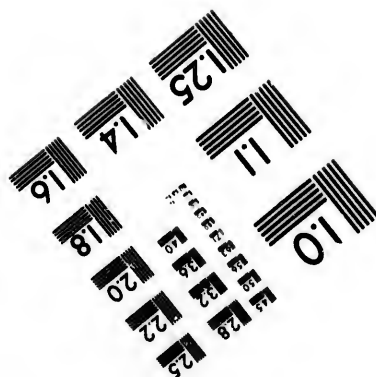
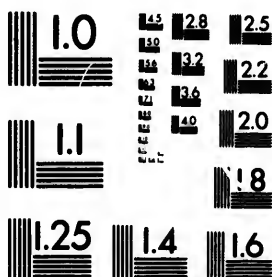


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OR,  
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OF  
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found, etc., etc.*

" Prove all things ; hold fast that which is good. "

1 Thess. 5, 21.

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F. E. GRAFTON,  
GREAT ST. JAMES STREET,  
MONTREAL.



FASHIONABLE AMUSEMENTS ·

OR,

The Respectability of Modern Dancing.





3

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## PREFACE.

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**M**ANY Christian Friends have a great dread of their children taking a part in the modern pleasure dance, and yet are not able to supply them with reasons sufficiently strong to convince them, that their opposition is based upon a true and intelligent foundation. This book is designed to assist them in this respect. Also to furnish reasons for not dancing, to those who have never indulged in it; but who are invited to do so. And to lead dancers themselves to see the absurd position they have taken; the society in which they mingle, and the influences by which they surround themselves.

May God, our Father, use this Book for the good of souls, and His own glory.

AUTHOR.

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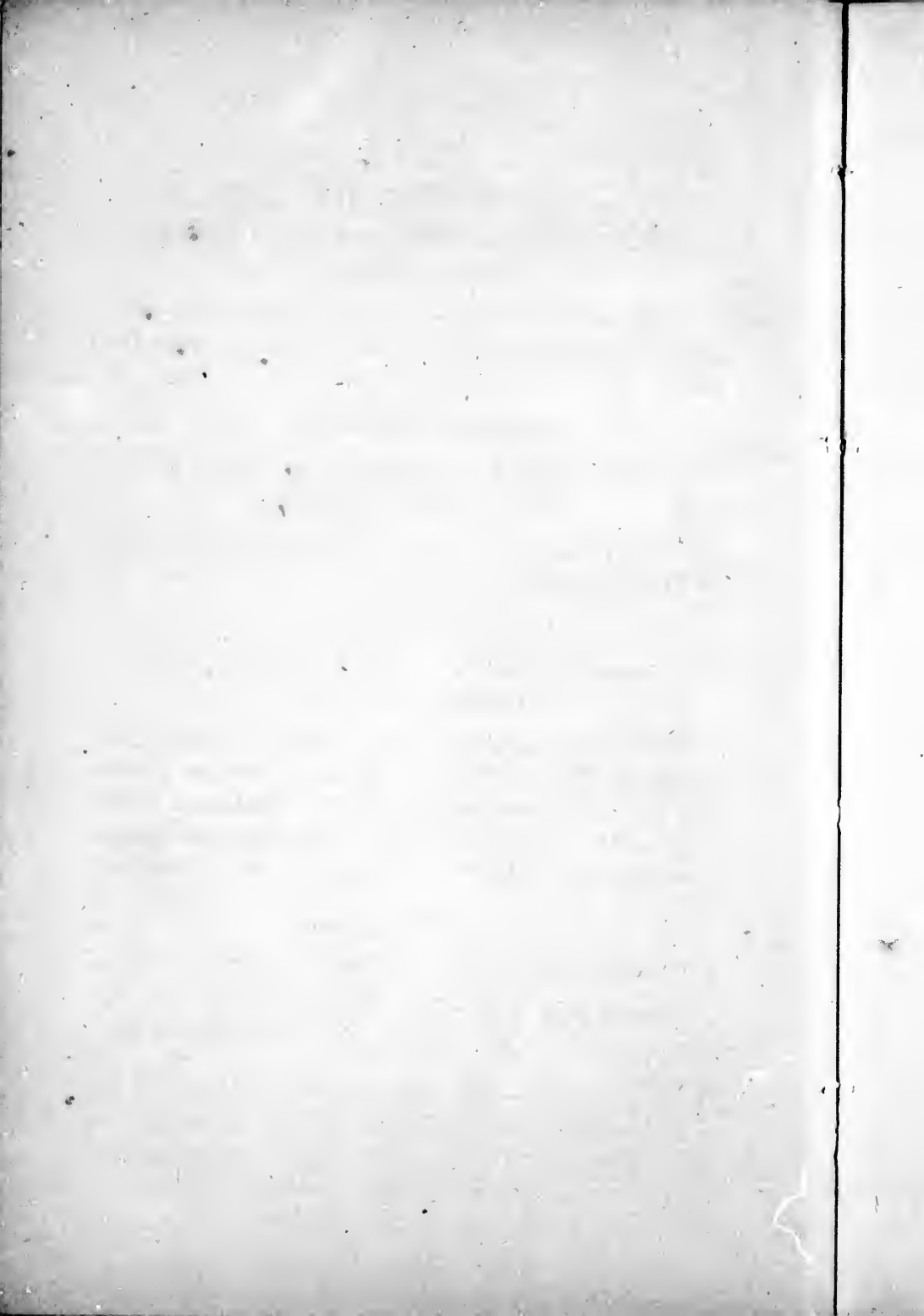
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## CHAPTER I.

### FASHIONABLE AMUSEMENTS.

**T**HE writer is not blind to the responsibility of his position, in assuming to write against an amusement, popular in the palaces of kings: the favourite amusement of the rich and gay of all ages. An amusement which claims for itself remote antiquity, and the patronage of the great and wealthy, if not of the good, through many ages.

It is not the intention of the writer to use the harsh expressions of the great and good of ancient or modern times: but endeavour by a logical train of argument to prove, that it is neither respectable nor Christian-like to join in modern dancing.

Hoping that the reader will thoughtfully look at the unpopular side of this debated question without prejudice, the writer has been induced to prepare these pages for the public.

The position I take is, That it is neither RESPECTABLE NOR CHRISTIAN-LIKE TO DANCE FOR AMUSEMENT. I do not say, That no respectable man or woman will dance, (some with true sincerity have gone as far as that.) I conceive it is possible for respectable persons to do things which are not respectable in themselves.

