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IV. NARRATIVE

A. Significance

Statement of Purpose

Dedicated to mounting online broadside ballads printed in English, from their rise in the 16th century through to their decline in the 18th, the Early Modern Center (EMC) at the University of California-Santa Barbara has begun by archiving the single largest and most important collection of such broadsides: the Samuel Pepys ballads. The EMC's Pepys Ballad Archive (PBA)—undertaken with the permission of the Pepys Library, at Magdelene College, Cambridge—will provide unprecedented and full access to this valuable but difficult-to access collection. The completed database will offer basic and advanced search mechanisms that will allow readers to find ballads quickly and easily by a wide variety of means; facsimile reproductions in three different sizes of the Pepys album pages as well as of reconstituted ballads (allowing the viewer to see how the ballads would have looked before Pepys trimmed, divided, and pasted them into his albums); transcriptions of the difficult-to-read black-letter print that at the same time preserve the original ballad ornament; songs of all available tunes; extensive (and fully searchable) cataloguing of the ballads; TEI/XML encoding of them; and helpful introductory essays. The PBA will in the process freely provide scholars, students, and the general public with the opportunity vicariously to inhabit the 17th century experience of enjoying and understanding these multifaceted cultural artifacts in ways unavailable via traditional print media or other extant Web sites.

The PBA'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. In their heyday of the 17th century, 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 but a penny at the beginning of the 17th century and dropping to a half penny by its end—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 even in spite of his contemporaneity, Samuel Pepys's large 5 volume collection of 1,857 broadside ballads is an extraordinarily impressive and important feat of preservation. It accounts for about one-third of the extant ballads of the 17th century (one-half when one takes duplicates into consideration). Pepys's large collection can thus be seen as representative of the ballads of his time, and it embraces the full spectrum of printed ballads. The categories by which Pepys grouped his ballads in each volume—"Devotion and Morality," "History," "Tragedy," "State and Times," "Love-Pleasant," "Love-Unfortunate," "Marriage, Cuckholdry, etc.," "Sea," "Drinking and Good Fellowship," "Humor, Frolics, etc. Mixed," and "A Small Promiscuous Supplement"—reflect the wide range of topics the ballads address: from the serious, political, and religious, to the trifling, domestic, and profane. So expansive is the range of ballad topics that Pepys felt the need for a catchall category—a "promiscuous supplement"—to contain

the spillover. Pepys's collection thus preserves for posterity a wide window onto an otherwise diminished view of 17th century culture.

And yet full access to the Pepys ballads has been frustratingly limited. Indeed, of all ballad collections, the Pepys is the most closed to the public. Due to the fragility of the ballads (the result of being printed on cheap, quickly degradable paper), the Pepys Library at Cambridge as a rule prohibits handling of the originals. Because of constraints on the library's budget, the few scholars who are granted access can view the collection only during two separate hours of the day when the library is open, and not at all during an entire month in the summer when the library must close. This is a major reason why Dr. Richard Luckett, head librarian of the Pepys Library, agreed to grant the EMC permission for online publication of its ballads and also to cooperate closely with our project by serving on the project's Advisory Board. The library itself made an effort to make its collection more available through its facsimile publication of the ballads in 1987. But that printing, while invaluable, has its limitations. Since most of the ballads are in thick black-letter or gothic font, the printed facsimiles are very difficult—at times, impossible—to read, especially for modern readers unfamiliar with the peculiarities of black-letter type. For instance, in black letter an “s” is often printed as a “long s,” which can easily be confused with an “f” or a “t”; “sitting” or “selling” might thus be mistaken for “fitting” or “telling,” leading to misreadings of the ballad's meaning. Consulting the microfilm produced by the English Short Title Catalogue (ESTC)—which provides microfilm of most extant works published in English from 1475 to 1700—is often more helpful, since it allows the viewer to enlarge the image, but the Pepys ballads are not gathered together on a single reel in the ESTC holdings, which makes finding the entire collection of Pepys ballads, or even a significant number of ballads from the collection, a truly onerous task. It also requires that the searcher know the exact title of the ballad(s), 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” Hyder Rollins's 1929 modern edition of 505 of the Pepys ballads, though helpful in rendering the text into familiar modern roman type and thus avoiding the difficulty and confusions created by black-letter print, has its own shortcomings. Too much is lost: the Rollins transcriptions leave out more than two-thirds of the Pepys collection, they too loosely follow the original texts, and they forgo the original ornament—a prominent feature of the ballads. All such printed publications, moreover, lack the advantages of extensive search mechanisms which a database provides.

Very few of the Pepys ballads, however, have been mounted on the Web. The authoritative Early English Books Online (EEBO) has to date mounted online only 155 of the Pepys ballads and its partner organization (EEBO-TCP), dedicated to transcribing selected EEBO works, has so far transcribed only 59. 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 Pepys ballads, either as facsimiles or as transcriptions. We are nevertheless maintaining an open dialogue with EEBO—with the idea of possibly creating a link from its site to the PBA when it is complete—and Shawn Martin, the Project Outreach Librarian for EEBO, is a member of the PBA'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 books the site contains—the only way one can search for Pepys's ballads in EEBO, for instance, is to type in “Pepys,” and one then has to go painstakingly through the search results to weed out the 38 books and pamphlets in the Pepys Library holdings which come up interspersed with the 155 ballad titles. In addition, it should be noted, EEBO results arrive without any contextualization to help place the ballad. As to sung versions of ballads, in all the publications described above—whether hardcopy or electronic—they are entirely absent.

The Pepys Ballad Archive thus answers a pressing need for scholars of popular culture, literature, art, and music. The PBA Web site <http://emc.english.ucsb.edu/ballad_project> currently provides high-quality facsimiles of every Pepys ballad in several sizes. Available are both images of the actual Pepys page that one would see if one opened one of his albums (the ballads were trimmed by Pepys—and the two part ballads were cut in half—and then pasted on separate pages, with a large white border showing Pepys’s handwritten page numbers) as well as images of the ballad as it would appear circulating in public (the halved ballads have been reconstituted and the white border with page numbers has been cropped). We also plan to mount “facsimile transcriptions” of the ballads. Already 200 such transcriptions have been made according to strict rules that transcribe the black-letter font into easily readable white-letter or roman type, but without sacrificing all the features (and thus the flavor) of the original language. Even as they render the text more easily readable, the facsimile transcriptions also preserve the ballads’ original “look,” with all their ornamental woodcuts. In addition, the PBA will continue to build its repertoire of sung versions of the ballads (currently at 35 but expected to reach 1,000). 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 and essays about the categories into which Pepys grouped his ballads. Finally, the ballads are being extensively catalogued according to strict TEI/XML standards to ensure maximum searchability as well as the longevity of the archive. Our goal is full and continued access to the Pepys ballads for posterity so that scholars, students, and the general public might readily realize the multifaceted significance of the PBA.

