Summons

In the Circuit Court of the State of Oregon, for the County of Linn. Department No. 2.

Stowell Dawson
Plaintiff
vs. } SUMMONS
Edna Dawson
Defendant

To EDNA DAWSON, the above named defendant:

In the name of the State of Oregon, you are hereby required to appear and answer the complaint of the above named plaintiff in the above entitled Court now on file with the Clerk of said Court, within six weeks from the date of the first publication of this summons, to-wit: On or before the 25th day of January, 1917, and you are notified that if you fail to appear and answer said complaint as hereby required, the plaintiff will apply to the court for the relief prayed for in the complaint, to-wit: For a decree of this honorable court dissolving the bonds of matrimony now existing between plaintiff and defendant and for such other and further order as to the Court may seem just and equitable in the premises.

This Summons is published by virtue of an order made and of record in the above entitled cause and court, by the Honorable D. B. McKnight, County Judge of Linn County, Oregon, which said order is dated December 7, 1916, and provides that said Summons be published for six consecutive weeks in the Scio Tribune, printed and published at Scio, Oregon, and you are further notified that the date of the first publication thereof is Thursday, December 14, 1916.

Weatherford & Weatherford
and E. F. Bailey
Attorneys for Plaintiff.

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Markham's Ruse

He Learned That He Was Not Married For His Money.

By ELINOR MARSH

Warner Markham, a young American, rich, was very much afraid that, if he married, the girl he chose would place a much higher value on his money than on himself. He went abroad thinking that he might meet some girl with whom he might have a real affair of the heart. To conceal his wealth he traveled in second or third class railway carriages, stayed at pensions (boarding houses) instead of hotels and otherwise curtailed his expenses.

In Florence, where art is the principal attraction, he was one morning looking at the pictures in the Uffizi gallery when he came upon a young girl copying a picture by Titian. The sun, shining in at a window, glinted a head of wavy hair the exact shade of that belonging to a girl represented in the painting she copied. Of the real girl and the painted one Markham greatly preferred the former. Indeed, his heart went out to her with one of those sudden, unaccountable impulses that are common in young persons.

Standing behind her, he pretended to be examining her work, but his eyes were fixed on her. A friend passed her, and she spoke a few words of salutation in the English tongue without the British accent. Markham judged that she was an American, and Americans abroad need no introduction. Our country seems very far from them, a distant land sunken far below the western horizon, from which they are cut off and from which they hear very little. This makes them all akin. Markham, who was a fine judge of pictures, did not hesitate to express his approval of the way the copyist was doing her work and call her attention to some differences between her copy and the original. She looked up at him, saw admiration in his eyes and turned hers back upon her work with a fluttering of the heart that she had never felt before. Markham told her that he was an American, and she admitted being from the same land. After chatting awhile he passed on.

She was Madeline Trevor. Having some artistic ability and the necessity of making her own living, she had used a little money left her in a legacy to study art in Florence. Her funds had been used up, and she was now endeavoring to keep body and soul together by copying masterpieces for such Americans as would give her an order. Markham made up a story about himself to fit his being in Florence. He had come abroad on a venture to find pictures of great artists to sell to wealthy Americans at home on commission. He had been disappointed in not finding such pictures for sale, and those that were to be had were not acceptable in the American market. He let drop a hint that he was near the end of his rope and had not money enough to take him home.

He was looking at Miss Trevor when he said this and saw by her expression that he had touched a sympathetic chord. So he followed it up with a show of resolution to conquer adversity which excited admiration. Sympathy and admiration are two effective weapons with which to attack a woman's heart, as Markham very well knew, and by the time the first interview ended he congratulated himself that he had made a beginning.

The next morning Markham passed through the gallery again, and when he stopped to have a look at Miss Trevor's work she received him with a smile. Again he gave her some points as to her copy and let drop the information that he had had a very poor breakfast. There was no untruth in this, for no one on the European continent takes anything but rolls and coffee at breakfast, and it would be impossible for him to call any coffee to be procured there good. Indeed, it is all bad. But the girl conceived the idea that Markham was hungry on account of his poverty, and this excited pity. Markham added to the fact of the poor breakfast that even if he came to eat sawdust he would not flinch.

His confidence drew forth confidence from Miss Trevor, and she, too, at times confessed to hunger. This very nearly spoiled Markham's game, for it was all he could do to keep from inviting her to dine at the best hotel in Florence. He restrained himself for the time being, but the next day joined her, radiant. Claiming to have made a commission of 100 francs ($20) on the sale of a picture to an Englishman, with true bohemian weakness he filled Miss Trevor with viands so expensive that they used up all his pretended commission. For this he received a lecture from her on his shortsightedness and his generosity; but, since that generosity was expended on her, it only bound her closer to him.

