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I. DESCRIPTION OF PROJECT AND ITS SIGNIFICANCE

The Early Modern Center (EMC) at the University of California-Santa Barbara is requesting critical NEH funding to launch an important second stage of its electronic English Broadside Ballad Archive (EBBA) and mount online the Roxburghe collection of primarily 17th century ballads—all 1,500 of them. The British Library has granted the EMC unprecedented permission to add its ballad holdings to EBBA. Begun in 2003, EBBA is dedicated to making available difficult-to-access early printed ballads. The largest single collection of 17th century ballads (over 1,800) made by Samuel Pepys is already being archived, and with a generous NEH grant, will soon be complete. With the addition of the Roxburghe collection—second in size only to the Pepys—EBBA will be in a position to provide unique, cross-referenced access to more than one-third of the extant ballads printed in the heyday of the English broadside ballad. Unlike traditional oral ballads, these broadside ballads were not only songs but also literary and visual artifacts (with curling black-letter or gothic print and decorative woodcuts), and they addressed not only lamentable love popular in the oral tradition but also everyday topical issues. Politics, religion, the economy, gender relations, sensational crimes, strange happenings—broadside ballads spoke to all levels of society, including the “man on the street.” EBBA is thus a treasure trove for scholars and students of literature, music, and art, as well as of popular culture generally. The addition of the Roxburghe Ballad Archive (RBA), will not only increase EBBA’s data nearly two-fold but will also open up a new perspective on the influential Robert Harley (1661-1724), founder of the collection, as well as on the collecting practices of his successors. It will further allow for instructive comparisons with the collecting habits of Pepys. And because the Duke of Roxburghe added 18th century ballads to the core of the collection, the RBA will allow one to trace both the rise and the decline of the broadside ballad.

The EMC is dedicated to making this extraordinary resource fully accessible to the public in ways hitherto unfeasible. Due to their fragility, the British Library has restricted access to the original ballads. Furthermore, since most of the Roxburghe ballads are in black letter (an unfamiliar and thick print type that bleeds into the poor quality ballad paper), the texts are very difficult—at times, impossible—to read. Modern editions have offered transcriptions but have failed to reproduce the aesthetics and tunes of the originals. Very few of the ballads, furthermore—no more than 171—have been mounted on the Web.

Our archive would thus meet a pressing need in making readily accessible all of the estimated 1,500 Roxburghe ballads. Following established EBBA procedures, we will provide online images in variable sizes as high-quality facsimiles, both of the decorated album pages (onto which the trimmed and often cut ballads were pasted) and of the ballads reconstituted as originally printed. We will also provide helpful “facsimile transcriptions,” which preserve the ballads’ important aesthetics—their illustrative woodcuts—while at the same time transcribing the black-letter font into easily readable white-letter or roman type. In addition, we offer extensive cataloguing of the Roxburghe ballads according to strict TEI/XML standards, sung versions of them, background essays that culturally place the ballads, essays about the Roxburghe collection itself, and a quick and easy search function. An advanced search function further allows searching by common authors, printers, or keywords (in both the ballad texts and woodcut descriptions), or by shared words in their titles or tunes.

With funding from UCSB and the UC system (2003-2006), an NEH grant (2006-2008), and significant course and volunteer work, the EMC’s ballad team has made major progress on EBBA; see our website at <http://emc.english.ucsb.edu/ballad_project/>. Last year we celebrated our achievements with a two-day interdisciplinary conference, resulting in an edition of critical essays (contracted with Ashgate Press), and we are further publishing a teaching edition of the Pepys ballads as a complement to EBBA’s electronic archive (contracted with Arizona State University Press). We have no doubt that, given the progress we have so far made on the project and the expertise we have on hand, we can complete the RBA within the two-year grant period and, in so doing, not only double the size but also the value of EBBA.
III. NARRATIVE

A. Significance

Statement of Purpose

In July of 2008, the Early Modern Center (EMC) at the University of California-Santa Barbara plans to launch an important second stage of its electronic English Broadside Ballad Archive (EBBA) and begin mounting online the estimated 1,500 ballads in the Roxburghe collection. The British Library has granted the EMC unprecedented permission to add its early ballad holdings to EBBA. We will begin with the Roxburghe collection because it is the second largest single collection of broadside ballads printed in the 17th century—the heyday of the English broadside ballad. The largest single collection of such ballads (over 1,800) made by Samuel Pepys is currently being archived by EBBA and already publicly available at http://emc.english.ucsb.edu/ballad_project. Undertaken with the permission of the Pepys Library at Magdalene College, Cambridge, and significantly aided by a two-year NEH Reference Materials Grant for 2006-2008, the Pepys Ballad Archive (PBA) will be fully completed on schedule in June of 2008. Like the PBA, the Roxburghe Ballad Archive (RBA) will provide unprecedented and full access to a valuable but difficult-to-access collection. Furthermore, when added to the PBA, the RBA will nearly double the content and user-value of EBBA, allowing for cross-searching not only within but also between these major collections of printed ballads. Following well-established EBBA standards developed in working on the PBA, the RBA database will provide basic and advanced search mechanisms that will allow users to find ballads quickly and easily by a wide variety of means; facsimile reproductions in varying sizes of the Roxburghe album pages as well as of reconstituted ballads (offering a close approximation of how the ballads would have looked before the collectors of the ballads trimmed, divided, and pasted them into the albums); transcriptions of the difficult-to-read black-letter print that at the same time preserve the original ballad ornament (providing easy readability without sacrificing aesthetic appreciation); recorded songs of all available tunes; extensive and fully searchable cataloguing of the ballads; TEI/XML encoding of the texts; and helpful introductory essays to the collection. In the process the RBA will freely provide scholars, students, and the general public with the opportunity of enjoying and understanding these multifaceted cultural artifacts in ways unavailable via traditional print media or other extant Web sites.

EBBA’s goal of recreating not only the physical features but also the cultural experience of broadside ballads is crucial to a full appreciation of why such ballads were so important in their time. Called “broadsides” because they were printed usually on one side of a single sheet of folio size paper (hence broad-side), these ballads represented a major new cultural phenomenon distinct from the oral ballad of tradition. They were multi-media artifacts. Printed in black-letter or gothic type, with multiple woodcuts and accompanying tunes, they were simultaneously text, art, and song. As cheap print—costing on average just a penny—broadside ballads were peddled in shops or on the street by the millions and bought by all levels of society. They were the equivalent of today’s newspapers or magazines, and like those popular media, they were a medium of mass communication whose importance can scarcely be overestimated.

But if millions of ballads were printed for mass dissemination, almost as many were lost to posterity when they were pasted up on walls or recycled as pie linings, pipe kindling, toilet paper, and the like. Thus despite being on the scene, the late 17th century founder of the Roxburghe collection, Robert Harley, engaged in an extraordinarily impressive and important feat of preservation. The completed collection (named after a later owner/contributor, the Duke of Roxburghe) consists of 4 volumes and approximately 1,500 ballads, and it accounts for roughly one-sixth of the estimated surviving ballads from the 17th century (one-third when one takes duplicates into consideration). The Roxburghe collection thus represents a significant sampling of ballads from the period. Its representativeness is corroborated by
comparison with the PBA. Although the Roxburghe collection is only loosely organized alphabetically and by theme, its ballads readily fit into the categories by which Pepys grouped his own 5 volume collection. “Devotion and Morality,” “History,” “Tragedy,” “State and Times,” “Love–Pleasant,” “Love–Unfortunate,” “Marriage, Cuckholdry,” “Sea,” “Drinking and Good Fellowship,” “Humor, Frolicks”—such Pepysian categories reflect the expansive range of topics that the Roxburghe collection also addresses, extending from the serious, political, and religious, to the trifling, domestic, and profane. The RBA, especially when added to the PBA, thus preserves for posterity a wide window onto an otherwise diminished view of 17th and 18th century culture.

Yet full access to the Roxburghe ballads, as to the Pepys, has been frustratingly limited. Due to the fragility of the ballads (the result of being printed on cheap paper), the British Library tightly restricts access to the originals. This is why it approached EBBA and granted us permission to publish its ballad holdings online, both as album page facsimiles on the British Library’s “Treasures in Full” Web site and as multiple versions of the originals in EBBA. Furthermore, the British Library has pledged to cooperate closely with us on the project; we are currently working out the finer details of our collaboration (such as how exactly to digitally watermark joint copyright of the electronic images) in an official Memorandum of Understanding. Testifying to the BL’s strong support for our project, Kristian Jensen, Head of British and Early Printed Collections at the BL, has agreed to serve on EBBA’s Advisory Board (see Jensen’s letter of approval of EBBA’s proposal to digitize the BL’s holdings in Appendix 9). Other currently available options for accessing the ballads are considerably less desirable. Microfilm is expensive and unwieldy. Finding an entire collection let alone a particular ballad on microfilm is truly onerous, even with the aid of the online English Short Title Catalogue (ESTC). Searching for a single ballad in the ESTC, for instance, requires that the searcher know the exact title of the ballad, which is unlikely, given that ballads often have wordy titles, such as “The Lamentable Ballad of the Tragical End of a Gallant Lord and a Vertuous Lady . . . .” Furthermore, even if the ballad title is found, and the microfilm reel subsequently retrieved, and the ballad then located in its place on the reel, problems arise. Since most early ballads are in thick black-letter or gothic font, the texts are very difficult—at times, impossible—to read. This is especially the case for modern readers unfamiliar with the peculiarities of black-letter type. For instance, in black letter an “s” is often printed as “f,” which can easily be confused with an “f” or a “t”; “sitting” or “selling” might thus be mistaken for “fitting” or “telling,” leading to mis-readings of the ballad’s meaning. The printed 8 volume edition of the Roxburghe collection, produced 1869-1901, though helpful in rendering the texts into familiar roman type, has its own shortcomings. Too much is lost. The editors, first William Chappell (vols. 1-3) and secondly Joseph Woodfall Ebsworth (vols. 4-8), too loosely follow the original texts, and both forgo the original layout of the ornament and text—a prominent feature of the ballads. With Ebsworth at the edition’s helm, furthermore, the sequence of ballads ceases to observe the original order of the collection and becomes, in the words of Richard Luckett, “chaotic.” Any sense of the Roxburghe collection as a whole and of the place of individual ballads within that whole is utterly lost. A print publication, moreover, lacks the advantages of extensive search mechanisms which a digital archive can provide.

Very few of the Roxburghe ballads, however, have been mounted on the Web. The authoritative Early English Books Online (EEBO) has to date mounted online only 171 of the 1,500 Roxburghe ballads, and its partner organization (EEBO-TCP), dedicated to transcribing selected EEBO works, has so far transcribed only 72. We have talked at length with representatives of both databases, in the hopes of forming some collaborative project, but due to legal and other constraints, they do not foresee digitizing more of the Roxburghe ballads, either as facsimiles or as transcriptions (the same is true for the Pepys and other collections). We are nevertheless maintaining an open dialogue with EEBO—with the idea of possibly creating a link from its site to our digitized archives—and Shawn Martin, the Project Outreach Librarian for EEBO-TCP, is a member of EBBA’s Advisory Board. The value of an independent ballad site, however, is high. Searching for a ballad or group of ballads within EEBO is extremely difficult amidst the roughly 100,000 works the site contains. This is particularly the case with the Roxburghe
ballads, as EBBO has not listed collection titles in its bibliographic information. The only way one can search for all the Roxburghe ballads contained in EEBO is thus to go to the advanced search page and type in “ballads” in the Subject Keyword(s) box and then “British Library” under Source Library. That brings up 786 records of all the early ballads at the British Library that are listed in EEBO (in fact the British Library holds closer to 2,500 early ballads). For these 786 records, only 320 have images. One must then painstakingly open up each image and judge which belongs to the Roxburghe collection (something only a scholar with an experienced eye can do), finally to pull out the 171 Roxburghe ballad images EEBO has mounted online. In addition, it should be noted, EEBO results arrive without any contextualization to help place the ballads. As to sung versions of ballads, in all the publications described above—whether hardcopy or electronic—they are entirely absent.