The Significance of the PBA 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 out to the provinces or onto the streets of London in the packs of peddlers along with other cheap fare, such as fruit. 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 a mere penny at the beginning of the 17th century and bottomed out at a half penny by the end of the century (compare this to the 2 shillings and 6 pence for a folio volume or the 9 pence for a quarto, which would have been prohibitively expensive to 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 border ornament and often four woodblock pictures heading each column 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, 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 a new interest in the domestic), or the latest crime, disaster, or other such news. The ballad “On the Barbarous, Execrable, and Bloody Murder of the Earl of Essex” (1689), for example, openly criticizes Queen Elizabeth I for executing the popular Earl of Essex (though such outcry was wisely and 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” celebrates the homosocial world of the alehouse (and expresses anxiety over the female domestic space of the home); “The Lady and the Blackamoor,” 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 masters; and “Turner’s Dish of Lentten Stuffe; Or, a Gallimaufry” (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 PBA 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. Pepys’s last volume of ballads reflects the decline of the broadside ballad; it consists mostly of 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 his time.

The PBA, 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 PBA offers not one window but many windows onto the late 16th and 17th 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. Finally, in providing “facsimile transcriptions,” the PBA will give humanities

teachers an exceptionally effective means of bringing the popular culture of an earlier age to life for students, especially for undergraduates and high school students. The ballads' startlingly fresh and direct language in comparison to the elaborate literature of "high" culture offers an accessible and vivid representation of contemporary everyday lives that easily engages students and excites their interests 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'll 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 PBA for the Study of English Literature

The PBA 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 and 17th century England: the printed broadside ballad. Foremost, the PBA 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 will speak at the EMC's "Straws in the Wind" conference next year, alongside the trailblazing ballad scholars listed above—who seek to do more work in this rich area but who are seriously hampered by the problem of access to the original materials, especially to the Pepys ballad collection. The PBA 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 PBA's assemblage of late 16th through to late 17th 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 PBA's searchable database of printers 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 PBA 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 PBA 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 of ballads thus contributes to recent art historical inquiries into the social uses for and function 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 uncharted territory. Few art historians have talked about ballad woodcuts—so appreciated by contemporaries in their heyday—in any sustained way. 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 Lentten Stuffe”), and he will be attending our “Straws in the Wind” Conference next year, 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 PBA will encourage by making high quality electronic 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 PBA will also allow scholars to trace the recurrence of woodcuts from ballad to ballad through a search in the 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 an image can be seen in the two woodcuts that accompany the Pepys ballad titled “Anne Wallen’s Lamentation” (1616). This ballad documents an actual murder in the period—of a husband by his wife—and the subsequent execution of the wife; the narrator is the wife, Anne. The scene imaged on the right, under the header for the second part of the ballad, shows the typical punishment of women for “petty treason,” that is, for the crime of murdering their masters or, more often, as in Anne Wallen’s case, their husbands.



This same woodcut appears on the left hand side of another two-part ballad about another such real-life crime in the Pepys collection, “A Warning for all desperate Women. By Example of Alice Davis who for killing of her husband was burned in Smithfield the 12 of July 1628” (Pepys, 1.120). The varied selection of woodcuts that imaged women being burned at the stake indicates the popularity of this subject; two

different such woodcuts appear in Pepys, 1.118-119 and Pepys, 1.122-123—both picture the execution of a woman for husband murder.

The woodcut of Anne Wallen's execution on the right was reused to portray other such enactments of justice; however, the woodcut of her murdering her husband appears to have been tailor made for this ballad. It depicts a woman stabbing a man in his entrails with a chisel (or similar such tool), which is exactly the act Anne describes in the ballad. Also allusive to the domestic scene where the crime occurred is the depiction of the husband sitting on a bed or couch. Such a ballad-specific woodcut reflects a new practice in ballad production in the 17th century, especially when it came to ballads about current "news" (just as newspapers and magazines today scramble to get a juicy shot of a crime scene). And in this ballad what we witness in the crime and punishment is aimed directly at women. If the wife turns the husband's phallic "tool" upon him, society's army of judging men take revenge upon her with even longer, more phallic pikes. Women are dangerous the woodcuts tell us; they act in a fit of passion and must be contained by men who turn that passion back upon them (in the engulfing flames). If the ballad text gives a personal, even sympathetic voice, to the woman who narrates her crime, the woodcuts are unforgiving. The PBA 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 PBA for the Study of Music

The PBA will be an invaluable research tool for anyone studying the music of late 16th and 17th century England. Currently, anyone 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 definitely laborious and time-consuming. Our music specialist, Revell Carr—who has over twenty years of experience working with ballad music—estimates that it takes him about 3 hours to find the correct tune for a ballad, learn it, and record it. By providing on a single site both the text and the tune whenever it is available (estimated at around 1,000), the PBA will save thousands of hours of research time, providing instant accessibility.

Perhaps the greatest benefit to be gained from the PBA for musicologists and ethnomusicologists is its usefulness as a teaching tool. Many students of 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 PBA provides 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 PBA, furthermore, handily allows listeners who prefer to read the original facsimile version while listening to the song to quickly change over to the "facsimile transcripton" if there are words or phrases that are unclear.

Finally, by making the Pepys ballads more accessible, understandable, searchable, and also by connecting them with their tunes, the PBA will encourage more students and scholars to use this extremely important collection as a resource for the greater understanding of music and culture in 16th and 17th century England. Visitors to the PBA, for instance, can hear the dolefull song of "Fortune my Foe," to which Anne Wallen sings her story of husband murder in the ballad pictured above. ("Fortune my Foe" was a popular tune for ballads sung by criminals facing execution, known as "good-night ballads.") In the song of Anne Wallen, as we actually hear her words sung aloud, the woman comes alive—as a living and thus

more sympathetic person—and, just perhaps, in contradiction to the woodcuts’ “story,” 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 last 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 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.

The Significance of the PBA for the Study of Pepys and Collecting Practices

The PBA will offer an entirely new perspective on one of the most famous figures of English history and perhaps the world’s most famous diarists, Samuel Pepys, as well as on early modern collecting practices. Pepys’s diary, which he kept for eight years in the 1660s, has been studied exhaustively and is now posted on a popular Web site <<http://www.pepysdiary.com/>> where the daily entry appears on the site on the exact date when Pepys made it, and visitors to the site can follow the entries day by day and post their own comments on the entry. Pepys’s ballads, on the other hand, which he personally collected, have been neglected because they have been so difficult to access. But just as Pepys’s diary is a record of his everyday activities, so is his ballad collection a reflection of the man who collected it. The PBA will prompt Pepys’s scholars to reconsider the man in light of his collection and to ask: “does Pepys leave his mark on his ballad collection in the same way as he does on his diary?” After all, it is Pepys’s collection, as much a reflection of his tastes and interests as of the period in which he lived. Certainly, the dominance of sea ballads in volume 4 can be traced as much to Pepys’s high position as Secretary to the Admiralty as to the general interest of his time in the burgeoning navy, which involved up to one half of the London workforce in building, victualling, equipping, and manning the fleet. More generally, the collection is a rich example of early modern collecting practices—organizational taxonomies and tastes—outside aristocratic or royal circles. The Pepys collection of ballads is thus ripe for fresh consideration as an early and unusual collection of popular culture, literature, art, and song.

