

otherwise he will be deprived of the natural reward of his labors. On the other hand, society itself would suffer an injustice if it paid the incompetent or inefficient workman a large salary simply because he had a large family dependent on him for support. Thus the socialistic principle that every man ought to work for society according to his ability, but be paid according to his needs, is palpably unjust; and this of itself is sufficient to condemn the system, even if otherwise desirable.

It may be said, however, that all socialists do not hold the principle here attributed to them, but that some of their number would recompense every man "according to his deeds." It is admitted that this rule has some advocates among socialists, but its adoption in a socialistic state would be practically impossible. For in the first place, there is no means of ascertaining the value of a man's deeds, except by competition, which the socialists abhor. The only way to determine who are the most efficient servants of society is by giving each man a chance to do his best, and this means individualism, and competition among men for employment and public favor. But again, if it were practicable under a socialistic system to recompense public servants, such as all men would then be, according to their deeds, this would be directly opposed to the main object of the socialists, which is to abolish inequality. If men are to be paid according to their deeds—whether regard is had to the value of the deeds or to the difficulty of performing them—it is obvious that some men will receive a vast deal more than others, and this will bring back the reign of inequality. It is true that the more highly paid workers could not invest their earnings in the form of capital as they now do—they would spend them in personal enjoyment; but this would only make the inequalities more glaringly conspicuous. If one man received ten thousand dollars a year for his services and another only one thousand, the former would have his spacious mansion, his costly furniture, his luxurious dress and equipages, and all the pleasures that a large income gives, just as rich men do now; and the poorly paid man, if of an envious disposition, would feel the same jealousy and discontent that such men now feel. It would be impossible, therefore, in a socialistic state to adopt this method of payment; and thus there is no escape from the flagrant injustice of paying a man according to his needs, while requiring him to work according to his ability.

If, now, we consider our existing society, we shall find that in it men are recompensed for their labor, partly, indeed, according to their opportunities, but mainly according to their abilities. That this is true in the great majority of cases is certain, however strongly excited orators may assert the contrary. It is conspicuously true in the case of nations, whose differing prosperity and power is almost wholly due to

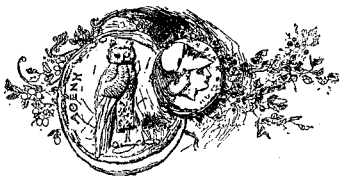
difference in their mental and moral qualities, notwithstanding the difference in their natural resources. It is also true in the main of individual workers of almost every class. The skilled and efficient laborer gets higher pay than the inefficient and the lazy, and the professional man higher pay than the ordinary laborer. So among capitalists and business managers the most successful are, as a rule, those who invest their capital most prudently and manage it with the greatest skill and discretion. Only the higher kinds of intellectual workers—the great thinkers, moralists, and others of that order—fail to get pay in proportion to their work; but their case is exceptional, and they are few in number.

"English as She is Taught."

NOTHING could be more amusing than the unconscious humor of "English as She is Taught," in this number of THE CENTURY, yet where is the thoughtful reader whose laughter is not followed by something very like dismay? Here are examination papers taken from many schools, evolved from many brains; yet are they so like in character that all might be the work of one puzzled school-boy struggling with matters too deep for him.

Undoubtedly many of these children have been poorly taught, and poorly taught in the same way, but the trouble lies back of indifferent teachers, and even back of indifferent or ambitious school-boards. It rests upon us all as a people. We are too heedless of detail, and too ambitious for number or size or appearance. We know too little of thoroughness; we demand impossible things; naturally, one of the things we get is the result embodied in "English as She is Taught."

Every conscientious teacher can tell how he is hampered by his overruling school-board or constituency. Sometimes it may attempt to guide; more frequently it suspects. His individuality is stamped out; his freshness of method and organization is distrusted. He knows that too many subjects are taught in a superficial, hap-hazard way, but he can make no change, for the genius of the people is against him. He knows that his assistants are working without adequate direction or organization; but his own hands are too often tied. Too often, too, the teacher is untrained and heedless,—often a mere sojourner in the school, preparing for other things; often the creature of a board dominated by a political or a sectarian majority. We need trained and enthusiastic teachers; unbiased, unpolitical, and carefully chosen school-boards; less ambition and more thoroughness; less of the *what* and more of the *why*; less immaturity striving to appear mature, and less ignorance masking itself under assurance. But the question arises: Who is to teach the American people this?



OPEN LETTERS.

International Copyright on Music.

