

The Plattsmouth Daily Herald.

KNOTTS BROS., Publishers & Proprietors.

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The people of this city will not soon forget who it was who brought a gang of the detestible Pinkertons to the town and fastened them like an eye sore on the community. The loyalty and law-abiding spirit of the people was not to be depended on to protect private property. They must be insulted and dragged into maintaining the peace, forsooth. Bah! — Plattsmouth Journal.

The Pinkertons are eye-sores to men who wish to break the law or see some one else do it. If Brother Sherman's neighbor locks his smoke-house it need not worry Brother Sherman unless he has been getting his meat there. Pittsburg depended on the "loyalty" of its private citizens, but she was badly left. While we do not think there is any danger of a riot, we feel equally as comfortable when we know there is no danger.

The mayor of the city was very ready to swear in an unknown gang of non-residents of the city and state as a special police, but when petitioned by a body of respectable business men to swear in some of our own citizens for police purposes he declined to do it. It is safe to say that if the mayor did not depend for his job on the dictum of the railroad authorities his ideas of duty would be different. — Plattsmouth Journal.

It is also safe to say, if the editor of the Journal was not a moral coward, and was possessed with a wholesome regard for the truth, he would never have written the above. The mayor at the beginning of the strike appointed twelve of our citizens as special police, and while they probably are doing very well, the company discovered they did not attempt to keep enemies of the company from getting aboard their engines and interfering with the running of the their trains either by buying off the engineers or by making it appear to the so-called "scab" that his job would only last a few days, unless he gave up his engine and joined the strikers; this being a fact the company secured police who were non-residents and unacquainted with our people; the result has been, no one is now in any way meddling with the companies property or business, and they are here to see that this happy condition of things continues. The Journal man wants to make a little cheap capital by posing as the friend of labor, that is the milk of the cocoon and while we are willing to see him pose, we wish to hold him as near the truth as possible. This paper has always insisted that the engineers residing here are an exceptionally intelligent lot of gentlemen, there is no better class of men in the city but they have made a mistake, as they are no more infallible than others, and it is the sincerest desire of THE HERALD that this mistake may be rectified with as little delay and loss to the engineers as possible.

How Men Die.

If we know all the methods of approach adopted by an enemy we are the better enabled to ward off the danger and postpone the moment when surrender becomes inevitable. In many instances the inherent strength of the body suffices to enable it to oppose the tendency toward death. Many however have lost these forces to such an extent that there is little or no help. In other cases a little aid to the weakened lungs will make all the difference between sudden death and many years of useful life. Upon the first symptoms of a cough, cold or any trouble of the throat or lungs, give that old and well known remedy—Boschee's German Syrup, a careful trial. It will prove what thousands say of it to be, the "benefactor of any home."

General Lew Wallace has purchased a residence in Indianapolis, and will remove there from Crawfordsville, Ind., in the spring.

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George W. Cable lectured in the Y. M. C. A. Hall of Boston the other night and books for the library served as admission tickets.

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JACQUEMINOT

Who is there now knows aught of his story? What is left of him but a name? Of him who shared in Napoleon's glory, And dreamed that his sword had won him his fame!

Little did Jacqueminot suppose.

At Ausertitz or at Moscow's burning, That his fame would rest in the heart of a rose! —Bessie Chandler in American Magazine.

The Mosquito of Trinidad.

The particular room assigned to myself would have been equally delightful, but that my possession of it was disputed even in daylight by mosquitoes, who, for bloodthirsty voracity had a bad pre-eminence over the worst that I had ever met with elsewhere. I killed one who was at work upon me, and examined him through a glass. Bewick, with the inspiration of genius, had drawn his exact likeness as the devil—a long black stroke for the body, a nick for a neck, horns on the head and a beak for a mouth, spindle arms, and longer spindle legs, two pointed wings and a tail. Line for line there the figure was before me which, in the unforgettable tailpiece, is driving the thief under the gallows, and I had a melancholy satisfaction in identifying him. I had been warned to be on the lookout for scorpions, centipedes, jiggers and sand crabs, who would bite me if I walked slipshod over the floor in the dark. I met with none, either there or anywhere; but the mosquito of Trinidad is enough by himself. For malice, mockery and venom of tooth and trumpet he is without a match in the world.—J. A. Froude.

A Memorable Incident.

Charles Reade, the English novelist, once accompanied a party of friends to the opera in Dresden. Wagner's "Lohengrin" was on that evening, and here is Reade's account of one memorable incident related to that performance.