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

The PBA 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 5 volumes roughly move from earlier to later ballads. The first volume, based on the collection of late 16th and early to mid-17th century ballads made by John Selden, contains less ornamental ballads that quickly become, as one moves through the volume, larger—presented, indeed, in two parts—and more ornamental, usually with four woodcuts. Later volumes reveal smaller-sized ballads, the gradual dropping of the second part, and, in volume 4, the recurrence of white-letter as opposed to black-letter print. By the fifth volume, all the ballads are half-folio in size, in white letter, and sometimes with only one or two woodcuts. The PBA, because of its unusual size and long time period covered, thus tells the history of the printed or broadside ballad tradition.

The PBA, however, also invites comparison with other broadside ballad collections, such as the very important Roxburghe collection (held by the British Library, London), originally of about 1,500 ballads and then enlarged by several hands in the course of the 18th century. There are also a number of smaller ballad collections of the 16th through to the 18th century. The Bodleian Library, Oxford, holds a number

of these smaller 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 valuable ballad Web projects, can be found from the PBA homepage. Just as the PBA encourages scholars, teachers, and students to think about the printed broadside ballad in its heyday of the 17th century as a cultural, literary, artistic, and musical phenomenon as well as to think about Pepys as a collector, so it prompts more work to be done on the other important collections that were made close to Pepys's time. It is thus the goal of the EMC's English Ballad Archive to continue to digitize, catalogue, transcribe, and sing ballads, 1500-1800, next turning to the Roxburghe ballad collection. As with the Blake Archive, which began first with permission only from the Library of Congress, and then built upon that success, we expect that other libraries will follow the Pepys Library's suit in endorsing our project once the PBA has proved its mettle. The PBA, then, stands alone; but we envision adding more ballad collections in the future, with the goal, as always, of making the printed or 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 PBA is 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 insure 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 six computers, a data projector, a slide scanner, a flatbed scanner, and both black-and-white and color printers, and is equipped with the most advanced technology and databases (including SQL Server 2000, Dreamweaver MX, and Adobe Photoshop, as well as full access to EEBO and EEBO-TCP). Eight tenured English Department faculty and twenty-five in-residence graduate students, as well as about a dozen undergraduates specializing in early modern 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 are involved in the making of the PBA—Revell Carr, our ballad music specialist is in the Department of Music—and will be participating in next year's "Straws in the Wind" conference. Tassie Gniady, the technical manager of the PBA, and Gerald Egan, the PBA's metadata/TEI expert, are English Department members of the EMC. The EMC can also draw 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 and services 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 that further early modern scholarship and teaching. The Early Modern Center site can be viewed at <<http://emc.english.ucsb.edu>>.

Particularly relevant to the PBA, because it illustrates our deep skills and success at creating a sophisticated visual database, is the EMC's searchable Picture Gallery, which puts online all images used by EMC faculty and graduate students in their teaching and research. There are currently some 4,000 images in the Gallery, each of which is mounted in three sizes (thumbnail, medium, and large, for detailed viewing), and can be searched by artist, title, date, medium, shape, location, and keyword, or a combination of these categories. Each image is also assigned an ID number. Any search produces a

display of the images in thumbnail with full information, and the thumbnails can be clicked on for larger images. The Gallery also has an online Slideshow Feature, which allows users to search the database and load images into a virtual carousel. Images can be loaded, deleted, and rearranged in a matter of minutes. Finally, the Slideshow Feature automatically resizes the images to projection size for showing the completed slideshow (though one may still click on any image for more detail).

The Picture Gallery and Slideshow Feature demonstrate the EMC's capability of creating a sophisticated database that allows for high professional standards of documentation and full accessibility. This is the kind of archive we aim to achieve with the PBA. We make the gallery resource fully available to all interested faculty and students who wish to use it in their research or teaching, and it is currently used by many UC and other campuses in the United States. In order to meet copyright fair use laws, we have carefully password protected the site at three levels of accessibility—administrator, faculty and graduate students, and undergrads. The latter password (for the undergraduates) expires after a year. In order for you to browse the Gallery, we have created a username and password for your personal use. From our Web page <<http://emc.english.ucsb.edu>> you may login to the site (and thus the Gallery) with the username "NEH" and the password "Grant05.").

The PBA is the latest priority project of the EMC. The idea for an English Ballad Archive, 1500-1800, arose during the year 2002-2003 out of sheer frustration. EMC Director Patricia Fumerton, who has been working on popular culture since 1993 and has published articles and books on the subject, attempted in the Fall of 2002 to offer a course on early modern ballads but was thwarted by the unavailability of ballad 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) other facsimiles, such as the Pepys hardcover volumes, were too difficult for students to read, c) printouts or xeroxes of facsimiles onto 8 ½ x 11 paper for placement in Readers were downright impossible to read, and d) available modern transcriptions left out the important formal features of the ballads. Understanding the significance of the ballads from her current research on “low” aesthetic forms—which includes a book-in-progress on the aesthetics, circulation, and cultural significance of black-letter ballads—Fumerton began to explore the possibility of developing a fully accessible electronic archive of extant English ballads from the early modern period, beginning with the area of most need and importance, the Pepys ballads.

Initial Support and Development

With a modest Instructional Improvement Grant of \$5,000 for 2003-2004, the EMC ballad team began research and planning on obtaining permissions for an English Ballad Archive, 1500-1800, and on how best to structure the database for mounting the 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 PBA from Matthew Kirschenbaum, former technical editor of the Blake Archive is included in **Appendix 13**). 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. 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. In early June of 2003, we successfully obtained permission rights from the Pepys Library to begin work on mounting, transcribing, and singing their 1,857 ballads. At this point, we spent several

months putting together a proposal for an NEH Reference Materials Grant (which we submitted in July of 2003), when the ballad archive was in gestation but still largely unformed. Though that proposal was not funded, we took the readers' criticisms to heart, and restructured the idea for the database a) to focus on an actual archive—without the extensive critical essays on printers, tunes, authors, subjects, etc. and without the annotations, which we had earlier planned for each individual ballad, b) to focus on the PBA, c) to extend the musical component of the archive, so as to include all available tunes, and d) to prioritize TEI/XML encoding of the archive. We then sought intramural and UC support to get started in earnest.

The EMC has since procured an additional \$133,000 in UCSB and UC funding to advance the PBA, including a UC-Humanities Research Institute Grant which, together with cost-share from UCSB, provides us with \$20,000 for next year to launch a two-day conference (featuring distinguished and new-to-the-field scholars working on broadside ballads) titled “Straws in the Wind: Ballads and Broad-sides, 1500-1800” (February 24-25, 2006). In the spirit of the street ballad, we have been a scrappy fund-raising team, but we have now exhausted internal funding for the PBA except as cost-share for a major grant.

