AN OPEN LETTER
To MOTHERS.

WE ARE ASSERTING IN THE COURTS OUR RIGHT TO THE EXCLUSIVE USE OF THE WORD "CASTORIA," AND "PITCHER'S CASTORIA," AS OUR TRADE MARK.

I, DR. SAMUEL PITCHER, *of Hyannis, Massachusetts, was the originator of* "PITCHER'S CASTORIA," *the same that has borne and does now* Chas. H. Fletcher *on every bear the fac-simile signature of* Chas. H. Fletcher *wrapper. This is the original* "PITCHER'S CASTORIA," *which has been used in the homes of the Mothers of America for over thirty years.* LOOK CAREFULLY *at the wrapper and see that it is the kind you have always bought* *on the and has the signature of* Chas. H. Fletcher *wrapper. No one has authority from me to use my name except The Centaur Company of which Chas. H. Fletcher is President.*

March 8, 1897. Samuel Pitcher M.D.

Do Not Be Deceived.

Do not endanger the life of your child by accepting a cheap substitute which some druggist may offer you (because he makes a few more pennies on it), the ingredients of which *even he* does not know.

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BEARS THE FAC-SIMILE SIGNATURE OF
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Thompson & Hardy,
Attorneys-at-Law,
Office in First National Bank Bldg. Practice in all the Courts. Eugene, O

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ATTORNEY-AT-LAW,
EUGENE, OREGON
OFFICE—Over Lane County Bank.

L. BILYEU.
ATTORNEY-AT-LAW,
EUGENE, OREGON.
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All kinds of Wood for sale. Baggage transferred to any part of the City. Piano and Household Furniture Moving a Specialty.

NOTICE TO CREDITORS.

Notice is hereby given that Geo B Dorris has been duly appointed executor of the estate of Sarah D. Fitch, deceased. All persons having claims against said estate are hereby notified to present the same to the executor at his law office, in Eugene City, within six months from the date of this notice.

Eugene, Oregon, January 4, 1898. GEO. B. DORRIS, Executor.

DO YOU SMOKE?
BANQUET."
5 CENTS
THE BEST SMOKE IN THE CITY
Treitlbonse 131 will smoke it alway

NOTICE FOR PUBLICATION.

Land Office at Roseburg, Or. March 4, 1898.

Notice is hereby given that the following-named settler has filed notice of his intention to make final proof in support of his claim, and that said proof will be made before Joel Ware, U S Commissioner, at Eugene, Oregon, on April 18, 1898, viz: George D Ward on H E No 6848 for the n e ¼ of sec 4 tp 16 s r 1 east.

He names the following witnesses to prove his continuous residence upon and cultivation of, said land, viz:

Albert J Ward, Carey W Thompson, James Magness, all of Elliston, Oregon.

R M VEATCH, Register.

NOTICE FOR PUBLICATION.

Land Office at Roseburg, Oregon, March 4, 1898.

Notice is hereby given that the following named settler has filed notice of his intention to make final proof in support of his claim, and that said proof will be made before Joel Ware, U S Commissioner, at Eugene, Oregon, on April 18, 1898, viz: Albert J Ward on H E No 6847 for the s e ¼ of sec 14 tp 16 s r 1 east.

He names the following witnesses to prove his continuous residence upon and cultivation of, said land, viz:

Carey W Thompson, Andrew J Hickson, James Magness, George D Ward, all of Elliston, Oregon.

R. M VEATCH, Register.

GUARDINSHIP SALE.

Notice is hereby given that by virtue of an order of the county court of Lane county Oregon on the 6th day of December 1897 I will offer for sale at private sale the following described premises: Lot 5, 6, and 12 of section 34 in Twp 17 S R 1 w of Willamette Meridian in Lane county Oregon containing 123 and 90 100 acres in Lane county Oregon. All persons wishing to buy said premises are hereby notified that on and after the 7th day of January 1898 the said guardian will proceed to sell said premises at private sale. All persons wishing to buy the same are hereby notified to present their bids to the said guardian at the law office of Walton & Markley Willamette street between 7th and 8th streets, Eugene Lane county, Oregon.

EFFIE PUNAM, Guardian.
ALTON & MARKLEY Attorneys.

NOTICE FOR PUBLICATION.

Land Office at Roseburg, Or., March 9, 1898.

Notice is hereby given that the following-named settler has filed notice of his intention to make final proof in support of his claim, and that said proof will be made before Joel Ware, U S Commissioner, at Eugene, Oregon, on April 19, 1898, viz: John A. Bowers, on H E No 7330 for the S E ¼ N W ¼ of sec 8, Tp 18 S, R 5 west.

