#### HARP AND JAVELIN.

DR. TALMAGE PREACHES ON A NOV-EL SUBJECT.

The Wonderful Southing and Heating Power of Music as Disutrated by David Bofore Saul When Resisted, the Bris Is All the Greater.

BROOKLYS. May 14.—in his sermon this forenoon in the Brooklyn Tabergasels Rev. Dr. Talmage brought in a novel and practical conjunction that is suggested by a text perhaps never before chosen. The opening hymn, led by organ and cornet and joined in by thousands of votces, was

Before Jehovah's awful throne.

Ye nations bow with eaered joy.
The subject announced was: "Harp and
Javelin," the text being I Samuel, eightsenth chapter, tenth and eleventh verses:
"And David played with his hand as at other times, and there was a javelin in Baul's hand. And Baul cast the javelin, for he said, I will smite David even to the wall with it. And David avoided out of his presence twice,"
What a spectacle for all agest Sani, a

giant, and David, a dwarf. An unfortunate war ballad had been composed and sung enlogizing David above Saul. The song threw Saul into a paroxysm of rage, which brought on one of his old spells of insanity to which he had been subject. If one is disposed to some physical ail-ment and he get real mad, it is very apt to bring on one of his old attacks. San is a raving maniac, and he goes to imi-

is a raving maniac, and he goes to imitating the false prophets or sibyls, who kicked and gesticulated wildly when they pretended to be foretelling events.

Whatever the physicians of the royal staff may have prescribed for the disordered king I know not, but David prescribed music. Having keyed up the harp, his fingers began to pull the rhythm from the vibrating strings. from the vibrating strings. Thrum! Thrum! No use. The king will not listen to the exquisite cadences. He lets fly a javelin, expecting to pin the minstrel to the wall, but David dodged the weapon and kept on, for he was confident that he could, as before, subdue Saul's bad spirit by music.

Again the javelin is flung, and David dodges it and departs. What a contrast! Roseate David with a harp and enraged Saul with a javelin. Who would not rather play the one than fling the other But that was not the only time in the world's history that harp and javelin met. Where their birthplace was I can-not declare. It is said that the lyre was first suggested by the tight drawing of the sinews of a tortoise across its shell, and that the flute was first suggested by the blowing of the wind across a bed of reeds, and that the ratio of musical intervals was first suggested to Pythago of the smithy, but the harp seems to me to have dropped out of the sky and the javelin to have been thrown up from the

pit.
The oldest stringed instrument of the world is the harp. Jubal sounded his harp in the book of Genesis. David played many of his psalms on the harp while he sang them. The captives in Babylon hung their harps on the willows. Josephus celebrated the invention of the 10-stringed harp. Timotheus, the Miletwelfth string to the harp, because to much luxury of sound might enervate the people. Egyptian harps, Scottish harps, Welsh harps, Irish harps have been celebrated. What an inspired triangle!

Everlasting honors to Sebastian Erard who by pedals invented called the foot as well as the hand to the harp. When the harpsicord maker for whom he worked discharged him for his genius. the employer not wanting to be eclipsed by his subordinate. Erard suffered from the same passion of jealousy that threw Saul of my text into the fit during which he flung a javelin at the harpist. The harp is almost human, as you find when you put your finger on its pulse.

Other instruments have louder voice and may be better for a battle charge,

but what exquisite sweetness slumbers between the harp strings, waking at the first touch of the tips of the fingers. It can weep. It can plead. It can soothe. It can pray. The flute is more mellow, the trumpet is more startling, the organ is more majestic, the cymbals are more festive, the drum is more resounding, but the harp has a richness of its own and will continue its mission through all time and then take part in celestial symphonies, for St. John says he heard in heaven the harps of God.