With the funding we have so far acquired, we have mounted online facsimile images of both the uncropped Pepys page and the cropped Pepys page in three sizes (thumbnail, medium, and large) for all 1,857 ballads. We have also extensively catalogued the first volume of the ballads and—in the face of dwindling funds—provided more limited cataloguing (of crucial citation information) for the other 4 volumes. A graduate student, who had previously worked in the tech industry, volunteered hundreds of hours to become expert in metadata/TEI standards to ensure our cataloguing met TEI guidelines. A database for searching the ballads was then created (with both basic and advanced search options). With this much work on the PBA completed, Patricia Fumerton was able to mount two courses in the Fall of 2004—a graduate course and a senior undergraduate seminar—on broadside ballad culture, generally, and on the Pepys ballads, specifically, as exemplary of such culture. Products of the graduate course are the background essays on ballad culture as well as the essays on the categories Pepys used for gathering his ballads, which are mounted on the PBA Web site. Graduate students and undergraduates from the senior seminar also transcribed a number of ballads, which were double checked for accuracy. Some undergraduates also chose to research ballad music and sing tunes. Six undergraduates continued to transcribe ballads under the supervision of Patricia Fumerton and the EMC Fellow, Tassie Gniady, through the Winter and Spring of 2005 in independent studies, so that we now have 200 ballad transcriptions completed. Two graduate students in ethnomusicology have also joined the team and taken an undergraduate from the Fall course under their wings; together they have produced 35 songs. Our TEI expert created a template using oXygen to convert the transcribed ballads into XML, and we recently hired an XML specialist to automate this process. The digital technology employed in the PBA is described in more detail below under Digital Technology. Sample tunes, facsimile transcriptions, and XML rendered transcriptions are provided on the PBA site at http://emc.english.ucsb.edu/ballad_project/index.asp and as Appendices to this narrative.

What remains to be done is the completing of the citations for volumes 2-5 so that they match the detail of the first volume, the completing of transcriptions of the remaining ballads, the mounting of all the transcriptions as “facsimile transcriptions,” the recording of the remaining available songs, the inserting of a metadata watermark for each image, and the fine-tuning of the XML schema for the database. With existing funds the citation work and mounting of the 200 completed transcriptions as facsimile transcriptions will be finished before the beginning of the NEH Grant.

Duration of the Project

Completion of the PBA will take twenty-four months of work by a ballad team consisting of six graduate student researchers working full-time during the summer months and four graduate student researchers working half-time, together with one graduate student assistant working part-time, during the academic years. These graduate students will include Tassie Gniady, the technical manager of the project, and Revell Carr, the project's music specialist. In addition we will employ the services of Carl Stahmer, XML program specialist, half-time during the first year of the project and one-quarter time during the second year to fine-tune the automation of the XML-encoding process. Please see Section D, Work Plan.

The PBA is a stand-alone project and accomplishment of its goals would be an outstanding achievement in its own right. But after completing the PBA, the EMC hopes to move on to archive other important ballad collections of the late 16th through the 18th century, focusing on difficult-to-access collections of black-letter broadside ballads. The foremost of these is the Roxburghe Ballads, at the British Library, London. Other broadside ballad collections we would want to incorporate in our archive include the Britwell ballads, at the Huntington Library, San Marino, and the many small collections (Johnson, Douce, Firth, Wood, etc.) at the Bodleian Library, Oxford. Since the Bodleian Library has already digitized its microfilm ballad images, we hope to create a collaboration with the library whereby we can incorporate their digital images into our site, and then provide transcriptions and songs to the ballads, so that all the important broadside ballad collections can be searched from a single site, the EMC's Ballad Archive. We expect that the completed PBA will prove our worthiness to take on this task.

Support from the NEH is not only crucial to completing the PBA (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

Having purchased the microfilm and reproduction rights from the Pepys Library, during the summer of 2004, we sent the microfilm to a highly reputed company in Sacramento (Softfile) to convert the microfilm images into high quality TIFF images and to clean the images. That same summer a ballad team of two graduate students worked on converting the images into jpg files and further sharpening areas of print. Since the Pepys microfilm presents each page of the Pepys volumes as a separate image, the team then reconstituted as one image the two-part ballads that Pepys had cut in two and placed on opposing pages of his album. We decided that it was important to authenticate the collecting process, and so, even when we combined together two images, we reproduced those images exactly as they appeared pasted onto the Pepys album page, with the large white border of the album pages showing as well as Pepys's handwritten page numbers on the upper outside edge of each page. The image facsimile as seen in the Pepys album is called the "Uncropped Pepys Page." But we also decided it was important to recapture the way the ballads would have looked to a contemporary before Pepys trimmed them, cut them in two, and pasted them in his albums. We thus also provide a facsimile image for each ballad wherein we have trimmed the white edges of the album page (thus removing Pepys's page numbers as well) and, in the cases of divided ballads, we placed the two parts back together as one, removing some of the inner white space of the album pages so that the two parts appear closer together, as they would have appeared in the original ballad. This is the first facsimile image a viewer sees as the product of a search on the

PBA. The advantage of presenting cropped images first is that more of the actual ballad appears on the screen when a viewer clicks on that image. These images are called simply “Facsimiles Images.” We have produced both kinds of the ballad facsimile images in three sizes (thumbnail, medium, and large). See **Appendix 1**.

Cataloguing the Ballads

While two members of the ballad team worked on manipulating and mounting the Pepys images, three other graduate student researchers devoted their time to cataloguing the individual ballads. A number of key decisions first needed to be made about categories and transcription in making entries. The entire ballad team, in consultation with the library consultant on our Advisory Board, Catherine Masi, as well as in consultation with our metadata/TEI expert, Gerald Egan, met regularly for several months to determine the proper procedure for cataloguing the ballads, and then readjusted that procedure as we went along. Our work is heavily indebted to Helen Weinstein, who compiled the Catalogue for the Pepys Library facsimile publication of the Pepys ballads. In most cases, we were able to follow her methodology for bibliographic entries. However, due to the nature of building a TEI compliant database, and the need for a high level of granularity in order to ensure maximum usability of the database in an XML schema, we had to make several changes to Weinstein’s system.

Weinstein’s catalogue designates the following category headings: “title”; “tune”; “music”; “first lines”; “refrain”; “imprint”; “license”; “author”; “format”; “references”; and “date.” We further divided the category “format” into: “page”; “condition”; “columns”; “stanzas”; “lines per stanza”; “rhyme scheme”; “meter”; “ornament.” We added to these headings the additional categories: “part”; “publisher name”; “printer name”; “woodcut number”; “woodcut location”; “woodcut size”; “woodcut description”; “woodcut keywords”; “source”; “related ballads”; “other editions”; “Pepys category”; and “keywords.” Since this project is an entirely digital one, in cases where we list details for “format,” page or woodcut measurements, and “conditions,” we rely entirely on Weinstein’s measurements and notes.

Like Weinstein, in our cataloguing of the ballads, we retained original spellings for titles, first lines and refrains. We modified the “long s” but maintained vv for w, and i for j. Although we retained original spelling in entering titles, first lines and refrains, we modernized spellings in the “keyword” section. This function simplifies searches for the modern reader and makes allowance for the wide variance of early modern spelling. Keywords are listed in the singular, with the exception of nouns that are generally plural (i.e., “pants”).

Weinstein uses a system of brackets to indicate faint, unclear, or missing text from titles, first lines, and refrains. To maintain a searchable database, we include, whenever possible, uninterrupted text in the title, first line, and refrain fields. Brackets and textual corruption are conserved in the “notes” section for these ballads.

Advertisements, textual and stanzaic irregularities, versos and rectos, author information, and other facts are also listed in the “notes” section. Because of the fluid nature of a searchable database, it is possible to produce search results that show only a single part of a two-part ballad. In our notes on the Web site about cataloguing the ballads, we warn users to be aware that many ballads have a second part. For a sample citation entry, see **Appendix 2**.

