



How **We** Built This:  
Building A Digital Edition of *The  
Beggar's Opera* for Scholars,  
Students, and  
Performers--Lessons from Version  
1.0

Steve Newman, Associate Professor of English,  
project leader, Temple University  
Becca Fülöp, Performing Arts Librarian &  
Musicologist, Temple University  
Fred Rowland, Learning & Research Services  
Librarian, Temple University  
Alex Wermer-Colan, Interim Academic Director and  
Digital Scholarship Coordinator, Scholars Studio,  
[Temple University](#)

*The old Woman cloathed in Grey*

*An old Woman Cloathed in Grey, whose Daughter was charming & young; but  
 Stand to be once led astray, by Rogers false flattering Tongue, with  
 whom she too often had been, a-broad in the meadows and Fields, her  
 Belly quite up to her Ears, her spirits quite down to her Heels.*

Introduction to the Project

*For now I am just in the gut,  
 To go and hear what he will say,  
 Was Roger the Damsel repli'd,  
 He call'd me his sweet pretty Birl,  
 And told me I should be his Bride,  
 But he's not so good as his word*

for the  
FLUTE

# The Aims of Our Project

- Scholarly edition combining the authoritative **text** (1st edition, with some revisions) and the authoritative **music** (3rd edition)
- Proof of concept for similar DH projects combining textual and musical **encoding**
- Digital environment including clips of **performances** and other audio-visual **elements**

## The Aims of Our Project (2)

- Dependable and accessible **essays** and materials to illuminate historical contexts
- **Resource** for performers, students, and teachers

# The tools we thought we'd need: From an early grant proposal

## III. Conceptual and Material Requirements

**A. Languages and Software:** We plan to use Omeka, a free web-based, web-publishing platform, which has been adopted by a host of digital humanities sites. To prepare our materials to be integrated into Omeka, at least one member of the team will need to have a good working knowledge of the following languages and software, in addition to Omeka itself:

- For the edition, *TEI-XML* and *MEI-XML*, the latter assisted by *Edirom*, a tool for producing scholarly musical editions .
- For the contextual essays, *XHTML*.
- To organize and make the data and metadata for the textual and musical objects we will be classifying for Afterlives, *SQL* or an alternative database language will be used.
- To transform XML data into XHTML, *XSLT*.
- For images, *Adobe Photoshop*.
- For music, *Audacity*
- For video, *YouTube Editor* or *Adobe Premiere* ; videos will be stored on Temple's Ensemble server, which also provides captions so that it would be ADA compliant.
- For the maps and timelines of performances, *Neatline* (an Omeka plugin)

