Brain to the Frinted Page.

LEGITIMATE LIMITS OF CARICATURE

Interesting Talks with Several of the Men Who Make the American Public Laugh_Five Notables and Their Work.

(Copyright, 1898, by S. S. McClure Co.) The other day I dropped in to see C. G. fourteenth floor. I could not help is typical of the change that has ;

CARTOONS AND CARTOONISTS

foot on the window ledge looking down into City Hall park as he talked.

"There," sold he pointing down; "see those streets covered with mud! Do you know that if that mud was to dry up to morrow and he blown about the streets it would breed disease and send the death rate and grant send drawings, but usually it start out with some central figure, and work out the accessories as 1 go along until the thing is saished."

HAMILTON'S NOTEBOOK.

"It's hard to tell where I get my ideas."

said Grant E. Hamilton, the head of Judge's

ject for a cartoon. "Of course, I don't get all my ideas from observations; some of them are suggested by conversation, and even by reading the newspapers. Whenever a subject appeals to me as sufficiently important I sit down at my table and sketch it out. I seldom draw a picture over, but let it grow under my pencil until it is completed."

HIS FAVORITE CARTOON. "What do you consider your best car-

The other day I dropped in to see C. G. Bush, the cartoonist. Rather I dropped up. some of the serious cartoons, like the one for Bush occupies an elevated position in the I drew on the Klondike, in which the dead journalistic world in these days—on the miner was shown still reaching out after thinking that Bush's present situation cat cartoon of Platt, for instance.

"I'll tell you how I came to think of that taken place in the relation of curtoon. It was at a time whon Platt had pictorial art to the newspaper world. A gone up to Albany, supposedly in the inpletorial art to the newspaper world. A dozen years ago the cartoonist had no place in dally journalism. A little later he began to get an odd corner here and there on the inside pages, and filled it in with funny pictures. Today the cartoonists of the big dailies occupy offices adjoining those of the editors-in-chief, and their daily pictures are the subjects of careful editorial consultation.

gone up to Albany, supposedly in the interest of certain legislation. Depew was on his way home from Europe. There was a play running in one of the theaters just then called 'Charley's Aunt,' and it was advertised by a lithograph of a cut, with the caption, 'Don't do anything until you have seen "Charley's Aunt.'' I worked Platt's likeness into the thing, and changed the legend to 'Don't say anything until you have seen Platt.' The thing made a hit, and aultation.



BUSH" BY HIMSELF.

fact, he has the original of the cartoon in

his possession.

"Mr. Platt, by the way," cald Bush, "is an excellent subject for the pencil. He has a strong face, the prominent features of which can be readily seized upon and reproduced. Now, State Senator Grudy, the

Tammany orator, has a face like a round rosy apple, and it is hard to make a dis-

"When you take up a new subject how

Well, I study the man, or else his por

ake-up. When I have once drawn a man his face always remains in my memory, and I never need a photograph in order to re-

trait, and then I endeavor to emphasize the prominent and charactehistic features of his

produce it afterward. That is a special

ulty, I suppose; at any rate it is the fact in

my case, "I think the art of cartooning has im proved greatly in its technique in the past few years. The first newspaper cartoons were in reality only exaggerated comics, but

now the cartoonist must be a good draughts-man. The cartoon at the present time is

more dignified than formerly, and has less of the element of rough curicature; cartoon-ing has, indeed, become a special and im-portant field of art."

Since the retirement of Nast and the death of Joseph Keppler and Gillam, Bush is the oldest of the prominent American cartoonists. Young Keppler and Dalrymple of Puck, Hamilton and Victor Gillum of Judge.

Davenport and most of the others are clos

Davenport and most of the others are close to the thirty-year mark. They are an earnest, enthusiastic, good-natured lot of fellows, who are too busy with their work to cultivate the artists' eccentricities of long hair and frayed coat-collars. They are better trained than most of the early cartoonists, too, and are well fitted to carry on the last astablished by those earlier workers.

art established by those earlier workers.

DALRYMPLE OF PUCK.

"The first cartoon I ever made," said Louis Dairymple, whose pictures form one of the most entertaining features of Puck,

was printed in a paper called the Prairie Chief, out in a little Illinois town. Draw-ing had always been second nature with

me, and during the heat of a local cam-paign I made a cartoon of a democratic

politician, who was prominent in the county. The Prairie Chief was a demo-cratic paper, but its editor disliked the

subject of my sketch so cordially that he went to Chicago, had it engraved on wood and printed it in his paper. That set me off. I reasoned that if the Prairie Chief

would publish my pictures I would be all right if only I could make my way to New

York or Philadelphia. So I went to the latter city with a big roll of cartoons under

then run by a man named Daly, an eccen

tric individual, but a fine old Irish gentle-man. He was fighting the city government

was the beginning of newspaper cartooning

"I think," continued Mr. Dalrymple, "that

are becoming more dignified. I don't leve that anybody nowadays can make a hit

so much to political basses or to men who are looked upon merely as politicians, but in general my observation has been that

harsh, vindictive cartoons are not relished.