Background Essays and Essays on Pepys's Categories

The Background Essays on the PBA Web site are the product of a graduate course on ballad culture taught for graduate students specializing in early modern studies by Patricia Fumerton. The course studied extensively the history and culture of broadside ballads generally as well as the major critical work done on broadside ballads and 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 of as well as the instrumentation behind the ballad phenomenon in early modern England. Read together, they paint a picture of the forces that gave rise to the popularity of the broadside ballad of the late 16th and 17th centuries. We hope to add more essays soon 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 to writing these background essays, the same students studied in detail the first volume of the Pepys ballad collection and wrote essays on each of the categories by which Pepys gathered the ballads (categories that recur from volume to volume). As the archive expands, trends in the later volumes will be analyzed as well. The category essays, which were also revised under Professor Fumerton's direction, are: "Devotion and Morality," "History—True and Fabulous," "Tragedy," "State and Times," "Love—Pleasant," "Love—Unfortunate," "Marriage, Cuckholdry, Etc.," "Sea—Love, Gallantry, & Actions," "Drinking & Good Fellowship," "Humour, Frolics, Etc. mixt," and "A Small Promiscuous Supplement upon most of the _____ Subjects" (see **Appendix 3** for Background and Pepys Categories Essays).

Ballad Transcriptions

The objective of the ballad archive project is to provide three-pronged access to early modern ballads: via facsimile reproductions (of both the cropped and uncropped Pepys page), facsimile transcriptions, and XML encodings. By "facsimile transcriptions," we mean facsimile reproductions of all the ornament of the ballads (pictures and border woodcuts), but with a conversion of the older (usually black-letter) font into modern roman font (see **Appendix 4**). Thus, in looking at 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 broadside ballads, such as the Rollins 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 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. 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.

Rules for Transcription

- 1) Capitalization and punctuation are left unchanged

2) Spellings are retained, with the following exceptions:

- “long s” becomes “s ”
- “u ” becomes “v” when it is meant to stand in place of a “v”
- “i ” becomes “j ” and “I ” is rendered as “J ” when they are meant to stand in place of a “j ” or “J”
- “vv ” is changed to “w ” and “uu ” to w
- diphthongs are modernized to “ae ” and “oe ”
- abbreviations are typed out in full: e.g. “&c ” is written as “etc. ”; “y ” followed by a raised “e ” is typed as “thee ”; “y ” followed by a raised “t ” is typed as “that ”; “cōmand ” is “command, ” etc.
- “= ” is rendered as a hyphen when it is being used as such
- But “viz ” is typed out as “viz ” and “& ” remains “& ” (not “and ”)
- Inverted, dropped, or misplaced letters are corrected

3) Spacing is retained when it indicates indentations for new stanzas, for certain lines of the stanzas, and for refrains, but

- cramped or large spaces between words are not imitated; these are typed normally
- when a last word of a line is printed above or below the line with a “(“ or “[“ placed in front of it, the whole line is placed on the same line of print.

4) In the case of hard to decipher words and phrases

- If the transcriber cannot clearly make out a section of the ballad but can make a very good guess, the guessed part is placed in square brackets [like this] or li[ke] thi[s]
- If the transcriber cannot make out a section at all, a question mark is placed between square brackets, like this [?]
- If the transcriber can make out parts but not all of a section, the above techniques are combined: [?][ik][?] thi[?]
- If the transcriber knows some word or phrase clearly existed but is missing (e.g., the page is torn or the ink barely there), that fact is rendered simply by [?]

5) Changes in font:

In transcribing from black-letter to roman font:

- If the title or imprint is not in black letter (they are often in roman font), we type the words in roman italics; any italics within the typing are then rendered in bold italics
- If a word or phrase appears in the original text of the ballad in roman font, it is also rendered in italics.

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 editions of the ballads (via EEBO or the ESTC microfilm) and checking the passage in the Pepys ballad against that other edition, if it exists. No matter how well the challenges are tackled by a transcriber, mistakes are often made because the act of transcribing is detail work. We thus created a system by which every ballad transcription is checked by another transcriber, 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 for the team 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.

Songs

In performing 16th and 17th century broadside ballads, 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 that time. 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 wanted to avoid imitation, especially in regards to accent, making pronunciation choices sometimes difficult. While we did not attempt to imitate English accents, we found that certain rhyme schemes and scansion schemes worked better when we adopted archaic speech patterns. We chose 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 used conventional ornaments when we felt they would enhance the effect of the lyrics.

We 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 was appropriate in many contexts, particularly in the theatrical ballads and jigs, the ballad tradition is a singer’s tradition, and we wanted to highlight the art of unaccompanied balladry. However, the Pepys collection does contain several examples of theatrical ballads, with tunes written or adapted by Henry Purcell, and we have provided samples of such songs on the Web site; in these theatrical ballads, the singers are accompanied on a virginal (a small harpsichord), to demonstrate a style of period accompaniment. By keeping our presentations simple and unadorned we sought to make the ballads as intelligible as possible.

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. We chose the thirty-five sample tunes on the Web site for a variety of reasons. In some cases, as in the Purcell tunes, we wanted to illustrate the theatrical style of broadside music. In other cases, we chose tunes that were very common, such as “Fortune my Foe” or “Jasper Cunningham,” to show how different ballad texts bring out different aspects of the melody. In yet other cases, we chose particular ballads with interesting subject matter, such as “Battle of the Birds,” which also happened to have a unique and beautiful tune. The eventual goal of the PBA is to provide sound recordings of every ballad for which there is a known tune. This is somewhere in the neighborhood of 1,000 ballads.

The ballad tunes are sung by 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 appears when one clicks on “Song,” which details the Pepys volume and page number of the ballad, the full ballad title, the name of the tune, the singer, and then a button for “Recording.” The ballad title, furthermore, is a link 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 5**.

Digital Technology

The technical component of the project is 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. Gniady works 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 PBA Advisory Board, such as Catherine Masi, Web Information Technology Coordinator for the UCSB Library. Gniady also works closely with the metadata/TEI expert Gerald Egan, as well as with Web/database/XML program specialist Carl Stahmer, Technical Editor of the Romantic Circles Web site and developer of the Coder production interface described below, in order to ensure that our archive meets text-encoding and metadata standards so as to allow the broadest possibilities for dissemination and preservation of the archive.