They may be gentle, affable, kind and true ; and for these traits they demand your respect. Yet it is possible for them to drink from the drunkard's goblet ; to join with gamblers ; and to revil in the voluptuous dance ; none of which things command respect, but rather excite scorn and contempt. You ask, why put drunkards, gamblers and dancers in the same class ? I do so because I conceive they belong to the same class, which I shall endeavour to prove as I pass along. There are but few men in Christendom, who, if they should see a person combining these three things in his, or her life, but would say, "that person is not respectable." The drunkard is often heard to say, "I would not lower myself as much as to dance," and the dancer will turn upon the drunkard and name him, "A FILTHY DRUNKARD !" And both will say, "I have never yet stooped to become a gambler." Reader, I cannot tell you which is lowest. I think we are safe enough in placing them in the same class of vices. What I purpose in this *tractate* is to write only on modern dancing. Neither would I present a treatise upon balls and private parties, but show that dancing, whether performed in the parlor of a Christian household, or in the hall of a low village tavern : whether the company be a few select friends, or a mixed multitude, modern dancing is in no case respectable.









## CHAPTER II.

### HAS MODERN DANCING A RESPECTABLE ORIGIN?

THE most learned advocates for dancing, claim for it "GREAT ANTIQUITY." When, and where did it originate? Can its origin be traced back to man in his primeval state, in the garden of Paradise? We have not the slightest evidence of that. The most learned writers on dancing have never attempted to prove that. It originated under the *fall*, when man began to "*seek out many inventions.*" Supposing the origin of dancing could be traced back to the birth of time, is that a proof of its being a respectable amusement? Not at all: the origin of sin is nearly as remote, as it respects time. SIN, that DEADLY LEPROSY, which has affected and destroyed millions of our race, originated *prior* to dancing in its most harmless modes. I ask you intelligent reader, is that a proof that sin in all its horrid forms, deceit, treachery, breach of trust, drunkenness, adultery, fornication, incest, murder, and a million other sins are respectable, because they have stained man's fair name from the beginning of time?

I appeal to the most learned of all the *advocates* of

#### 14 HAS MODERN DANCING A RESPECTABLE ORIGIN?

dancing and ask, when, did the modern modes of dancing originate? Do you trace them back to barbarous times, when instead of the melodious sounds of the *Piano-forte*, they drummed with "sticks upon empty casks"; or blew into reeds incapable of yielding one *musical* note? And these empty sounds were to the savages sweet melody; but to the musical ear of this age, would be intolerable. Or to MYTHOLOGICAL TIMES, and to their gods? To MINERVA, who after the defeat of the giants, danced for joy? Or to the PYRRHICA or "ARMED DANCE" as it was called? This dance was supposed to be the first, and was intended to amuse the infant Jupiter, and by the clash and noise of swords against bucklers, to drown his cries.

Do you trace the origin of modern dancing to the "SALIC DANCE;" in honour of the God of war, instituted by NUMA POMPILIUS? in which the performers danced in the temple at the time of offering sacrifices; and in the solemn processions, along the streets of ROME, singing various hymns of praise to Mars. The performers wore a dress richly embroidered with gold; and they were covered with a brazen armor; in one hand they carried a javelin, and in the other a shield. This dance was supposed to be the origin of all those that were in process of time instituted in honour of the gods. VERY UNLIKE THE FAST DANCES OF MODERN TIMES! Then there was the "SALTATIO MIMICORUM"; or the "BUFFOON DANCE." It was invented by the Greeks. The performers were dressed in a kind of stays, or waist-

coat. They wore a gilt helmet on their heads, and a number of small bells on their legs: thus equipped, sword in hand, they mocked the various warlike postures, and evolutions, in the most burlesque attitudes.

I ask, does the modern dancer trace the origin of his favourite amusement to the "BUFFOON DANCE?" if so, it is fortunate that the bells are not used upon the legs; the noisy scraping of the fiddle could not be heard amidst the clatter of so many bells.

In the "SPARTAN DANCES," under LYCURGUS, he made it a law that boys should "dance *naked*," and ordered also that "young girls, in certain solemnities, should wear no manner of dress." Do you find the origin of modern dancing there? To judge from the appearances of ladies in the pleasure dances of our times, you might come to that conclusion. For certainly in the *low neck dresses* and *short sleeves* worn on festive occasions, there is an effort made to expose as much of their persons as possible.

Through all parts of Africa, the negroes are passionately fond of dancing. M. GALLINI informs us "that on the gold coast, the inhabitants are so fond of it, that in the midst of their hardest labor, if they hear a person sing or play on any instrument of music, they cannot refrain from dancing. There are even well attested stories "of some negroes flinging themselves at the feet of an European playing on a fiddle, entreating him to desist, unless he had a mind to tire them to death; it being impossible for them to cease dancing while he continued playing."

The same authority tells us, that in Mexico, "they



have also their dances and their music, but in the most uncouth and barbarous style. For their *symphony* they have wooden drums, something in the form of a kettle-drum, with a kind of pipe or *flagelet* made of a hollow cane or reed, but very grating to an European ear. It is observed "they love every thing that makes a noise, how disagreeable soever the sound is." "They will also hum over something like a tune when they dance, thirty and forty in a circle, stretching out their hands, and laying them on each others' shoulders. They *stamp* and *jump* and use the most ANTIC GESTURES for several hours, until they are heartily weary, and one or two of the company sometimes step out of the ring, to make sport for the rest, by showing feats of activity. throwing their lances up into the air, catching them again, bending backward and springing forward with great agility."

All this will not seem unnatural to the modern dancer, who has often found himself involuntarily moving his hands and feet at the sound of music, and who cannot resist the temptation to dance if an opportunity offers itself.

Does the modern dancer trace the origin of his favorite amusement to the negro or Mexican dances? strange to say some have done so, when intelligent persons would think they would hide those historic, but shameful examples of human weakness, not hold them forth (as some professors of dancing have done to their own shame and contempt) as reasons for modern dancing.

There is not space in a book of this size to select

much from the history of dancing ; we must pass over the "funeral dances of the ancients," and the "religious dances" of all nations, and many of the "war dances" of the barbarous people, and their times. One thing is observable in nearly all those ancient dances, one of the sexes danced alone ; in the war dance, the men, and in the religious dances, men or women, but generally *virgins*.

As to when dancing for amusement was introduced into England is not known, religious dancing may be traced from remote periods. The Cambro Britons used to play out of church with a fiddle; and form a dance in the church-yard at the close of the sermon. In the year 1541, dancing by "*Cinque paces*" was introduced into England from Italy, and in the year 1696, "*ITALIAN INTERMEZZI*," or interludes, and *mimical entertainments* of singing and dancing, were performed at York Buildings. Some of the dances in England were EXCEEDINGLY GROTESQUE ; but few modern dancers would like to trace the origin of their favourite amusement back to them.

