

CO-EDUCATION.

Should the sexes be educated together? Some approach to a solution of this problem was long ago made in Australia; but co-education as the word is understood in the United States means something more than the training of the sexes in the same classes. Although education in the great Republic is a state and not a federal concern, practically all the schools, elementary, secondary, and high, are "mixed schools," by which is meant that pupils of both sexes not only occupy the same classrooms but sit and work side by side. There is no attempt at segregation, nor is there in the universities, except where such segregation is unavoidable through the nature of the subjects taught. Male students, for example, are not usually instructed in home economics, nor are female students in engineering or manual pursuits. But where the subjects are common to both sexes segregation is deemed quite unnecessary, and a pupil is as likely to have one of the other sex as a class companion as one of the same sex. This mingling of the sexes in education has not come by haphazard. The leaders of academic thought in the United States are quite as conversant with what can be said against it as those in other countries; and just as mixed bathing wherever it has been adopted has usually been preceded by a good deal of discussion on the pros and cons, so the American authorities had the possible disadvantages of co-education fully in mind when they finally decided that on the whole they were clearly outweighed by the advantages.

As Sir Maurice Low, the Washington correspondent of the London "Morning Post," declares, the system has the approval of "most of the leading American educators." But he is careful to add that the statement does not mean that the system meets with no challenge from any quarter. There are many persons, he states, who hold the system to be injurious to both sexes, as tending to feminise the males and masculinise the females; but this tendency in the eyes of the friends of the system is rather one of its virtues.

"Sir, get you something of our purity. And we will of your strength; That is the sum of what we seek," is the saying George Meredith attributes to his "Fair Ladies in Revolt," and what the best theorists in America feel, according to Sir Maurice Low, is that there is much which the sexes may learn in youth from each other without becoming desexualised. The young of both sexes are idealists. "To the girl the boy who is to reform the world the day he gets his degree is hero and superman. To the boy the girl is the realisation of his dreams; she has sympathy, understanding, and charm." But this mutual admiration on the part of adolescents of both sexes—what is it, ask the critics of co-education, but a source of distraction from their studies? The advocates reply that, on the contrary, it is an incentive to intellectual exertion. "Co-education is the natural way," says Dr. M. V. O'Shea, "there is no segregation in the home, in the Church, or in the street. To the boys it is a stimulation to good conduct; it gives the girls confidence in their own ability; it makes them more robust mentally. The boys have more respect for and a better appreciation of the opposite sex; girls are less addicted to the feminine vices of affectation and self-consciousness. The communion of the classroom, in the opinion of Dr. Harris, makes for "better discipline and greater restraint." It softens the manners and purifies the language of the male, and has a distinct effect in elevating the softer sex in the social scheme. Endorsing the views thus reproduced by its correspondent, the "Morning Post" says that so far from women in America losing their feminine and men their masculine characteristics, "American women are exceedingly feminine, not only in their clothes but also in their culture, while in the polo field, and the tennis court, and as the Germans knew on more than one battlefield, the average American is a very manly fellow, almost too redolent at times of the primitive masculine virtues." Nor can it be said that the intellectual qualities of either suffer from the association of both sexes in youth.

For the sexes to be brought together in the higher schools and universities at the most impressionable age is itself an education. Classical nations realised this. In the schools of Greece and Rome boys and girls sat side by side.

The separation of the sexes in the schools began in the middle ages, and arose from education being almost entirely in the hands of the religious orders. At the Reformation the great grammar schools were monopolised by the male sex, and women had to content themselves with the barest elements of reading and writing. Perhaps the great public schools of the old country would be less rough places than they are or were had the separation of the sexes in matters academic never taken place. It must always be a question whether the entire removal of a boy from feminine influence, at all events at an early age, is altogether wholesome, and whether it does not often lead to a certain brutality of thought and manners. Shelley and Cowper, Lord John Russell, Lord Salisbury, Anthony Trollope are among a legion who looked back on their school days with a horror unknown to the five-sixths of American citizens who to-day are reared in mixed schools. It may be argued that the home and not the school is the determining factor in the training of the adolescent, and that there is some danger in drawing sweeping conclusions from co-education. The argument would be sound if America had a monopoly of decent homes, but the proportion of good homes to the population is probably no greater there than in any other country of the first class; and it must be a firm belief in the moral influence of the mixed schools that impels the state authorities everywhere in their reports to advocate their continuance. It is a well-known and unwelcome truth that pure intellect is not much in favor among boys; and that a boy is liked by his comrades all the more for not "stewing," the theory being that the less he cares for books the better he will be at games. Parents themselves have been known to say that they do not wish their sons to be clever—only to be manly. Of course, everyone knows what they mean, and that they are doing no more than sounding the praises of muscular strength, keen perception, patience, and courage. Still there are other good qualities—application, self-denial, a capacity to scorn delights and live laborious days. From the way male students at the higher schools and universities speak of the mental aptitudes of learners of the other sex one would imagine they thought these latter aptitudes rather feminine than masculine. Perhaps they are; for it is extraordinary how tenacity of purpose and concentration and self-control, to bear the weary, steady day-by-day, month-after-month of "slog" for examinations, seem to come to the softer sex—like writing and reading to Dogberry—by nature. But if girls possess these aptitudes for self-sacrifice and endurance in the acquisition of knowledge

