

A SERVICE OF SONG.

Rev. Dr. Talmage's Sermon on Music in Religion.

The Best Music Rendered Under Trouble—God Meant All to Sing—The Proper Music for a Church.

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Dr. Talmage to-day discussed a most attractive department of religious worship—the service of song. His ideas will be received with interest by all who love to lift their voices in praise in the Lord's house.

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Have you ever noticed the construction of the human throat as indicative of what God means us to do with it? In what an ordinary throat and lungs there are 14 direct muscles and 39 indirect muscles that can produce a very great variety of sounds.

Let those refuse to sing Who never knew our God. But children of the heavenly King Should speak their joys abroad.

Music seems to have been born in the soul of the natural world. The omnipotent voice with which God commanded the world into being seems to linger yet with its majesty and sweetness, and you 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 the ocean's pean.

The animalculae have their music, and the spiculae of hay and the globule of water are as certainly resonant with the voice of God as the highest heavens in which the armies of the redeemed celebrate their victories.

Now, friends, how are we to decide what is appropriate, especially for church music? There may be a great many differences of opinion. In some of the churches they prefer a trained choir; in others they prefer the melodeon, the harp, the cornet, the organ; in other places they think these things are the invention of the devil.

And I remark, in the first place, a prominent characteristic ought to be adaptiveness to devotion. Music that may be appropriate for a concert hall, or the opera house, or the drawing room, may be inappropriate in church.

Music seems dependent on the law of acoustics and mathematics, and yet where these laws are not understood at all the art is practiced. There are to-day 500 musical journals in China. Two thousand years before Christ the Egyptians practiced this art.

distant homes to the great festivals at Jerusalem, they brought harp and timbrel and trumpet and poured along the great Judean highways a river of harmony until and around the temple the wealth of a nation's song and gladness had accumulated.

There were in Bible times stringed instruments—a harp of three strings playing by fret and bow, a harp of ten strings resounding only to the fingers of the performer.

These 4,000 Levites were divided into two classes and officiated on different days. Can you imagine the harmony when these white robed Levites, before the symbols of God's presence and by the smoking altars and the candlesticks that sprang upward and branched out like trees of gold and under the wings of the cherubim, chanted the One Hundred and Thirty-sixth Psalm of David?

But I am glad to know that all through the ages there has been great attention paid to sacred music. Ambrosius, Augustine, Gregory the Great, Charlemagne, gave it their mighty influence, and in our day the best musical geniuses are throwing itself on the altars of God.

I congratulate the world and the church on the advancement made in this art—the Edinburgh societies for the improvement of music, the Swiss singing societies, the Exeter hall concerts, the triennial musical convocation at Dusseldorf, Germany, and Birmingham, England, the controversies of music at Munich and Leipzig, the Handel and Haydn and Harmonie and Mozart societies of this country, the academies of music in New York, Brooklyn, Boston, Charleston, New Orleans, Chicago and every city which has any enterprise.

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My friend, there is an everlasting distinction between music as an art and music as a help to devotion. Though a Schumann composed it, though a Mozart played it, though a Sontag sang it, away with it if it does not make the heart better and honor Christ. Why should we rob the programmes of worldly gaiety when we have so many

appropriate songs and tunes composed in our own day, as well as that magnificent inheritance of church psalmody which has come down fragrant with the devotions of other generations—tunes no more worn than they were when our great-grandfathers climbed up to them from the church pew to glory? Dear old souls, how they used to sing! When they were cheerful, our grandfathers and grandmothers used to sing "Colchester." When they were very meditative, then the boarded meeting house rang with "South Street" and St. Edmund's. Were they struck through with great tenderness, they sang "Woodstock." Were they wrapped in visions of the glory of the church, they sang "Zion." Were they overborne with the love and glory of Christ, they sang "Arieh." And in those days there were certain tunes married to certain hymns, and they have lived in peace a great while, these two old people, and we have no right to divorce them.

I remark, also, that correctness ought to be a characteristic of church music. While we all ought to take part in this service, with perhaps a few exceptions, we ought at the same time to cultivate ourselves in this sacred art. God loves harmony, and we ought to love it. There is no devotion in a howl or a yelp. In this day, when there are so many opportunities of high culture in this sacred art, I declare that those parents are guilty of neglect who let their sons and daughters grow up knowing nothing about music.

Another characteristic must be spirit and life. Music ought to rush from the audience like the water from a rock—clear, bright, sparkling. If all the other part of the church service is dull, do not have the music dull. With so many thrilling things to sing about, away with all drawing and stupidity. There is nothing that makes me so nervous as to sit in a pulpit and look off on an audience with their eyes three-fourths closed, and their lips almost shut, mumbling the praises of God. During one of my journeys I preached to an audience of 2,000 or 3,000 people, and all the music they made together did not equal one skylark! People do not sleep at a coronation; do not let us sleep when we come to a Saviour's crowning.

