III. NARRATIVE

A. Significance

Statement of Purpose

In May of 2018, the Univ. of California, Santa Barbara plans to launch the critical, penultimate stage of its English Broadside Ballad Archive (EBBA) and incorporate 1,300 rare early English broadside ballads held at the British Library, London. Many of these artifacts are unique and previously unknown even to scholars (many cannot be found through the BL’s catalogue, and the curators there were surprised when Patricia Fumerton and her colleague discovered two volumes of mostly one-of-a-kind ballads during on-site research in March 2017). Our locating such treasures in the world’s 2nd-largest library not only enriches scholarly understanding of the magnitude of the BL’s early ballad holdings but also, more importantly, paves the way for EBBA to make them accessible globally. Including this cache of early BL ballads in EBBA, now near completion, will bring 90% of the c. 12,000 extant ballads printed pre-1701 freely and fully available. From a single site, users will be able to search within and across ballad holdings of dozens of US and UK institutions. Additionally, these BL ballads will extend EBBA’s historical reach: including 68 ballads from the 16th century will mean that 237 of that period’s only c. 250 extant ballads will be digitized; also, the BL’s ballads will fill in gaps among EBBA’s 17th-century holdings, especially from the politically important 1640s-60s. See Appendix 1. Users will thus be able to confidently track broadside ballads—ubiquitous in the period and enjoyed by all classes—up to and through their 17th-century heyday, as text, art, song, and culture.

The British Library has granted EBBA unprecedented permission to fully archive these rare early printed ballads (see Commitment Letter, Appendix 21). It has also provided extraordinary help in locating the ballads. Lead curator Karen Limper-Hertz, who worked with Fumerton on EBBA’s archiving the BL’s Roxburghe Ballads in 2008-10, had instructed her assistant to investigate likely candidates for further inclusion in EBBA from a list Fumerton provided. He did not simply peruse the volumes; he created spreadsheets of every item in the volumes, entering titles, dates, and—crucial for our later follow-up—whether any single-page, hence broadside, item was in prose or verse. Fumerton and her project manager have significantly filled out these spreadsheets by ploughing through reels of microfilm purchased for EBBA from the BL by UCSB’s Library, in addition to later on-site research. BL curator Christian Algar ensured that the dozens of volumes we still needed to review had all been called up for our swift access.

With such invaluable aid from the BL, including hugely reduced in-house fees for high-resolution color digitization, EBBA is poised to archive the Library’s large treasure-trove of as-yet-unarchived rare ballads, if only we can receive NEH funding. Continuing well-established and acclaimed standards, we will provide granular cataloguing of the ballad sheets and MARC records. We will also offer EBBA’s trademark multiple viewings of the ballads: as “album facsimiles” (bound pages or loose sheets onto which ballads, usually trimmed, were pasted), as “ballad sheet facsimiles” (reconstructions of how the ballads approximately looked when they came off the press), as “facsimile transcriptions” (in which the difficult-to-read, often black-letter or “gothic” typeface is replaced with modern Times New Roman while preserving the ornament and formatting of the original, thus providing easy readability without sacrificing aesthetic appreciation), and as plain-text transcriptions. All metadata, including our ever-expanding background essays on EBBA’s holdings and our transcriptions, are rendered in TEI/XML. Extant BL tunes will be given recordings, adding to EBBA’s 5,310 tune recordings, of which 2,500 to date are

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1 In our last grant proposal, we estimated roughly 11,000 extant pre-1701 English broadside ballads. With our surprising discovery of so many more ballads hidden in the vast reservoir of the BL, that total has been revised upward to 12,000. Our estimate of archiving 90% of these with this grant includes EBBA’s search results linking to the c. 1,500 early printed ballads in Oxford’s Broadside Ballads Online from the Bodleian Libraries.
unique (likely many more unique tunes will be added, since 67% of the BL’s 1,300 rare ballads have tune titles and even musical notation printed on them). We will also include the tunes in Minstrel, EBBA’s in-progress project of transcribing all unique recordings, displayed with text underlay and MIDI file, for both hearing and seeing the notes as they are matched up with the text’s words/syllables. In this grant, we will furthermore expose MEI encoding of the musical transcriptions (see “Recordings”). Finally, we will expand our digital woodcut impressions matching tool with sophisticated human cataloguing of all the woodcut images in EBBA (to date over 16,000). Such cataloging will allow scholars to search images by both concept and content (see “Cataloging Woodcut Impressions”). With text, tune, and art fully catalogued and searchable, EBBA will in this grant offer three avenues of access and use.

We also plan to introduce many exciting updates to the EBBA website in this grant, focusing on a new user interface that will capitalize on our work currently underway to update EBBA to HTML5 (ensuring proper display on both desktop and mobile devices). Among the host of changes we propose will be a completely new, faceted, and more configurable search-and-browse interface and the addition of “tooltips” to foreground help about the available functions and editorial decisions. The full suite of new features will provide users with a state-of-the-art interface (see “Screenside 2.0”).

EBBA’s overarching goal is to recreate as much as possible the many sensory, emotive, and intellectual ways broadside ballads were experienced in their time. These artifacts were a major new cultural phenomenon distinct from the oral ballad of tradition. With the coming of print in England in the mid-15th century, ballads sought to widen their market. In their heyday of the 17th century, they did so by sporting black-letter (or gothic) typeface together with multiple woodcuts and tune titles; see Fuing 383. As cheap print—costing just a penny or less—they were peddled in shops and on the streets likely by the millions (Watt, Cheap Print, 11-13) and bought by all levels of society. They were the equivalent of today’s newspapers, magazines, or pop songs, and like those popular media, they were a valued vehicle for mass communication. They were also highly ephemeral, as is particularly evident in their often frayed and fragmentary condition, likely the result of frequent folding, carrying around, re-binding, and other reuse.

Indeed, if millions of ballads were disseminated, almost as many were lost to posterity when they literally fell apart after much handling, or were pasted up on walls, or recycled as pie lining, pipe kindling, or toilet paper. Ballad collectors, like John Bagford and Narcissus Luttrell, thus engaged in an important feat of preservation. But access to the rare survivors is now (ironically, given they were intended for the masses) highly limited. Library restrictions are tight, and even when access is granted, travel to the holding sites is expensive and time-consuming. Fumerton has been privileged to be awarded many UCSB grants to conduct on-site research, her Library’s purchasing microfilm for her review, and her gaining much cooperation from holding libraries. But such opportunities aren’t available to the average scholar.

But what about Early English Books Online (EEBO)? Is that not a reliable digital resource for locating all extant printed ballads and their images? No. Even disregarding EEBO’s often prohibitive subscription rates and poor images, scanned quick-and-dirty from microfilm, the fact is that EEBO holds less than half of our rare 1,300 BL ballads. We are in dialogue with EEBO; Jo-Anne Hogan at ProQuest (owner of EEBO) and Rebecca Welzenbach of EEBO-TCP (which transcribes EEBO texts) are both on EBBA’s Advisory Board. EEBO-TCP has asked to create links to EBBA’s transcriptions, which we granted. But the need is high for free access to all ballads within a single, comprehensive, user-friendly website.

