Broadside Love: A Comparison of Reading with Digital Tools versus Deep Knowledge

in the Ballads of Samuel Pepys

Tassie Gniady

Figure 1. "Constance of Cleveland" (Pepys 1:138-39)

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Samuel Pepys, one of the most famous diarists of the seventeenth century, chronicled the

restoration of Charles II, the Great Fire of London in 1666, his duties as Secretary of the

Admiralty, and, most importantly for this essay, his everyday life in which he attended

the theater, had amorous excursions, and often played the lute as he sang the latest

ballads. Pepys also collected these broadside ballads, arguably the most popular form of

cheap print available. This essay explores the ways in which one portion of the ballads,

those having to do with "Love Pleasant" (a category Pepys created and which was the

largest in his collection), deal with the notion of love as typified in cheap print. This comparative analysis will be done through the use of digital tools and slow/deep reading.[1] I will explore what digital textual analysis brings to the table when dealing with a large, but pre-selected, dataset in which the elements should share many common elements; how false data can be identified and winnowed out if one is just beginning work on broadside ballads; and, finally, what is the best way to interleave digital tools with slow reading.

First some background about broadside ballads, the most ubiquitous and cheapest form of print available in the seventeenth century. As Tessa Watt has calculated, "an absolute minimum of 600,000 ballads [were] circulating in the second half of the sixteenth century" and totals probably reached "between 3 and 4 million" (1993, 11). The price of ballads, usually around a penny, was well within the reach of the working class. Eric Nebeker, in his essay on "The Heyday of the Broadside Ballad," writes of the ballad phenomenon:

> … in seventeenth century England, broadside ballads were everywhere. Walk into
> an alehouse and you would see sheets pasted to the walls—the woodcuts of lords
> and ladies, shepherds, milkmaids, murderers, lovers, and even murderous lovers
> vying for your attention. Walk the streets of London and you would see the sheets
> held up by ballad mongers, with heavily inked black-letter type, waiting to be
> bought. (2009)

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[1] Jan Parker, in his editorial "Digital Humanities, Digital Futures," questions the ways in which the digital can facilitate slow reading as the digital invokes a "dizzying plurality" (2011, 5).

The English Broadside Ballad Archive, housed at the University of California-Santa Barbara and directed by Patricia Fumerton, has taken on digitizing all extant ballads and making them available via a number of modes that facilitate interaction with the digital artifact. A citation, ballad sheet facsimile, facsimile transcription, text transcription, and recording have been made available for each ballad (although color images are not available for all ballads and tunes for some are unknown; please see "The Wanton Wife of Bath" for a ballad available via all of these modes:

http://ebba.english.ucsb.edu/ballad/32447/image).

Figure 2. Home Page of the English Broadside Ballad Archive

According to Richard Luckett, the Head Librarian of the Pepys Library, Samuel Pepys began his collection by purchasing that of John Selden and added to it beginning in the 1660s, but probably did most of his collecting in the 1680s (Luckett 2007). Pepys was a stickler for order and, just as he ran a tight ship as Secretary of the Admiralty, "so he tried to bring a meticulous order to his own constantly and evolving library." In the case of broadside ballads, this meant that he renumbered his collection multiple times to accommodate new additions and reassigned them according to different categories he had devised (Fumerton, 2009).

For those wishing to become familiar with broadside ballads, the Pepys Collection is a good place to start, and EBBA is a digital destination that not only provides access to the ballads but also contains a number of introductory essays with bibliographies for further reading, covering everything from ballad culture to black letter to the pictorial imprints that decorate most ballads. These texts serve as a quick primer for scholars familiar with seventeenth-century culture but who might not be familiar with this type of cheap print. Once a user has acquainted herself with the context of broadside culture, the Pepys collection and its divisions, she can then delve further into the mind of a seventeenth-century ballad collector. Let us begin with Pepys' category "Love Pleasant." Kris McAbee asserts that these are not necessarily "'pleasant tales of requited love'" but "rather amiable and good-humored" ballads on the topic. Her essay concludes:

> The fact that "Love Pleasant" holds the largest selection of ballads in the collection seems to speak more to the shifting boundaries of Pepys's categorizations than to anything inherent in the ballad that would make it ideal for cataloging under the pleasures of love. In fact, the "pleasant"

> nature of the ballads in "Love Pleasant" stems not necessarily from their
>
> depiction of successful, happy, or, even pleasing love, but rather from the
>
> rather amiable and good-humored tone of the majority of these ballads,
>
> even in cases when the ballads depict love—or in many cases, lust—gone
>
> awry. Indeed, one of the most commonly repeated phrases in this category
>
> is not an exposition on love, but, rather, a self-referential phrase marking
>
> the "cream of the jest," or the best part of the joke. (2005)

Because the category is so large, the average user, even if she read the over six hundred

ballads in the category, might have trouble focusing on particular trends as specifically

played out in the section. However, the category, as Pepys delineated it, was obviously

important to him and to the realm of inexpensive print in general. What to focus on then

and how to do it?

