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'A GYPSY
ENCAMPMENT'

by

WILLIAM
SHAYER, SNR.
1857

Size 19 x 29 $\frac{1}{2}$ ins.

*

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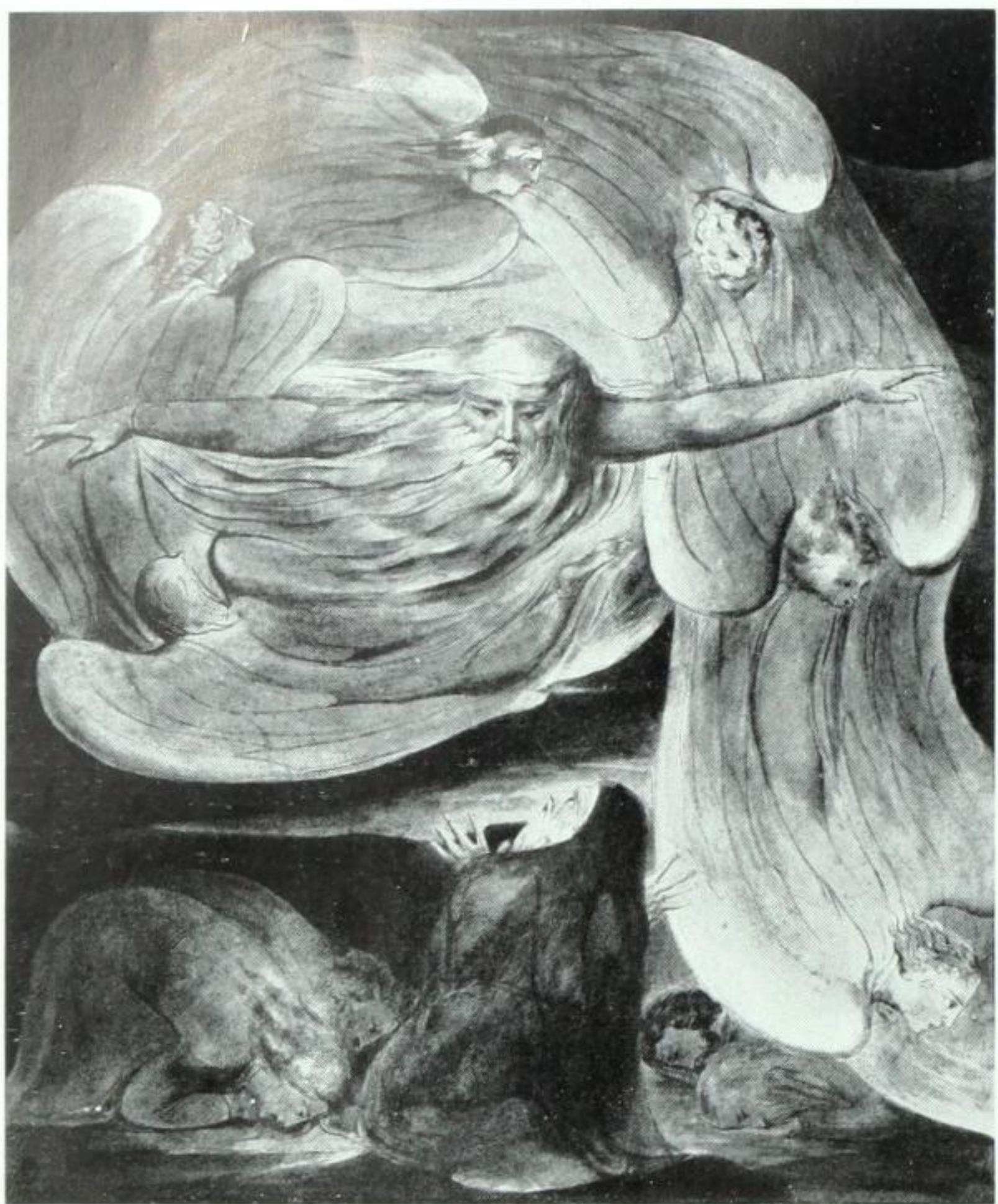
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19th-Century and Contemporary Paintings and Drawings