The Roxburghe Ballad Archive thus answers a pressing need for scholars of popular culture, literature, art, and music. Like EBBA’s first-born, the PBA (viewable in progress at [http://emc.english.ucsb.edu/ballad_project](http://emc.english.ucsb.edu/ballad_project)), its RBA brother will provide high-quality digital facsimiles of every Roxburghe ballad in varying sizes and formats. But in the case of the RBA we will be in the extraordinary position to re-shoot all the album pages as high-resolution digital color photographs instead of working from microfilm, as we necessarily did with the Pepys ballads. We will thus be able to provide viewers with excellent surrogates for the originals. The color images will allow viewers clearly to see where the yellowed ballad page ends and the differently faded album page begins, and thus to make out exactly how the broadsides have been trimmed and often cut apart, as well as how the pieces were variously (and sometimes quite ingeniously) pasted into the album. In addition to these color pictures of the Roxburghe album pages, which we will mount both on the British Library’s “Treasures in Full” Web site and on EBBA, the RBA will provide “ballad facsimiles”: images of the broadside ballads that reconstruct how they were originally printed (with the decorative album border removed and the ballad pieces reassembled to form a whole broadside). Following established EBBA practice, we will also offer heuristic supplements to these historically accurate documents in the form of “facsimile transcriptions” of the ballads. Transcriptions will be made according to strict EBBA rules that render the black-letter font into easily readable white-letter or roman type, but without sacrificing all the features (and thus the character) of the original language. Furthermore, even as they will make the text more accessible for the modern reader, the facsimile transcriptions will preserve the ballads’ original woodcuts so that viewers will not lose sight of the fact that ballads are multiply viewable as both texts and art. Advancing access to the ballads’ multi-disciplinarity, the RBA will additionally provide recordings of sung versions of the ballads wherever a tune is found to be extant (estimated at 800-1,000 songs). These tunes will be researched and recorded under the direction of our experienced ballad ethnomusicologist. Already completed is a search function that allows readers to find ballads with ease as well as informative background essays that culturally place the ballads. Still to be written are essays about the Roxburghe collection as a unique collection (its distinctive features and various owners/contributors). Finally, the ballads will be extensively catalogued and digitally represented according to rigorous TEI/XML standards to ensure maximum searchability as well as the longevity of the archive. Our goal is full and continued access to the Roxburghe ballads so that scholars, students, and the general public might readily realize their multifaceted significance. Already usage of EBBA is high with over 4,600 unique visitors in May 2007 (see Appendix 1 for more visitor information); and we expect such usage and its user-value to increase dramatically with the completion of the PBA and addition of the RBA.

**The Significance of the RBA for the Study of Popular Culture**

At the forefront of the first volume of his 5 volume ballad collection, Samuel Pepys copied out a quote from John Selden (whose collection of late 16th and early 17th century ballads Pepys acquired and then built upon). The quote touts the importance of printed ballads, or what Selden calls “libels” of his time. “Though some make slight of libels,” Selden protests, “yet you may see by them how the wind sits. As take a straw, and throw it up into the air; you shall see by that which way the wind is, which you shall not
do by casting up a stone.” Selden here acknowledges that ballads—as the cheapest and most lowly form of print—are but light-weight cultural “straws” compared to the impressive, stone-like tomes of books, but at the same time he exalts such scattered straws as the truest and most immediate indicators of which way the cultural wind blows—that is, of current events and popular trends of his time. Indeed, there is no better indicator of what is popular in the 17th century than printed ballads, and no printed form that scattered so widely through the entire populace, including the very “low.”

The single most printed medium in the literary marketplace of London, ballads were a form of mass communication, estimated by Tessa Watt to have been printed in the millions (Cheap Print, 11), and then sent onto the city’s streets or out into the provinces in the packs of peddlers along with other cheap fare. Indeed, one could not travel from point A to point B in London without hearing ballads sung on street corners or seeing them pasted up—as advertisements—on posts and walls. Ballads thus touched all levels of society, even the creators of "high" culture. Shakespeare, for one, cites ballads in every play he wrote. Though they reached all levels of society, however, ballads were decidedly aimed at and embraced by the "low." They were printed on the cheapest paper using recycled, worn woodcuts as well as recycled tunes so as to be affordable to all but the very poorest of society. Indeed, ballads cost on average a mere penny (compare this to the 2 shillings/6 pence for a folio volume or the 9 pence for a quarto, which would have been prohibitively expensive for many of the lower classes). To increase their audience to include the semi-literate, ballads were printed in black letter or gothic print type, which was the print by which children learned to read. To increase their allure, ballads towards the end of the 16th and beginning of the 17th century became increasingly ornamental, with decorative lines and many woodblock pictures heading the columns of verse. People of the lower to middling sort would buy ballads to paste them up on their walls as ornaments (the poor man's oil painting, if you will). Finally, ballads of this period were sung to simple, well-known tunes (so well-known that just the tune title need be printed on the ballad), which also made them more easily accessible to the less educated.

To add icing to the visual and aural cake of the ballad, the subject of ballads expanded at this time to include not simply religious or political events (the usual topic of the few extant printed ballads of the 16th century) but all kinds of topics of interest to all kinds of people—talk about alehouses (which burgeoned in the period), or cruel landlords (increasingly displacing the poor from their land in the course of the 17th century), or marriage problems (reflecting new concerns with the domestic), or the latest crime, disaster, or other such news. The “Lamentable Ballad on the Earl of Essex’s Death” (1700), for example, openly criticizes Queen Elizabeth I for executing the popular Earl (though such outcry was safely published after the Queen’s death); “A Lanthorne for Landlords” (ca. 1630) tells the story of a cruel landlord who evicts a widow and her twin babes, their consequent suffering, and God’s punishment for his ill deed; “The Good Fellows Frolick” (ca. 1682) celebrates the homosocial world of the alehouse (and expresses anxiety over the female domestic space of the home); “The Lady and the Blackamoor” (1686-88) tells the story of the gruesome rape of a Lord’s wife and the murder of both her and her children by the Lord’s black servant, speaking of contemporary anxieties not only over racialized Others, but also over the power of servants (the servant class was expanding in the period), and perhaps even a wish-fulfillment on the part of oppressed servants for revenge against their often cruel masters; and “Turner’s Dish of Lentten Stuffe” (1612) celebrates the different “cries” by which sellers sold their wares on the streets—“Ripe cherry ripe . . . Pippins fine, or pears,” we hear—at the same time as the ballad offers a critique of those sellers who cheat their customers. The RBA is a treasure horde of the full multiplicity of popular culture of its time.

The singular importance of such printed ballads began to wane toward the end of the 17th century. Printed ballads became smaller—often just slips of paper—the decorative black letter was increasingly displaced by simple white letter or roman print, and much of the ornament disappeared. Furthermore, as one enters the 18th century, ballad sheets began to print the first few bars of the tunes (instead of the earlier practice of simply citing the title of the tune), suggesting that the audience no longer had common knowledge of
the popular tunes. Thus, after 1700 the ballad ceases to be as readily popular a form and its functions are overtaken by other media, such as cheap engravings, newspapers, and romance novels. The topics of ballads also shift, becoming less topical and more narrative, often in a sentimental or romantic mode—the type of ballad we know today as the subject of Country and Western songs or strange tales, such as the Headless Horseman. The Earl of Roxburghe’s additions to the collection, in the form of a third volume, include many ballads of this later type that reflect the decline of the broadside ballad; many are half (as opposed to full) folio sheets printed in white letter and with few woodcuts. But even these ballads—the last cry of the broadside ballad’s heyday—tap into the popular culture of their time.

The RBA, then, will offer scholars and students an opportunity to gain fresh perspectives on the culture of all people and especially of the “masses” in early modern England—what aesthetic products were targeted for them, how the lowly were represented in works written specifically for their consumption, and how political, religious, economic, and social issues structured their everyday lives and cultural expression—all through a multi-media artifact that speaks today to practitioners of many different disciplines. In this sense, the RBA offers not one window but many windows onto the late 16th through the 18th centuries and will be an invaluable resource for scholars and students interested in the popular culture of the past and how it relates to the present. Indeed, in providing accurate tunes and “facsimile transcriptions,” the RBA will give humanities teachers an exceptionally effective tool for bringing the popular culture of an earlier age to life for their students, especially for undergraduates and high school students. The ballad's simple tunes and visuals, like today's popular media, immediately engage students, as they did contemporaries of the period. When the alluring woodcuts are combined with easily readable modernized texts, as in the facsimile transcriptions, the ballads become doubly alive. Their startlingly fresh and direct language (in comparison to the elaborate literature of "high" culture) offers particularly accessible and vivid representations of contemporary everyday lives that easily engages students and excites interest in the history and culture of the time. For instance, in the ballad "A Merry Dialogue betwixt a Married Man and His Wife," in which a husband and wife debate with each other about whose work is more valuable, the wife at one point loses patience and erupts: "You talke like an asse, you are a cuckoldly fool/ I'le break thy head with a three-leg'd stool!" While the term "cuckoldly" or "cuckoldry" may need explaining (as a mocking reference to a man whose wife has been unfaithful to him), the immediacy and vigor of the woman's expressed exasperation with her husband needs no commentary. It has a kind of raw truth to it that students immediately recognize and appreciate. The ballad speaks the words of the man, or in this case, of the woman on the street.

The Significance of the RBA for the Study of English Literature

The RBA will make a major contribution to various approaches to literary studies as it encourages investigation into an as yet lightly studied literary genre of late 16th through 18th century England: the printed broadside ballad. Foremost, the RBA will advance the recent interest by scholars of early modern literature (1500-1800) in the study of the literary text as a cultural phenomenon (and of cultural phenomena as texts which can be read). This treatment of literature as cultural—not simply as a reflection of a culture but as an active participant in the culture of which it partakes—arose in the 1980s and was initially concerned primarily with upper class or high culture. The natural next area of focus was the middling sort and the low. Thus in recent years literary cultural critics have specifically turned to the cheap street literature of England and other countries, particularly to the literature of pamphlets about rogues or crafty vagrants. Recent such works include the writings of Bryan Reynolds, Linda Woodbridge, Craig Dionne, Steve Mentz, Paolo Pugliatti, and Patricia Fumerton. On ballads, there has been less activity, due to the difficulty of accessing the materials. But important new books have appeared by Tessa Watt, Joy Wiltenburg (looking to both England and Germany), and Dianne Dugaw. These pioneering studies have spawned a generation of younger scholars—many of whom spoke last year at the EMC’s “Straws in the Wind” conference on broadsides and ballads, alongside the trailblazing scholars listed above—who eagerly seek to do more work in this rich area but who are seriously hampered by the
problem of access to the original materials, such as the important Roxburghe collection. The RBA will thus be an invaluable research tool for these up-and-coming cultural critics, addressing as it does just about every cultural topic—religion, politics, economics, social relations, news, etc. The huge number of ballads about love, marriage, and domesticity will prove especially valuable to feminist literary critics. And the RBA’s assemblage of late 16th through 18th century ballads will allow scholars interested in the history of print—another rapidly growing area of criticism—to trace changes in printing practices over a significant expanse of time. Furthermore, the RBA’s searchable database of printers, especially when combined with that of the PBA, permits scholars to investigate which printers were printing what kinds of ballads and also to trace alliances amongst printers during the period of the Ballad Partners that began in the 1620s. The RBA will thus make a significant contribution to literary studies of all kinds. With its “facsimile transcriptions,” it will also allow scholars to bring their literary research directly into the classroom in exciting new ways.