Information Architecture

The information architecture for the archive is built in the following stages:

Database Design: “Pedlar”

Over the course of the past year and in advance of the grant period, A SQL Server 2000 database, called Pedlar, was completed as the first-stage receptacle of the ballad content. Tables and fields in Pedlar were designed in such a way as to represent or be translatable into equivalent tags in a standards-compliant metadata and text-encoding scheme (an XML schema supporting TEI and METS standards). (METS = Metadata Encoding and Transmission Standard). All bibliographic information, first lines, refrains, rhyme schemes, stanza counts, lines per stanza, woodcut details and descriptions, keywords, JPEG location information, mp3 location information, and transcriptions will be contained in the tables. See **Appendix 6** for a sample of the database design. One of the promises that XML encoding of a resource offers for archival information stores is the ability to query and organize data according to a wide range of parameters, including information about an artifact’s production, reception, and editorial history as well as its content. For example, using the information contained in a collection of properly XML encoded ballads, a user could search for all ballads in a collection with the word “king” in the refrain of each ballad, or for all ballads that are sung to the tune “Dulcina.” HTML based encoding systems do not offer this kind of discrimination, and it is this potential that has driven the wide acceptance of XML as a standard for archival markup. To date, however, while there is a growing list of available archives that offer resources that are XML encoded, there are no readily available Web-based interfaces capable of manipulating this XML. The information is there, but it is, for the most part, both invisible and unusable. As such, the full potential of most XML archives is currently not being realized. Storing XML data in a searchable SQL database will allow us to overcome this current lack in the state of available technology.

Structured Query Language (SQL) is a standardized data storage and retrieval platform that has been an industry standard for more than a decade. All major commercially available databases, including Oracle, Microsoft SQL, Microsoft Access, and the latest version of Filemaker, are SQL compliant, which means that they utilize the standardized SQL syntax for querying and interacting with the database. Data stored in SQL compliant databases can easily be accessed and manipulated by a wide variety of commercially available software applications and platforms, including those developed specifically to provide World Wide Web to database connectivity such as PHP, Microsoft ASP, and the JSP Web server platforms. Additionally, the SQL language contains a specific set of parameters for manipulating data stores based upon XML encoding. A working, alpha version of Pedlar is already in use at the Early Modern Center. Over the two-year grant period, Pedlar will be enhanced to work with the Coder development system described below in order to allow us to deliver the promise of Web-based XML data queries to an extent not yet realized by other resources in any field of study. We chose Microsoft SQL Server 2000 rather than a non-proprietary, open-standards alternative, such as MySQL, because our department already owns and manages a licensed version of this software and has extensive expertise and experience in using it to run sophisticated digital projects such as the EMC Picture Gallery described above. Since the ultimate production of XML documents in the Project (see below) will render irrelevant the nature of the backend receptacle, using SQL Server ensures that the ballad archive will be built on and supported by the proven technical expertise of our English Department.

Also in advance of the grant period, we have developed an initial Web interface for the ballads. The Web interface consists of a set of pages coded in ASP and VBScript to transfer data dynamically between the Pedlar database and HTML Web pages, thus allowing users to request ballads from the database to be rendered on the screen and also (in the reverse direction of data flow) allowing permitted users to use Web forms to edit or annotate the database. Pedlar reads the content in the database and dynamically generates from it a representation of the requested ballad on the Web. See **Appendix 7** for a sample of the front-end search functions. Exploiting the dynamic or on-the-fly nature of its database-to-Web mechanism, Pedlar is geared specifically to allow the user to switch back and forth at will between viewing ballads in black-letter and roman type text. A working alpha version of Pedlar is now in existence. See **Appendix 8** for sample code. Over the course of next year, we will continue to add and mount more roman type transcriptions. Over the course of the first year of the grant period, we will add complete, XML based search functionality to the interface. Making the finished Pedlar interface available early in the project will deliver immediate results and make the ballad archive available for commentary and collaboration as ballads continue to be transcribed and input into the database.

XML Encoding

An alpha version of an XML schema that is TEI conformant has already been developed. See **Appendix 9** for sample XML files developed using this schema and a Web-ready version of that code that presents ballads without ornamentation so that users may print the transcribed texts of ballads easily. Metadata/TEI expert Gerald Egan currently encodes the ballads to conform to TEI P4, the latest release of guidelines issued by the Text Encoding Initiative (TEI) consortium.

Tags are used that define the formal properties of the ballad, including its rhyme scheme and structure. Each line of ballad text is enclosed within the verse line tags, and each verse paragraph is enclosed within the line group tags. Line groups are nested so that, in general, line group 1 (lg1) corresponds to the entire poem, line group 2 (lg2) to a section within the poem, line group 3 (lg3) to a verse paragraph within a section, and line group 4 (lg4) to a group of lines within a paragraph. Line group 4 might be an octet, a sestet, a couplet, a refrain, or some other type of line or verse paragraph. Bibliographical data for that

ballad is then copied into the TEI header. oXygen is widely known for its robust support of TEI, and we are currently using oXygen's validation and debugging functions to check the ballad for errors, ensuring that it is conformant to the TEI P4 DTD. After making sure that the document is TEI conformant, oXygen's transformation function is used to generate viewable HTML from the XML source file.

These step-by-step procedures, currently done by hand, are in the process of being automated by the development of the "Coder" application, an editing and production program described below. We are thus modifying our procedures to take advantage of Coder functionality as that functionality becomes available. Over the two year grant period, we will refine this process and develop a set of XSLT stylesheets that will enable the presentation of the ballad archive in standard, text-encoded documents. In particular, the Pedlar database will be used to output XML documents that are TEI and metadata conformant (using METS metadata standards). XSLT stylesheets will allow for the transformation of such XML-encoded ballads into XHTML for display on the Web in various ways (e.g. black-letter vs. roman type presentation of the text). The overall package of deliverables will be a set of XML schemas, XSLT stylesheets, and XML-encoded ballads that can be shared with scholars elsewhere who may wish to implement the data in the Pedlar archive in their own way and within their own computing or archival environments. Upon completion of the project, users going to our Web site will have the option of pressing a button on the Pedlar interface to request the automatic creation of an XML-encoded version of a ballad that can be downloaded. (XML-based document delivery also opens the door to future, so-called Web service mechanisms that other institutions may wish to develop for the automated transfer and reimplemention of Pedlar data from database to database.)

Document Markup: "Coder "

An alpha version of an automated XML editing and production application has already been developed for the EMC by Web/database/XML program specialist Carl Stahmer and was used in the development of the sample XML files included in **Appendix 9**. Coder is a point and click interface that allows users with no TEI or XML experience to easily encode textual elements such as stanzas, refrains, and titles 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 automatically include real-time metadata about the ballad that is stored in Pedlar.

Additionally, at the time of XML file creation, Coder automatically stores all XML data in the Pedlar database in order to allow advanced XML searching of the archive through Pedlar as described above. See **Appendix 10** for a collection of screenshots of the current Coder Graphical User Interface (GUI). Over the course of the first year of the grant period, Coder current functionality will be expanded to automate a larger suite of XML coding features. Coder will dramatically improve both the efficiency and reliability of XML production in three ways. First, it will allow the students who perform the initial work of ballad transcription to continue to work in Microsoft Word or a similar word processing program with which they are already familiar, with no specialized training. Second, it will insure uniformity of XML code; and third, it will reduce the level of training required for students involved in the process of XML markup. Whereas using oXygen or another XML development interface to encode files requires proficiency with TEI syntax, because Coder offers a point-and-click GUI, no TEI or XML knowledge is required. Additionally, Coder will insure that all similar textual elements are encoded using the same tagging syntax. This will greatly improve the efficiency of the process of XML validation that will be performed by metadata/TEI expert Gerald Egan on each ballad prior to publication.