Markham began his lovemaking by a fit of despondency. When asked the cause he intimated that he had met with a change of heart. He no longer looked upon his poverty with unconcern. It was not long before Miss Trevor wrung from him the cause of this change. He was in love, and in love with her.

This set her to thinking. She had done very wrong to permit him to become so chummy with her. Poverty added to poverty makes misery. A marriage between them would be suicidal. Markham lugubriously admitted the fact. He told her that he loved her and was only prevented from asking her to be his wife by the misery that such a union would bring upon her.

Markham noticed that there was no statement from Miss Trevor on this matter to match his own. She did not say, "Would that I had a fortune—how happy we could be together!" He wondered, if she had a fortune, whether she would throw herself away on a poverty stricken man with bohemian instincts. He feared not. He had given her to suppose that he was only prevented from being a spendthrift by not having any money to spend. Would her love for him should she become wealthy triumph over common sense?

While Markham appreciated common sense, he set more store upon Miss Trevor's love for him. He wished that she might suddenly get a windfall—a few hundred thousand dollars—that he might learn whether she loved him well enough to permit him to make ducks and drakes with it. This set him to thinking how he could give her the fortune without her knowing that it came from him.

One day Markham went to Miss Trevor very much agitated. He said that he had discovered an original Murillo. It had been taken from a part of a house that had been bricked up for several hundred years and was now being torn down. The surface was covered with dirt, and if there were a name in the corner it did not appear. When Miss Trevor asked him how he knew the picture was a Murillo he said that he relied entirely on his knowledge of the great artist's other works, this painting bearing the same individual characteristics.

Markham told her that what troubled him was that the work could be bought for a song and he hadn't enough money to buy a cigar, which in Italy may be had for a fraction of a cent. He begged Miss Trevor to try to raise 30 francs, the price asked by the finder of the picture. She happened to have the money, having just been paid 50 francs for copying a painting, and offered to lend it to her lover. But Markham would not listen to such a proposal. If she took a risk on his opinion she should reap the benefit in case he was right. She gave him the money to invest for her, and he brought the picture to her studio.

All depended on whether when the accumulated dirt was removed from the corner the magic name would appear which, like a Midas touch, would turn the picture into gold. Markham had brought with him cleaning materials and, setting the picture on an easel, began to rub. The first letter that appeared was an "l," then an "l," then another "l" and an "o." Then, working the other way, he exposed the word "Murillo."

Miss Trevor was too much excited to take an unbiased look at the picture, and if she had done so it would have availed nothing, for it was all, except the name, covered with dust. Markham took it away, promising to let her see it when it had been cleaned, but before the dirt had been taken off he reported to her that the painting had been snapped up by an American pork packer for 400,000 lire.

So it was that the impoverished American copyist was suddenly enriched by $80,000, an amount which invested at 5 per cent would yield $4,000 a year. To one who could not always afford an Italian breakfast of coffee and rolls this was wealth indeed. Markham expected—at least hoped—that the possessor would throw her arms around his neck and say, "Now we can be happy together." Instead she asked:

"When shall I get the money?"

"I am to go to the bank tomorrow, where the purchaser will draw on Chicago. The draft will be cashed by the bank, and I will receive a certificate of deposit in your name."

Markham wondered if she would offer to divide. She said no more. He was curious to know if anything more to his satisfaction would be said on payment of the money.

The next day he brought her a certificate of deposit for 400,000 lire. She looked at it, feasted her eyes on it, and a pleasant smile came over her lips.

"Don't you think," she said, "that I ought to give you some of this for finding the picture—and—doing it all?"

"Not a cent. You risked your money and are entitled to the profit."

"I suppose now"— she began and paused.

"Now what?"

"If you feel the same"—

"I do."

"There's no objection to"—

Markham was about to embrace her when she motioned him to desist.

"I'm afraid you'll spend the money and we'll be in poverty again. You must expect to leave it in my keeping."

"I promise."

"Your promise isn't enough. You must sign a paper waiving all a husband's rights to his wife's money."

This was a backset to Markham's happiness, but he consented. She produced a contract which she had had prepared by her attorney. He signed it, and they were married.

Markham had hired the picture painted for 30 francs, had put the artist's name on it himself and smeared it with dirt. He was the wealthy packer who had bought it.

When Mrs. Markham discovered that she had married a multimillionaire she felt a bit troubled about having required her fiance to resign all rights to her fortune, but not for long.

"I don't think you treated me fairly, dear," she said to him.

"In what respect?"

"Why, if I had known how rich you are I would have required a settlement."

GOING ON WHEELS

From the Ancient Chariot to the Modern Motorcar.

