

"I have sent about two hundred of my employes, from butcher to foreman, and all have been permanently cured. (From a personal letter to Dr. Keeley.) I do not think there is any one thing or any one man who ever did the good to humanity that you are doing with your cure." P. D. ARMOUR, CHICAGO, ILL. Late Head of the Armour Packing Co.



THE LATE P. D. ARMOUR.

HOW DOES THE KEELEY CURE AFFECT THE GENERAL HEALTH?

There can be but one truthful answer, and that is that it is beneficial in every sense of the word. There is no nausea or other sickness during treatment. The remedies build up the nervous system, and it follow from this that the general health must be improved. Ask our patients; they know and will tell you truthfully. Do not ask a saloonkeeper or other person whose interests are against our work. Information upon any subject should be asked of those who know, not of those who guess. The Keeley Cure is now more than twenty-nine years of age—time enough, the most captious will admit, to test its merits and the permanency of its effects. Could we remain in business over twenty-nine years and still be prosperous if we injured the health of our patients?

The above letter shows you the faith the great Armour Packing company interest had in the Keeley Cure. Dr. Keeley's most enthusiastic supporters were among our very best business men and professional men, men who, not requiring treatment themselves, have observed the wonderful good that has been accomplished by the Keeley Cure and have advised their friends of it. And hundreds of business houses have, like Armour, sent us their employes for treatment.

None other than the late Joseph Medill, publisher of the Chicago Tribune, after a thorough test, wrote:

"I sent Doctor Keeley five of the worst drinkers and opium eaters I could find. After a month they were sent back cured. The poison had been expelled from their systems. They looked as if a miracle had been performed upon them."

Twenty-nine years of uninterrupted success, the endorsement of the friends of humanity, and the applause of more than three hundred and fifty thousand graduates, is the record of the Keeley Cure. In 1879, when Dr. Keeley declared that drunkenness was a disease, and that he had discovered a remedy for it, the declaration was received much as the news of Galileo's discovery that the earth was round, or Harvey's discovery of the circulation of the blood. Abuse and ridicule were heaped upon the bold scientist. Even so great a philosopher as Bacon did not believe in blood circulation, and it was not until the triumphant, and time and investigation have confirmed all that Doctor Keeley claimed for his twin discoveries—disease and the remedy. What Doctor Keeley said then, and what the pioneer institute at Dwight, Ill., and its many branches throughout the United States and elsewhere say today is, namely, that if the drink habit be continued long enough, the victim becomes a drunkard. This indicates that the cells have become so accustomed to performing their functions under the influence of alcohol that they are dependent upon it, and will no longer perform their functions properly without the aid of the drug.

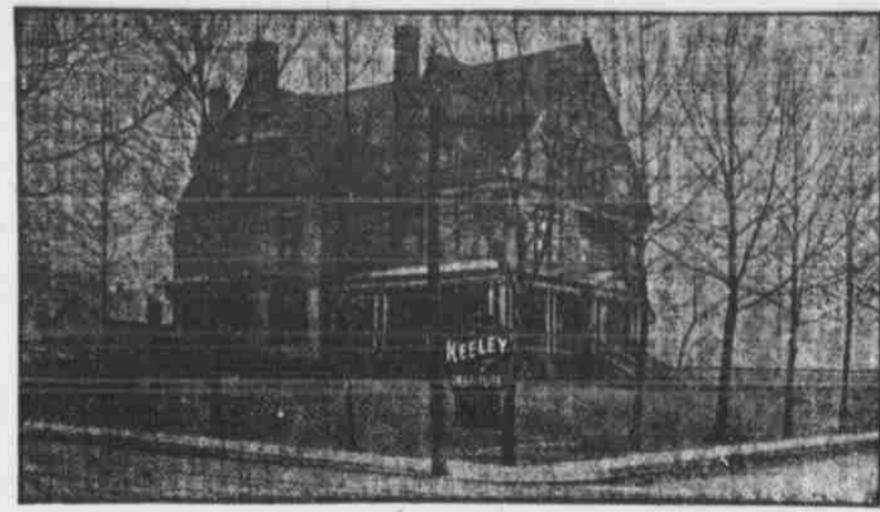
The craving exists. The craving proves a diseased condition of the nerve cells. As the physician diagnoses a cough as the symptom of diseased condition, the Keeley physician diagnoses the liquor desire as a symptom of diseased nerve cells. The general practitioner aims to remove the cause, when this is done the symptoms disappear. The Keeley treatment restores the cells to a normal condition and the craving for drink disappears.

