

PUBLIC SALE

Having decided to quit farming entirely, the undersigned will sell at Public Auction, at his residence one mile east of Pontiac, on the Grandy Farm, on

Tuesday, Feb'y 1

Commencing promptly at 10 o'clock a. m. all my personal property, without reserve:

12 HEAD OF HORSES
1 bay mare 3 years old, weight 1750; 1 gray gelding 2 years old, weight 1760; 1 gray gelding 3 years old, weight 1650; 1 dark mare 2 years old, weight 1500; 1 brown mare 9 years old, weight 1820, in foal; 1 brown mare 1 year old, weight 1300; 1 pair bay driving mares 7 and 8 years old, weight 2500; 1 brown gelding 13 years old, weight 1400, safe for women to drive; 1 bay gelding, good family horse, weight 1350; 1 hackney colt 1 year old; 1 hackney weanling colt.

16 HEAD OF CATTLE
Twelve head of which are registered Northern cattle; 2 cows and 4 three-year-old heifers; one heifer coming 2 years old; one heifer calf 9 months old; four male calves 5 to 14 months old. Write for catalogue.
Four good milk cows, some of which will be fresh by time of sale.

FARM IMPLEMENTS.
3 wagons, 1 truck wagon, 1 single top buggy, 1 double carriage rubber tired, 1 McCormick binder, 1 McCormick mower, 1 16-in. and 1 14-in. walking plow, 1 Flying Dutchman gang plow, 2 Sattley riding cultivators, 1 Little Boy Surface riding cultivator, 1 20-foot steel harrow, 1 disc pulverizer, 1 catenate seeder, 2 corn planters one nearly new with 130 rods wire, 1 hay rack, 3 sets double work harness, 1 set double driving harness, 1 set single driving harness, 3 tons timothy hay, some household goods and many other articles too numerous to mention.

TERMS—All sums of \$10 and under, cash. All sums over \$10 a credit of 12 months time will be given, purchaser giving bankable note with good security without interest if paid when due. If not paid when due 6 per cent interest will be charged from date of sale. 5 per cent discount on all cash sums over \$10 at time of sale. No property to be removed until terms of sale are complied with.

Lunch will be served on the grounds. C. K. BRITTENHAM, Auctioneer. J. C. GREENBAUM, Clerk. C. E. GRANDY.

R. B. Foster Farm at Public Auction

One of the finest country homes in Livingston County.

Saturday, Feb. 5, 1910

At 2:00 o'clock p. m., at City Hall Corner, Fairbury, Illinois.

We will sell at public auction, our farm of 80 acres in Section Twenty-one (21) being the West Half (1/2) of the Northwest Quarter (1/4), in Avoca Township, Livingston county, Illinois. This farm is three and one-half miles north and one and one-half miles west of Fairbury; one mile east and one-half mile south of Lodemia, also close to Champlin. Nicely situated as to grain markets, besides being close to Fairbury. 6 room house and other buildings. Best quality of soil. Here is an opportunity to secure a first-class farm home close to Fairbury and a short distance to Pontiac, affording exceptional advantages as to markets, churches and schools. One of the best farms in the county. Abstract showing good merchantable title will be furnished to purchaser of this farm.

TERMS OF SALE—10 per cent cash day of sale, balance cash on March 1 or April 1 at option of the purchaser. Possession will be given when settlement is made.

M. F. BENTLEY
FLORA TUCKER
OPHELIA OSTRANDER
EMMA WAGNER
W. D. FOSTER
W. K. FOSTER
I. O. FOSTER
Heirs of R. B. Foster.
C. K. BRITTENHAM, Auctioneer.

The Father of Him.
Census-Taker—"Give the ages of your five children."
Father—"All right. Mary will be thirteen in September—thirteen, yes, that must be right; and John is—John—ahem—he's going on eleven, I guess; then Helen—wait a minute, I never could remember how old she is—Fred is—Fred is—let me see— and Archie—half-past my, my wife will be back at—has past five—can't you come again then?—W. N. Morse in Woman's Home Companion for February.

PARKER'S HAIR BALM
Cleanses and beautifies the hair. Promotes a luxuriant growth. Never fails to restore Gray Hair to its youthful color. Cures scalp diseases & itching. Sold at \$1.00. Druggists.