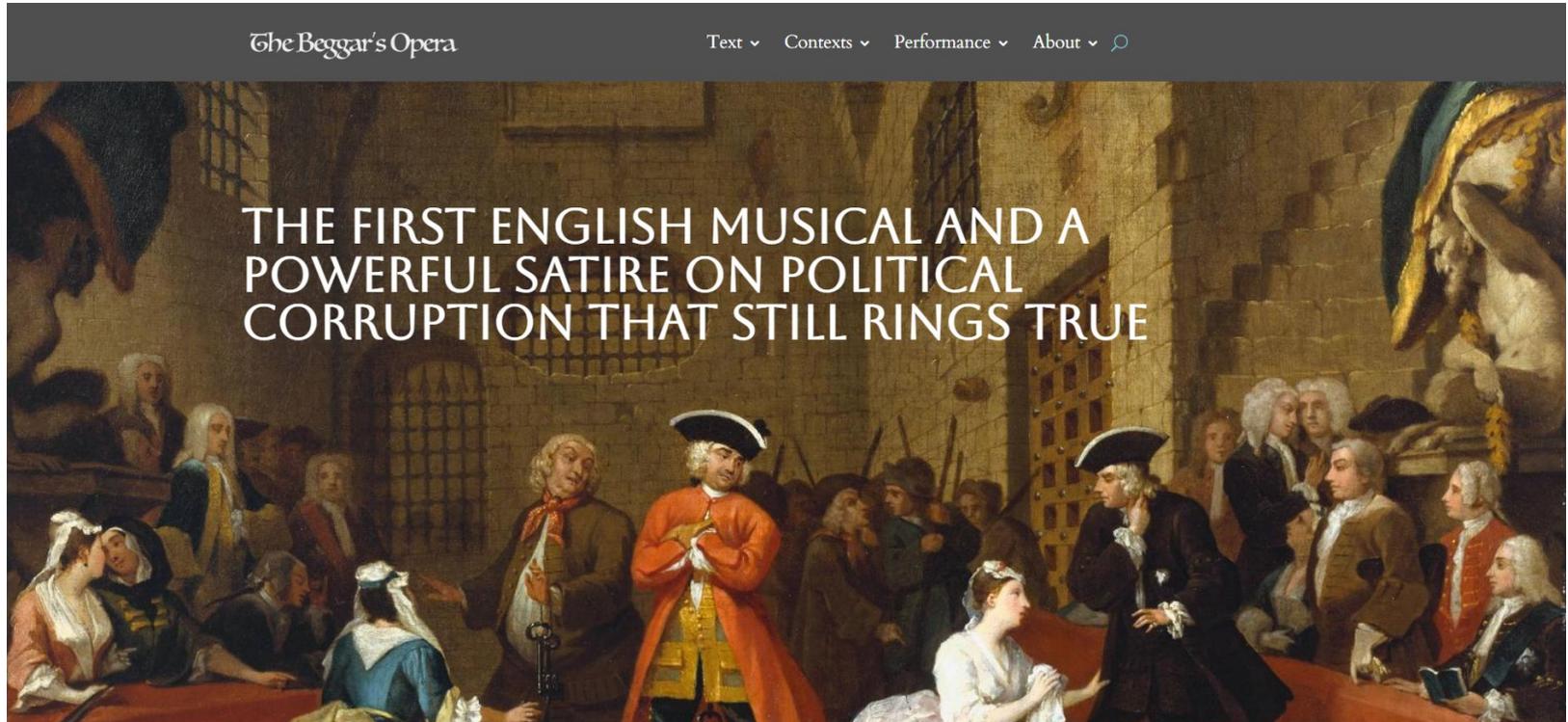
## The tools we actually used

- **MEI and TEI:** textual and musical coding languages
- **Oxygen:** licensed software for composing XML
- **CETELclean:** a Javascript library that displays TEI for the web
- **Sibelius:** music notation and composing software

## The tools we actually used (2)

- **Verovio:** music notation engraving library for MEI
- **Github:** hosting site for open source software development and version control
- **Linode:** hosting service for the website
- **WordPress:** our website framework and content management system

Our Home Page: [www.beggarsopera.net](http://www.beggarsopera.net) (link to our website)



# The Text and the Music

## ACT I. SCENE I.

SCENE Peachum's House.

*Peachum sitting at a Table with a large Book of Accounts before him.*

AIR I. An old Woman clothed in Gray, &c. 

*THROUGH all the Employments of Life*

*Each Neighbour abuses his Brother;*

*Whore and Rogue they call Husband and Wife:*

*All Professions be-rogue one another.*

*The Priest calls the Lawyer a Cheat,*

*The Lawyer be-knaves the Divine;*

*And the Statesman, because he's so great,*

*Thinks his Trade as honest as mine.*

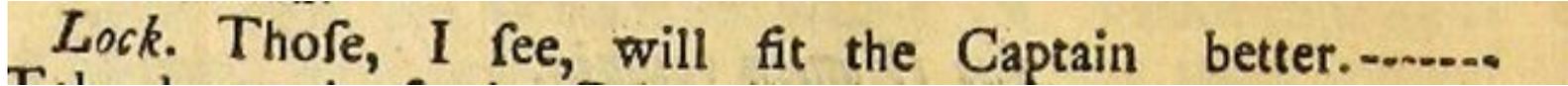


AIR I. An old woman clothed in gray.

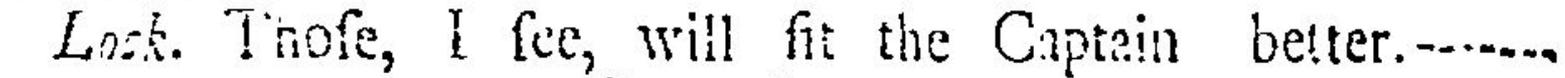
Thro' all the em-ploy-ments of life. Each neigh bor a - bu - ses his  
bro - ther; Whore and Rogue they call Hus-band and Wife: All pro -  
fessions be-rogue one a - no-ther: The Priest calls the Law-yer a cheat, The  
Law-yer be-knaves the Di - vine. And the States-man, be-cause he's so  
great, Thinks his trade as bon - est as mine.