Who Takes the Keeley Cure?

We have cured thousands of veterans of the War of the Rebellion in the National Soldier Homes of the country, whose ages range from fifty to eighty years. We have cured children under five years of age who were addicted to morphine and opium, such addiction having been acquired through the mother's own addiction or direct administration. No constitution is too delicate for the Keeley treatment, as the remedies are perfectly harmless. We have cured hundreds of soldiers in the regular army of the United States, and have letters from officers of all rank, from Major-Generals to Lieutenants, commending the Keeley Cure in the highest terms. We have cured non-commissioned officers, congressmen, lawyers, clergymen, business men, merchants, laborers, men of all occupations and of no occupation, to the number of over 250,000. Among them are 19,000 physicians.

How Long Does It Take?

The cure of drunkenness is usually effected in four weeks. All patients receive a thorough physical examination, and the treatment is adapted to the needs of each individual case. Alcoholic stimulants are supplied to patients undergoing treatment for drunkenness during the first few days, after which the desire disappears, and hence there is no struggle to "quit," no craving and no delirium. If, upon arrival, the patient is unable to care for himself, he is placed under supervision of an attendant until sober. There is no sickness attendant upon the treatment, and the physical condition improves at the start. At the end of four weeks the patient is vastly improved mentally, physically, and morally. His head is clear, mind active, and thought consecutive, appetite and digestion good, eyes bright, and complexion clear, morally changed because of his distrust for his former life and his determination to live properly in the future. It is a common thing to hear a Keeley patient say, "I feel ten years younger." Write for free booklet, "Facts About the Keeley Cure." Address Keeley Institute, corner of Twenty-fifth and Cass streets, Omaha, Neb.



The above is a picture of the Keeley Institute building, the home of the Keeley Cure in Omaha. It is one of the best equipped of all the institutes in the country. It has been fitted up especially for Keeley Institute purposes by Mr. Burns, the manager, after years of observation and experience as to what is desirable in such an establishment. It contains elegant sleeping rooms, perfectly heated and lighted by the most modern appliances, a spacious club room, numerous bath and toilet rooms, with abundant supply of hot water, etc., supplying as it does all the comforts and privacy of one's home. All patients are cared for in this perfectly appointed building. The only Keeley institute in the state of Nebraska. The only place in the state where the Keeley remedies are used or administered.

THE KEELEY INSTITUTE Cor. 25th and Cass Sts., Omaha, Neb.

BAD TASTE IN WALL PAPER

Women Unwilling to Take Advice, Says a Dealer.

SUGGESTIONS AS TO THE NEWEST

Friezes that are Popular and Silk Floss Paper is an Expensive Novelty for Drawing Rooms.

NEW YORK, April 4.—Asked what are some of the newest designs in wall papers a dealer replied:

"More stripes, more varieties of color, more elaborate friezes—scenic, heraldic, landscape and floral—more grades of paper to be used in connection with a wooden frieze or a cornice."

Asked why it is, with such a profusion of really beautiful, artistic wall papers as are shown here and elsewhere, one sees so many commonplace, marbled examples on the walls of New York houses and apartments, the dealer merely shrugged his shoulders.

"Are salesmen to blame, or is it true, as a portrait painter charged recently, that the average New York woman is not at all artistic?" Here is the dealer's answer, which may interest intending buyers:

"Buying wall papers is about as difficult a proposition as any woman can tackle. It is the only proposition about which she does not get advice. When she comes to a question of refined taste and critical judgment I fancy I know a lot more than you do."

What Salesmen Do.

"And as the main object of any dealer is to sell his goods, I never resent this manner and with the best grace I can muster consent to color schemes and combinations of paper far below the artistic standard we try to maintain here. It is true that salesmen often seem indifferent. But why? Because they have learned that in the majority of cases to show the goods and let a customer make her own selection is the easiest and in the end the most satisfactory thing to do. Unless asked to do so some salesmen never trot out the newest designs and combinations, for the reason that if a customer starts in by announcing with decision that she wants a certain sort of frieze or a particular kind of paper there is not much use in showing her anything else. The salesman may suspect that the room the customer is buying paper for would look better with quite another sort of wall hanging, or he may be aware that the selection is a year or two behind the fashions, but is he going to upset the woman by interfering with her choice? Not on your life."