PUBLIC SALE

Having decided to move to Iowa, will sell at public auction, without reserve, at my residence one-half mile south-west of Flanagan, the following property, to-wit, on

February 9, 1910

Sale to commence at 10 o'clock, sharp.

12 HEAD OF HORSES
One pair of black mares 6 years old, half sisters, well matched and sound, weight 2500 pounds; one brown mare 6 years old safe in foal, weight 1500, sound and a good one; one black mare 14 years old safe in foal, weight 1450; one gray mare 12 years old in foal, weight 1400; one bay gelding weight 1150, 7 years old, a good driver with some speed; one pony safe in foal bred to Shetland stallion; one black mare colt 1 year old, coming 2 years, weight 1120; two suckling colts; one iron gray and one strawberry roan mare colts; one black horse 10 years old; one black pacing mare 3 years old, broke single and double.

7 HEAD OF CATTLE
Consisting of 3 milk cows, 1 Jersey cow will be fresh in February, 3 years old, 1 cow will be fresh about day of sale 2 years old, 1 cow now giving good flow of milk now three 3 years old, 4 young heifers, 1 to be fresh about March, 2 part Jersey, 1 Herford, 1 Short Horn Durham well-bred.

19 HEAD OF HOGS
Including 5 Duroc Jersey breed sows safe in pig, 14 Poland China Shoats, weight from 100 to 150 each.

FARM IMPLEMENTS, ETC.
2 lumber wagons in good shape, 1 new iron wheel truck, 1 old truck wagon, 1 8-foot McCormick self-binder almost new, 1 McCormick mower new, 1 Defiance gang plow, 1 iron beam walking plow good as new, 2 riding cultivators, 1 Dutch Uncle and 1 Bully Boy, 1 Crackerjack corn planter with 100 rods of wire, 1 double fan Peoria seeder good as new, 1 good 16-in. disc pulverizer and tongue truck, 1 old pulverizer, 2 harrows—1 4-horse and 1 3-horse, 1 walking cultivator, 1 good hay rack, 1 carriage, 2 top buggies—1 rubber tire, 1 bob sled, 6 sets of harness—4 set double work harness, 1 set driving harness, 1 set single harness all in good shape, 1 Angora goat, wagon and harness, good broke to drive, 1 hay press, 1 ladies' side saddle, 1 double chin saddle, steel fork, 2 log chains, some extra collars, 2 sets of fly nets, 2 sets fly covers, 1 set leather driving nets and white ear tips, 1 new knotted single net, 1 Economy Chief cream separator, 1 iron kettle, about 3 bushels nice seed potatoes, 1 Stronsberg telephone and one stock in the Farmer's Private Telephone Co., 1 good steel range cook stove nearly new, 1 extension table, 1 8-day clock, 1 gasoline stove, 1 horse clipper, 1 coal and cob horse 10x24 ft., 1 hen house 8x12, implement shed 16x28, 1 old house 16x20 would make a good granary, 1 hog shed 8x10, 1 barn 18x32x14 high with lean-to one side and end, room for 16 horses and eight loads of hay, some loose lumber, about 60 rods hog wire, a lot of barb wire, about 300 cedar fence posts, several board gates, a lot of fence boards, 20 rods of horse yard fence woven wire, 1 Superior wind mill and Mier's force pump, 1 tank—8 barrels, about 90 feet galvanized pipe 1 1/4 inch, 1 iron pump.

TERMS OF SALE—All sums of \$10 and under cash, over that amount a credit of 10 months time will be given, purchaser giving note with approved security; 6 per cent will be charged from date of sale if not paid when due; 4 per cent discount for cash. No property removed until terms are complied with.

C. B. HORRIS, Clerk. C. K. BRITTENHAM, Auctioneer. C. J. WELTE.

THE CAPITOL STATUE

Heroic Figure That Surmounts the Dome in Washington.

THE MODEL WAS CHANGED.

Jefferson Davis Objected to the Original as Designed by Crawford, and It Was Altered to Symbolize "Armed Liberty," as It Now Stands.