"My conception of a political cartoon is

in this coun ry.

tinctive picture of him."

When Bush left the New York Herald to accept service with the World it was a matter of gossip along Newspaper row that the gittering magnet which drew him there was a yearly salary of \$15,000. Whether he actually receives this amount is, perhaps, known only to Mr. Bush and his employer; but it is undoubtedly true that he is paid a good deal more than most newspaper edi-tors and several times as much as any cartoonist would have dared to hope for a few

The man who has made so many famous Americans laughable is not impressive in his personal appearance. He is a little man with a gray mustache, twinkling blue eyes and a head that is saved from being bald that the control only by a few bristly gray hairs. He has a servous manner, and a face that shows his 50 years and the hard work that has been his 50 years and the hard work that has been required to put him where he is today; but he is a boy at heart, like every genuine humorist. Perhaps it is a little unfair to describe Bush as a humorist, for some of his best cartoons have been of a serious nature, and he himself told me that he viewed his art in a wholly serious light. Still, the term cannot fail to fit the man who made that ridiculous, yet thoroughly good-natured "thomas cat" picture of Platt.

BUSH'S IDEAS ON HIS ART "My idea of a cartoon," said Bush, pushing aside his drawing table, "is that it should tell a story, and tell it so clearly as to make the addition of any printed explanation un-necessary. Above all, if it is to be effective, it must be true, and it must illustrate a point so familiar to the newspaper reader that he will appreciate its truth at once. To



THE FATHER ENVERT THIS PICTURE AND SEE HIS

my mind, a cartoon should be an editorial. If it has point, it undoubtedly does influence opinion, and it ought to do so. It is generally admitted that people do not read the editorial page as carefully as formerly, that it is usually the last sheet in a newspaper to receive attention. They haven't the to receive attention. They haven't time, or think they haven't. But everybody has time for a picture. It can be taken in at a glance. and if it is true it will stick in the memory as no printed column ever does."

"What do you consider the legitimate limits of cartooning?" "Truth," said Mr. Bush, sententiously. "If a public official is lax in his duty or corrupt, or if his policy is opposed to that of the newspaper, it is us just to call attention to that in a picture us in a printed editorial. I do not believe in hard, unjust cartoons or in caricatures that hold a private person up to unfair ridicule. If a car-toon is funny it should be good-humored fun, and I have never found that the men who are the subjects of cartoons object to this. There is a great difference, you know.

"It's hard to tell where I get my ideas." said Grant E. Hamilton, the head of Judge's art staff. "I carry a little notebook about with me, and whenever I see a subject that up, especially among the poor tenements of the east side? That is a legitimate sub-



(THE GERM OF JUDGE'S CAR-BOOK. TOON, "M'KINLEY'S VALENTINE.")

seems to have possibilities I jot it down for future reference.

Mr. Hamilton drew from his pocket a little book, the pages of which were filled with all sorts of sketches, diagrams and notes. "Here," he said, es he turned the leaves rapidly, "is one of my jottings. I was rid-ing down on the L train one morning, when my eye lighted on a heading in a news-paper, something about Speaker Reed reading the rules of the house. That stuck in

'Reed reading,' I said to myself. 'Can't A few weeks ago I was running over my book, and the thought came to me that I might work in the president and use Reed's picture as McKinley's valentine. I did so and the picture was published in the middle of February. The finished picture and this first sketch illustrate the ordinary process of development that my cartoons un-

AN ODD DOUBLE-FACE PICTURE. "Several years ago I was in a hotel down in Asbury Park, when I saw one of those Englishmen whose faces are to an American as funny as any comic picture. He were a monocle and a little black skull cap on top of his bald head. He had just a littel fringe of hair on his head and a heard that was carefully parted and brushed. As I looked at that man I thought to myself, 'Supposing he had a son, what would the son be like?' In a spirit of fun I drew a picture which, when turned upside down, gave some idea of what the son might be

"I had that in mind for two or three years, determined to use it when occasion offered. I did use it a few weeks ago, at a time when Platt and Croker were supposed to be working with the came interests in view, representing them in the two faces.
"It's a neculiar thing that we never can tell whether a particular picture will make a hit or not, or whether it will sell a single extra copy of the paper. Some of those that we like the least take best with the public. I have noticed that, in general, good-natured cartoons are better received than those that are more severe. It is true also that the cartoon in which the point is most obvious, the one that can be taken in at a glance, is usually best received. This applies to educated as well as uneducated people Peo-ple turn to a cartoon for relaxation. They don't want to study on it, and if it is too complicated they are likely to miss the point. Sometimes, too, a thing that seems very obvious to the artist doesn't strike the comprehension of the public."

