-60. *wrung . . . consent*] Q, omitted in F. 64.] Exit Q 1. 64. *son*] *sonne* Q, *sonne*? F, *son*—Rowe. 65. *[Aside]* added by Theobald. 67. *so*] F, *so much* Q; ? *the sun*] Capell, ? *th' Sun* F, *in the sunne* Q.

56. *pardon*] permission to depart, as in *111. ii. 332*. 64. *cousin*] kinsman (exclusive of parent, child, brother, and sister); used elsewhere in Shakespeare for uncle, niece, grandchild.

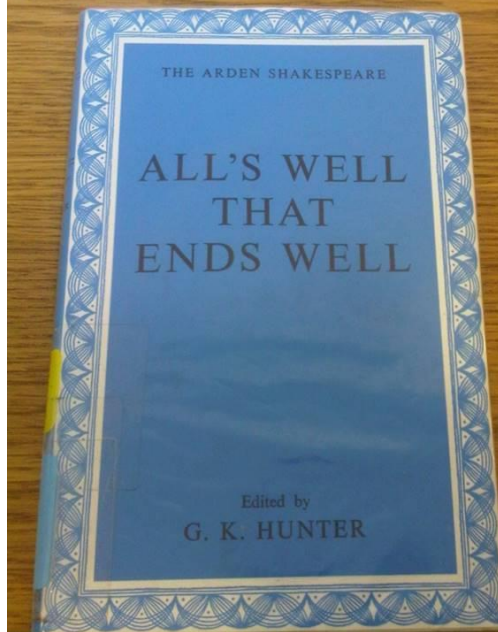
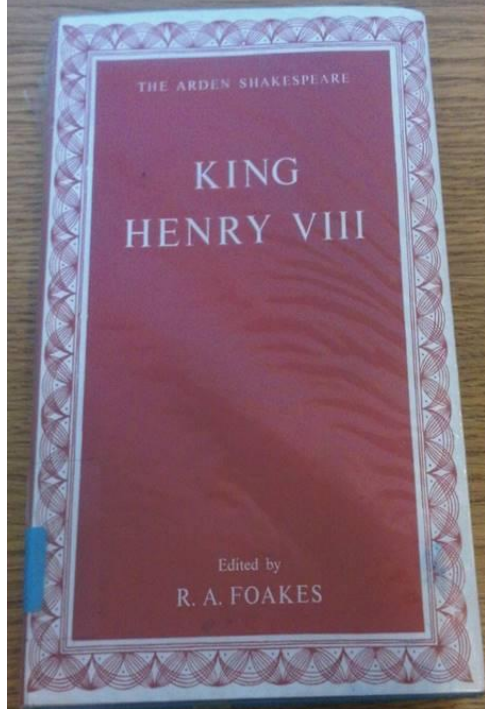
65.] It can hardly be doubted that this—Hamlet's first word—is spoken aside. Does it refer to the King or to himself? If to himself, it may mean a little more than a kinsman (for I am, incestuously, a stepson), and less than kind, for I hate the King. So Malone. Knight says "little of the same nature" with Claudius. More probably it refers to the King, meaning: My step-father (more than cousin), but in less than a natural relation. Compare *11. ii. 610*: "lecherous, kindless (i.e. unnatural) villain." To "go" or "grow out of kind" is found in Baret's *Alvarie* and Cotgrave's *French Dict.*, meaning to degen-

erate or dishonour kindred. The play upon kin or kindred and kind or kindly is found in Gorboduc, in Lyly's *Mother Bomble*, and in Rowley's *Search for Money*. "Kind" for "nature" occurs several times in Shakespeare. 67. ? *the sun.*] Hamlet's delight in ambiguous and double meanings makes it probable that a play is intended on "sun" and "son." He is too much in the sunshine of the court, and too much in the relation of son—son to a dead father, son to an incestuous mother, son to an uncle-father. It was suggested by Johnson that there is an allusion to the proverbial expression (see *Lear*, II. ii. 168): "Out of heaven's blessing into the warm sun," which means to be out of house and home; Hamlet is deprived of the throne. Schmidt takes it to mean merely, "I am more idle and careless than I ought to be."



