is one of the soundest and most trustworthy of cookery books, and combines technical usefulness with a quaint narrative and many appropriate quotations, evidence of wide reading and research. I have always had an idea that Sir Walter Scott had a hand in its compilation (see "St. Ronan's Well"), but can find no authentic information on the subject. "Meg Dods" is evidently a nom de guerre. Who was she? And where does Scott come in—if at all.

Frank Schoeesser.

London Gunsmiths and Their Work.

(11 S. iii. 49.)

I have had fifty years' personal connexion with the London gun trade, and a previous generation of the family had thirty years' similar connexion. I have constantly been on the look-out for anything in print which would form a history of the trade, but have not found anything of the kind.

For generations the gunmaker has been an individual artificer, or nearly so, the two or three men of each generation who proved themselves the cleverest craftsmen generally becoming of note as years went by, and keeping the secrets of their speciality to themselves and just a small band of helpers. The publicity of print would have been regarded by them as little short of sacrilege.

Mr. Rodger in his contribution offers one or two conclusions which I believe are erroneous. Staudenmayer, he suggests, did not mind which way his name was spelt. I have not the least doubt he spelt his name in its proper way, but his reputation was considerable, and after his death his name was pirated, and to avoid the risks of prosecution certain letters of the name were altered, which the unwary did not observe. As a young man I was taught that when the name was spelt other than Staudenmayer the weapon was spurious, and should be dealt with as such.

"Collaboration," I think, is a misleading term in this connexion. I have never heard of two rival gunmakers working to produce the same gun, but what often happens is that a gun is met with of which the barrels bear one name and the locks another. The reason for this generally is that some accident has happened to the original barrels, or they may have actually worn out before the locks, and new barrels have been fitted by a different maker to the old locks, the new barrels being engraved with the name of the maker of them.

Tatham & Egg are quoted. This probably arises from such a cause as mentioned above, because Egg was in business before Tatham was born. I have conversed with the younger generation of the Egg family and seen Tatham, but knew them as rivals, not partners.

Some forty years ago I took over the shop in Pall Mall in which D. Egg's business had been carried on since the early part of the century. His proper name may have been Durward, but we knew him as "Durs" Egg in contradistinction to his brothers Joseph and Henry, the two latter carrying on business at the original address, No. 1, Piccadilly. This was the prominent corner of Piccadilly and Glasshouse Street until that island block of houses was pulled down to make room for the enlarged thoroughfares and fountain now known as Piccadilly Circus. This was about 1880.

Section 4 mentions Baker several times. These references are probably to the business of F. T. Baker, who died a few years ago, and was the third generation of Bakers who had carried on the business. This was carried on at three different addresses to my knowledge, being for about a quarter of a century in Fleet Street, next door to the publishing offices of Punch.

To division 4 should be added S. & C. Smith, Prince's Street, the inventors of a kind of percussion cap which had much vogue in its day.

Goldsmiths and silversmiths have at times to be brought to the aid of the gunmaker when costly decorated weapons are required, and such I have had recourse to in quite recent years, the gunmaker possibly first making the part in steel, the silversmith then copying in silver a part to be used in substitution for the steel, and between these two workers an artist is employed to design ornamentation which will decorate the part without destroying its efficiency.

'The Gun and Rifle,' published by The Field about twenty years ago, covered much of what had been done for some years previously, but mentioned only a few of those engaged in the trade.

T. W. W.

To Mr. Rodger's list might be added William Plasse of St. Botolph, Aldgate, gunsmith, who on 18 Feb., 1618/19, was granted licence by the Bishop of London to marry Phoebe Waters of the same, and
who died in Salem (U.S.) in 1646; his
estate being administered by Thomas
Wickes or Weekes, whose wife Alice and
children were afterwards found in occupancy
of the real estate there (see Waters's 'Glean-
ings,' p. 122, Brit. Mus. 9905 e. 5).

Ethel Lega-Weekes.

