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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



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



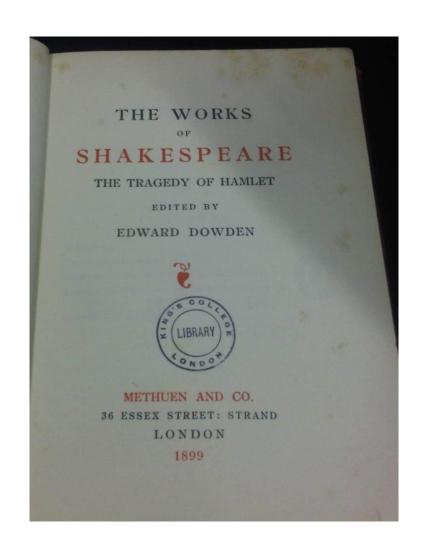
Publishing themes

- 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-pervolume series
- Market: for the general reader and (for the first time) university students





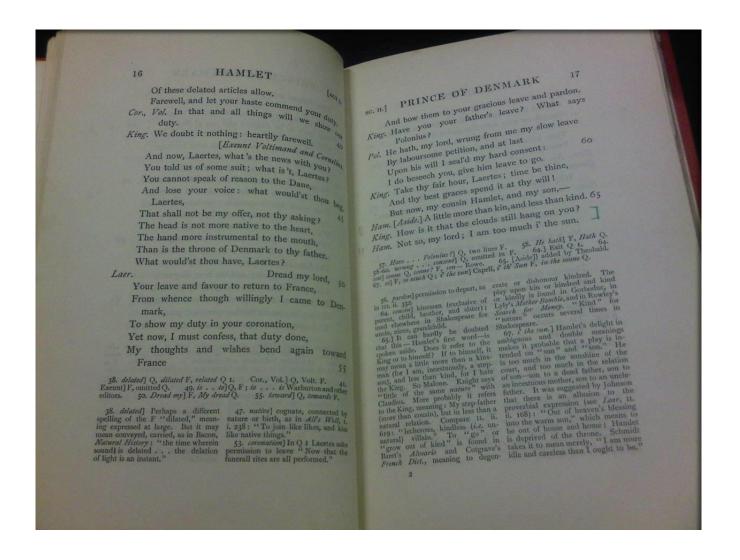
Arden 1

- 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





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





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





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2 The Arden Shakespeare as content

Arden 2

MEASURE FOR MEASURE ACT III 68 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 Rome 3. 24. effects] F; affects Rann, conj. Johnson. 29. thee sire.] F4 (thee sire?); thee, fire F. go. exists) and person sing, form; a wee see'-and a passage on the lonelicommon variant to avoid such tongue- ness of old age (cf. lines 29-32). The twisters as 'exist'st'. See Abbott §340, ass loaded with gold but eating only thistles was proverbial. The associaand cf. 'splits', II. ii. 117. 20-1. many . . . davi] 'grains' are seeds (O.E.D. 18. 1), C.L. 'seeds', Wint., iv. iv. 492: 'germens', Mac., iv. i. 59, Lr. III. ii. 8. L. C. Martin (R.E.S., tion of 'ass' with 'death' may have been suggested by an episode in The Golden Asse of Apaleiss (tr. Adlington): Then they brake open a great chest wherin was layd all the treasure of xxt (1945) 177 f.) discusses the in-Milo . . . and laded vs . . . ' Later, when fluence of Epicurean atomic theory; the other ass was exhausted, 'they and William Elton (M.L.N., LXV tooke his burthen, . . . and cut off his (1950), 196-7) suggests a direct source in T. Bright's Treaties of Melanlegs, and threw his body from the chalie (1586), p. 34: This earth he point of an hill downe into a gre [God] hath endued with a fecunditie valley' (Tudor Transl., rv. 78-9, 86). point of an hill downe into a great 29-32. For thine . . somer] Cf. Zodicke, p. 73: 'And when that aged hayres shall hap and sickenesse shall of infinite seeds of all things: . . . to bring forth, and . . . to entertaine with nourishment that which it had borne'. For 'nourishment' and 'borne', cf. thee hent, / Who shall thy wearied age 'nurs'd' and 'bear'st', lines 15, 14. See relieue? who shall thy hurts lament?