"Armed Liberty," the splendid statue that crowns the dome of the capitol, is by far the most symbolic of all the statues in Washington. Beautiful and reposeful, yet with an air of vigilance, it is perhaps the least appreciated of the city's statues, possibly because of its being placed at such an altitude that it cannot easily be studied. The original plans of the capitol called for a statue to surmount the dome, but no title was then given it, and comparatively few people know the real name of the statue.

Seeking this information, a Post reporter interrogated a number of persons whose daily occupations keep them almost constantly beneath the shadow of the great statue. To the question "What is the name of the statue above the dome of this building?" came these widely different opinions:

"The name of that statue? Why, it's the Goddess of Freedom."
"Yes; I can tell you the name. It is the Goddess of Liberty."
Several declared it to be the statue of Independence. Others said, "It is an Indian woman."
"It is the God of Justice and Freedom," declared a portly man in a tone that defied questioning.
"It represents an American woman, but I am not sure of her name."
"Well, now, I never inquired what lady that statue commemorates," remarked a politician from a not very distant state, "but it is a fine work of art."
"It is a statue of the god of war, Mars."
"Can you tell me something about that statue above the dome?" was asked a man whose knowledge is well known.
"Why, certainly. It is a woman of colonial days. Can't you see the trimming around the mantle and the curls about the face? And the features are delicately molded. You see, I have studied the model at the museum. It surely is a woman. I think you can safely say it is an American woman."
One who always tries his best to help others said: "Now, all statues, as you know, bear the names of the people they represent, and if you will just step over to the library of congress I think you can easily find some book on statues that will tell you all you want to know. It is a woman, I am sure to look for the female statues."
A younger member of the house replied to the question about the statue most suavely and confidently, "It is the god of progress; you know his name." Several of the colored men in the various parts of the building were nearly all quite sure it was the Goddess of Freedom. One of them knew the year, 1868, when it was placed above the dome, and he affirmed, "It is the Goddess of American Liberty Before the War."

"You want to know the name of that statue? Well, just wait a minute, and I will get it for you first hand." And a most accommodating guide passed into the senator's chamber. Directly he returned.

MAKING FIREWORKS.

Some Pyrotechnic Products Must Dry in the Open Air.

TRYING FOR NEW DESIGNS.

Staffs of Artists Continually Devising Color Schemes to Be Worked Out in Fire—The Construction of the Set Pieces—Work of the Chemists.

The first step in manufacturing fireworks is the making of the cases, or shells, as the cylinders or other receptacles in which the explosives and the chemicals are placed are called. Practically all of these are made of innumerable sheets of tissue paper pasted and rolled together until the thickness required is attained. Most of these cases are made by machinery and are delivered as wanted to the places where they are to be filled or charged with the materials that have been prepared. All the charging is done by machinery except in the big shells that throw forth sets of stars of varying colors. In these each "star" has to be placed in a certain position so as to explode in just the right way at the proper instant.

Out of doors in pleasant weather the long lines of fuse—"quick match" they are called—are made. These are wound on reels six or seven feet across. Their basis is loose cotton cord covered with various highly inflammable chemicals. "Quick match," roman candles and a number of other pyrotechnic products cannot be dried by artificial heat. They must lie in the open air until the moisture used in mixing the chemicals evaporates.

All the year around the artists on the staff of the pyrotechnic manufacturers are taxing their brains designing color schemes to be worked out in fire. Outside of the big set pieces, which are much in vogue, a great deal of attention is given to rockets, bombs and rocket bombs, of which there are innumerable kinds. When the artist has evolved some striking color effect he turns over his painting to the chemists, whose task it is to combine various combustible ingredients so as to reproduce what the painter has put on his canvas. The race between the art department and the staff of chemists is unending. It is the boast of the chemists that they can duplicate in their burning colors any combination of paints that can be presented to them.

These colors are imparted by the heated vapors of certain metals. Sodium, for instance, gives a yellow light, calcium red, strontium crimson and barium green. The number of chemicals, common and rare, employed in the manufacture of fireworks is prodigious. Take blue stars, for instance. These are commonly produced by a combination of chlorate of potash, calomel, sulphuret of copper, oxychloride of copper, dextrin, stearin, black oxide of copper, copper filings and sal ammoniac.