The Significance of the RBA for the Study of Art History

Art historians have yet to explore fully the importance of early modern ballads to England’s visual culture. To date, the popular art of the ballad has been overshadowed in academic inquiries by prints sold on the upper end of the market. And yet, the visual content of ballads, like their texts—which ranges from the pious to the obscene and the traditional to the topical—appealed to members of all classes and was very much a part of their lived appreciation of art. Ballads were not only read or sung but were passed from hand to hand as keepsakes and posted proudly on walls as decoration. Such circulation contributes to recent art historical inquiries into the social uses of printed matter in England.

The aesthetic features of ballads are also of vital significance to scholars of print history, though, once again, this remains largely uncharted territory. Few art historians have talked in any sustained way about ballad woodcuts, so appreciated by contemporaries in their heyday. A rare exception is Alexandra Franklin (at the Bodleian Library), who has an important article on the subject. Sean Shesgreen has extensively studied the related aesthetics of London Cries (broadsheets which picture street sellers in London hawking their goods, such as those given a voice in the ballad “Turner’s Dish of Lenten Stuffe”), and he attended last year’s "Straws in the Wind" conference. But there is a whole new area of art historical research waiting to be explored on ballad woodcuts, and even on black-letter print as an aesthetic artifact, which the RBA will encourage by making high quality digital images of the ballads available for examination. The many art historians engaged in studying emblems will find that there is a clear influence of the emblem tradition on the flat, one-dimensional, and moralizing images of the ballad woodcuts, which they might further explore. The RBA will also allow scholars to trace the recurrence of woodcuts from ballad to ballad in the Roxburghe collection (and, added to the PBA, across collections) through a search in the EBBA database of woodcut descriptions.

Perhaps most fruitfully, from an interdisciplinary point of view, the woodcuts can be studied as commentaries on the narrated text (and vice versa). Since the goal of ballad printers and publishers was to meet the popular demand for cheap ballads, they would often purchase woodcuts at sale prices, sometimes by the box load—when the woodcuts were worn or worm-eaten—and then reuse the same woodcut from ballad to ballad, often indiscriminately. But sometimes the woodcut was chosen with care and held great meaning. An example both of re-circulation and of singular use of images can be seen in the three woodcuts that accompany the Roxburghe ballad titled “The Good Fellows Frolick.” This ballad, which also appears in the Pepys collection (though in the Pepys version two of the three woodcuts are different), tells the popular story of male bonding over drink. “Here is a crew of Jovial Blades,” the song opens, “That lov’d the Nut-brown Ale,/ They in an ale-house chanc’d to meet,/ and told a merry tale.” What follows in this “chance” meeting is a serial imaging of male figures and voices from a range of lower class trades: seaman, carman, porter, broom-man, weaver, etc. They come together out of love of the “Nut-brown Ale,” as the refrain repeatedly intones. And as such communal cheer is embraced, many
of the figures cast off the tokens of their “outside” social identities. That is, they pawn the tools of their trade—the weaver’s shuttle, the tailor’s bodkin and thimble, the porter’s basket, and the like—to buy the loved ale. The three woodcuts to the ballad (reproduced in order below) haphazardly act as headers to this story of pawned male identity:

I say “haphazardly” because the first woodcut, which introduces the familiar drinking and tobacco site of male camaraderie has clearly happened upon the ballad page like the customers upon the alehouse—by “chance.” Given the fashionable 1630s dress of the men represented, the woodcut most likely originally illustrated a tavern not an alehouse scene (taverns catered to a higher class of clientele than alehouses). But like so many woodcuts that found their way onto broadsides, it migrated to the ballad page when deteriorated and bought cheap by the ballad printer. As such it roamed randomly from broadside to broadside, roughly imaging the site of drink (the same woodcut appears in over two dozen Roxburghe and Pepys ballads about drink, including the Pepys ballad by the same title mentioned above). Despite the class discrepancy, this image well pictures the familiar experience of homosocial cheer, where males casually socialize without any signs of differentiation. Exiting from this egalitarian space, our eye next travels to the two illustrations heading the right-hand columns of the ballad. These images are unique to the Roxburghe version of this ballad. On the “outside” (the far right) we meet the isolated figure of the Porter, now laboring quite literally under the burden of his trade—his sack—as if he had just emerged from the undifferentiating space of the alehouse and now resumed his socioeconomic role. An alehouse site more befitting the Porter’s lowly status is pictured to the left, behind him (the middle image). Here again male figures, now more modestly dressed, happily commune without any trade markers, as if their tools had once again been pawned at the door.

But the middle woodcut of alehouse cheer, which may well have been purposely, if roughly, cut for this particular ballad, alters our perception. For, standing in the doorway at the right edge of the woodcut—on the very threshold of the homosocial space—is the figure upon whom the ballad’s narrative vehemently turns in its concluding stanza: a fraught alewife, with hands raised in protest. The alewife demands that the drunken men pay up and leave: “Quoth she do you my reckoning pay,/ and get you out of door.” But the men refuse. Instead, speaking in one voice, they uproariously “did abuse [her]/ and call’d her nasty Whore.” Why this concerted outburst against the alewife in whose house the men drink and who rightly deserves payment? A clue lies in an earlier comment made by the “lusty Porter.” When the Porter proposes pawning his sack, he affirms, “His angry wife he did not fear,/ he valued not her frown,/ So he had that he lov’d so dear,/ I mean the Ale so brown.” Behind the drunken fellows’ communal act of abusing the alewife would seem to be a determined devaluation of the angry wife back home (“he valued not her frown”). And behind that attitude lies an ongoing debate in the period about what kind of labor is valuable and who rules the home: husband or wife?

The fear that female domestic labor could in fact rule may explain the rise of broadside ballads of the early 17th century that tell of murders of husbands within the home, such as “The Lamentation of Master Page’s Wife,” or that capitalize on violence aimed at wives, as does “The Lady and the Blackamoor.” Such anxiety is repressed in both the text and the images to the Roxburghe edition of “The Good Fellow’s
Frolick.” But the specially-cut woodcut to this ballad calls for a return or at least an acknowledgement of the repressed. Even as the ale-wife is pushed to the margins of the second woodcut, she cannot be taken out of the picture—it is, after all, her house—just as in the text of the ballad she demands to be reckoned with. The woodcut reinforces the uneasy presence of the “wife” and of the domestic house within its celebration of the homosocial freedom from socio-economic woes represented by the ale-house. The RBA ballads are full of such wonderfully “telling” woodcuts that can be read by art historians and even more lowly appreciators of art (at whom the ballads were, indeed, originally aimed).

The Significance of the RBA for the Study of Music

The RBA will be an invaluable research tool for anyone studying the music of late 16th through 18th century England. Currently, one who wants to hear ballad texts and tunes together has to look up the ballad and its tune in separate sources, and then has to put the two together themselves. For most music scholars this is not a particularly difficult process, but it is laborious and time-consuming. Our music specialist, Revell Carr, and his assistant, Katherine Meizel (who will succeed Carr for the RBA), estimate that it takes them about 3 hours to find the correct tune for a ballad, learn it, and record it. By providing on a single site both text and tune whenever it is extant (estimated at 800-1,000 for the Roxburghe ballads), the RBA will save thousands of hours of research time for others and provide instant accessibility for use in the classroom.

Perhaps the greatest benefit to be gained from the RBA for musicologists and ethnomusicologists is its usefulness as a teaching tool. Many students (not just those who study music) are far more comfortable conducting research on the internet than they are in working with actual book sources. But most Web sites that deal with English balladry are unreliable, often designed by hobbyists with the folk singer in mind (following the line of the oral ballad) rather than by experts for the researcher of broadside music. The RBA will provide teachers with a site of accurate tunes that will be dependable and consistent in quality to which they can send their students. Making the tunes so readily available is also of immeasurable benefit to students who may not know how or where to find accurate tunes. This is particularly true for students or researchers from fields other than music who may be unable to put text and tune together by themselves. The RBA, furthermore, will handily allow listeners who prefer to read the original facsimile version while listening to the song to quickly change over to the “facsimile transcription” if there are words or phrases that are unclear.

Finally, by connecting the Roxburghe ballads with their tunes, the RBA will encourage more students and scholars to use this extremely important collection as a resource for the greater understanding of the music and culture of the time. Visitors to the RBA, for instance, can hear the doleful song of “Fortune my Foe,” to which Master Page’s wife, Eulalia, sings her story of husband murder. (“Fortune my Foe” was a popular tune for ballads sung by criminals facing execution, known as “good-night ballads.”) In the song of Eulalia, as we actually hear her words sung aloud, the woman comes alive—as a living and thus more sympathetic person—and just perhaps, despite her admission of guilt, as someone who was as much sinned against as sinning, the victim of patriarchal values and justice. Since the real-time tunes lengthen the experience of the ballad—an average ballad song lasts 8 to 12 minutes, unlike today’s typical song of 3-4 minutes—the song slows down time and invites the audience to inhabit the experience of the ballad in a way neither the text nor the art alone can. Without the ballad tune, the ballad experience is literally diminished. We learn from the ballad songs first-hand how important music was to early modern culture. Finally, as we find ballad songs increasingly towards the end of the 17th century rehearsing tunes from the theaters (and vice versa), we recognize the natural flow of music through every facet of contemporary culture. In some cases, as in the Purcell tunes, we can see up front the theatrical style of broadside music—a fact of interest to both ethnomusicologists and drama specialists. And, of course, as the RBA is added to the PBA in EBBA, students will be able to find recurrent tunes (even if the title for the same tune changes, as it often did) both within and between individual collections of ballads.
The Significance of the RBA for the Study of Robert Harley and Subsequent Owners/Contributors

The RBA will offer an entirely new perspective on a highly influential figure of the late 17th and early 18th century, Robert Harley, Earl of Oxford (1661-1724). Rising to the position of Lord High Treasurer—and surviving two assassination attempts—Harley was an important political figure in his time, noted for his feats of political mediation and his popularity with the masses before his public career collapsed in 1715. But Harley was equally famous for his library, which under his brother, Edward, grew by 1740 to an estimated 50,000 works—an extraordinary number if we remember that Pepys in 1703 left what was then considered to be an impressive library of 3,000 works to Cambridge University. Most of the Harley acquisitions were bought by the “nation” in 1741 and became the core of the British Museum (subsequently renamed the British Library) in 1754. But what do Robert Harley’s early acquisitions, especially of broadside ballads, tell us about this influential man and his sympathy with the masses? How are the Harley acquisitions furthermore changed by the distinctive rebinding of the ballads and minor additions made by Major Thomas Pearson in 1774? Or by the addition of an entire third volume of ballads by John, 3rd Duke of Roxburghe, after purchasing the collection in 1788? Or by the addition of a small 4th volume by Benjamin Heywood Bright, after taking possession of the collection in 1813 (paying thirty-five times the price paid by Pearson—a sign of the inflated value the late 18th century placed on such “ancient songs”)? Each owner/contributor of the collection personally shaped it in different ways—even to the extent of employing different methods of trimming, cutting, and pasting the ballads into the album pages. Under Harley’s ownership, for example, the ballads of the second volume are treated much differently from those of the first. Instead of the two halves of divided ballads being pasted on facing album pages—typical practice throughout the albums—we often find the second half of the cut ballad pasted below the first, crammed onto a single album page. Additionally, we frequently detect strips of the ornamental frame of the album pages, which have been cut out of spare album pages and then pasted between the ballad fragments (see Appendix 2). Ironically, or perhaps deliberately, this pasting technique actually imitated the use of ornamental divides between columns of ballad verse employed by printers in the 17th century. Roxburgh brought his own agenda to the collection. He managed somehow to get hold of seven 17th century ballads about Scotland—as tribute to his Scottish title?—that had been stolen from the large ballad collection created by Anthony Wood (two of Wood’s albums went mysteriously missing in the 17th century). Bright, though the latest of the owners/contributors of the collection, is unique in his own way: he alone for the most part kept the ballads in one piece, albeit trimmed. The RBA will prompt scholars to think about these different collectors who stand behind the “whole” and to ask: “does each individual leave his mark on this ballad collection and, if so, how, and why?” After all, the Roxburghe collection was begun in the late 17th century but continued to grow under different sponsors up to 1845. The collectors all aimed at preserving specifically early broadside ballads, with an emphasis on those printed in the heyday of the 17th century, but how much of their contributions are as much a reflection of their personal tastes and interests as they are of the period in which the ballads were printed?