Arden 2: 1940s to 1980s

- **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
- **Scholarship** = revolution in Shakespeare studies; long periods to edit plays (25 years, Jenkins *Hamlet*, *Sonnets* unfinished)
- **Fees:** editors paid a fee only; 'gentleman's agreement' with General Editors



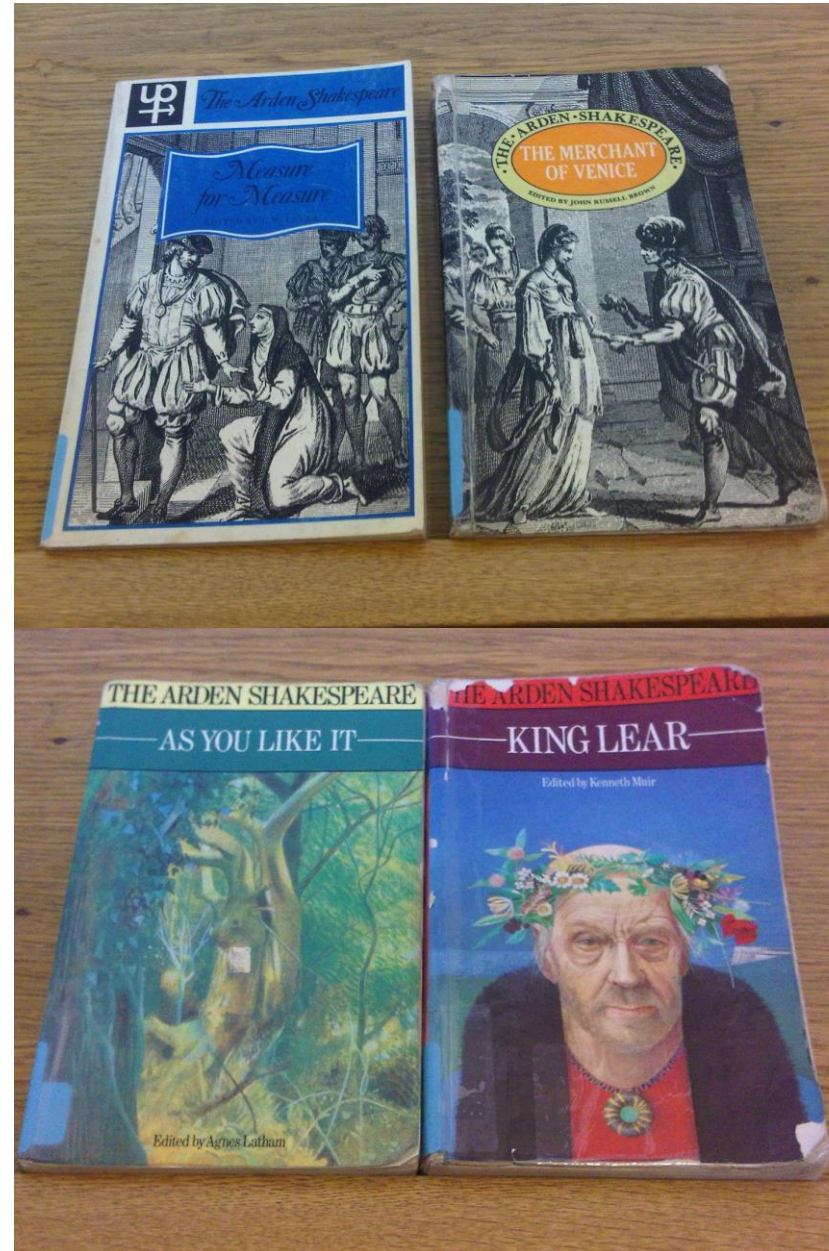


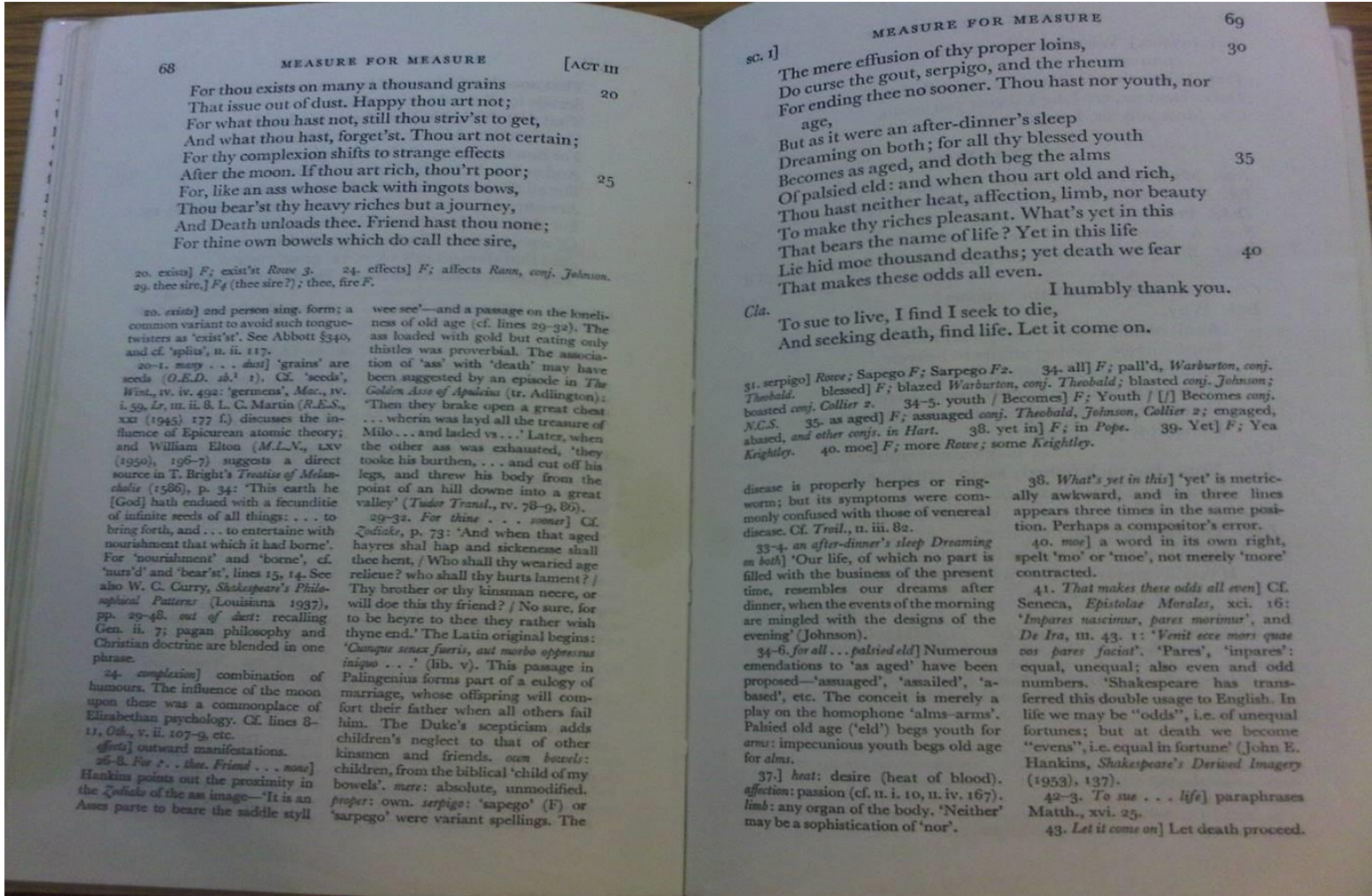
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Arden 2

- **1960s:** In University Paperbacks; UK HE expansion
- **High reputation of series:**
 - Professional impact of appointment as play editor
 - Arden 'Lite' resisted = 'Arden is scholarship'
 - Series = 'lustre' / 'crown jewels' for Methuen: Ruralists jackets in 1980s
- **Complexity of production/outsourcing:** Typesetting (India) and printing (Far East); ROI 3-5 years
- **Arden Shakespeare brand, 1990s/2000s**