## A textual note

**II.vii.** “**fit**” in “Those I see will fit the Captain better”: Lewis claims that editors have misread “f” for a long “s.” However, in a rare case where Lewis’ judgment seems to have slipped, the examples I have consulted from the first three editions show that the letter is an “f.” See this, from the First, Second, and Third Editions:



*Lock. Those, I see, will fit the Captain better.-----*



*Lock. Those, I see, will fit the Captain better.-----*



*Lock. Those, I see, will fit the Captain better.*

The difference between the long “s” of “Those and “see” and the “f” of “fit” is clear.

# Contexts: Pastoral, London Theatre in 1728, Crime and Punishment, Musical Sources



The Works of Virgil containing his Pastorals, Georgics, and Aeneis. Translated into English Verse, by Mr Chryler, 1697. British Library

## Pastoral

In 1716, Jonathan Swift famously suggested to Alexander Pope that their mutual friend John Gay write “a Newgate Pastoral” set among “the thieves and whores there.” While the Newgate half of Swift’s phrase of the play has understandably attracted more attention, the play’s effect depends upon its pairing with pastoral. This is how Gay juxtaposes the deceptions of the very un-innocent denizens of the London Underworld with the innocence associated with the rural world of pastoral. It is a genre dating back to the earliest reaches of Western poetics, with the *Bucolics* or *Idylls* of Theocritus from the 3<sup>rd</sup> century BCE perhaps the earliest example. We could also see his



## London Theater in 1728

When Gay sought a venue for *The Beggar’s Opera*, there were two “patent theatres”—the Theatre Royal at Drury Lane and Lincoln’s Inn Fields, the latter moving to Covent Garden in 1731. The name refers to the patents bestowed by Charles II upon the Restoration of his reign in 1660 and, with it, the re-opening of the houses closed by the anti-theatrical Puritans who ruled from 1649–1660. They were thus the only theatres licensed to perform more serious drama. Though there



## contexts

### Gay’s Life and Works

John Gay was born on June 30, 1693, in Strologie, north Devon. Born in a Catholic, the youngest of three children. His parents died before he was six and he was put under the care of his uncle. His family had been prominent in the political and economic life of the town but as a boy he had declined by the time of his death. It is perhaps for this reason that he did not gain university after his education at the local grammar school but was instead apprenticed in London. His career (i.e. commercial), John Wills, historian, was among the more prosperous craftsmen in London, and their guild was late in order of precedence among the many there. So while earning money through trade was not understood to be a gentlemanly profession, this would have been the best he could hope for in Gay’s position, since his parent’s property would have gone to the eldest son.

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### Crime and Punishment

In eighteenth-century England, crime and punishment was a large part of a society just beginning to develop the concept of a “gentleman,” a responsible class upon the more well-established English nobility. Criminals—from men who stole and pickpocketed to those of numerous writings—from court records on notorious criminals of the supposedly autobiographical accounts of notorious criminals. The popularity of this body of criminal literature is evidenced by the large amount of publications and references to criminals in other texts, suggesting that criminal literature was a source of entertainment as well as a record of institutionalized punishment on a weekly scale. John Gay’s interest in beggars and criminals is a natural extension of the society’s interest; thus, many of his writings, such as *Trivia* and *The Beggar’s Opera* engage with contemporary society’s fascination with criminality, all the while satirizing the pretensions of the new gentry class.

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### Politics of State

Part of the enduring power of *The Beggar’s Opera* arises from its satire on the government, and on the direction of Robert Walpole, the first Prime Minister of the United Kingdom, and the Whig party that he led. Gay does not satirize the government by naming any ministers or the country; thereby, this would have been a way to avoid legal action and having his play suppressed through the Crown’s power to block any play from being performed. In 1726, the person who would have had responsibility for doing so was the Master of the Bench, part of the Lord Chancellor’s office. (Note about this system of censorship can be seen in *London Theater in 1728*.)

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### Musical Sources

One of the innovations most responsible for the success of *The Beggar’s Opera* was Gay’s setting new lyrics to old tunes drawn largely from ballad-verse songs circulating orally and through print on a dizzying range of topics, some of them current (like “Chevy Chase”) and others quite new (“The South Sea Bubble”). In one sense, Gay was following prior practice; new words for old tunes was both built ballad practice, sometimes simply to draw the audience in with a familiar bit of music, and other times to add to the effect by setting lyrics that contrast with the reputation of the tune. For instance, allegedly-misadvised authors adapted earlier tunes to attempt to draw in potential customers. This section will contain examples and discussion of Gay’s musical sources—only ballads but also ballad songs.