There was the "SWORD DANCE," one of the earliest performed by all nations, and is still found among modern savages, and the "EGG DANCE," in which a man blindfold dances a hornpipe in and about a number of eggs placed on the floor. The "LADDER DANCE," in which the artist balances himself while in motion on the rounds of a ladder. Also, the "MORRIS DANCE." The Encyclopedias speak of it as a *Moorish* dance, in imitation of the "MOORS, as *Sarabands*, *Chacons*, etc.," performed by young men in their *shirts*'

with bells at their feet, and ribbons of various colours tied round their arms, and flung across their shoulders. THOINOT ARBEAU describes the Morris Dance as practised in France in the early part of the sixteenth century. He says:—"It was customary, in good society, for a boy to come into the hall after supper with his *face blackened*, and his forehead covered with red or yellow taffety, with bells tied to his legs. He danced the *Morisco*." In the times of Queen Elizabeth, King James, and King Charles, the TRENCHMORE or "*Cushion Dance*" was the favourite amusement in the Courts of Royalty. In this dance, the Queen, Lords, groom, lady and kitchen maid joined together, and without distinction. Taylor, the water poet sung,\*

"All hell danced Trenchmore in a string."

Here is a description of *Trenchmore*," as published in England, in 1698.

"JOAN SANDERSON, OR THE CUSHION DANCE." This dance it begun by a single person, either man or woman, who, taking a cushion in his hand, dances about the room, and at the end of the dance he stops and sings:

"This dance it can no further go;"

The musicians ask,

"I pray you good sir, why say you so?"

The man answers,

"Because Joan Sanderson will not come to."

The musicians respond,

"She must come to, and she shall come to, and she must come to whether she will or no."

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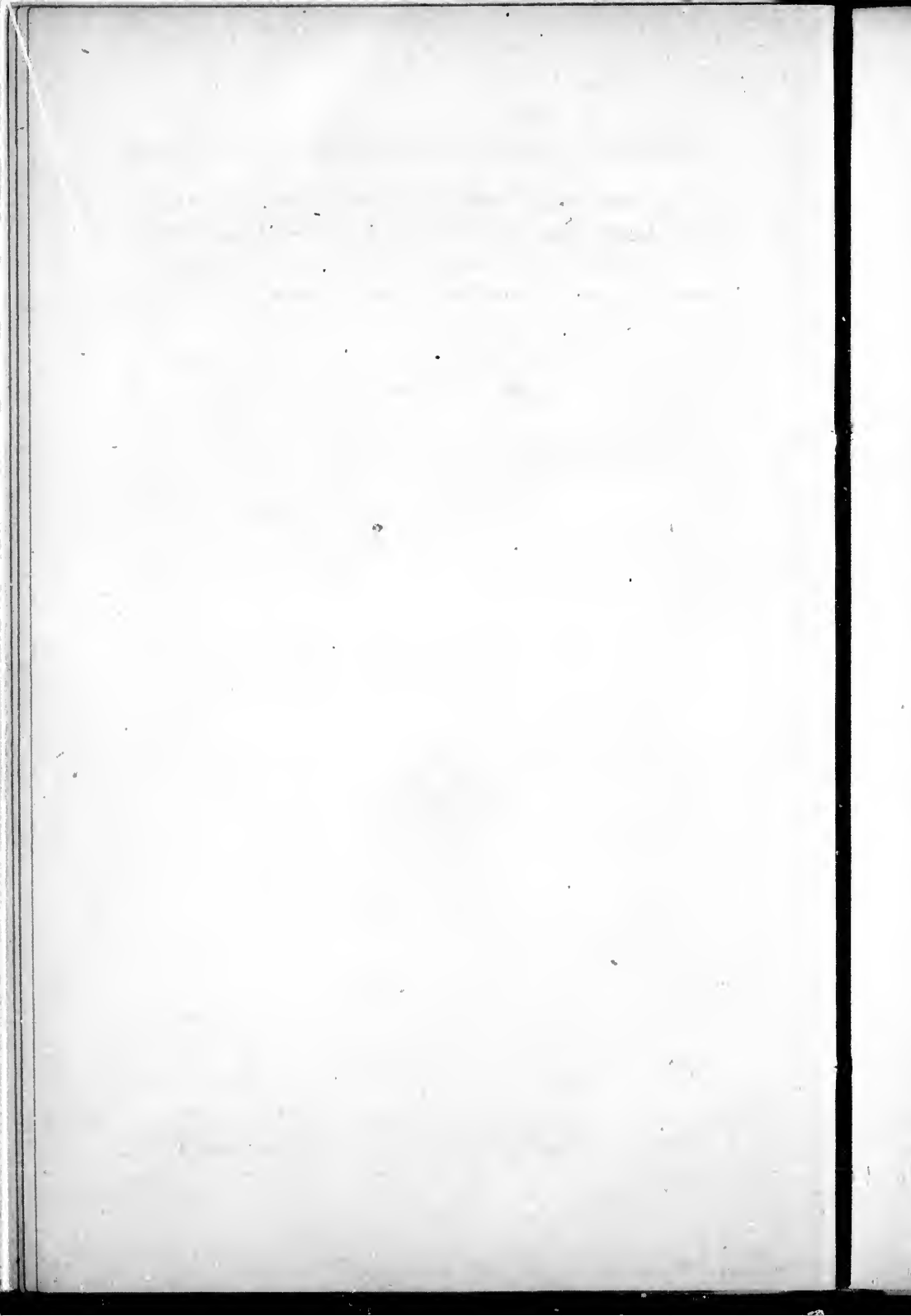
\* See Selden in his "*Table Talk*."

Then he lays down the cushion before a woman, on which she kneels, and he kisses her, singing,

“Welcome Joan Sanderson, welcome, welcome.”

Then she rises, takes up the cushion, and both dance. The May dances of old England were less foolish, but certainly foolish enough. I ask the English dancer, does he trace the origin of his favourite amusement to any of these? If so, then, I ask the intelligent reader, if the dancing of this age has a respectable origin?







### CHAPTER III.

#### HAS MODERN DANCING A RESPECTABLE HISTORY ?

WE have already cited a number of instances from the history of dancing ; and certainly none of these prove, that modern dancing has a respectable *origin* or *history*, even if it could be traced back to them.

A notice of some of the CHARACTERISTICS of MODERN DANCING, will enable you to trace its history to its origin.

Modern dancing is FOR AMUSEMENT ONLY. Religion has nothing to do with the dancing of this age. We know by observation, that where dancing is *triumphant*, religion is *low*. Where religion is triumphant, dancing is a failure. The writer has known several instances of extensive dancing schools being broken up, through the influence of a REVIVED state of religion. The most devoted members of all Evangelical Churches are against it, and only the SPIRITUALLY LIFELESS have favoured it in the best times of the church. The *true* and good, both among ministers and laymen have mourned over the prevalence of this "vicious amusement." Ministers have written and spoken against it. Kings and governments have enacted laws against it. Religious councils have hurled against it their *spiritual*

*edicts* ; and tens of thousands have been expelled from the churches, because of obstinate indulgence in it. MODERN DANCING CANNOT CLAIM ANY RESPECTABILITY BECAUSE OF RELIGIOUS CONNEXIONS ; indeed modern dancing is repulsive to man's *religious* nature. It is not sanctioned in the Scriptures ; which we shall endeavour to prove. We have no instance on record of our Divine Master taking a part in the pleasure dance, or giving it his sanction. For any one to venture the idea that there will be DANCING IN HEAVEN, he would be considered insane.