Almost one-third of the collection of 1,829 ballads, which are divided into ten categories

according to topics Pepys created (eleven if one counts the "Promiscuous Supplement"),

fall into the category "Love Pleasant," which is the largest category and encompasses

about one-third of the entire collection. If one takes into account the categories "Love

Unfortunate" and "Marriage" the number rises to 775/1829, or about 43%. The current

cataloguing team itself has used the keyword "love" 579 times and sex/sexuality 371 (of

course some of these are overlapping). Fumerton has noted that the Pepys collection

reflects his passion for both "work and sex" as he collected numerous sea ballads in

addition to those about love. With these sea ballads numbering only 97, however

interested in sea ballads Pepys was, not nearly as many were available as those

concerning love in all its various guises.

EBBA has now archived the British Library's Roxburghe Collection, is currently archiving the ballad holdings of the Huntington Library as well as the Euing Collection at Glasgow Library, and, with the award of a fourth NEH grant, will digitize the Crawford ballads at the National Library of Scotland. I spent four years immersed in this archive as the project manager while the EBBA Team at UC-Santa Barbara worked to transcribe, sing, and mount the archive online—during which time we worked primarily with the Pepys Collection. In this essay, I reflect on what long-term immersion in this set of ballads has led me to believe about this collection, particularly ballads concerning love and how these insights compare to those generated by digital tools. Is there a way to facilitate introduction to new users to the archive with these tools?

By turning to data visualization techniques, I hope to demonstrate the way in which a subjective category, defined by an eccentric seventeenth century collector, upholds McAbee's assertion of "shifting boundaries of Pepys's categorizations." Although they are "shifting," these categories still maintain some internal consistency that might not be apparent when reading the category in a linear, "usual" manner. Northrop Frye (1957) has spoken of "recurring conventional units of literature," and, in "Knowing: Modeling in Literary Studies" (2008), Willard McCarty looks at the work of Jean-Claude Gardin testing Northrop Frye's ideas about conventional units. Here computers are used to see if these units appear when doing a digital interrogation of a text:

> Gardin takes what he calls a "scientific" approach to scholarship, which means reduction of scholarly argument to a Turing-machine calculus, then use of simulation to test the strength of arguments.

Frye's interest is in studying the archetypes or "recurring conventional units" of literature; he directs attention to computer modeling techniques as the way to pursue this study.

Similarly, I look at how visualizations of trends in the Pepys "Love Pleasant" ballads lend insight into the collection and may lead to additional higher-level conclusions. The "Love Pleasant" category should contain more than one of Frye's "recurring conventional units" or "pregeneric elements": romance, irony, comedy and tragedy. This mixing of pre-genres will reveal that the selection is based on shifting grounds and expose an evolution in Pepys's thinking about what the term "Love Pleasant" implies as he compiled the collection over several decades.[2]

Figure 3 uses IBM's Many Eyes Phrase Net to plot the occurrences of all the words in the "Love Pleasant" ballads that are joined with the conjunction "and."[3] Many Eyes recommends "and" as a good exploratory word because it "will often highlight key related concepts," and the OED backs up the cognitive power of this conjunction as "simply connective."

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[2] Books in the Pepys library often have as many as nine different numbers written in and crossed out on their leaves (Nixon quoted in Fumerton, 2005). The ballads fared no better as Pepys rearranged them and rebound them several times (Fumerton, 2005).
[3] Phrase Net "creates a network diagram of the words it finds as matches. Two words are connected if they occur in the same phrase. The size of a word is proportional to the number of times it occurs in a match; the thickness of an arrow between words tells you how many times those two words occur in the same phrase. The color of a word indicates whether it is more likely to be found in the first or second slot of a pattern. The darker the word, the more often it appears in the first position." (http://www-958.ibm.com/software/data/cognos/manyeyes/page/Phrase_Net.html)

Figure 3. "* and *."