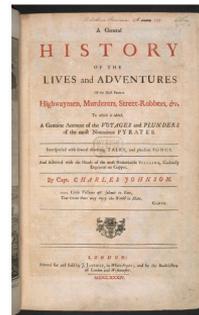
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READ MORE



## Crime and Punishment

Carla Anderson

[This essay, redacted for inclusion on this site by Steve Newman, was written for his graduate seminar on the Beggar’s Opera at Temple University in the Fall of 2015.]

In eighteenth-century England, crime and punishment was a large part of a society just beginning to develop the concept of a “gentleman,” a respectable class apart from the more well-established English nobility. Criminals—from murderers to thieves and pickpockets—became a focus of numerous writings, from court records to elaborate tales of the supposedly autobiographical accounts of notorious criminals. The popularity of this body of criminal literature is evidenced by the large amount of publications and references to criminals in other texts, suggesting that criminal literature was a source of entertainment as well as a record of institutionalized punishment or a morality tale. John Gay’s interest in

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# Performance: Production, Playbills, Objects, Editions, Reactions

## Productions

There have been countless productions of *The Beggar's Opera* since 1728. This section brings together materials from some of the most important ones—such as a 1770 production in Williamsburg, Virginia, attended by George Washington and Thomas Jefferson and the Lyric Hammersmith production starting in 1920. It also includes productions associated with this website, among them a staging at Bruton Parish Church in Williamsburg in 2017.

Lincoln's Inn Fields 1728



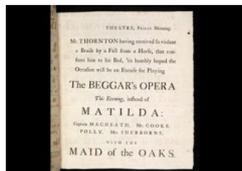
Gay to Swift 2 15 1727-8 page 1 British Library



Gay to Swift 2 15 1727-8 page 2 Credit: British Library

## Playbills

As *The Beggar's Opera* spread throughout the English-speaking world and beyond, often the only record of its performances that have survived are the playbills. This section gives a sample of these documents, which often provide important insights into these performances—the cast, the other works that were often played that evening, scenery, and other elements.



1775 playbill British Library



Bristol 1 6 1783 Harvard Theatre Collection

## Objects

Excluding the Bible, *The Beggar's Opera* was perhaps the first text that inspired its own non-textual merchandise, including playing cards and fans. Some representative objects will be collected here.



1920 figure of Mrs Peachum Victoria and Albert Museum



1920 figurine of Lucy Lockit Victoria and Albert Museum

## Editions

The popularity of *The Beggar's Opera* on the stage has sparked a tide of editions. These editions often include visual materials of interest in their own right, such as the illustrations Robert Cruikshank provided for an edition in 1827, or those by Claud Lovat Fraser for the 1920 Lyric Hammersmith revival.

*This section will provide examples of the play's rich publishing history.*



Title page 1st edition 1st issue, courtesy University of Washington Libraries



From the 3rd edition of The Beggar's Opera British Library

## Reactions

*The Beggar's Opera* was controversial from the start, eliciting both celebratory ballads on Polly Peachum as well as attacks on the character of the actress, not to mention sermons denouncing the play for encouraging sin and criminality as well as amplifications of the satirical messages supposedly to be found within it. This page gathers a representative sample of this part of the play's afterlife.



The Stage Medley (1728), Harvard University Libraries

"Tongues, and is atke invulne-  
rable by Ridicule or Rage."

Once indeed a great Clamour was raised on account of his alluding to a popular Entertainment, then exhibited at the neighbouring Theatre, and preflaming to condemn it, as of pernicious Consequence in regard to the Practice of Morality and Christian Virtue. He was not ingular in this Opini-

Thomas Herring, from Seven sermons on public occasions (1763), Eighteenth Century Collections Online

*The old Woman cloathed in Grey*

An old Woman Cloathed in Grey, whose Daughter was charming & young; but  
Stand to be once led astray, by Rogers false flattering Tongue, which  
whom she too often had been, a-broad in the meadows and Fields, her

ENCODING THE TEXT  
AND SCORE  
(Fred, Becca, Steve, Jack)

# Encoding Goals

- Encode *The Beggar's Opera* in combined TEI and MEI
- Develop an ODD (a schema) that validates the combined TEI/MEI
- Render the Beggar's Opera with scores to the web

