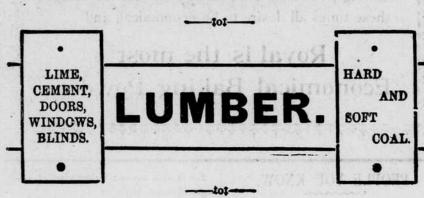
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One Hundred and Seventy-Three Thousand Two Hundred and Fifty Dollars,

\$173,250.00

In valuable Presents to be Given Away in Return for

SPEAR HEAD TAGS.

1,155 STEM WINDING ELGIN GOLD WATCHES
1,155 STEM WINDING ELGIN GOLD WATCHES
23,100 IMPORTED GERMAN BUCKHORN HANDLE, FOUR BLADED 23,100 00
115,500 ROLLED GOLD WATCH CHARM ROTARY TELESCOPE TOOTH PICKS
115,500 LARGE PICTURES (14x28 inches) IN ELEVEN COLORS, for framing, 28,875 00
261,030 PRIZES, AMOUNTING TO\$173,250 00
The above articles will be distributed, by counties, among parties who chew SPEAR HEAD Plug Tobacco, and return to us the TIN TAGS taken therefrom. We will distribute 226 of these prizes in this county as follows:

To THE PARTY sending us the greatest number of SPEAR HEAD TAGS from this county we will give.....

......1 GOLD WATCH.

To the TWENTY PARTIES sending us the next greatest number of SPEAR HEAD TAGS, we will give to each 1 POCKET KNIFE.... KNIFE...
To the ONE HUNDRED PARTIES sending us the next greatest number of SPEAR HEAD TAGS, we will give to each 1 ROLLED GOLD WATCH CHARM TOOTH PICK....

To the ONE HUNDRED PARTIES sending us the next greatest number of SPEAR HEAD TAGS, we will give to each 1 LARGE PICTURE IN ELEVEN COLORS...

Total Number of Prizes for this County, 226.

CAUTION.—No Tags will be received before January 1st, 1894, nor after February 1st, 1894. Each package containing tags must be marked plainly with Name of Sender, Town, County, State, and Number of Tags in each package. All charges on packages must be

county, State, and Number of Tags in each package.

Prepaid.

READ.—SPEAR HEAD possesses more qualities of intrinsic value than any other plug tobacco produced. It is the sweetest, the toughest, the richest. SPEAR HEAD is absolutely, positively and distinctively different in flavor from any other plug tobacco. A trial will convince the most skeptical of this fact. It is the largest seller of any similar shape and style on earth, which proves that it has caught the popular taste and pleases the people. Try it, and participate in the contest for prizes. See that a TIN TAG is on every 10 cent piece of SPEAR HEAD you buy. Send in the tags, no matter how small the quantity.

Very sincerely,

THE P. J. SORG COMPANY, MIDDLETOWN, OHIO.

A list of the people obtaining these prizes in this county will be published in this paper immediately after February 1st, 1894.

DON'T SEND ANY TAGS BEFORE JANUARY 1, 1894.

GEMS IN VERSE.

Of all the graces of the mind and heart, Nature's best gift or excellence of art, Higher than all—yea, man's divinest part— Is sweet humanity.

Blessings upon the man whose forehead wears The seal of tenderness to hoary hairs— God's imprint; 'tis a blessed fate who cares For sweet humanity.

Chaplet of flowers immortal for the friend Who loves his servant, horse, and would defend A dog, would spare oppression and mercy lend For sweet humanity.

O bond of all religions, new and old! Divine beneficence that can infold All living things, whatever be the mold, In sweet humanity.
-Mary Woodward Weatherbee.

Woman No Angel. When you've looked this wide world over, Tender husband, sighing lover, ought among the sex so charming with an in

tuition true, You will find, I think, that woman Is not angel, but just human, Blessed with earthly aspirations, cursed by hu-man frailties too.

Men are ever looking higher Than themselves, and thus aspire From the solemn heights of heaven angel help-

meets to allure, For I think they're very certain No one found this side the curtain Of the distant lands of glory could their va-garies endure.

That the poets have applauded As an angel and have lauded To the skies these charming creatures I am perfectly aware, But an angel cannot kiss you,

Cling to, fret for, long for, miss you, Neither could she stay from heaven burdened with life's grief and care. Woman is no angel truly, But just fiesh and blood as fully As the frail and faulty partner of her joys and

griefs can be. Yet if God should angel call her, Still I hope he won't recall her, For though she be not angelic she is good enough for me.