The upper left-hand corner of the figure reveals an expected cluster of words like "fair,"

"honest," and "constant" as adjectives that appear in the phrase "love and _____."

Similarly, in the upper right of the phrase net "love" connects with "joy," "live,"

"delight," and "honour." All of these words fit easily into the comic mythos as described

by Frye:

What normally happens is that a young man wants a young woman, that

his desire is resisted by some opposition, usually paternal, and that near

the end of the play some twist in the plot enables the hero to have his will

(1957).

While this structure may seem too sophisticated for ditties about love that span only a

broadside, by looking at these keywords in context (KWIC), we find that the obstacle is

rarely paternal, but is instead the woman herself. She must be persuaded that the suitor

really does care for her, hence the laudatory words like "fair," "honest," and "constant."

Sometimes this desire is inverted, as in "The Bucksome Lass of Westminster" "Who has

two hundred pound to her Portion 'is said: / *Any Young-Man may have it if he'll open her*

hole, / But it lies at New-Castle, and all in Sea-Cole" (Pepys 3:241). However, these

ballads are far outnumbered by those in which the suitor is male and spends his time

cajoling the object of his affection—whether his object is marriage or sex.

The word "love" itself appears and while "joy," "live," "delight," and "honour" are

connected to it, "live" leads to "dye" and "sigh." While the tone of the last two

connections is clearly different, these descriptions are still idealized versions of love; thus

Frye's grammar of literature is still being borne out by the romantic mode. The bottom

right of the figure changes modes to reveal that a number of these ballads might be

"amiable" as the words "play," "sport," "kiss," and "laugh" appear in this cluster. Here

the mythos of comedy seems a more apt description, but the words that dominate this

portion of the net are "grief" and "sorrow." It seems, then, that play and sport then lead to

some unpleasant outcomes in the realm of love, and what might be amiable for one party

is not for the other.

A common theme, though, is expectations surrounding women.[4] In fact, the word "coy" occurs 127 times in the category—never in relation to men. "Wench" occurs another 55 times both in positive and negative contexts, while the word "lewd," though not as common, is associated with both the words "strumpet" and "harlot" among its eight hits (Figure 4).
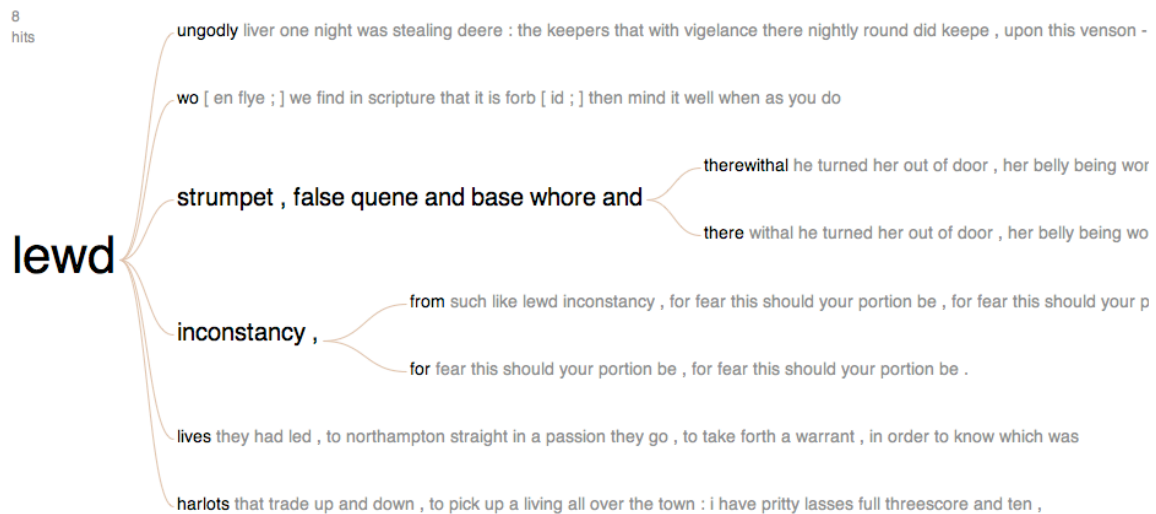

Figure 4. A word tree of the word "lewd" generated by IBM's Many Eyes.