## More on ODD

Future opera and musical theater digital humanities projects can use this ODD

With tag sets determined by our schema:

- Novice encoders will face fewer decisions
- Easy onboarding of beginners in a team encoding process
- Easier to integrate multiple encoders on a single play

# Intervention! Shout Out!

**Raff Viglianti**

Senior Software Research Developer

Maryland Institute for Technology in the Humanities

<https://mith.umd.edu/people/raffaele-viglianti/> (link for Raff Viglianti  
at the Maryland Institute of Technology in the Humanities)

# TEI/MEI and Schemas

Download on GitHub:

[https://github.com/BeggarsOpera/TEI-MEI \(to our Github repositories\)](https://github.com/BeggarsOpera/TEI-MEI)

**bo.xml** – *The Beggar's Opera* TEI with MEI

**Schemas/bo.rng** -- validates bo.xml

**Schemas/bo-odd.xml** -- odd used to create bo.rng

**Schemas/tei\_odds.rng** -- validates bo-odd.xml

**Schemas/mei-source.xml** -- schema for MEI

**mei/** – folder with MEI files

# Basic tagging

Take a textual version of the Beggar's Opera and begin applying “elements”, i.e., tags, found in the TEI guidelines <https://www.tei-c.org/release/doc/tei-p5-doc/en/html/index.html> (Text Encoding Initiative Guidelines)

Act III, Scene I

```
<div1 type="act" xml:id="A3">
  <head>ACT III. SCENE I.</head>

  <div2 type="scene" xml:id="A3_S1">

    <stage type="setting" rend="align(center)">SCENE <placeName ref="#Newgate"><hi
      rend="italic">Newgate</hi></placeName>.</stage>
    <stage type="setting" rend="align(center)">Lockit, Lucy.</stage>

    <sp who="L">
      <speaker><hi rend="italic">Lock.</hi></speaker>
      <p>To be sure, Wench, you must have been aiding and abetting to help him to
        this Escape.</p>
    </sp>
```

# Describing people and places

```
<profileDesc>
  <particDesc>
    <listPerson>
      <person xml:id="P">
        <persName type="standard">Peachum</persName>
        <sex value="M"/>
        <occupation>fence</occupation>
      </person>
      <person xml:id="L">
        <persName type="standard">Lockit</persName>
        <sex value="M"/>
        <occupation>jailer</occupation>
      </person>
      <person xml:id="M">
        <persName type="standard">Macheath</persName>
        <sex value="M"/>
        <occupation>highwayman</occupation>
      </person>
    </listPerson>
  </particDesc>
</profileDesc>
```

```
<settingDesc>
  <listPlace>
    <place xml:id="Giles" type="church">
      <placeName>St. Giles in-the-Fields</placeName>
      <placeName>St. Giles</placeName>
      <placeName>Saint Giles</placeName>
      <location>
        <geo>51.51526, -0.12829</geo>
        <desc>chief parish church for the then-poor parish of St.
          Giles-in-the-Fields</desc>
        <country>United Kingdom</country>
        <country>Great Britain</country>
        <country>England</country>
        <region>Greater London</region>
        <settlement>London</settlement>
        <district>Camden</district>
      </location>
    </place>
    <place xml:id="Bailey" type="court">
      <placeName>The Old Bailey</placeName>
      <placeName>Old Bailey</placeName>
      <placeName>Old-Baily</placeName>
      <location>
        <geo>51.51567, -0.10196</geo>
        <desc>location of London's Central Criminal Court</desc>
        <country>United Kingdom</country>
        <country>Great Britain</country>
        <country>England</country>
        <region>Greater London</region>
        <settlement>London</settlement>
        <district>City of London</district>
      </location>
    </place>
    <place xml:id="Newgate" type="prison">
      <placeName>Newgate Prison</placeName>
      <location>
        <geo>51.51611, -0.10198</geo>
        <desc>prison at the corner of Newgate Street and Old Bailey
          Street</desc>
        <country>United Kingdom</country>
        <country>Great Britain</country>
        <country>England</country>
        <region>Greater London</region>
        <settlement>London</settlement>
        <district>City of London</district>
      </location>
    </place>
  </listPlace>
</settingDesc>
```

# Connecting people and places to roles in the play

Act III, Scene I

`<sp who="L">`

`<speaker><hi rend="italic">Lock.</hi></speaker>`

`<p> To be sure, Wench, you must have been aiding and abetting to help him to this Escape.</p>`