In order to a proper discharge of this duty, let us stand up, save as age or weakness or fatigue excuses us. Seated in an easy pew we cannot do this duty half so well as when upright we throw our whole body into it. Let our song be like an acclamation of victory. You have a right to sing—do not surrender your prerogative. It is in the performance of your duty, or the attempt at it, you should lose your place in the musical scale and be one C below when you ought to be one C above, or you should come in half a bar behind, we will excuse you! Still, it is better to do as Paul says and sing "with the spirit and the understanding also."

Again I remark church music must be congregational. This opportunity must be brought down within the range of the whole audience. A song that the worshippers cannot sing is of no more use to them than a sermon in Choctaw. What an easy kind of church music must be where the minister does all the preaching and the elders all the praying and the choir all the singing! There are but very few churches where there are "245 singing men and singing women."

In some churches it is almost considered a disturbance if a man let out his voice to full compass, and the people get up on tiptoe and look over between the spring hats and wonder what that man is making all the noise 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 his trouble, how that as he persisted in singing on the Sabbath day a committee, made up of the session of the choir, had come to ask him if he would not just please to keep still! You have a right to sing. Jonathan Edwards used to set apart whole days for singing. Let us wake up to this duty. Let us sing alone, sing in our families, sing in our schools, sing in our churches.

I want to rouse you to a unanimity in Christian song that has never yet been exhibited. Come, now; clear your throats and get ready for this duty. I never shall forget hearing a Frenchman sing the "Marseillaise" on the Champs Elysees, Paris, just before the battle of Sedan, in 1870. I never saw such enthusiasm before or since. As he sang that national air, oh, how the Frenchmen shouted! Have you ever in an English assemblage heard a band play "God Save the Queen"? If you have, you know something about the enthusiasm of a national air.

Now, I tell you that these songs we sing Sabbath by Sabbath are the national airs of the Kingdom of Heaven, and if you do not learn to sing them here how do you ever expect to sing the song of Moses and the Lamb? I should not be surprised at all if some of the best anthems of Heaven were made up of some of the best songs of earth. May God increase our reverence for Christian psalmody and keep us from disgracing it by our indifference and frivolity.

Drabble—Dobbs thinks he is a good poker player, doesn't he? Thorne—Yes, but it costs him a good deal of money to think so.—N. Y. Journal.

LAYS IT BARE.

Methods of the German Spy System are Exposed.

An American Who Spent Years in Berlin Reveals the Manner in Which German Officials Found Out the Secrets of the French Military Service.

Atlanta, Ga., Sept. 5.—The man who claims to know how the French war office secrets reached Germany and the names of those instrumental in their transit from France was seen Monday by an Atlanta representative of the press. All the matter given in the Jewish Sentimentalist story sent out in these dispatches Thursday night was substantiated and the added information was elicited that letter heads, envelopes and circular seals of the United States government were used as a safeguard in transmitting the French war office documents from that country to Germany, and also that one of the chief actors in the "underground" system held the position of United States vice consul in a little German city. The informant gives his name as Charles E. Benheim and his discharge papers show that he was a private in Company M, Two Hundred and Second New York volunteers, during the war with Spain.

This is his story: "I was born in Denver, Col., and am 36 years of age. When quite young I went to Paris to be educated. I went to several countries on the continent and finally to Germany. Here I was employed about four hours each day as a translator of documents and map engraver and was in the headquarters of the general staff at Berlin. During my service there I several times translated papers bearing information concerning French fortifications, arsenals, warships and land plans and knew all these concerned in the purchase of this information.

"The Germans in Paris were always on the alert for information. When a document was obtained from the office of the minister of marine or the war department in Paris it was taken to Prince Piess, the German representative in Paris. Through him it went to the house of one of his sweethearts, where a copy was made. A few hours later the original paper was returned to the office whence it came. The next move was to get these papers to Berlin. Herr Franz, a toy maker at Sonnenberg, Germany, aided in this. He would send dolls to Paris to be dressed. In the body of these little figures these copies of drawings and descriptive notes were a wad and stured on their journey to the fatherland. From Paris they were sent by post to Hohenbrook, a village in England. Here another agent was located. He was Herr Lindau.

"Lindau performed his duty of re-mailing the doll messengers to Herr Franz, at Sonnenberg, and once there they were safe. From Sonnenberg they were brought to headquarters by Herr Franz. Once I recollected a document of this nature was brought by the burgomaster of Leipzig. Herr Alvin Florschuetz, a bank director of Sonnenberg, was also in the scheme. About this time Herr Florschuetz was recommended to the German government to the United States, as consul for this country at Sonnenberg. He was accepted, and later on being allowed money for clerk hire, put his wife, Lina, in that position. All this time the traffic in war office merchandise was going on, was going on Herr Florschuetz was vice consul of the United States.

"Was the doll plant adopted as a means of communication between the two countries?" "Oh, no," replied Mr. Benheim. "Several times I received documents of this kind in the regular United States consular envelope.

"There was considerable correspondence going on between these people regarding the war office and this was always done on letter heads bearing the inscription 'United States Consulate, Sonnenberg.' Nearly all the descriptions of war vessels, new inventions, armor plate, underground mines, fortifications, etc., were on letter heads bearing the inscription 'Ministre de la Marine, Paris,' or 'Ministre de la Guerre, Paris.' Whenever Capt. Sigl, who was in charge of this work at Berlin, went out on a scouting trip by himself he carried a supply of United States stationery and I have seen information of this kind from the French war office come into the staff headquarters in an envelope bearing the consular seal of the United States government. This you will know was a safeguard, as nobody would open a letter with this seal on it.

