

OTAGO FARMERS' HORSE BAZAAR.

The Otago Farmers' Co-operative Association of New Zealand (Limited) report:—

We held our usual weekly sale at our Horse Bazaar on Saturday last, when 34 horses were entered and submitted to auction. The quality of the stock was not of a very high class, and in consequence bidding was a bit slack. A number of aged geldings were offered, but only a few of them changed hands, and at prices quite in keeping with the quality of the horses. Spring van geldings were wanted, but only some four or five of a very medium class were on offer, and did not realise high prices. Order-cart geldings were in demand. Only two young sound horses suitable for this work came under the hammer, and found buyers at satisfactory figures. The sale throughout the auction was rather quiet, owing no doubt to the fact that the holidays are scarcely over and people not quite settled down to work. We, however, may say that the demand for young, sound good quality horses, both light and heavy sorts, is good, and any country consignments of this description coming forward will meet a fair market. We quote: Heavy draught mares and geldings, £55 to £62; plough and lorry horses, active and good walkers, £45 to £53; van geldings, good sharp movers, £38 to £48; spring-carters, of a good fair weight, suitable for hilly roads, £26 to £35; order-cart horses, suitable for butchers' carts, £25 to £30; grocers' order-cart horses, £22 to £28; first-class hackneys, £28 to £38; buggy geldings, quiet, single and double, £22 to £32, pairs, £45 to £60 carriage pairs, £60 to £100.

Contrasts in Writers' Earnings.

'Milton received £5 down for his immortal "Paradise Lost," said a leading author the other day, 'and to-day the very manuscript of it is considered worth £5000. How many of our modern manuscripts which are worth £5000 to-day will, I wonder, be worth a five-pound note a century hence?'

If anyone is curious to see under what different conditions the writers of the past and present worked, he should glance at the list of prices in past centuries for works that have become immortal.

According to Oldys, 'Hamlet' fetched not a penny more than 'Paradise Lost'—£5 is the exact figure he gives—and yet five thousand times this price would not be considered dear for the original manuscript of it. Dryden considered himself in luck when Jacob Tonson agreed to pay him sixpence a line for 10,000 verses; and to make up the number the poet 'threw in' the famous 'Ode to Music' and his 'Epistle' to his cousin. It is said that £40 was all that Gray ever received for all his poems, and his 'Elegy' he actually gave away to a publisher, who cleared £1000 by its publication.

Goldsmith thought himself 'passing rich' when he pocketed £60 in exchange for his 'Vicar of Wakefield,' which has put so many thousands of pounds into other people's pockets since his day; and £21 was every penny he got for 'The Traveller,' a price which could not have paid him many pence an hour for the work he lavished on it.

Johnson sold for £200 his 'Lives of the Poets,' the monumental work which brought £5000 clear profit to its publishers within a quarter of a century; and the £100 he received for his 'Rasselas' proved little more than sufficient to bury his mother, the object for which he wrote it. Fielding was more fortunate, for 'Tom Jones' rewarded him with £700 and 'Amelia' brought him £1000 'as dower.'

With the closing years of the eighteenth century a golden era dawned for authors, and some of the prices they received for their works could scarcely be improved on to day. Hayley was by no means a literary giant, but it is said that his 'Life of Cowper' brought him £11,000; Southey only received £1000 for his biography of the same poet. For a single novel Scott was paid no less than £10,000; in twenty laborious months he is credited with having earned money at the rate of fifty guineas a day; a round dozen of his works produced £100,000; and his life's labor with the pen yielded an average income of £10,000 a year for the whole of his writing days.

Byron's comparatively short writing career put just under £20,000 into his purse—an average of about £1200 a year;—there is no doubt, however, that if he had wished he might have increased this sum very materially. On one occasion, it will be remembered, when Murray, the publisher, sent him a cheque for a thousand guineas in payment for two poems, Lord Byron promptly returned it, declining to receive a penny for his work. Moore was paid £3000 for 'Lalla Rookh,' a payment at the rate of about 10s a line, or twenty times Dryden's remuneration. And yet all that Thomas Campbell could

get for his 'Pleasures of Hope' was £60. No wonder that he was bitter, or that he once toasted Napoleon because, forsooth, he had ordered a bookseller to be shot.

Lord Macaulay received a single cheque for £20,000 as his share of the profits of his 'History of England'; Gibbon is said to have cleared £10,000 by his 'Decline and Fall of the Roman Empire', while Hume received £700, relatively a modest sum, for each volume of his history. Charles Dickens was able to leave behind him £100,000 of the profits made by his pen, half of which amount he received during the last five years of his life, Bulwer Lytton's books brought their author £80,000, a smaller sum than one would be inclined to credit him with; and Thackeray's novels produced about the same sum.

Anthony Trollope worked very hard for the £70,000 his novels are said to have yielded in twenty years. It is instructive to learn that he began his writing career with an income of a pound a month and closed it with £4000 a year. His novel 'La Vendee,' published in 1850, was sold outright for £20; a dozen years later he was receiving well over £3000 for a story. Lord Tennyson was able to refuse £5000 a year for the exclusive right of publishing his poems; and Mrs. Grant received £100,000 for her share of the profits of her husband's (General Grant's) 'Memoirs.'

Speaking to a 'Daily News' reporter at New Plymouth, Mr. Kinsella highly praised the factory managers in this Colony for the excellent manner in which they got up their butter. He added: 'I have travelled all round the world, including Denmark, and I make the statement without fear of contradiction that New Zealand ships to England a package which would not be outclassed by any country in the world.'

DONAGHY'S Rope & Twine Co.

LIMITED,

Dunedin, Auckland, and Invercargill.

MANUFACTURERS OF

Donaghy's Gold Medal

FLAX BINDER TWINE

Which Ties more Sheaves to the Pound than any other Twine in the Market.

Donaghy's Plough Lines,
Seaming Twines, and
Patent Halters

SOLD BY ALL AGENTS.

SLIGO BROS,

MEMBERS DUNEDIN STOCK EXCHANGE,

STOCK EXCHANGE BUILDINGS, PRINCES STREET.

STOCK & SHAREBROKERS, MINING EXPERTS
Investment Stocks a Specialty.

TELEGRAMS....."SLIGO," DUNEDIN.