For the sake of immediate discussion, let us focus on the eight uses of the term "lewd" which lend themselves well to a contained analysis. Notice that two are not gender-specific (the "lewd ungodly liver" and those who "lewd lives they had led"); however while the "ungodly liver" does turn out to be a ballad about "murderers and blasphemers" (of the male persuasion, Pepys, 1:232-233v), the people living "lewd lives" turn out to be female ramblers or "the Three Buxome Lasses of Northampton-shire"

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[4] McAbee's essay "Love Pleasant" (2005) discusses this trope via a number of close readings.

(Pepys 3:294). However, when we consider that verso ballads are accidental inclusions in a given category because of the material printed on the recto side, the strange topic of murderers and blasphemers becomes apparent.[5] This is a false hit for "lewd" in the "Love Pleasant" category that requires the reader to have deep knowledge about the manner in which the collection was assembled, although one may argue that this implies there is an implicit conversation between the recto and the verso of a ballad—that one side is not simply waste paper being recycled. But, of the seven recto hits, all concern women: women who are strumpets, harlots, or inconstant. Thus, the scholar is able to look at the phrase net and realize that ribaldry in the ballads is gendered—and given that issues of gender are not contained to ballad studies, here the digital tool can either reinforce both the knowledgeable ballad scholar's hunch and the gender-minded scholar's intuition, pointing them to specific ballads worthy of slow reading.

Another interesting graphic to look at is the phrase net generated by "* is *" because the verb "to be" implies not only a relationship but an equating of the two words joined by this verb. This phrase net allows the scholar to investigate what essential qualities are linked in the seventeenth century by the most basic statement of being (Figure 5).

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[5] Ballads were often printed on both sides of a sheet. This often occurred when a ballad did not sell well and the printer wanted to reuse the paper.
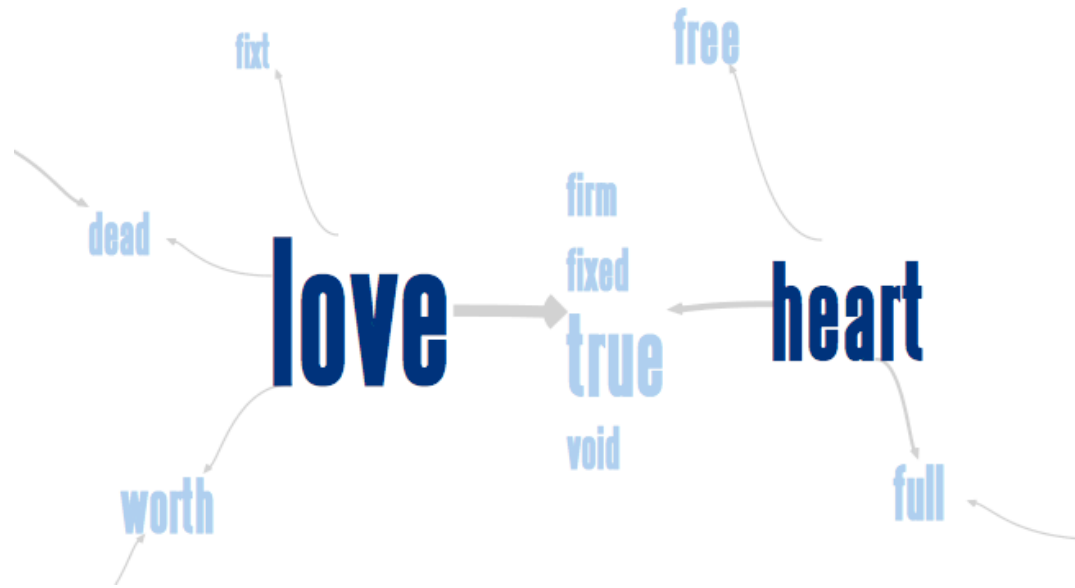
Figure 5. "Love is *" and "heart is *" portion of phrase net generated by IBM's

Many Eyes.

For example, "love" also feeds into these same four words, "firm" (3 times), "fixed" (3

times), "true" (11 times) and "void" (2 times). "Heart" feeds into four words —"firm" (3

times), "fixed" (3 times), "true" (11 times), and then the unexpected "void" (1 time).

