

not hindered, and that we may thus co-operate with Him in presenting to Himself a glorious Church, not having spot or wrinkle, or any such thing, but that it may be holy and without blemish."

The next witness is Rev. William S. Potts, D.D., a Presbyterian, who says: "The female is expected to make her appearance in a ball dress, which means that as much of the person as modesty will at all permit, shall be exposed. She may be held in the embrace of the smooth-tongued whom she never saw before, and whose heart is filled with lust, and her panting breast drawn close to his, while waltzing or practising any of the still more indelicate dances now most fashionable. Do these assembles and acts commend themselves as very proper for either your sons or your daughters? There is enough of virtue and sense of sound propriety yet to decide that these are not the places for lovers of light and purity. We come next in order to the dancing party given by an individual in his own house. . . . Let us examine into the difference between this case and the public ball-room. . . . Now, the rules of the ball-room are the rules in his house, the moment the dance is announced as the amusement of the evening. The same dress, the same indelicate dances, the same excitement, the same refreshments and drinking, the same late and unseasonable hours; the numbers, too, are about the same. There is a little less caution and restraint on the part of the females, because of a sense of a greater security against impropriety from its being a private party."

Dr. Talmage says: "The ancient fathers, aroused by the indecent dances of those days, gave emphatic evidence against any participation in the dance. St. Chrysostom says, 'The feet were not given for dancing, but to walk modestly; not to leap impudently like camels.' One of the dogmas of the ancient church reads: 'A dance is the devil's passion; and he that entereth into a dance entereth into his possession. The devil is the gate to the middle and to the end of the dance. As many passes as a man makes in dancing, so many passes does he make to hell.' Elsewhere these old dogmas declare: 'The woman that singeth in the dance is the princess of the devil; and those that answer are his clerks, and the beholders are his friends, and the music is his bellows, and the fiddlers are the ministers of the devil; for, as when hogs strayed, if the hogherd call one, all assemble together, so the devil calleth one woman to sing in the dance, or to play on some instrument, and presently all the dancers gather together.' This wholesale and indiscriminate denunciation grew out of the utter dissoluteness of those ancient days. So great at one time was the offence to all decency, that the Roman Senate decreed the expulsion of all dancers and dancing-masters from Rome. But while we have a right to the enjoyments of life, we never will countenance sinful indulgences. I here set forth a group of what might be called the dissipations of the ball-room. They swing an awful scythe of death. Are we to stand idly by, and let the work go on, lest in the rebuke we tread upon the long tail of some popular vanity?" The whirlpool of the ball-room drags down the life, the beauty, and the moral worth of the city. In this whirlpool of imported silks goes out the life of many of our best families. Bodies and souls innumerable are annually consumed in this conflagration of ribbons. This style of dissipation is the abetter of pride, the instigator of jealousy, the sacrificial altar of health, the defiler of the soul, the avenue of lust, and curse of the town. The tread of this wild, intoxicating, heated midnight dance jars all the moral hearthstones of the city. The physical ruin is evident. What will become of those who work all day and dance all night? A few years will turn them out nervous, exhausted imbeciles."