Castilla del Oro means, not "Castle (castillo) of gold," but rather "Castile (i.e., a specific realm) of Gold." I cannot demonstrate that Keats knew this, but if he did, then the term, by a devious but readily imaginable route, may have been the source of the epithet, "realms of gold."

Certainly Keats knew much of the history of this territory, for he has drawn on it for the poem. He had read Marmontel's Incas of 1778, for the work is known to have been in his library. Amy Lowell, among others, suggests that Keats had also read Robertson's History of America, of 1777. Either would have told him that Balboa first saw the Pacific Ocean, but he would also have been told in far greater detail of the life of Cortez (Robertson, like many others, spells it "Cortes"—a point of some moment, as we shall see) and of his efforts to discover a route, either of natural waterways or suitable for the construction of canals, across the isthmus. Robertson devotes frequent portions of twelve pages (parts of Book III) to Balboa, and having disposed of him, fills all 145 pages of Book V with the exploits of Cortez—over a dozen times as many pages as are given to Balboa. The name Cortez would thus have been more weightily impressed on the mind of a young and eager reader.

These facts alone certainly do not suffice to explain Keats's error, but very shortly before he wrote the sonnet, they were reinforced by a powerful set of stimuli. For many years before the composition of the sonnet (October, 1816), world-wide interest had focussed on the question of a passage to the Orient, as witness Humboldt's Political Essay on the Kingdom of New Spain, translated into English by John Black in 1811; the two works mentioned above; and—somewhat more practically—the Lewis and Clark expedition of 1803-6, which sought among other things the storied Northwest Passage (which Humboldt had suggested in considerable detail). By 1814, less than two years before Keats's composition, interest in the project of a canal was greatly stimulated by the action of the government of Spain, which, trying (unsuccessfully, as it turned out) to stave off a revolution in one of her territories, had decreed that a canal was to be constructed across Nicaragua. The Spanish name for the governmental assembly was Cortes.

I cannot prove that Keats knew of this decree, but I believe it likely that he did. A great many books had been written on the subject, and books are not printed unless many people are willing to buy them; where many people buy books on a subject, many people talk about that same subject; so it seems more reasonable to assume that he would know of it than to assume that he would not.

When he had finished reading Chapman's Homer, presumably more tired than he knew and certainly powerfully moved by the book, he stayed from his bed long enough to write and deliver his sonnet. In the throes of emotion and composition, he would naturally have seized on the name which his earlier reading and recent discussion of events had associated (for him) most closely with the exploration of the Isthmus of Panama and with the peaks of Darien, rather than pause for sober research to check his memory. Every influence which I have found pushed him away from Balboa and toward Cortez.

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J. P. COLLIER AND HIS FABRICATIONS
EARLY POETICAL MISCELLANIES, AND SHAKESPEARE PAPERS

In the Shakespeare Society's Transactions for 1848, edited by J. O. Halliwell, the Moral Play of Wit and Science is followed by 35 pieces in verse which are found in MS. (Add MS. 15233) in the British Museum. Eight of them have appended to them the name of John Redford, and nine purport to be the work of John Heywood. Of the others, three have the name of John Thome attached to them, one is signed Thomas Pridioxe (but Halliwell refers to him as Thomas Prideaux), one is by Myles Huggarde, said to be a tradesman of London, and one by Master Knyght (Christian name not given). The three last are in all probability fictitious personages.

The contributions of Redford, Heywood, and Prideaux are referred to by Collier in his History of E.D.P. (Vol. 2 p. 342: 1831), when the MS. Volume was in the possession

1 ['I have been reading lately two very different books, Robertson's America and Voltaire's Sicle De Louis XIV.' Letter of April 1819. M. B. Forman's edition, p. 333.—Ed.]
of B. H. Bright. No doubt they were then very familiar to Collier. If the provenance of the volume could be ascertained, it would most likely be found that it had been purchased by Bright from Rodd, to whom it had passed from Collier. Halliwell made no speculations as to the history of the volume or its compiler.

One of the pieces attributed to Redford is “Long have I been a Singing Man.” It is in eight verses, of which three follow. It is difficult to recognize in them the choirmaster of St. Paul’s:

Long have I bene a singyng man,
And sondry partes oft have I soong,
But one part, sins I fyrst began,
I cowld nor can syng, old nor yong;
The meane I mene, whych part showsth well,
Above all panes most to ecxcll.
The base and treble are extrems;
The tenor standyth sturdely;
The cownter rangyth then, me sems;
Whereby the mene declaryth well,
Above all partes most to ecxcll. (Sealde = seldom, says Halliwell, as found in “Troilus and Cressida.”)

