This file accompanies the JMP file ‘master metadata’ which lists information for one copy of every ‘dramatic’ text we know about (mainly drawn from DEEP, and with the same date cut-off: 1660). This list does not include every edition of every text, although there are some duplicates.

Some of the texts listed here are not in EEBO-TCP (as of 07/05/15) – we assume there are various reasons for texts in DEEP not being in EEBO-TCP: some are in Latin, some are fragments, and we assume some have yet to be transcribed.

This metadata was prepared by Beth Ralston as part of the Mellon-funded Visualising English Print project at Strathclyde University, with supervision by Jonathan Hope. As part of the terms of our grant, we are happy to make this data freely available, though we ask that all use carry the above credit.

Although we have taken great care to check this data, there will inevitably be errors and information that is corrected by future research.

**General**

* The metadata check of the 2015 drama corpora involved checking the existing metadata (EEBO-TCP) against information in Wiggins’ *British Drama 1533-1642: A Catalogue* (current published volumes span 1533-1602) and Lesser and Farmer’s DEEP (Database of Early English Playbooks) online. Information was checked across both these sources where possible, although most plays fell outside Wiggins’ date range so these were checked solely in DEEP.
* On the rare occasion that Wiggins and DEEP disagreed, either both suggestions are listed or the most plausible option was chosen (after discussion with Jonathan).
* For all the date columns an absolute date has been chosen, even in cases where the source – e.g. DEEP has a date range, or circa, or (?).
* Note: if you order by the ‘author 1’ column, you might miss plays where the author you’re interested in appears as second author, third author, etc.

**Metadata columns**

* **tcp** (tcp number – this refers to the TCP file in which the text occurs; most plays are the only text in the file, but some plays are in collected volumes which are transcribed in TCP in a single text file – for disambiguation, see playfile number)
* **estc** (estc number)
* **playfile** (this is where individual plays are distinguished if they belong in a collection – e.g. tcpnumber\_01, tcpnumber\_02, etc.)
* **Wiggins number** (= the easiest way to locate the plays within the Wiggins volumes, as they are listed in the index by this number rather than the page number)
* **Author** (first listed author – note: in cases where the play is a translation, the original author is listed here and the translator’s name is in the translator column)
* **Author 2** (second listed author, etc.)
* **Author 3**
* **Author 4**
* **Author 5**
* **Translator**
* **In 704 corpus** (yes/no – the 704 corpus includes plays as well as other types of dramatic text, such as masques, entertainments, etc.)
* **In 554 corpus** (yes/no – the 554 corpus includes plays intended for performance as well as translations of plays and closet drama)
* **Missing from both** (yes/no – texts that are in TCP, but are missing from both corpora (about 130) are included in the master metadata spreadsheet, so have ‘yes’ listed in this column; texts that are not in TCP (about 70) are also given ‘yes’ in this column, but have no TCP number and are highlighted in red)
* **Title** (the title by which the play is commonly known– often the contemporary title)
* **Alternative title** (the plays within the Wiggins volumes have the most info here, including titles for printed versions, performances, contemporary titles and alternative modernisations; DEEP sometimes offers alternative titles in brackets)
* **Genre** (these are the genres originally assigned earlier in the project by Jonathan Hope – either Tragedy [TR], Tragicomedy [TC], Comedy [CO], History [HI], Masque [MA], Interlude [IN], Entertainment [EN], Dialogue [DI], or Non-Dramatic [ND] – these have been left as is)
* **Wiggins genre** (Wiggins proposed genre)
* **DEEP genre** (DEEP proposed genre)
* **Wiggins contemporary genre** (what Wiggins gives as the contemporary genre)
* **Date of writing** (all texts have been given a date of writing – DEEP doesn’t have a date of writing column but sometimes offers a date range under ‘date of first production’, so in these instances the earliest date was taken for date of writing – if Wiggins offers a fixed date for date of writing then this was taken)
* **Date of 1st performance** (if known)
* **Date of 1st publication** (if known)
* **Date of text used** (in cases where texts exist in multiple editions, this identifies the edition used)
* **Play company 1** (first play company, if known)
* **Play company 2** (additional known play companies are listed here – DEEP offers ‘company of first production’ as well as ‘company attribution’, so the former is listed under play company 1 and the latter under play company 2, where available)
* **Theatre** (rarely available – only in Wiggins, as DEEP doesn’t have this category)
* **Metre** (only in Wiggins, as DEEP doesn’t have this category – ‘yes’ means the play is not prose)
* **Rhyme** (only in Wiggins, as DEEP doesn’t have this category – ‘yes’ means the play has rhyme)
* **Notes** (records issues that have come up since the list of TCP numbers were sent off to Wisconsin on 29/04/15)

Beth Ralston & Jonathan Hope

07/05/15