Most surprisingly, many of the rare ballads identified in this current grant proposal have not even been catalogued yet by the ESTC, traditionally the gold-standard catalogue of extant pre-1800 works printed in Britain. Dr. Brian Geiger, Director of the North American ESTC, has agreed to serve again as consultant to EBBA to ensure that the ESTC is updated by our findings (Appendix 22). In a fruitful circle of collaboration, furthermore, the ESTC links its broadside ballad entries to the corresponding facsimile image in EBBA (which links back to its ESTC entry). Until all extant printed ballads are matched,
however—and as Geiger testifies, we have a long way still to go—scholarly awareness of especially the rarer ballad collections named above is patchy; citations to them are mostly, but not altogether, accessible via the ESTC (even less so by the BL itself), and when multiple editions of a ballad are listed by an image-serving database, such as EEBO, typically only one poor-quality image is delivered as representative, despite wide disparities between supposedly “same” ballad editions.

EBBA’s archiving of the BL’s rare early ballads answers a pressing need for scholars of popular culture: the need for a database like EBBA to make fully accessible all extant ballads. Usage of EBBA is already high and growing every year, nearly quadrupling from 2,532 unique visitors per month in 2008 to 9,726 in just January to May of 2017 (Appendix 2). Moreover, EBBA’s popularity has spread widely from scholars to the general public. We are both the subject and agent of popular media. We engage in traditional outreach via publications, presentations, collaboration, coursework, and undergraduate research (Appendix 3a-c); we are also active on social media and dedicated to advocating for the humanities (3d-e). We continually receive emails of thanks (3f). Encouraged by such enthusiastic widespread reception, we plan in this grant to add more pedagogical support for K-12 education, devoting a section of the site to lesson plans and interactive learning tools (Appendix 4). EBBA will thereby widen access to what was in the broadside ballad’s own time intended to be the culture of the people.

The Significance of an Expanded EBBA for the Study of Popular Culture

Ballads were intended for the masses. The single most disseminated artifact in the literary marketplace of London by the end of the 16th century, they were hawked on the streets and sent far into the provinces in packs of chapmen by the millions. One could not travel from points A to B in London without hearing ballads sung on street corners or seeing them posted up on walls. They thus touched all levels of society. Shakespeare cited ballads in every play he wrote. Still, they were decidedly aimed at and embraced by the “low.” They were printed on the cheapest paper, using recycled, worn woodcuts to be affordable for all but the very poorest of society. They cost on average a mere penny (the same as a pint of ale). To increase their audience to include the semi-literate, when other texts were being issued in “high” white-letter or roman typeface, ballads were still being printed in black-letter or gothic type until the end of the 17th century, which was the print by which children learned to read, and also associated with homey “Old England.” To increase their allure, towards the end of the 16th and beginning of the 17th century, ballads became increasingly ornamental, with decorative lines and illustrations. People of the lower to middling sort would paste them up as art. They were also sung to simple tunes, so well-known that usually just the tune title was printed, which made them even more accessible to the less literate. As multimedia—text, art, and song—they reached their heyday in the 17th century. One can track developments in the ballad “look” from the 16th-century plain, black-letter Huth “Ballad against slander and detraction” (1583), with only a prettified “A” and no tune title (though the tune is implied by the refrain) to the mid-17th-century heyday, two-part, ornamental ballad, in black-letter with illustrations and printed tune title, as seen in the Book of Fortune “The Ladies Lamentation” and Luttrell “Love’s Carouse” (Appendix 5a-5e).

Accompanying changing format and aesthetics are shifts in broadside ballad topics. Although we don’t find the political “flytings” (personal arguments) in the BL’s 16th-century Huth Ballads that we see in their once-conjoined sister collection, the Britwell Ballads, now at the Huntington, we for the first time find proof in the Huth that the many Britwell elegies were meant to be sung—two of the Huth elegies (nos. 2 and 23) have printed tune titles. We also find a familiar focus in these very early BL ballads on monsters, wonders, and religion/sin. The speaker in one ballad, for example, in the very first lines of the example cited above invokes God’s wrath against slander, equating it to murder: “Murder and slander one” (5a). The BL’s 17th-century broadside ballads also reinforce our sense of an ever-expanding range of topics designed to capture a larger market—extending to include the topical, trifling, domestic, and profane. But the BL’s rare early ballads of both centuries add new perspectives and formats that trouble this trajectory. Topical news, we find, was marketed even in the 16th century. No less than three unique
BL ballads, printed in 1588, celebrate England’s victory over the Spanish Armada (all written by the famed Thomas Deloney); the ballads lie buried in an anonymous volume, C.18.e.2 (nos. 62, 63, 64). Equally surprisingly, we find, among the BL’s 17th-century holdings, ballads about strange monsters and wonders—printed well into the mid-1650s! Perhaps these monster ballads expressed the common people’s fears of living in those very uncertain political times? They include one of “a prodigious Monster” which images a satyr-like creature with 7 cyclopean heads and 7 arms. It is said to have been found in 1654 in the “Mountains of Sardanal” and sent to Madrid, where it reprimanded the Spanish King in Spanish for his pride and—attacking Catholicism—his idolatry (Appendix 6).

Perhaps most surprisingly, we find many BL love ballads of the 1650s—a time from which few broadside ballads survive—which employ the language of love to covertly express political allegiance. In “The Ladies Lamentation,” 1651 (5b), for instance, the lady laments her lover’s removal overseas “in France or in Spain,” invoking seemingly innocuous images of him as her “land-lord” and her “black-bird”—but with the notable addition that the bird is “(most Royal)”; my emphasis. “Royal” is a covert clue that leads to an especially telling reason the lady gives for her lover’s departure: “At Worster being routed,” she laments. Red alert! Worcester was Charles II’s last stand; after losing there against the parliamentary forces in 1651—the date the ballad was published—Charles fled England, yes, for France or Spain.

The populace was not united behind monarchy, however. In yet another love ballad, showing the decline of the broadside ballad into a small, unornamented “slip song” format without tune or ornamentation, “Absence Shall Never Alter Me,” 1665, the speaker is clearly a covert follower of the revolutionary Cromwell—possibly even his son, Richard, who also fled England on the restoration of kingship. Again, the lamenting lover covertly expresses political allegiance through such telling words as “banish’d,” and “I shall ever Loyal prove / so long as I keep my Libertie” (my emphases)—the latter likely referring to his refusal to take the Oath of Conformity demanded by the newly crowned Charles II. Precisely because radical politics were screened by the language of love, these otherwise too-dangerous-to-utter ballads (and their authors) survived. Their politics are not singular—“the people” are necessarily plural—but these love ballads allow all positions free speech.