Collier said in his H. of E.D.P. that there was a version of these verses in MS. Cotton Vespas A xx5 in the British Museum, which (ominous phrase) has “hitherto escaped all notice.” The two, though Halliwell does not agree, closely follow one another, except that each contains a verse which is not found in the other. If the version in the Cottonian MS. was not a Collier addition, it was certainly used by him as a copy for the verses attributed to Redford. It remains a mystery why the members of the Shakespeare Society continued to accept without question the trash produced by Collier as authentic work of its day. Collier repeats his favourite practice of using “Y” for “I,” and “the” for “thee” in “The Goodness of all God’s Gifts,” which he attributes to Redford:

Yf dyvers waves my gyftes I plant,
Yf I geve the gyftes above other,
Yf I geve the that other want,
Yf I geve the gyftes for thy brother,
To helpe wyth mede where thow seyst nede, O
As I geve the, geve other than!

More than all others of the songs attributed to Redford, the one entitled “Lamentation of Boys learning Prick-Song” gives positive proof that it could not be by the man who directed the choir of St. Paul’s and wrote the motets which many choirs are singing today:

Wee have a cursyd master, I tell you all for trew,
So cruel as he is was never Turke nor Jue!
He is the most unhappiest man that ever ye knewe,
For to poore syllye boyes he wurktyh much woe.

He plokth us by the nose, he plucth us by the hawes,
He pluch us by the eares wyth his most unhapye paws
And all for this pevsh pryk song, not wort to straws,
That we poore syllye boyes abyde much woe!

There are fourteen verses of this stuff bearing the hall mark of Collier’s nastiness. It is unpleasant to have to quote them, but consider these further extracts:

And oft tymes our lytle butokes he dooth all to-rent,
That we poor syllye boyes abyde much woe

We have so manye lasshes to lerne this peeld songe,
That I wyll not lye to you now and then among;
Out of our buttokes we may plucke the stumpes thus long!
That we poore syllye poyes abyde much woe!

It is impossible to believe that the man who wrote these lines was the man who composed the beautiful anthem sung at the Queen’s Coronation, “Rejoice in the Lord alway, and again I say rejoice.”

Collier in Vol. 2 p. 384 of his H.E.D.P. refers to “that hitherto unknown poet, a person of the name of Thomas Pridioxe or Pridaux,” and proceeds to give “a specimen of his writings,” which fifteen years later was reproduced by Halliwell, no other “specimen” having in the meantime turned up. It is styled “The Lamentation of Dido,” and has all the eccentricities of spelling which mark the genuine work of Collier:

As the whyte swan dothe singe towards her dieng day,
And as the turtle tru her mone doth make alway.
So I, pore Dido, do my mvseries here bewraye,
And with my death my dolefull desteny display!
O lawles love no hearbe is fownd.
To salve the sore wher thow dost woond!
O rockie ruthlesse hartes
Your own with spite to spill!
O curssed crewel] men,
How can you worke such ill?
0 dolfull deepe dispaier,
Ringe out my carefull ends knill!
Welcome to me, swete death!
To me my grave, yt is my wyll!
1 came of earth and wylbe tnyne,
By trayne of hym whom I thought myne!
"The Lamentation of Dido" has five verses in all of this quality.

A frequent contributor to "Notes and Queries" eighty years ago was Colonel W. F. Prideaux. In the number for November 9th 1878 will be found a note from him asking if he can be supplied with information regarding his distinguished namesake. Collier was living at this date, and it would have been easy for him to reply. He preferred, however, to keep silence.

The value and authenticity of the poems attributed to John Heywood I leave to others to assess. They could not, if genuine, add to the poet's reputation.

Between 1844 and 1849 Collier printed four volumes of Papers for the Shakespeare Society. Much of their contents is of doubtful authenticity. Of the 92 articles, 14 were signed by Collier, 11 by Halliwell, and 11 by Peter Cunningham. It is most likely that Collier added to the articles under his own name by supplying others under a variety of noms-de-plume, including Dramaticus, A Ballad Monger, Book Lover, and Member from the First, all of whom showed great familiarity with the ground covered by Collier and his methods. In addition, Collier appears to have employed some of the other contributors to supply, under their own names, articles which in part or in the whole were written by him. Most remarkable, is the number of contributors who join in the vendetta waged against the Rev. A. Dyce by Collier. They included James L. Pearson, Philo-Heywood, Dramaticus, T. Hornby, James P. Reardon, Ballad Monger, and H. G. Norton, and even Halliwell and Barron Field.