"The Almighty Dollar" (11 S. iii.
109, 179).—The passage in Washington
Irving alluded to in the query appears to
be the following: "The 'almighty dollar,'
that great object of universal devotion
throughout our land, seems to have no
genuine devotees in these peculiar villages"
(Washington Irving, 'Creole Village,' quoted
in Barrère and Leland's 'Slang Dictionary,'
i. 31). In the list of Irving's works pub-
blished by Bohn no such title as the 'Creole
Village' appears. Of course, there must be
such a publication, but what is it? It is
somewhat surprising that even the laborious
Allibone, in his exhaustive account of
Irving's writings, mentions only 'The
Adventures of Captain Bonneville' as having
been published in 1837. Would Mr. Thornt
kindly say by what other name the
'Creole Village' is known? S. S. W.

Mr. Thornton has raised a nice point, yet
I think it can be settled. He says that this
phrase appears in Irving's "'Creole Village,'
1837, and he vindicates it in a foot-note
from the charge of irreverence." It should
be stated, however, to avoid all uncertainty,
that 'Creole Village' was not published by
Irving himself until 1855, when it appeared
in his 'Wolfert's Roost,' and that the
vindication to which Mr. Thornton alludes
was first printed in that volume. In his
'Life and Letters of W. Irving,' P. M.
Irving says (iii. 99) that 'Creole Village'
was "contributed to an annual ('The
Magnolia')...edited by that brilliant but
unfortunate Englishman, Henry [W.] Herbert
['Frank Forrester']." The story filled
pp. 315-26 of 'The Magnolia' for 1837. This
bear no date on the title-page, but was
copyrighted in 1836. The Knickerbocker
for October, 1836, contained an account of
'The Magnolia,' from which the following
passages are taken:—

"The 'Magnolia.'—This popular annual, for
1837, if we may judge from the plates and those
portions of the matter—comprising nearly the
whole—which we have examined, will prove to be
the best specimen of this species of ornamental
literature ever published in this country....We
subjoin an admirable tale of chivalry, from the
pen of Washington Irving—simply adding, that,
rather as it is, it is not superior to another article from

the same eminent source, contained in the
'Magnolia.'...[Here follows 'The Widow's
Ordeal.'] The 'Magnolia' will be published in
the course of the ensuing month, and we shall
embrace another occasion to allude more specifically
to its separate merits."—Vii. 489-94.

The promised review appeared in The
Knickerbocker for November (viii. 598-
605), and we read that "'The Creole Village,'
by Washington Irving, is so characteristic
and admirable, that we cannot resist the
temptation to transfer it entire." As The
Knickerbocker printed one story from 'The
Magnolia' before that annual was published,
it is quite possible that 'Creole Village'
was also printed in the newspapers or in some
other magazine before the appearance of
'The Magnolia.' At all events, it certainly
appeared in The Knickerbocker for November,
1836, and presumably that number was
issued during that month.

Boston, U.S.

The idea of this phrase, at any rate, is
much older than the time of Washington
Irving. Ben Jonson's 'Epistle to Elizabeth,
Countess of Rutland,' commences thus:—

'Whilst that for which all virtue now is sold,
And almost every vice, almighty gold.'

T. Shepherd.

Smallpox and the Stars (11 S. iii. 167).—
The seventeenth-century poet is John
Dryden, who, while still at Westminster
School, wrote an elegy 'Upon the Death of the
Lord Hastings' in memory of a school-
fellow, the eldest son of the Earl of Hunting-
don, who died of smallpox in 1649. The
piece was first published in the same year
in 'Lachrymae Musarum,' a collection of
verses on Lord Hastings's death. It is
included in modern collected editions of
Dryden's poems, e.g., W. D. Christie's,
pp. 333-6 (1900). See also the beginning of
H. A. Taine's account of Dryden in his
'History of English Literature.'

Edward Bensly.

Dryden's memorial poem 'Upon the
Death of Lord Hastings' is that of which
A. S. P. is in search. One of Dryden's editors
says that the event occurred in the noble-
man's twentieth year, "and on the day
preceding that which had been appointed
for the celebration of his marriage." After
some rather strange imagery, designed to give
poetical dignity to the effects of the fatal
disorder, the poet proceeds thus:—

Or were these gems sent to adorn his skin,
The cabinet of a richer soul within?
No comet need foretell his change drew on,
Whose corpse might seem a constellation.