Dancing for amusement, dates back to early times, and in nearly all cases has been the most foolish merriment in which the human race has indulged : and has ever been looked upon with displeasure, by the wise and good.

Modern Dancing is an amusement in which the sexes unite. When did this originate ? Not as some suppose in modern times : that the ancients always danced men with men, and women with women. The dancing of the sexes together must be traced back to the "*Lascivious Dances of the Greeks*" in honour of their *drunkard God Bacchus* in the *Bacchanalian age*. It was practised in the night season ; and in a state of *drunkenness*, the dancers were guilty of the most *disgraceful* licentiousness, and practised the *grossest* indecencies amongst both sexes. Afterwards followed the "HYMEN-EAL DANCES" performed by a company of young men and girls crowned with flowers ; their steps and action, expressed all the lively mirth which marks the first day of marriage, and often expires before the next dawn.

I ask, had dancing of the sexes together a respectable origin, and can it claim for itself a RESPECTABLE HISTORY? Here is a description of the "TARANTELLA DANCE" which was the *national* dance of the NEAPOLITANS "Love and pleasure are conspicuous throughout this dance; each motion, each gesture, is made with the most *voluptuous* gracefulness. Animated by the accompanying *maudolines*, *tamborines* and *castanets*, the woman tries, by her rapidity and loveliness, to excite the love of her partner, who, in his turn endeavours to charm her with his *agility*, *elegance*, and demonstrations of tenderness. The two dancers *unite, separate, return, fly into each others' arms, again bound away*, and in their different gestures, alternately exhibit LOVE, COQUETRY, and INCONSTANCY." As to the *indecencies* of the modern *fast* dancing, I refer the reader to *Ferrero's* work on the "ART OF DANCING," In his "advice to Waltzers" Page 143. The language employed is too indecent for a place in this book. I ask again, Has modern dancing a respectable origin or history? What respectable father could bear to see a filthy libertine, like thousands who are named *elegant* dancers, lead a virgin daughter of sixteen summers in the virtue-destroying, filthy, and immoral waltz, and other FAST dances?

The dancer, instead of manifesting the boldness of innocence, should rather exhibit the confusion of shame, for his indulgence in an amusement not respectable, either, in its origin or history.









## CHAPTER IV.

### ARE THE SOCIAL RELATIONSHIPS OF MODERN DANCING RESPECTABLE?

LADY and Gentlemen readers, who is the man you employ to teach your sons and daughters dancing? IS HE A GENTLEMAN? Is he an *intellectual* man? A man of pure heart and morals? Would you like to walk with him in companionship? Would you like to lead him into your *pew* in Church on the LORD'S DAY? A correspondent of the *Presbyterian Expositor* speaks on this wise: "We have heard of all manner of men rising from low degrees to high distinction in literature, science, philosophy, divinity, statesmanship, with the single exception of the dancing-master. He never rises above his position, and can never sink below it. The disposition of mind which leads men to this occupation, thoroughly shuts out all aspiration after any thing higher. No man of character makes him his companion, nor invites him to his house. He is a thing *unique* and *unmarked* in his relations to any community; and just as a community is high in morals, pure in conduct, and bright in intelligence, so does it furnish but little for the dancing-

master to do." The fiddler is of no account to the dancers. They want a man who can fiddle well. They care nothing for name, nature, colour or character.

As to dancers generally, after they have followed dancing for some time with impunity, according to FERRERO, the *New York dancing master*, they are NOT PHILOSOPHERS, NOR MORALISTS, for he plainly tells us that, "Naught but *nods* and *becks*, and *wreathed smiles*" are seen in the halls of TERPSICHORE, her temple is sacred to pleasure, to gaiety, to music and the dance. MARK, he says, "*The philosopher and the moralist have no chance here for their vocation. An uninterrupted train of thought is almost an impossibility; quick, lively airs of the music, the gliding of dancers command attention, and distract the mind.*"

He further tells us, (and as an advocate for dancing his words burn against himself.) Beneath the layers of paint with which some ladies disfigure their faces, insidious disease is lurking, and leading them on toward the "dance of death," and they are unconscious of it. Another thing observable in the relationship of modern dancing is the immoderate use of *Alcoholic drinks*. In an editorial, in Harper's Bazar, October 31st, 1869, we find the following:—"It should also be borne in mind that decorum in the use of wine is not to be measured by the generosity of the host in supplying it. The consumption, however, of *champagne* is not seldom in proportion to its abundance, and there are in consequence, occasional scenes at our dancing parties which put lovers of refinement to the blush."

In the low balls of this age, the free use of liquor

is considered necessary by the dancers, to fill up the night's pleasure, so much so that instead of exhibiting what dancers call the "*poetry of motion*," they move in the *burlesque attitudes* of the *Bacchanalian* dancers when performing before their drunkard god. "*They reel too and fro, and stagger like a drunken man.*"

Men who are authorities in the art of dancing tell us that men should NEVER DANCE WITH THEIR WIVES EXCEPT AS A FREAK, as all classes stand upon the same platform in the public ball, your wife perchance may dance with somebody's groom, and you with your neighbour's servant girl. At home, you would not sit at the table with the maid, whom you take by the hand, and lead as a partner, in the dance,—(according to *authorities*, in modern dancing) it would be more respectable far, than to dance with your own educated, polished, loving and noble wife. The host and hostess know no distinction in their guests. Rank, birth, education and wealth, all stand on the same level, and you must not be particular ; your wife might dance with a poor diseased wretch in whose veins there flows not one healthy drop of blood ; or with some false libertine who would snatch her from your breast and leave her ONLY A BLEEDING VICTIM AT HIS OWN FEET, but according to the *etiquette of dancing* you must not dance with her. The man who would prefer to dance with his own wife, rather than any one else, would be considered a FOOL AMONG DANCERS. Yet *his* spirit is the spirit of the *true* man ; and *it* only can make married life the most blissful of all earthly connexions.

I ask is modern dancing respectable in its social

relationships? Let the modern dancer point out to me one thing in connexion with modern dancing, origin, history, or relationships, which may be termed *respectable*?