Some of the writers of papers show great familiarity with devices practised by Collier and phrases used by him, and make their offerings with an exaggerated humility, hoping that they will find acceptance with the Society (solely represented by Collier as a matter of fact). The number who have made a "new discovery" and present a document hitherto unknown is astonishingly high. The following are only a portion of the contents which require examination for genuineness:

Vol. 1

A Ballad illustrative of "Romeo and Juliet." Discovered by Andrew Barton of Bristol. "I have met with no part of it elsewhere. . . . A copy happens to be in my possession." p. 12.

A Ballad of the Green Willow. Copied by A Ballad Monger from "a MS. lent me many years ago by B. H. Bright" (curiously it had also been lent to Collier). Reproduced in Early Poetical Miscellanies from the Wit and Science MS. volume by Halliwell, who made no mention of it having been printed four years earlier. The two versions are the same except for spellings which are pleasingly varied, "Sound salve" in 1844 becoming "sownde fawlte" in 1848. Attributed in both cases to John Heywood. p. 44.

Shakespeare's Puck. A passage by Thomas Nash, submitted by A Booklover. "It does not seem that it has ever been met with by the commentators." p. 69.

Skeltonical Song by John Heywood. From a copy of "Play of Love" in the Bodleian "no where mentioned by bibliographers" forwarded by Philo-Heywood of Oxford, the main part of his note consisting of a virulent attack on Mr. Dyce. p. 71.

Poem attributed to Thomas Nash. Copied by G.L. "When at Oxford not long since I met with a MS. containing two stanzas which had entirely escaped notice from the hour of their original appearance to the present." p. 76.

Ballad illustrative of a passage in "The Taming of the Shrew." Obtained by F.S.A., Manchester, "several years ago from an old gentleman of the name of Wilson who had received it in his youth from a very ancient relative." This F.S.A. cannot have been James Crossley, antiquary and bibliophile, the friend of Harrison Ainsworth. "Of the name of" was a phrase used very frequently by Collier. p. 80.

Vol. 2

Origin of the Induction to "The Taming of the Shrew." H. G. Norton of Liverpool has "found the original of the Induction." He has "in his hands a mere fragment of a book containing 'The Waking Mans Dreame,' the source of the Induction," and "subjoins a verbatim et literatim copy." Liverpool as a place for Shakespearean rarities is a "new discovery," the phrase which Collier used so often. Unhappily, none of its booksellers have achieved the same fame as Rodd and Haslewood. p. 1.
John Wilson the Singer.
A book of music "as old in some parts as the time of the Civil Wars, although in others it seems to have been written in the time of Charles II. It was the property of the late Earl Ferrers of Staunton Harold, and has since become the property of an individual every way qualified to judge of its merits and to appreciate its value." Described by J. P. Collier. p. 33.

The Marriage of Wit and Science.
"A Ballad Monger" reveals his identity by making a reference to "The Moral Play of Wit and Science" which he says "is doubtless the same production as that called in the historical drama of Sir Thomas More, 'The Marriage of Wit and Wisdom.'" Collier knew quite well that this was not the case but he could not forbear making his usual attack on Mr. Dyce. He goes on to reproduce "The fyrst song in the Play of Science," assigning it to John Redford. When Halliwell printed it among "Early Poetical Miscellanies" three years later he made no mention of its having appeared in Shakespeare Papers, p. 76.

The Tragedy of "Page of Plymouth."
A note about Ben Jonson and Dekker transcribed "from a copy preserved in an ancient library with which I am acquainted" by Dramaticus, writing for this occasion from Lincoln! p. 79.

Unknown pageant by Middleton.
Sent by James L. Pearson. "A new discovery . . . I have had it by me for many years, but I was not aware that I had it." p. 92.

Middleton's Game at Chess.
A copy of an edition of 1625 owned by T. Hornby of London. "Mr. Dyce had said that copies of such an edition are now unknown." p. 103.

A Ballad on Recusancy, "Few Words are Best," printed in the time of Queen Elizabeth.
"A gentleman with whom I am acquainted has a copy of it." Submitted by Dramaticus. p. 115.

Origin of "Romeo and Juliet."
"The pityfull Historie of two loving Italians" . . . "translated out of Italian into Englishe meeter by John Drout of Thavis Inne, Gentleman. Anno 1570." From a copy "absolutely unique, accidentally dis-
covered within the last few months" by J. Payne Collier. The word "unique" printed in italics! p. 118.

The Maiden's Dream by Roberte Greene, an unknown poetical tract.
"A highly valuable relic of which nobody else has ever heard. It has escaped all research. A great curiosity which has recently fallen in my way." "Met with" by James P. Reardon, who has much to say in criticism of Mr. Dyce. p. 127.

An unknown work by Thomas Lodge.
A volume, a small quarto of 61 leaves, "with the existence of which bibliographers have been hitherto unacquainted." The lucky finder: J. Payne Collier. p. 156.