However, here is where a careful researcher would again look for more context than a

three-word phrase. It turns out that the unexpected "void" refers not to negative

connotations, but into positive attributes. The double hit for "love is" comes from two

copies of the same ballad, not an uncommon occurrence in the collection, as ballads were

often reprinted. In "The Vertuous Maids Resolution" the full context of the quotation is:

> Only for wealth let no man chuse,
>
> for constant **love is void** [6]of care;
>
> A vertuous wife will ne'r destroy,
>
> Your freedom but will be your joy. (Pepys 3.37, 3.54)

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[6] I have bolded each phrase from the phrase net to make the context more apparent.

Thus, "void" becomes a positive term, as does "destroy" in the next line, and a "vertuous wife" does not destroy "freedom" but creates "joy." Perhaps then, this example should be a cautionary tale about contextual searching and the pitfalls of building simple two-word concordances.

Similarly, it turns out that the "heart" that is "void" is also joyful, but in a celebration of inconstancy. In an instance of the bawdy nature of some ballads, in "Rare News for the Female Sex" a girl of fifteen years reflects:

> For what's a greater plague than a heavy maidenhead
>
> And must I still endure it, I'd rather sure be dead,
>
> Since this good news I hear, my **heart is void** of fear,
>
> Neither Friend nor Foe, shall say me no, for ile be puncht this year.

> (Pepys 3:184)

The "good news" that she has heard is "Now e'ery Lass that means to pass must all be puncht this Year" (ca. 1672-1696). This is not the greensickness of Jessica Murphy's essay in this volume that can be cured only by sex after marriage—rather it is a free expression of the "near 17 or more" women in town discussing the inability of the men to meet their sexual needs. Even though this is the only use of the word "puncht" in this context in the collection, the ballad is reprinted in 1696 with slight variation in the text: the group of women has grown from 17 to 27. This ballad is not simply another copy of the same ballad as occurred with "The Vertuous Maids Resolution" above. Instead, the woodcuts are completely different, as is the layout. In the first, Pepys 3:184, the style is reflective of ballads from the earlier part of the century (Figure 6). A deep knowledge of ballad culture allows me to analyze the layout as mid- to late seventeenth century

(without looking at the citation, I would have guessed 1660-1680) based on the half-folio

size of the broadside (earlier broadsides were usually folio-sized) and the pictorial

woodcuts.
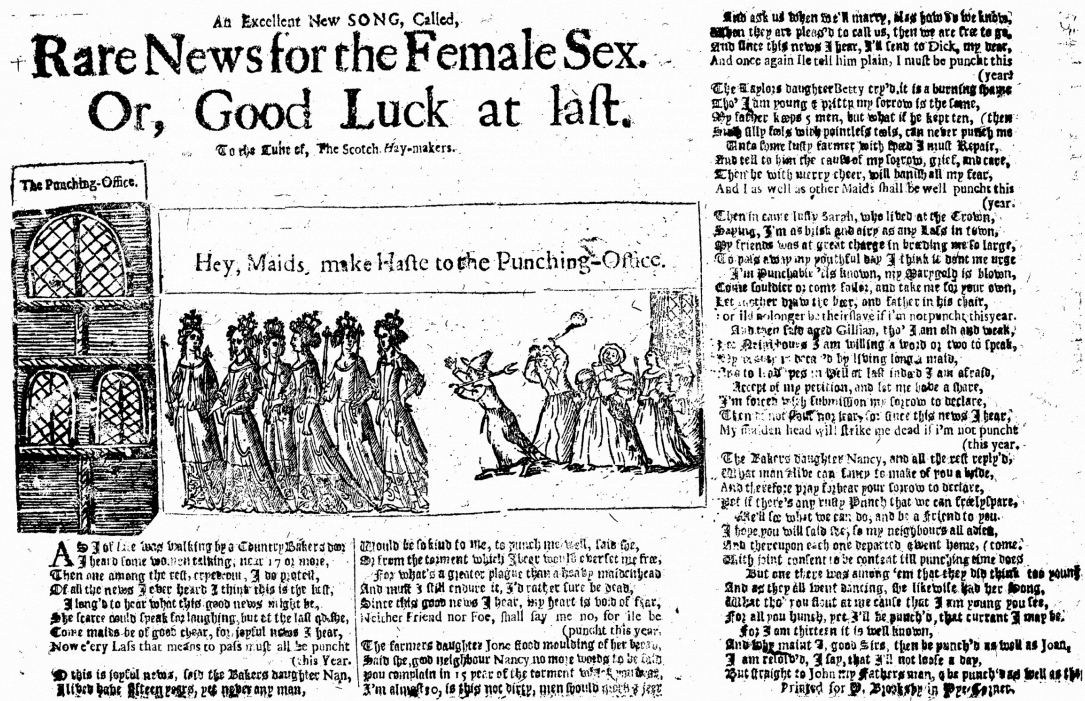
Figure 6. "An Excellent New SONG, Called, / Rare News for the Female Sex. / Or, Good