"In the long run the woman who comes in and says she doesn't know just what to choose for this, that and the other room and lets the salesman make suggestions fares much the better in artistic results. In that case he asks the size of the room, the height of the ceiling, the style and color of the furniture and carpets before going to work. He is on his mettle, as it were. He has an incentive to do his best. And ten chances to one the customer gets something artistic and up to date. I am speaking, of course, of the average well-to-do buyer, not of the wealthy, who, as a rule, put a job into the hands of decorators with few previous and leave it there till done."

Pleanty of Patterns.

"The output of wall paper every year is now so tremendous that there is no reason

why even for a comparatively small sum one need have anything artistic, ugly or old-fashioned. As for hanging the paper, cheaper varieties can be treated with as much style as more expensive ones. In the ordinary class of houses," he went on, "the paper frieze is now a feature for the reason that the new spring designs are so beautiful and so reasonable in price."

"At first the scenic and the landscape friezes we got were somewhat crude. Now they are made after designs done by noted artists and in a sufficient number of sections to relieve monotony."

"For a living room, a sitting room, a sleeping room, there is nothing newer than a frieze of this sort matched with suitable wall paper."

The dealer, in illustration, mounted some of the new designs on a tall easel.

One very noticeable scenic frieze about eighteen inches deep included a small structure nestled under trees, a glint of water, a sky line, all done in soft browns and ecrus, and instead of the same view being repeated every yard or so the frieze included several views which, according to taste, could be matched at regular or irregular intervals. Because of their subdued treatment none of the scenes jumped at one, so to speak. The wall paper to match this frieze was a one-tone, soft brown slubbery covered with a mottled or slightly watered pattern. There was also a golden brown, plain linen paper, the latter the cheaper of the two.

The scenic friezes are not confined to browns. There are greens of all shades and many others which introduce contrasting touches of color.

Effects in Friezes.

This is the case also in the landscape friezes, which include only drawings from nature. It is in the heraldic friezes perhaps that the most surprising and pleasing effects are seen both in drawings and colors, the latter for the most part dull grays, greens and browns mixed. For instance, one remarkable example representing the Crusaders shows battalions of armed men mounted and unmounted and massed so closely that the effect is inconspicuous rather than intrusive. The soldiers' tall shields and their armor are done in steel gray, the rest of the picture showing several shades of brown, and touches of light green. The best wall paper to match this frieze is an imitation of burlap, the warp of green, the woof of brown, giving a bronzed result. In fact, this paper is called Japanese burlap.

Many of the best of the floral friezes are of French design, and all of the new designs are cut out irregularly on the lower edge. This style, to be sure, was introduced some time ago, but the earlier examples were commonplace beside those shown today, a variety of which may be compared for lack of a better simile to delicate open work passementerie. Take, for instance, the Cupid frieze. Cupid, representing the daintiest pastel shades of white and blue, touched with rosy pink, is suspended from chains of inch-wide pale blue ribbon, a garland of pale pink roses drooping from his fingers. The interstices between the cupids and garlands are of course filled in with the wall paper which in places continues up to the ribbon chain and of course harmonizes perfectly with the frieze.

The particular paper displayed for this purpose had a white ground decorated with quarter-inch pale blue vertical stripes placed three-quarters of an inch apart. Between these were two thin lines of blue. An alternative wall paper even daintier had a white ground covered with vertical rows of quarter-inch long leaves done in fine hair lines of blue.

Combinations Not Good.

In the dealer's opinion a solid toned paper or of flowered or wide striped wall paper would spoil this frieze, and he emphasized the point that to match most of the new floral friezes nothing was so artistic as a narrow satin striped wall paper. Exceptions, he said, were the

darker toned oriental effect floral designs, which would be the better for a plain underneath. In this class was a foliage frieze, a study in rich browns and greens, touched with red, which, when mounted over a dull green wall paper was exquisite. Clusters of small roses almost hidden by green and brown leaves, a cluster drooping slightly every yard or so, then over the edge, or what would be the edge were the frieze finished in a straight line, crossed vertically with quarter-inch yellow stripes, alternating with hair lines of yellow.

