

## ACROSS THE DEEP.

The Tower of Confusion Des-  
serted to Await on Muse of  
Music.

From our Special Correspondent.

BERLIN, June 15, 1894.

In my former letter in reference to the learning of German I referred to the habit of translating. In easy German this can often be done with sufficient ease, but the idioms of a language are peculiar to itself and would make little sense translated and the only way is, first, to know the meaning of the German, for example, and after that is done, what is the purpose of translation? Meanings, ideas are what we are after, and not words, translations. If you want the latter, get a good translation, if there is one existing, and not bother with the original. By way of illustration we ask in English, "When do you begin?" the literal translation of the German phrase is our slang, "When do you catch on?" Our expression, "I am surprised," from the German would be, "It tells to me on." If I should tell German how I shall return to America it would be something like this: "I will toward America over London and New York until Chicago travel." My point is simply this: To make literal translation does not make English. It destroys the beauty of the original and does not help you get the meaning because you must have that first before you can turn it into another language.

Those who have been so fortunate as to have read that beautiful array of neatly put thoughts, "Lucile," will remember the author's concise and apt way of comparing the different modern languages. The German language above all is adapted for the expression of deep philosophic thought and for all scientific expressions where exactness is required. I don't believe it was intended for anything else. It is true we find many beautiful things in prose and poetry, but they are few when compared to other realms of knowledge. If you want a literature which contains almost all the philosophical thought of the race since the time of Greece, which contains the great advances in religious dogmas, the best criticisms of the historic life of the race, the careful investigation in chemistry, botany, etc. If you want, in short, the best thought of modern times, you would certainly turn to the German. I am not an admirer of Prussian egotism which knows nothing outside of her borders, but I am an admirer of the patience and results of her scholarship. But that strong sentiment on the part of the Russian, as a whole, that we are the people, will be her ruin in the result of narrowness.

The German has a peculiar manner in which he makes new words, much to the regret of all foreigners who attempt to learn the language. The pure, original German words are usually short, but as he began to link more and to develop his language he did not do it by introducing foreign words as the English did, but by combining old words into new words with new meanings. This is a favorite pastime of the German writers.

In scientific and philosophical writings their language is composed of compound words to great degree. If you once unlearn these long words and get their meaning, they are the easiest to remember, for their length impresses themselves upon one through the eye. A fair sample may be given in this word: *Dampfahnschiffahrtaktiengesellschaft*. This one word is made of six separate and individual words, and, taken together, in English would be written: *Dampfahnschiffahrtaktiengesellschaft*. It is the presence of these words of the language that

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symphonies of Germany's great musicians. The wedding marches of Wagner and Beethoven lead thousands to the altar each year and will continue to do so as long as the inspiring strains of music are welcome guests at the nuptial feast. I may have mentioned sometime before that the melody we know as "clamantine" is used in Germany as a burial song. That great and powerful national air of the French "The Marseillaise," whose power to move is so great that twice in the history of the French government was prohibited to be played on the streets of Paris, has been appropriated by us as a church hymn. The words of the hymn, "As Thou Will," is set to Webster's overture to "Freischütz."

I suppose no city in Europe makes the operas of Wagner so well as Berlin. I hope the time will soon come when the people of America will have the same opportunity to hear great music as the people of Europe. One has only to hear the stirring music of Wagner to appreciate that old saying, "Let me write the songs (music) of a people and I care not who makes her laws."

The drama in Germany is not so good as in America. Their actors stay in one place for the season and must necessarily play many characters, and cannot enter really in the spirit of any because of this fact. But there is one actor in Berlin, Barnay, who has some of the Booth and Barrett fire in him. He renders Shakspearian characters as a rule and is quite good. The German acting in general is not good. Too much machine work and no real interpretation. The only real forcible German character I have seen is that of the Mephistopheles, or the Devil, in Goethe's Faust. They can enter into the spirit of this character and do some great interpretation. The German standpoint is altogether different from the American. Our great actors are content to attempt the interpretation of characters and dramas written especially for them or especially suited to them. What would the characters which are brought forth with such incomparable skill be without Nat Goodwin or Sol Smith Russel? But the German actor is unfortunate in the fact that he must remain in one theater during the whole season and it is very seldom that he plays in any other for that period and then not with a select company with which he has continually played. So he must play a score of characters which can only result in indifferent success. It does not become real, living interpretation, but a more or less successful mechanical process. But the opera is certainly inspiringly done. No place in Europe except at Bayreuth is the opera of Wagner so magnificently given as here in Berlin. The music of Wagner is certainly the greatest that has ever been written, and the opera orchestra is said to be the greatest of to-day, then it follows that the lover of music has in Berlin a paradise of melody and harmony, so far as music is concerned, not to be surpassed by any in the world and scarcely equalled by Paris, Munich and Vienna, or even the music that is inspired by the soft melody of Italian skies. The greatest music so far written is conceded to the German. And musicians ask, "Will it ever be surpassed?"

