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Arrival and Departure of Passenger Trains

Woodburn-Springfield Branch
WEST SCIO

North 7:50 a.m.
South 5:31 p.m.

Corvallis & Eastern
MUNKERS

To Albany 7:25 p.m.
From Albany 9:22 a.m.
Motor to Mill City 7:05 a.m.
" from " 4:21 p.m.

§ Daily except Sunday
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7:10 a.m. & 5:00 p.m. for West Scio
8:15 a.m. & 1:30 p.m. for Munkers

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Sunday School 10 a.m.
Preaching 11 a.m.
Christian Endeavor 6:30 to 7:30 p.m.
Song Service 7:30 to 8:00 p.m.
Prayer Meeting, Thursday 7:30 p.m.
Brother Meikeljohn, Leader.

H. B. Iler, Pastor

THE FRUIT EVE ATE

Modern Research Seems to Place It as the Cassia.

HOW THE APPLE GOT BLAMED

Some Translator Used the Latin Word "Pomum," Which Means Either "Fruit" or "Apple," Instead of "Fructum," Meaning Simply "Fruit."

A correspondent asks how the apple came to be named as the fruit of the temptation in the garden of Eden when the original Hebrew text and all of the translations speak only of the fruit of the tree of the knowledge of good and evil. It seemed that none of the Biblical authorities had offered any answer so far as he was able to learn.

There is an answer, however, and that a very simple one, which will probably satisfy this inquirer and many others who might ask the same question.

It is true that in the Hebrew the words are "ets peri," the fruit of the tree, and the Greek and Latin versions so translate them. The Vulgate uses the word "fructum" for fruit, and this could not in any way be mistaken for the specific fruit apple. It is further admitted by scholars who hold that the paradise of the Bible, which is also described upon clay tablets of Babylonian literature, was located near the Euphrates and the Tigris, or in a tropical country, where no apples could possibly grow, so that the fruit of this tree could not have been an apple.

In a tablet lately translated, which originated in Nippur and is now in the museum of the University of Pennsylvania in Philadelphia, the fruit is described as the fruit of the cassia plant, according to Dr. Landon. This is possible, for that plant is well known in the region.

But the question of how the apple came into the story is still unanswered, and no tablet will answer it, for none could mention a fruit unknown to the Babylonians, not growing in their country.

We have to go far afield to ascertain the origin of the error, for the use of the word apple is an error. It came about from the confusion of two words in the Latin. "Fructum" means fruit, and so does "pomum." But "pomum" also means apple, and some ancient scholar filled with Latin words wrote "pomum" instead of "fructum" in translating this passage, and it was interpreted as specific—namely, apple—instead of general—that is, fruit.

There is, however, another reason for this confusion, and the persistence of the idea is shown in many of the paintings by the old masters, who sometimes depict a tree laden with apples from which Eve has just picked one and is handing it to Adam.

The apple plays a great part in the mythology of the Greeks and Romans, where we find the apples of Hesperides and the golden apple offered to the most beautiful of the goddesses, which started all that famous trouble for Paris, ending in the siege and destruction of Troy.

The confusion of ideas probably arose from the association of the apple with critical turns in the affairs of men and suggested at least the specific interpretation or translation of "fructum" or "pomum" by "apple."

The fact is that, so far as the Bible itself goes, no specific fruit is mentioned, and it is spoken of only as the tree of the knowledge of good and evil. But there is another fruit tree mentioned, and this is the fig tree, for in Genesis III, 7, it is said, "And they sewed fig leaves together and made themselves aprons." Possibly on this account it is a Hebrew tradition that Eve ate of the fig tree, but that has never been introduced into Biblical text.

The fig tree plays a very important part in the myths of many ancient nations. In legend the holy family rested under a fig tree on their journey to Egypt. The fruitless fig tree of Jesus is one of the important elements in that parable.

The Ficus religiosa, or religious fig tree of India, is sacred, and none is allowed to fell it. It is consulted as an oracle, and it is believed that when Brahma assumed human form a blossom of the fig tree was dropped from heaven to tempt him.