The advocates of dancing maintain, that music and dancing are TWIN SISTERS ; though they believe that music can be enjoyed where dancing is not known, and will live when dancing will be known no more for ever. No one who has spent any time in thoughtful reflection, will come to the conclusion that there is a *natural connexion* between music and dancing. There are but few dancers who have not spent years in trying to acquire graceful motion in dancing to the sound of music, and yet their motions and gestures are most awkward and unnatural. Indeed it is more difficult to attain proficiency in dancing, than in almost anything else. The music is often *melodious* and *pleasant*, the dancing *unsightly* and *foolish*. It would seem as if men have forced sweet music to foolish dancing, and music has warred against the unnatural connexion. Music existed before the birth of time. "*The Morning Stars sang together in Paradise ; and all the Sons of God shouted for joy.*" Dancing was not known until after the fall of man. "*The song of Moses and the Lamb*" will be sung in Paradise for ever ; but man's dancing days are over when he breathes his last, and enters into the presence of his God. Let no dancing master tell me, that music and dancing are twin sisters. Music is the child of God, its birth place is Heaven ; and Heaven will be its home for ever. Dancing is the child of the Devil, its birth and burial place, is our sin polluted earth. IMMORTALITY CAN NEVER BE WRITTEN UPON ITS HISTORY.

I add Matthew Hale Smith's account of a night's dancing at HARRY HILL'S DANCE HOUSE, said to be the most *respectable* dance House in the city of New York. The resort of Judges, lawyers, merchants, politicians, members of Congress and of the Legislature, doctors and other professional men. The crowd is at all times great. Benches range around the sides of the room. Out of one hundred girls and women present, not one can be found who has not started on the road to ruin. They occupy the benches, and by their side sit the partners whom they have chosen for the evening. Most of the women are young--very many of them mere girls. The decay and degradation that are seen at WATER STREET dance houses are not seen at Harry Hill's. The women are of a superior class. Most of them have just begun their life of shame. The crimson hue has not left their cheeks. Some of them are very pretty. Their dresses are rich. They wear satin, silk, velvet, and many jewels. Some have on a full dress ; some have on an opera attire. They would pass well in any station ; they would not appear bad at church, or at a concert ; they would attract attention at a *Soiree* ; they would appear well in a Sunday School. In less than two years, not one of this gay and elegantly-dressed throng will be seen at Harry Hill's. They will drink, behave indecently, and the stern command of the proprietor will bid them, "clear out." They will be found, if alive, in the stews and viler dance-houses of low New York. It is the capital of Harry Hill to keep a reputable vile house, and he will do it. None but well-dressed and well-behaved girls can walk

his saloon. No matter who they are, where they come from, what appointment they make, where they go when they leave his place, while there, they must behave. In that low dingy room on hard benches, and sawdust floors, with walls and ceilings that indicate the building to be no better than a cheap wooden tenement-house, the élite of the women of the town gather nightly. The white patten, crimson and gaudy dress, rich velvets, cloaks, and genteel attire, make the dingy room look as if Upper New York, in its best outfit, had taken possession of a low dwelling at Five Points for an evening.

A SADDER STORY OF NEW YORK LIFE cannot be written than that connected with this place. Girls of great promise and education; girls accomplished, and fitted to adorn any station; girls from country homes and from the city; missing maidens; wives who have run away from their husbands; girls who have eloped with lovers; girls from shops and factory, from trade and the saloon, can here be seen in the dance. The only child of a judge, the wife of an eminent lawyer, showy, flashy and elegantly dressed, and women of a lower degree, all mingle. They come and go as they will, women who have good homes and confiding husbands, girls whose mothers know not where they are, and would rather bury them than know that they were in such company, are at this hall. The quantity of liquor these women drink is astonishing. After each dance, the company go to the bar and drink. They drink champagne when their partners can afford it. Strong liquors are in demand at all

times. It is no uncommon thing to see a young mistake a half-a-tumbler of *undiluted liquor*, and toss it off without winking. The men who here meet are a sight to behold. They crowd the centre of the floor, and jostle each other for want of room. Men of all grades and all degrees ; officers in uniform ; sergeants, and officers of the police without uniform ; judges of courts, and leading men of the bar ; merchants, jewellers, book-men, and bankers ; politicians, and candidates for high honors in the state and nation ; clerks, men, boys, with all classes and kinds. These men join in the dance, drink at the bar, flirt with the women, and pay the bills. I ask you dear reader, are the social relationships of modern dancing respectable ? I close this part of my treatise by subjoining the testimony of Dr. Crane : he says, " If we tell the whole truth, it must be stated, that dancing prevails less, as you ascend the scale of virtue, intelligence and religion, and more as you go down to explore the realms of ignorance, and vice ; however numerous, and after their fashion, respectable, its votaries may be there is a line above which it never prevails. Like the deluge in the days of Noah, it fills the valleys first, and covers the low places ; but, unlike the deluge, there are elevations which the swelling waters never reach, heights upon which the dark tide never shows even its spray. In our great cities, those sections which are recognised as the homes and dens of vice and degradation, the very region and shadow of death, abound in dance houses ; and the sound of the violin, and of many trampling feet mingle nightly



with the noise of rage and blasphemy, and the hoarse clamor of bloody strife. Intemperance and infamy are foul birds which agree well in the same nest with dancing. But as you ascend the scale, not only the more gross forms of vice, but the dance is left behind long before you reach the highest altitudes. The devotedly pious, the truly pure in heart, do not dance, in all ages of the church, such spirits have always kept aloof from the follies of their times, and had "no fellowship with the unfruitful works of darkness."\*

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\* See Dr. Crane on Popular Amusements.





## CHAPTER V.

### ARE THE SOCIAL INFLUENCES OF MODERN DANCING RESPECTABLE ?

**M**ARK the influence of dancing upon the minds of professors of dancing themselves. With regard to it they say : " It is *natural* for man to dance." Then, I ask, how is it that men do not sooner attain proficiency ? that after the practice of years their motions are ungraceful and inelegant. Indeed there are but very few among the motley multitude who move to the sound of music. I must conclude that like every other vice, it is *acquired* ; NOT NATURAL. The rude dances of barbarous times were natural to the savages, and it is still natural for savages and lunatics to perform certain evolutions called dancing ; but enlightened persons require a great deal of practice to dance according to rule.

Then we are told it is ELEGANT. Read what FERRERO says : " As an omelet without eggs, or a magistrate without authority, would be alike ridiculous, so dancing without music would be an absurdity. Indeed, if the reader has ever chanced to pass a lighted apartment where the dancers might be seen, but from which

the music could not be heard, he will admit that the evolutions of the performers were more likely to suggest reminiscences of the lunatic asylum,\* than to inspire any extraordinary admiration for what has been termed the "poetry of motion." Does the sound of music change the scene? Reader, if you are a dancer, take your position in one end of the crowded ball-room, not as a dancer, but as a spectator. See that dignitary on the side, or other end of the room; his head, hands, feet and fiddle, are all at it. See the dancers, some of them are paying no attention whatever to the sound of the *violin*. The chaotic running, tossing, whirling, springing. STRANGE POETRY OF MOTION INDEED. I ask, does the sound of the violin make dancing more respectable?