One remarkable design resembles an old-fashioned valance as much as anything. The draper caught up every nine inches or so with a bunch of flowers. In one of these the colors are brown and yellow principally; in another soft, old red, deep almost as port wine, mixed with gray, and matched respectively with an inch wide striped yellow paper and an inch wide striped paper of warm gray.

A frieze in which old pink—the very shade one sometimes sees in old tapestries—was combined with pale pink in narrow ribbon patterns, enclosing fine wreaths of variegated, very small wild flowers, had a striped wall paper to match the old pink, and a delft blue frieze, which included gray and white tones, was matched with French gray striped paper.

These are only a few examples of the many dozens of friezes now shown by manufacturers for the spring trade and which are suitable for almost any room of a country house or a city apartment, except perhaps the dining room.

For the last named, among many other examples of paper more or less new is a variety, comparatively inexpensive, which is an excellent imitation of hand-tooled leather, even to the coloring, the metal effect being produced by a mixture of green and gold and gray. This paper is finished at the ceiling simply with a four-inch wood moulding or a wood cornice, or the paper may cover two-thirds of the wall, only the upper third being of a plain, metal-finished paper, a narrow moulding connecting the two. Better still, have the upper third entirely of wood, but then, as the dealer suggested, with that style of moulding a more costly style of wall covering would be used.

Topping a Library.

A certain style of wood cornice or a wide wood moulding put on close to the ceiling is not by any means expensive, and for the time being it is one of the newest and most stylish ways of topping a library, a dining room, or a drawing room wall paper. Particularly in this case when Japanese grass cloth is used in the parlor or drawing room.

"The grass cloth now in the market," the dealer explained, "is finer, handsomer and the coloring more beautiful than anything we have had previously. For this reason there is an unusually brisk demand for it. Red and green in particular being much used for wall hangings in the dining room or the drawing room of houses which give a good bit of space to such an apartment. Even in the small city apartment—decorated by the tenant—Japanese grass cloth is a leader just now for the parlor, finished with a wood cornice from seven to ten inches wide. No other style of frieze will give such good results with this paper."

The Japanese grass cloth papers shown on the easel were one yard wide and the texture finer and more even than the earlier samples seen a few years ago. In the yellows and browns, as well as in the reds and greens, there are also many more shades than formerly.

A more pretentious drawing room paper is called silk floss paper, for the reason that the raised pattern, on the surface, actually done with silk floss included in the paper pulp. Champagne color is a favorite in this paper and one of the best designs is called Florentine and includes conventionalized standards of flowers enclosed in diamond-shaped sections defined with wide raised bands, flowers and bands and groundwork being soft-toned.

PAINTED FURNITURE AGAIN

Revival Following the Vogue of the Adam Period.

THREE POINTS ABOUT FURNITURE

Much Like the Old Time Cottage Furniture, Only Better—It Permits Greater Harmony of Fittings in Bedrooms.

The demand for furniture of the style designed by the Adam brothers continues as great as it was twelve months ago and preposterous prices are still paid for furniture of that period imported from England. That little of this furniture is really the work of either of the two better known Adams or their disciples is well known apparently to all but the purchasers.

Three facts about the Adam period in English decoration should be tolerably familiar to all by this time. One is that the name of these decorators does not end in an "s." Yet half the purchasers of this high-priced furniture refer to the style as "Adams." Fact No. 2 is that the period was a very debased one in interior decoration, although in architecture it achieved a certain degree of revival.

Follow Adam Designs.

The great majority of the stuff that passes now for furniture done under the direction of the two great brothers is indeed in their manner. It follows in detail many of their own designs. It is not, of course, painted by such artists as Angelica, Karyland and others who gave to the furniture more of the artistic dignity that it possessed.

Its decoration came from the painters employed by the English furniture-manufacturers that have continued without interruption to turn out so-called Adam furniture as a standard pattern. Some of this output is naturally older than other specimens. That produced half a century ago has claims to antiquity in comparison with a piece finished last week. But it is said to be doubtful if there is in the market a single specimen that came under the eye of either of the two decorators who have suddenly acquired a vogue.