Every fireworks manufacturer has his carefully guarded trade secrets. Pyrotechnics in its various branches and as a whole is taught in no university, and there is little printed literature on the subject.

The construction of the set pieces, especially if they are large, is a huge task. First the artist draws the picture. It is complete in every detail of outline and shade of color. This is marked off into equal squares, each of which represents a square foot in the actual reproduction in fire. Sections of light boards, say, 20 by 25 feet are built and laid flat on the ground, and rectangles a foot square are marked thereon. On the section is outlined the picture that the artist has made, with the different colors indicated in their proper groupings. Loose over this is built a checkerboard framework of light lath. Then come men with strips of rattan. They tack these to the framework, following exactly every line that has been indicated on the boards below, leaving practically a huge line drawing in rattan.

Then come men with thousands of big pins—ordinary pins, but about an inch long. These are set in the rattan an inch apart. These are followed by other men who cut the heads off the pins. After this comes a gang of men with bundles of little fireworks, two inches long by one-quarter to three-quarter inches in diameter, in varying colors or combinations of color to correspond with the original drawing. These are called "gerbes." When ignited they emit sheaves of fire. These are stuck on the pins and glued, each shade of color in its proper place along the framework.

After this has been done another gang comes with hundreds of feet of "quick match" and connects all these thousands of "gerbes" together. Loose ends are left here and there for firing when the piece is in place ready to be set off. Then these sections are hoisted into their proper positions, and after infinite labor everything is ready for the wonderful delight to the eye, which may last between one and four minutes. So swiftly does the fire run from "gerbe" to "gerbe" through this "quick match" that the biggest "picture" that is usually shown will be a flame in every part in three seconds.

There is said to be little or no danger about firing these set pieces or even in setting off the bombs that explode with such fearsome noise. The ends of the "quick match," where the "port fire" is applied by the men who do the lighting, are carefully timed so that they have plenty of chance to get out of the way.—New York Press.

Without a friend the world is a wilderness.—Latin Proverb.

FAMOUS PEOPLE

BY FANNIE M. LOTHROP

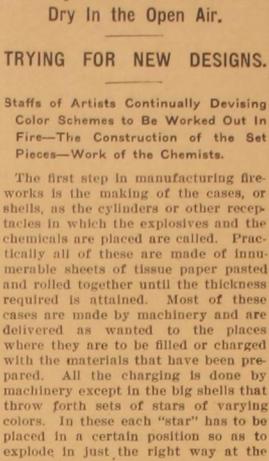


Photo by Alind Dupont, New York.

LILLIAN NORDICA

The Struggles and Triumphs of a Famous Singer

The success of Lillian Nordica, one of the greatest contemporary opera singers, is a tribute to the ambition and struggles of two women—the singer and her mother.

The youngest of six daughters of Edwin Norton, Lillian was born in Farmington, Maine, in 1859, in a family where music was the atmosphere of the home. Her father was a violinist and her mother a singer with an unusually sweet, rich voice. Mrs. Norton's ambitions chafed at the limitations of village life; she wanted broader opportunities for the development of her children, so when Lillian was six the family made its gladsome exodus from Maine to Boston, the Mecca of her dreams.

The future prima donna early revealed the promise of her wonderful voice, and the mother of the transplanted family laid aside money from her boarding-house for the musical instruction of her daughter. From twelve to fifteen Lillian studied at the Boston Conservatory, with Prof. John O'Neill, who condensed the five years' course into three. When her interest flagged in the slightest she was stimulated to new energy by her mother, who learned her daughter's parts in order to teach her, worked untiringly and saved loyally for the new goal of instruction.

Lillian was growing in power and courage. She was making \$1,000 a year as a church singer, but singing in church did not satisfy her high ideals. She audaciously besieged Tietjens in her dressing-room, and by her beauty, her grace and her persistence, forced the great singer to listen to her rendering of Leonora's aria in "Il Trovatore." Tietjens was charmed, nobly captivated, and became her friend. She advised her to go to New York to study with Maretzek. The devoted mother was equal to this new emergency; she met the occasion with her customary high finance; saved, borrowed and otherwise secured enough money for a two years' stay in the metropolis, where she watched tenderly over her beloved daughter.