Preparation and Digitizing of Ballad Images

The ballads have been digitized from negative 35 mm. second generation microfilm purchased directly from the Pepys Library. Negative microfilm scratches less easily than positive microfilm over time and therefore the images tend to be cleaner. The microfilm has been digitized and the images have been cleaned by the company Softfile in 400 dpi TIFF high-resolution output. 400 dpi was the highest available image resolution scan and was considered an archival standard at the time that the ballads were digitized (in the summer of 2004). While 600 dpi scanning is now becoming widely available, we believe that the 400 dpi resolution represents a sufficient archival quality scan for the ballad artifacts in the Pepys collection. Because black-letter ballads are simple works artistically, there are no gradations of color or even subtle shadings of grey to enhance: these are black and white documents printed on cheap linen paper that contributed to the smearing of ink. As such, a 400 dpi resolution will continue to insure a usable shelf-life well into the future.

Raw TIFF files were then processed by the early modern technical team. Pepys had often cut early, large, two-part ballads into half-folios and pasted half on each page of facing leaves in his volume. To recreate the ballad as it looked in the original, the team pasted these two-part ballads back together in Adobe Photoshop. Troublesome blocks of text were also sharpened to render them more readable. Then the images were saved in two versions: an uncropped Pepys page that leaves the white space around the ballad as it appears in the album with Pepys's numbering, and a more tightly cropped image that allows more of the ballad to be displayed on a computer screen. Each of these versions is also saved in three sizes: a thumbnail (roughly 150 x 125 pixels), medium (roughly 600 x 400 pixels) and large (roughly 1440 x 1115 pixels).

Each image will finally contain a complete set of embedded metadata encoded using the Extensible Metadata Platform (XMP) standard. The XMP standard for imbedding 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 insures that, even if image resources are linked to and/or saved outside of their original Web context at the 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. When the project is completed, there will be three versions of both the medium and large images: two in black letter—one of the uncropped Pepys page and the other of the cropped Pepys page—will show the original aesthetic form of the ballad with its original black-letter typeface and the third, in roman type, will show the same original aesthetics but with a white-letter (or roman) transcription in place of the black-letter text.

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 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 any of the cultural and artistic impact of the ballad as an historical artifact. Each facsimile transcription will be saved in two sizes, medium and large.

Storage, Maintenance, and Protection of Data

Project data is being stored in a Windows 2000 IIS 6 Server housed in an office in the English Department. 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. 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 takes on average 30 minutes per ballad to fill out the as yet partially completed citations (for volumes 2-5); 1-2 hours to transcribe a ballad and another 20 minutes (by another team member) to check the transcription; between 30 minutes and 1 hour to create a facsimile transcription of a ballad; 3 hours to research and record a ballad song; and a year, working half-time, to build a robust XML schema for the database, with another year, working at quarter-time, to make necessary changes and debug the system. The XML work will be handled by an outside expert, who has deep experience with projects such as ours and is very interested in adding the PBA to his other digital endeavors. The other work will be done by graduate students who are specialists in early modern studies. To date, fifteen EMC graduate students have worked on the PBA. 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 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 PBA as well as of the graduate students' own schedules.

Schedule of Work: In advance of grant, July 2005-June 2006

Summer 2005:

Training of four graduate students by Tassie Gniady in mounting ballad transcriptions as facsimile transcriptions in Adobe Photoshop; mounting as facsimile transcriptions 200 completed transcriptions.

Completing full citation information for ballads in volumes 2-3 of the Pepys ballads.
Recording of another 20 ballad tunes.

September 2005-February 2006:

Organizing and advertising two-day conference, with thirty-five participants, titled “Straws in the Wind: Ballads and Broadside, 1500-1800,” February 24-25, 2006, Interdisciplinary Humanities Center, UCSB—a conference primarily funded by the University of California Humanities Research Institute. Conference participants include such distinguished scholars as Frances Dolan, Dianne Dugaw, Anita Guerrini, Ruth Perry, Bryan Reynolds, Joseph Roach, Sean Shesgreen, William Warner, and Joy Wiltenburg.
Completing full citation information for volume 4 of the Pepys ballads.

March 2006-June 2006:

Completing full citation information for volume 5 of the Pepys ballads.

Schedule of Work: Receipt of grant, July 1, 2006 through June 30, 2008

Summer 2006:

Team of six graduate students (two from Music and four from English, all in early modern studies) work full-time for two months on transcribing ballads, mounting transcribed ballads as facsimile transcriptions, and recording ballad tunes.

XML-Specialist Carl Stahmer, in consultation with Metadata/TEI specialist Gerald Egan, works 50% time on expanding the functionality of the Parsing application that he built in Coder so that it handles deeper, multi-layered XML encoding.

September 2006-June 2007:

Team of five graduate students (two from Music and three from English, all in early modern studies) work on transcribing ballads, mounting transcribed ballads as facsimile transcriptions, and recording ballad tunes. Four of these graduate students will be employed half-time (one will be an English Department TA redirected from half-time teaching to half-time research work; the three others will be hired as graduate student researchers). The fifth student will be employed part-time as a research assistant for 150 hours; we hope in this case to hire a work-study student 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).

During this time period, the three English graduate students also employ Stahmer’s Coder to XML encode completed transcriptions.

Stahmer works 50% time modifying the SQL database so that it will house complete XML markup of ballad texts in a non-hierarchical form in order to allow XML based searching of the PBA from the Web front-end. He further modifies the Web front-end to include functionality for searching and browsing the archive using XML structure. Finally, he creates an interface for editing existing flat file and database stored XML markup simultaneously for long-term management of the archive.

Student assistant begins placing a metadata watermark in each of the PBA images.

Summer 2007:

Stahmer completes his XML work on the database.

The four-student English team continues to transcribe ballads, mount facsimile transcriptions, and XML encode them with Coder.

The two-student Music team continues to record ballad tunes.

Fall 2007-June 2008:

Completion of all transcriptions, all facsimile transcriptions, and all recordings of extant ballad tunes. Student assistant completes the placing of a metadata watermark in each PBA image. Stahmer works 25% time to handle necessary changes and bugs in the XML system. Announcement on UCSB English Department and EMC Web sites, as well as on Web sites internationally, of completion of PBA.

Subsequent to the NEH grant

July 2008-June 2010:

Full archiving of the Roxburghe ballads (held at the British Library, London), the next largest and important collection of 17th century ballads after the Pepys (and the next most difficult-to-access), employing the standards and methods already in place for the PBA.

July 2010-June 2012:

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 at other libraries (Cambridge, Manchester, Glasgow, Harvard, Huntington, and Folger). By the end of the project, the EMC's English Ballad Archive will have assembled on a single searchable site (as facsimiles, facsimile transcriptions, songs, and XML encodings) all the important broadside ballad collections in English produced within the period marking the rise and the fall of the broadside ballad, that is, 1500-1800—estimated to constitute in total 5,000-6,000 black-letter ballads.

E. Staff

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 articles on street pamphlets and broadside ballads, an edition on everyday culture, and devotes one-third of her forthcoming book, Unsettled: The Culture of Mobility and the Working Poor (Chicago, 2005), to ballads about seamen. Her book-in-progress is on the collecting and circulating of the Pepys ballads. Fumerton will be responsible for final editorial control of the PBA, and will review all completed entries as well as oversee all work on the project. She will work 20 % of her time on the project during the academic quarters and 100% during the summers of the two-year funding period.