Good enough for man-the sinner-Good as nurse and as breadwinner, od to banish gloom around you when God's other lights are dim.

Good to guide your feet to virtue, Keep you back from sins that hurt you, Good to frighten off the specters thronging round death's angel grim. Constant her devotion ever,

Wavering in her friendship never, Gentle as a dewdrop falleth is to aching browher hand; Warm in her affection, clinging To her loved, tho' ruined, bringing Hope where once was desperation, ruling with unvoiced command.

Good enough! My heart runs over, Tender husband, sighing lover, When I think of life without her-charming, human woman dear. Absent—life were full of sadness; Present—full of joy and gladness.
I know very well she's human, tho' I can't just make it clear.

-Minneapolis Tribune.

The Royal Lovers. They stand in a bower of roses, Neath the chandelier's soft light. I sit in my easy chair smoking, Watching them there tonight.

He's a handsome, gay young fellow, With an air of manly pride, And he smiles as he looks down fondly On a maiden by his side.

She's a winsome little damsel In her dainty peasant dress As she looks demurely at him In all the time I've known them

They've never fallen out. Her pretty lips I'm very sure Have never known a pout.

They've known no pang of jealousy, No gnawing discontent; They've never had a quarrel; They have nothing to repent.

They've stood there by that china stile Beneath those china flowers And loved with constant, china hearts For countless happy hours.

Their life so sweet and staid-This Royal Worcester lover And his Royal Worcester maid. -MacGregor Jenkins.

Why Should We Weep? Why should we weep for those who die?
They fall; their dust returns to dust;
Their souls shall live eternally
Within the mansions of the just.

They die to live; they sink to rise; They leave this wretched mortal shore; But brighter suns and bluer skies Shall smile on them forevermore.

Why should we sorrow for the dead? Our life on earth is but a span. They tread the path that all must tread; They die the common death of man.

The noblest songsters of the dale Must cease when winter's frowns appear The reddest rose is wan and pale When autumn tints the changing year.

The fairest flower on earth must fade;
The brightest hopes on earth must die. Why should we mourn that man was made To droop on earth, but dwell on high?

The soul, th' eternal soul, must reign In worlds devoid of pain and strife.

Then why should mortal man complain
Of death, which leads to happier life?

The Way of the World. Aloft on a bow the fair fruit hung, Caressed by the wind and kissed by the sun, And standing below as it swung out of reach One longed for a taste of so luscious a peach.

One just as perfect was lying below, Where the fickle wind tossed it hours ago. Its tint as dainty, its form as round, But nobody cared—for it lay on the ground.

It is ever the fruit that is just beyond reach, Be it fame or honor or love or a peach,
Man longs for the most—why we never will Yet he scorns to pick where the fruit grows low.

-Mrs. G. C. Clark. The Weary Way.

Though we march to the margin of measured space,
No matter how far or fast,
The pilgrim who never has left one place
Has the tiredest soul at last.

Through time he trudges with lockstep slow,
And he faints in the long defiles,

For the weariest journey a man may go
Is measured by months, not miles!

-Frank Preston Smart.

Only One Mother. Hundreds of stars in the lovely sky, Hundreds of shells on the shore together, Hundreds of birds that go singing by, Hundreds of birds in the sunny weather.

Hundreds of dewdrops to greet the dawn, Hundreds of bees in the purple clover, Hundreds of butterflies on the lawn, But only one mother the wide world over

Friendship, like love, is but a name Unless to one you stint the flame.
The child that many fathers share
Hath seldom known a father's care.
"Is but a friendship; who depend
On many rarely find a friend.

OLD INSTRUMENTS.

A BROOKLYN DEALER WHO HAS AN INTERESTING PAIR.

A Lute That Is One Hundred and Twelve Years Old-A Lyre That Has Existed Nearly as Long-History of Various String Instruments.

William V. Pezzoni has on exhibition in a window in Brooklyn a lute that is 112 years old. It is said to be the only one of its kind in existence. From a printed strip of paper in the interior of the instrument it is learned that it was made by Renault & Chatelain of Braque street, Paris, in 1781.

The lute is as old as the hills. It is mentioned several times in the Bible. Jubal, said by historians to have been the first musician, was the inventor of it, as he was of the organ and all string instruments. He flourished about 1,500 years before the deluge and was the first to observe that strings of different sizes or lengths when stretched produced various sounds.