The Significance of the RBA for the Study of Other Ballad Collections

The RBA advances the study of ballads generally because it allows one to trace the rise and fall of the printed or broadside ballad as well as changes in the topics addressed by such ballads. Though the collection is not strictly chronological, the 4 volumes roughly move from earlier to later ballads. The first two volumes are determinedly of the late 16th and 17th centuries; the 3rd and 4th let slip in later ballads even as they privilege those which preserve features of the broadside in its heyday (black-letter print, multiple woodcuts, named tunes, etc.). One can thus detect more white-letter ballads as well as an increasing diminution in the size of the ballads in the 3rd and 4th volumes. The RBA, because of its unusual size and long time period covered, tells us much about the changing history of the printed ballad.
The RBA, however, also invites comparison with other broadside ballad collections, such as the very important Pepys collection (already being mounted by EBBA) of over 1,800 ballads of the 17th century. Fascinating is the fact that both Harley and Pepys commissioned John Bagford and Humphrey Wanley to aid them in collecting ballads. Wanley, for instance, located and transcribed a ballad for Pepys and later became Harley’s librarian. It will be especially revealing to compare not only such networks for obtaining ballads but also organizational taxonomies and crossovers in the printers, tunes, and themes of the ballads of the two collections. As an example: One might think that the dominance of sea ballads in volume 4 of the Pepys collection can be explained by Pepys’s high position as Secretary to the Admiralty. But sea ballads are also prominent in the Roxburghe collection. This suggests that ballads relating to the sea were of interest to contemporaries generally. Certainly there was widespread concern at the time with the burgeoning navy, which involved up to one half of the London workforce in building, victualling, equipping, and manning the fleet. In addition to the PBA, the RBA invites comparison with other, smaller but still very valuable ballad collections of the 16th through the 18th century, both in Great Britain and in the United States. The British Library, for instance, also holds the Bagford ballads (purchased by Harley and kept distinct from his own collection) as well as the Luttrell and Huth collections. The Bodleian Library, Oxford, additionally holds a number of these smaller but still important early collections, and has helpfully mounted online facsimiles of its entire ballad holdings (up to the 20th century). A link to the Bodleian Web site, and all other useful ballad Web projects, can be found from EBBA’s homepage. Just as the RBA encourages scholars, teachers, and students to think about the printed broadside ballad in its heyday of the 17th century through its decline in the 18th century as a cultural, literary, artistic, and musical phenomenon as well as to think about its collectors, so it prompts more work to be done on the other valuable collections of the time. It is thus the goal of EBBA to continue to digitize, catalogue, transcribe, and sing early ballads, next turning to the BL’s remaining undigitized collections. The RBA, then, stands alone; but it can already be added to the PBA in EBBA, and we envision adding more ballad collections in the future, with the goal, as always, of making the printed broadside ballad fully and freely accessible to scholars, teachers, students, and the general public.

B. History, Scope, and Duration

The Early Modern Center, UCSB

The RBA will be amply supported intellectually, technically, and institutionally by the Early Modern Center (EMC) of the English Department at the University of California–Santa Barbara. Founded in 2000 with funding from the College of Humanities and Social Sciences and from the English Department at UCSB—and just this year receiving a $600,000 endowment to ensure its longevity—the EMC sponsors colloquia, conferences, and courses around annual themes as well as collaborative research between faculty and students in English Literature and Culture, 1500-1800, and in related disciplines of early modern studies. In addition to a reference library, the Center houses eight computers, a data projector, a flatbed scanner, black-and-white and color printers, and is equipped with the most advanced technology and software (including SQL Server 2000, MySQL, Dreamweaver MX, Adobe Photoshop and Professional, as well as full access to EEBO, EEBO-TCP, and ECCO). Ten tenured English Department faculty and twenty-five in-residence English Department graduate students, as well as about a dozen undergraduates specializing in early modern English studies, make up its intellectual core. Affiliated faculty and students are also active in the Center’s programs, especially from Art History, History, and Music. Many of these affiliated members will be involved in making the RBA, as they are with the PBA—Katherine Meizel, who will succeed Revell Carr as our ballad music specialist (though Carr will continue to act as consultant and record tunes for the project), is in the Department of Music. Both Meizel and Carr participated in last year’s “Straws in the Wind” conference. Tassie Gniady, the technical and program manager of the PBA, who will advance to assistant director for the RBA, is an English Department member of the EMC. The EMC also draws on the rich resource of technologically advanced graduate students and faculty in the Transcriptions Studio (a lab in the English Department devoted to the
intersection between literature and technology directed by Professor Alan Liu). In addition, the English Department has a full-time staff person who manages all our computer related equipment. Thus supported, the EMC maintains a strong cyber presence, building links from our site to other important Web sites for early modern work and sponsoring Web projects (such as our Picture Gallery of 4,000 images, with an online Slideshow Feature), which advance early modern scholarship and teaching. The Early Modern Center site can be viewed at <http://emc.english.ucsb.edu>. Access to the Picture Gallery is password protected but can be temporarily viewed for the duration of the grant review period via the username “NEH” and the password “Grant07.”

EBBA is the latest and largest project of the EMC. The idea for the English Broadside Ballad Archive arose during the year 2002-2003 out of sheer frustration. EMC Director Patricia Fumerton, who has been working on popular culture since 1993, attempted in the Fall of 2002 to offer a course on early modern ballads but was thwarted by the unavailability of source materials. In the process of researching for the class, she identified a number of problems in the accessibility of ballads, especially for teaching: a) too few ballads were available through EEBO, b) published facsimiles, even if complete, like the Pepys hardcover volumes, were too difficult for students to read, c) printouts or xeroxes of facsimiles onto 8½ x 11 paper for placement in Readers were downright impossible to read, and d) available modern transcriptions were inconsistent and left out the important formal features of the ballads. Fumerton understood the immense importance of broadside ballads from her long-term research on “low” aesthetic forms, which has produced her recent book Unsettled (Chicago, 2006), two contracted editions on ballads, as well as several articles and a book-in-progress on the aesthetics, circulation, and cultural significance of black-letter ballads. She thus began to explore the possibility of developing a fully accessible electronic archive of extant early English broadside ballads, beginning with the two most important collections of black-letter ballads of the 17th century, the Pepys and the Roxburghe.

Initial Support and Development

With a modest UCSB Instructional Improvement Grant of $5,000 for 2003-2004, the EMC ballad team began research and planning on obtaining permissions for EBBA, and on how best to structure the database for mounting ballad images and other relevant information. We consulted extensively with the staff at EEBO and EEBO-TCP as well as inquired into the procedures of the Blake Archive, a comparable enterprise to the one we were planning, since both texts and images were involved in that project as well (an enthusiastic letter of support for the RBA from Matthew Kirschenbaum, former technical editor of the Blake Archive, is included in Appendix 10). In addition, we formed an Advisory Board, with which we further consulted, and sought out specialists within the UC system on data archives, music historiography, and electronic databases. We also researched companies that are expert at converting microfilm to high resolution digital images since this seemed the most viable way to digitize hard-to-access collections. After this intensive initial period of inquiry and consultation, we decided it was best not to work jointly with EEBO, mainly because of the protracted problems it was experiencing in mounting ballads, and began negotiations with the Pepys Library directly for digitizing its holdings. In early June of 2003, we successfully obtained permission rights from the Pepys Library to begin work on mounting, transcribing, and singing their more than 1,800 ballads. The rights, microfilm, and digitization were paid for from Patricia Fumerton's personal research funds.

The EMC then worked hard to procure $133,000 in UCSB and UC funding for 2004-2006 to advance the PBA, including a UC-Humanities Research Institute Grant which, together with cost-share from UCSB, provided us with $20,000 for last year’s two-day “Straws in the Wind” conference (featuring distinguished and new-to-the-field scholars working on broadside ballads). An edition including 17 critical essays emerged from that conference, co-edited by Patricia Fumerton and Anita Guerrini (History, UCSB), which has been contracted with Ashgate Press. In the spirit of the street ballad, we have been a scrappy and productive fund-raising team, and, just at the point where we had exhausted internal funding
for the PBA except as cost-share for a major grant, we were awarded an NEH Reference Materials Grant (on the second try) for 2006-2008 to complete the PBA. The grant consisted of $325,000 from the NEH and co-support of $192,899 from UCSB.

In advance of starting the current NEH grant, we had already mounted online images of the approximately 1,800 ballads in the Pepys collection in two formats: the “uncropped Pepys page” as photographed on microfilm (which includes much of the wide, white border of the album page onto which the trimmed and often cut ballad was pasted, together with Pepys’s hand-written page number) and the ballad “facsimile” (in which the album border is removed and the cut ballads are put back together to represent the way in which they were originally printed). The ballads were minimally catalogued and a basic search mechanism was created. Subsequent coursework under Patricia Fumerton produced some 200 transcriptions for future mounting as PBA “Facsimile Transcriptions” as well as essays by graduate students on ballad culture and on the categories Pepys used for gathering his ballads. Two graduate students in ethnomusicology had by then also joined the team and produced 35 ballad recordings.