KEPPLER, THE YOUNGER.

Young Mr. Keppler, who has succeeded his father on the staff of Puck, said to me the other day: "I believe that we are grad-ually, perhaps unconsciously, developing a distinctively American school of cartoning. Thomas Nast and my father followed foreign showed their study of the Italian Later cartoonists have gone forward from their beginnings and are developing American standards for the art."

Mr. Keppler is a serious-minded young man, whose boyish face bears already the stamp of maturity, and who looks out on the world through a pair of colored glasses. He has had a thorough art training, and is perhaps the best posted man in the country on the history and development of cartoon ing in this country. He is well qualified to sustain the prestige which has descended

Operation.

THE WANE LITERARY PIRACY Steady Growth in the List of Amerthe Catalogues of Foreign Publishers.

The fact that a copyright system thad been in effect for some years in Europe, writes George Haven Putnam in the Independent, and that its results, while bringing justice and satisfaction to authors, had, in place of imposing increased taxes upon the general public, resulted in substantial advantages to the buyers of books and of music, was, of course, of material service in connection with the efforts to bring the United States into copyright relations with the rest of the civilized countries. These efforts may be said to have been begun in 1837, when, under the initiative of the late George Palmer Putnam, the first international copyright association was organized in this country. Something more than half a century was required before it proved practicable to bring to bear upon congressmen a pressure of enlightened public opinion sufficient to convince congress that the reform was one desired or required by their consistuents. The act, which is known as the inter-national copyright law, bears date March 4, 1891, and went into effect on the first of July in the same year. The act did not conout this little drawing, giving a rough repre- stitute a new statute, but comprised simply sentation of Reed's face formed from the amendments to certain sections of the statute relating to copyright which had been in France since July, 1870.

The most important changes in the law were as follows: First, its provisions, previously limited to the works of authors (under which term I include for convenience artists and composers), who were "residents of the United States," were extended to cover the productions of non-residents. on the condition that the country of which such non-resident was a citizen should concede to American authors similar privileges. Second, all editions of the works copyrighted must be cutirely manufactured in the United States. This provision imposed a new restriction upon American authors, who had previously been at liberty to have their books manufactured on the other side of the Atlantic. The manufacturing provision did not apply to music or to higher class art productions. Third, the book, to secure American copyright, must be published in the United States not later than the date of its publication in any other country. LITERARY RECIPROCITY.

The provisions of the act became operative between the United States and any foreign state only when the president had made announcement, by proclamation, that the necessary conditions of reciprocity had been fulfilled by such state. The proclamation of July 1 specified that the act was in force with Great Britain, France, Switzerland and Belgium. Since that date the following countries have also been brought within the operations of the act: Germany, Italy, Portugal, Spain, Denmark, Mexico, Sweden and Norway.

The most important direct results of the new copyright policy of the nation were naturally to be looked for in the literary relations between the United States and Great Britain, relations which the supporters of international copyright naturally had par-ticularly in view. Before the act of 1891 the more reputable of the English publish-ers who were not willing to "appropriate" American books were deterred from arrang-American books were deterred from arranging for authorized editions by the certainty that, if the books found favor with the English public, "pracy" editions would promptly appear. During the last ten years there has been a steady increase in the proportion of American titles finding place in the lists of the feeding English publishers, while there has also been a noteworthy development in the system and in the impor-Britain by American firms having branch houses in London. It is evident, therefore, that estisfactory arrangements are now be ing made with American authors for their English editions and that there must be a substantial increase in the returns from such editions. It is probable, nevertheless, that these returns from Engiand are still less considerable than had been hoped for. Not a few authors who had assumed that the lack of international copyright was the only obstacle that prevented a transatiantic



"GETTING IDEAS"-BUSH'S BKETCH OF THE CARTOONIST AT WORK.

