

that of the current popular amusements. They do not of course aim at being exhaustive. If they are suggestive, and if they look the right way, they will perhaps be useful to some ministers, especially young ministers:

1. Make up your own mind.
2. Recognize the existing state of opinion.
3. Make broad in your mind the distinction between *what* your influence should be and *how* your influence should be exerted.
4. Resolve that so far as your influence is to be positive and aggressive, it shall be exerted through reason, argument, appeal to fact, rather than through *ipse dixit* and personal authority.
5. Consider deeply, first, on the whole, and then also in each particular case, whether you will exert your influence as pastor or as preacher.
6. Consider that if you decide to favor a particular doubtful form of amusement you will not need to do so otherwise than by not opposing it.
7. Consider that in case you favor a particular doubtful form of amusement, you assume the responsibility of either favoring every excess to which that form of amusement may, in observed practice, be carried, or else criticising watchfully its course, and exactly defining the limits within which you would confine it.
8. Search your conscience faithfully to see whether you are, on the one hand, timidly, indolently, selfishly, avoiding your just responsibility as Christian teacher and leader, or, on the other, honestly seeking to make your influence felt the most strongly possible on the right side in the right way.
9. Make sure with yourself before God that the latter is the case, and then temperately, calmly, wisely, firmly, affectionately, pursue your course—without striving, for the servant of God must not strive.
10. As to the Dance, consider that this is not simply a certain physical

movement or exercise, but a system of amusement existing in a well-defined form with an assemblage of invariably accompanying circumstances—in one word, distinguish between the act and the institution, between dancing and the Dance.

11. Be reasonable, and admit that there is nothing wrong in dancing, abstractly considered.
12. Ask others to be reasonable, and to admit that dancing considered in the abstract is not the subject of discussion.
13. Acknowledge freely and frankly that some forms of the Dance are worse than others.
14. But insist firmly that practically the better forms, or the forms less bad, constantly tend to the worse and the worst.
15. Admit that, under the least exceptionable forms of the Dance, in proper circumstances, with proper company, the mischief resulting would be comparatively small.
16. But point out that, in practice, the restrictions necessary are such as it is difficult, if not impossible, to maintain.
17. Show how concession to evil at any one point is, in many cases, virtually equivalent to giving way along the whole line.
18. On suitable occasions, and in well-chosen ways, drive to the central point of the argument against the Dance, namely, the moral corruption to which the system tends.
19. Consider that, judged from the ethical point of view, the Dance is a system of contrivance to provide for approaches and contacts between the two sexes provocative of instincts and impulses that for the safety of society and the purity of individual souls need rather to be repressed than to be excited.
20. Grasp this strongly as the true interpretative principle of the Dance viewed in its chief moral aspect, and, with all exercise of wisdom, teach your people accordingly.
21. Admit that there may be many