2 The Arden Shakespeare as content





68 MEASURE FOR MEASURE [ACT III
 For thou exists on many a thousand grains
 That issue out of dust. Happy thou art not; 20
 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'rt poor; 25
 For, like an ass whose back with ingots bows,
 Thou bear'st thy heavy riches but a journey,
 And Death unloads thee. Friend hast thou none;
 For thine own bowels which do call thee sirc,

20. exists] *F*; exist'st *Rouse* 3. 24. effects] *F*; affects *Rann*, *conj.* *Johnson*.
 29. thee sirc.] *F*; (thee sirc?) ; thee, fire *F*.

20. exists] and person sing. form; a common variant to avoid such tongue-twisters as 'exist'st'. See Abbott §340, and cf. 'split's', n. ii. 117.

20-1. many . . . dost] 'grains' are seeds (*O.E.D.* sb. 1). Cf. 'seeds', *Wint.*, iv. iv. 492; 'germens', *Misc.*, iv. i. 59, *Lr.*, iii. ii. 8. L. C. Martin (*R.E.N.*, xxx (1945), 177 f.) discusses the influence of Epicurean atomic theory; and William Elton (*M.L.N.*, lxxv (1950), 195-7) suggests a direct source in T. Bright's *Treatise of Melancholie* (1586), p. 34: 'This earth he [God] hath endued with a fecunditie of infinite seeds of all things: . . . to bring forth, and . . . to entertaine with nourishment that which it had borne'. For 'nourishment' and 'borne', cf. 'sure'd' and 'bear'st', lines 15, 14. See also W. C. Curry, *Shakespeare's Philosophical Patterns* (Louisiana 1937), pp. 29-48, *out of date*: recalling Gen. ii. 7; pagan philosophy and Christian doctrine are blended in one phrase.

24. complexion] combination of humours. The influence of the moon upon these was a commonplace of Elizabethan psychology. Cf. lines 8-11, *Ord.*, v. ii. 107-9, etc.

effects] outward manifestations.

25-8. For . . . thee. Friend . . . none] Hankins points out the proximity in the *Zodiac* of the ass image—'It is an Asses parte to beare the saddle styll

wee see'—and a passage on the loneliness of old age (cf. lines 29-32). The ass loaded with gold but eating only thistles was proverbial. The association of 'ass' with 'death' may have been suggested by an episode in *The Golden Ass* of Apuleius (tr. Adlington): 'Then they brake open a great chest . . . wherein was layd all the treasure of Milo . . . and laded vs. . . ' Later, when the other ass was exhausted, 'they tooke his burthen, . . . and cut off his legs, and threw his body from the point of an hill downe into a great valley' (*Tudor Transl.*, iv. 78-9, 86).

29-32. For thine . . . sooner] Cf. *Zodiac*, p. 73: 'And when that aged hayres shal hap and sickenesse shall thee hent, / Who shall thy wearied age relieue? who shall thy hurts lament? / Thy brother or thy kinsman neere, or will doe this thy friend? / No sure, for to be heyre to thee they rather wish thine end.' The Latin original begins: '*Quisq; senex fueris, aut morbo oppreus iniquo . . .*' (lib. v). This passage in Palingenius forms part of a eulogy of marriage, whose offspring will comfort their father when all others fail him. The Duke's scepticism adds children's neglect to that of other kinsmen and friends. *oem heuvel*: children, from the biblical 'child of my bowels'. *mere*: absolute, unmodified. *proper*: own. *serpigo*: 'sapego' (*F*) or 'sarpego' were variant spellings. The

MEASURE FOR MEASURE 69
 sc. 1] The mere effusion of thy proper loins,
 Do curse the gout, serpigo, and the rheum 30
 For ending thee no sooner. Thou hast nor youth, nor
 age,
 But as it were an after-dinner's sleep
 Dreaming on both; for all thy blessed youth
 Becomes as aged, and doth beg the alms 35
 Of palsied eld: and when thou art old and rich,
 Thou hast neither heat, affection, limb, nor beauty
 To make thy riches pleasant. What's yet in this
 That bears the name of life? Yet in this life
 Lie hid moe thousand deaths; yet death we fear 40
 That makes these odds all even.