THE ANCIENT JAVELIN. But the javelin of my text is just as old. It is about 54 feet long, with wooden handle and steel point, keen and sharp. But it belongs to the great family of death dealers and is brother to sword death dealers and is brother to sword and spear and bayonet, and first cousin to all the implements that wound and slay. It has cut its way through the ages. It was old when Saul, in the scene of my text, tried to harpoon David. It has gashed the earth with grave trenches. Its keen tip is reddened with the blood of American wars, English wars, German wars, Russian wars, French wars. Crusader wars and wars of all nations

The structure of the javelin shows what it was made for. The plowshare is sharp, but aimed to cut the earth in preparation for harvests. The lightning rod is sharp, but aimed to disarm the lightnings and secure safety. The ax is sharp, but aimed to fell forests and clear the way for human habitation. The knife is sharp, but aimed to cut the bread for sustenance. But the javelin is sharp only to open human arteries and extinguish human eyesight and take human life and fill the earth with the cries of orphanage and widowhood and childlessness. and of all ages.

Oh, I am so giad that my text brings hem so close together that we can see he contrast between the harp and the in. The one to soothe, the other to hurt; the one to save, the other to destroy; the one divine, the other diabolic; the one to play, the other to hurl; the one in David's skillful hand, the other in Saul's wrathful clutch. May God speed the

harp, may God grind into duliness the sharp edge of the javaiin.

Now what does all this make you think of? It suggests to me interes as a medicine for physical and mental disorders. David took hold of the unsical instrument which he best knew how to play and evoked from it counds, which were for King Saul's diversion and medicament, But, you say, the treatment in this case was a failure. Why was it a this case was a failure. Why was it a failure? Saul refused to take the medieine. A whole apothecary shop of cura-live drugs will do nothing toward healing your illnesses if you refuse to take the medicine. It was not the fault of David's prescription, but the fault of Baul's ob-David, one of the wiscat and best of

all ages, stands before us in the text administering music for nervous disorder and cerebral disturbance, and David was right. Music is the mightiest force in all therapeutica. Its results may not be seen as suddenly as other forms of cure. but it is just as wonderful. You will never know how much suffering and sorrow music has assuaged and healed. A soldier in the United States army said that on the days the regimental band played near the hospitals all the sick and wounded revived, and men who were so lame they could not walk before got up and went out and sat in the sunshine. and those so dispirited that they never expected to get home began to pack their baggage and ask about timetables on steambost and rail train.

Theodosius, the emperor, wrathful at Theodosius, the emperor, wrathful at the behavior of the people of Antioch, who, on some sudden provocation tore down the statues of emperor and empress, resolved severely to punish them, but the bishop, knowing that the emperor had a group of boys to sing to him while eating at the table, taught the boys a plaintive song in which the people lamented their bad behavior, and the king water the pathes of the music cried out. under the pathos of the music cried out. "The city of Antioch is forgiven." rage of Achilles was assuaged by a harp.
Asclepiades swayed rebellious multi-

tudes by a harp.
THE POWER OF MUSIC. After the battle of Yorktown, when a musician was to suffer amputation, and before the days of ansesthetics, the wounded artist called for a musical instrument and lost not a note during the an angry creditor, played so enchantingly before him that the creditor forgave the debt and gave the debtor 10 guineas more to appease other creditor.

more to appease other creditors.

An eminent physician of olden time contended (of course carrying our theory too far) that all ailments of the world could be cured by music. The medical journals never report their recoveries by

for the jubilant, there is a rich hymnology for the suffering-"Naomi" and "Eventide" and "Autumn Leaves" and "Come, ye disconsolate," and whole portfolios and librettos of tears set to music. All the wonderful triumphs of surgery | He had attempted the massacre of Timur treatment of physical and mental disorders are discussed in medical conventions and spread abroad in medical books, and it is high time that some of the millions of sonls that have been medicated by music, vocal and instrumental, let the world know what power there is in sweet sound, whether rolling from lip or leaping from tightened chord or ascending

from ivory key. Music is a universal language. At the foot of the Tower of Babel language was split into fragments never to be again put together, but one thing was not hurt, it from my father and have practiced it and that is music, and it is the same all all my life, and it works well, and by the world over. Last summer in Russia the help of God and javelins not picked at a watering place we were greeted as we entered a great auditorium, which was filled with thousands of Russians, whose language I could not understand any more than they could understand

But after the grand band had, out of compliment to us, played our two great American airs, I stepped on the platform and said to the bandmaster, "Russian air! Russian air!" and then he tapped with his baton on the music rack, and with a splendor and majesty of power ost made us quail the full band poured forth their national anthem. They understood our American music. and we understood their Russian music. It is a universal language and so good for universal cure.