"I will tell you how Florschuetz got the plans of the new submarine boat Goubert, while it was being built at Toulon. Florschuetz told me this himself in Berlin a week or two after he returned from the expedition. He landed at Toulon and went to a hotel. Here he sent a note to Madame Janssen, telling her what he wanted, and then proceeded to Monte Carlo. It was arranged that if there was any trouble over the work, word would be sent him. Madame Janssen is the wife of a naval officer and had the entire to the arsenal at Toulon. She secured all the information desired and it was handed to Florschuetz on his return to Toulon in less than one week.

"Often a report on the test of a new invention would be in the hands of the German government before it reached the ministry of war in Paris. During all this time I never heard of Capt. Dreyfus, and did not know there was such a person until I heard of his arrest."

Seven Drowned.

Halifax, N. S., Sept. 5.—A sail boat was sunk last night near the mouth of Halifax harbor and seven lives were lost, the victims all belonging to this city. There were 11 persons in the boat and four were saved. The mast was lifted out of its stepping by a squall of wind, and when it fell back into its pocket it punched a hole in the bottom of the boat, causing her to sink in a few minutes. Those drowned are Robert Davidson, plumber, wife and three unmarried sisters; W. Hamilton, employed in the city clerk's office, and John E. Hanoock.

Wellington Secret Orders.

TRIBE OF BEN-HUR.

MELCHOIR COURT, No. 35, T. B. H., meets every second Monday evening of each month in Grand Army hall. Visiting members made welcome. A. G. Wall, Chief. B. Vanator, Scribe.

GRAND ARMY OF THE REPUBLIC.

HAMLIN POST, No. 219, G. A. L., meets every second and fourth Wednesday evenings of each month at Grand Army hall. Visiting comrades are welcome. A. W. Griggs, Commander. C. Sage, Adjutant.

WOODMEN OF THE WORLD.

WOODBINE CAMP, No. 60, meets each second and fourth Tuesdays of each month at Grand Army hall. Visiting sovereigns welcome. HOWARD HOLLENBACH, Camp Commander. Claude R. Lebeck, Clerk.

ORDER OF CHOSEN FRIENDS.

LODGE No. 66, meets first and third Fridays of each month at Royal Arcanum hall. Visiting Chosen Friends welcome. F. H. Phelps, Councillor. Mrs. L. A. Willard, secretary.

ROYAL ARCANUM.

LODGE No. 563 meets every second and fourth Mondays of each month at Royal Arcanum hall. Visiting members welcome. E. W. Adams, Regent. R. N. Goodwin, Sec'y.

INDEPENDENT ORDER OF ODD FELLOWS.

Lorain Lodge, No. 281, meets every Tuesday night at Odd Fellows' Hall. Visiting members welcome. J. O. Lang, Noble Grand. R. T. Spicer, Recording Secretary.

WELLINGTON ENCAMPMENT, I. O. O. F., No. 247.

Meets on second and fourth Thursdays of each month at Odd Fellows' Hall. Visiting members welcome. John Pember, Chief Patriarch. A. H. Peirce, Scribe.

KNIGHTS OF THE MACCABEES.

Wellington Tent, No. 105, meets on the second and fourth Fridays of each month at Maccabee Hall. Visiting Knights welcome. J. H. Yocum, Commander. W. W. Helman, Record Keeper.

MASONIC.

WELLINGTON LODGE, No. 127, F. & A. M., meets Tuesday night on or before each full moon and two weeks thereafter. Weo. W. Metzger, W. M. F. G. Yale, Secretary.

WELLINGTON CHAPTER, No. 109, R. A. M., meets on Tuesday night following each full moon. E. R. Stannard, High Priest. F. G. Yale, Secretary.

KNIGHTS OF PYTHIAS.

Wellington Lodge, No. 440, K. of P., meets every Friday night at K. of P. Hall. Visiting Knights welcome. W. T. Burdick, Chancellor Com. R. T. Spicer, Keeper of Records and Seal.

LADIES OF THE MACCABEES.

Wellington Hive, No. 89, meets on the first and third Friday nights of each month at Maccabee Hall. Visiting lady Maccabees welcome. Mrs. Alice Yocum, Commander. Mrs. Emma Conter, Record Keeper.

W. R. C.

Hamlin Relief Corps, No. 28, meets on the first and third Tuesday nights of each month at Grand Army Hall. Visitors welcome. Mrs. H. A. Knapp, President. Mrs. Ada Kerns, Secretary.

REBEKAHS.

Lillywood Lodge, No. 252, meets on the first and third Wednesday nights of each month at Odd Fellows' Hall. Visiting Rebekahs welcome. Mrs. Bessie Wight, N. G. Mrs. Frances Williams, Rec. Sec'y.

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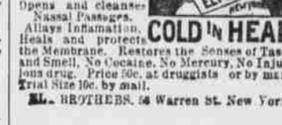
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