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# **The Second Arden Shakespeare Series, 1947 to 1982**

## **A theoretical exploration**

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**By the Book: Building Audiences for the Book in an Age  
of Media Proliferation**

**Villa Finaly, Florence, 23–24 June 2016**



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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-19<sup>th</sup> 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)



## Theoretical starting points 2

### *Bourdieu: publishing as ‘consecration’*

‘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)



## Theoretical starting points 3

### *Bourdieu: consecration, 'parasitical power' and establishment of fields of study*

- 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

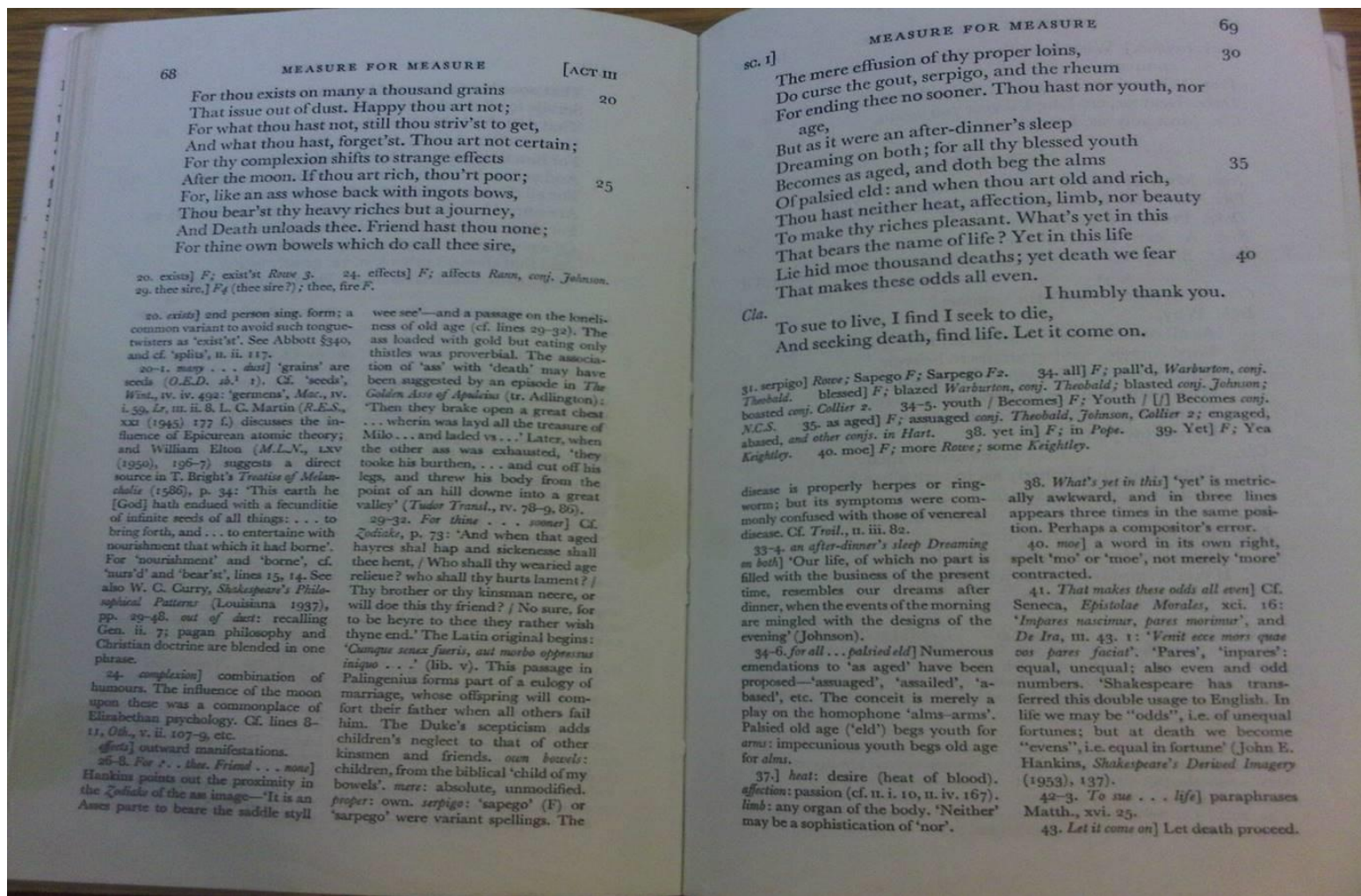
- **Development of the university** from elite, ‘metaphysical’ status to include Science and Humanities
- **Late 19<sup>th</sup> century:** Culture of **scientific** analysis; analytical, ‘scientific’ approach to language (cf OED)
- **English as a discipline:** established during time of Arden 1
- **Series 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**