I should not wonder if in the day of judgment it should be found out that more souls have been saved by music than by preaching. I should not wonder if out of the one hundred and forty and four thousand ransomed souls that John foresaw before the throne of God at least 130,000 had been saved by sweet Why does not the church on earth take the hint? Heaven is the great musical center of the universe, the place

of doxologies and trumpets and harps, and in preparation for that place we ought to make more of music on earth. The band of music at Waterloo played the retreat of the Forty-second Highlanders back to their places, and sacred music has returned many a faltering host of God into the Christian conflict with as much determination and dash as Tennyson's "Six Hundred." Who can Tennyson's "Six Hundred." Who can tell what has been accomplished by Charles Wesley's 7,000 hymns, or by the congregational singing of his time, which could be heard two miles off? When my dear friend Dio Lewis (gone to rest all too soon) conducted a campaign sgainst drunkenness at the west, and marshaled thousands of the noblest women of the land in that magnificent campaign, and whole neighborhoods and villages and cities shut up their grog shops, do you know the chief weapon used? It was the song:

Nearer to thee.

They sang it at the door of hundreds of liquor saloons which had been open for parse, and either at the first charge of liquor saloons which had been open for parse, and either at the first charge of liquor saloons which had been open for parse, and either at the first charge of liquor saloons which had been open for parse, and either at the first charge of liquor saloons which had been open for parse, and either at the first charge of liquor saloons which had been open for parse, and either at the first charge of liquor saloons which had been open for parse, and either at the first charge of liquor saloons which had been open for parse, and either at the first charge of liquor saloons which had been open for parse.

the campaign or the second the saloon shirt op. At the first verm of 'Rearer, My God, to Thee," the liquor dealers laughed, at the second veres they louised seleme, at the third veres they began to ery, and at the fourth verm they get down on their knees. You say they opened their saloons again. Yes, some of them did. But it is a great thing to have hell shut up if only for a week. Give full seeing to a good gespet hymn, and it would take the whole weeld for God!

But when in my text I see Saul declinbog this medicine of rhythm and cadence and actually hurling a javelin at the heart of David, the harpist, I bethink myself of the fact that sin would like to kill sacred music. We are not fold what time David was playing on the harp that day, but from the character of the man we know it was not a crazy madrigal, or a senseless ditty, or a sweep of strings suggestive of the melodrama, but elevated music, God given music, inspired music, religious music, a whole heaven of it encamped under a harpetring. No wonder that wicked Saul hated it and could not abide the sound and with all his might hurled an instrument of death

sin admires, and you hear it as you pass the casino or the dance ball, and the devil has stolen most of the fiddles, though I am glad the Ole Bulls have snatched up the charmed strings from their desceration, but it is a fact that their desceration, but it is a fact that sin has a javelin for sacred sounds. In many churches the javelin of criticism has killed the music, javelin flung from organ loft or from adjoining pow of the supersensitive. Saul's javelin aimed at David's harp. Thousands of people so afraid they may not sing scientifically, they will not sing at all, or sing with such low tone that no one hears them.

In many a church the javelin of criticism has crippled the harp of worship If satan could silence all the Sunda school songs and the hymns of Christis worship, he would gain his greatest achievement. When the millennial song shall rise—and it is being made ready there will be such a roll of voices, such a concentrated power of stringed and wind instruments, such majesty, such unanimity, such continental and hemispheric and planetary acclamation, that

portunity of revenge. Why did not David pick up Saul's javelin and hurl it back again? David had a skillful arm. He demonstrated on another occasion he could wield a sling, and he could have Jerome of Prague sang while burning at the stake. Over what keys of piano or organ consolation has walked. Yea, in church one hymn has rolled peace over a thousand of the worried, perplexed and agonized.

While there are hymnesses the stake of the stake of the stake of the stake. Over what keys of piano or organ consolation has walked. Yea, in church one hymn has rolled peace over a thousand of the worried perplexed and agonized. easily picked up that javelin, aimed it at Saul, the would be assassin, and left at your feet and keep the harp in your hand. Do not strike back. Do not play

the game of tit for tat. Gibbon, in his history, tells of Bajazet, the great Moslem general who was brought a captive to the tent of Timur. and his men. Timur said to him: "Had you vanquished us I am not ignorant of the fate which you reserved for myself and my troops, but I disdain to retaliate. You life and honor are secure, and I shall express my gratitude to God by my clemency to man." Beautiful.