**Nebraska Letter.**  
ELWOOD, July 31, 1894.  
Editor PEOPLE'S PILOT,  
Rensselaer Ind.

Dear Sir:—Enclosed find \$1 to pay for the best paper published in Jasper County. I like the tone of your paper. "It has the ring of the true metal" (A silver ring—16 to 1) and is a fearless advocate of the rights of the common people. Am glad to know that the principles of the

people's party have gained such a strong foothold in old Jasper my childhood's home. May the good work go on till labor receives its just reward. We are now passing through the worst drought known in the history of Nebraska. The hot wind of Thursday, July 26, was the worst ever known, and cooked about everything that was green, no wheat, corn, oats, hay, grass or potatoes, yet with the mercury ranging from 106 to 112 in the shade, populists continue to thrive. Very truly yours,

S. B. YEOMAN.

For instance, Mrs. Chas. Rogers, of Bay City, Mich., accidentally spilled scalding water over her little boy. She promptly applied De Witt's Witch Hazel Salve, giving instant relief. It is a wonderfully good salve for burns, bruises, sores, and a sure cure for piles.

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## Building and Loan.

We present below a complete statement showing the condition of series 1 and 2 of the Rensselaer Building, Loan and Saving Association, at the close of business on June 30, 1894. At present there are in force, 434 shares in Series 1, and 476 shares of Series 2. The report is as follows:

SERIES 1. ASSETS.	
Mortgages	\$8644 55
Expenses	516 21
Cash	1461 4
Temporary Loans	9249 50

  

LIABILITIES.	
Dues	\$3607 35
Attorney's Fees	201 66
Annual Dues	718 25
Transfer Fees	51 25
Fines	272 77
Interest	9572 47
Premium	3367 95

  

SERIES 2. ASSETS.	
Mortgages	\$17890 00
Expenses	209 60
Cash	663 43

  

LIABILITIES.	
Dues	\$12768 00
Annual Dues	365 75
Premium	4125 00
Attorney's Fees	64 00
Transfer Fees	17 25
Interest	1211 79
Eines	119 25

"There is a Salve for every wound." We refer to De Witt's Witch Hazel Salve, cures burns, bruises, cuts, indolent sores, as a local application in the nostrils it cures catarrh, and always cures piles.

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Among the interesting papers in the August Arena are Rev. Minot J. Savage's "The Present Conflict for a Larger Life in the Social World;" Hon. John Davis' on "Money in Politics;" Rabbi Solomon Schindler's on "Insurance and the Nation;" B. O. Flower's "Then Dawned a Light in the East," comparing the civilization of Christendom today with that of the Roman Empire 2000 years ago; Dr. Sydney Barrington Elliot's "Pre-Natal Influence;" S. B. Rigge on "The Land Question and the Single Tax;" Professor Thomas E. Will, M. A., or "Criminals and Prisons," and a paper reviewing militarism in the public schools, by the Editor, entitled "Fostering the Savage in the Young." Altogether it is a notable budget of social thought.

## List of Patents.

Granted to Indiana inventors this week. Reported by C. A. Snow & Co., Solicitors of American and Foreign Patents, Opp. U. S. Patent Office, Washington, D. C.

C. C. Aikman, Dana, gate; A. H. Albershardt, Crawfordsville, holder for umbrellas, etc.; G. S. Anderson & R. C., Jeffersonville, cutter-cylinder for feed-cutters; T. Duncan, Fort Wayne, electric meter; C. B. Herman, Indianapolis, railway-rail joint; J. L. Koch, Lawrenceburg, harness saddle; M. Rhoades, Warsaw, & C. L. Fluck, East Greenville, Pa., fence-post; J. B. Way, Indianapolis, garbage furnace.

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