

YANKEE VS. CUBAN CIVILIZATION.

"Well," said Mr. Hennessy, "I think Shafter done wrong. He might 've asked Garshay in fr' to see the show, seein' that he's been hangin' ar-round fr' a long time doin' th' best he cud."

"It isn't that," explained Mr. Dooley. "Th' trouble is th' Cubans don't understand our civilization. Over here freedom means hard wurrk. What is the ambition iv all iv us, Hinnessy? 'Tis ayether to hold our job or to get wan. We want wurrk. We must have it. D'ye raymimber th' sign th' mob carried in th' procession last year? 'Give us wurrk or we periah,' it said. They had their heads bate in be polismen because nophilanthropist'd come along an' make thim shovel coal. Now, in Cuby, whin the mobs turn out they carry a banmer with th' wurrds: 'Give us nawthin' to do or we perish.' Whin a Cuban comes home at night with a happy smile on his face he don't say to his wife and childrn: 'Thank Gawd, I've got wurrk at last.' He says: 'Thank Gawd, I've been fired.' An' the childer go out an' they say: 'Pa-h pah has lost his job,' and Mrs. Cuban buys herself a new bonnet, an' wher wanst there was sorrow an' despair all is happiness an' a cottage organ.

"Ye can't make people here understand that, an' ye can't make a Cuban understand that freedom means th' same thing as pinitintary sintince. Whin we try to wurrk he'll say: 'Why shud I? I haven't committed any crime.' That's goin' to be th' trouble. Th' first thing we know we'll have another war in Cuby whin we begin distributon good jobs, 12 hours a day, wan-seventy-five. Th' Cubans ain't civilized in our way. I sometimes think I've got a touch of Cuban blood in me own veins."—Tacoma Ledger.

THE TAXATION DEBATE.

There are signs that the question of taxation is coming to the front again and that it is destined very soon to acquire a prominence which it has not had since the beginning of the last quarter of the eighteenth century, when the American colonies laid down the principle and defended it with fire and sword, that taxation without representation is tyranny; and when, in reply, Dr. Samuel Johnson, the greatest of English literary men then living, wrote his book, "Taxation No Tyranny."

The present signs point to a root-and-branch discussion, more thorough and searching than the world has ever seen before, of the ethical basis of taxation, in an attempt to get at some principle or principles which shall

guide legislators in framing tax laws. Everybody who has looked into the matter agrees with everybody else who has looked into it on just one thing, namely, that all existing systems of taxation are bad, with various and multitudinous kinds and degrees of badness.

One thing that is bringing the question to the front all over the world is the great world-stir produced during the past 20 years by the extraordinary genius of Henry George. Another cause is the movement everywhere in Europe among recently-enfranchised voters to get rid of what they passionately believe to be the excessive and unjust proportion borne by them of tax burdens and to shift them back upon the shoulders of the richer classes, who, so long as they had in their own hands the making of the laws, naturally adjusted the taxes to suit themselves.—From Editorial in Boston Daily Advertiser.

THE EXPENSE OF OUR COLONIAL POLICY.

It is stated that the naval board of experts, to whom the subject was referred by the secretary of the navy, has agreed upon a programme calling for the building of not fewer than 15 warships at an estimated cost of between \$40,000,000 and \$50,000,000. We are told that "this addition to the present navy is made absolutely necessary by the acquisition of Hawaii and the possible retention of a portion of the Philippines."

When the proposition was made to annex Hawaii a contention of those who favored it was that the islands would have a defensive value for the United States, since they would give us a coaling and supply and telegraphic station in the Pacific and would be of great advantage to us on our Pacific coast in the event of war with a strong naval power. Now, the islands having been annexed, it is declared that we must at once appropriate from \$40,000,000 to \$50,000,000 to defend them and to defend other possessions in the Pacific, the retention of which is possible.