The idea of the tree of the knowledge of good and evil, or wisdom tree, as it has been called, has been termed a moon myth by some scholars. According to the Scandinavian mythology, the great ash tree Yggdrasil runs down to the well of wisdom and knowledge. On this wisdom tree, the pillar of the moon, old Odin, chief god of the Scandinavians, hung his head downward to extract the words of wisdom.

In India the bo tree of knowledge was the shelter of Buddha for twenty-eight days (the length of the lunar month) until he received his illumination of wisdom.

It is therefore plain that the tree of knowledge of good and evil has many parallels in the faiths of all ancient

nations and that it was an error ever to think that it could have been an apple tree or that the fruit of the temptation was an apple.—New York Sun.

A GREAT AUTHOR'S CREDO.

Robert Louis Stevenson's Story of His Writing Methods.

I have a vivid recollection of a most interesting shop talk with Robert Louis Stevenson which occurred during a long walk to Fontainebleau. As we tramped along under the shade of the tall poplars he outlined to me the writer's credo as he knew it and explained his own methods of work.

"You painter chaps make lots of studies, don't you?" he exclaimed. "And you don't frame them all and send them to the salon, do you? You just stick them up on the studio wall for a bit, and presently you tear them up and make more. And you copy Velasquez and Rembrandt and Van Dyck and Corot, and from each you learn some little trick of the brush, some obscure little point in technique. And you know very well that it is the knowledge thus acquired that will enable you later on to deliver your own message with a fine and confident bravado. You are simply learning your métier. And, believe me, mon cher, an artist in any line without the métier is just a blind man with a stick. Now, in the literary line I am simply doing what you painter men are doing in the pictorial line—learning the métier."

"Yes, but how do you work the game?" I inquired. "We artists use paint and canvas and brushes precisely as the masters did."

"Well, I use pen and ink and paper precisely as did the masters of the pen," laughed Stevenson, "only a pencil is quite good enough for me at present. Just now I am making a story a la Balzac, with a French plot, French local color and every little touch and detail as close to the old boy as I can possibly make it. And aren't his works just marvels of literary perfection! Really, I believe that Balzac held up to nature a more wonderful mirror than even the great W. S. himself. His dear old Pere Goriot—don't you just know him better even than if you had met him right here on the grande route and had an hour's chat with him?"

"I like to swallow a great master whole, as it were, to read everything he's written at one go and then have a try myself at something in his manner. The only way to become a master is to study the masters, take my word for it. It's all one whether it's in paint or clay or words. And then if you are humble enough and keep an open mind you may one of these long days learn how to say it. I have at various periods thus sat at the feet of Sir Walter Scott and Smollett and Fielding and Dickens and Poe and Balzac, and the number of things which I have written in the style of each would fill a clothes basket."—Birge Harrison in Century Magazine.

AN ANCIENT CLIFF CITY.

The Ruins of Its Primitive Dwellings in Walnut Canyon.

Walnut canyon, near Flagstaff, Ariz., contains some of the most interesting ruins on the continent. The canyon itself is remarkable, being a thousand feet deep, a quarter mile in width at the top and a few hundred feet at the bottom. The sides do not rise up in gentle slopes, but leap upward, tier upon tier, a giant limestone stairway. Here were conditions that appealed to primitive man. The smooth shelf or ledge formed a floor, the projecting rock a ceiling, the sloping strata rear walls. He had but to throw up front and side walls and a home was completed, with a door that would never wear out and a roof that would never leak.

It is estimated that there are at least a thousand of these primitive dwellings in the Walnut canyon. There is but a single entrance to this cliff city. The trail leads over the face and down the sides of the cliff and on through the ruins of one of these houses. When the walls of this building were standing it completely filled the width of the ledge. As no one could enter without passing through this house or gateway, one man, armed with a primitive stone ax, might well have stood off an army.

All articles of furniture have been carried away, but there are still traces of a fireplace, and the blackened ceiling tells of its long occupancy. In the ashes and litter have been found broken pieces of pottery—red, black and gray—decorated in colors and with patterns displaying their artistic tastes. In small pockets, dug out in the rear walls and carefully sealed up, are still occasionally found pieces of cloth of hemp and fiber of yucca, corncobs, squash shells, beans, etc.—Exchange.