their presence not merely in the same classrooms, but side by side with the boys, ought to be an incentive to the latter to exert themselves; for no young man likes to be thought a dunce or a "slacker" by members of the other sex with whom he associates. But there are further arguments for the mingling of the sexes in the groves of Academe. A man who has passed his school days in the company of members of the other sex as well as his own, may come to understand and appreciate feminine nature better than many husbands now do; and a girl whose school chums include a fair sprinkling of students of the opposite sex will not, when the time comes to discharge the duties of maternity, be able to say that she does not understand boys.

FIFTY YEARS A TEACHER.

Prior to giving an address upon "The Music Teacher," at the Music Teachers' Conference, on Tuesday, Mr. I. G. Reimann remarked that if he were asked as to the extent of his qualifications to speak upon the subject, he would say that it was just 50 years, this year, since he had entered upon his life work. Prior to visiting the old country to engage upon a period of study, Mr. Reimann said he had been offered the position of music master at the Boys' College at Hahndorf, and had accepted it. He was a mere stripling in those days, and, included among the 30 boys put under his musical charge, were some who were older than he was. The one drawback to the music lessons had been that only about two and a half hours a week had been available for the pupils' practice. It could be therefore, grasped that not much learning had occurred among those budding farmers. Mr. Reimann really began his musical course at Hahndorf under Mr. Bernie. Later he went abroad to study in earnest, and was fortunate in counting among his teachers, Kullak, Dr. Bischoff, and Scharwenka, at Berlin. A quarter of a century ago he spent another year overseas studying new methods, and four years ago, this progressive master paid a

return trip to English and Continental musical centres. Mr. Reimann, who is alert and vigorous, and holds his 66 years, practises assiduously what he preaches, that a teacher is always a student also. He has been associated with the Elder Conservatorium since its inception in March, 1898, and his Music College in Wakefield street was absorbed into the new organization for that purpose. Senior teacher of pianoforte and instructor to piano teachers also, Mr. Reimann rightly holds a place of honour as one of the greatest musical authorities in South Australia.

MUSIC TEACHERS' CONFERENCE.

Two Lectures and a Recital.

Two interesting sessions occupied the attention of a representative gathering of music teachers of the State on Tuesday morning. The occasion was the second day's proceedings in connection with the Music Teachers' Conference, which is occupying this week at the Elder Conservatorium, of the Adelaide University. The morning's business was devoted to an address upon "The Music Teacher," by Mr. T. G. Reimann; after lunch, Mr. F. G. Bevan spoke upon "The Art of Singing," and, subsequently, Mr. William Silver entertained the gathering with a pianoforte recital. The lectures were delivered in the South Hall, and the recital in the Elder Hall. Throughout the day's programme very keen interest was shown by the visitors, and many expressions of appreciation were made to the Director of the Conservatorium (Dr. Davies) with regard to the interest manifested by the University in members of the teaching profession who—frequently resident in towns removed from the main centres—enjoyed fewer privileges and advantages than did their fellow-teachers of the city.

An Instructive Address.

A scholarly and extremely helpful address emanated from Mr. I. G. Reimann at the morning session. Mr. Reimann could have chosen no more appropriate subject than that of "The Music Teacher" for he is rightly accredited with the distinction of being one of Adelaide's finest instructors. The lecturer remarked that nowadays it was universally recognised that the calling of the music teacher—as a factor in the education of youth—was a noble one; and, considering the influence exercised upon the character of the pupils, an elevated calling, also. For that reason, it was evident that the training of the teacher should not be limited to the acquirement of the usual amount of special knowledge. They would desire that he should be classed with those pedagogues who, on the basis of psychological knowledge, were able to penetrate into the soul life of youth; who understood to take account of the different stages of the child's development in the selection of suitable teaching material—exclude that which was useless, or even harmful—and, even under adverse conditions, find that which was appropriate and helpful. But—in order to successfully attain to these requirements—he must, above all, possess two things—innate teaching talent, and love for children. According to a modern psychologist, "love for children was the chief characteristic of a pedagogic calling." Mr. Reimann said he would like to underline that saying a number of times, for love for children held the key to the secret of the art of education. Only when the teacher was filled with that true love for youth and was guided by it, would he be enabled to penetrate into the depth of the youthful soul and impart to his method of instruction that clearness and simplicity which were indispensable if he desired to make the subject-matter fit the receptivity of the pupil. In order to secure a real mental advancement of youth, and also aspire to a teaching method which bore upon the various mental activities, it was also necessary that—apart from a thorough practical training—the music teacher also acquired an adequate standard of general culture. Only when he was able to penetrate to the scientific basis of his subject, both practically and theoretically, would he be in a position to impart a really pedagogic instruction. General culture would also enable him to command that respect in the community to which his artistic calling entitled him. For example, there were Robert Schumann and Fritz Kreisler; each had acquired wonderful knowledge apart from their respective abilities as musicians.