`</sp>`

`<sp who="LL">`

`<speaker><hi rend="italic">Lucy.</hi></speaker>`

`<p> Sir, here hath been <hi rend="italic">Peachum</hi> and his Daughter <hi rend="italic">Polly</hi>, and to be sure they know the Ways of <placeName ref="#Newgate"><hi rend="italic">Newgate</hi></placeName> as well as if they had been born and bred in the Place all their Lives. Why must all your Suspicion light upon me?</p>`

`</sp>`

# Encoding the Airs

```
<floatingText xml:lang="en" xml:id="FT_44">
  <body>
    <div type="song" xml:id="AIR_44">
      <head>AIR XLIV. Lillibullero.</head>
      <sp who="M">
        <lg rend="italic">
          <l>The Modes of the Court so common are grown,</l>
          <l rend="indent(1)">That a true Friend can hardly be
            met;</l>
          <l>Friendship for Interest is but a Loan,</l>
          <l rend="indent(1)">Which they let out for what they can
            get.</l>
          <l rend="indent(2)">'Tis true, you find</l>
          <l rend="indent(2)">Some Friends so kind,</l>
          <l>Who will give you good Counsel themselves to defend.</l>
          <l rend="indent(2)">In sorrowful Ditty,</l>
          <l rend="indent(2)">They promise, they pity,</l>
          <l>But shift you for Money, from Friend to Friend.</l>
        </lg>
      </sp>
    </div>
  </body>
</floatingText>
```

Act III, Scene III

# MEI Encoding

```
<anchoredText xml:id="f-10101_m-61">
  <title xml:id="f-10101_m-62">AIR I. An old woman cloathed in gray.</title>
</anchoredText>
</measure>
<measure xml:id="f-10101_m-63" label="1" n="2">
  <staff xml:id="f-10101_m-64" n="1">
    <layer xml:id="f-10101_m-65" n="1">
      <note xml:id="f-10101_m-66" dur="4" dur.ppq="256" oct="4" pname="a" pnum="69" stem.dir="up" tstamp.real="00:00:01.8" vel="0">
        <verse xml:id="f-10101_m-76" n="1">
          <syl xml:id="f-10101_m-77">all</syl>
        </verse>
      </note>
      <note xml:id="f-10101_m-67" dur="4" dur.ppq="256" oct="4" pname="b" pn
        <accid xml:id="f-10101_m-68" accid.ges="f"/>
        <verse xml:id="f-10101_m-78" n="1">
          <syl xml:id="f-10101_m-79">the</syl>
        </verse>
      </note>
      <note xml:id="f-10101_m-69" dur="4" dur.ppq="256" oct="4" pname="g" pn
        <verse xml:id="f-10101_m-80" n="1">
          <syl xml:id="f-10101_m-81" con="d" wordpos="i">em</syl>
        </verse>
      </note>
    </layer>
  </staff>
</measure>
</verse>
</note>
```

# CETElcean

CETElcean is a Javascript library that allows TEI documents to be displayed in a web browser without first transforming them to HTML.

<https://github.com/TEIC/CETElcean> (link to CETElcean materials)

Beyond simple uses, requires some knowledge of HTML, Javascript, and CSS

First draft of rendered play: <https://beggarsopera.github.io/CeTElcean/> (to our [CeTElcean rendering of the site](#))

- Rendering is true to our editorial standards
- Shortcuts taken on the backend that need to be corrected

# Verovio



## A music notation engraving library

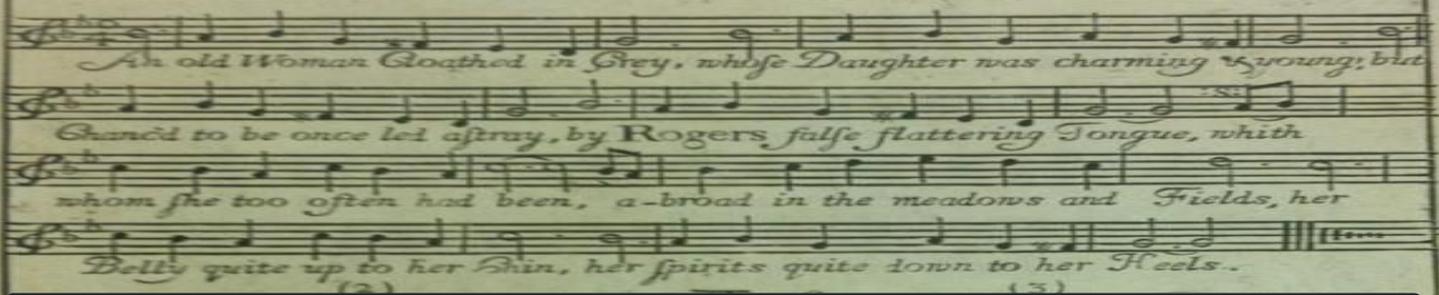
Designed for the Music Encoding Initiative - Fast - Light - Flexible - No dependencies