Diversity is further voiced in these rare BL ballads through such common formal ballad features as back-and-forth dialogue and especially multiple, even contradictory, perspectives on all popular topics. The scope of viewpoints offered within and between broadside ballads is wider than in any other forum of popular culture of the period. Women, for instance, can be described as cannily tricking men into marrying them, cuckold (cheating on) their husbands, or shrewishly mistreating them, as well as rejecting forward (or cheating!) lovers, and even reforming bad husbands. But another familiar trope was that of “Warrior Women,” to invoke Dianne Dugaw’s phrase, the many maids depicted as valiantly going to war in the guise of men to stand by their lovers, as in “The Gallant she Souldier” (Fortune, #10). Also, one of the most memorable of the BL’s unique ballads, “A Looking-glasse for Young-men and Maids” (c. 1655), depicts a maid putting up a different brave fight—against the unwanted sexual advances of a brewer—at the cost of both of them falling into a deadly tun of boiling mash (Fortune, #24). Poignantly, we are told her name, Abigail Norris, and that she was to be married the very next week to one Jeremy Kemp. Then again, in some ballads, the mood is light, even comic, when a woman fights against coercion. In the also unique “A Young Gentlewomen to her Husband the Quaker,” the wife informs her husband, newly converted to Quakerism, that she plans to follow her own path (C.121.g.9, #58). More than in any other literature of the time, broadside ballads give the low and marginal a range of liberating voices, whether for good or no. When the audience sings along, which ballads encourage them to do, they temporarily inhabit those voices, even to the extent of taking up a position they might otherwise oppose.

The BL’s rare early ballads crucially expand our understanding of the artifacts’ competition for the market of all people, whether high or low, traditional or—perhaps especially—radical. We hear more fully how ballads speak to not just scholars but the common person. This point could not be made clearer
than in our excited discovery that the hit hip-hop Broadway musical, *Hamilton* (2015), references a ballad the British by tradition sung in defiance of their final defeat by the American patriots at Yorktown, Virginia (1781), which is uniquely extant in the BL’s “The World is Turned Upside Down” (1646). The song was originally a pro-royalist ballad from the *English* Revolution, now re-invoked in a modern-day Broadway musical by a British army defeated in the *American* Revolution (Appendix 7)! Popular culture, like all history, repeats itself—a fact that will be captured in an expanded EBBA.

*The Significance of an Expanded EBBA for the Study of English Literature*

The addition of the BL’s rare ballads to EBBA will also make a major contribution to many fields of literature. Foremost, it will further advance the recent turn in book studies and literary cultural studies to a focus on ephemera. In our last grant proposal, we documented that, despite previous critical quiescence in the study of ephemera, such as broadside ballads (largely due to difficulty in accessing them), recently the tide has turned. Since just 2010, there have been numerous monographs and collections of essays published solely on broadside ballads—e.g., by Fumerton (6 vols.), Mark Hailwood, Steve Newman, Angela McShane, and Sarah Williams—as well as a plethora of articles, book chapters, and dissertations.

In all modesty, we attribute this explosion of research on broadside ballads to their becoming publicly available through EBBA. Founded in 2003, but making a real impact with its expansion from NEH funding starting in 2006, EBBA is the only website where users can now freely access some 8,000 early broadside ballads (in addition to links to another 1,500 held in the Bodleian Library) via multiple images, deep cataloguing, and tune recordings. The further growth of EBBA will make it an even more valuable research tool for critics of ephemera but also for those interested in other literary topics. For example, the huge number of ballads about gender, love, and marriage will continue to prove important to feminist literary critics, who must tackle the conundrum that the often strong female “I” voiced in ballad narratives is typically written by an anonymous male author.

The addition of many 17<sup>th</sup>-century ballads will bring even more pressingly to the fore the question specifically of genre. What exactly is a broadside ballad anyway? 16<sup>th</sup>-century texts currently archived in EBBA, while often calling themselves ballads, rarely have named tune titles and are strikingly plain, like 5a. They bespeak of wonders, religion, elegies, and eulogies. But many of the BL’s 16<sup>th</sup>-century ballads in the same genres *do* have tune titles printed on them, most strikingly—as noted above—elegies. We have also discovered a lot of new authors’ names, because more than half of these early ballads print such names: e.g., Leonarde Gybson and George Mell are both new to EBBA. The prominence of named 16<sup>th</sup>-century authors further supports Eric Nebeker’s claim that the broadside ballad at this time was socially acceptable and not yet associated with the lowly market. By contrast, the 17<sup>th</sup>-century heyday broadside ballads—ornamental, with named tune titles, and treating a smorgasbord of primarily secular topics—were typically anonymous, precisely because they had fallen in literary and social estimation from “high” to “low” literature. Yet, fascinatingly, around the mid-17<sup>th</sup> century, in our newly rediscovered BL’s *Book of Fortune*, we also find many authors listed, though just as fascinatingly, only by initials—a covert expression of identity much like the screening of politics in these ballads through the topic of love.

The elegy and eulogy reappear in huge numbers on 17<sup>th</sup>-century broadsides, but often in iambic pentameter, with little ornamentation and no tune titles. Their surge at this time suggests that some broadside ballad formats were morphing into simply broadside verse. In fact, however, the BL’s ballads make it appear more likely that the fad of these 17<sup>th</sup>-century genres was hearkening back to the popular but more “legitimate” 16<sup>th</sup>-century elegy and eulogy ballad: we have found named tune titles and ballad measure printed not only on many of the BL’s 16<sup>th</sup>- but also its 17<sup>th</sup>-century elegies, eulogies, and even “poems.” Also, an extremely influential BL 17<sup>th</sup>-century collector, Bagford, often included in his titled “ballad” volumes verse that does not resemble typical ballads. Singability becomes key when trying to determine whether single sheets of verse of the time might have been considered ballads. But the fact is
that there is no clear-cut answer to “What is a broadside ballad?” The printed ballad constantly morphed aesthetically, thematically, and musically through the 16th and 17th centuries, as it intermixed with elite or “literary” single-sheet verse and especially competed with other popular literary and multimedia genres, such as the pamphlet, chapbook, songbook, musical drama, and plays generally. For instance, we find among the BL’s rare holdings a ballad by the dramatist John Heywood (Huth 10), another mimicking the title of Shakespeare’s Much Ado about Nothing, another evoking Thomas Middleton’s The Changeling (Luttrell, vol. 2, nos. 143 and 176) and—a truly amazing find—a broadside ballad dramatic jig (a ballad performance that occurred at the end of a play), complete with typical jig-like features of bawdy theme, dialogue to named tunes, stage directions, and dancing (1876.f.1, 27). This rare find adds an 11th to the previously known ten extant early dramatic ballad jigs detailed by Clegg and Skeaping (in Singing Simpkin and Other Bawdy Jigs, 2014). The addition of the BL’s cache of rare early ballads to EBBA reveals the broadside ballad to be an even more expansive and protean genre than previously recognized.