The writer was once permitted to see a "*parlor dance*;" the performers were a select company of wealthy friends, the music was not the noisy scraping of the fiddle, but the sweet melodious sounds of the *Piano-forte*. The dance was a voluptuous waltz. He had never seen one danced before. His own impressions were that the performers were very LEWD, DRUNK OR INSANE. I conceive, from the *opinions* of many dancing masters, that dancing makes men for the present what lunatics always are. *A lunatic is influenced by nothing but present surroundings*, so with the dancer, nothing in the wide, wide, world but music and dancing and their influences, love, deceit, envy, jealousy, etc., are found in the dance hall.

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\* Ferrero's Art of Dancing, page 14.

The writer visited a Lunatic Asylum in 1863. There were at that time, between four and five hundred lunatics in all. As we were conducted from ward to ward, we enquired of the Governor, what amusements they were permitted to enjoy? he replied "dancing twice a week." He said "nearly all lunatics were passionately fond of dancing; it seems natural to them to dance," we continued our interrogations. Do they dance with order, and precision? His reply was "as much so as many outside dancers."

Dancing Masters, in giving rules to dancers, have presented cuts and figures, in the attitude of dancing. Illustrated papers have sometimes given in pictures a company in the act of dancing; all dancers have been spectators; certainly nothing has yet been given to the world, to prove, that there is anything *elegant* in modern dancing.

THERE IS NO ELEGANCE IN SOUND, and *Ferrero* himself acknowledges that the motion without the sound, suggests REMINISCENCES OF A LUNATIC ASYLUM. The gentleman or lady who paces erect, the street or drawing room, has stamped upon every step *elegance*; but when seen whirling in the mazy dance, that stateliness of mien is lost, and there is substituted for it, the clownish attitudes of the GIDDY GIRL.

Dancing destroys human affection, and substitutes for it envy, jealousy, and false love.

It deadens human sensibility, and constitutes the man who should be gentle, tender and loving, hard and brutish. It *changes* entirely the nature of man, or woman. Said a young lady to the writer "For three

long weeks I danced night after night in the city of Montreal, I thought not of self, or friends, dancing, dancing, dancing, my delight, my all, until my health gave way, and I nearly died, this brought me to my senses, and I promised if I got over it, I would never dance again."

The following case came under the notice of the writer. Near a pretty little village in the Province of Quebec, lived a poor drunkard. He had been good looking, well made, and of ruddy countenance. His company was much sought among drunkards, gamblers, and pleasure seekers. Some of the better class of citizens would say of him, "He is his own worst enemy, let those who are without sin, cast the first stone at him." Some Christians would say, "he is good company when he is sober, and he has a kind heart at any time, what a pity he is so wayward." He was indeed wayward, brief was his career, and sad its termination. He met his fate young, and a terrible fate it was.

Reader I shall present you with but a brief chapter in his history. I shall not set before you his many temptations, and oft repeated indulgences; but the completion of his depravity, and the debasing of his whole manhood. The sin-stained say that in the bar-room of the village tavern when filled with noisy guests "he was there, the merriest of the merry," and often pouring from his profane lips the holy words of Scripture. On one occasion, when surrounded by many like himself, he held up the goblet of whiskey and said, "*Come brethern, take the waters of life freely,*" Oh! the Infinite Goodness of God, is sparing him another mo-

ment. Were gamblers found in their hiding places for the midnight revel? he was there. Was there a public Ball held in the meanest tavern in his neighbourhood, he was CHIEF MANAGER, seldom sober, his days in riot passed rapidly away, until one evening near dark, only a few miles from his own home, he stood with his horse and cutter before a tavern door, and turning to a gentleman who stood near by, he said, pointing to his horse, "THAT BEAST WILL CARRY ME TO HELL YET," with an oath he drove rapidly away, a few minutes later he was driving thoughtlessly upon the ice-bound river, about a mile from his home a brook ran into the river ; and where the brook and river met, the water was seldom frozen even in the coldest times in winter. At other times his horse passed the brook by without danger, but on the fatal night of his prediction, "That his beast would carry him to hell yet." When opposite this brook, the animal turned suddenly to the left, and plunged into the river. First there came up from that river an UNEARTHLY SCREAM, then another, and another, louder, and yet louder still. Then came the SOLEMN DEATHLY MOAN, AND ALL WAS OVER. The poor drunkard went down for the last time, and found a watery grave. His neighbours aroused by his unearthly noises, hurried, but were too late, and it was not until the next evening, that all which remained of him could be found. They took him out of the water the very evening he was to have acted as chief manager, in a village ball. Some of the dancers helped to take him out. They laid him on the river side, and a gentleman who was on the inquest old the writer, that

when his pocket book was examined "the first thing that caught the eyes of the by-standers was his BALL TICKET. "All felt sad, and one said to another if the Ball must come off to-night they will have to appoint another *Manager*." "His dancing days are all over now." Reader, the dance came off; another manager was chosen. Those who took him out of the river danced all night as merrily as though death had not come to their door. Many instances might be cited of persons dying during the progress of a Ball and *no adjournment*, such is the deadening influence of modern dancing.

As to the influence of modern dancing upon the health and happiness of man, many facts may be given demonstrating that it is destructive both of the one and the other.\*

Are the social influences of modern dancing respectable?

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\* See Bible Palm Trees, or Christian Life Illustrated, pages, 172, 173.





## CHAPTER VI.

### THE TESTIMONY OF THOSE WHO FAVOUR DANCING EXAMINED.

**I**T is claimed that *Socrates*, the famed heathen moralist "danced and favoured dancing."

There is no evidence that he danced in the night season, and with the other sex. He says "*it was for exercise as necessary to the health of the body,*" and he tells his friends at the *gymnasium*, where he often met them. "*You think me ridiculous; you laugh because I pretend to dance.*" From his own words, his actions excited the laughter of his friends, hence he lowered himself in their estimation.

It is said that *Cato* danced; this, however, is denied by *Cicero*.

It is said a host of the ancients favoured dancing. They danced generally one of the sexes alone, and seldom for amusement; those who danced for amusement were deemed VAIN AND FOOLISH. In this age dancing has many advocates, of course all dancing masters favour it, not to favour dancing, would be to endanger their craft. Dancers themselves advocate dancing because they love it, just as persons will love and cling to any one vice.



But it is said that members of Churches, and Christian Ministers sometimes favor dancing. I ask who are they? Are there not both ministers and members of churches who do many things that are decidedly sinful? *Throw dice, play at cards, and drink wine.* But, say thoughtful man of the world, do you regard such as Godly Ministers and members? Do you believe them to be in the "narrow way to heaven?" or in the "broad way which leadeth unto destruction." The best members and ministers of all churches are against dancing. The children of folly like to see Christians dance, (because doing so they furnish an apology for their own conduct,) and yet despise them in their hearts, and say, "If I were a Christian I would not dance."