He names the following witnesses to prove his continuous residence upon and cultivation of said land, viz: Louis D Rowe, Edward Wells, Richard B Hayes, of Crow, Oregon; Richard L Hayes, of Llewellyn, Oregon.

R M VEATCH, Register.

NOTICE FOR PUBLICATION.

Office at Roseburg, Oregon March 12, 1898.

Noti is hereby given that the following named settler has filed notice of his intention to make final proof in support of his claim, and that said proof will be made before Joel Ware, U S Commissioner, at Eugene, Oregon, on April 25, 1898, viz: Chester D Harris on H E No 6444, for the sw ¼ of sec. 22, tp. 16 S, R 2 West.

He names the following witnesses to prove his continuous residence upon and cultivation of said land, viz:

Frank Stafford, Sanford Skinner, Jacob Nicholson, Charles Hansberry; all of Mohawk, Oregon.

R. M VEATCH, Register.

AN INQUIRING LAD.

Personal Adornment Which Appeared to Be Unnecessary.

"When I was down in the Tennessee mountains doing my turn in that peculiar and primitive section," observed the special pension agent, "I had at various times such glimpses of life as you pampered children of the luxurious capital never get. I remember one June morning I arose from my simple bed of clapboards on the loft floor of a log cabin and proceeded down a ladder to the earth, thence a hundred yards down to the creek, where I was afforded ample opportunity for my matutinal ablutions, as the stream was big enough to run a sawmill with.

"As I splashed my face in the clear water and spluttered over it after the usual fashion of a man who likes to wash his face I was joined by the 10-year-old son of the family with which I was stopping. He stood on the shore watching me with much interest, which I am glad to say I returned with zest, for he was a picture boy. He was sandy and freckled and didn't look as if he had had a bath in the memory of man. His clothes were simple enough, consisting of a cotton shirt, and there was no hat to hide a head of hair which I am positive never felt the penetrating and persuading influence of a comb. He was too much interested in the mysteries of my toilet to say anything until I took out a comb and began to use it on my tangled locks. After a tug or two at it, looking at him meanwhile, he spoke.

"'Say, mister,' he said curiously, 'have yer got to do that there?'

"'Do what there?' I smiled in reply.

"'That there that yer doin.'

"'You mean combing my hair?'

"'Yes.'

"'Of course it has to be done.'

"'Every mornin this erway?'

"'Certainly.'

"'Well, geewhillerkins, mister,' he said, with much feeling, 'yer must be a heap of trouble to yerself.'"—Washington Star.

A STORY OF NAPOLEON.

He Liberated a Scotchman at Oberkampf's Request.

Napoleon had at one time many admirers in England, especially among the commercial classes, who suffered deeply from the war, but he alienated the sympathies of all such by his cruel arrest of the English who were in France at the time of the rupture of the peace of Amiens, in 1803. Some 12,000 English of both sexes were thus detained in irksome captivity till the close of the war, and hardly a family in the middle and upper classes but had to bewail the absence of some friend or connection.

Yet in individual cases Napoleon showed some magnanimity. A young Scotchman, one Robert Hendry, from Glasgow, a scientific dyer and chemist, had taken advantage of the peace to visit the great manufacturing houses of France, and he was staying at Jouy, where Oberkampf has established a huge cotton printing factory, when war suddenly broke out. Hendry was thereupon constituted a prisoner by the authorities, but allowed to remain on parole at Jouy.

Napoleon one day visited the factory unexpectedly, accompanied by Josephine. He made a rapid progress through the works. Villagers and work people, the latter numbering 1,400, assembled to witness his departure, cheering the cortege, and cheering still louder when the emperor was seen to take the cross from his own breast and affix it to that of the modest Oberkampf. Isabey painted the scene, and the picture is still to be found upon the walls of Versailles. But Oberkampf had still something to ask. Napoleon smiled propitiously, but made a wry face when he heard the petition, which was for the release of the prisoner. "An Englishman!" "No, sire, a Scotchman! His mother—his sisters depend on his labors." "Well, he shall be free, then!" said the emperor.—Household World.

The Black Cap.

There is one particular part of the dress belonging to the order of the coif—the black cap—which the judges in England always put over their wigs when passing sentence of death. Little is known concerning this black cap, and many mistakes have been made about it. Mr. Sergeant Pulling, in his work "The Order of the Coif," says: "The black cap, or sentence cap, of the judges and sergeants is certainly not the coif, as Lord Campbell repeatedly states. It is, on the contrary, the covering expressly assigned to veil the coif on the only occasion when the coif was required to be hidden. By the ancient privileges of the sergeants the coif was not to be taken off even in the royal presence. The chief insignia of the order was to be so displayed when sitting on the bench or pleading at the bar, but this rule seems always to have been departed from in passing sentence of death.