The Significance of an Expanded EBBA for the Study of Art History

Even as the BL’s rare early ballads will expand our understanding of the study of literature, they will further widen the field of art history. While art historians still privilege prints made for the upper sorts, there is growing awareness, to which EBBA has immensely contributed, of the high caliber and cultural importance of art for the masses. Lowly woodcuts have been derided by scholars as crude, mostly based on images made from microfilm; EBBA’s color reproductions reveal new detail and quality—often finely carved cuts, with graphically pleasing, folk-like details. This grant will add not only many more images made from such cuts that are unique but also a granular scholarly catalogue of them (see “Cataloguing the Woodcut Impressions”), thus further advancing more informed research and teaching of “low” art.

Certainly, for many contemporaries, the pictures on ballad sheets were the printed ballads’ most valued feature. Why else would consumers carefully hand-color them (as seen in the “Dance of Death”; Appendix 8), or cut the images alone out of the ballad sheet (e.g., Ewing 374)? And why otherwise would the collector Bagford cut a ballad into pieces and then re-assemble the parts in his album so as to devote one entire page to the decorative—and unique to EBBA—header of what would have been the top right of the intact ballad (though he mistakenly pastes the ornament upside down!); Appendix 9a-c (compare the reconstructed facsimile of 9b with an intact edition of the ballad in EBBA 20802.)

Woodcut impressions were not only prized as art by the middling to low; they were also viewed as meaning-filled. Realization of their ability to signify more than prettiness, especially when considered with the other media on the page, has also been resisted by scholars until recently. The selection and placement of woodcut impressions on ballad sheets had been dismissed as arbitrary, a scholarly position justified by pointing to the same illustrations reappearing within and across collections, which is indeed the case—to the extent that cuts became worn down, cracked, and worm-eaten. Such reuse of the cuts by printers has been attributed to crass economics—it saved money, helping keep print for the masses cheap. But economics alone does not explain why many woodcuts were not only reused but also redrawn with usually only the slightest of changes. In copying cuts, carvers were careful not to disturb the overall likeness of the original. The long-term reappearance of cuts could thus create a lifetime of associations. Early moderns clearly developed great fondness—a seemingly insatiable demand—for re-seeing particular cuts, as if they were familiar, comforting friends. Still, a re-used or re-drawn woodcut could be cagily employed by the printer to complement or undercut the meaning of a ballad text or even of its tune.

A rare BL ballad, “The Repulsive Maid,” c. 1655 (Appendix 10), to the tune “Open the door and let me come in,” well illustrates the tactical use of woodcuts. This ballad is, importantly, the earliest of three editions in EBBA; it also sports new-to-EBBA figurings of the maid referenced in the title. The BL’s new pictures of the “repulsive” maid, I argue, are intentionally misleading to provoke an amusing surprise on reading or hearing the ballad’s song-text. The trick is that, at first glance, the images would seem to
reinforce the title’s implied meaning that the maid is, or has become, repulsive in the sense of ugly. As our eyes naturally travel from the left to the right of the page, we see first a man cocking his face seemingly approvingly, his look and even his spurs turning favorably toward a maid who appears fair enough. But on the far right we then see the man, or what is a very close resemblance—accoutered with what looks like the same staff and sword—standing more as if he were taken aback by the maid, his spurs turned inward. Why? The maid of the first cut has been carefully redrawn in the second cut as clearly the same maid—e.g., her pose and distinctive costume (Caroline gown with lace-edged cap)—but there are subtle differences, such as variations in the folds in her dress and a missing plant. But the really striking difference is that she now looks wan and, yes, ugly. Ew, one might think; she’s now repulsive. Then the surprise: on reading or hearing the ballad, the narrative belies both its title and our eye-movement across the images; we discover that the maid does not change, at least not in her attitude. Throughout, she refuses to open her door to her pleading past lover because she did so once before and not only was beaten by her parents but also later found out he slept with other women. The lady, in sum, turns out to be neither a maid nor ugly. She is still wooed by the man but repulses, as in rejects, his pleas.

Printers play with woodcuts to both entertain and instruct in all sorts of ways. In what looks initially like a printer’s mistake, for instance, the first woodcut image in the unique BL edition of “The Parliament Routed,” c. 1653, has been inserted upside down (Appendix 11). But on second thought, considering the title and the next image of Cromwell riding in triumph towards the upended group, we recognize that the printer is making a visual joke: Cromwell has overturned King Charles I’s Parliament.

Combining the comical with the practical and meaningful, we also find printers or woodcutters carving out part of an already used woodcut, so that another smaller piece with text carved into it can be inserted to make the original cut mean something different. EBBA, for instance, has archived six ballads titled “The Cooper of Norfolk.” The subtitle reveals more of the story: “OR, / A pretty Jest of a Brewer, and the Cooper’s wife: and how the Cooper served the Brewer in his kind.” In brief, a cuckolded cooper gets his revenge on a brewer when he unexpectedly comes home while his wife is cheating on him; he captures the guilty brewer, hiding in a barrel, and forces him to hand over his savings or his life. Clearly the bawdy ballad became popular enough that, after its earliest editions, an actual cooper was carved to illustrate it. The cooper stands with the tools of his trade over his shoulder—twine or bent twigs used to mend baskets (see Appendix 12a-d). In 12a, the top left edge of the cut’s border seems to have broken off. But, in fact, as the next example shows, the break is the spot where a printer has at other times placed an insert of carved words. In 12b, the words are “Work Cooper.” But in another EBBA ballad, the title and topic of the ballad has shifted to a different bawdy story—this one not about a cooper but a tinker (one who mends pots and pans)! So the printer has changed its insert to say “Brass to mend” (12c). In the BL’s unique addition to this series, the same cut is again re-used but with the insert switched to “Daniel Cooper” (the trade-cooper’s first name was John in the earlier ballads) and this insert includes a line, realistically completing the top right-edge of the cut (12d). The Daniel Cooper ballad is filled with Scots dialect, pointed to by its subtitle: “Or, The High-land Laddy,” 1683. In a hilarious overturning of the previous cooper stories, the ballad tells of not a tradesman but a lowly “Shentleman” (gentleman) whose last name happens to be “Cooper,” and who engages in his own lusty and brave, but still very comic, adventures.

Re-used, re-cut, and altered with inserts, the BL’s woodcut images, when added to the EBBA archive, will provide modern scholars and students illustrative insight into the many meanings of popular early art.

The Significance of an Expanded EBBA for the Study of Music

The addition of these rare BL ballads will further enhance EBBA as a research tool for studying the music of pre-1701 England. Previously, anyone who wanted to hear ballad texts and tunes together had to find the ballad and its tune in separate sources, and then put the two together. Our music specialist estimates that it takes about 2.5 hours for a skilled musician to find the correct tune for a ballad, learn it, and record
it. By providing on a single site both text and tune, whenever extant—and, remarkably, 905 of our proposed 1,300 BL ballads have named tunes, likely adding greatly to our 2,500 unique recordings (of our 5,300 recordings in total)—an expanded EBBA will save thousands of hours of research time for others.