I humbly thank you.
 Cla. To sue to live, I find I seek to die,
 And seeking death, find life. Let it come on.

31. serpigo] *Rouse*; Sapego *F*; Sarpego *F*2. 34. all] *F*; pall'd, *Warburton*, *conj.* *Theobald*.
 blessed] *F*; blazed *Warburton*, *conj.* *Theobald*; blasted *conj.* *Johnson*;
 boasted *conj.* *Collier* 2. 34-5. youth / Becomes] *F*; Youth / [/] Becomes *conj.* *N.C.S.* 35. as aged] *F*; assuaged *conj.* *Theobald*, *Johnson*, *Collier* 2; engaged,
 abased, and other *conjs.* in *Hart*. 38. yet in] *F*; in *Pope*. 39. Yet] *F*; Yea
Knightley. 40. moe] *F*; more *Rouse*; some *Knightley*.

disease is properly herpes or ring-worm; but its symptoms were commonly confused with those of venereal disease. Cf. *Troil.*, ii. iii. 82.

33-4. an after-dinner's sleep *Dreaming on both*] 'Our life, of which no part is filled with the business of the present time, resembles our dreams after dinner, when the events of the morning are mingled with the designs of the evening' (*Johnson*).

34-6. for all . . . palsied eld] Numerous emendations to 'as aged' have been proposed—'assuaged', 'assailed', 'abased', etc. The conceit is merely a play on the homophone 'alms-arms'. Palsied old age ('eld') begs youth for arms: impecunious youth begs old age for alms.

37.] heat: desire (heat of blood). affection: passion (cf. n. i. 10, n. iv. 167). limb: any organ of the body. 'Neither' may be a sophistication of 'nor'.

38. What's yet in this] 'yet' is metrically awkward, and in three lines appears three times in the same position. Perhaps a compositor's error.

40. moe] a word in its own right, spelt 'mo' or 'moe', not merely 'more' contracted.

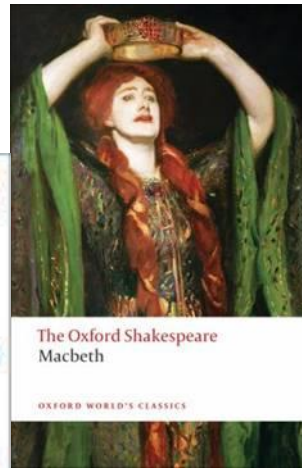
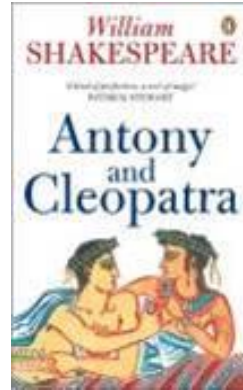
41. That makes these odds all even] Cf. Seneca, *Epistolae Morales*, xci. 16: '*Impares nascimur, pares morimur*', and *De Ira*, iii. 43. 1: '*Venit ecce mors quae vos pares faciat*'. 'Pares', 'impares': equal, unequal; also even and odd numbers. 'Shakespeare has transferred this double usage to English. In life we may be "odds", i.e. of unequal fortunes; but at death we become "evens", i.e. equal in fortune' (*John E. Hankins, Shakespeare's Derided Imagery* (1953), 137).

42-3. To sue . . . life] paraphrases *Math.*, xvi. 25.