In the earliest ages of Egypt instruments having the same general form as the harp, lyre and guitar of modern times were common, as the discoveries of travelers in that country have proved. The ancients had many other stringed instruments, but these three classes were the principal ones.

The lyre is supposed to be more ancient than the harp. A very old painting at Beni-Hassan in Egypt represents the arrival of some foreigners in that country supposed to be Joseph's brethren. One of them holds a lyre having four strings.

The guitar is an improvement on the lyre. It is seldom found sculptured in the monuments of Greece and Rome, as the people did not consider the instrument sufficiently dignified to so symbolize it, which accounts for its not appearing in the ruins of those proud cities. It was, however, one of the most ancient musical instruments of Egypt.

Some historians are of the opinion that Hermes, one of the Egyptian councilors, invented the three stringed lyre. These strings gave forth three sounds-grave, mean and acute-representing respectively winter, spring and summer. The Egyptians and the Greeks, as is well known, divided the year only into three

The lute was adopted by the Arabs from Persia and reached the west about the time of the crusaders. In the psalms of David it is spoken of as the mahhalath, and it is said to have been used by the children of Israel in their rejoicings after the overthrow of Pharaoh's host. The modern Egyptian lute is a direct descendant of the Arabic lute. It has seven pairs of strings and is played by a plectrum. When frets are employed, they are disposed of according to the Arabic scale of 17 intervals in the octave, consisting of 12 limmas—an interval rather less than a semitone. There are also five commas, which are very small, but quite recognizable as

regards difference of pitch.

The large double necked lute has two sets of tuning pegs, the lower set for the finger board and the higher for the diapason strings. This style lute was known as the theorbo. Its height varied from 3 feet 6 inches to 5 feet. Very deep notes were produced from it. Another lute somewhat differently formed was known as the archlute. Both have, however, long since given away to the violoncello and double bass. Handel wrote a part for a theorbo in 1720. After this date the lute appears no more in orchestral scores. It remained, however, in private use until

the close of the century.

Venere of Padua, celebrated as a maker of lutes, flourished in 1660. His instruments were highly ornamental and were admired for their beauty, ivory, mother of pearl and tortoise shell being used in decorating them. The present direction of musical taste and composition is adverse to the cultivation of such tenderly sensitive timber as the lute possessed. The instrument has now become an object of research for collections and museums. It was a favorite instrument of music in the sixteenth and seventeenth centuries, but declined in the eighteenth century. The great J. S. Bach wrote a partita for it, which still remains in manuscript. The latest engraved publi-

cation for the lute is 1760. Mr. Pezzoni was placed in the possession of the lute a short time ago by Signor Guiseppe Vitale, a prominent Brooklyn musician, who obtained it at a pawnbroker's sale. It is a very valuable instrument, although it was sadly in need of repair when it came into Mr. Pezzoni's hands. He has been offered sums for it varying from \$8 to \$200, but it is

The lute is a handsome one. The body is pear shaped. It is beautifully inlaid with ivory and pearl. The neck is 28 inches long. The fingerboard, containing 17 frets, is 12½ inches long, and the body, with a three inch sound hole, is 151 inches long. The base of the instrument is 4½ inches deep, while at the neck it is 3 inches. It has 16 strings, 8 of which are designed for the bass. The head, or nut, is divided into two sections and contains the pegs, or keys. One of these sections is 12 inches long and the other 11 inches. The latter is used for the open bass strings, which are above and independent of the fingerboard. Four of the middle strings are double and are formed from very fine wire. The remaining strings are of silk wound with copper wire.—New York World.

Trading In Live Rattlesnakes.

Live rattlesnakes are sold for \$1 a snake by peddlers in the streets of southern California towns. Buyers are found among persons who want to tan the hides for various uses, and each buyer can kill his snake in the manner that he regards most conducive to the preservation of the skin's colors.

Doubt In Her Adviser. Old Lady-My doctor recommends me a six months' sea voyage, but I have my doubts about his motives. The Captain-Why?

son-in-law?--London Tit-Bits.

Old Lady-Because my doctor is my

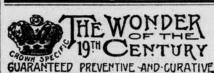
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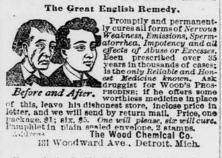


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