"We had taken front seats in a proscenium box. Suddenly a stranger took a seat behind us and expressed himself in such sentences as 'Ach himmel! Sehr gut! Ach schlecht! Sehr schlecht!' and many other gutters of the same sort, clapping his hands meanwhile and stamping like a demoted creature until he became absolutely intolerable. As soon as the first act was over I sought the usher and requested him to have the lunatic removed. But I can never hope to give you the gestures or the expression with which the fear-stricken usher replied: 'Ach! das ist Herr Wagner.' —Detroit Free Press.

The History of Right.

Think how large a part of human activity is consumed in the endeavor, mostly fruitless, to settle questions of right. The whole machinery of justice, with its legislatures, its courts of various instance, its judges, advocates and attorneys attends continually upon this very thing. And yet the glorious uncertainty of the law has become a byword. Fleets and armies are still the last resource of civilization for determining the rights of nations. Now, as in the time of Brennus, the sword is the ultimate makeweight in the scale of justice. It may be said that the history of right throughout the ages is one long martyrdom. It is ever being crucified afresh and put to an open shame. But, speaking generally, we may assert that the idea of right has hitherto been venerated by mankind at large as absolute, super-sensuous, divine.—W. S. Lilly in Fortnightly Review.

Fortune Hunting Fair Ones.

New York is filled with widows. There are over fifty widows herewith individual fortunes ranging from \$1,000,000 to \$15,000,000. A majority of them married old men, some of them had been married before, others yielded to the inevitable at a late period of their existence. Generally speaking, the women thus married had spent the early portion of their lives in teaching, in housekeeping, or in the marriage state with other men. Circumstances gave them a hold upon millionaire this, that or the other. The hold became a grip, and the grip developed a tenacity loosened only by the hand of death. The surrogate's court has been burdened by contested wills. Wills made by venerable men of fortune, who succumbed to the fascinations of women in the late hours of their lives and disregarded the claims of children, the ties of affection, left the bulk of their fortune to women who all too often have been deemed simple fortune hunters. The records are humiliating.—New York Cor. Globe-Democrat.

A Pretty "Business" Story.

A rather pretty little story, which has the merit of being true, is interwoven with the history of one of the largest grocery houses in the city. Its founder, one of Pittsburg's pioneers, before he went the way of all flesh set forth in his will that at his death the store should be stocked with a complete assortment of the goods carried by the firm and that the store and contents should be turned over to the chief clerk. This was done. The clerk whose merits won for him this substantial recognition continued the business with unvarying success until a few years ago, when he retired. Not, however before following the example set by his predecessor and employer. The freshly stocked store was turned over to his chief right-hand man, and if the latter is true to the custom of the house he will do the same for his successor.—Pittsburg Bulletin.

It seems to me that ordinary politeness, the honest dictates of courtesy, would suggest to smokers that public conveyances, public audience rooms, public eating places, public drinking places, are for the enjoyment of the whole public and not for a selfish majority. Men frequently come into my office with lighted cigarettes and leave behind them traces of their offense, which annoy me for hours thereafter. By what right do they do so?—Joe Howard in New York Graphic.

Encourage the Editor.

As a rule, an editor gets about 1,000 kicks to one caress. Once in a while he gets a kind word, and it warms and cheers his weather-beaten, storm racked heart to the innermost core. Most people are afraid to tell an editor when he writes an article that particularly pleases them, for fear of making him proud, we suppose, but if they find anything that does not accord precisely with their views, they will neglect their business to hunt him up and tell him of it. Pshaw! dear friends, don't think you will spoil the editor by giving him an occasional word of cheer any more than you will spoil your child by complimenting it upon a piece of patchwork it has finished. Of course you could beat the job yourself, but that doesn't deter you from heaping words of encouragement on the child. It has done its best. So you could doubtless beat the average editor at running a paper, if course you can. The man does not live who can't beat an editor at running a paper. The editor is willing to acknowledge that you can. He only runs it because you have not time to; but this fact need not deter you from giving him a word of encouragement occasionally.—Dunsville (N. Y.) Breeze.

MADAME MODJESKA.

LITTLE ENCOURAGEMENT FOR THE HIGHER CLASS OF DRAMA.

Advice for the Young American Actress Who Has Aspirations—Shakespeare's Simplicity—Concerning Emotional Plays. Modjeska Gives Some of Her Experience.