Collections Purchased

THE CONNOISSEUR DIVAN

CONDUCTED BY THE EDITOR



JOB CONFESSING HIS PRESUMPTION OR THE LORD ANSWERING JOB OUT OF THE WHIRLWIND: WATER-COLOUR BY WILLIAM BLAKE: GRAHAM ROBERTSON COLLECTION: GIVEN TO THE SCOTTISH NATIONAL GALLERY

THE MADONNA OF THE ROCKS BY LEONARDO DA VINCI A SUCCESSFUL RESTORATION

OUR great altar-piece by Leonardo da Vinci, *The Madonna of the Rocks*, in the National Gallery has been cleaned and restored and is on exhibition in Room XI. This was a most important and even perilous undertaking, but everyone may congratulate the Trustees of the National Gallery on its success as compared with some other recent experiments with the works of more varied and vivid colourists. Colour with Leonardo was never his main concern, he being more occupied with the chiaroscuro of a picture and with the constructional and geometrical side of his art. The *Madonna of the Rocks* nevertheless displays a perfect harmony in its opposition of blue and orange, and its pallid but luminous flesh-tones in their setting of olive-brown rocks. All this now may be clearly seen and fairly appreciated. It was described in the Gallery's former catalogue as of a 'brown smoky tone,' which was due to the fact that the old varnish was not only decomposed but greatly discoloured, having been cleaned last, it is believed, in 1816. Quoting from the official report, 'the picture was first subjected to an exhaustive examination in the National Gallery Scientific Laboratories and Restoration Studio. Its condition before cleaning was recorded by a complete series of photographs in actual size, together with photographs by X-rays and in ultra-violet and infra-red light.' The cleaning began in July of last year. After cleaning and before restoration another complete photographic record was made. To the satisfaction of all (the report states), 'Removal of all the later accretions has shown the painting to be in a very much better state of preservation than had

been hoped; in fact much of the overpainting had been intended to "improve" it according to an earlier restorer's taste.' The cleaning also reveals that, like most of Leonardo's paintings, it was never completely finished. Some old repainting appears on the Madonna's right hand, but in all other respects the National Gallery authorities accept the picture as an entirely authentic work by the master. Much of the detail, besides an unsuspected freshness of colour hitherto invisible, is now made manifest. Attention may be drawn to the careful painting of the flowers in the foreground.

Further, we may make comparisons afresh with its rival and earlier version in the Louvre. Our own opinion that the London picture is by far the finer, as it is incontestably the more mature, has been amply confirmed by this new revelation of its mastery. Nothing is known of the origin of the Paris version, while on the other hand our own picture is among the best documented of all Italian altar-pieces. It was commissioned from Leonardo by the Confraternity of the Conception, Milan, for their chapel of S. Francesco Grande in 1483. Before Leonardo left Milan in 1499 it was delivered in an unfinished state, but when he returned in 1506, it was sent back to him for finishing. Its authenticity is attested by the fact that it is mentioned in so many guide-books of the Sixteenth, Seventeenth and Eighteenth Centuries as being at S. Francesco Grande, where it remained until 1781. In 1785 Gavin Hamilton bought it in Milan and brought it to England. It was purchased from him by Lord Lansdowne, who exchanged it with the Earl of Suffolk, and he in his turn sold it to the National Gallery in 1880.

Our reproduction, forming the frontispiece of our present number, is from a new and hitherto unpublished set of colour-plates made since the cleaning and restoration by permission of the Trustees of the National Gallery, and we venture to think gives an adequate impression of this great altar-piece.

DISPERSAL OF THE GRAHAM ROBERTSON BLAKES

THE late William Graham Robertson, whose famous collection of works by William Blake was the climax (and a most spectacular one at that) of the summer sales at Christie's, made a tantalizingly meagre reference to this side of his activities in his entertaining reminiscences, *Time Was*. In a bare twelve lines he tells us that at the age of sixteen, when he came across Gilchrist's *Life of William Blake* in a Southampton bookshop, he became fascinated with 'the poet-painter's all-daring imagination and marvellous powers of design' and that gradually he 'became aware that it was possible to pick up specimens of his (then) little appreciated work.' That was in 1882. Henceforth he was to become a devotee of the great mystic. Robertson's first painting by Blake, *The Ghost of a Flea* (bequeathed by him to the Tate Gallery), cost him a mere twelve pounds, and this set him on the road to acquiring the remarkable collection which, as Dr. Geoffrey Keynes says, led to 'the greatest Blake sale that has ever taken place or ever will.' All that Robertson vouchsafed to tell us in his modest reference to the collection is that 'my gallery of Blake is felt to represent one of my few excuses for existence.'