LIQUOR VENDERS favour dancing wholly, because by it they enrich themselves. IT SEEMS AS THOUGH SOME OF THEM WOULD DAMN A WHOLE NEIGHBOURHOOD, if they could put fifty dollars in their pockets once in a while, by holding dancing parties.





## CHAPTER VII.

### THE TESTIMONIES OF THE WISE AND GOOD AGAINST DANCING.

THE opinion of Cicero, the celebrated Roman orator, in defence of Murena the consul elect, who had been accused by Cato of indulging in this effeminate amusement: he says, "Cato calls Murena a dancer; if this reproach be true it is a weighty accusation, if false, it is an outrageous calumny. Wherefore Cato, as your authority carries so much influence with it, you ought never to snatch a charge from the mouths of the rabble and rashly call the Consul of the ROMAN people a dancer; but to consider how many other vices a man must need be guilty of, before that of dancing can truly be objected to in him; for no one ever dances even in solitude, or in private meeting of his friends, who is not either DRUNK OR MAD. Dancing is always the last act of riotous banquets, gay places, and profane pleasures."

The learned sceptic Peter Bayle says: "The Reformed Church which forbids dancing, cannot be sufficiently praised for this. The manner of it, (and it does not appear that the indecency of waltzing was then practised,) occasions a thousand disorders

and in every room where the ball was held, it made impressions dangerous to virtue."

Gotthold says: "Well was it said by a man of sagacity that dancing was a sort of privileged and reputable folly, and that the best way to be convinced of this, was to close the ears, and judge of it by the eyes alone."

Again, he says: "Where wildness and disorder are visible in the dance, there Satan, death, and all kinds of mischief are likewise upon the floor. For this reason I could wish that the *dance of death* were painted on the walls of all ball rooms, in order to warn the dancers not, by the levity of their deportment, to provoke the God of righteousness to visit them with sudden judgment."

Chrysostom remarks: "That the feet were made, not given for dancing, but to walk modestly, not to leap impudently like camels."

Basil speaks against the practice in his homily "COUTRA EBRIOS."

Agustine declaims against it in his work entitled "COUTRA PETILIAN," also,

Ambrose in his treatise "DE VIRGINIBUS."

It is expressly forbidden by the Councils of *Laodicea* A.D., 364, *Agatha* in 430, and *Ilerde* in 515.

PERIN in his "History of Waldenses," says: "A dance is the devil's procession, and he that entereth into a dance, entereth into his procession. The devil is the guide to the middle, and to the end of the dance. As many paces as a man maketh in dancing, so many paces doth he make towards hell."

DR. CRANE gives his opinion, "that young people who are famed as "beautiful dancers" are generally good for nothing else. The time that should be devoted to something valuable is spent in practising posture-making before a mirror, or a professor of the high art, who shows them how to step so, and so, and so ; while God calls, the Saviour waits, life wanes, and the tremendous realities of the eternal world every moment come nearer. The dancing master is the devil's drill-sergeant."

Daniel C. Eddy in his YOUNG MAN'S FRIEND adds his testimony. He says "I am well aware there are different grades of vice and depravity connected with this amusement. There are the occasional balls and parties, and the regular weekly, or nightly revel. While of the former we cannot speak in commendation, of the latter we can speak only in terms of entire disapproval. As they are conducted, they are sinks of depravity, one of which is sufficient to curse a nation. I am yet to find that there is anything good about them. Contrived for the gratification of the basest passions of the basest classes in society, they become the source of a vast amount of profligacy and debauchery. They neither tend to give relaxation to the exhausted body, nor the care-worn mind ; They do not implant in the soul one single virtuous sentiment ; they do not strengthen in any mind the virtuous teachings of home, but every where are found to be prolific causes of corruption and death ; could all those who are ruined every year in large cities by this vicious amusement be brought together, what a spectacle would be

presented. Men who are now apologizing for the vice, would stand aghast; parents who are sending their children to these sinks of corruption, would as soon send them into a nest of vipers, young men who are bartering their souls away for the miserable mirth, would fly from it as from the door of hell. The broken-down tradesman, the ruined mechanic, the once studious lawyer, would appear before us limping from the midnights, carousals, to bear witness to the damning influence of this school of infamy."





## CHAPTER VIII.

THREE DIFFICULTIES IN THE WAY OF THOSE  
WHO WOULD GIVE UP DANCING.

**F**IRST, It is favoured by the **GODESS OF FASHION**. What vice has not fashion favoured? At times she has upheld drunkenness, and at those times the nobility have *reeled* under its influence, and the palaces of kings have been the resorts of the most filthy **DRUNKEN REVEL**. The same has leavened all classes. The Judge on the Bench, the Lawyer in the Court room, the Merchant at the Exchange, the farmer in the field, the Minister in the pulpit, the artizan and the mechanic. So we might show that the Goddess of Fashion has favoured all vices in their time. Hence it is not to be wondered at that she has favored dancing.

Secondly, Kings, Princes and Nobles have all favored dancing. That is no plea for dancing. In the **BLACK CATALOGUE OF VICES** there are many in number, but show me one among them all that has not stained Royalty. And my opinion is, that in many instances, **ROYALTY** WOULD GIVE MILLIONS, to be relieved from what is considered its *social necessities*. **KINGS** RULE, but with regard to fashion and amusements, kings are very slaves.

Thirdly, We are told that the *Scriptures* favor dancing. If so, this is a *weighty* argument in its favour.

The passages of Scripture which speak of dancing are the following: Exo. 15 : 20 ; Jud. 11 : 24 ; 21 : 21 ; 1 Samuel 18 : 6 ; 2 Samuel 6 : 14, 20 ; Psalm 149 : 3 ; 30 : 11 ; Exo. 22 : 19 ; Jer. 31 : 4 ; Math. 11 : 17 ; 14 : 6 ; Luke 15 : 25 ; Job 21 : 1, 7, 11 ; Eccles. 3 : 4.

You will find, by a careful examination of these passages, that dancing was in nearly all cases a religious act, and in no instance did the sexes unite in the bible dances. That they were performed in the day time, in houses, on the highway, in fields, and groves. When men perverted dancing from the sacred use, to purposes of amusement, they were deemed infamous ; they were alluded to by Michal as "vain fellows," and Job refers to them as "the wicked family who send forth their children in the dance." One of these dances caused the murder of John the Baptist. The woman was thoughtless and cruel, the man weak and wicked.

Solomon's "time to dance" signified that the religious dances of that age had their times: and there is as wide a difference between the *dances* mentioned in Scripture, and the MODERN PLEASURE DANCE, AS THERE IS BETWEEN "HEAVEN AND HELL."