11, Oth., v. ii. 107-9, etc. @etc] outward manifestations. 26-8. For v. . thee. Friend . . . none]

Asses parte to beare the raddle styll

also W. C. Curry, Shekespeare's Philo-sophical Patterns (Louisiana 1937), will doe this thy friend? / No sure, for pp. 29-48. set of deet: recalling Gen. ii. 7; pagan philosophy and Christian doctrine are blended in one to be heyre to thee they rather wish thyne end.' The Latin original begins: 'Cumque senex fueris, aut morbo oppressus inique . . . ' (lib. v). This passage in 24. complexion] combination of Palingenius forms part of a culogy of humours. The influence of the moon marriage, whose offspring will comupon these was a commonplace of fort their father when all others fail t.lirabethan psychology. Cf. lines 8- 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 Hanking points out the proximity in the Zollicks of the ass image—'It is an proper: own. serpige: 'sapego' (F) or 'sarpego' were variant spellings. The

MEASURE FOR MEASURE The mere effusion of thy proper loins, The mere the gout, serpigo, and the rheum Do curse the gold, the Formal Health For ending thee no sooner. Thou hast nor youth, nor But as it were an after-dinner's sleep But as it were 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. I humbly thank you. To sue to live, I find I seek to die, And seeking death, find life. Let it come on.

81. serpigo] Recer; Sapego F; Sarpego F2. 34. all] F; pall'd, Warburton, conj. Theobald. blessed] F; blazed Warburton, conj. Theobald; blasted conj. Johnson; boasted conj. Collist 2. 34-5. youth / Becomes] F; Youth / [/] Becomes conj. N.C.S. 35. as aged] F; assuaged conj. Theobald, Johnson, Collier 2; engaged, abssect, and other conjs. in Hart. 38. yet in] F; in Pope. 39. Yet] F; Yea Keightley. 40. moe] F; more Rowe; some Keightley.

disease is properly herpes or ringworm; but its symptoms were commonly confused with those of venereal disease. Cf. Troil., n. iii. 82.

33-4. an after-dinner's sleep Dreamine m 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 ams: impecunious youth begs old age

37.] heat: desire (heat of blood). faction: 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'

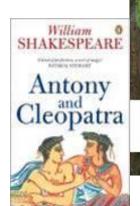
41. That makes these odds all even] Cf. Seneca, Epistolae Morales, xci. 16: 'Impares nascimur, pares morimur', and De Ira, m. 43. 1: 'Venit ecce mors quae pos pares faciat'. 'Pares', 'inpares': equal, unequal; also even and odd numbers. 'Shakespeare has transferred this double usage to English. In life 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

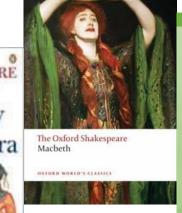
42-3. To sue . . . life] paraphrases Matth., xvi. 25.

43. Let it come on Let death proceed.



Arden 3: 1990s to 2016





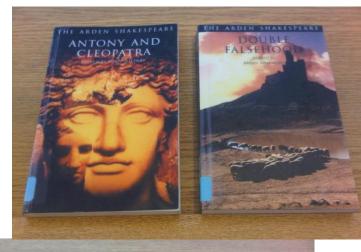


- Competition: OUP and CUP; Penguin; Norton; Palgrave Macmillan/RSC
- Content/layout: Redesign; performance notes; note additions, e.g. on religion and obscenity
- Scholarship: Production of texts, critical theory and feminist theory
- General Editors: recruited both a female (Ann Thompson) and a US (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