Life's Constant Studentship.

Mr. Reimann then turned to the discussion of the various branches of the teacher's musical training, and stressed the necessity for a solid artistic standard of pianoforte playing. Otherwise, how could they be competent to train their pupils? There was, furthermore, the need to possess a comprehensive knowledge of the scientific and artistic basis on which piano playing rested, also its instructional methods. In that connection the speaker

quoted a list of books and musical works which he had personally found helpful. One of the chief troubles of the young teacher was the selection and classification (grading) of pianoforte literature. The chief aid would be found in the intelligent use of extant impartial guides through pianoforte literature. It was an advantage if one possessed the linguistic ability to study German and French works as well as those in English. Harmony and counterpoint were also subjects to be deeply studied, and musical form had also to be firmly grasped. In the same way an adequate acquaintance with general musical history was essential, as that formed the only real basis of positive understanding of music in regard to its contents. Many further authorities in text books were here mentioned. Mr. Reimann was emphatic that the successful teacher must keep pace with the times and his artistic and scientific training could never be considered as actually completed. Even in maturity his teaching ability and capacity would be thus extended with an additional vivacity and impelling strength which were vital. When the monotony of a teacher's work was stressed, such a complaint showed a deficit somewhere. Frequently it proved that the calling, in its ideals, had not been understood, and that teaching was being done rather as a necessity than a choice. In such cases care would have to be taken that the work was not undermined in its highest development.

Importance of Love and Understanding.

The goal towards which the serious and earnest music teaching fraternity should strive was well-ordered teaching conditions which should put a check upon the whims and arbitrariness of the public at large, and at the same time give to the teacher the guarantee that his activity, considered from the standpoint of higher education, should not be a fruitless task from the outset. The "why and wherefore" of things must be demonstrated easily, for it was not outward dexterity alone that the pupil must achieve. The intellectual training was equally important. For that there must be sympathy and understanding, and mere pedantic scholomastery led to narrow-mindedness and ossification of intellectual life. Love for children was, above all, essential, and feminine teachers were generally more fitted for the task than male ones where young children were concerned. In conclusion, Mr. Reimann dealt with the status of the music teacher, and made a plea for a more adequate understanding of his culture and experience. There was a conception among the public that music was but a pleasant pastime, and, viewed in that light, they could not wonder that music teaching was therefore viewed as more of a necessary evil than an honourable, artistic profession. The gradual enlightening of the public with regard to value and status would come through thoroughness of the training and culture of the teacher, and last, but not least, in insistent training of character. Applause.

"THE ART OF SINGING."

Mr. Frederick Bevan addressed a large assemblage yesterday afternoon, and took for his subject "The art of singing." Mr. Bevan remarked that he would deal with his subject as "the art of teaching singing," and would classify it under three headings—the song, the singer, and the singing. A primary reason for the importance of the song was its national appeal. Whether it was of the nature of a folk or art song, a ballad, or a lyric, it contained a twofold nature, in that of speech and music, which increased its intensity, and could be rendered by a single voice or in unison. Song, therefore, must ever remain the most influential and the most useful of all musical forms. Probably because song was universal, so, too, it was almost as varied and contradictory as humanity itself. As to the man who sang, his was a gift and a power, and that voice was an endowment to be cultivated by industry and perseverance. If a singer hoped to attain success he must adopt the practice of "plain living and high thinking."

Nowadays, it was conceded that he must also be something of a musician, and have some knowledge of the pianoforte, and the signs and symbols he is likely to meet with in the course of his studies. Also he must understand and feel the sense of rhythm, appreciate the intricacies of tonality and temperament, must foster imagination, musical memory, visual and aural observation and initiative, and, by long continued training and study, develop his gift to do justice to his art.

Helpful Hints to Vocalists.

The names of a few celebrities might be cited who had made great names without musical knowledge, but these were exceptions that proved the rule. For instance, Caccini, Scarlatti, and Porpora—themselves great contrapuntists—were skilled musicians as well as great singers, and had originated and perfected their school of music. The singer's work should be regular, for control must be his watchword—control of breath, quality, quantity, the art of breathing, the intake and retaining of the breath, sustaining sound without effort, with purity of tone, of keeping the tongue in proper position, and fully employing the teeth, the lips, and the cavities of the mouth—all these, remarked Mr. Bevan, were matters of control, and were essential factors in the curriculum of the singer. Just as the arm of the blacksmith would lose strength without daily work, so, too, would the voice become weak. The vocalist had