## CHAPTER IX.

### A WORD OF ADVICE TO THE YOUNG CHRISTIAN RELATIVE TO DANCING,

DO not think that I would deprive you of one innocent pleasure earth can yield. Our holy religion does not abridge, but extend the sphere of human felicity ; it takes nothing away worth retaining ; neither does it withhold anything necessary to your present and future good. All we ask you to do is to avoid the *sinful*, and *vicious* amusements of this age.

All amusements destructive of your *health* and *physical constitution* are vicious, and MODERN DANCING IS ONE.

Those which weaken and destroy man's mental powers are *vicious*. Modern dancing certainly does this.

Those amusements are *vicious* which tend to unfit the mind for religious meditation ;—that which is DISTRACTING, according to FERRERO, modern dancing does this. That which hardens the human heart, is vicious, this is one of the marked effects of modern dancing. I here subjoin some reasons why you should not take part in the modern pleasure dance :

1st. You should not dance for amusement, because the modern pleasure dance had not a respectable



origin : it has not a respectable history : neither are its relationships nor influences respectable.

2nd. You should not dance for amusement, because the Scriptures do not sanction such amusements.

3rd. You should not join in the modern pleasure dance because there are but few churches in Christendom that favour it : and they do not profess the same sancity and devotion as the churches which oppose dancing.

4th. You should not dance because the best ministers and members of all churches are against it, including the best ministers and members of those churches which apparently sanction dancing.

5th. Christians should not dance, because they would not like to see their ministers dance : for God has not given special laws for ministers. The same laws govern both ministers and members. A minister once conversed with a leading member of one of the Evangelical Churches, he enquired, "how would you like to see your ministers dance" ?

The member replied, "not at all."

The minister enquired "why not?" "*Has God made special laws for ministers*" ?

The member responded, "The moral influence of the thing."

The minister said "what influence?" you say "dancing is a harmless and innocent amusement." If so "why may not ministers dance?"

The minister closed with, "come now if you are ashamed to see your minister dance, be ashamed to

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dance yourself: for it is as immoral for you to dance as it would be for your minister."

6th. You should not dance because you cannot do so and retain your personal piety. The testimony of many fallen christians has been to the effect, that as they began to cultivate a taste for dancing, their religious feelings abated and were ultimately lost.

7th. You should not dance, because you will lose the esteem and confidence of your fellow christians, and even of dancers themselves, for dancers think lightly of the piety of those who dance, and often say they would not dance if they were christians.

8th. You should not dance because it is only in a low state of piety, that professors can be induced to take a part in the modern pleasure dance. What christian would think of dancing in times of religious *revival*? But few persons could be found in respectable christian society who would be bold enough to invite at those times, and the idea would be spurned by the professing christian. BUT WHY IF THE AMUSEMENT IS SO INNOCENT?

9th. You should not dance because by it you are liable to destroy your health, interrupt your influence, shorten life, and we fear LOSE HEAVEN FOR EVER. What christian upon the death bed would send for a dancing christian for consolation? Or what unsaved man or woman, anxious about their souls, would send for a dancing christian, to help them into liberty?

Young gentleman or lady. If you are invited to an evening Ball or party, don't be ashamed to tell your friend you have NEVER LEARNED TO DANCE. Let the

thoughtless children of folly boast of their *proficiency* as dancers: but you can boast of pleasures which are *refining* AND *intellectual*, and though earthly, they are not like dancing, *corrupting*; you can pass from them to the throne of God: to the presence of Jesus without a cloud of sorrow, or a tear of woe. Here is a safe rule. DO NOT INDULGE IN SUCH DIVERSIONS AS CANNOT BE USED IN THE NAME OF THE LORD JESUS. Rom. 6: 20--22. 1 Cor. 10: 31. 1 John, 2: 15, 16. Oh! that you may be among the number to whom it shall be said. "THEY SHALL WALK WITH ME IN WHITE FOR THEY ARE WORTHY."





## C H A P T E R   X .

### A PROPOSED REMEDY TO REMOVE THE COMMON EVIL.

CAN a remedy be found to correct the evils of modern dancing? I conceive the only remedy is to set it aside as not worthy of public esteem and confidence, for the reason that dancing has not a respectable history and is destructive of all good.

How can this be done. Efforts, have been made to banish it from our world yet all have failed, as similar efforts have failed to put down all manner of sin, vice and crime. What could have been done more to banish from our world drunkenness, and yet there are many drunkards.

CHRISTIAN READER, have the same efforts been made to put down dancing as have been made to put down drunkenness? Public lectures, travelling agents, periodicals, public and private societies they have not been united in putting down dancing.

I think that Christians one and all, should oppose modern dancing, and temperance men, and women should unite with them ; for certainly dancing parties are schools of intemperance as well as other vices.

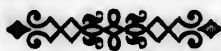
ALL RELIGIOUS SOCIETIES, aid societies, tract societies, Christian young mens' associations, and number-

less others ; all temperance societies, Rechabites, sons and daughters of temperance, good templars, all should unite in the good work, for nearly all balls and public dancing parties are scenes of drunken revel.

In the literary world how little do we find against the vicious amusements of all ages. All honour to Dr. Matteson, Dr. Crane, and others who have taken the lead in this good work.

Library and literary associations should unite in opposing dancing. Can there not be found among the literary men of this age one to start a Monthly, especially against the vicious amusements of the time, the effort might not pay the first year ; but the philanthropist would possess the inward consciousness that he had battled with the storm in favour of poor bleeding humanity. The moralists of this age are blind to the responsibilities of their position. They should watch with eager eye the prevalence of this vice, and whenever a suitable opportunity offers itself should labour to put it down.

The Christian young mens' associations of our times are mighty, let them use their influence against this **ACCURSED ENEMY OF GOD AND MAN** and let the Church of the living God be fully aroused for the overturning of this and all other works of darkness.









BY THE SAME AUTHOR.

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# BIBLE PALM TREES,

OR,

CHRISTIAN LIFE ILLUSTRATED ;

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The purpose of this work is to suggest thoughts for the edification and comfort of Christian hearts ; to inspire a constant effort for the higher life of holiness, and to induce in the hearts of the sinstained a desire for the most valuable of all treasures, "Christian Life." It is conversational in its style, and abounds with heart-searching appeals and conscience-awakening truths. May be read by Christians of all denominations with profit ; those who practice its teachings are in the **PATHWAY TO HEAVENS**, as it contains the grand elements of Holy Living.

*The Bible Palm Trees ; or, Christian Life Illustrated.*  
—The volume before us is so free from partisanship in a sectarian sense, that we deem it a pleasure to commend its perusal. The very sight of the work is attractive, printed in fine antique type, upon splendid paper, and bound in beautiful style. There is something more attractive in the book than that displayed by the printer's art. Therein we find thought, suggestive for the edification and comfort of Christian

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