Luck at last." (Pepys 3:184)

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The second ballad, although not categorized as "Love Pleasant" by Pepys, is in volume 5

of the collection and instead falls into the vague "Various Subjects," most of which

post-date the ballads in other volumes and are not as stringently categorized as the rest of

the collection. Additionally, the ballad reveals a trend common to very late

seventeenth-century ballads, the main title is in black letter and the body is in white

letter—the opposite of the font choices made for Pepys 3:184 (Figures 6 and 7). This

trend continues until ballads are often entirely white letter and devoid of woodcuts. This ballad, however, seems to be transitional in that it still has woodcut decorations, but only one has figures in it, and they appear to be male. Two are of wheat or some grain—which bears little relation to the ballad other than the fact that it begins at a "Country Bakers door"—and the third is simply a floral pattern. None seem to represent the ribald nature of the ballad in contrast to the earlier version which mentions the "Punching-Office" in the caption!

An Excellent New SONG,
CALL'D,
Rare News for the Female Sex,
OR,
Good Luck at last.

Tune of, The Scotch Haymakers.

AS I of late was walking by a Country Bakers door
I heard some Women talking, near 27 or more,
Then one among the rest, cry'd out, now I do protest,
Of all the news I ever heard I think this is the best,
    I long'd to hear what this good news might be,
She scarce could speak for laughing, but at the last qd. she,
Come Maids be of good chear, for joyful News I hear.
Now ery Lass that means to pass must all be punchd this year.

Oh this is joyful News said the Bakers daughter Nan,
Tho fifteen years I've lived yet never any Man
Would be so kind to me as to punch me well said she,
Or from the torment which I bear would ever set me free,
    For whats a greater Plague then a heavy Maidenhead
And must I still endure it I'd rather sure be dead,
Since this good Neews I hear my heart is void of fear
Nor friend nor foe shall say me no for Ile be punchd this Year.

The Farmers Daughter Jean stood moulding of her bread,
Said the good NeighBour Nancy no more words to be said,
You complain in 15 year of the torment which you bear,
I'm almost 30 ift not dirty men should mock & jeer,
    And ask us when we'l marry, alass how do we know,
When they are pleas'd to call us then we are free to go,
And since this news I hear, I'le send to Dick my dear,
And once again Ile tell him plain I must be punchd this Year.

The Taylors daughter Betty cry'd its a burning shame
Though I am young and pretty my sorrow is the same,
My Father keeps Five Men, but what if he kept Ten,
Such silly fools with pointless tools, can never punch me then
    Unto some lusty Farmer with speed I must repair,
And tell to him the cause of my sorrow, grief, and care,
Then he with merry cheer, will vanish all my fear
And I as well as other Maids sure shall be punched this Year.

Then in came lusty Sarah who lived at the Crown,
Saying, I'm as brisk and airy as any lass in Town,
My Friends was at great charge in breeding me so large
To pass away my youthful day, d'ye think it dont me urg
    I'm Punchable 'tis known, my Marygold is blown,
Come Souldier Sailor or a Taylor take me for your own,
Let Mother draw the Beer, and Father in his Chair,
For ile no longer draw their drink if i'm not punch't this year.

And said aged Gillian, tho' I am old and weak,
Yet Neighbours I am willing a word or two to speak,
My beauty is decay'd by living long a Maid,
And this I tell that Apes in Hell I must lead i'm afraid
    Accept of my Petition, and let me have a share,
I'm forced with submission my sorrow to declare,
Then do not flout nor jear, for since this news I hear
My maiden head will strike me dead if i'm not punch't this year.

The Bakers daughter Nancy and all the rest reply'd,
VVhat man alive can fancy to make of you a bride,
And therefore pray forbear your sorrow to declare.
Yet if there's any rusty Punch that we can freely speak,
    VVe'll see what we can do, and he a friend to you.
I hope you will said she so my Neighbours all adieu,
And thereupon each one departed and went home.
With joint consent to be content now punching time is come

But one there was among them that they did think too young,
And as they all went dancing she likewise had her Song,
    What tho you flout at me while that I am young you see
For all you bunch yet Ile be punch'd that moment I may be,
    For I am thirteen it is well known
And why maint I good Sirs then be punch'd as well as Joan,
I am resolv'd I say, that Ile not loose a day,
But straight to John my Fathers Man and be punch'd as well as they.