From the army department we have not yet heard. How much of an increase of our regular army shall we need for the defense of Hawaii, one of the Ladrone islands, a portion of the Philippines (or all), Puerto Rico and Cuba? How much less than an increase of 100,000 men after all the volunteers shall have been mustered out?

And what is to be the compensation to this country for all the expenditures of money that have already been made and that will have to be continued

indefinitely for the retention and defense of these island colonies? How much will the 70,000,000 people of the United States be benefited? How much will the taxpayers gain by our holding under military rule islands inhabited by millions of half-civilized people?

Dingley says that the additional expenses are going to be permanent and that the continuance of the internal revenue tax will be necessary. And of course he expects the protective tariff tax also to be retained. This will be necessary to help the contributors to the campaign fund, while the internal revenue tax will be necessary to meet current expense, including that of constructing new warships and supporting a large standing army.

The millionaires, trusts and syndicates that operate in these islands will make money and incidentally the development of their resources will give work to many who shall go thither; but such openings for a long time at least must be at the expense of the great mass of people who bear the burden of taxation.—Quincy (Ill.) Daily Journal.

MUSIC IN VACATION SCHOOLS.

Interest in the system of music taught in the five vacation schools maintained in Chicago during the summer was of the most vivid kind, particularly among principals and teachers of music in the public schools. The results obtained by the singing teachers in the vacation schools were so phenomenal as to astonish people who had made music the business of a lifetime.

Children were induced not only to sing out, but to modulate their voices for the production of tones necessary to express ideas underlying the musical notation.

The children learned in the six weeks of the vacation school term 30 songs, each one of which made an epoch in their lives. The material for these songs and the songs themselves came from the folk music of all lands and related to nature, to the industries and to military life. Their power in making character as well as their value in voice-building was in view when they were chosen. Their ethics was as carefully scanned as their musical correctness when selection was made.

No attempt was made to teach the children to read music. The airs were played and sung to them until they took them up. The words were taught with a view to getting an understanding of the thought, and when words and music were memorized the children, imbued with the spirit of the

songs, made their voices instruments to be played on at the will of the imagination. They seized the dramatic element in the songs and responded to its demands quickly because of the freshness of their natures.

"Fair Snow White," one of the songs, related the story of the snowflake, and was as delicate in sentiment and treatment as a Mendelssohn spring song. This was a great favorite with the newsboys, many of whom were in the schools. They delighted in its dainty measures, and their efforts to soften the quality of their voices, made strident and harsh by the necessities of their calling, was almost pitiful. Frequently the only result was an inaudible, inarticulate gasp, but they had learned to know that delicacy of treatment of such a theme was necessary.

Folk songs have all a note of sadness that bespeaks the toil of the day. They were made to lighten the cares of labor and express in a subtle and illusive manner its drudgery. This undercurrent of pathos caught the attention of the children, and in their singing the cadences of tenderness showed their appreciation of the sentiment.

Before teaching any of the songs the minds of the children were prepared for them by suitable and applicable myths, stories, traditions. These got them in sympathy with the subject, whether it was in the domain of nature, the industries, religion or battle.

A German guild song, centuries old, "The Wandering Journeyman," told of the trades. In preparation for it the story of laborers in past times was related. The youth served his seven years' apprenticeship; then, becoming a journeyman, took his kit of tools and wallet of provisions and clothing and went out into the world to work and learn. At last, years afterward, he came back to his native village, a master workman to whom the lads of the place now came for instruction.

Overhearing one of the boys say to another, contemptuously: "Humph! your daddy ain't nothin' but a cobbler!" a teacher took the occasion to talk of the dignity of labor with the hands, and told the class of the story of the old guilds and the meetings for music and jollity, of the trials of strength and the song contests. She then asked each of the class to find out what trade had been followed in his or her parents' families in the fatherland—the children attending the vacation schools were almost without exception of foreign parentage. Next day the children came into the classroom and with brightened eyes and glad voices

told of their ancestors' trades. For them the whole storehouse of the past had been opened, and tradition had poured her plenty into their minds. The sad ones in the class were those who had nothing to tell of centuries of labor in one direction.