A new document regarding the authority of the Master of the Revels.
"Quite a novelty . . . no hint of its existence being anywhere given." Communicated by Thomas Edlyne Tomlins of Islington. p. 1.

Unknown tract by Philip Stubbes.
"A great curiosity": "not mentioned by the Rev. Mr. Dyce." Owned by James Purcell Reardon, who says that "singularly enough, another extraordinarily rare tract by Stubbes has fallen my way." p. 15.

Performances of Dramas in Churches.
Copies of papers going back to the reign of Henry VI, descriptive of performances in Churches, belonging to the long destroyed church of St. Margaret Southwark, discovered by J. Payne Collier. p. 40. Where are they now?

Court Performances in the reign of Henry VIII.
"Memoranda made some years ago from original documents in the Chapter House, Westminster, but now, I apprehend, removed from that depository" by A Member from the First. p. 87.

An unknown edition of "Everyman."
Transcribed from "a very curious dramatic fragment," presumed to be now at Oxford by Dramaticus. p. 147.

Patent for the nursery of Actors in the reign of Charles II.
"It has never been mentioned anywhere. This is the first time the document was ever produced." Producer: Thomas Edlyne Tomlins. p. 162.
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Early Italian poem on the story of Romeo and Juliet.

"Not long since I met with an old Italian version of the beautiful tale of Romeo and Juliet, of which I cannot discover that the commentators on Shakespeare have taken any notice, and which I therefore presume was unknown to them." "A Member from the First." p. 6.

Richard Field and others.

"Quite new" extracts from the Registers of the Stationers Company, of which "Ames, Herbert, Malone, Steevens, Chalmers, and various others" were not aware. J. Payne Collier. p. 36.

New Privy Seals for Players in the time of Shakespeare.

"Very important illustrations of the state of our drama and its appliances" overlooked by Mr. Collier, but happily discovered by his young assistant, T. Elyne Tomlins. p. 41.

Specimens of the Poetry of Philip J. Stubbes unknown to bibliographers.

"A very rare (I apprehend unique) poetical tract... The work is the more curious because I am not aware of the existence of any other specimen of versification by Philip Stubbes excepting a dialogue." James Purcell Reardon. p. 71.

Players in "The Shoemakers' Holiday."

Their names discovered by Dramaticus on a copy of the play "in a tattered condition... belonging to a friend of mine who really does not know the value of it." p. 110.

Beaumont and Fletcher's "The Woman's Prize."

"I have before me an authority which shows the very day on which 'The Woman's Prize' under the title of 'The Tamer Tamed' was revived. Moreover I am able to furnish the very prologue and epilogue spoken on the occasion, with the existence of which the Rev. Mr. Dyce was of course not acquainted." Most strangely: H. G. Norton of Liverpool. p. 140.

The first company which acted at Drury Lane Theatre.

"A friend of many years standing who knows my propensities to collect and possess anything illustrative of our early stage and drama has presented me with a document of much value and interest which belongs to the middle of the reign of Charles II. No other documents of the same kind have come down to us.

"I am in possession of several prologues and epilogues of Dryden which are not included in any impression of his plays and poems... One or two are in print, having been sold as broadsides at the door of the theatre, while others are in manuscript." John Payne Collier. p. 147.

Collier concluded his contributions to the four volumes with this remarkable statement:

"I have never been afflicted with that species of literary avarice which would prevent the publication of valuable relics in order that the owner might have the credit (or discredit, I would call it) of exclusive possession."

This does not sound very convincing, especially as Collier passed the greater part of his life gathering credit from the publication of "valuable relics" which were too often his own invention. It is high time that the work of disentangling the false from the true was undertaken afresh, and more completely than ever before.

SYDNEY RACE.

POE'S VAULTS

READERS who admire the short stories of Edgar Allan Poe have long known the principles and methods underlying their composition: the meticulous concentration on the "designed effect," the conviction that a writer should select every word and detail with the most exquisite judgment "carefully, patiently, and understandingly to combine," and the economy with which a symbol is used repeatedly for cumulative horror. Using Poe's own statements and the evidence in his stories as criteria it would be scarcely an exaggeration to conclude that Poe never presented a detail of description without the intention of having it contribute cumulatively to the ultimate effect.

With this in mind it is interesting to consider certain peculiarities of "The Fall of the House of Usher," generally regarded as his best and most carefully constructed story, although Poe himself preferred "Ligeia."

One of the principal devices in "Usher" is that of forecasting in which Poe makes use of concrete objects, such as the cracked wall of the House of Usher, and of abstract or intangible things, such as Roderick Usher's hypersensitivity and psychic aware-