Many of the BL’s late-17th-century ballads, and half of those in the Osterley Park collection, also include a new morphing of white-letter ballads: ballads with printed or engraved musical notation on them. This aesthetic was market-driven: the ballad was competing with the new fashion for cheap songbooks. The Restoration (1660) saw the rise of musical theater, which stole ballad songs to fill out its repertoire, even developing full-fledged “ballad operas,” the most famous being John Gay’s The Beggar’s Opera. Broadside ballads responded by stealing theater songs, and ballad writers often composed for both stage and street, such as Thomas D’Urfey. Since many ballads in EBBA name tunes on them that we haven’t yet found, such musical notation can provide tunes that would otherwise have been lost to time: e.g., a broadside ballad tribute to George Duke of Albemarle sports the musical notation of the popular but, until discovery of the BL’s ballad, not documented tune, “St. George of England” (Luttrell, vol. 1, 101). But we must be cautious: as part of the fad for lower-end songbooks, printed ballads often display musical notation that is “meaningless,” that is, purely ornamental—designed to make the musically illiterate consumer think they have their hands on “the real thing.” Many of the Osterley Park music notations are meaningless in this way. But even if the musical notation turns out to be meaningless or corrupt by our modern standards, it clearly further “prettified” the ballad, adding to its ornament (Appendix 13). Musical ornamentation, however offered, was dearly valued by the lower sorts—i.e., full of meaning.

In addition to expanding our knowledge of tunes and musical ornamentation with the BL’s ballads, we plan in this new grant to further engage users with EBBA’s recordings by giving them access to the MEI data currently being created for transcriptions (MEI is the Music Encoding Initiative, parallel to the TEI). This data will allow users to comprehend and process ballad music in novel ways, e.g., by creating the kind of “distant readings” that have been so influential for literary criticism. Presently, we are providing musical transcriptions, with text underlay, of recordings of the first stanzas of all extant unique tunes and of all musical notation (ornamental or not) on the ballads, along with MIDI recordings. This work will show users how singing a ballad requires adjusting melody to text, and vice versa; exposing its data, in turn, will allow for technical and scholarly innovation (Appendix 14).

Our timing in finding new ways to enhance EBBA’s musical features is most opportune. In large part due to EBBA’s influence, the scholarly music world has been abuzz with interest in popular tunes, as witnessed by new books and dissertations dedicated in large part to broadside ballad songs, including Fumerton’s forthcoming book, with an accompanying website of 40 sound files; Christopher Marsh’s in-progress book and website on the most popular 100 tunes of the period, Hit Songs and their Significance in the 17th Century (for which Fumerton serves as consultant); and the in-progress website Early Modern Songscapes (on whose Advisory Board Fumerton serves). Hearing of our plans to enhance EBBA’s song database, the American Musicological Society recently asked Fumerton if it could collaborate with us as we proceed; we have welcomed them onboard the EBBA project.

In sum, in adding the rare early BL ballads to EBBA’s multimedia database, we will greatly expand understanding and appreciation of pre-1701 popular culture, literature, art, and music.

B. History, Scope, and Duration

Enlarged with the BL’s cache of rare early ballads—thus reaching 90% completion of our goal to make fully accessible all of the estimated 12,000 extant English broadside ballads pre-1701 as text, art, and song—EBBA will be supported in perpetuity by UCSB’s Early Modern Center (EMC), English Department, HFA Division, and Library (see also D. Sustainability). The EMC, founded in 2000 by EBBA Director Fumerton, is a fully-equipped, endowed Center with eight faculty, thirteen graduate
students, and about a dozen undergraduates annually specializing in early modern English studies. Emeriti and affiliated faculty and students are also active in the Center’s programs, especially from Art History, History, and Music. Many belong to the large EBBA team that is historically over 340 people strong. The EMC also draws on the rich technological resources of the Department’s Transcriptions Center, founded by Alan Liu. In addition, it has a full-time staff person (Brian Reynolds) who manages all its IT needs. Thus supported, the EMC maintains a strong cyber presence. EBBA is its largest, most renowned project.

EBBA has a long history. With a modest UCSB Instructional Improvement Grant, 2003-04, Fumerton formed a team to research how best to gain digital rights and structure a database for mounting online ballad images and metadata. In June 2003, she gained unprecedented rights from the Pepys Library to digitize its 1,882 ballads—the single largest collection of 17th-century English broadside ballads. Due to the timing and Pepys Library’s restrictions, we had to work from microfilm images of the ballads, which were temporarily unbound. We proceeded slowly but determinedly, scraping for funds. Our 1st NEH Reference Materials Grant for 2006-08 was a godsend, which both boosted morale and allowed us to complete the Pepys Archive. A decade later, under our current 6th NEH grant, with the blessing of the Pepys Library, we are bringing the Pepys ballads up to EBBA’s state-of-the-art standards, with new, high-resolution photographs (600 ppi TIFFS). We can now include album facsimile views with the other displays of these ballads—just as we will the BL’s rare early broadside ballads (e.g., Appendix 9a-c).

Six NEH awards later, together with significant UCSB cost-share, third-party pledges, and volunteer work, EBBA has grown exponentially. We next archived the 2nd-largest collection of early broadside ballads, the BL’s Roxburgh Ballads (over 1,500 items), and then large collections from the University of Glasgow and Huntington Libraries (c. 1,000 total), the National Library of Scotland (1,754), Harvard’s Houghton Library ballads (1,237), and, in addition to fully re-archiving the Pepys, early ballads from Yale’s Beinecke Library, the Society of Antiquaries, Manchester Central Library, and Chetham’s Library, Manchester (c. 900 total). With each newly funded stage of the project, we have made major upgrades to EBBA’s infrastructure and interface, led by our digital specialist, Associate Director Dr. Carl Stahmer, including visualizations, an image association tool, and implementation of MorphAdorn to allow searching across variant spellings and syntax. In our current grant, we are updating the site to HTML5 to allow cross-platform use, as well as expanding our visualization tools and music features with the interactive “Minstrel,” consisting of musical transcriptions of the recordings, with text underlay and MIDI. We continue enthusiastically to publicize our research (see Appendix 3a-e and E. Dissemination).

We are almost there. With this penultimate grant proposal—our most ambitious to date, involving ten years of advance research requiring rooting through tens of thousands of likely suspects at the BL—we will archive another 1,300 precious broadside ballads. The enthusiasm of the BL in aiding us to get to this next-to-last, momentous stage, both in radically reduced photography fees of more than $21,505.00 as well as huge curatorial aid, has been key. Including EBBA’s links to the Bodleian Library’s online 1,500 pre-1701 ballads, with this grant, we will have made fully accessible c. 11,000 of the c. 12,000 extant early English broadside ballads as multimedia cultural artifacts. In our final grant, we will make a sweep of small collections across the UK and US, such as the ballads held at Chapin Library, Williams College (which has already pledged free high-resolution images of its 38 early ballads), to allow for successful completion of EBBA. In that final stage, we will also fine-tune our technological innovations.

