

REV. DR. TALMAGE'S DISCOURSE ON
THE SERVICE OF SONG.

PROPER MUSIC FOR A CHURCH

Washington, Sept. 3.—Rev. Dr. Tal
mage took for his text this morning
Nehemiah vii, 67: "And they had tw
hundred forty and five singing men an

Have you ever noticed the construction of the human throat? It is so constructed that it can do with it all that is necessary. It is not only an ordinary throat and lungs the throat has 14 direct muscles and 30 indirect muscles that can produce a sound that is heard a distance of 100 miles. It means that you should sing! Do you suppose that God, who gives us such a magnificent instrument as this, would want us to shut it up? Some great men want to get possession of the musical instruments of the world and should look up the organ of Westminster Abbey, the organ of the cathedral of St. Mark in Haarlem, and the organ at Freiburg and all the other great musical instruments of the world. You would wonder a man that would not sing and yet use a more wicked if, with the human voice, a musical instrument of man, wonderful adaptation that man has made for himself. He never created for shut it against the praise of God.

with its majesty and sweetness, and I hear it in the grainfield, in the swoop of the wind amid the mountain fastnesses in the canary's warble and the thunder shock, in the brook's tinkle and ocean's peacan. There are soft cadences of nature and loud notes, some of which cannot hear at all and others that are terrific that we cannot appreciate the.

The animalculae have their music, the spicula of hay and the globules of water are as certainly resonant with voice of God as the highest heavens.

— J. W. Alden, *Journal of the Redeemed*

Music seems dependent on the laws of acoustics and mathematics, and these laws are not understood by all the art is practiced. There are to-day 100 musical journals in China. A thousand years before Christ the Egyptians practiced this art. Pythagoras learned it. Socrates of Eleazione wrote essays on it. Plato and Aristotle introduced it into their schools, but I have not much interest in that. My chief interest is in the music of the Bible.

There were in Bible times stringed instruments—a harp of three strings played by fret and bow, a harp of ten strings sounding only to the fingers of the former. Then there was the croon-

But I am glad to know that through the ages there has been great attention paid to sacred music. Ambrose, Augustine, Gregory the Great, Chamaigne, gave it their mighty influence and in our day the best musical genius is throwing itself on the altars of God. Handel and Mozart and Bach and Dvorak and Wolf and scores of other men and women have given the best part of their genius to church music. A truth which words is not half so mighty as a truth in song. Luther's sermons have been forgotten, but the "Judgment Hymn" which he composed is resounding yet all through Christendom.

Now, my friends, how are we to decide what is appropriate, especially for church music? There must be a guiding principle. Churches are full of opinion. In some of our churches they prefer a trained soloist; others they prefer the mellophone. Some churches like the organ, and some of the places they think these things are the invention of the devil. Some would have a musical instrument, and others would have no instrument at all. Some would have it played so soft you cannot hear it, and others they would have it played so loud you cannot hear it. Some think a musical instrument is essential to church music, and others think it is superfluous. Some churches are full of the spirit of worship, and then with indescribable softness, while others are not satisfied unless there be a strong, bold, and vigorous message that make the audience jump, with great eyes and hair on end, as from a vision of the vicissitudes of life. There is a great variety of opinion in regard to music, it seems to me that the general spirit of the world is in the same way. The great characteristics of church music.

My friends, there is an everlasting distinction between music as an art and music as a help to devotion. Though Schumann composed it, though a Mozart played it, though a Sontag sang it, it is with it if it does not make the heart tender and honor Christ. Why should we rob the programmes of worldly gaiety when we have so many appropriate religious ones composed in our own day?

I remark also that correctness of taste to be a characteristic of church music. While we all ought to take part in service, with perhaps a few exceptions, we ought at the same time to cultivate ourselves in this sacred art. God is harmony, and we ought to love it. There is no devotion in a howl or a yelp. At this day, when there are so many opportunities of high culture in this sacred art, I declare that those parents who are guilty of neglect who let their sons and daughters grow up knowing not the difference between the music of the

[illegible]

about. In Syracuse in a Presbyterian church there was one member who came to me when I was the pastor of another church in that city and told me a trouble, how that as he persisted in singing on the Sabbath day a committee made up of the session of the choir, he come to ask him if he would not just please to keep still! You have a right to sing. Jonathan Edwards used to set a whole day for singing. Let us wake up to this duty. Let us sing alone, sing our families, sing in our schools, sing in our churches.

When Cromwell's army went into battle, he stood at the head of it one day and gave out the long march orders. "Hundredth, Hundredth, Hundredth," he called out to that great host, company by company, regiment by regiment, division by division, joined in the doxology:

Praise God from whom all blessings flow;
Praise him, all creatures here below;
Praise him above, ye heavenly host;
Praise Father, Son, and Holy Ghost,
For 'tis thy name we sing they march, and while they marched they fought, and while they fought they got victory. The men and women of Jesus Christ go to the wars of this world, and they go to the wars of this world, the price of God, and then, instead of falling because we often do, from defeat to defeat, they will be marching on from victory to victory. They will be marching on from the wars of this world that by our ap-

When Mr. Gladstone was Chancellor of the Exchequer he was in the ship department of the Government office every day getting some information and figures for the coming budget. A Sunderland shipowner called to see Mr. Lindsey and then went to see Mr. Gladstone. While waiting for Mr. Lindsey to come in the shipowner got his eye on Mr. Gladstone, and watched him closely. After a while he said:

ing a brilliant scholar, and at school was usually at the foot of his class. After he became famous he once dropped into the school to pay a visit to the scene of his former woes. The teacher was anxious to make an impression on the writer and put the pupils through their feelings so as to show them to the best advantage. After awhile Scott said: "But which is the dunce? You or me, surely? Show him to me." The teacher called up a poor fellow, and looked at the picture of woe as he passed. Then he came toward the distinguished visitor.