43. Let it come on] Let death proceed.



Arden 3: 1990s to 2016

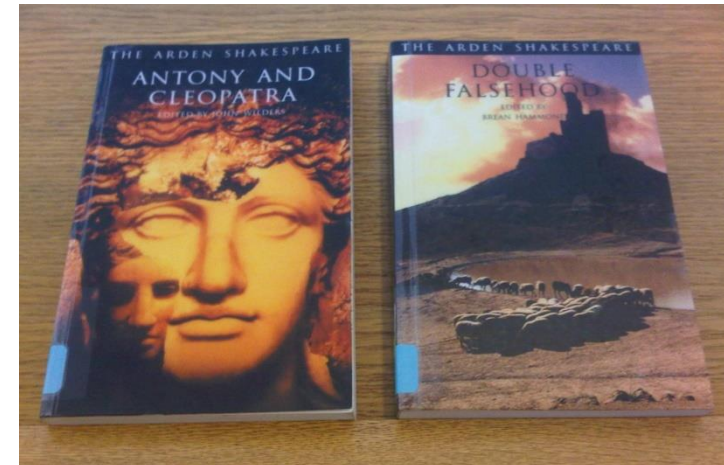


- **Competition:** OUP and CUP; Penguin; Norton; Palgrave Macmillan/RSC
- **Content/layout:** Redesign; performance notes; note additions, e.g. on religion and obscenity
- **Scholarship:** Production of texts, critical theory and feminist theory
- **General Editors:** recruited both a female (Ann Thompson) and a US (David Kasten) General Editor; The Sacking of Pat Parker, 2008...
- **Arden imprint** extended to Early Modern Plays (Cengage) and monographs (Bloomsbury); retained in 2013 Bloomsbury rebranding