The great opportunity came during the years 1904-7, when Robertson was able to purchase a large number of works from the collection of Thomas Butts, Blake's chief patron, either directly from Captain Butts, grandson of Thomas Butts, or at auction. His last acquisition was the colour-print of *Christ Appearing to the Apostles*, purchased at Christie's in 1938, which he left in his will with three more Blakes (and pictures by other hands) to the nation. The strength of the collection may be judged from the ninety lots in the sale, exclusive of the splendid gift to the Tate Gallery in 1939 of nine of the great hand-coloured prints and the few works just mentioned.



TWO DELFT-WARE VASES MARKED 'AK,' RECENTLY IDENTIFIED AS BY ADRIANSZ KOEX

(b) The second item will be the 1660 long-case clock by Ahasuerus Fromanteel.

Altogether there will be about one hundred clocks on exhibition, most of which come from private collections not normally accessible to the general public. Amongst the famous collections from which clocks have been borrowed are those of Mr. H. W. Baxter of Birmingham, Mr. Noel G. Terry of York, Mr. C. A. Ilbert of Chelsea, Mr. Charles Thornton of York, Mr. Geoffrey Phillips of Bretton and Mr. G. F. H. Hutchinson of Leeds. A fully descriptive catalogue of this exhibition is being published at Temple Newsam House containing a great deal of material of interest to horologists.

TWO DELFT VASES BY ADRIANSZ KOEX

TO our March issue Mr. Arthur Lane contributed an account of the large Delft-ware vases in the Queen's Gallery at Hampton Court, marked AK, which initials he traced as being those of Adriansz Koex of Delft, other vases similarly marked being at Chatsworth and at the Victoria and Albert Museum. One of our readers, Mr. Edward Goodyear, who was interested in the article, happened to be looking round Messrs. Puttick & Simpson's auction rooms on April 12th, in search of some attractive flower-holders, when he was fortunate enough to come across two more AK vases and was struck by the resemblance of the S-scrolls in the upper parts of their design to a similar feature shown in the second illustration to Mr. Lane's article. Having bought them, he submitted his finds to Mr. Arthur Lane at the Victoria and Albert Museum, who has stated in a letter that he has no doubt that both vases are perfectly genuine and must therefore date from the same period as the set at Hampton Court, made for Queen Mary II shortly before her death in 1694; though whether they came originally from Hampton Court (having been disposed of in the same way as other pieces formerly there), or whether they came from some other country house for which they had been specially ordered, is not easy to say. However, the occurrence is of much interest, since their rather peculiar style, apart from the Hampton Court series, seems to be otherwise unknown in Delft-ware. An illustration is given for comparison with the specimen shown in Mr. Lane's article.

THE 'RHINOCEROS' VASE

WE give an illustration of a very large vase and cover which recently appeared in the Wentworth Woodhouse sale of part of the Earl Fitzwilliam Collections. The remarkable object was purchased by Mr. Charles E. Thornton, of Petergate, York, who has since sold it to the County Borough of Rotherham Museum and Art Gallery, Clifton

Park, Rotherham, so that it may remain in the county of its origin. In design it is a freakish piece of work, certainly a *tour de force* of execution, measuring 45 in. high. It bears the Griffin (the crest of the Earls Fitzwilliam) mark in puce. The catalogue describes it as follows:

'The Renowned Rockingham Vase and Cover of ovoid form elaborately encrusted with a meander of gilt acorns and oak leaves from which issue three bold branch-like handles tinted in gilt; the body of the Vase amusingly painted on the one side with figures of Don Quixote and his faithful henchman, Sancho Panza, in a variety of scenes from their amazing exploits, in forest and lakeland landscapes with castles in the background; on the reverse with a beautiful bouquet of old English garden flowers in temple and lakeland landscapes in a large oval reserved panel; a perforation of honeycomb pattern to the neck, encrusted with bees and supporting a domed cover of the same rich ornamentation as the body, surmounted by a rhinoceros figure. The Vase is supported on three bold claw feet raised on a turquoise trifid plinth painted with bouquets of garden flowers in oval cartouches strewn with gilt; and painted on the under side with numerous panels of a Devil escorting a Felon to the gallows and scenes depicting life in the 18th century.'