C. Methodology and Standards

Mounting the Ballad Images

From 600 ppi color digital TIFF images, EBBA will create JPEGs of “album facsimiles,” “ballad sheet facsimiles,” and “facsimile transcriptions.” The album facsimile will reflect the ballad as it appears assembled in a collection, showing the loose backing paper onto which it is pasted or, if bound, any
album border and binding. The ballad sheet facsimile will crop out most of the backing/album paper and reassemble any cut-apart ballads to show the ballad as it approximately looked when originally printed. Finally, the facsimile transcription will transform the color image to grayscale and remove the original print, replacing it with modern type so that users can easily read the ballads without sacrificing appreciation of the relationship between illustration and text (see the three example views of a ballad that Bagford cut up and then pasted together in a different configuration, though not shown in high resolution, in Appendix 9a-c). Finally, all our ballad transcriptions are viewable and searchable as “text transcriptions” (and linkable to “raw XML”).

Cataloguing the Ballads

As with all collections added to EBBA, the BL’s rare early ballads will be catalogued using the ESTC as our starting point, whenever such an entry is available. However, in keeping with careful decisions made in developing EBBA, we will add important information that supplements that provided by the ESTC, including “refrain”; “imprint”; “license”; “collection”; “pages”; “location”; “shelfmark”; and “keywords” (via drop-down lists to secure consistency and transparency). See, e.g., citation for Pepys 1.124-125.

Tunes are separately catalogued, as the woodcut impressions will be (a new complement to Stahmer’s digital image association tool, Arch-V). The granular cataloguing, reflected in our current extensive but unwieldy Advanced Search, will be more readily evident and customizable when we rebuild the site’s search-and-browse functionality and add readily accessible help tools; see “Human Web Gateway.”

Cataloguing the Woodcut Impressions: BIA

In this grant, we will add scholarly cataloguing data for each woodcut impression in EBBA (to date over 16,000 illustrations), building on the very basic work we did with the Pepys images back in 2006-08. This cataloguing will both complement and improve upon our current digital image association tool (Arch-V). We call the entire project the Ballad Impressions Archive (BIA).

BIA’s aim is to leverage the considerable computing potential of automated matching specifically for research: while the digital tool, with its speed and accuracy, represents a major advance on its own, its power for research is best harnessed by human collaboration. So, while Arch-V can find each iteration of a particular image—say, an illustration of the story of St. George—a cataloguer’s eye can make sense of that image in conceptual terms as a narrative illustration which contains a knight, a dragon, a horse, a lance, and so on. By tagging each of these features, we will provide users with a kind of guidance the computer cannot, both aiding them in specific searches and enabling surprising finds (Appendix 15a-i). That is, a user could find not only all instances of this St. George woodcut, but all dragons, or all narrative images featuring horses. Moving flexibly between these conceptual categories and visually related images, she might well find unexpected correlations: lances frequently occurring alongside roses, for example. This flexibility, combined with EBBA’s established tools for moving between ballad texts and tunes, will greatly enhance our end-user’s options for engaging with the archive. To this end, our team has meticulously developed a keywording system which will allow users to learn two things about each image: first, what genre an image belongs to; and second, what particular things are being portrayed. The first set of terms is abstract and generic; the second, concrete and particular, tagging all figures and objects visible in every image. These terms will operate inside a granular metadata universe, interoperable with standardized vocabularies like the Getty Thesaurus but also carefully controlled in a way that is tailored to our specific archive (which includes, for example, a considerable number of representations of skeletons, unicorns, and Father Time). Cataloguers will be able to copy metadata among images based on Arch-V matches, which will both ensure uniformity by reducing human error and enable an ongoing refinement of Arch-V’s algorithms. The result will be something of a cyborgian cataloguing system, supporting the advancement of scholarship in ways previously impossible.
Ballad Transcriptions

Since most early ballads are in thick black-letter or gothic font, and since browning of the cheap paper and blotched or faded print is common, the texts are very difficult, at times impossible, to read. This is especially the case for modern readers unfamiliar with the peculiarities of early modern type. Determining just how much to “modernize” the original text was difficult and time-consuming. In the end, we decided that it was important to preserve most of the original spelling, so as to capture a “feel” of the original, while at the same time converting to modern print features of the type that impede readability for the non-expert; see rules for transcription. To ensure the highest level of accuracy, after initially transcribing the Pepys ballads with just one transcriber and a checker, which let too many errors slip by, we adopted the industry practice of “double keying.” Each BL ballad will be independently transcribed by two people, and the transcriptions then compared by a third person using Microsoft Word’s Merge Documents. We are currently applying this high standard to the Pepys transcriptions by adding a second set of keying.

Recordings

In performing our BL ballads, we will employ the same tune standards established for all previously archived collections. We have carefully considered a number of factors that impact the interpretation of the ballad as song and have chosen to use a comfortable, “natural” singing tone, tending towards clear articulation, with minimal ornamentation and vibrato, so as not to obscure the basic melody or text. We also record most of the ballads a cappella, since the ballad tradition is a singer’s tradition, and we want to highlight the art of unaccompanied balladry. An unaccompanied voice also gives the most unadorned version of the melody, so as to clearly illustrate the connection between text and tune.

There are only a handful of works on tunes of broadside ballads. The most comprehensive and well-researched work is still Claude M. 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 EBBA is to provide sound recordings of the rare ballads proposed for this grant for which there are known tunes—estimated at 800. Of these c. 800 ballads, we will likely only record anew about 400, since our policy is in most cases not to re-record a ballad if a duplicate recording already exists in the archive. We use the rough rule that ballad texts that are 80% similar are, for the purposes of the recording, duplicates. In these cases, we link to an already recorded edition. But if no recording exists, or if there are significant variations in the way the tune could be sung beyond our extant work (e.g., “Packington’s Pound” has several known versions), the ballad is recorded. Tunes are sung mostly by students (from a range of musical backgrounds) guided by a trained expert. We use a state-of-the-art studio that provides the highest recording standards.

Since full appreciation of the tune is crucial to the ballad experience, EBBA is currently expanding its music resources by including transcriptions of its recordings, a project we call “Minstrel.” We are on schedule: ¼ of the existing recordings have been transcribed, with text underlay that matches syllables to notes. Once mounted online, Minstrel will allow users both visually and aurally to follow notes aligning with text, and vice versa. In the proposed new grant, we will add the BL’s recordings to Minstrel and enhance access to all Minstrel’s transcriptions by exposing the MEI encoding, as exampled in Appendix 14. Such interactive tools will expand accessibility to ballad tunes for experts and non-experts alike.