Since beginning the NEH grant on July 1, 2006, much progress has been made on the PBA archive, which can be viewed at [http://emc.english.ucsb.edu/ballad_project/](http://emc.english.ucsb.edu/ballad_project/). We have completed transcriptions of all of the remaining 1,600 ballads in the Pepys collection and mounted the previously completed 200 transcriptions as “facsimile transcriptions” on our Web site. Also, we opened a conversation with the Director of the North American ESTC, Henry Snyder, who contacted us in order to ensure that the ESTC was updated with our catalogue information for the Pepys ballads (and also to create a link to our images from the ESTC site); Snyder will also work on the RBA as a consultant. Employing and adding to the ESTC catalogue information, part of our team extensively researched the names and dates of authors, printers, and publishers of ballads in the period in order to ensure that the citation information in the PBA database is full, consistent, and accurate. Another part of our team completed the rest of the catalogue information for the ballads (first lines, early modern and standard titles, refrains, ballad condition, etc.). Our ethnomusicologist spent the summer of 2006 creating a standardized database of all the available PBA tunes that catalogues name variants (since tune names change with the popularity of a new ballad) and associates these variations with a standardized list of titles so that the same tunes by different names can be cross-referenced. Beginning in the fall of 2006, he has led a team of two graduate and six undergraduate singers, training them in researching and performing the tunes, which they then record for the archive. By the end of June 2007, we will have 400 ballad songs recorded, nearly half of the extant tunes in the PBA. A third part of our ballad team began work in the winter of 2007 on controlled-list keywording and describing the ballads’ woodcuts for easy searchability. We expect to complete the woodcut catalogue by December of 2007. Meanwhile, our XML and image specialist, Carl Stahmer, has produced a widget for easy resizing of the different ballad images and also for printing them to whatever size paper the user desires. He has also developed a program (“X-Ballad”) for incorporating all the catalogue information in the PBA database onto the citation pages and for converting that information as well as the transcribed word documents into XML. X-Ballad is a dream come true for those inexperienced in technology: it allows anyone to call up the transcriptions and assembled catalogue information, review the information in an easily readable format, and convert everything, with the press of a button, to XML. (Appendix 3 provides a screen shot of the X-Ballad user interface and an example of the resulting TEI/XML output.) The majority of the ballad team will begin X-ballading in the summer of 2007, and this process will be completed by December 2007. In the same summer, yet another part of the team will begin working on creating the remaining 1,600 Facsimile Transcriptions (using Photoshop to remove the black-letter print from the facsimiles and replace it with XML-encoded white-letter or roman print). This process as well as the completion of the remaining recordings of the songs for the PBA will be completed in June of 2008, the termination date of the grant. During the summer of 2007, members of the PBA ballad team will also bring to press under Patricia Fumerton’s direction as editor a teaching edition of selected facsimile transcriptions of the Pepys ballads, with accompanying essays about ballad culture and Pepys’s categories for arranging his ballads as well as a helpful glossary of difficult terms and CDs of the
ballad tunes (creation of this edition was the focus of a winter 2007 course Fumerton taught; the edition is contracted with Medieval and Renaissance Texts and Studies at Arizona State University Press).

Much of the work on the PBA is setting the foundation for the RBA and thus promises to streamline this next phase of EBBA (i.e., invented digital tools for sizing images, for XML-encoding transcriptions and catalogue information, and for searching texts, songs, and images in flexible ways; standardized database of authors, printers, and publishers’ names; standardized database of tunes; woodcut keywording systems; and general expertise in cataloguing, transcribing, and digitally mounting ballad images). The EMC is a large ballad studio, with new graduate students entering and being trained on a yearly basis, keeping the core number at about twenty-five. We boast deep experience in early broadside ballads, unrivaled anywhere. It is for this reason that Kristian Jensen, Head of British and Printed Collections at the British Library, contacted us in April 2006, inquiring whether we would be willing to mount online the BL’s early ballad holdings. We soon afterward submitted a proposal, which was accepted by the BL in February of 2007. Since then we have been in extensive conversation with the BL, concentrating on the Roxburghe ballads as the first phase of our digitizing its holdings. We have received a quote for high-quality digital color photography of the Roxburghe ballads by the BL’s studio of £10.80 per image, which is significantly lower than its commercial fee of £46 an image—a sign of the BL’s serious commitment to the RBA project. Still, at an estimated 2,107 single-page images in the collection, the total cost will be sizeable: about $45,500. On June 30th, 2007, Tassie Gniady and I will be flying to London for several meetings with the BL staff to further firm up the details of the RBA project and review the originals of the Roxburghe albums as well as the other early ballads in the BL’s holdings. This next phase of EBBA, however, cannot go forward without NEH funding. As soon as that funding is secure, we can give the BL the go ahead to begin color photography of the Roxburghe ballads, and our ballad team will be able to start work on the RBA in July of 2008.

Duration of the Project

Completion of the RBA will take twenty-four months of work by a ballad team consisting of 10-12 graduate student researchers working part-time during the summer months and 2 graduate student researchers working half-time, together with 4 graduate student assistants working part-time during the academic years. These graduate students will be led by myself and Tassie Gniady, assistant director of the RBA project, as well as by Katherine Meizel, the project’s music specialist. Laura Mandell, TEI expert, and Henry Snyder, Library Catalogue and ESTC expert, will serve as consultants to our team as will Revell Carr, professor of ethnomusicology, University of North Carolina, Greensboro (current music specialist for the PBA). In addition, we will continue to employ the services of Carl Stahmer, XML and imaging specialist, in order to manage the image processing and XML-encoding of the Roxburghe ballads and ensure compatibility between the RBA and the PBA in EBBA. For a fuller schedule of work, please see Section D, Work Plan.

The RBA is a stand-alone project and accomplishment of its goals would be an outstanding achievement in its own right. But adding the RBA to the PBA will double the contents and user-value of EBBA. On completion of the RBA, the EMC hopes to move on to include in EBBA other important ballad collections of the late 16th through the 18th centuries, focusing on difficult-to-access collections of black-letter broadside ballads. We already have permission to archive the remaining early ballads at the British Library (the Bagford, Luttrell, Huth, etc.—together constituting some 1,000 ballads). Also important are the Halliwell-Phillips collection at Chetham’s Library, Manchester. Within the U.S., broadside ballad collections important for EBBA include the Britwell ballads (the other half of the BL’s Huth collection) now at the Huntington Library, San Marino; the Luttrell collection (the other half of the BL’s Luttrell ballads) now at the Newberry library, Chicago; the Britwell ballads at the Chapin Library, Williams College; and the many small collections (such as the Bute ballads) at the Houghton Library, Harvard. Finally, we would want to include in EBBA the many small but important collections (Johnson, Douce,
Support from the NEH is not only crucial to creating the RBA (since we have exhausted UCSB and UC funding, except as cost-share to an external grant), but it will facilitate our efforts to secure funding for these later phases of the ballad archive from major foundations such as the Getty and the Andrew Mellon Foundation, as well as from private donors interested in early modern English culture.

C. Methodology and Standards

Mounting the Ballad Images

The British Library has agreed to provide EBBA with 600 dpi color digital TIFF images of the Roxburghe collection for the RBA. Various microfilm reels of the Roxburghe collection are available, but none is of as high quality as the Pepys microfilm used for the PBA, and the British Library, as a much larger institution, has access to conservationists and professional photographers in a way that the Pepys library did not when we approached them in the summer of 2004. From the images provided by the BL, we will create JPEGs of three viewings of the ballads: the Roxburghe album page, the ballad facsimile, and the facsimile transcription. The Roxburghe album page will reflect the ballad as it appears pasted into the album, showing the ornamental border that was printed on the album paper within which frame the ballads were placed. Because the ballads were usually trimmed and often divided before they were pasted into the albums, the ballad facsimile will digitally put the ballad "back together" so that it can be seen as it might have appeared when originally printed and offered for sale. Finally, the facsimile transcription removes the black-letter print and replaces it with modern white-letter or roman print, so that users can easily read the ballads without sacrificing understanding of the relationships between the woodcuts and the texts of the ballads (see Appendix 4 for an example of the three viewings for Rox 1.520-521). The transcription is also integrated into the database to enable full text searching of the ballads. By toggling between all three views, a user can gain an appreciation of the way the ballads were collected over time (via the Roxburghe album page), of how they emerged from the printing press in their own time (via the ballad facsimile), and of how a contemporary literate in black letter might have read the ballad (that is, with ease, in the same way we read white letter) as well as how he or she would have admired its ornament (via the facsimile transcription).

Cataloguing the Ballads

In summer 2008, while two members of the ballad team work on manipulating and mounting the Roxburghe images, another ten workers will devote their time to cataloguing the individual ballads. We will be using the ESTC and British Library MARC records for the ballads as our starting point. However, in keeping with the careful decision made in cataloguing the PBA, we will add important information that supplements current MARC records. The following aspects of each ballad will thus also be catalogued: “tune”; “music”; “first lines”; “refrain”; “imprint”; “license”; “format”; “references”; and “keywords” (via a drop-down list to ensure consistency and transparency of the keywording system, though additional keywords can also be added by the cataloguer should the need arise). We will further divide the category “format” into: “page”; “condition”; and “ornament.” Woodcuts will be catalogued by keywords (via a drop-down list), and brief narrative descriptions, as well as by cross-references to other ballads where the same woodcuts appear. This cataloguing system ensures granularity for the XML meta-data that will accompany each ballad.
Following Helen Weinstein, the creator of the printed *Pepys Ballads* catalogue, our initial cataloguing of the RBA will retain original spellings for titles, first lines and refrains. We will modify the “long s” or “ſ” but maintain vv for w, and i for j. However, part of X-Ballad’s functionality includes generating a version of the ballad titles with modern spelling so that a user may search for "frolic" or "frollic" and see the ballads they are interested in, no matter which spelling is used. We will also modernize spellings in the “key word” section and have a controlled drop-down list in the advanced search mechanism to aid users unfamiliar with ballad terminology. Thus our keywording system is immediately transparent, even to a new user.

Advertisements, textual and stanzaic irregularities, versos and rectos, additional author information, and other known and helpful facts about the ballad and its publication are also listed in the “notes” section. For a sample citation entry, see Appendix 5.

**Background Essays and Essays on the Roxburghe Collection**

The Background Essays currently on the EBBA Web site are the product of a graduate course on ballad culture taught by Patricia Fumerton for students specializing in early modern studies. The course studied the history and culture of broadside ballads as well as early print culture before moving to focus on the Pepys ballads. This course was supplemented by a trip to the Huntington Library to study first hand the Britwell collection of broadsides and to learn more about black-letter print from the Huntington’s curator of early printed works, Stephen Tabor. The resultant essays written by the graduate students, and revised under Professor Fumerton’s direction, cover such topics as “Ballad Measure,” “Ballad Music,” “Black-letter Print,” “Chapbook Trade,” “Papermaking,” “Printing Practices,” “The Stationers’ Company and the Ballad Partners,” and “Woodcuts, Copper Engravings, and Cries.” Each essay is meant to familiarize the reader with issues surrounding the cultural production and appreciation of ballads in early modern England (see [http://emc.english.ucsb.edu/ballad_project/background_essays/index.asp](http://emc.english.ucsb.edu/ballad_project/background_essays/index.asp)). Read together, these essays paint a picture of the forces that gave rise to the popularity of the broadside ballad of the late 16th and 17th centuries. As soon as the facsimiles of the Roxburghe album pages are mounted online in EBBA and the cataloguing completed (by December 2008), Fumerton will teach another graduate course on ballad culture which will allow students to add more essays on the ways in which the ballad changed during the 18th century as the availability and cost of other printed material challenged the ballad’s print supremacy. In addition, the students will be able to study the Roxburghe album page facsimiles and start thinking and writing about the unique features of the collection and the history of the owners who formed the collection. These essays will shed light on the RBA in the same way that the current essays mounted in EBBA about Pepys’s organizational categories elucidate the PBA (for the Pepys Categories essays, see [http://emc.english.ucsb.edu/ballad_project/pepys_categories/index.asp](http://emc.english.ucsb.edu/ballad_project/pepys_categories/index.asp)).

**Ballad Transcriptions**

The objective of the RBA project is to provide four-pronged access to the Roxburghe ballads: via facsimile Roxburghe album pages, facsimile ballad reconstructions, facsimile transcriptions, and XML encodings. By “facsimile transcriptions,” we mean facsimile reproductions of all the ornament of the ballads (pictures and border woodcuts) as arranged on the original broadsheet, but with a conversion of the older (usually black-letter) font into modern roman font (see Appendix 4c). Thus, in viewing a facsimile transcription, the viewer will be able to get a very good impression of what the ballad originally looked like while at the same time be able to read the text with ease. A readable print-out of the ballads would also thus be producible for inclusion in class Readers. Making the decision of just how much to “modernize” the original text was difficult and time-consuming. We consulted other modern editions of early broadside ballads, such as William Chappell and Joseph Woodfall Ebsworth’s *Roxburghe Ballads* edition, and concluded that they were often too free in altering the punctuation and spelling of the original, or in not indicating when words were being guessed at or reconstructed from another edition of
the ballad. In the end, we decided that it was important to preserve most of the original spelling of the ballad, so as to capture a “feel” of the original text, while at the same time converting to modern print the features of black-letter type that impede readability for the non expert. After extensive discussion by members of the ballad team, extending over more than a year, a set of rules were adopted for transcribing black letter to roman font. Please see Appendix 6 for the complete rules of transcriptions that we have followed.