# Arden 2



For thou exists 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'rt poor;  
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 sire,

20. exists] *F*; exist'st *Rouse 3*. 24. effects] *F*; affects *Rann, conj. Johnson*.  
29. thee sire.] *F4* (thee sire?); 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', u. ii. 117.  
20-1. many . . . dust] 'grains' are seeds (*O.E.D.* 1b. 1). Cf. 'seeds', *Wint.*, iv. iv. 492; 'germens', *Mac.*, iv. i. 59, *Lr.*, iii. ii. 8. L. C. Martin (*R.E.S.*, xxi (1945) 177 f.) discusses the influence of Epicurean atomic theory; and William Elton (*M.L.N.*, lxxv (1950), 196-7) 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. 'surs'd' and 'bear'st', lines 15, 14. See also W. C. Curry, *Shakespeare's Philosophical Patterns* (Louisiana 1937), pp. 29-48. *out of dust*: 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, *Out.*, v. ii. 107-9, etc.  
effects] outward manifestations.  
26-8. For . . . thee. Friend . . . none] Hankins points out the proximity in the *Zodiacus* of the ass image—'It is an Asses parte to beare the saddle styl

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 . . . wherin 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.*, rv. 78-9, 86).  
29-32. For thine . . . sooner] Cf. *Zodiacus*, 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 thyne end.' The Latin original begins: '*Cumq[ue] senex fueris, aut morbo oppressus 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. *own bowels*: children, from the biblical 'child of my bowels'. *mere*: absolute, unmodified. *proper*: own. *serpigo*: 'sapego' (*F*) or 'sarpego' were variant spellings. The

sc. 1]  
The mere effusion of thy proper loins,  
Do curse the gout, serpigo, and the rheum  
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  
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  
That makes these odds all even.

*Cl.* I humbly thank you.  
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 *Fz*. 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, abused, and other *conj.* in *Hart*. 38. yet in] *F*; in *Pope*. 39. Yet] *F*; Yea *Knightley*. 40. moe] *F*; more *Rouse*; some *Knightley*.