- Designed for the Music Encoding Initiative (MEI)
- Converts MusicXML to MEI
- Transforms MEI into SVG format
- Provides basic support for MIDI Output

Website: <https://www.verovio.org/index.xhtml> (the Verovio site)

GitHub: <https://github.com/rism-digital/verovio> (GitHub repository for Verovio)

*The old Woman cloathed in Grey*

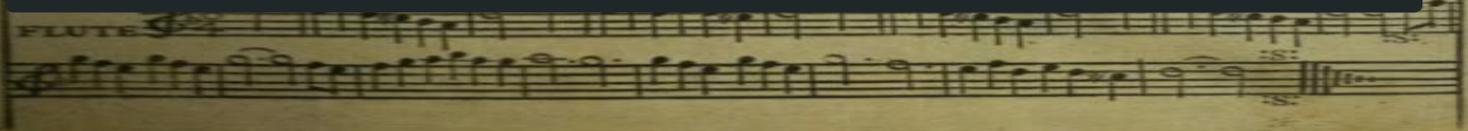


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Belly quite up to her Shin, her spirits quite down to her Heels.

(2) (3)

Building the Website  
(Alex, Fred, Steve, Lou)

FLUTE



# Our Github Landing Page



## Encoding the Beggars Opera

Project to develop a mult-modal digital edition of John Gay's The Beggar's Opera

📍 Temple University



<http://www.beggarsopera.net>



[snewman@temple.edu](mailto:snewman@temple.edu)



Overview



Repositories

4



Projects



Packages



Teams



People

5



Settings

README.md



## Overview

This Beggars Opera Github organization hosts the files relating to the Beggars Opera project.

The [TEI-MEI](#) repository contains up-to-date XML files of the TEI and MEI markup of the digital edition.

The [CeTEIclean](#) repository contains the .xml, .js, .css, and .svg files for a CeTEIclean and Verovio rendering on the web through Github pages and a simple HTML file. See the digital edition at <https://beggarsopera.github.io/CeTEIclean/>.

The [BeggarsOpera Github.io](#) repository contains the files hosted on Github pages for a minimal website built on the React Catchy

# Overview of Software for Web-based Digital Editions

- Open-source software
  - HTML from scratch
  - Ed: <https://minicomp.github.io/ed/>
  - TEI Boilerplate: <https://dcl.ils.indiana.edu/teibp/> (the website for TEI Boilerplate)
  - CETELcean digital edition hosted on Github
  - Gatsby Ceteicean theme
    - Thanks again to Raff Viglianti
  - Hosted on Github
- Proprietary software
  - Wordpress for the 1.0 version
- Still exploring a 2.0 version with interactive/dynamic features
  - Ideally enable interactive browsing of audio/visual features with the libretto

# Minimal Web Development with Gatsby & CETElcean

- CETElcean: <https://teic.github.io/CETElcean/> ([CETElcean Github repository](#))
- A Javascript library to display TEI on the web
- Gatsby theme for CETElCEAN:  
<https://github.com/raffazizzi/gatsby-theme-ceteicean>  
([Gatsby Theme for CETElcean](#))
  - Gatsby is a Javascript web development framework
- A live version of our CETElcean *Beggar's Opera* edition is available at:  
<https://beggarsopera.github.io/CeTElcean/> ([our CETElCean rendering of The Beggar's Opera](#))
- A live Gatsby website is available at:  
<https://beggarsopera.github.io/> ([our Gatsby rendering of the site](#))



## The Beggars Opera

Edited by

Steve Newman, Temple University <sup>ORCID</sup>

Henry A Wermer-Colan, Temple University <sup>ORCID</sup>

Fred Rowland, Temple University <sup>ORCID</sup>

## The Beggars Opera: A Digital Edition

The Beggar's Opera: A Site for Scholars, Performers, Teachers and Students breaks new ground by providing the first scholarly digital edition of the play and the first that makes substantial use of the multimedia functionalities of a digital environment, bringing the play alive both in its time and ours.