Accuracy and the Search for Errors

Transcription is simultaneously a simple and difficult process. Even when an area of print is not smeared or faded, the transcriber has a tendency to “self-correct” the original spelling by fully modernizing it: e.g., by typing out “foole” as “fool,” thus psychologically blocking out the final “e” in the original. In addition, difficult-to-read areas of the text often cannot be deciphered without retracing one’s reading and contextualizing the passage. Some words or phrases cannot be reconstructed without looking to see whether there are other extant editions of the ballad (via EEBO or the ESTC) and, if they do exist, checking the passage in the Roxburghe ballad against those other editions. Sometimes modern printed transcriptions, if available, can also be helpful, though they must be consulted with suspicion. No matter how well the challenges are tackled by a transcriber, mistakes are often made because the act of transcribing is detail work. For the PBA we created a system by which every ballad transcription is checked for error during the X-Ballad process, and all transcribers meet every two weeks to discuss problems encountered in transcriptions and to exchange ideas on how to deal with such problems. Such bimonthly meetings also serve to reassert the rules of transcription by which the entire team should proceed. New members of the team are trained and double-checked for accuracy for a period of three months before they are allowed to proceed with just a single check of their transcriptions. For the RBA, one change will be introduced to the transcription process: we will be double-keying every ballad, i.e., each ballad will be independently transcribed by two people, and saved as Rich Text Files. The transcriptions will then be compared using Microsoft Word’s Merge Documents feature. This technique has proven to reduce the checking time while at the same time increasing accuracy.

Songs

In performing the Roxburghe broadside ballads, we will employ the same standards established for the Pepys collection. We have carefully considered a number of factors that impact the interpretation of the ballad as song. It is impossible for us to know exactly how the ballads were sung during the 16th through the 18th centuries. What we do know about the vocal timbre and inflection of British ballad singing, as it has survived in contemporary tradition, comes from field recordings made in the mid 20th century. While these recordings inform our vocal production, we want to avoid imitation, especially in regards to accent, making pronunciation choices sometimes difficult. While we do not attempt to imitate English accents, we find that certain rhyme schemes and scansion work better when we adopt archaic speech patterns. We have chosen to use a comfortable, “natural” speaking tone, tending towards clear articulation, with minimal ornamentation and vibrato, so as to not obscure the basic melody or text. In some cases we use conventional ornaments when we feel they would enhance the effect of the lyrics.

We have also decided to record most of the ballads a cappella, for several reasons. Our primary purpose is to help people connect the ballad with the tune. A solo voice gives the most unadorned version of the melody possible, so as to clearly illustrate the connection between words and music. While instrumental accompaniment is appropriate in many contexts, particularly in the theatrical ballads and jigs, the ballad tradition is a singer’s tradition, and we want to highlight the art of unaccompanied balladry. However, the Roxburghe collection, like the Pepys, does contain several examples of theatrical ballads, with tunes written or adapted by Henry Purcell; in these theatrical ballads, the singers will be accompanied on a virginal (a small harpsichord), to demonstrate a style of period accompaniment. By keeping our
presentations simple and unadorned we seek to make the ballads as intelligible as possible. You can hear examples of our singing approach by visiting the Songs page of the EBBA web site at http://emc.english.ucsb.edu/ballad_project/sample_songs/index.asp and clicking on “Sample songs below,” where you may listen to any of the 400 songs currently recorded for the PBA.

There are only a handful of works on the tunes of broadsides, starting with William Chappell’s Popular Music of the Olden Times, which laid the foundation upon which subsequent collections were built. Today, however, the most comprehensive and well-researched work is still Claude Simpson's The British Broadside Ballad and its Music (1966), which provides transcriptions of unadorned melodies, painstakingly researched and reconstructed, combined with detailed references to the historical sources of the tunes. The goal of the RBA, as with the PBA, is to provide sound recordings of every ballad for which there is a known tune. This is somewhere in the neighborhood of 800-1,000 ballads.

The ballad tunes will be sung by graduate and undergraduate students who have been trained in singing as well as in ethnomusicology. UCSB provides the EMC with a state-of-the-art recording studio and staff support in making CDs of the songs; the songs are thus recorded to the highest recording standards.

For aid in identifying the tune, a pop-up window will appear when one clicks on “Song.” Currently the pop-up lists collection name, volume, and page number of the ballad; the full original ballad title; the name of the tune; the singer; and then a button for “Recording.” The ballad title, furthermore, links to the facsimile image of the ballad, so that a listener can view and read the ballad as he or she listens to the song. See Appendix 7. In a more advanced version of this pop-up, which will be launched in December 2007 and applied to the RBA as well, both early modern and modern spellings (as well as in the case of the tunes, standardized names) will appear for each ballad title and tune title in the tune pop-up window. This innovation will facilitate advanced searching of tunes within and between ballad collections.

**Digital Technology**

The technical component of EBBA is currently being managed by a graduate student researcher, Tassie Gniady, who has expertise both in database design and maintenance and in early modern literature and culture. For the RBA, she will have received her Ph.D. and will become Assistant Director of the project. Much of the information architecture is designed by Carl Stahmner, the Research Scientist for the project, a Web/database/XML program specialist, General Editor of the Romantic Circles Web site, and developer of the X-Ballad production interface described below. Gniady and Stahmer work in consultation with Alan Liu, Director of the UCSB Transcriptions Project, Webmaster of Voice of the Shuttle, and professor of literature and technology, as well as with other members of the EBBA Advisory Board, such as Catherine Masi, Web Information Technology Coordinator for the UCSB Library.

**Information Architecture**

The information architecture for this project builds upon that which was developed for the NEH funded PBA initiative. It utilizes a tripartite Image/XML/Database (SQL) backbone to ensure the scholarly value of the collection, an intuitive web-based user interface, and the scalability and interchangeability of resources across users and platforms. The archive proper is comprised of a collection of high-resolution images of each ballad and corresponding XML representations that include both formal markup of textual components and human and machine-readable metadata. In order to enhance the search, browse, and display capabilities of the archive, its XML library is parsed into an XML compliant SQL database that allows users to search, browse, and retrieve items in flexible and complex ways based upon both textual content and the many categories of metadata that are collected for each ballad. In addition to this functionality, because computer-to-computer exchange of information is becoming increasingly common and important, a Web-service gateway will be established to facilitate computer level object exchange of
archive holdings.

XML Encoding

All textual ballad transcriptions will be encoded using the TEI conformant XML schema already implemented by the PBA, which conforms to the TEI P4 standard. The TEI P5 standard is currently scheduled for release sometime this year (2007); however, as of the writing of this proposal, TEI P5 v1.0 has still not been released. As such, we have continued to code according to the TEI P4 standard, which marks the current, official release of TEI. We have, however, closely monitored the development of the TEI P5 standard (including careful review of the latest, March 2007, snapshot release) and have consciously developed our TEI P4 schema for easy and automated migration to the TEI P5 standard once it is officially released. In addition, Julia Flanders, Vice-Chair of the TEI Consortium, will lead a three-day NEH funded workshop on TEI at UCSB, September 19-21, 2007, during which time she will evaluate our implementation of TEI standards in EBBA.

XML ballad representations will serve as the control documents for each ballad within the archive. All editing of ballad records within the archive will be performed at the level of the ballad’s XML file (using a computer assisted interface described below), and the SQL database that drives the Web gateway will update automatically to reflect changes to the XML library whenever they occur using a parsing engine developed by Carl Stahmer. Additionally, whenever a change is made to the XML library, this change is noted in the TEI Header of the XML document and a complete snapshot of the older version of the file is stored in the SQL database, making it possible for any user to visit the archive and view all versions of the document along with a change history in perpetuity.

Encoding Interface: “X-Ballad 2.0”

Currently, XML representations of EBBA holdings are produced using an XML editing and production interface called X-Ballad, developed by Stahmer specifically for EBBA. X-Ballad provides a point-and-click interface that allows users with no TEI or XML experience to easily encode formal textual elements with the click of a mouse, to automatically convert all Microsoft Word or RTF formatting (such as bold and italic type face and line-breaks) to XML, and to manage and include in the XML all metadata about the ballad using a simple, human readable interface. X-Ballad dramatically improves the efficiency and reliability of XML production over traditional hand-coding (using applications such as oXygen). First, it reduces training requirements by allowing students who perform the initial work of ballad transcription to continue to work in Microsoft Word or a similar RTF enabled word processing application with which they are already familiar. Second, it eliminates the need for scholars to be familiar with TEI syntax. To encode imprint information, for example, users simply enter and/or select appropriate segments of text using a simple form, and X-Ballad converts this information into appropriate TEI/XML. (Appendix 3 provides a screen shot of X-Ballad’s Imprint interface and a snapshot of the relevant section of the TEI header for an X-Ballad encoded work that shows the conversion of data to TEI.) In addition to ease of use, another benefit of this kind of computer assisted system is that X-Ballad ensures that all similar textual elements and formal aspects of a text are encoded using the same tagging syntax regardless of which team member is encoding a particular ballad. This eliminates the type of coding drift that is common in large projects involving multiple coders. Finally, X-Ballad also validates all XML against the appropriate schema or DTD at the time of production, thereby guaranteeing the correctness of all XML files prior to publication.

X-Ballad is currently a fully functioning application, and all examples of XML documents that appear in the Appendix of this proposal were produced using X-Ballad. However, because the original PBA was housed and developed on a Microsoft computing backbone, X-Ballad was developed as a stand alone Microsoft Visual Basic application that only runs under a Microsoft operating system, and it can only
communicate with a Microsoft SQL Server. As part of the current EBBA proposal for the RBA, the functionality of X-Ballad will be expanded and re-packaged as an AJAX driven web-service built on open-source application platforms including PHP, Java, and Open Office. X-Ballad 2.0 will allow users working on any computer with Web access, anywhere in the world, to log-in to the website and transcribe and completely encode a ballad using a simple graphical interface that does not require any direct knowledge of XML or TEI syntax. X-Ballad 2.0 will also utilize a richer collection of options for encoding texts, allowing more fine-grained scholarly textual editing.

Database Design: “Chapman”

EBBA will expand and enhance the SQL database that was put in place as part of the PBA initiative. The current, publicly available version of the PBA is powered by a Microsoft SQL Server 2000 database, called Pedlar. In December 2007, as part of the PBA initiative, Pedlar will be migrated and upgraded to a new system called Chapman—a more supple and associative MySql database running on a Linux server. The migration from Pedlar to Chapman marks a move away from the proprietary Microsoft format to an open-source application framework, which is in keeping with the best practices for scholarly archives, and it allows the opportunity to re-design the architecture of the database to be both more flexible and more efficient. Pedlar was designed with the Pepys ballad collection specifically in mind. As such, much of its initial design was driven by the specifics of this particular collection. For example, with only two exceptions, all of the ballads in the collection span at most two pages in the albums, and none have more than two identified “Parts.” As such, Pedlar’s data structure would have difficulty dealing with ballads that span more than two pages or have more than two parts. The move from Pedlar to the first version of Chapman will provide a more agnostic data architecture that is suitable for expansion to include other archives with as yet unknown structures; however, it will not include development of the specific relational tables needed to house the RBA. This proposal would fund that required development.

