This file accompanies the JMP file ‘554 metadata’ which lists information for plays intended for performance, as well as translations of plays and closet drama (mainly drawn from DEEP, and with the same date cut-off: 1660). This list includes one edition of every text (i.e. all duplicate texts have been removed – see note 2 in ‘general’).

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 has a date range, or circa, or (?).
* Note 1: 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.
* Note 2: originally there were some duplicate texts in the corpus where a play had been transcribed in TCP more than once – our policy for removing these duplicates was:

(1) if a text appeared in a collected volume, we chose this version over one in a stand-alone volume: the justification for this is that plays in collected volumes are likely to be edited/printed in a more consistent process

(2) where a play is in TCP from two stand-alone volumes (i.e. no appearances in collections), we take the earlier volume: this might look as though it goes against the logic behind (1), but some second quartos are very much later than first ones, so would give misleading dates for the plays if we used them

**Codes**

The column on the left hand side details where the metadata info for each play came from:

* **The star (\*)** means checked in Wiggins as well as DEEP
* **The square (□)** means checked in DEEP only – i.e. did not fall within the Wiggins date range
* **The dash (/)** means it will appear in Wiggins volume V, which hasn’t arrived in Strathclyde Library yet (as of 25.02.15) so these have been checked in DEEP for now but can be checked in Wiggins at a later date
* **The circle (•)** means they are unchecked – most likely because the play couldn’t be found in DEEP (will be discussed with Jonathan)
* **The plus (+)** means they are checked in Greg’s ‘A Bibliography of the English Printed Drama’, as the play in question falls after the DEEP date range (1660 onwards)

**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**
* **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 – either Tragedy [TR], Tragicomedy [TC], Comedy [CO], or History [HI] – 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)

Beth Ralston & Jonathan Hope

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