

system for opening up this great ocean highway, affording a near and accessible market for their products, making this harbor the port for this immense shipment. When in the future San Diego shall have become the great trading mart of this coast, the peer of San Francisco, with a teeming population, with her land-locked harbor the admiration of all navigators, and her capacious wharves burdened with goods from the loom and products from the soil, unloaded from and being loaded on great iron steamships, then the Santa Fe railroad company will be known in history as the founder of this great commercial industry, and the direct promotor of a great metropolis. Then will be realized the full meaning of another paragraph in your letter to me: 'Nature has given to San Diego very marked abilities and advantages over its rivals, therefore nothing is needed more than the cooperation of brains and energy with money to make that the greatest and most successful and populous trading mart on the shores of the Pacific.'

J. F. KINNEY.

San Diego, Cal., April 18, 1900.

P. S. The 2nd was my 84th birthday.

#### BUSH, THE CARTOONIST.

Mr. C. G. Bush, the well known cartoonist of the New York World, in a late issue of Success, speaks of his work and the methods he employs. Mr. Bush brings out clearly the main essential for success, viz., the necessity of a fixed purpose and a faithful and intelligent adherence to it. The successful artist, as Mr. Bush says, must be careful and painstaking, constantly striving to improve. So must he, who would succeed in any other profession, be equally conscientious and patient. The man of changing ambitions and flighty purposes never succeeds. Mr. Bush in his article makes so many helpful suggestions for young men that THE CONSERVATIVE reproduces it:

"C. G. Bush, the famous cartoonist of the New York World, is an indefatigable worker. Any day you may find him in his studio, a little wedge-shaped room, in the cupola of the World building, working on a picture on an easel before him, quite oblivious to the crowd fourteen stories below.

"He is a slender man, with a long, well-shaped head, and his dry skin is furrowed with wrinkles. His eyes are deeply set, and, as is generally the case with men of his peculiar talent, give no hint of a fund of humor. In disposition, he is jovial and delights in a harmless joke. He takes his work seriously, in that he believes that a cartoon should express, in a pictorial way, that which an editorial does.

"I think that the most effective editorials are those which expose, or criticise the erroneous side of conditions, of ideals, and of men, by genial absurdity and sarcasm. In regard to cartoons,

vindictiveness should never enter into them. To my mind, sarcasm and fun are more effective than savage attacks. Again, a cartoon should be so self-explanatory, that a legend or caption beneath it is not necessary.

"My first work was more serious than my present line, although I have never considered a cartoon as a funny picture. I did a great deal of illustrating, and illustrated, among other books, the 'Dodge Club,' by Doctor Mille. Finally, I drifted into the work of drawing comic pictures.

"Peculiar to the comic, or funny picture,' said Mr. Bush, 'is the fact that a dozen jokes may apply equally well to it, which proves its inferiority to the true cartoon, which allows of but one explanation.'

"Mr. Bush left Harper's after upward of six years of service, and for a few years remained in New York as a 'free lance.'

"I then decided that, although I was thirty years old,' he said, 'I would study abroad. I realized that, to reach the top, for which I was aiming, I must know more of art, and be a better draughtsman. I had seen too many cases where men had reached a certain point in their professions, and then had run against a stone wall, in the shape of inability to perform greater things. Every man should have a specialty, and should not be content to know just so much, or to go just so far in it. It is hard to teach an old dog new tricks, but I decided that the experiment should be tried on me. Consequently, I went to Paris, and then studied under Leon Bonat for three years, only returning long enough, once, to marry. I finally returned to America brimful of ambition, and with the knowledge that I was better able to hold my own. Many men would say, 'You took three years out of your life.' That is not so. What is three years, if at the end of that time you are able to do better work than you otherwise could have done? Many an artist has gone so far and no farther, because he was unwilling to spend a couple of years in study to become a good draughtsman, and many a one has dropped out of sight for that very reason.

"I worked hard, on my return, always trying to surpass myself. Finally, one day I took a cartoon to the New York Herald. It was accepted, and that was the forerunner of an engagement with that paper, which lasted for many years, until I was called to the New York World.

"I am a nervous worker,' replied Mr. Bush to my inquiry as to his method in drawing. 'Often, I accomplish my best work at home. One night I was so completely absorbed in a cartoon, that I mistook the sound of the cook opening the kitchen shutters, at five o'clock in the morning, for a burglar, and, if one

may believe his own family, I searched with a revolver for the intruder.

"But as to the subjects for my cartoons? Sometimes they suggest themselves. Again, through conversation, ideas occur to me, which may be fitted to crises, or occurrences of the times. I find some subjects more inspiring than others, and, as a rule, I commence my work in an unrecognizable way, and gradually work it up. It pays to be painstaking, and to work hard. But every cartoonist is hampered, to a certain extent, by the policy of his paper, which, of course, must be respected, and he must ridicule those whom he may, as an individual, admire.

"You wish my advice to young men who would become artists, or cartoonists? Well, in the first place, they must resign themselves to study, to become draughtsmen. I receive hundreds of letters asking me just that question, but what is the use of answering them. The writers will not take your advice. They are unwilling to prepare properly. To succeed in any line, you must be equipped. In the second place, as to a cartoonist, he must have a broad knowledge of history and events. He must be well-read, and a student of art and letters. He should make the meaning of his drawing plain, so that the educated and uneducated alike may understand and appreciate. Lucidity? Yes, the same principle applies as in good composition. Of course, no one can become an artist unless he has an aptitude for drawing.'

"Mr. Bush receives a salary from the New York World of several thousand dollars a year.

"I am continually looking out for new ideas,' he said, 'and for new means of expression.'

"He says to young men: 'In art, as in other affairs of life, everything depends upon study, or application, and hard work.'"

#### PRESSING THE TRUST QUESTION.

[Mr. Wells wrote this vigorous article on "Trusts" in 1892. It has never been published except in the New England almanac. The New England Free Trade League, which published the almanac, believing that it is as good advice as ever, furnishes it for publication exactly as Mr. Wells wrote it.]

What is a trust? In the popular and political sense it means a combination of the domestic producers of certain commodities to control production and advance prices. No trust of this kind, operating on articles for which there is a possible competitive supply from other countries, could be maintained in the United States for a single month, except under one of two conditions,—either all the competitive producers throughout the world must be brought into the "trust;" or, what is the same thing, the product of the whole world must be