Human Web Gateway: “Screenside”

The current PBA user interface is a Microsoft Active Server Pages (ASP) application hosted on a Microsoft Internet Information Server (IIS). In the Winter of 2007 the PBA will be migrated to a Linux platform running Apache and Tomcat web servers, and the user interface will be reconstructed as an open source PHP and Java application. This move will involve a slight redesign of the current user interface, the addition of enhanced search and browse interfaces, and the integration of a custom image-viewing interface as described below. Using this interface, which will be fully functional prior to the start of work on the RBA, human users of the archive will be able to retrieve archive images and view either the complete, raw XML file for an item or a browser-friendly XSLT transformation of the file that presents its contents, both metadata and text, in an easy to read display format. A Web page demonstrating this functionality as applied to the PBA’s growing XML library can be found at http://ballad.english.ucsb.edu/xml/queue/index.php. The addition of the RBA to EEBA’s holdings will, however, require further interface development. Because the current infrastructure was designed to work with ballads from a single archive (PBA), the application must be re-designed to handle navigation of archive items from multiple collections. All “search” and “browse” interfaces must be altered to allow users to select whether to restrict their activity to a single archive or to interact with both archives simultaneously. Additionally, users must be able to move between archives at will through an interface that is consistent and intuitive, while at the same time clearly identifying the collection source of items being viewed and maintaining the “album” integrity of the original collections.

Machine Web Gateway: “Cyberside”

The evolution of Web 2.0 has underscored the need for presentation of resources in a manner that facilitates computer-to-computer information exchange. In order to accommodate object exchange, the
RBA will provide a “crawlicable” index of archive resources represented in RDF-XML with metadata represented in TEI, METS, and MARC-XML formats. We are also closely watching the development of the Open Archive Initiative's "Object Reuse and Exchange" specifications and will provide compliant OAI-ORE XML upon adoption and publication of this specification. These crossover representations will be computer generated from metadata stored in the XML/SQL database using a parsing engine developed by Stahmer and will facilitate the ability of other archives and systems to communicate with and incorporate items in EBBA within their own collections and interfaces (Web 2.0).

Image Viewing Interface: “I-Size”

We are currently developing a web-based image-viewing interface that will allow users to quickly and easily view archival images in varying resolutions and sizes and to compare multiple images. As part of the ongoing PBA initiative, we have already created a server side Java tool (I-Size) that receives requests for images and returns to the user an image of a specified size and resolution. Use of this tool eliminates the need to produce and house multiple versions of a single image in order to deliver the image to users in the various sizes typically required by a web application—thumbnail, screen-shot, high-resolution for print, etc. Instead, a single, high-resolution image is stored on the server, and I-Size converts this file, on-the-fly, to the requested size and resolution for delivery over the Web. The I-Size Web-interface is still under development, but I-Size itself is fully functional, and a temporary testing interface is currently available at [http://ballad.english.ucsb.edu/java/isize/index.jsp](http://ballad.english.ucsb.edu/java/isize/index.jsp).

A complete front end for manipulating and viewing single images using this newly developed tool will be completed as part of the PBA initiative. Funding from the current proposal will be utilized to add image comparison capabilities to the interface. In 2003, Matthew Kirschenbaum, working with associates at the Maryland Institute for Technology in the Humanities (MITH), developed the Virtual Lightbox ([http://www.mith2.umd.edu/products/lightbox/](http://www.mith2.umd.edu/products/lightbox/)), a highly functional tool for comparing multiple digital images. We will modify the publicly available, open-source Virtual Lightbox software in order to wed it to I-Size in order to provide a fast, functional, image comparison interface that will allow users to place multiple images of varying resolution side by side, select areas for comparison, zoom in and out, and even tag image content. Using this technology, users will be able to work with items in the archive in much the same way that they would if they had the original physical artifacts at their disposal.

Preparation and Digitizing of Ballad Images

The Roxburghe Ballads will be made available by the British library (in consultation with their conservationists and their photographers) in 600 dpi color TIFF format. Although black-letter ballads are simple works artistically, there are gradations in the tone of the paper and even subtle shadings of grey that can be enhanced via color photography. In addition, the act of cutting and pasting the ballads to insert them into albums becomes much more apparent when looking at a color photograph.

The raw TIFF files produced by the BL will be processed by the RBA technical team and turned into JPEGs for final web deliverability. The different manipulations of the ballads will be saved as Roxburghe album pages, ballad facsimiles, and facsimile transcriptions as detailed above in *Mounting the Ballad Images*. The JPEG Roxburghe album pages will look very much like the TIFF files delivered by the British Library photographer, but the RBA team will use Adobe Photoshopto trim away any excess border beyond the album pages themselves, which might be created in the photographing process, as well as any color scales appearing at the edge of the TIFF albums images (common to BL color photography). Troublesome blocks of text will also be sharpened in Adobe Photoshopto render them more readable. The ballad facsimiles will then be created. As has been noted above, the Roxburghe compilers had often cut large, two-part ballads in half and pasted each half on facing leaves of the album pages, or even pasted one half on the top of an album page and the other half on the bottom of the same page (see Appendix 2).
To recreate the ballad as it looked in the original—what we call a “ballad facsimile”—the RBA team will put these two-part ballads back together in Adobe Photoshop. Finally, to create the “facsimile transcriptions,” or roman type images, an image team has been trained to use Adobe Photoshop to cut out the black-letter sections of each ballad and replace them with the appropriate transcribed text. The team will follow line breaks and text size convention in the original as closely as possible so that the resulting facsimile transcription will resemble the layout of the original ballad. All ornaments and woodcuts adorning the ballad will be left untouched, thereby creating a version of the ballad that is easily read, even by those untutored in black letter, without losing the ballad’s aesthetic impact.

Each image will contain a complete set of embedded metadata encoded using the Extensible Metadata Platform (XMP) standard. The XMP standard for embedding image metadata has recently been officially adopted by the World Wide Web Consortium (W3C) and by several major standards generating organizations, including but not limited to The Dublin Core and The International Press Telecommunications Council (IPTC). XMP provides a mechanism for customized collections of metadata to be stored as an integral part of a digital image file. The adoption and implementation of the XMP standard ensures that, even if image resources are linked to and/or saved outside of their original Web context at the British Library or Early Modern Center, they will contain a digital watermark that includes all relevant copyright, production history, and bibliographic information in a form that is recognizable to all major software applications.

**Storage, Maintenance, and Protection of Data**

Project data is currently being stored in a Windows 2000 IIS 6 Server housed in an office in the English Department; soon it will be on a Linux server. This server resides behind two locked doors after business hours one keyed and one with a keypad. Access to the backend of the project is granted through individual passwords, so no unauthorized changes will occur in the electronic files. The department also has a dedicated network administrator whose job it is to maintain the LAN and service the hardware in the department. Long-term access to the database is ensured technically by the Project’s ultimate production of XML documents, as described above. Administratively, the Early Modern Center, with the backup of the English Department, is committed to sustaining access to the database through its Web site.

In addition, UCSB's Davidson Library, a member of the Association of Research Libraries, has committed to using its digital infrastructure and expertise to sustain the ballad archive over the long term (see UCSB Library letter of commitment in Appendix 9). The Davidson Library is the site of one of the original NSF-funded digital library projects, the Alexandria Digital Library, and as an outgrowth of that work, the library now supports through its regular budget over 40 servers and 5 terabytes of digital text and images. Library technical staff have extensive experience with metadata ingest, persistent archivability, multiple digital object formats, and the application of relevant national standards. The library has three levels of frequently scheduled on- and off-site digital back-up, and is also an active partner in the networking and content management of UC’s collaborative California Digital Library.

**D. Work Plan**

The plan of work schedule listed below is based on the EMC’s extensive experience to date with cataloguing ballads; transcribing them (and checking the transcriptions); creating facsimile transcriptions (whereby the transcription is mounted together with the ballad’s original ornament); finding authentic tunes, learning those tunes, and recording them; and building a sophisticated XML engine for the database. We have determined that it will take on average 30 minutes per ballad to fill out the citation information (which will be facilitated by previous research on the dates and names of authors, printers, and publishers of the 17th century and access to the British Library’s and ESTC’s catalogue information for the ballads, as well as consultation with Henry Snyder, Director of the North American ESTC); 2
hours to double-key transcribe a ballad and compare transcriptions; 30 minutes per ballad to review bibliographic information and produce the TEI/XML in X-Ballad; between 30 minutes and 1 hour to create a facsimile transcription of a ballad; 2-3 hours to research and record a ballad song; and a year, working half-time, to design “Chapman” so that it can handle entries for ballads from multiple collections, with another year, working at quarter-time, to make necessary changes and debug the system.

The XML work will be handled by our outside expert, Carl Stahmer, who has deep experience with projects such as ours and served as XML and imaging specialist for the PBA. He will proceed in consultation with Laura Mandell, TEI expert. The other work will be done by graduate students and to a certain extent by undergrads who are specialists in early modern studies. To date, twenty-three EMC graduate students have worked on EBBA. These students have the advantage of being familiar with the project as well as with early modern ballad culture and printing practices generally. They are perfectly positioned to continue work on the project with the RBA and to train new students. Graduate students are also especially well-suited to the kind of detail work involved in transcribing ballads and in creating facsimile transcriptions because such labor is tedious, requiring high levels of concentration, and cannot be maintained full-time. Working half-time or part-time during the academic year fits the needs of the RBA as well as of the graduate students’ own schedules. In the case of singing and recording songs, undergraduates from the Music Department will be encouraged to participate in the RBA under the direction of Katherine Meizel, who will herself also record songs; we expect to use six to nine undergraduates each quarter (undergraduates eagerly volunteer to learn ballad tunes and record them as part of their performance qualifications for a music degree; this procedure has proved most effective for the PBA under the direction of Revell Carr). For the RBA Carr will continue to advise us and spend 100 hours each year of the grant recording songs as well as recruiting undergraduate singers from his Ethnomusicology Department at the University of North Carolina-Greensboro.

Note: for graduate student research assistants we hope to hire work-study students so as to maximize by 3 times the number of hours in fact worked (many of our early modern graduate students qualify and have applied for work-study funding).

Schedule of Work on RBA: In advance of grant

• Memorandum of Understanding between UCSB’s EBBA and the British Library (covering finer details of our collaboration such as features of digital watermarks) completed, September 2007.
• As soon as we receive news that we have been awarded an NEH grant, the British Library will be commissioned to create high-resolution digital color photographs of each album page of the Roxburghe collection, in preparation for beginning work by the RBA ballad team on July 1, 2008.

Summer 2008:
• Tassie Gniady will lead a team of ten graduate students each working 50% time. Four of these graduate students will mount online the digital images of the Roxburghe album pages; the other six will work on cataloguing the ballads, in consultation with the British Library’s ESTC project manager, Moira Goff, and our own library catalogue and ESTC specialist, Henry Snyder.
• Katherine Meizel will work 50% time researching available tunes for the ballads and creating a database listing each ballad, its tune, its standard tune title, and whether it is singable.
• Carl Stahmer will begin work at 50% time on new data tables necessary for the Chapman database to handle RBA items.

September 2008 - March 2009:
• Citation information for the Roxburghe ballads is completed.
• Tassie Gniady leads a team of two graduate student researchers working 50% time and two graduate research assistants working 100 hours each (all from English and all specialists in early modern studies)
who concentrate on transcribing ballads, checking the ballad transcriptions and citations in X-Ballad, and mounting transcribed ballads as facsimile transcriptions.