my arm and made the round of the news-paper offices. The editors were interested, but skeptical, until finally I struck the sheet called the Chronicle-Times, which was west and has startled the metropolis more than ever by his bold caricatures is Mr. Homer Davenport. Davenport is one of the men made famous by Mark A. Hanna, for he was comparatively unknown until his tooth and nall end he took me up and printed my pictures. So far as I know that

cartoons of the Ohio statesman began to appear during the last presidential campaign.
"I got the idea for my original Hanna cartoon," said Mr. Davenport, "from the prevalent association of Mr. Hanna with the campaign barrel during that fight. I stud-led his physique and dress carefully, and the American sense of humor is becoming more and more refug1, and that cartoons emphasized certain features which, as I be lieved, brought out his characteristics. lieved, brought out his characteristics, believe that a cartoon is like a lawyer's argument, intended to score a point on one side or another of a case, and if it does that it is successful." EARL W. MAYO. by representing a president of the United Strace in the guise of a hog. The people have a pride in the office and person of their chief magistrate which they don't wish to see insulted. This doesn't apply

A Denver man, relates the Times, has discovered a plan to get a hog back into a pen through the aperture through which it passes out. His recipe in substance is: Get the

"My conception of a political cartoon is that it is a political argument. It has a serious purpose, but if it can be presented with some element of humor so much the better. I get many of my subjects from political editorials, or from my own knowledge of the existing political situation.

"For instance, this picture of Croker's Thanksgiving dinner"—picking up a color sketch that lay on the table—"corresponded, I think, to the situation as it stood at the time. Platt, having been beaten, was in a position where he would be grateful for even a few crumbs. I worked this idea out one afternoon, and, as you see, the first sketch does not differ materially from the published picture. Of course I change my

to him with his name; in fact, he is doing success have learned that there are other so week by week in the pages of Puck.

A young man who has come out of the is conservative in its tastes and in its conictions. Scholarly readers are not easily to be convinced of the scholarly trustworth-iners or of the distinctive importance of books coming "from the states," while in light literature and particularly in the average fiction the supplies from English pens are more than sufficient to meet the de-

FOREIGN SALES.

In the case, however, of an American book which secures for itself what may be called a commanding interest, the receipts from England now constitute a very substantial factor indeed in the commercial value of the production, and the fortunate author has added to his reading public a circle sometimes almost equal to that secured in the home country. American authors whose names have become known in England are beginning also to secure some receipts from Paris, Leipzig, Berlin and Stuttgart, although for some years to come such continental returns must be but inconsiderable.

A very noteworthy case (the first that has arisen since the German-American treaty of 1891) has recently been decided in Stuttgart. The work in question was Wallace's "Prince of India" and the plaintiffs were the London representatives of Harpers. The court decided that the unauthorized German edition of the work, concerning which the complaint was made, must be suppressed, and that the returns from the sales secured must be accounted for to the owners of the Wallace copyright. The case possesses continued importance as evidence that the provisions of the treaty are in line with the conditions of the copyright law of Germany.

The writers of American fiction have been able to secure from American publishers

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was possible when their volumes had to compete with editions of English stories plets, that had not been paid for, and the removal of this unequal competition must can novelists, and especially to the newer writers. It happened that during the two or three years immediately succeeding the passage of the law the English novelist succeeded in producing work of more distinctive interest for readers on each side of the At-lantic than was brought before the public by their American competitors. A group of her youth for beauty and amiability, and noteworthy books secured an immediate and continued sale on each side of the Atlantic and brought to their authors substantial returns. American fiction writers were inclined during this first term of years to a feeling of disappointment in regard to the benefits accruing to them from the international arrangement. They were later, how-ever, able to take the more sensible view that when the two reading publics from either side of the Atlantic were practically thrown into one, when reviews and personal comments about books found their way freely across the Atlantic, each writer could depend upon securing the public that fairly belonged to him. National prejudices and hatlonal boundaries would count for less and less. It was a fair field with no favor, and American literary workers, with a legiti-mate ambition and with any sense of fairness, could ask for nothing more. There have been produced during the last two or three years a group of American romances which have constituted sufficient evidence that American novelists are fully able to hold have secured such general acceptance as has been accorded to "Soldiers of Fortune," "Hugh Wynne" and others, have helped to

was of service to American no less than to The disappointment with the law has mainly come from lower-grade writers on both sides of the Atlantic, who had indulged themselves in the belief that international copyright was going to secure an extended remunerative sale in two markets for books which had failed to obtain any substantial measure of success in one. It is as if a man, doubtful about his ability to read, should complain to the optician because such ability did not come to him with the purchase of spectacles. The English authors in particular had indulged themselves with visions of "65,000,000 American readers," and had been too ready to assume that as soon as their returns from the American market were assured by law, these returns would also be counted by millions.