London, Printed for C. Barnet. 1696.

Figure 7. "An Excellent New SONG, / CALL'D / Rare News For the Female Sex, / OR/

Good Luck at Last." (Pepys 5.426)

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Thus, the term "void" led to virtue in one instance and rollicking sex in another, pointing out the need for context when creating phrase nets. The link between "cupid" and "devil", however, is more straightforward in that it does finally point to some of the pitfalls (or tragedy, to use Frye's term) presented by love. In the phrase net "* is *" there is the following link between "cupid" (3 occurrences) and the devil (6 occurrences) with the word "blind" (Figure 8).

cupid
devil → blind

Figure 8. "Cupid is" and "devil is" "blind" from the * is * phrasenet.

We are all familiar with the phrase "love is blind," and it is one that is demonstrated to excess through the machinations of Oberon and Puck in *A Midsummer Night's Dream*, but the explicit connection between the devil and that same sort of blindness is surprising. However, in "THE CUCKOLD'S Calamity" a cuckholded husband hopes for his wife to be blinded by the devil as punishment. And when one follows up on the other hits, such as "The young-mans Resolution to the Maidens Request…", the phrase refers to an event that will never come to pass :

> Good sir, since you have told me when
>
> you are resolved for to marry,
>
> I wish with all my heart till then

> that for a Wife you still might tarry;
>
> For if all Young-men were of your mind,
>
> and Maids no better were preferred,
>
> I think it would be when the **Devil is blind**[7]
>
> that we and our Lovers should be marryed. (Pepys 3:212)

Similarly, in "The Countrey Lasses Good Counsel to all her Fellow-Maids" the country lass advises:

> Some Men will crack and say they have house and land,
>
> But when they go forth upon other mens ground it doth stand,
>
> And all that they promise you true you shall find,
>
> But that you shall see when the **Devil is blind** … (Pepys 3:20)

However, the tables can turn as a young man laments in another ballad "The Youngmans careless Wooing":

> [Most] Maids are false tho some seem holyer
>
> [y]et I believe they are all of one mind,
>
> [Like] unto like, quoth the Dee'l to the Collier:
>
> [an]d they'l prove true when the **Devil is blind**,
>
> Let no Man yield to their desire
>
> For the burn'd Child doth dread the fire … (Pepys 3:130)

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[7] This phrase which occurs with some variation 33 times throughout the archive, pointing to its common usage at the time. Thus, while time has preserved for us the phrase "Cupid is blind," the seventeenth century currency of the "Devil is blind" is one that is highlighted by the digital tool.

However, despite this young man's affirmation that women are to be feared, men do have

sexual appetites as the word "lusty" appears 57 times and is associated with "farmer,"

butcher", and, most prominently, the alliterative "lad" (Figure 9).

7 hits

a water - man , did see her when't was early ; he did admire her gloves and fan , and courted her most rarely ;

to ease me of my pain , i cannot live i sigh and grieve , my life i now disdain .

: for if i should marry an idle drone , and a fumbler too beside , i should be in danger to hang my self ,

lusty lad

i'le play the whore , and not the thief , and save my running mad .

,

delighful in his favour , if it be but like the dad , from thee i ne'er will sever , nay , my nincompoop , said

there was of late , that did himself disguise sir , known by the name of bonny k ate , this trick he did devise sir