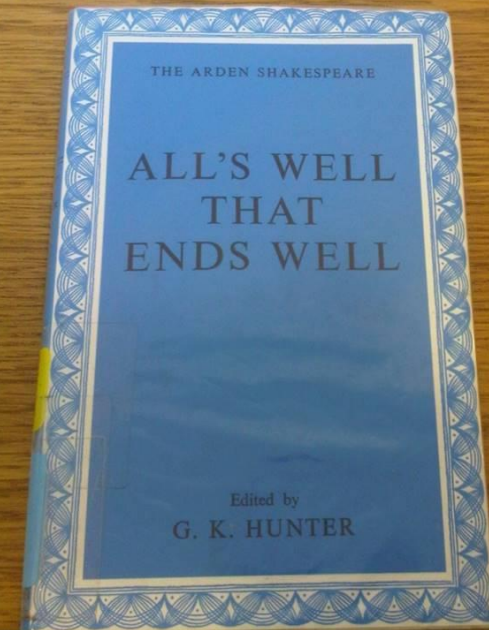
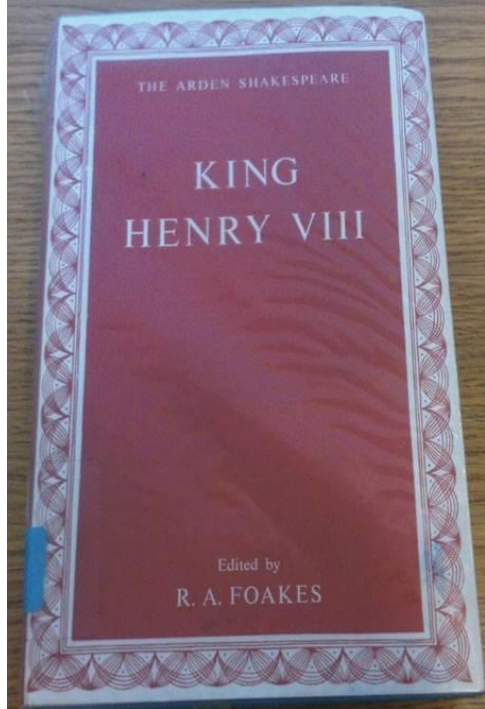
disease is properly herpes or ringworm; but its symptoms were commonly confused with those of venereal disease. Cf. *Troll.*, n. iii. 82.  
33-4. an after-dinner's sleep *Dreaming on both*] 'Our life, of which no part is filled with the business of the present time, resembles our dreams after dinner, 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', 'a-based', etc. The conceit is merely a play on the homophone 'alms—arms'. Palsied old age ('eld') begs youth for arms: impetuous youth begs old age for alms.  
37. heat: desire (heat of blood). affection: passion (cf. ii. i. 10, ii. 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, 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 Derived Imagery* (1953), 137).  
42-3. To sue . . . life] paraphrases *Math.*, xvi. 25.  
43. Let it come on] Let death proceed.



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## 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)

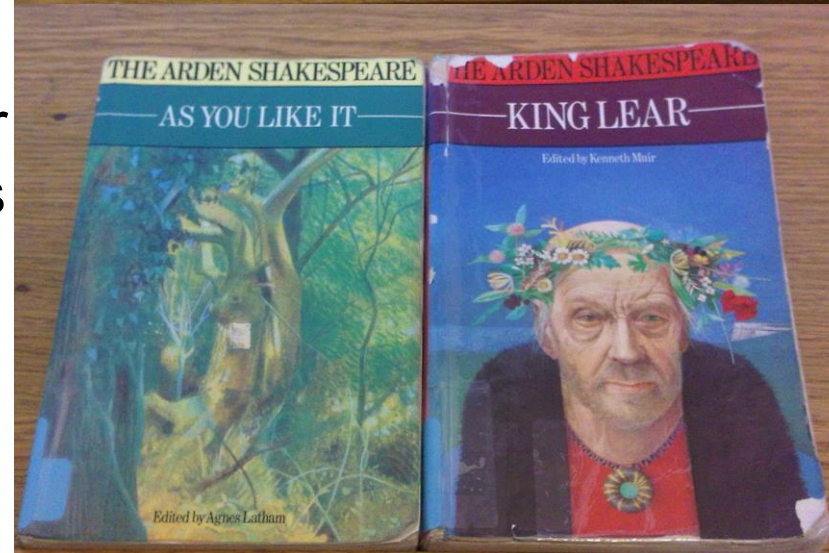
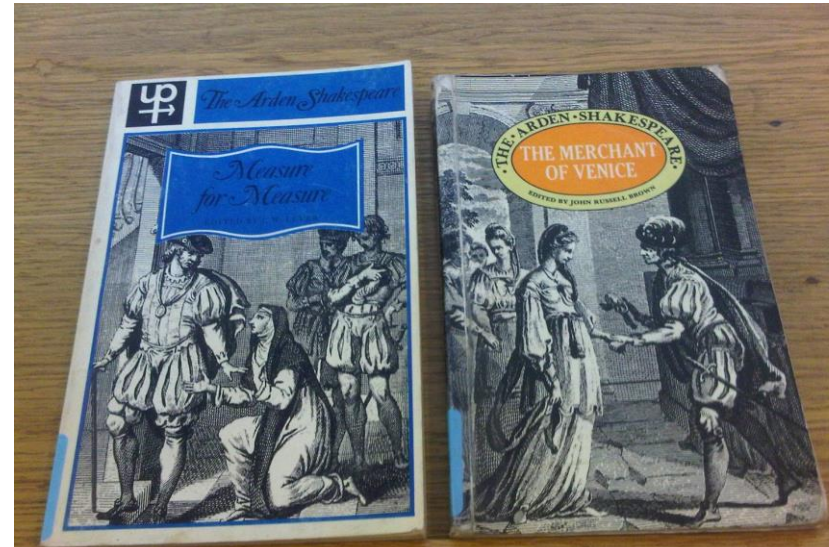




