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**Citation:** Kernan, M.A. (2016). The Second Arden Shakespeare Series: A theoretical discussion and analysis. Paper presented at the By the Book: Building Audiences for the Book in an Age of Media Proliferation, 23–24 Jun 2016, Florence, Italy.

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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)



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## 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)



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## 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



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## 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...

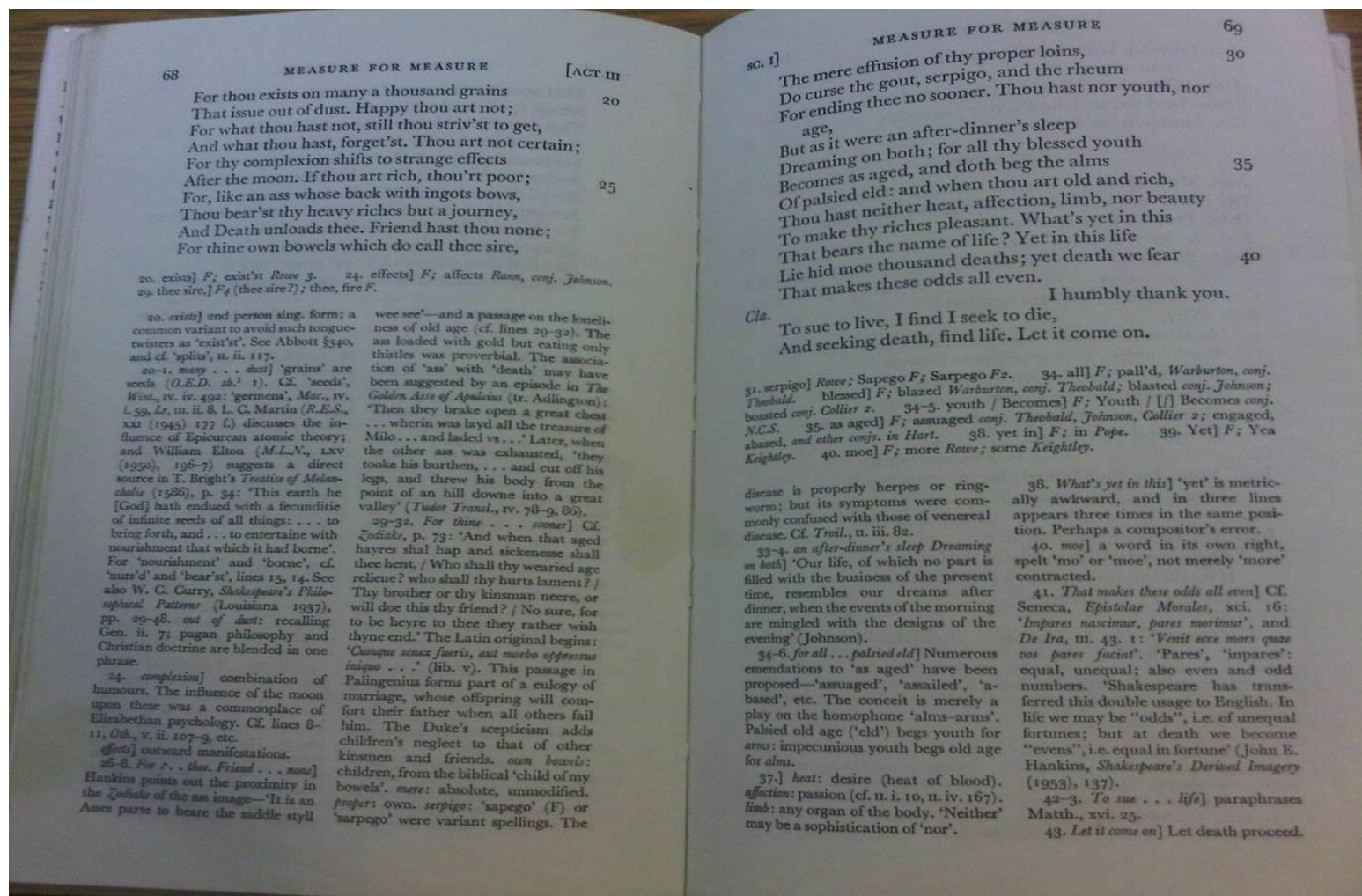


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- **Publisher/editors:** The start of the **academy↔academic publishing** relationship in **Humanities**
- **‘Commercial’ attitude of first General Editor + publisher:**
  - Arden 1 continued by **publisher**, Algernon Methuen, despite initially low 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

