Contents

Note on Audio Tracks and Citation Conventions ix Introduction 1

Chapter 1. The Critical and Theoretical Parts: Moving, Assemblage, Publics, and Tactics 19

PART I ASSEMBLING BY DISASSEMBLING: ARCHIVES, DATABASES, AND BALLAD BITS

Chapter 2. Accessing the Artifact, Now and Then 65 Chapter 3. Random Tactical Hits 97

PART II PREMEMBERING BY DISMEMBERING: BLACK LETTER, CALLIGRAPHY, AND PRINT HISTORY

Chapter 4. The Network of Black-Letter Broadside Ballad Collectors 143 Chapter 5. The Passing Present of Black Letter and Calligraphy 172

PART III P FROM NETWORKS TO PUBLICS: SAMUEL PEPYS

Chapter 6. Pepys and the Making of Gendered Publics 209
Chapter 7. Pepys and the Making of Political Publics 231

PART IV PDIACHRONIC AND SYNCHRONIC BALLAD PUBLICS: CROSSING SOCIETY, HISTORY, AND SPACE

Chapter 8. The Moving Violations of "The Lady and the Blackamoor" 269

Conclusion: The Limits of the Shakespearean Stage: Ballading *The Winter's Tale* 321

Notes 381

Bibliography 413

Sources for Music Notations 443

Index 447

Acknowledgments 467