"The head of the administrator of justice was then covered, as a token of sorrow, by the black sentence cap. This cornered cap, black cap, or sentence cap, as it is sometimes termed, is a piece of limp black cloth, which is put on the top of the wig. The cap is rarely put on, except when a prisoner has been convicted of murder, and then the judge places the cap on the top of his wig and passes sentence of death."—Gentleman's Magazine.

Analogous Reasoning.

A poet proffering his work to an editor said:

"This is a small poem, but quality is the main thing. I venture to think you'll find it true poetry."

Having read it the editor put it into a drawer and, handing the poet a 10 cent piece, said:

"This is a smallish coin, but I am so bold as to hope that you will be pleased with its purity. It is nearly all silver."—San Francisco Examiner.

"Lay" Plates.

In caring for the table during a dinner party it is customary to reserve the most valuable or artistic plates for the "lay service." The scheme of providing does not permit the guest to be without a plate before him, and between the courses plates are laid at each cover, one laid down while the used plate is removed. Cauldon, Copeland and Royal Worcester china are much liked for "lay plates."—Philadelphia Press.

A Diagnosis.

Maude—Do you know, I really believe that Tom is going to propose.

Bertha—I noticed that he was looking terribly sad about something or other, but then, you know, dear, it may not be that. Perhaps his mother is sick, or possibly he isn't feeling well himself.—Boston Transcript.

The Germans and Saxons drank their wine and beer from horns unprovided with handles or feet, so that the horn had to be emptied by each drinker.

WOMEN IN FRENCH FICTION.

Distorted Portraitures of French Wives and Mothers Presented by Novelists.

Miss Anna L. Bicknell, who lived for some years in the Tuileries as a governess in the household of Napoleon III, contributes to The Century an article on "French Wives and Mothers." This is richly illustrated by drawings by Boutet de Monvel. Miss Bicknell says:

Those who have gathered their opinions as to the real character of the average Frenchwoman from the romantic literature of the present century, more especially that of the last few years, would necessarily bear a severe judgment, tinged with a considerable amount of contempt. Such an opinion would, however, be unjust and wholly undeserved, as any impartial observer, having been privileged to share French home life, could truly tell them. The average English woman is very graphically depicted in English novels, and a foreigner can form a fair estimate of her merits and demerits from the descriptions of English domestic life presented by popular writers. But it is not so in France or in French literature. The real French gentlewoman deserves to be better understood, for she is totally unlike the heroines of modern novels, whose writers know about as much of aristocratic life as the author of "The Lady Flabella" in "Nicholas Nickleby." The pictures presented in Octave Feuillet's writings are perhaps the truest to nature as it is seen in some melancholy cases. But he himself certainly would have been ready to admit that the women he met in daily life had nothing in common with his morbid heroines. As he belonged to a good old family of the upper bourgeoisie, he had better opportunities of knowing the society which he depicted so powerfully in his novels of fashionable life than have the upstarts who describe salons of which they have never crossed the threshold.

But even in the works of Feuillet, although the frame is accurate, the portraits are those of exceptionally diseased minds. Women like Mme. de Champallon in "M. de Camors" or the dreadful Julia de Trecœur may exist in France or elsewhere, but those who know French society will certainly recognize more readily women like Mme. de Camors and her charming mother or the Suzanne of "La Clef d'Or," with the home of Sibylle and the dear old people so delightfully described there. Many examples might be quoted equally sweet and pure among the heroines of Feuillet's impassioned narratives, and one is convinced that these have been more faithfully copied from nature than the others.

The fact is that the great majority of French novelists belong to the Bohemia of literature and are not admitted within the precincts either of aristocratic circles or of the less refined but equally strict bourgeois homes. They know only the borderland, peopled in general by the wealthy and adventurous foreign set which budded and expanded during the second empire and has now taken its place by the side of French society, but not within its pale.

A Realistic Scene.

"Realism is the thing," insisted the garrulous actor while they were taking their night lunch after the show. "Nothing takes like the real sawmill, the cotton mill, train of cars, fire engine, burning block, genuine horse and all that sort of thing.