A spinning song which the girls sang over their sewing was taught after the story of Arachne and her weaving had been told and explained. The spinning songs of Liszt, Wagner and Mendelssohn were played for the girls, and they caught the idea of the whir of the wheel and reproduced it in their voices.

"The Blacksmith" song was accompanied with an abundance of myths. Vulcan in his smithy where the armor of the gods was forged, and Siegfried welding the sword of his father, became familiar figures to the children. With the Siegfried story, Wagner's music—the sword motif and the bird's song—were played for the classes, which were delighted with them. So thoroughly in sympathy were the pupils after their preparation of story, that when the "Clang, clang!" of the sledge on the anvil came in the song they reproduced it vocally with almost perfect intonation at the first trial. Another of the songs, "The Carpenter and His Tools," contained passages representing the noise made by a saw cutting through wood and the tap of a hammer driving nails. The "dz, dzi!" of the saw and the "Rap, rap, rap!" of the hammer pleased the classes immensely, and when the sharp staccato of the latter had to be indicated it came with a will and without much drilling.

An old Russian song, a "Vesper Hymn," fed the religious side of the child nature, as well as the Russian national hymn, which was sung each morning at the opening exercises with words composed by Miss Mari Ruff Hofer, who originated the system of teaching. The "Vesper Hymn" contained as its chief musical motif the sound of church bells ringing. To produce the effect the children learned to use the crescendo and diminuendo without knowing they were getting technical training of the utmost value. The story of the angelus was told in the preparatory lessons on this song, and an engraving of Millet's great painting was shown to the children.

Speaking of her work, Miss Hofer said: "Every child is an artist. His imagination is free and unspoiled. He will follow wherever you lead him, and he will fill out a picture if you give him the outlines. It is to the foreign element in our population that I look for future musical artists. Children whose

parents have come from the peasant classes of Germany, Italy, France, Hungary, Bohemia and other countries, especially in the north of Europe, have behind them ages of history and tradition in which music has been the principal factor in their amusements. In elaborating the song themes the schoolrooms are often turned into animated scenes from nature. The stirring military and the rhythmical industrial themes give episodes of the heroic, with gay cavalcades and processions of soldiers with flags and drums, horses in stately parade or galloping bands of merry workmen driving their trades. All phases of life are correlated in this system. The songs have an educative and moral value aside from their intrinsic musical worth, and they are 'gems of purest ray' as mere musical compositions."

Some of the remarks made by the children during the summer are characteristic. One small boy jogged his companion and whispered: "Say, Jimmy, do youse hear dem bees-a-buzzin' in de pianer."

A little miss, delighted with the rhythm of a dancing song, exclaimed, ecstatically: "The moosic dust makes us put our feet in 'e right place eve'y time!"

On the closing day of the term the children were taken to Momence, Ill., for a picnic. They begged to be allowed to sing and act "Fair Snow White" under the trees, and chose a little negro, black as the ace of spades, to impersonate the fairy snowflake.—George Curtis Warren, in Chicago Record.

THE FUNCTION OF GOVERNMENT IN PUBLIC UTILITIES.

The land of every country is the common heritage of the people of that country and of all who come to it either by birth or immigration. It is just as truly the common heritage of the people as are the air and the sunlight, and it is as inalienable because it is, equally with air and sunlight, necessary to the sustenance of human life. To part with the right to the use of land is as fatal to the natural right of life as would be the alienation of the right to breathe the atmosphere. But, unlike air and sunshine, land cannot be used in common, and, unlike air and sunshine, it can be made the subject of aggression and monopoly by the strong and the cunning to the extent of interfering with the equal rights of the weak and undesigning.

It is, therefore, part of the function of democratic government in dealing with this equal natural right of the