Revenge on Christian's tongue or or hand is inapt and more damage the one who employs it than the one against whom it is employed. What! A javelin hurled at you and fallen at your feet, and you not hurl it back again? Yes. I have tried the plan. I learned it from my father and have practiced it the help of God and javelins not picked up I have conquered all my foes and preached funeral sermons in honor of

most of them. The best thing you can do with a jave lin hurled at you is to let it lie where it dropped or hang it up in your museum as a curiosity. The deepest wound made by a javelin is not by the sharp edge, but at the dull end of the handle to him who wields it. I leave it to you to say which got the best of that fight in the palace— Saul or David.

See also in my subject that the fact that a man sometimes dodges is not against his courage. My text says that when Saul assailed him, "David avoided out of his presence twice"-that is, when the javelin was flung, he stepped out of its direction or bent this way or that-in other words, he dodged. But all those who have read the life of David know that he was not lacking in prowess. David had faults, but cowardice was not

When David, who was, I guess, about 44 feet high, went out to meet the giant, who was, I guess, about 10 feet high, it was a big undertaking, and the inequalities of the struggle were so great that it struck the giant's idea of the ludicrous, and he suggested to the little fellow that he would make a fine dinner for a buzzard or a jackal—"Come to me, and I will give thy fiesh unto the fowls of the sir and to the beasts of the field."

COURAGE OF THE RIGHTEOUS. When David went out to meet th When David went out to meet that giant and conquered him, he demonstrated, as he did on other occasions, his courage. But I am so glad that when Saul flung that javelin David dodged it, or the chief work of his life would never have been done. What a lesson this is

erches, they fight there, If they go

churches, they fight there. If they go into presby teries or conferences or comeccations, they fight there. My advice in you is, if anything is to be gained for God or the truth, stand out of the way of the javeline. I Samuel sviit, it, "David avoided out of his presence twice."

Washington was as mighty in his retreats as in his advances. His army would several times have been destroyed if he had not dodged. He dodged on Long Island; he dodged on New Jersey heights. Lincoln on his way to inauguration at Washington was waited for by awassins, but he took another train and dodged the desperadoes. We have high example of the fact that sometimes a train will serve God best by disappearing from this or that place, this or that environment.

A mob brought Christ to the top of the rocks back of Nazareth. They did the rocks back of Nazareth. They did not like his preaching, and they proposed to harl him down the precipice. But while they were getting ready for the massacre Christ darted into the crowd and amid the confusion escaped to Ca-pernsum and continued exercising dev-ils and cooling fevers and filling fish nets and giving healthy circulation of blood to paralysis and curing dementia and turning corpees into living men and women and doing his chief work.

What a good thing he dodged the crowd on the rocks back of Nazarethi Likewise at Jerusalem one day, while he was sauntering up and down in Solomon's porch waiting for an opportunity to say kind words or do a useful deed, the people proposed to pay him for his self sacrifices by stoning him to death, but the record is, "He escaped out of their hands."

See also in my subject the unreasonable attitude of javelin toward harp. What had that harp in David's hand done to the javelin in Saul's hand? Had the vibrating strings of the one hurt the keen edge of the other? Was there an old grudge between the two families of sweet sound and sharp cut? Had the triangle ever insulted the polished shaft?
Why the deadly aim of the destroying weapon against the instrument of soothing, calming, healing sound?
Well, I will answer that if you will

tell me why the hostility of so many to the gospel, why the virulent attacks against Christian religion, why the angry antipathy of so many to the most genial. most inviting, most salutary influence under all the heavens. Why will men give their lives to writing and speaking and warring against Christ and the gospel? Why the javelin of the world's hatred and rage against the harp of heavenly love? You know and I know men who get wrathfully red in the face and foaming at the mouth and use the gesture of the clinched fist and put down their feet with indignant emphasis and invoke all sar casm and irony and vituperation and scorn and spite at the Christian reli-gion. What has the Christian religion ione that it should be so assailed? drophobia virus in their veins that it should sometimes be chased as though it were a maddened canine?