On completing the two years, when funds were ebbing and hopes flowing, Gilmore heard the singer and engaged her for a hundred concerts in Europe. In 1878 came the debut at the Trocadero in Paris, followed by a term at Milan, where San Giovanni, an enthusiastic admirer of the singer, re-christened her "Giglio Nordica," the Lily of the North. At Brescia, where her success was overwhelming, her mother fainted through joy at hearing unending plaudits of the enthusiastic audience.

Copyright 1908, by Wm. C. Mark

FOR THE AMBITIOUS WOMAN.

A great man said, "Be not the first to try a new thing nor the last to forsake an old."

But note,—in this life the time always comes to throw over the old for the new. Time itself is change. You must change with time or fall behind the procession.

Don't let prejudice keep you from the benefits your neighbors enjoy,—from modern improvements in all lines.

Baking Powders have improved along with everything else. But you'll never know it till you try K C Baking Powder. Guaranteed the Best at Any Price,—the acme of perfection, the splendid result of modern scientific research.

If you don't agree that K C Baking Powder makes your baking lighter, sweeter, more delicious than any other, your grocer refunds your money. The manufacturers guarantee that your baking will always be perfectly raised, sweet and palatable, pure and wholesome.

And K C costs you less,—no "Trust" prices, but a fair price for a perfect Baking Powder. You'll marvel at the saving and ask how it can be done. Answer,—"Not in the 'Trust'."

A West Salem man recently played a fiendish joke on his wife. She had laid her false teeth on the dresser on retiring and he surreptitiously removed them, putting a horseshoe in their place. She complained all the next day that her teeth didn't seem to fit but never discovered the fraud until she bit a biscuit. The wide swath of the toe calk then attracted her attention and she now swears revenge and will make application for a quick divorce.

Most housekeepers are using K C Baking Powder these days. A single trial shows it to be a great improvement over the old-style Baking Powders and a fine economy in any household. K C costs less,—works better.

PREJUDICE.

Curious to state, prejudice keeps us out of more good things than does lack of opportunity.

We often pass by an article of merit because the price is low. The same article at double the price would find us eager to try it. K C Baking Powder sells for one-third the price of the Baking Powders controlled by the "Trust."

Yet K C is guaranteed the Best Baking Powder at any price. The ladies of this city who have seen what K C Baking Powder will do prefer it to any other. They are only too glad to save their money and get a better article. It's the difference between "Trust" prices and those of fair, honest competition.

A 25 ounce can of K C Baking Powder for 25 cents,—and your money returned if you don't like it better.

Two young lawyers, members of the bar but a few weeks, had grown rather obstreperous in the office of one of the court clerks.

"Here, you get out of here," said the clerk.

"We don't have to," the more talkative one promptly answered. "We've got a right here; we're lawyers."

"Ah, go on," the clerk replied, "you're nothing of the kind."

"Sure we are," the spokesman rejoined. Then, turning to his comrade, he commanded, "Buck, go over and get your sign."

Rev. I. W. Williams Testifies.

Rev. I. W. Williams, Huntington, W. Va., writes us as follows: "This is to certify that I used Foley's Kidney Remedy for nervous exhaustion and kidney trouble and am free to say that Foley's Kidney Remedy will do all that you claim for it." Sold by all druggists.

An Indiana editor, who has taken time, despite his heavy duties as a "moulder of public opinion," to keep track of his material progress during the year, offers the following summary of his gains and losses: Been broke, 300 times; had money, 65, praised by the public, 6; damned by the public, 134; asked to drink, 18, refused 0; missed prayer-meeting, 52; been roasted, 431; roasted others, 52; washed the office towel, 3; missed money, 0; taken for a preacher, 11; taken for a capitalist, 0; found money, 0; taken baths, 6; delinquent subscribers paid, 27; did not pay, 436; pain in conscience, 0; got whipped, 0; whipped other fellows, 8; cash on hand beginning of year, \$1,47; cash on hand at present, 67 cents.

Pneumonia Follows A Cold.

but never follows the use of Foley's Honey and Tar which stops the cough, heals the lungs, and expels the cold from your system. Take at first sign of a cold and avoid a dangerous illness. Sold by all druggists.

Fine Job Printing at this office.