Digital Technology: Information Architecture

EBBA runs on a custom developed PHP program that allows for a streamlined and targeted delivery of the archive’s specific data profile. The site’s underlying information architecture is specifically tailored to the particular needs of a project that is simultaneously a repository of archival quality items; a portal for access to web-deliverable versions of these items; and an original scholarly enterprise that provides
interpretable and analytic tools and generates rich metadata. As such, it merits continuing development in its own right rather than migration to one of the widely implemented platforms (such as Wordpress for publishing and Omeka for archiving) that have arisen since its genesis. Running under the most current version of PHP, EBBA is ensured a shelf-life that will exceed currently scheduled version rollouts of all widely used community platforms (as shown in Appendix 16). Under the proposed grant, we will continue to take advantage of a variety of disciplinary “best practices” in order to ensure the site’s functionality, longevity, and interoperability. EBBA utilizes a four-pronged data storage: Image/Recording/XML Database/XML. A schema present since our early stages, it was more fully developed in 2012-14 during the period of our 4th NEH grant and a Start-Up award which allowed us to add a further infrastructure for machine matching of images. Thus, the archive is comprised of a collection of high-resolution images, sound recordings of associated tunes, a database catalogue of ballad sheets, and corresponding XML files of holdings that include both formal markup of texts and human- and machine-readable metadata, as well as a beta model for illustration cataloguing. Access to the overall archive is provided in both human- and machine-readable formats. An advanced web gateway allows users to search, browse, and view holdings. Ballad facsimiles are delivered via I-Size, which creates images of various sizes on-the-fly based on request parameters, eliminates the need for storage of derivative images, and automatically inserts metadata directly into delivered JPEG files in the form of XMP data. Also, raw TEI/XML and MARC-XML records for all broadsides in the archive provide web-service/object exchange capabilities. TEI/XML files are generated using the X-Ballad application, now in its 3.0 version, created by Stahmer specifically for EBBA. X-Ballad provides editors with a GUI for generating TEI/XML for ballads, eliminating the need for textual editors to learn TEI or XML (Appendix 17). New funding will, as detailed below, allow us to enhance functionalities and add new capabilities at both the human- and machine-readable levels, and to augment EBBA’s production infrastructure.

**Human Web Gateway: “Screenside 2.0”**

Screenside 1.0, being built under our current grant, focuses on updating the code behind the EBBA website to bring it up to HTML5 web encoding standards and implement a responsive design that enables proper display on both desktop and mobile devices. This transition will ensure that the website will continue to function properly well into the future. Screenside 2.0 will build on this work by updating the site’s functionality in three primary areas: 1) Improving the site’s search-and-browse functionality; 2) Adding contextualized help tools; and 3) Allowing users to create individualized navigation portals.

EBBA’s current Advanced Search interface offers robust searching across 20 possible facets (see Appendix 18). Once a simple and easily navigable form, however, the search has so expanded in scope and complexity over time, as the richness of EBBA’s cataloging data has grown, that it is now cumbersome and difficult to use. Screenside 2.0 will address this problem by converting to a dynamic interface that allows users to build facet-based, Boolean searches. Appendix 19 provides a mockup of a sample user experience working with an improved, faceted search-and-browse EBBA interface, demonstrating how the new redesign will allow users to build queries from the many available facets rather than the current method of filling out a long form.²

Screenside 2.0 will also enhance users’ ability to navigate the site by providing in-context help through the use of “ToolTips” (see Appendix 20). The Tooltip approach places small help icons throughout the site, and when a user’s mouse hovers over or clicks on one of these icons a small dialog appears providing an explanation of the associated function or service. EBBA currently renders its user help documentation

² The design features of the proposed faceted interface will follow the approach proposed in Peter Morville and Jeffery Callender, *Search Patterns: Design for Discovery* (Sebastopol, CA: O’Reilly, 2010), which remains the definitive text on search interface design and functionality.
out of context through a large collection of About and Help pages that are difficult to find and navigate. Moving this information out of a segregated vault and placing it when and where it is needed by the user will dramatically improve users’ ability to navigate the site and maximize its scholarly potential.

Finally, Screenside 2.0 will enhance users’ engagement with the site by allowing them to customize their experience. EBBA contains primary and contextual information that is literary, pictorial, and musical. But, due to its internal history, the EBBA interface is decidedly text-centric. Screenside 2.0 will address this by allowing users to select engagement portals that are focused around EBBA’s three primary types of content. Users who are primarily interested in woodblock impressions will be able to choose an interface that is oriented towards engagement with the illustrations; users most interested in song will be able to choose a portal that is music-centric; and users most interested in words will be able to opt for a textually oriented portal. Users will also be able to shift dynamically among portals. This will facilitate engagement with a variety of disciplines.

**Preparation and Digitizing of Ballad Images**

The British Library will make all ballads available in 600 ppi color TIFF images. These files will be processed by EBBA’s technical team and turned into JPEGs for final web deliverability, and served as album facsimiles and ballad sheet facsimiles. They will also be converted to grayscale and turned into JPEGs to be served as facsimile transcriptions. The JPEG album pages will look very much like the TIFF files delivered by the library photographer, though we remove the ruler and color bar (e.g., Appendix 9a). For ballad sheet facsimiles, however, we will use Adobe Photoshop to trim away any excess border beyond the ballad sheets themselves and reassemble cut-apart ballads to approximate their appearance when coming off the press (9b). To create facsimile transcriptions (views in modern type), an image team will be trained to grayscale and adjust each image and to replace the black-letter font with the appropriate transcription. As always, the team will closely follow line breaks and text-size conventions in the original so that the resulting facsimile transcription will resemble the layout of the original ballad. All illustrations adorning the ballad are left untouched, thereby creating a version of the ballad that is easily readable, even by those untutored in earlier printing styles, without losing the ballad’s aesthetic impact (9c). Finally, each unique woodcut impression that appears on the sheets will be extracted using Photoshop and saved as its own file for cataloguing and inclusion in our Ballad Impressions Archive (BIA).

**D. Sustainability of Project Outcomes and Digital Content**

EBBA is well aware of both the necessity of digital preservation and its difficulties. We have, accordingly, secured commitments for essential preservation of the archive. Furthermore, our ongoing conversations with cutting-edge practitioners of data curation make us confident that EBBA will continue to be fully accessible long after the project itself is completed. UCSB’s Dean of HFA has pledged to preserve EBBA’s code and high-resolution images at the annual cost ($1,000) quoted by the University of California Curation Center’s digital archive repository, Merritt, for at least the next 10 years. Placing EBBA in Merritt is underway. Also, a static version of each page is currently being permanently preserved through the California Digital Library’s Archive-It.

In 2027, UCSB’s endowed Early Modern Center and English Department will assume responsibility for ensuring EBBA’s long-term sustainability either in Merritt and Archive-it or in another repository, since over the course of a decade curation advances will likely emerge. While EBBA is in development (c. 7-8 years), the archive will be housed as a fully functioning website in the EBBA-owned 12-core high-performance server in the English Department, which delivers not only the website in a Linux-Apache-MySQL-PHP (LAMP) virtualized environment but also all file server and development server needs (via virtualization). Project data is backed up nightly to disk and weekly to tape, then stored offsite. The physical server, virtualized operating system environments, local network, and backups are all managed
by the Department’s Systems and Network Administrator, Brian Reynolds. The EMC and Department have pledged to host, back up, and maintain a fully functioning EBBA once completed, as long as is financially feasible; we are also brainstorming with UCSB’s Library Data Curation Program to move EBBA under its aegis, where it would be maintained as a live interactive database (see Commitment Letters from the UCSB Dean, English Department Chair, and Deputy Librarian, Appendix 21).