To head off and trip up and push down and corner our religion was the dominant thought in the life of David Hume and Voltaire and Shaftesbury and even the Earl of Rochester, until day in a princely house, in which they blasphemously put God on trial, and the Earl of Rochester was the attorney against God and religion and re-ceived the applause of the whole com-pany, when suddenly the earl was struck under conviction and cried: "Good God, that a man who walks uprightly, who sees the wonderful works of God and has the use of his senses and reason should use them in defying his Creator I wish I had been a crawling leper in ditch rather than have acted toward God as I have done."

Javelin of wit, javelin of irony, javelin of scurrility, javelin of sophistry, jave-lin of human and diabolic hostility have been flying for hundreds of years and are flying now. But aimed at what? At something that has come to devastate the world? At something that slays nations? At something that would maul and trample under foot and excruciate and crush the human race?

THE WONDERFUL HARP. No, aimed at the gospel harp—harp on which prophets played with some-what lingering and uncertain fingers, but harp on which apostles played with sublime certainty, and martyrs played while their fingers were on fire. Harp that was dripping with the blood of the Christ, out of whose heartstrings the harp was chorded and from whose dying groan the strings were keyed. Oh, gos pel harp! All thy nerves a-tremble with stories of self sacrifice. Harp thrummed by fingers long ago turne to dust. Harp that made heaven listen and will yet make all the earth hear. Harp that sounded pardon to my sinful soul and peace over the grave where my dead sleep. Harp that will lead the chant of the blood washed throng redeemed around the throne. May a javelin slay me before I fling a javelin at that. Harp which it seems almost too sacred for me to touch, and so I call down from their thrones those who used to finger it and ask them to touch it "Come down, William Cooper, and run your fingers over the strings of this harp." He says, "I will," and he

There is a fountain filled with blood
Drawn from Immanuel's veins.
"Come down, Charles Wesley, and touch
the strings." He says, "I will," and he

Jesus, lover of my soul, Let me to thy bosom fly. "Come down, Augustus Toplady, and sweep your fingers across this gospel harp." He says, "I will," and he plays:

"Come down, Isaac Watts, and take this harp." He says, "I will," and he plays: Alas, and did my Saviour bleed, And did my Sovereign die? Blies, come down and thrum this barp." He says, "I will,"and he

of earth! Harp of heaven! Harp saintly and scraphic! Harp of God! Ch, I like the idea of that old monument in the enciont church at Ullard, near Kilkenny, Ireland. The sculpture on that monument, though chiseled more than a thousand years ago, as appropriate today as then, the sculpture representing a harp upon a cross. That is where I hang it now; that is where you had better hang it. Let the javelin be forever buried, the sharp edge down, but hang the harp upon the cross.

And now upon our souls let the harps

And now upon our souls let the harps of heaven rain music, and as when the sun's rays fall asiant in Switzerland at the approach of eventide, and the shepherd among the Alps puts the horn to his lips and blows a blast and says, "Glory be to God," and all the shepherds on the Alpine heights or down in the deep valleys respond with other blasts of horns, saying, "Glory be to God," and then all the shepherds uncover their heads and kneel in worship, and after a few moments of silence some shepherd rises from his knees and blows another blast of the horn and says, "Thanks be to God," and all through the mountains the response comes from other mountains the response comes from other shepherds, "Thanks be to God," so this shepherds, "Thanks be to God, so this moment let all the valleys of earth respond to the hills of heaven, with sounds of glory and thanks, and it be harp of earthly worship to harp of heavenly worship, and the words of St. John in the Apocalypse be fulfilled, "I heard a voice from heaven as the voice of many waters and as the voice of a great thun-der, and I heard the voice of harpers harping with their harps."

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The fir must be large or body wood and the oak must be split oak and not grub wood. The board reserves the right to reject any or all bids.

Done by order of the board Mar. 5. PROPOSALS FOR WOOD. all bids.

Done by order of the board, May 3, 1821,
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Hoard of director
WEBSTER HOLMES, District Clerk,

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