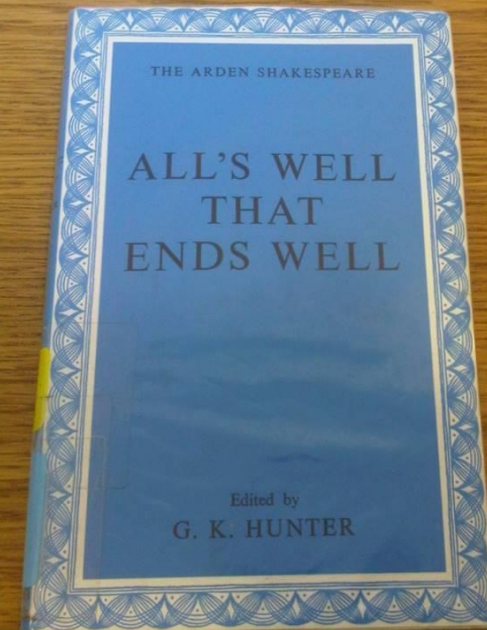
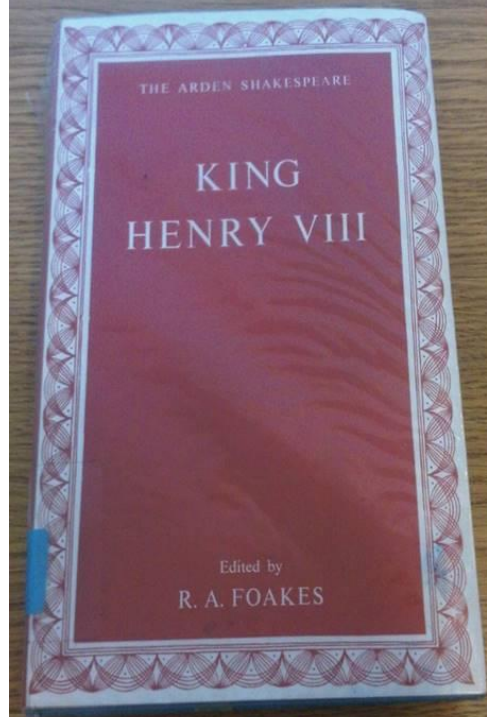




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## Arden 2: 1947 to 1982

- **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)



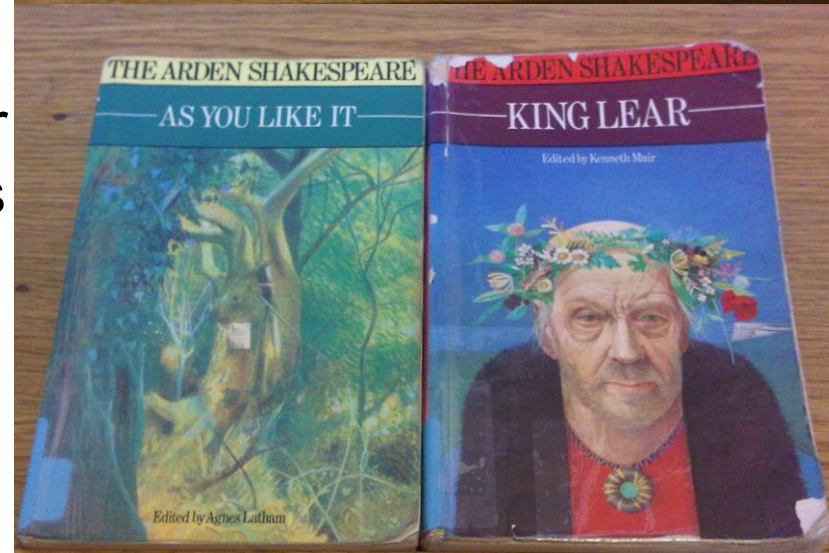
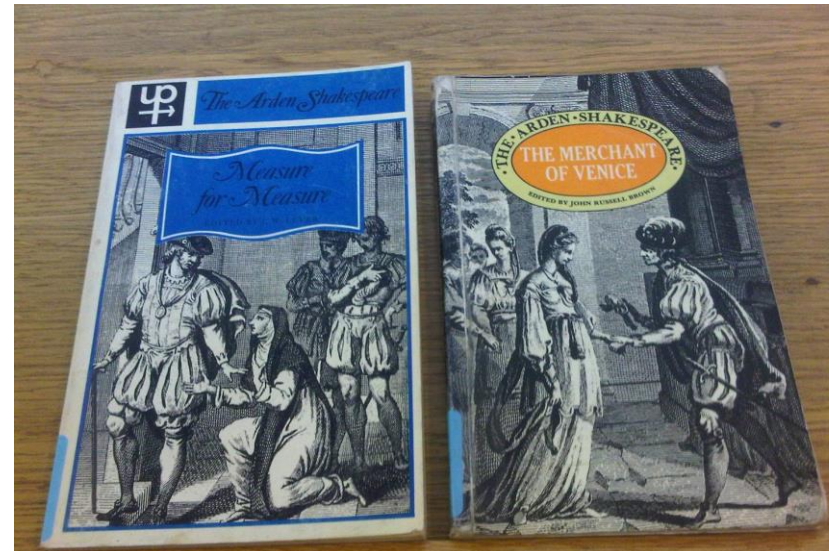




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## Arden 2

- **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)

[illegible]



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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 dare say among these comments on the Commentary, in addition to those 11 which note misprintings and a few slips, you may find a few which are worth attention.