"Once a fan," not founded on the highest ideals of taste," said a salesman in one of the shops on Fifth avenue, "gets a hold on people who are able to indulge it there is no telling what it may lead to."

Of course my business is merely to sell our customers what they want. I do not here to try to educate taste. Already I can note the bad effects of this so-called Adam revival on the taste of our customers.

Do you observe how fashionable painted furniture is again becoming? And do you remember how short a time ago it was that people across in their wrath threw out all the bad of the old cottage furniture?

Old Ideas in Painting.

Until twenty years ago cottage furniture was accounted one of the most artistic blossoms of mid-Victorian household art. You must have seen it in the spare room of some country house to which it has been relegated.

landscapes as a decorative scheme at the top of the bed, on the doors of the washstand and wardrobe and on the top rung of the chair backs. It was made of inexpensive wood and the cost of cottage furniture was not great.

"That made it popular with young married couples going to housekeeping. They gradually moved it along until it passed from their own to the guests' rooms, if they had any. Otherwise it went to the nursery."

"It wasn't bad. Of course the highest standards of art were not met by it, but it had some beauty and it was more appropriate to its use than any kind of Adam is in nine cases out of ten. But what happened?"

"The aesthetic craze brought in the taste for antiques and then came the rebellion against black walnut by persons who talked a great deal about it without knowing that some of the most beautiful furniture to be seen was made in that wood. So cottage furniture was declared hopelessly against good taste and it went. So decided was the revolution against it that some of it even went to the fireplace."

"Now painted furniture is rapidly becoming the rage. It is more costly than it used to be, largely because everything costs more. Perhaps it is more carefully done than the old painted furniture and I have no doubt it is made up in more graceful shapes in some cases."

"But it is not in its general character very different from the cottage furniture that was put out of sight with the expressed wonder that one could have stood anywhere near it for such a long time."

The painted furniture, which is likely to be much in demand before a few months have passed, comes in various forms. Some of the sets have ornaments of flowers on a white ground. Others have porcelain patterns, and a favorite style copies the colors and designs of the Delft porcelain.

Other manufacturers of china are not missing. Dresden in its flowered patterns and the reddish brown of the royal Berlin factory with its accompanying landscapes or cupids are to be had and there are exquisite Japanese effects.

This painted furniture need not be made of the finest woods, but the enamel is so thick and firm and the painting is so much more elaborate character than that on the so-called cottage furniture that it is not bought, as that style used to be, for the sake of economy.

"One charm of the painted furniture to many women," said the Fifth avenue authority, "is that it may be had to match exactly the color of the other decorations in the bedroom or boudoir, and you must understand that painted furniture has not as yet traveled to any other apartments."

"If there is a pink wall, for instance, and it is intended to have hangings of the same color, the furniture may be of that tender shade so far as its background is concerned. The same is true of pale blue and yellow."

NAKED ARMY PLAN A MARCH

Canadian Fanatics, Clad in Edenite Innocence, Threaten to Move South.

Lady Godiva will be cast into the limbo of insignificance when the big nude trek of 10,000 Doukhobors of Manitoba, scheduled for warmer weather, begins next summer. Without a stitch or even a fig leaf, this spectacle of living statues, both stalwart and fair, will move out of Canada, across the border and down the Mississippi valley in search of a Land of Promise—unless Anthony Comstock interferes and sets out an injunction.

This army, uniformed in innocence, will be composed of those Doukhobors, or Russian fanatics, who were settled in the Canadian Northwest by the dominion government a few years ago at the solicitation of Philadelphia, Parisian and London Quakers. Their leaders have announced that the front that they lead to the south of here, in the valley of the Mississippi, and already preparations are being made for this great trek. Owing to the proclivities of the Doukhobors to cast off their clothing, always scant, whenever the climate will allow, and to depend for sustenance upon God and the good people whose territory they pass through, the American authorities will likely have much trouble in inducing these people to comply with the laws of the land and common decency.

For some weeks past the Doukhobors have been silently and surely preparing for this great exodus, and it is quite on the fact that their leader, Peter Verigin, will head the band, directing them to the Land of Promise. Last fall they disposed of all their cattle, sheep and horses; their looking glasses and clocks have been collected and disposed of, while a recent edict of Peter Verigin forbade them to have more than the clothes upon their backs. Once prosperous, these Doukhobors are now poverty-stricken in every way, with the exception of hard cash, a large sum being held in the common fund, and will doubtless be used by the commune after the Promised Land has been located.