OPINIONS OF AMERICAN MUSICIANS.

[IN THE CENTURY for February, 1886, was printed a collection of opinions from the most prominent authors of the United States, to the number of forty-five, on the subject of an International Copyright Law, contributed in response to a circular from us, and unanimously demanding such a measure, in the name of justice to authors and of an honorable public policy. In the following pages we print replies to a similar circular addressed by us to American musicians. It will be remarked that these responses, like those of the authors, recognize the preëminence of the ethical issue which is involved. Looking merely at the indifference of our legislators on this and other moral questions, one might think with Emerson that

"Things are in the saddle,
And ride mankind,"

were it not for the widespread and unsophisticated sense of right which is shown by such protests as these from authors and composers, who we are sure are in this matter the truest representatives of American sentiment. How long will it be before Senators and members will recognize that this is primarily a moral rather than an economic question; and that the conviction of large classes of thoughtful people that we are pursuing a disgraceful policy is a source of weakness in the national self-respect for which legislators individually are every day newly responsible? — THE EDITOR.]

As to an International Copyright Law, I should hail it with joy. At this stage of the world's progress such a legal protection should be everywhere recognized as an author's inalienable right.

BROOKLYN.

Dudley Buck.

THE artistic injustice to which composers are subjected for want of an adequate copyright law can scarcely be appreciated by the general public.

The recent litigation in regard to the original orchestration of Gounod's "Redemption," and of the Gilbert and Sullivan operas, developed the fact that it is the common practice to rescure, rearrange, reharmonize, republish, and otherwise maltreat, *ad lib.*, the works of any foreign composer that may be found profitable for trade purposes. So shameless has this practice become that the defendants in one of these lawsuits actually made a point of the fact that they had altered all the chords of the seventh in the original composition to common chords in their "edition" (!) and made claim to copyright on that account.

It is a notorious fact that American composers have suffered in the same way in England. The genuine creator in music may be content to wait for recognition, and may even be reconciled to having some one else reap the benefit of his artistic labor; but that any one should have the right to distort and misrepresent his works, which happens every day to *tone* artists, is a shame which no one can endure with equanimity. Common justice demands that the artist shall have the right to the fruit of his labor. *Artistic* justice demands that his creation shall be protected from dis-

figurement and vandalism, and *common law* as well as international law ought to afford such protection.

BOSTON.

G. W. Chadwick.

THE first thing to determine in regard to the lack of an International Copyright Law is not the injury it may be to American composers, but the injustice it inflicts on composers of all nationalities. The laws of all civilized countries recognize and protect the right of the inventor to the rewards of his ingenuity; the patentee of the most trifling mechanical contrivance, the compounder of the most impotent "cure-all," can at small cost secure the profits of his labor in every land; but the author, whether literary or musical, is not deemed worthy of the same just protection. His work, the result of years of labor, is—by a strange irony—deemed of so much value to the world at large that it would be an injustice to the world to expect them to pay him a fair price for it. He must be content, perforce, to find his highest reward for instructing or amusing the world, in fame, and—in filling the coffers of piratical publishers. So long as American publishers can republish the best class of music produced in Europe, without cost, except for stamping and printing, just so long they will refuse equally good compositions by native authors, unless they get them for nothing.

It would seem that the mere statement of the existence of such a state of things ought to be enough, in the name of justice and honesty, to end it, in spite of the "vested interests"—viz., publisher's capital, stock, etc., etc.—that are constantly referred to, when this question is agitated, as something too sacred to be meddled with; as if equity can or ought to recognize any "vested interests" in in-equity, or the success of never so many publishers outweigh the plain right of the humblest author to a fair share in the profit of his work.

UNIVERSITY OF PENNSYLVANIA, PHILA. H. A. Clarke.

THE absence of an International Copyright Law is working directly to the grave injury of our native composers. So long as American music publishers can reprint the most successful foreign compositions without paying a farthing of royalty to their authors, so long will they prefer doing so instead of printing American works of possibly equal merit. An International Copyright Law will encourage our composers by giving them a chance to see their scores printed. Surely, commercial equity and the interest of our musicians, nay, of musical progress among us, here go hand in hand. The absence of such a law benefits solely our music publishers; its enactment would remove one of the chief obstacles to our eventually taking rank as a musical nation.

BOSTON.

Julius Eichberg.

THERE is no need to argue at this stage of the controversy that copyright is property. The question at issue is now whether this property should have an international protection the same as the money a man carries abroad in his pocket. To reduce the matter