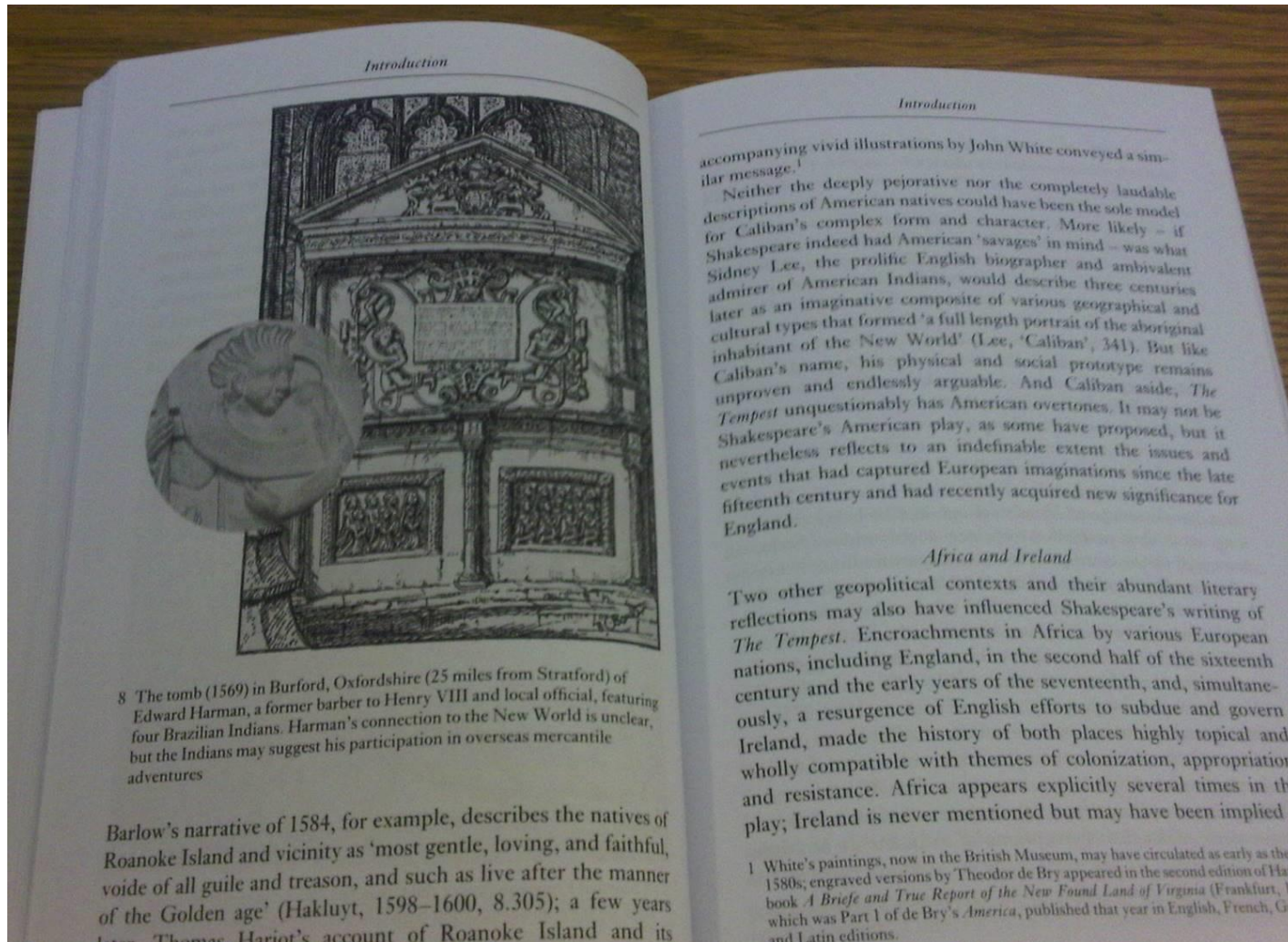
Arden 3

- **Market shifts:** Shakespeare as module option
- **New titles/designs**
- **Production:** high values; POD = flexibility
- **Lifespan:** 'In print for 20 years'/ROI target = 1 year; aim to complete in 2016
- **Payment:** Royalties/contracts agreed; 'You don't edit an Arden for the money' (Thompson, 2014)
- **Global scholarship:** Indian editor; US Black female scholar writing *Othello* introduction





Arden 3





Arden 4: 2014 onwards

- **USPs?** meet needs of different users in print + digital?
- **Arden Shakespeare as brand:** expansion of imprint with Bloomsbury's academic acquisitions (eg Continuum, 2011)
- **Global** appeal / scholars / notes?
- Increasingly aim for **subscription** products
- **Performance media:** partnerships, film/other media?



3 The Arden as digital product

Planned from 1992 (Scott, 2010):

Multimedia “opens up enormous opportunities, particularly in the performing arts. Arden texts linked to historic filmed and TV performance.”

“Most important, from our point of view, is Internet.... Internet links together some 1 million computers in the US alone... Internet is not currently available for commercial, money-generating products.”

John von Knorring, MD, Routledge Inc, 1992
(quoted by Brad Scott, 2010)



Four digital iterations of the Arden

1. 1997: Arden Shakespeare CD-Rom (Thomas Nelson)

Contents:

- Arden 2
- images
- other sources

Technological features :

SGML,
DynaText
browser,
synchronised
frames (Scott,
2010)

The screenshot shows the 'The Arden Shakespeare CD-ROM' interface. The main window displays the text: 'Enter the Queen, Bushy, and Bagot.' followed by 'Bushy' and 'Queen Isabel' with their respective lines of text. A commentary window on the right provides context for the text, mentioning 'The favourites urged York to raise an army at St Albans against the invaders. But those who came refused to fight against Lancaster.' and 'The duke of Lancaster, after that he had coasted alongst the shore a certeine time, & had got some intelligence how the peoples minds were affected towards him, landed about the beginning of Julie in Yorkshire, at a place sometime called Ravenspur, betwixt Hull and Bridlington, and with him not past threescore persons, as some write: but he was so joyfullie received of the lords, knights, and gentlemen of those parts, that he found means (by their helpe) forthwith to assemble a great number of people, that were willing to take his part. The first that came to him, were the lords of Lincolnshire, and other countries adjoining, as the lords Willoughbie, Ros, Darcie, and Beaumont. At his coming unto Doncaster, the earle of Northumberland, and his sonne, sir Henrie Persie, wardens of the marches against Scotland, with the earle of Westmerland, came unto him, where he sware unto those lords, that he would demand no more, but the lands that were to him descended by inheritance from his'.

Work: R2 2. 2. 2 Speaker: Bushy

3. *life-harming heaviness*] Noble cites Ecclus., XXX. 23: "as for sorowe and heauinesse, driue it farre from thee: for heauinesse hath slayne many a man, and bringeth no profit." As Wilson notes, grief was thought to impoverish the blood: cf. *RJ* 3.5.59.