In one way the pilgrimage will be a good thing, for it will rid Canada of this most troublesome sect. Those who left the Doukhobor villages last spring are now squatted at Fort William, Ontario, having been stopped by the authorities from continuing their eastern tramp owing to the approach of winter, and consequently the front that they had in mind to head for was closed.

The government of Ottawa is being appealed to in order that an end may be put to these treks, and the mounted police have been instructed to be on the watch for the first signs of the trek toward Uncle Sam's domain.—Philadelphia Record.

GREAT MEN'S LETTERS SOLD

Two Written by Colonel Roosevelt, Three by Mark Twain, and Many Others.

Two letters of President Roosevelt, written during the Spanish war, were among the interesting autographs sold by the Anderson company in New York City last week. Both are addressed to John Brisson Walker, then editor of The Cosmopolitan Magazine. They are typewritten, but signed by Mr. Roosevelt. One, dated "First Reg., U. S. Vol. Cav., in camp at Montauk Point, Aug. 3, 1898, is as follows: "My Dear Mr. Walker: I should like very much to accept, but upon my word I do not know how I can, for I have had infinite requests to write, and it is going to be difficult to meet a tenth of them, and they offer me prices which I really should not have dreamed of asking myself. Very sincerely yours, T. ROOSEVELT."

This letter fetched \$25.

The other letter is dated Camp Wikoff, Montauk, L. I., Sept. 7, 1898, and is as follows: "My Dear Mr. Walker: In a little while I shall be at leisure to have the autographs of whom you speak what I wish I were able to write for you myself. I am engaged to the Hitt. Sincerely yours, T. ROOSEVELT."

This letter sold for \$20.

There were also three interesting and characteristic letters written by Mark Twain to Mr. Walker, the earliest of these is a four-page limbo, dated "Kaltenbergben bei Wien, Sept. 19, 1898," and reading as follows: "Dear Mr. Walker: Sure it's the illigit (stop conscience you've got and few there can that can afford such an expensive one. Yes, the second check antinabed—and I don't know what I didn't know what it was for. I merely uttered my little prayer of humble thanks and went and called it God and the good people whose territory they pass through, the American authorities will likely have much trouble in inducing these people to comply with the laws of the land and common decency."

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This letter brought \$12.50.

Another of the letters is two pages and is dated London, March 2, 1890. The letter paper bears a mourning border. It refers to a request for permission to republish one of his articles. This letter sold for \$5.00.

The third letter is dated Willis Hill, London, Sept. 27, 1890, and is of similar import to the previous letter to Mr. Walker. It sold for \$4.00.

William Jennings Bryan was also represented in the sale by a two-page letter to Mr. Walker. It was written in Lincoln, Neb., but bears no date. It is entirely in Bryan's handwriting. Such letters, it is said, are rare. It is as follows: "My Dear Mr. Walker: I do not know to what extent it is considered proper for a publisher to tell others of his sales, but to the extent that it is proper I would like to know about your rates are charged per 1,000 circulation. I have not taken advertisements, but shall soon. I prefer the Cosmopolitan. You will be interested to know that The Cosmopolitan has about 4,000 now, and has been increasing at over 1,000 per day for two weeks. Regards to the family. Yours truly, W. J. BRYAN."

This fetched \$25.

Other interesting items sold as follows: General U. S. Grant's order to General Thomas, December 8, 1864, to advance on the Confederate General Hood at Nashville, Dec. 4, a letter of John Hay, Washington, D. C., November 19, 1890, "I have never written a word of gossip about the White House and never shall," \$6.00; a letter of Oliver Wendell Holmes, January 7, 1881, about his introduction to the "History of Woodstock," \$12.50; a letter of Rudyard Kipling, March 18, 1886, in regard to writing articles from India, \$11; the signature of President Lincoln and his cabinet on one sheet of paper, \$19; a letter of President McKinley, New York, November 30, 1894, \$13.25; and a typewritten letter of Andrew Carnegie to John Brisson Walker, declining to write his autobiography, 40 cents.—New York Times.