In Mr. W. B. Honey's *Old English Porcelain* an illustration of its companion vase in the Victoria and Albert Museum appears, with the following comments:

'Porcelain was made between 1820 and 1842 at Brameld's Pottery on the estate of the Marquess of Rockingham at Swinton near Rotherham. . . . experiments were made in the manufacture of Porcelain from about 1820. These were evidently not altogether unsuccessful though financial difficulties led the proprietors to appeal in 1826 to Earl Fitzwilliam who granted them a subsidy. From that date the factory took the name of Rockingham Works with the right to use the Earl's crest (a Griffin Passant) as a mark. The production in that year of so difficult a piece of Porcelain as the enormous "Rhinoceros Vase" made for the Earl and still at Wentworth Woodhouse shows that the potters were by no means without experience in Porcelain manufacture.'

M. DUNOYER DE SEGONZAC, whose recent exhibition of one hundred etchings for *Les Georgiques de Virgile* was shown at the Marlborough Fine Art Limited, has presented a copy of the book to the Victoria and Albert Museum.

OUR FRONT COVER.—*Waterfowl in a Landscape* is by James Bogdani or Bogdány, a Hungarian who came to England in the reign of William III and worked for Queen Mary at Hampton Court, where some of his pictures remain. His paintings are chiefly still-lifes, flowers and fruit or bird groups, of which latter subject our cover is an excellent example. He died at Finchley in 1724.



THE 'RHINOCEROS' VASE AND COVER OF ROCKINGHAM WARE FROM WENTWORTH WOODHOUSE IN YORKSHIRE

NEW BOOKS REVIEWED



MICHELANGELO : PIETA (1493), MARBLE : ST. PETER'S, ROME : REDUCED FROM TRADITION IN SCULPTURE : ALEC MILLER : STUDIO PUBLICATIONS

THE ENGLISH INTERIOR, 1500-1900

By Ralph Dutton

(London, New York, Toronto, Sydney: B. T. Batsford Ltd. 21s. net)

ILLUSTRATING his theme with over a hundred and seventy reproductions from appropriately chosen photographs, paintings and drawings and seven colour-plates, Mr. Dutton has given us a thoroughly well-presented review of the changes and developments effected in the English interior over a space of some four hundred years. It is an admirable guide, written in the erudite but light-handed manner which made its predecessors *The English Garden* and *The English Country House* so pleasurable to read. The present volume rounds off and completes a well-planned trilogy. These three books will be treasured by all who care for our past history, and the more earnest student will retain them on his shelves as handy and valuable works of reference. Together they constitute a record of the social life of our forebears, remarkable in both fullness of detail and documentation. *The English Interior* does not claim to be an architectural textbook, though architecture is the general framework. It discourses of every kind of accessory which goes to make a dwelling-place, taking in its stride furnishings, decoration, food, domestic economy, lighting and glazing, and following closely the progress of gradually evolving styles, fashions and manners. We are made to realize how the changes came about; how fresh elements become introduced and absorbed, at first mingling with existing modes; the reaction to foreign influences under the taste of successive monarchs, enlightened patrons and travelled architects, until a new mode emerges and asserts itself unequivocally and unmistakably. None of these transitions is abrupt, the process is gradual but continual. As Mr. Dutton reminds us, 'one manner melts into another, styles advance and recede only to return later with increased strength, and at no period after the accession of the House of Tudor can it be said that a

single style had complete domination.' To that we may agree, except that we must add that when styles return, they do so in different forms and that revivals are never repetitions. Mr. Dutton's study of the subject begins with the last years of the reign of Henry VII, at the time when the first impact of Renaissance ideas reached this country from the Continent. It may be said that since the early days of Henry VIII, no purely English vernacular, untouched by foreign influences, has ever again appeared. The last and greatest examples of the native style, Wolsey's magnificent effort at Hampton Court, Bouchier's mansion at Knole, and Compton Wynyates in Warwickshire, are still happily spared to us. It is the smaller-sized, less pretentious, but often lovely dwelling-houses, mostly of the Eighteenth Century, which are in danger in this age of universal destruction and vandalism, which the author so fervently deplores as 'architectural dissolution.' Of these houses, he concludes, 'in no other country is the general standard so high.' Let us be grateful to Heaven for the National Trust.