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## Arden 2

- **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





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## Scholarly context: ‘The New Bibliography’ to Critical scholarship

‘... 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)



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***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





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## Harold Brooks's Arden retirement speech, 1982

'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)





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‘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)





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From Harold Jenkins' Papers: Letter from Harold Brooks relating to editing of Arden 2 Hamlet commentary (1982)  
(Source: Jenkins Archive, QMC)

I disagree among these comments on the Commentary, in addition to those which note misprintings and a few slips, you may find a few which are worth attention

Tulbooths & C. ~~16~~ 16 February 1981.

APPARENT MISPRINTINGS & OVERSIGHTS

IN COMMENTARY. Pp. 9, 28, 45, 46, 67, 70, 77, 151 to 2N.  
in Footnote 63, 65, 102, 162, 238. See below and loc.

Dear Harold, James Armstrong tells me that the remaining pages of Shylock are now in hand - 24 pp. of critical introduction which I sh. all read when they reach me. We await Palmer's reviews which we hope he will make in response to our formal representations. Tony Hammond has not yet replied to some final queries ~~the same ones~~ James sent him. I trust he is not unwell; the transp. contributions to my Folsch's list, for which he is responsible, are also awaited. The rest have all been collected by Tony Coleman, and Melhuem are anxious to start work on the volume.

I have just finished reading, with great pleasure and profit, your Hamlet commentary. James, who sent me a copy, expressed himself delighted at receiving it, and added that while the Hamlet will of course be long, it does not appear impossibly so - which is a relief to us all. One can see that you have made skilful effort to keep it within bounds. You have, as I believe I have acquired, powers of concision which not all our editors possess. Mrs. Pearce adds a compliment on the title you have left her to do as copy-editor. I am pleased that the Future of Melhuem's Authority to appreciate you has been for some time a thing of the past: and the edition has put the crown on this rectification.

I am really appreciate your belief that the most valuable of all your contributions is in the Commentary, will do many elucidations of what has been regularly misunderstood. I shall put this second to your making sense of the whole view we should take of Hamlet the avenger, to which the concept of a duty not ~~be~~



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London

11 August 1981

Professor Harold Jenkins  
22 North Crescent  
Finchley  
London N3 3LL

Dear Professor Jenkins

Thank you for your corrections to Much Ado. I am grateful for your observations and have incorporated them with the exception of those concerning commas inside the bracket. Mrs Pearce has edited stage-directions on the principle that <sup>my</sup> editorial matter goes within square brackets; to move a comma outside the bracket would therefore suppose an original direction such as 'Enter BEATRICE,.', which would be ridiculous. Though pedantic, the present procedure is at least logical. I have requested, however, that the printer rearrange entries to avoid having [, ... at the beginning of a line.

I hope this will be acceptable to you.

With best wishes,

Yours

From Harold Jenkins' Papers: Letter from Jane Armstrong, Methuen relating to copy-editing queries on Arden 2 *Much Ado* (1981)

(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)



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## 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) - ?



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## *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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