Vinegar.

The ancients accredited great antiseptic power to vinegar and used it to a large extent for this purpose notwithstanding its high cost. This quality was greatly overrated.

It is the enemy whom we do not suspect who is the most dangerous.—Roja.

A PEOPLE OF CONTRASTS.

Italians, Like Their Land, Endowed With Great Physical Charm.

Province by province Italy manifests a varying charm and the people differ as widely as their surroundings. The hot blooded southerner observes a different standard of morals and hygiene, fires to anger or interest more quickly and is generally less dependable and industrious than his northern brother. Both are gifted with the black eyes and hair and the swarthy complexion as a race that is a general characteristic of the Latin peoples. But the Italian is, broadly speaking, like his country, endowed with a physical beauty and charm beyond that of most of his fellows.

In the north, however, there are exceptions—fair haired and reddish men and women, who seem strangely out of place among their dark neighbors. Cool, temperate exotics they are among the higher colored growths that somehow seem so tropical, with their sultry smiles and fathomless, mysterious eyes, in which forever broods the shadow of the purple mountains that always and everywhere dominates all Italy, even to the delightful carabinieri, or rural guards, those Napoleonic looking officials who parade always solemnly in pairs, hangers at their sides, cockades in their black beavers, the majesty of the law in every line and footstep.—National Geographic Magazine.

BUSINESS SIGNBOARDS.

They Were Used at First Only by the Inns and Taverns.

The first tradesmen to adopt the use of signs were the innkeepers, and from earliest times in England and on the continent the taverns of town and country were distinguished by signboards bearing the names of the hostleries. It was not until the sixteenth century that merchants dealing in other than liquid refreshments began to erect signs over their doors.

Once started the custom spread rapidly, and the seventeenth century was a period of prosperity for the sign painters of England. Even in London the houses and shops were not numbered, so a tradesman's place of business could only be known by a sign. The ingenuity of the merchants was taxed in such a city as London to provide an original sign that would stick in the memories of passersby.

A man starting in business considered a striking sign his most important investment. These signs, often huge in size, were sometimes slung entirely across the street. As they grew old they occasionally fell and thus became a source of danger. Such signs were prohibited by parliament in the year 1762, and after that merchants had to be content with more modest signs placed flat against the fronts of their buildings.—New York World.

Whistler Was a Dandy.

If taking infinite pains with his appearance means dandyism, then Whistler was a dandy. The very word pleased him, and he used it often, in American fashion, to express perfection or charm or beauty. Never was any man more particular about his person and his dress. He was as careful of his hair as a woman, though there was no need of the curling tongs with which he has been reproached; the difficulty was to restrain his curls and keep them in order. The white lock gave just the right touch. However fashion changed, he always wore the mustache and little imperial which other West Point men of his generation retained through life. Even his thick, bushy eyebrows were trained, and they added to the humorous or sardonic expression of the deep blue eyes from which many a shrank—Pennell's "Life of Whistler."

Epitaph of a Cynic.

John Goodman of Sulton, Surrey county, England, was a cynic. His own will convicts him of so being. He directed in this document that no women be allowed in his funeral cortege. And on his tombstone he made that the following verse be carved:

Farewell, vain earth, I've had enough of thee,
And now am careless what thou say'st of me.
Thy smiles I care not, nor thy frowns I fear.
My care is past, my head lies quiet here.
What faults you see in me take care to shun
And look at home, enough is to be done.

Photographic Films.

The photographic film was developed in the larger sense by the Rev. Hannibal Goodwin. This man made possible moving pictures. Goodwin died poor—poorer than if he had never invented anything—after a long fight in the courts with a photographic company that fought his right to obtain a patent.

Curious Extinct Animal.

The Amblypoda was one of the most curious of the extinct species of mammal. They were the size of the elephant and had five toes on each foot ending in hoofs instead of nails. Remains of these have been found in England, but the best specimens have come from North America.

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