

It divides into specific, well-defined duties.

(1) *Punctuality*: This stands first.

The pupil must be at school in time. Sleep, meals, play, business, indisposition—all must give way to the duty of obedience to the external requirement of time. Punctuality does not end with getting to school. While in school it is of equal importance. Combination cannot be achieved without it. The pupil must have his lessons ready at the appointed time, must rise at the tap of the bell, move to the line, return; in short, go through all the evolutions with equal precision.

(2) *Regularity* is punctuality reduced to a system. Conformity to the requirements of time in a particular instance is punctuality; made general it becomes regularity.

But the school makes these duties the ground and means of higher duties. They are indispensable, but no ultimatum. They render possible higher spiritual culture. The quick and prompt obedience of the pupil in simple mechanical training, renders the child penetrable, and accessible to lessons of higher import. To this end the discipline extends to calisthenics; the pupil is taught to sacrifice his arbitrary control over his body, and to combine regularly and punctually with others in imitating prescribed bodily gestures or exercises. Thus his sense of rhythm—or regular combination with others—is further developed. Through this becomes possible the training to general habits of proper position for sitting and standing, proper modes of speaking, addressing others—in general, the formalities of polite intercourse. The highest discipline under the head of rhythm is reached in vocal music. This pre-supposes in the highest degree the training in punctual and regular habits, and a conscious participation in the result is reached by the

pupil through his enjoyment of the harmony he assists in producing. Here—in vocal music—the external, mechanical, aspect of discipline softens, and a response to it is felt in the deepest inner being of the soul—the domain of feeling. This brings us to the next step in school discipline.

(3) *Silence* is the basis for the culture of internality or reflection—the soil in which thought grows. We become silent when we would think. The pupil is therefore taught habits of silence; to restrain his natural animal impulse to prate and chatter, or to excite attention by his occupation on the material world around him. All ascent above natural being arises through his ability to hold back the mind from utterance of the immediate impulse, and to correct its onesidedness by combination and generalization. The largest combination and widest generalization is the deepest and truest. Thus silence in the school-room has a two-fold significance. It is necessary to the attainment of combination with others, and besides this, it is a direct discipline in the art of combining the diffused and feeble efforts of the pupil himself. He begins his career with mental distraction, everything isolated in his mind, and learns to connect the scattered phases, classify and arrange them, and thus to generalize and reduce them. The first glance does not suffice; it is the repetition of mental effort, the *absorption* of the mind that digests the multiplicity before it. This depends directly upon silence. The distraction of the mind consequent upon garrulity, or the occupation of any of the senses exclusively, prevent reflection. Silence allows the repose of the senses, and the awakening of insight and reflection.

(4) *Truthfulness* is the fourth virtue in the ascending scale. *Truth* is the basis of the duties of a man toward