Another novelty is a long cape of white or very light cloth of a soft weave. It is draped like a burnoose at the left side, where it is held in place at the shoulder by an ornamental clasp. Woolen fringe borders the cape, which is lined with white silk. When intended for evening

Little capes or a rivoisus character cut so short as to seem merely like wide collars, are used as wraps with the gowns.

The picture given today shows an attractive bolero of cloth. It reaches the waist to the neck, wide in front it is loose and extends wide in the back in rounded tabs. The revers, edges and seams are finished with stitching, and the bolero fastens by a link across the chest. There is no seam in the middle of the back. The sailor hat of Italian straw has a border and band of black grograin and a draping of tulle, making a chou at the side, where black feathers are also placed. JUDIE CHOLLER

cate antique handwork to the cheapness of modern machine lace there is a place for every variety. Ancestral laces which have been laid away in lavender are now brought forth to enjoy new triumphs as less striking than those of former years.

The products of Brussels, Alençon, Bruges, Valenciennes, the renaissance and other guilpures, darkened by age, lend their glories to both simple and luxurious fabrics. They are draped around the shoulders, arranged in cascades or in wavy taupe plaits or form tabliers, plain gowns. There are also collars, pelerines.

Guipure stoles are another variation. Sometimes they are in the form of a wide panel, covering the front of the dress and skirt; sometimes they consist of a narrow band, which is worn

der the brim at the back are attractively shaded pink carnations.

JUDIC CHOLLE

Enterprise.

"Mrs. Brown, up on your street, so to be quite a woman of business?"

"I should say she was. She went down the other day and had her carriage insured while her barn was burning,"

Troy Free Press.

Hardly.

Mr. Penn—One physician says that

bands of lace insertion, lace motifs or masses of embroidery, which practically compose the costume. Black, white, ecru and cream laces enjoy equal success, be-

Entire underskirts, made in one piece and shaped to the figure, are composed of renaissance guipure or luxellu lace and are worn over underskirts of white or light silk or satin. They are of very rich appearance and cost proportionately.

Black lace is immensely worn over white foundation and is an additional mark of the increasing tendency toward black and white combinations. White muslin trimmed with black valenciennes is also much seen.


The princess gown illustrated is of French blue crepe de chine. The skirt forms three shaped flounces, edged with an application of guipure. The upper

Pearl gray gloves are worn.
JUDIC CHOLLET

THE MODE.

Prevailing Styles in Gowns, Jackets and Millinery.


Red is in great favor. Garlands of pe-
pies on hats, boleros of cloth or plain
taffeta worn with white skirts and pa-
sols of brilliant silk give the striking
note which is so joyous and pleasing,
pecially out of doors. In the juven-



The picture illustrates a costume for a little girl. The plaited skirt is of Scotch plaid, the loose jacket of black cloth, laced in front by a strap and two buttons. The sleeves are tucked at the top. The plastron and wide collar of white tannine are embroidered with blue. The belt is of tawny kid. The sailor

while about the shoulders it forms a capuchon, shirred all around the neck. Little ruches of mousseline de soie compose the decoration.

Incrustations of black lace are the favorite ornamentation of parasols of colored taffeta. Little ruches of mousseline



CASHMERE COSTUME.

line de soie, embroidered garland, and the narrowest of ribbons drawn through the open passages of lace are also employed, and a large, fluffy choux is attached to the back.

lert side with gold and an inverted corslet of guipure. The edge of the front is cut in tabs, beneath which appears a frill of lace. The sleeves are adorned with galleon and guipure applications, and the belt is of green velvet, fastened by a gold silver buckle. The hat of moss green tulle is trimmed with brown speckled feathers. JUDIC CHOLLET.

FASHION HINTS.

Old Fashioned Lace Shawls Again Coming to the Front.

There was a time, in years now long past, when black lace shawls were

Guipure coats are in high favor. They have a basque long at the back, rounded in front, the form which prevails with jackets of all sorts. An attempt being again made to introduce the long sack, but it will probably fail, as it

fastened by a gold buckle. The hat is
sky blue straw, trimmed with fans
blue tulle and white feathers.

JUDIE CHOLLE

A Hard Nut to Crack.
Alice (7 years old)—Mamma, did
know the stork would bring baby sister?
Mother—Yes, my dear.
Alice—Did you write 'Im a letter?
Mother—No, my dear. Papa did.
Alice—And did papa write 'Im to be
a little girl?
Mother—Yes, dear.

Alice (after a pause)—Den why
papa say when baby came, "Oh,
found it, anodder girl?"—Brooklyn L.