- Katherine Meizel leads a team of two graduate research assistants working 100 hours each as well as six to nine undergraduate volunteers from the Music Department to record ballad tunes. In addition, Revell Carr consults with Meizel and himself records Roxburghe ballad tunes as well as leads interested undergraduates in singing and recording tunes at UNC-Greensboro.
- Carl Stahmer migrates the current Windows Visual Basic version of X-Ballad to an open-source, cross-platform, AJAX application.

**April 2009 - June 2009**
- Transcribing ballads completed; X-Ballading, mounting of facsimile transcriptions, and recording of ballad tunes continues at the same relative pace (less one graduate student researcher spring quarter).
- Patricia Fumerton teaches a graduate course on ballad culture and the Roxburghe ballad collection; essays generated in the course about the Roxburghe collection (on the individual collectors, special features of the collection, etc.) will be mounted in EBBA.
- Stahmer works on development of Virtual Lightbox/I-Size image viewing and comparison interface and on further development of PHP/Java web interface.

**Summer 2009:**
- Team of eight graduate students (three from Music and five from English, all in early modern studies) work 50% time X-Ballading, mounting transcribed ballads as facsimile transcriptions, and recording ballad tunes.
- Stahmer works 25% time on Web service gateway, including development of scripts for generation of walk-over RDF/XML.

**September 2009 - June 2010:**
- Completion of all X-Ballading, all facsimile transcriptions, and all recordings of extant ballad tunes.
- Student assistant places a metadata watermark in each RBA image.
- Stahmer continues to work 25% time to handle necessary changes and bugs in the XML system and database interface.
- Conference is held in February 2010 celebrating the near-completion of the RBA and the achievements of EBBA.
- The British Library is delivered the facsimile album pages, basic citation information, and background essays to mount on its “Treasures in Full” site.
- Announcement on UCSB English Department and EMC Web sites as well as on Web sites internationally of completion of the RBA.

**Subsequent to the NEH grant**

**July 2010 - June 2012:**
Full archiving of the remaining ballads held by the British Library, employing established EBBA standards.

**July 2012 - June 2014:**
Full archiving of the ballad collections in the United States held at the Huntington, Newberry Library, Williams College, and Harvard.

**July 2014 - June 2016:**
Full archiving of the online Bodleian collections of black-letter broadside ballads (already digitized but not transcribed, sung, or XML encoded) as well as of the various smaller collections of such ballads in Manchester and Glasgow. By the end of the project, the EMC’s English Broadside Ballad Archive
expects to have assembled on a single searchable site (as facsimiles, facsimile transcriptions, songs, and XML encodings) all broadside ballads of the 17th century (as well as many ballads of the late 16th and early 18th century also included in the ballad collections), estimated to constitute in total 10,000 ballads.

E. Staff (for full resumes, see Appendix 8)

Director of Project: Patricia Fumerton
Patricia Fumerton is Professor of Renaissance Literature and Culture and Director of the UCSB English Department's Early Modern Center. An expert on “low” aesthetics and culture in early modern England, Fumerton has published several articles on street pamphlets and broadside ballads, an edition on everyday culture, and devotes one-third of her book, *Unsettled: The Culture of Mobility and the Working Poor in Early Modern England* (Chicago, 2006), to ballads about seamen. She is co-editor of a forthcoming collection of articles on broadside ballads (contracted with Ashgate Press) and editor of a teaching edition of Pepys facsimile transcriptions, which includes CDs of the ballad tunes (contracted with Arizona State University Press). Her book-in-progress is on the collecting and circulating of black-letter broadside ballads, with a focus on “The Lady and the Blackamoor” (in both the Pepys and Roxburghe collections as well as in many others). Fumerton will be responsible for final editorial control of the RBA and will review all completed entries as well as oversee all work on the project. She will work 40% of her time on the project during the academic quarters and 100% during the summers of the two-year funding period.

Assistant Director: Tassie Gniady
Tassie Gniady is currently a graduate student in Early Modern Studies and Technology as well as Program Manager for the PBA. She is writing a dissertation on the cultural matrix surrounding the ballad of a Hog-Faced Woman and has contributed articles to both ballad editions Fumerton is publishing. She will have a Ph.D. at the start of the RBA and will assume general responsibility for the technical development of the project (in consultation with relevant specialists) and also undertake regular technical management of the database as well as help the student researchers with technical problems transcribing the ballads or mounting facsimile transcriptions and recordings. With previous technical experience using Datafax software and Unix systems, Gniady has also received substantial training in the English Department’s Transcriptions Studio, and is currently site manager of the EMC Web site (which utilizes SQL Server 2000). On the RBA, she will work 50% time during the academic quarters and 100% time during the summer months of the grant period. (She will also be a member of the research team working on cataloguing, transcribing, and mounting facsimile transcriptions of the ballads.)

Music Specialist: Katherine Meizel
Katherine Meizel has been working on the PBA since its inception as assistant to Revell Carr. As of June 2007 she will have dual doctoral degrees in ethnomusicology and vocal performance. Her research has addressed topics related to popular, folk, and Western classical musics—including her recent Ph.D. dissertation about the televised singing competition *American Idol*, and her D.M.A. (Doctor of Musical Arts) project focusing on Sephardic Jewish folk traditions. She has published an article on a particular ballad known as “La Mujer Engañada.” Additional publications have appeared, or are in process, in several essay collections, including *Popular Music & Society* and *The Pacific Review of Ethnomusicology*. A performer for many years, she has received intensive instruction in baroque music, including that of Samuel Pepys’s younger contemporary Henry Purcell (many of whose theatrical songs are included in Pepys’s ballad collection). In addition to her classical repertoire, Meizel spent four years singing Appalachian ballads and other song forms in an Old Time string band. As well as her extensive experience in the classroom teaching American popular music, Chicana/o popular culture, and Western classical music history, Meizel has also worked for the past thirteen years as a singing instructor. On the RBA, she will work 50% time during the academic quarters and 100% time during the summer months of the grant period.
XML and Imaging Specialist: Carl Stahmer

Carl Stahmer currently holds Research Scientist appointments at the University of California, Santa Barbara and at the Maryland Institute for Technology and the Humanities (MITH) at the University of Maryland and serves as XML and imaging specialist for EBBA’s PBA project. He also serves on the Steering Committee for the Networked Infrastructure for Nineteenth-Century Electronic Scholarship (NINES) initiative. Stahmer holds a Ph.D. in English from UCSB; his dissertation, “Romanticism, Hypertextuality, and Metavisual Information Theory,” investigates the relationship between contemporary hypertext theory and Romantic period theories of poetic function. In addition to creating and maintaining a host of academic Web sites, he has also worked as a computer programmer and system architect for a variety of governmental, academic, and commercial technology initiatives over the past twenty years. Stahmer is a founding General Editor for the Romantic Circles Website [http://www.rc.umd.edu] and was the lead developer for an NEH Teaching with Technology Grant that provided funding for the development of an interactive virtual space for teaching Romantic period poetry in high schools (Romantic Circles High School). Stahmer also programmed the search functionality for the first Voice of the Shuttle Web site for Humanities Research [http://vos.ucsb.edu]. From 2001-2004, he then served as Director of Technology for Lynchinteractive Inc. [http://www.lynchinteractive.com], where he was lead developer and system architect for a variety of internet-based, advanced data-integration solutions, including distance learning and government information systems. Stahmer will work 50% time on the RBA in the first year of the grant and 25% time in the second year.

Music Consultant: Revell Carr, current Music Specialist for the PBA; as of August 1, 2007, Assistant Professor of Ethnomusicology, University of North Carolina-Greensboro.

TEI Consultant: Laura Mandell, Associate Professor of English and Director, Digital Humanities Program, at Miami University, Ohio; also Associate Director, NINES project.

Library Catalogue Consultant: Dr. Henry Snyder, Director of the Center for Bibliographical Studies and Research at the University of California, Riverside; and Director of the North American ESTC.

F. Dissemination

The goal of the RBA, as of all archives added to EBBA, is to provide easy and democratic access to the images, texts, songs, citation information, and subject matter of the Roxburghe ballad collection. Since the British Library has granted us permission to create a database of all its ballad holdings, beginning with the Roxburghe ballads, no password or other restrictions need impede access to the site.

In the winter of the second year of the two-year grant, the EMC will launch its second conference to celebrate its work on EBBA to date, including its near-completion of the RBA. The conference will feature distinguished scholars of early modern broadsides and ballads, and it will be announced on all major early modern listservs. We also plan to publish the conference proceedings, as we are doing with last year’s “Straws in the Wind” papers, and further plan to publish a teaching edition of the Roxburghe ballads as complement to the online RBA, as we are also doing with the Pepys ballads.

In addition, we will promote the RBA from UCSB’s English Department Web site as well as from the Early Modern Web site. The NEH will be recognized as a major sponsor of the RBA on both these sites. We also plan to foreground the RBA in canvassing for more government funding for the NEH by attending the Humanities Advocacy Day in Washington, as we did this last spring. Finally, we will announce the NEH Grant through media outlets across the world, including notification of major search engines when the RBA is complete. It should be noted that already a Google search for “Pepys ballads” brings up the PBA as the first hit; we fully expect that the same will be the case for the RBA as EBBA adds the Roxburghe ballads to its database.
IV. HISTORY OF GRANTS

EBBA’s first stage, the Pepys Ballad Archive (PBA), was begun with personal faculty research funds as well as with internal funding from UCSB and from the UC system. This was followed by an NEH Reference Materials Grant, with co-support from UCSB, 2006-2008.

Funding includes:

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<th>Year</th>
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Total Funding to date, through June 2008: $650,739
V. PROJECT CONSULTANTS

Revell Carr, current Music Specialist for the PBA; and, beginning July 1, 2007, Assistant Professor of Ethnomusicology, University of North Carolina-Greensboro
Laura Mandell, Associate Professor at Miami University Ohio; Associate Director, Networked Infrastructure for Nineteenth-Century Electronic Scholarship (NINES); and Director, Digital Humanities Program, Miami University
Henry Snyder, Director of the Center for Bibliographical Studies and Research at the University of California, Riverside; and Director of the North American ESTC

ADVISORY BOARD MEMBERS

Tim Cooley, Assistant Professor of Ethnomusicology, Department of Music, UCSB
Kristian Jensen, Head of British and Early Printed Collections at the British Library
Alan Liu, Professor of Literature and Technology, Department of English, UCSB
Richard Luckett, Librarian, Pepys Library, Magdalene College, Cambridge
Catherine Masi, Web Information Technology Coordinator, Davidson Library, UCSB
Shawn Martin, Project Outreach Librarian, EEBO-TCP, University of Michigan
Joy Wiltenburg, Professor of History, Rowan University

AUTHORS OF LETTERS OF COMMITMENT

Kristian Jensen, Head of British and Early Printed Collections at the British Library
Gene Lucas, Acting University Librarian, UCSB
Revell Carr, Laura Mandell, and Henry Snyder (Project Consultants)
Carl Stahmer (Project XML and Imaging Specialist)

AUTHORS OF LETTERS OF SUPPORT

Matthew G. Kirschenbaum, Associate Professor of English, University of Maryland; Associate Director Maryland Institute for technology in the Humanities (MITH); also Former Technical Editor, The William Black Archive
Lena Cowen Orlin, Professor of English, University of Maryland Baltimore County; and Executive Director, The Shakespeare Association of America
Bruce Smith, College Distinguished Professor of English; and Chair, Department of English, University of Southern California