Technical Manager: Tassie Gniady

Tassie Gniady, a graduate student in Early Modern Studies and Technology, will assume general responsibility for the technical development of the project (in consultation with relevant specialists) and 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 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) and designed the PBA database and search functions. She will work 20 hours a week throughout the two academic years and 40 hours a week during the summer months of the grant period as technical manager for the project. (She will also be a member of the graduate student research team working on transcribing and mounting facsimile transcriptions of the ballads.)

Music Specialist: Revell Carr

Revell Carr has studied traditions of British and American folksong and balladry for twenty years. In 1985 Carr began working as an educator at the Mystic Seaport Museum in Mystic, Connecticut, where he learned the art of the sea chantey, a genre of work songs sung aboard British and American sailing ships in the 18th and 19th centuries. In 1990 he moved to California and became the education specialist at the San Francisco Maritime National Historical Park, where he directed the park's music programs, and performed sea chanteys and sailor ballads at schools, festivals, and clubs all over the West Coast. In 1998 Carr earned a Master's degree in folklore at the University of Oregon, specializing in ballad studies under the supervision of Dr. Dianne Dugaw. His master's thesis, "Mighty Mount Saint Helens': Gender and Meaning in the Disaster Song Tradition," examines the British and American traditions of disaster ballads and songs from the 17th century to the present. This work is the first to isolate the "disaster ballad" as a distinct tradition in English-language balladry, with unique identifying characteristics and specific social functions. Carr recently updated this work to include new material from the 9/11 disaster, which was published in the Fall/Winter 2004 issue of *Voices: The Journal of New York Folklore*. Today Carr is a Ph.D. candidate in the ethnomusicology program at UCSB, where he has taught classes in world music and American popular music. His dissertation will examine the role of British and American seamen in the diffusion of Western genres of popular music, balladry, and folksong, throughout Polynesia in the 18th and 19th centuries.

XML Specialist: Carl Stahmer

Carl 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 was the co-founder and served as co-General Editor for the Romantic Circles Website [<http://www.rc.umd.edu>] for the first seven years of its publication. During this time, he 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 Website 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 is currently the Technical Editor for the Romantic Circles Gallery.

Metadata/TEI Consultant: Gerald Egan

Gerald Egan has over 20 years of experience writing, producing, and teaching about software documentation. For most of his career, he has specialized in the production of electronic or online documentation in formats that include online help, HTML, and XML. From 1990 until 2003, he worked continuously as an online documentation consultant and, since 1999, as a teacher in Cal State Fullerton's Technical Writing certification format. As a consultant, Egan excelled at assisting companies such as Disney, Toyota, Symantec, and FileNET to make the transition from paper to the electronic or online presentation of their documentation. Most recently, since 2004, his focus has been on developing an XML (TEI) schema for use in the PBA. Egan has volunteered hundreds of hours of work to this end. His work has included: analyzing ballad text and bibliographical data to determine the applicability of TEI to

the ballad genre; creating a process to transform XML text to HTML using style sheets (XSLT); developing a TEI template to simplify TEI encoding; and planning for the training of student-workers in the encoding of ballads in TEI.

F. Dissemination

The goal of the PBA is to provide easy and democratic access to the images, texts, songs, citation information, and subject matter of the Pepys Ballad collection. Since the Pepys Library has granted us permission to create a database of its Pepys ballad holdings, no password or other restrictions need impede access to the site.

As part of the initial process of disseminating the PBA, the EMC is launching its “Straws in the Wind” conference next year, held at UCSB. This conference, which features virtually every distinguished scholar working on early modern broadsides and ballads, will be announced on all major early modern listservs. We also plan to publish the conference proceedings.

We will further promote the PBA 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 PBA on both these sites. Finally, we will announce the NEH Grant through media outlets across the world, including notification of major search engines when the PBA is complete. It should be noted that already a Google search for “Pepys ballads” brings up the PBA as the first hit.

VII. HISTORY OF GRANTS

All of the funding to date for the PBA has been internal funding from UCSB or from the UC system.

This funding includes:

2003-2004	Instructional Improvement Grant	\$ 5,000
	One-time Faculty Funding	\$ 4,000
	EMC TA (¼ time Research Assistance)	\$12,000
2004-2005	Instructional Improvement Grant	\$10,000
	One-time Faculty Funding	\$10,000
	Course support to teach 2 courses on Ballad Culture	\$42,840
	EMC TA (¼ time Research Assistance)	\$12,000
2005-2006	Instructional Improvement Grant	\$ 5,000
	EMC TA (¼ time Research Assistance)	\$12,000
	UC Humanities Research Institute Grant (for 2-day ballad conference)	\$ 8,000
	UCSB co-support pledge for ballad conference	\$12,000
Total Funding to date, through June 2006:		\$132,840

VIII. ADVISORY BOARD MEMBERS

Tim Cooley, Assistant Professor of Ethnomusicology, Department of Music, UCSB
Aude Fitzsimmons, Assistant Librarian, Pepys Library
Alan Liu, Professor of Literature and Technology, Department of English, UCSB
Richard Lockett, Librarian, Pepys Library
Catherine Masi, Web Information Technology Coordinator, Davidson Library, UCSB
Shawn Martin, Project Outreach Librarian, EEBO, University of Michigan
Joy Wiltenburg, Professor of History, Rowan University

AUTHORS OF LETTERS OF SUPPORT

Ann Jensen Adams, Department of Art History, University of California-Santa Barbara
Tim Cooley, Department of Ethnomusicology, University of California-Santa Barbara
Frances E. Dolan, Department of English, University of California-Davis
Heather Dubrow, Department of English, University of Wisconsin-Madison
Dianne Dugaw, Department of English, University of Oregon
Julia Flanders, Chair, Text Encoding Initiative Consortium and Director, Brown
University Women Writers Project
Susan Frye, Department of English, Wyoming University
Anita Guerrini, Departments of History and Environmental Studies, University of California-Santa
Barbara
Deborah Harkness, Department of History, University of Southern California
Richard Helgerson, Department of English, University of California-Santa Barbara
Matthew G. Kirschenbaum, Department of English, University of Maryland and Former
Technical Editor, *The William Black Archive*
Ming-Yan Lai, Department of Cultural and Religious Studies, Chinese University of
Hong Kong
Joan Latchaw, Department of English, University of Nebraska at Omaha
Leah S. Marcus, Department of English, Vanderbilt University
David Marshall, Dean of Humanities & Fine Arts, University of California-Santa Barbara
Shawn Martin, Project Outreach Librarian, EEBO-TCP, University of Michigan
Sears McGee, Department of History, University of California-Santa Barbara
Lena Cowen Orlin, Department of English, University of Maryland Baltimore County and Executive
Director, The Shakespeare Association of America
Sarah Pritchard, University Librarian, University of California-Santa Barbara
Joseph Roach, Department of Theater, Yale University
Sean Shesgreen, Department of English, Illinois State University
Stefanie Tcharos, Department of Music, University of California-Santa Barbara
Tessa Watt, Senior Producer, BBC Radio
Joy Wiltenburg, Department of History, Rowan University