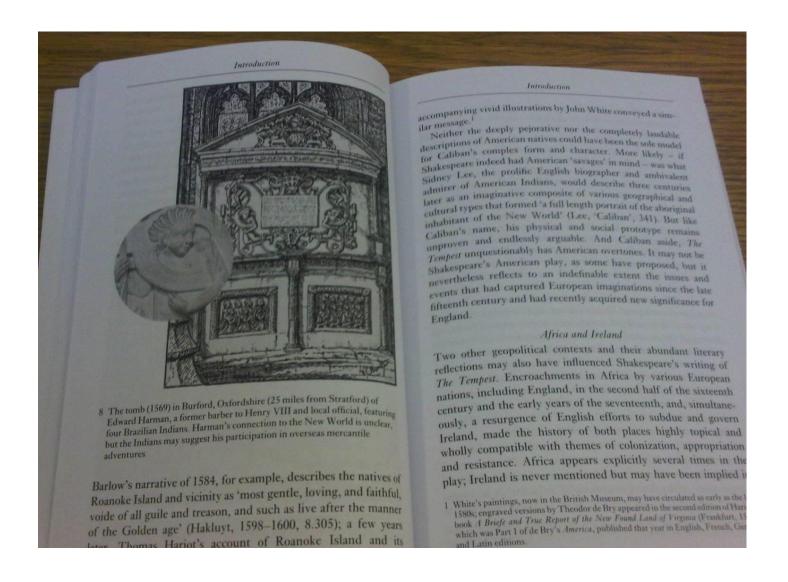
- Market shifts: Shakespeare as module option
- New titles/designs
- Production: high values; POD = flexibility
- Lifespan: 'In print for 20 years'/ROI target = 1 year; aim to complete in 2016
- Payment: Royalties/contracts agreed; 'You don't edit an Arden for the money' (Thompson, 2014)
- Global scholarship: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





2 The Arden Shakespeare as content

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

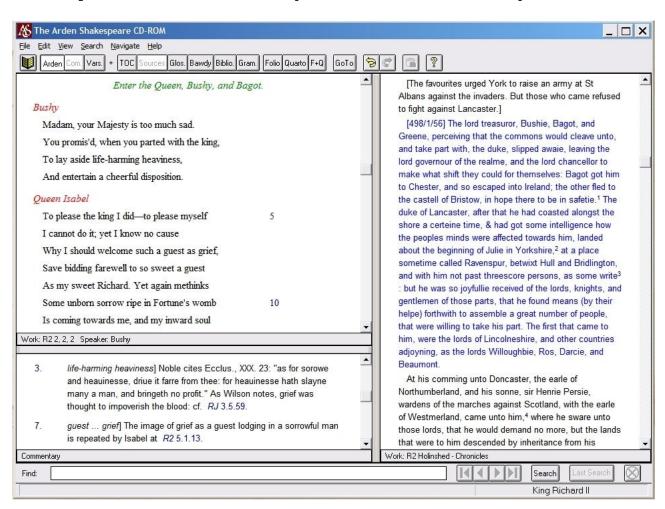
1. 1997: Arden Shakespeare CD-Rom (Thomas Nelson)

Contents:

- Arden 2
- images
- other sources

Technological features:

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









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?)

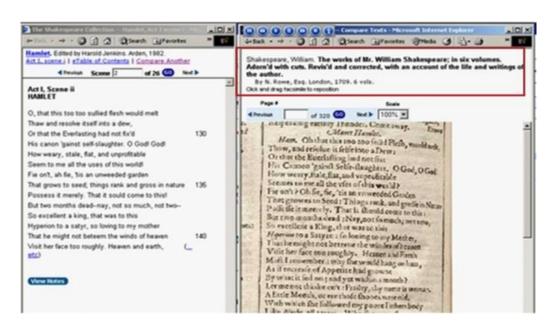
Content (Cengage, no date):

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)

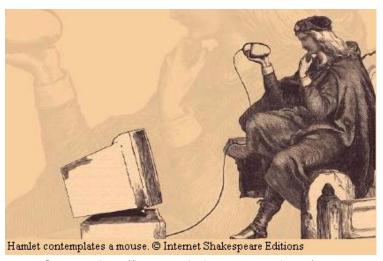
- Launched: May 2013 as subscription product
- Content: 1,025 plays (February 2014): Character Grids and Part Books; searches (eg cast size/monologues by gender (Bloomsbury, no date)); scholarly criticism
- **Branding:** Arden Shakespeare a full 'partner'; 12 Arden 3s to date (editorial complexities); 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



Source: http://internetshakespeare.uvic.ca/



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