Talbot Road, E.C. 1. 16 February 1981.

APPARENT MISPRINTINGS & OVERSIGHTS

IN COMMENTARY: Pt. 5, 78, 45, 46, 67, 70, 77, 151 to 2N.  
in Footnote: 63, 65, 102, 162, 238. See below and loc.

Dear Harold, Jane Armstrong tells me that the remaining pages of *Shakespeare* are now in hand - 24 pp. of critical introduction which I shall 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 most of replied to some final queries ~~the same day~~, Jane sent them. I trust he is not unwell; the transatlantic contributions to my Festschrift, for which he is responsible, are also awaited. The rest have all been collected by Tony Coleman, and Melhuish are anxious to start work on the volume.

I have just finished reading, with great pleasure and profit, your *Hamlet* commentary. Jane, who sent me a copy, expressed herself 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. This piece adds a compliment on the title you have left us to do as copy-editor. I am pleased that the Future of Melhuish's history to appreciate you has been for some time a thing of the past: and the edition has put the crown on this rectification.

I most readily appreciate your belief that the most valuable of all your contributions is in the Commentary, with its 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>any</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)





(Source: Jenkins Archive,  
QMC)

by composers as they worked toward a solution...  
for the practical men of the Jacobean theatre and printed F  
as it has for some modern scholars. / And the analogy between F  
use of Q2 and Q2's use of Q1, for all the similarity of the re-  
sultant textual problems, is liable to mislead. The printing of Q2 were faced  
with some difficult foul papers as their primary copy and resorted  
to the print for help; but for F a good quarto was available to  
serve as basic copy and should have given no great trouble if,  
after suitable correction, it was chosen to be used.

On the question whether the task of collation and correction  
was carried out in the theatre or the printing shop, whether, then,  
the players supplied the printers with a corrected quarto or  
with a manuscript for which the printer substituted a quarto  
corrected from it, opinions differ. That Jaggard himself preferred  
corrected copy is customarily asserted but has never, I think, been  
shown. One may reasonably suspect that the emplacements of  
a heavily corrected quarto would outweigh any advantage it had  
in casting off. That printers who were, in that age, necessarily  
accustomed to setting up from handwriting and who had in any  
case to do it for half of the Folio plays should prefer a much-  
altered quarto to a clean manuscript, and even go to the trouble  
of replacing the second by the first, is something that defies belief.  
But that Shakespeare's fellow-actors, with printed playbooks in  
their locker (as, for the plays already published, the printers with copy  
had), should make use of them to furnish the printers with copy  
instead of having a manuscript transcribed is the most natural  
thing in the world. And it is becoming increasingly evident that  
that is what they did. If they were not to surrender their master  
copy, then, as Greg remarked of King Lear, "the choice may well  
have lain between making a transcript for the purpose, or correct-  
ing a copy of the Quarto, and I have no doubt that the latter  
would be, and still more would be thought to be, the less labori-  
ous." The pattern that is emerging shows Heminge and Condell,

or whoever assisted them in assembling material for the Folio,  
making use of a good, or at least an acceptable, quarto wherever  
one was available, sometimes adding touches from the prompt-  
book, sometimes - as with Titus Andronicus and Richard II - in-  
serting an extra scene or passages, sometimes by a detailed process  
of correction from another source substituting what is in effect a  
different text. Aish plays in this last category there may well have  
been some factor in the transmission or preparation of the Folio  
text of which we know and can guess nothing. But when research  
has shown that Folio plays printed from quartos include even  
those with widely divergent texts like King Lear, Richard III,  
Hamlet, and Othello, it is no longer possible to regard  
Heminge as an exceptional person whose pattern once recognized  
others followed. It seems rather that he was one of a group of men  
who, like him, would not have hesitated to depart from tradition, that it

The evolution of a copy of Q2 was specifically undertaken to provide for F or had already  
been carrying out for some purpose of the playwright (where copies had been available aptly  
for nearly twenty years). With the whole group of plays having widely divergent text, there may have  
(an un)

A somewhat more plausible hypothesis, I think, is that between the annotation  
of Q2 and the printing of F a transcript intervened. It is only that has of course  
serious difficulties of its own; not all the correspondences between Q2 and F  
- especially oddities of spelling and layout - are of a kind that would be expected to  
persist through transcription, and the very notion of a transcript postulates  
what our mind would have supposed the whole process of collation and correction  
undertaken to avoid. But at least it affords an explanation for those F  
errors which betray a misreading of handwriting and for the strangely  
consistent changes in the forms of characters' names.



## 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**” ...’



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## *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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