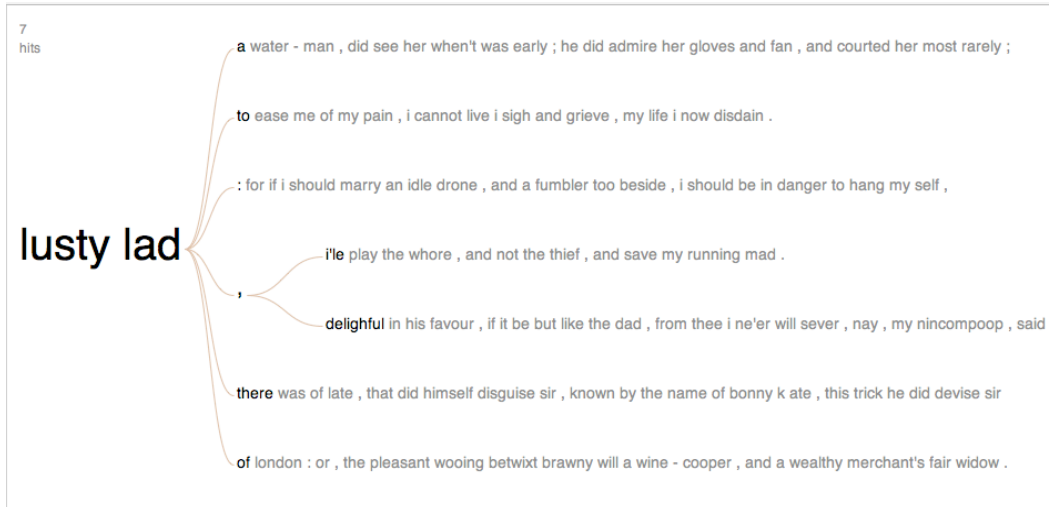of london : or , the pleasant wooing betwixt brawny will a wine - cooper , and a wealthy merchant's fair widow .

Figure 9. "Lusty" word tree with zoon on "lusty lad."

The false hits for lewdness when analyzing "Love Pleasant" reveal aspects of Pepys's method of collection that would not be apparent to the casual user. They also point to the need to refine language parsing—and not take results at face value, without investigating trends for validity via more extensive reading of the primary texts.

Having done a quick tour of balladry, Pepys, the man and his collection, and finally the category of "Love Pleasant," with an eye to the more bawdy ballads, what can we conclude? Are there happy or unhappy outcomes for lovers? What became clear as I worked on this essay is that 1,800 separate XML files are not ideal for most of the text-analysis engines currently available. Add to this the problem that natural language parsing is not an option for these seventeenth-century ballads. I did find a program called AntConc, used by Jessica Murphy in her essay, which was very helpful in generating concordances for the entire collection, and had a handy file view so that I could click on the highlighted term and read the ballad from which the term came in full. This activity,

reading in full, brought me full circle to the thesis of my abstract—what *is* the role of data mining when dealing with fully text-encoded environments?

The temptation when faced with an archive as large as the Pepys is to let the computer narrow results and then begin reading. Instead I would caution a hybrid approach in which the introductory essays might lead one to consider a Pepys category as more pertinent to one's field of inquiry (in this case "Love Pleasant"), then the application of some text analysis tools to hypothesize about some trends, but, finally, the scholar must sit down and read the ballads in the category. At this point it is also time to question Pepys' own categorizations and use the advanced search at EBBA where there is a category for sex/sexuality. Looking at the 388 hits for the Pepys Ballads, it is clear that they run the gamut from the most innocent of the "Love Pleasant" ballads to hits outside the category involving concubines and "A Lamentable Ballad of a Ladies Fall" in Pepys' "Promiscuous Supplement."

Thus a fair amount of human selection and collation is needed, whether it comes in the form of building these datasets, possibly using different hierarchies to do so, and then comparing results. It helps to understand Pepys and his collecting habits to determine if the prevalence of love ballads is idiosyncratic, and one must read for content because natural language analysis does not work well on seventeenth-century cheap print. In a world in which so much is now available via the bright screens many of us spend our days in front of, the role of reading and the way in which it is done is evolving. Matthew Jockers sums up this interplay well:

Micro-oriented approaches to literature, highly interpretive readings of

literature, remain fundamentally important. Just as microeconomics offers

important perspectives on the economy. It is the exact interplay between

the macro and micro scale that promises a new, enhanced, and perhaps

even better understanding of the literary record. The two approaches work

in tandem and inform each other. Human interpretation of the "data,"

whether it be mined at the macro or micro level, remains essential. While

the methods of enquiry, of evidence gathering, are different, they are not

antithetical, and they share the same ultimate goal of informing our

understanding of the literary record, be it writ large or small. The most

fundamental and important difference in the two approaches is that the

macroanalytic approach reveals details about texts that are for all intents

and purposes unavailable to close-readers of the texts. (2011)

This essay has also revealed details about the Pepys collection that were not available to

me before I began macro-processing them, despite years of immersion in this collection.

It is hoped that this work will encourage others to avail themselves of the push and pull

that comes from applying both close and distant reading techniques to their own work.

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