Mr. Dutton's book is full of wise observations, based on a profound understanding of his subject. Yet it is impossible to read his later chapters without feeling an infinite despondency at the course architecture and indeed all forms of art have taken during the past hundred and thirty years. In spite of all the preachers and would-be arbiters of taste, there would seem to be a progressive decline in the arts in our time, although the author ends on a slightly more hopeful note. He thinks the turn of the tide has been reached with the lineal descendants of Morris and Webb, and of the school of the Pre-Raphaelites to which they were closely attached. That remains to be seen. The book is turned out in the impeccable Batsford style and is a marvel of cheapness.—H. G. F.

TRADITION IN SCULPTURE

By Alec Miller

(London and New York: The Studio Publications Ltd. 30s. net)

M. ALEC MILLER, a sculptor of eminence with a lifetime of experience behind him, has written a book which is not only full of profound learning, but contains more real wisdom about the actual practice of his profession than any work of like purpose known to us. There is evidence of his authority on every page; his conclusions are based on convictions reached after much earnest cogitation, and have been carefully weighed before being committed to paper. He seems to have studied all the Western schools of sculpture and to have investigated the principles which inspired them, and is fully acquainted with the works, both major and minor, of all the representative exponents. Thus his arguments have the light of reason and of logic in them. One cannot fail to be impressed by a knowledge so comprehensive and a method so exhaustively analytic. His reading must obviously have been immense. Mr. Miller expounds his views with the utmost clarity, linking up with the actual achievements of the schools he discusses their historical background, the processes by which they have been attained and the motives which generated them. In this he differs from the professional critic who so often seems to be unaware of the mutual interdependence of theory and practice, hiding his want of understanding by the employment of obscure phrases and parrot-like jargon. No vague statements or evasive sophistries mar this excellent book, which should be accepted as the standard *vade mecum* for the sculptor and indeed for every class of reader at all interested in sculpture.

The author has observed profoundly the movements, the actions and reactions of fashion and taste, the influence of history as it passes through the ages, and the causes which effected the changes. 'Sometimes,' he says, 'these are the invention of new techniques, and sometimes new ideas, or both together.' What gives this book a very special value is the author's insistence on the fitness of technique to



SHEET OF REMBRANDT STUDIES : COLLECTION OF THE LATE MR. O. F. OPPENHEIMER : SOLD TO THE BARBER INSTITUTE FOR £4,200 : CHRISTIE'S

with a peacock and other birds on a grassy bank by a stream, made £220; and, on the following day, a Kirman carpet (13 ft. by 12 ft. 2 in.), worked with formal trees, flowering branches and palmettes in shaped medallions, fetched £409 10s.; and £252 was given for a mahogany card-table (35½ in. wide) of Chippendale design, supported on carved cabriole legs terminating in scroll feet. Again, on June 16th, a Chippendale mahogany tripod table (29 in. diam.), on turned and baluster stem with moulded upspringing S-scroll supports, and similarly moulded and curved legs with scroll feet, sold for £315; and a pair of Beauvais tapestry oval panels (21 in. x 18½ in.), woven with a girl and boy in garden landscapes, £220 10s. In a sale, totalling £19,049 on June 23rd, £1,680 was paid for a suite of George II mahogany furniture (six chairs and one armchair), covered in Soho tapestry worked with a design of flowers and fruit. This belonged to the Earl of Shaftesbury, as did a Queen Anne walnut cabinet (42 in. wide), with folding doors to the upper part, and two short and three long drawers below, on curved feet, which fetched £1,207 10s.; and a pair of Chippendale mahogany armchairs, the framework carved with a mixture of Chinese and Rococo motives, the seats, backs and arm supports upholstered in red silk damask with a design of baskets of flowers, £672. From the collection of the late Mrs. George Keppel came a pair of Chinese porcelain figures of kylin, represented seated on their haunches with conventional ferocious expressions, which made £399; a Ch'ien Lung armorial tea and dinner service of about 94 pieces, £319; a Louis XVI ink vase, formed of a Chinese porcelain powder-blue barrel-shaped vase on a shaped ormolu base (8½ in. wide), £357; and a pair of Chippendale lacquer armchairs, of Chinese design, with pierced centres to the backs and pagoda tops, the seats covered in blue silk