7. *guest ... grief*] The image of grief as a guest lodging in a sorrowful man is repeated by Isabel at *R2* 5.1.13.

Commentary

Work: R2 Holinshed - Chronicles

Find: Search Last Search

King Richard II



2. 1999: Arden Online (Thomson Learning) (Scott, 2010):

- Online-only, subscription product
- Arden 2 + completed 3s
- Included performance images (other multimedia content limited by rights costs)
- Used CD-Rom content/code
- *Early online community, arden/net?*

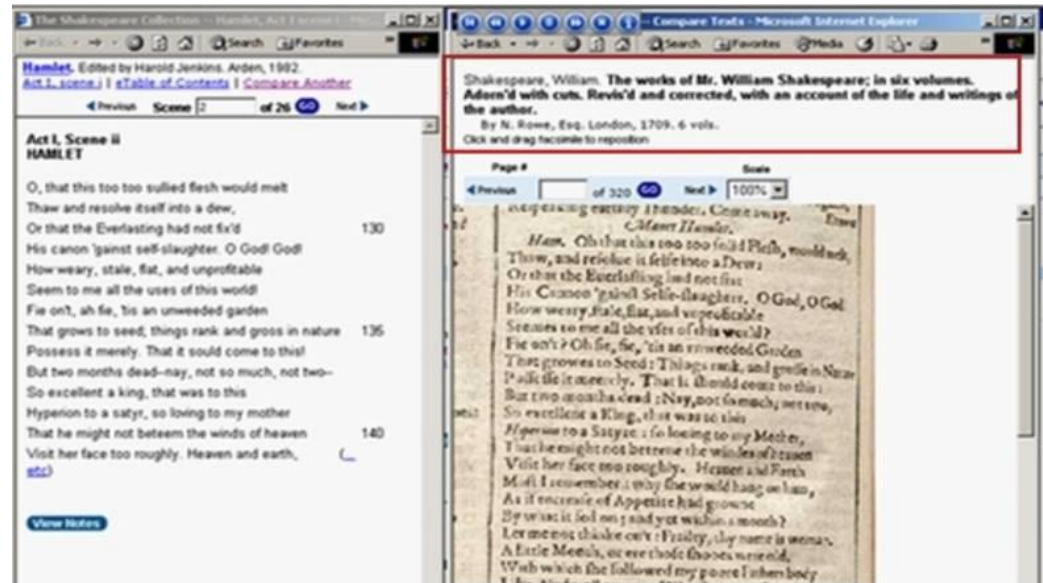


3. 2005: Shakespeare Collection (Thomson Learning/Gale)

Still available: library/subscription product (*branding?*)

Content (Cengage, no date):

- Arden (2?) + fascimiles of Quarto/Folio/other editions
- Works/documents contemporary to Shakespeare
- Scholarly criticism and commentary; reference texts; linked web resources





4. 2013: Drama Online (Bloomsbury)

- **Launched:** May 2013 as subscription product
- **Content:** 1,025 plays (February 2014): Character Grids and Part Books; searches (eg cast size/monologues by gender (Bloomsbury, no date)); scholarly criticism
- **Branding:** Arden Shakespeare a full 'partner'; 12 Arden 3s to date (editorial complexities); librarians: 'When will the Arden be included?' (Bartley, 2014)
- **Other partners:** Faber and Faber (plays); V&A Museum (image archive); Nick Hern Books (contemporary plays) and LA Theatre Works (audio archive) from 2015





Conclusion

- **Arden = rich example** of evolving content from print to digital
- **Initial findings:**
 - Content excellence since 1899 = key to survival
 - Impact of ownership changes on editor–publisher relationship; role of shared values/vision
 - Evolving digital models: interactive potential seen in 1990s; programming + marketplace have evolved
- **Questions/comments welcome**



Hamlet contemplates a mouse. © Internet Shakespeare Editions



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**By the Book: The book and the study of its
digital transformation**

Villa Finaly, Florence, Italy 23–24 May 2014