"What do you think, madame, is the outlook for the stage here?" "For the higher class of drama, decidedly not very encouraging. So long as you see the drama written about and thought about under the head of 'amusements' it will never take any very high rank. When it is treated as an art and receives the same aid and encouragement as is extended to other arts, then it will attain the position it ought to have."

"The young American actress who has aspirations toward the highest class of drama has no chance of schooling—with the exception of yourself as model," said the reporter. "Will you kindly say how you think such a girl should study?" "Books will not help her very much—I mean books that analyze and dissect the plays and characters of the great dramatists. Helen Faucit's (Lady Martin) account of her study of Shakespearean roles is the most interesting and perhaps the most really helpful. But I must confess that I believe she did not have this thorough and delightful insight into the characters till long after she had played and, as it were, grown into them. And though much of the business she suggests is extremely ingenious and delicate, I think a good deal of it would not be dramatically effective. George Lewis' 'Actors and the Art of Acting' contains some valuable suggestions and many interesting reminiscences. But let her beware of the ordinary commentator and essayist, who is doubtless extremely clever—the only trouble is that he is too clever, and finds subtle and hidden meanings that Shakespeare never dreamed of. SHAKESPEARE'S SIMPLICITY.

"The great beauty of Shakespeare is his simplicity and intelligibility. Of course, there is an occasional phrase and word that may require explanation, but I allude to the characters. They are easily understood, and you always find the key in the play. Thus, for instance, Rosalind. Some people seem to think that she should be rough and boisterous. They cannot surely remember the words in the first act of the 'Duke': Her smoothness, Her very silence and her patience, Speak to the people and they pity her."

"The best light on Shakespeare is to be found in the careful study of his own works; one will certainly be helped to a better understanding by a thorough knowledge of history and by the study of other writers of the Elizabethan period. I gained a great deal from reading Thomas Lodge's story of 'Rosalind.' No actress who does not possess a poetic temperament will ever make a success in Shakespearean parts, and she must not fall into the error of thinking that the emotional temperament is the same thing as the poetic. The one is imaginative, the other actual; and the difference in the results of the work of each is similar to the difference between the work of an artist and a photographer. The purely emotional actress is generally utterly at sea when she attempts to play the legitimate and the cause is not hard to find. In emotional plays what the actress does is of the highest importance, and what she says is of comparatively little moment. She may gasp, or sigh, or appeal to the heavenly powers just as she may feel most effective, but it is the physical depiction of the passion or the emotion that affects the audience far more than the words. In the poetic play what she says is its chiefest moment, and the action the illustrative of, must be subordinate to, the text."

EMOTIONAL PLAYS.

"Is not 'Juliet' an emotional part?" "No, it is a part of passion as intense as you will, but not of emotion in the sense that we apply that word to a play. The feelings evoked and depicted in the emotional play are those of the nervous, hysterical temperament. In them the emotions evoke and rule the thought; in poetic plays the thoughts call forth and govern the feelings. 'Camille,' 'Miss Merton,' 'East Lynne,' are plays of the emotional order."

"But, Mme. Modjeska, you play 'Camille' in addition to so many Shakespearean parts." "Yes, but it is the only one of the kind I attempt, and if I succeed fairly in it, the fact is due to my having had so thorough a training in every style of acting. And this brings us back to your supposed young actress. Let her work well, no matter in what line she is cast, and she will gain experience that will be invaluable. If she has intelligence and poetic feeling she will be able to play the higher roles when the opportunity comes. But above all things she must not seek to begin at the top of the ladder. Very rarely does an actress who so begins make any improvement. Practice only confirms faults, and the frequent repetition of a role imperfectly conceived and executed seems to blunt the perceptions and the sensibilities. I unfortunately gained my knowledge on this head from experience. During my very first season I was what you call a 'star.' At the end of it I fortunately had sense enough to know that I was worse than at the beginning, and that if I persevered in that course I should never make an actress. So I went into a company and played the smallest parts, and those of every kind. I have been even a drunken servant, and have stood up through whole acts as a silent singer. I could sing, and had a fair amount of experience in comic opera. I am almost ashamed to say what my salary was during this season. It was the munificent sum of \$40 a month. I could not live on that, so the next season I again went starring. After that was over I was fortunate in getting into a good company to play juvenile parts. I was fully five years on the stage before I had any established position as a leading woman."—New York Tribune Interview.

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