It is probable, although on such a point exact statistics are not within reach, that there has been an actual decrease in suppiles taken from England for American readers of the lower grade of fiction. There had, in fact, never been any natural de-mand in America for English fiction of this class, and it had been purfeyed or "appro-priated" chiefly in order to supply material for the weekly issues of cheap "libraries." These 'libraries' came to an end with inter-national copyright, and the lessening of the supplies of this class of literary proven for to be credited to the law.

Authors, both English and American, have today the satisfaction that they are able to place their books before their readers with a correct and complete text. Previous to 1891 English books had to be reprinted on what was called the "scramble system." It was found not practicable to give to the print-ing of the authorized editions sufficient time and supervision to insure a correct typography, while the unauthorized issues were not infrequently, either through carelessness or for the sake of reducing the amount and the east of the material, seriously garbled. The transatiantic author, who was then helpless to protect himself, can now, of

course arrange to give at his leisure an "author's reading" to his proofs.

I recall one instance of a popular American story which, in a season prior to 1891, was appearing as a serial in a New York weekly paper. Five or six English "reprinters" were putting the story into type from week to week as the instalments reached Great Britain, with the view of issuing the complete book immediately after the receipt of the last pages of the text. One enterprising Scotch publisher got the better of his English competitors by having the final chapter of the stary (the chapter which the Amer. the story (the chapter which the American author had planned to contain the conclusion and the moral) written by a Scotchman employed for the purpose. He was able by this device to bring his volume into the market a week before the appearance of the other equally unauthorized re-

prints, the publishers of which had intended to make their editions substantially com-

GOSSIP ABOUT NOTED PEOPLE. during the present momentous crisis of its fortunes is the queen regent, Marka Chris-tina. She is by birth an Austrian grand

duchess, a daughter of the Archduke Karl Ferdinand and his second wife, the Arch-

This year, for the first time, the celebration of General Grant's birthday at Galene will be marked by a memorial address de-livered by an ex-confederate, Judge Emory Speer of Georgia, who thus answered the in-vitation sent to bim: "I do not hesitate to accept the invitation, and if I can give any adequate expression of the carefulness and honor with which the renown of that great in the Fifth Kentucky regiment, which was a part of the famous Orphan brigade, under the command of General (afterward chief

Fremiet, the French sculptor, has com pleted the model for the colossal statue of Ferdinand de Lesseps, which the Suez Canal company is to erect at Suez in memory of the French engineer. The statue will be nearly twenty-one feet high; it will repreevidence that international copyright of service to American no less than to sh authors.

SOME DISAPPOINTMENTS.

Some from lower-grade writers on sides of the Atlantic, who had indulged file bas-reliefs of the khedives who aided De Lesseps' work.

Miss Willard left only \$17,000, most of it in real estate; the protating of her will re-moves all possible foundation for the always improbable rumor that this generous woman, who was forever giving away her money to causes, had accumulated a fortune. She bought a little real estate, which as now worth \$16,000, and there will be only \$1,000 in money for her companion of many years,
Miss Gordon. It is fitting that her house
in Evanston, Ill., should revert to the
Women's Christian Temperance union, and doubtless that society will ultimately preserve the house as a memorial.

Claude Monet, the impressionist artist, who lives in the picturesque village of Giverny, in Normandy, is thus described by a corre-spondent of the Boston Transcript: "Monet is now a wealthy man, but the house he has enlarged is quite like that of the surrounding peasants; white plaster, with a red-tiled roof, narrow and low and long; so long that it is in its length only that it shows its superiority over its neighbors; for his family is large. But though the house itself is sim-ple, the glory of it is in its garden, and this is truly superb. Personally, he is an inte-esting-looking man of about 60, strong ar rugged, the type of a refined peasant, and is that that his clothes designate him to be, fo he wears the big, clumsy wooden sabots of the country, combined with the finest linen. with hemstitched ruffles at neck and wrists.

Captain Silas Casey, commandant of the League Island navy yard, who has become ranking captain in the navy, was graduated from the United States Naval academy i 1860, and was a master in the navy whe the war broke out. From 1870 to 1873 he was on the Colorado, then attached to the Asiatic squadron. He was in command of the battalion of sailors from the fleet in the Corean expedition and the assault on Fort McKee, Seoul river, in June, 1872. Since that time he has held many important places. Before taking command of the League Island navy yard he was captain on board Admiral Sicard's flagship, the New York. All told, Captain Casey's actual sea service covers a period of nineteen years and nine months, three years and one month of which were under his present commission.

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