E. Dissemination

The goal of an expanded EBBA is to provide easy and free access to the images, texts, songs, citation information, and subject matter of English broadside ballads leading up to, including, and immediately following their heyday of the 17th century. In like mind, the BL is committed to EBBA’s hosting its images as Creative Commons Public Domain (CCPD) for free, unrestrictive (non-commercial) use.

UCSB faculty, graduate students, and postdocs as well as those now in tenure-track positions elsewhere actively promote EBBA in talks, publications, courses, and popular media (see Appendix 3a-d). Just since our last grant proposal, we have published one print collection of essays in The Huntington Library Quarterly (2016) and two digital collections in the new innovative multimedia e-press, The EMC Imprint (2016 and 2017). Fumerton also has a monumental monograph and tribute to EBBA forthcoming with the U of Pennsylvania Press (500 pp., with 62 illustrations, and a companion website of 40 sound files). The NEH is always acknowledged in these promotions. We are the first return in a Google search of “EBBA” or “broadside ballads.” As our Letters of Support testify, we have achieved broad acclaim (Appendix 22). We expect appreciation of EBBA (3f) will grow as the site’s content and features expand and the project nears completion. We will announce the NEH grant and EBBA’s final phases via global media outlets.

F. Work Plan

EBBA’s plan of work is based on extensive experience with cataloguing ballads; creating album and ballad sheet facsimiles; transcribing them; making facsimile transcriptions; finding, learning, and recording extant period tunes; and transcribing recordings. It takes on average 30 mins. per ballad to fill out the citation information (which will be facilitated by previous research on dates and names of authors, printers, and publishers of the period and access to available ESTC catalogue entries, in consultation with Dr. Geiger); 2 hrs. to double-key transcribe a ballad and compare transcriptions; 30 mins. per ballad to review bibliographic information and produce the TEI/XML in X-Ballad; 40 mins. to create a facsimile transcription; 2.5 hrs. to research and record a ballad song; 40-45 mins. to create a music transcription and text underlay; 30 mins. per ballad to catalogue the woodcut impressions; and a year for Stahmer working 10% time to supervise 2 RAs at UC Davis each working 10 hrs. a week to redesign EBBA’s infrastructure and multifaceted interface.

Summer 2018:

- McCants works 50% time leading a team of 10 graduate students on imaging and cataloguing. McCants also collaborates with Stahmer on redesigning EBBA functionality.
- Bell spends 50% time researching available tunes for ballads, and inputting each ballad’s tune and standard title into EBBA’s back-end database.
- Stahmer works 10% time on “Screenside 2.0” and collaborating with McCants on redesigning website functionality. Stahmer also identifies and hires undergrad programmers.

September 2018 – March 2019:

- Citations for BL ballads completed and images mounted online as album and ballad sheet facsimiles.
- McCants works 50% time leading Project Manager working 47% time and 7 graduate students each working c. 10% time on transcribing and checking ballads; McCants and Fumerton also lead 8 undergraduate independent studies each quarter on creating facsimile transcriptions.
• Bell works 25% time researching and cataloguing available tunes and 25% time leading a team of 2
  graduate student RAs (each 14% time) and 2 undergrad interns (each 7% time) on transcribing recordings.
• Stahmer works 10% time overseeing student programmers’ coding of website functionality.

April 2019 – June 2019
• Transcribing ballads done; facsimile transcriptions and recording ballad tunes continues at same pace.
• Fumerton teaches graduate course on the new BL collections; essays generated are mounted in EBBA;
  BL curator Christian Algar provides provenance essays for the larger named BL collections.
• McCants works 50% time leading 7 graduate students each working 10% time on making facsimile
  transcriptions; also begins team on cataloguing woodcut impressions.
• McCants and Fumerton lead 8 undergraduate independent studies on creating facsimile transcriptions.
• Bell works 25% time researching/cataloguing tunes; 25% overseeing recordings and tune transcriptions.
• Stahmer works 10% time overseeing student programmers’ coding of website functionality.

Summer 2019:
• McCants works 50% time leading a team of 10 graduate students on making facsimile transcriptions;
  teams cataloguing woodcut impressions; X-Ballading and exposing MEI of music transcriptions begun.
• Bell works 50% time supervising 2 graduate student RAs working 10% time on recording ballad tunes,
  making tune notation transcriptions and MIDI files of transcriptions from recordings; expose MEI.
• Stahmer works 10% time overseeing student programmers on implementing front-end functionality.

September 2019 – June 2020:
• Completion of all facsimile transcriptions, recordings, music file editing, music transcriptions, X-
  ballading, exposing MEI, and cataloguing of woodcut impressions.
• Stahmer works 10% time overseeing student programmers completing new web design.
• BL delivered facsimile album images and citation information to mount on its own websites.
• ESTC delivered MARC records of all new citations and ESTC creates links to new EBBA images.
• Announcement on UCSB and international websites of newly expanded EBBA and its near completion.

Subsequent to this NEH Grant
July 2020 – June 2022:
Inclusion of small collections of ballads at libraries across UK and US (approximately 1,000 items).

G. Staff (for full resumes, see Appendix 23; for Advisory Board Members, see “VI. Participants”)

Director of Project: Patricia Fumerton
Fumerton is Professor of Renaissance English Literature and Popular Culture, founder of the UCSB
English Department’s Early Modern Center, and much-published expert on 17th-century broadside
ballads. She will be responsible for final editorial control of EBBA. She will work 32% time on the
project during the academic years and 45% time for the 2 months of each summer on the project.

Associate Director and Technical Specialist: Carl Stahmer
Stahmer holds a PhD in English from UCSB in digital humanities and is Director of Digital Scholarship
at the UC Davis Library. He is also technical consultant to the Advanced Research Consortium (ARC)
and to the ESTC. Stahmer will work 10% time on EBBA during the grant.

Assistant Director: Kristen McCants
McCants is completing a PhD in English Literature from UCSB. Moving up through the ranks of EBBA
since beginning work on the project in 2011, she has acquired skills in every facet of the archival process.
She will work 50% time, mostly as supervisor, on EBBA during the grant.

Music Specialist: Erik Bell
Erik Bell has an MA in Music Theory from UCSB and has been lead singer of EBBA tunes since 2012
and Music Specialist since 2016. Expert as well in transcribing music notation, he will work 50% time.

Library ESTC Catalogue Consultant: Brian Geiger
Brian Geiger is Professor of History and Director of the Center for Bibliographical Studies and Research
at UC Riverside; he is also Director of the North American ESTC, which collaborates with the BL ESTC.