EVOLUTION OF THE VEHICLE.

The Crude Carts Used In the Early Ages by the Romans Were Followed by Carriages—Then Came Covered Coaches With Doors and Windows.

From the forked limb of a tree to the automobile has the evolution of the vehicle expanded. For hundreds of years the chariot reigned supreme, and, bearing a fair resemblance to it even in this day, crude forms of carts on two wheels are to be seen in India, China, Ceylon, Mexico and other countries. In China centuries ago the monocycle was in great favor. This odd vehicle, much like the modern wheelbarrow, is still in general use in many parts of the country and is propelled by man power.

Among the two wheeled vehicles in popular use in the Asiatic world may be mentioned the "ekka," largely used in northern India, and the famed jinrikisha of Japan. The Romans first established the use of carriages as private means of conveyance, and with them these vehicles attained a great variety of form as well as of ornamentation.

In all ages the employment of wheeled vehicles has depended largely upon the condition of the roads on which they were to be used, and the building of great highways, such as the Appian way by Claudius in 313 B. C., as well as many others, greatly facilitated the development of carriage traveling among the Romans. In Rome as well as in other large cities of the empire it became necessary to restrict travel in carriages to a few persons of high rank owing to the narrowness and crowded condition of the streets. For the same reason the transport of goods along the streets was forbidden between sunrise and sunset. For long journeys and to convey parties the "reda" and "carruca" appear to have been mostly used.

During the empire the carriage which appears in pictorial representations of public ceremonials is the "carpentum." It is very light, with two wheels, sometimes covered and generally drawn by two horses. If a carriage was drawn by four horses they were yoked abreast among the Greeks and Romans, not in pairs, as now. From the Roman "carruca" are traced the modern English name "carriage," the French "carrosse" and the Italian "carrozza."

The "sirpea" was a very ancient form of vehicle, the body of which was of osier basketwork. It originated with the Gauls, by whom it was named "benna," and was employed by them for the conveyance of persons and goods in times of peace and baggage and supplies in time of war.

On the introduction of the feudal system throughout Europe the use of carriages was for some time prohibited as tending to render the vassals less fit for military service. Men of all grades and professions rode on horses or mules. Horseback was the general mode of traveling, and hence the members of the council, who at the diet and on other occasions were employed as ambassadors, were called "rittmeister." In this manner also great lords made their public entry into cities.

Covered carriages were known in the beginning of the fifteenth century, but their use was confined to ladies of the first rank, and it was accounted a reproach for men to ride in them. For a long time they were forbidden even to women, but by the end of the fifteenth century they were being employed by kings and princes in long journeys and later on state occasions.

The first time that ambassadors appeared in coaches on a public official occasion was at the imperial commission held at Erfurt in 1613. Soon after this coaches became common all over Germany, notwithstanding various orders and admonitions to deter vassals from using them.

Carriages seem to have been used to some extent at quite an early period in France, for there is still extant an ordinance of Philip the Fair, issued in 1294, by which citizens' wives are prohibited from using them. It appears, however, that about 1550 there were only three carriages in Paris—one belonging to the queen, another to Diana of Poitiers and the third to Rene de Laval, a very fat nobleman who was unable to ride on horseback.

The first coach in England was made in 1555 for the Earl of Rutland by Walter Rippon, who also made a coach in 1556 for Queen Mary and in 1564 a state coach for Queen Elizabeth. By the beginning of the seventeenth century the use of carriages and coaches had become so prevalent in England that in 1601 the attention of parliament was drawn to the subject, and a bill "to restrain the excessive use of coaches" was introduced, which, however, was rejected.

In regard to carriage construction, it would seem that glass windows or hinged and completed doors were unknown prior to 1650. Public carriages for hire, or hackney coaches, were introduced into London in 1625 and rapidly grew in popularity. Notwithstanding the opposition of the king and court, who thought they would ruin the roads, they grew to number over 300 by 1650. In Paris they were introduced during the minority of Louis XIV. by Nicholas Sauvage, who lived in the Rue St. Martin at the sign of St. Flacre, from which circumstance hackney carriages in Paris have since been called "fiacres." By 1694 there were over 700 of these conveyances in London.—Argonaut.

Odd Coronation Ceremony.

In the old time ceremony of coronation in Abyssinia there was one most picturesque incident. Noble maids held a crimson cord in front of the church door, and the king, approaching on horseback, cried successively: "I am your king, the king of Ethiopia!" "I am your king, the king of Israel!" But the girls repudiated him. Then he cried, "I am your king, the king of Zion!" and cut the string with his sword, while the damsels cried, "It is a truth; you are our king!" and acclaimed him with hallelujahs.—London Chronicle.

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