"I discovered that when I was a kid getting up amateur performances. That's where I learned human nature before we youngsters knew anything about the ways of the world and had a comb with a piece of paper over it and a jew's harp and a mouth organ for the orchestra. I'll never forget when we gave 'Red Handed Antonius' in the barn—3 cents for adults, 1 cent for children over 5 and free seats for the balance. Everything was real. I had a corn knife for a sword, and there wasn't a soldier in the squad that didn't have a musket longer than himself. When we fought, the anger of battle flamed from our eyes, and when one fell he went down so hard that it took weeks to remove the bruises. The audience would get on their feet to cheer, and it took half a dozen husky marshals to keep them from going after the villain with pitchforks.

"When it came time to behead Antonius, the excitement was intense. The music of the orchestra was slow and dismal. The children had to be carried out, and they whooped as they went. The people held their breath as I ground the corn knife on a real grindstone and hissed my vow of vengeance. When I removed my coat and rolled up my sleeves, the breathing stopped. Just here my father entered by way of a granary door and carried me kicking off the stage. If he had not, I would have decapitated the youngster who was playing Antonius as sure as I am alive. If the whole thing hadn't been so realistic, we couldn't have held our audience for ten minutes. It's the same way the world over."—Detroit Free Press.

Laughed Himself to Death.

Among the historical incidents connected with the rathhaus is one relating to an old judge who laughed himself to death. One sultry day, reads the record, during a recess of the council the members were leaning from the windows of the rathhaus in the hope to catch any stray wind. It was the period of hoops and voluminous skirts, and maid shared with mistress the mania for distended attire. On this pulseless summer day a pretty servant girl in a wide hooped skirt and a gay bodice made her way through the loitering groups up to the fountain. She filled her tub and lifted it to her head, but in this movement, lo, the wonderful skirt was wrested from its fastenings and it dropped to the ground. The judge had seen the maid approach the fountain like a ship under full sail, and when he now beheld her, collapsed and abashed, he was filled with such humor that upon the spot he laughed himself to death.—"Stuttgart," by Elsie J. Allen, in Harper's Magazine.

Clerk Worn Turns on Shopper.

She wanted to look at baskets, and for that purpose the clerk took from the shelves a large assortment until all but two were scattered over the counter. The woman did not want to buy, so she turned away, making the excuse, "I only came in to look for one of my friends." The clerk felt rather exasperated and replied, "Madam, if you have the slightest idea that your friends are in either of these two baskets on the shelves, I shall be pleased to take them down for you to examine."—Springfield Republican.

The Rabbit Industry.

It doesn't take much to start the rabbit industry—a few rabbits and a turnip patch or some other pasture—but it takes a mighty hustling to check it after it gets a good start. We kill about 14,000,000 of them in North Carolina every winter, but there are more here now than there were when Mr Raleigh brought his immigrants over.—Wilmington (N. C.) Star.

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Hereafter I will run a daily stage between Eugene and Leaburg. Freight and baggage should be left at my stable the evening before departure of the stage.
Stage leaves Eugene at 6 a m, arriving at Leaburg at 11 a m. Returning, stage leaves Leaburg at 1 p m, arriving in Eugene at 6 p m.

FOLEY SPRINGS
Stage leaves Eugene for Foley Springs Mondays, Wednesdays and Fridays at 6 a m, returning alternate days.

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OF THE
The Southern Pacific Co
Express Trains Leave Portland Daily

South				North
6:00 p m	Lv	Portland	Ar	9:30 a m
11:28 p m	Lv	Eugene	Lv	4:19 a m
7:45 am	Ar	San Francisco	Lv	8:00 p m

A local train runs daily between Portland, Corvallis, Yaquina City, Woodburn, Salem, Albany, Tangent, Halsey, Brownsville, Jefferson, Albany, Tangent, Halsey, Harrisburg, Junction City, Irving, Elmira, Cottage Grove, Leaburg, Creswell, Oakland, Roseburg, Drain, Yoncalla, Scottsburg, Elkton, Drain, Reedsport, Coos Bay, Marshfield, Myrtle Point, Coquille, Bandon, Roseburg to Ashland inclusive.

ROSEBURG MAIL, DAILY.

8:50 a m	Lv	Portland	Ar 4:30 p m
2:04 p m	Lv	Eugene	Lv 10:50 a m
8:20 p m	Ar	Roseburg	Lv 7:30 a m

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12:15 p m	Ar	Corvallis	Lv	1:05 p m

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EXPRESS TRAIN DAILY (EXCEPT SUNDAY.)

4:50 p m	Lv	Portland	Ar	8:25 a m
7:20 p m	Ar	McMinnville	Lv	5:50 a m
8:30 p m	Ar	Independence	Lv	4:50 am

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7:10-7:40-8:10-8:40 9:10-9:40-10:00 a m then every half hour.

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7:55-8:25-8:55-9:25-9:50-10:15 a m every half hour.
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