# Wordpress

- Proprietary software
- Widely used
- User-friendly CMS
- Lou Fuiano, of RowHouse, designed the website
- Visit our Wordpress site!

<http://beggarsopera.net/>

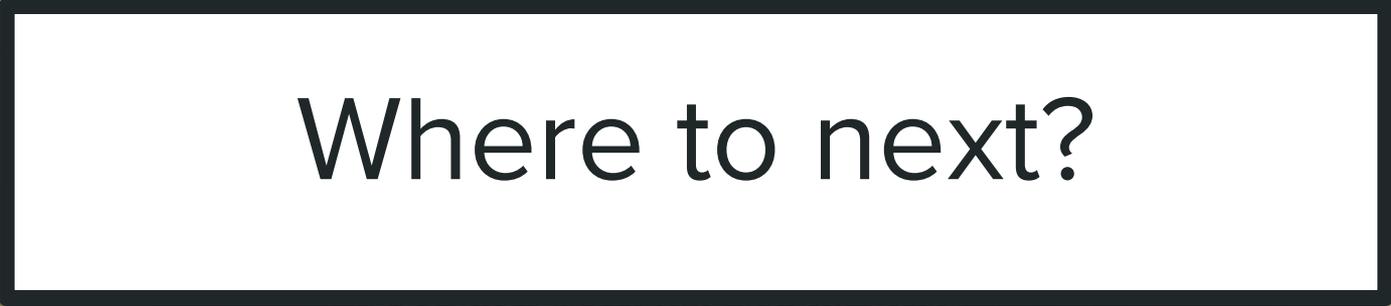
[\(our 1.0 site\)](#)



The old Woman cloathed in Grey

An old Woman Cloathed in Grey, whose Daughter was charming & young; but  
 Stand to be once led astray, by Rogers false flattering Tongue, with  
 whom she too often had been, a-broad in the meadows and Fields, her  
 Belly quite up to her Shin, her spirits quite down to her Heels.

At length she began for to Puke, <sup>(2)</sup> Dear mother your counsell I took, <sup>(3)</sup>



But he's not so good as his word

for the  
 FLUTE

## What's next for our project?

- Make the site accessible to ALL
- Add editorial and textual notes and submit to the MLA's Committee for Scholarly Editions for certification
- More materials in Performance and Contexts, including:
  - Beggar's Opera Cabaret: Building on 2017 performance, *The Beggar's Opera*, *The Threepenny Opera*, and *Beggar's Holiday*
- Begin computational analysis and mapping of text, editions and performances

# Pedagogical Resources and Interactivity

- Installing hypothes.is to allow annotations from users
- **Pedagogy:** Lesson plans, syllabi, student work, etc.
- Immediate goal: collect more feedback ; do you want to beta test our site?
- Want to join our team? Please let us know!
- Contact: [snewman@temple.edu](mailto:snewman@temple.edu)
- Grant applications: NEH, etc.



## teaching

One place many people first encounter *The Beggar's Opera* is in classrooms in English Literature, theater, and opera. This site wants to help and be helped by students and teachers by offering and receiving syllabuses, lesson plans, assignments, annotations, questions for students, and questions from them and teachers. These materials will be gathered here.

 Syllabi

 Assignments

 Student Work

 Bibliographies

 Glossary

# Our gratitude to. . .

- At Temple: The President's and Provost's Humanities and Arts Fund; The Provost's Office; Robert Stroker, the Dean of the Boyer College of Music and Dance; Richard Deeg, Dean of the College of Liberal Arts; Joe Lucia, Dean of Libraries
- Colleagues both at Temple and elsewhere—too many to name here, but named on the website—for their guidance and feedback
- All of you for your attention and in hopes for your feedback and even your participation!

*The old Woman cloathed in Grey*

*An old Woman Cloathed in Grey, whose Daughter was charming & young; but  
 Stand to be once led astray, by Rogers false flattering Tongue, with  
 whom she too often had been, a-broad in the meadows and Fields, her  
 Belly quite up to her Ears, her spirits quite down to her Heels.*

Thank You!

*For now I am just in the gut,  
 To go and hear what he will say,  
 Was Roger the Damsel repli'd,  
 He call'd me his sweet pretty Birl,  
 And told me I should be his Bride,  
 But he's not so good as his word*

for the  
FLUTE