with landscapes and flowers, £204 15s.; and Mr. A. C. Harrison's Hereke silk carpet (14½ ft. x 10 ft.), woven with a design copied from the famous 'Ardabil Carpet' at the Victoria and Albert Museum, sold for £819. On June 30th, a Louis XVI 'Vernis Martin' *bonheur-du-jour* (26 in. wide), the panel to the front, sides, frieze and back decorated *en grisaille* with cupids at play and on clouds, on square tapering legs and block toes, by J. Dubois, changed hands at £1,102 10s. This is traditionally said to have belonged to Marie Antoinette. A late-seventeenth-century bracket clock, the movement by John Andrews, in Leaden Hall Street, London, enclosed in walnut pedestal case (15½ in. high), fetched £304 10s.; and a Regency mahogany cabinet, in the Boulle style (42 in. wide), £252. On July 5th and two following days Christie's were occupied with a sale of the contents of Highcliffe Castle, the Hampshire residence of the Earl and Countess of Abingdon. The total realized was £18,500—the highest price, £1,029 was given for a Savonnerie carpet (20 ft. 3 in. x 12 ft. 8 in.), originally belonging to Maréchal Ney, whose initial 'N' is woven in the central medallion; a suite of Empire giltwood furniture (10 pieces), upholstered in green silk damask, formerly the property of Maréchal Ney's wife, Princess de la Moskowa, sold for £945; while £997 10s. was paid for a pair of Louis ormolu and crystal chandeliers, each with candle nozzles for 14 lights fitted for electric light. At their London quarters, on July 7th, £546 was paid for a pair of candelabra (11½ in. high), formed as ormolu flowering trees enriched with porcelain flowers, resting on bases surmounted by Menneçy porcelain figures of peacocks; on July 14th, a pair of George II walnut 'Love' seats, in the style of William Kent, upholstered in striped velvet (42 in. wide), fetched £346 10s.; a similar sum was paid for a set of eight George II mahogany chairs, the seats and rectangular backs covered in floral yellow damask; a Queen Anne walnut winged armchair, supported on cabriole legs with pointed club feet, upholstered in *petit-point* needlework depicting the *Angel appearing to Hagar and Ishmael in the Wilderness*, £273; and a late-seventeenth- or early-eighteenth-century panel of Delft tapestry, woven by Frans Coppens with a hunting scene, £367 10s. On July 21st, a Louis XVI black lacquer upright secretaire (26½ in. wide), decorated with Chinese figures in gardens and landscapes and surmounted by a pagoda canopy, by J. Dubois, changed hands at £1,575; a Queen Anne walnut secretaire-cabinet (38 in. wide), with arched mirror panelled doors in the upper section, and four short and two long drawers below, supported on bracket feet, £441; a Louis XV marquetry commode, of serpentine shape, fitted with two long drawers and supported on square curved legs, by F. Reizell, £367 10s.; and a Chelsea porcelain figure of a pug dog reclining on a cushion, bearing the raised white anchor mark, £210.

At Robinson & Foster's, on June 15th, a pair of Queen Anne walnut chairs, with vase-shaped splats, the top rails carved with shell and foliage, supported on carved cabriole legs and ball-and-claw feet, fetched £462. Henry Spencer & Sons (Retford) brought to an end a six-day sale of a large portion of the contents of Wentworth Woodhouse, the Yorkshire residence of the Earl Fitzwilliam. The more notable pieces sold included the famous Rockingham porcelain vase and cover, known as 'The Rhinoceros Vase,' made in 1826 for the then Earl Fitzwilliam, who came to the rescue of the Rockingham factory at Swinton, near Rotherham. This trophy (45 in. high), painted with figures of *Don Quixote* and *Sancho Panza* in scenes from their amazing exploits, sold for £290.

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