



In this discourse Dr. Talmage sets forth the goodness and wisdom of God in the construction of the human ear and extols music and encourages prayer; text, Psalms xlvii, 9. "He that planted the ear, shall he not hear?"

Architecture is one of the most fascinating arts, and the study of Egyptian, Grecian, Etruscan, Roman, Byzantine, Moorish, Renaissance styles of building has been to many a man a sublime life work. Lincoln and York cathedrals, St. Paul's and St. Peter's and arch of Titus and Theban temple and Alhambra and Parthenon are the monuments to the genius of those who built them. But more wonderful than any arch they ever lifted or any transept window they ever illumined or any Corinthian column they ever crowned or any Gothic cloister they ever elaborated is the human ear.

Among the most skillful and assiduous physiologists of our time have been those who have given their time to the examination of the ear and the study of its arches, its walls, its floor, its canals, its aqueducts, its galleries, its intricacies, its convolutions, its divine machinery, and yet it will take another thousand years before the world comes to any adequate appreciation of what God did when he planned and executed the infinite and overmastering architecture of the human ear. The most of it is invisible, and the microscope breaks down in the attempt at exploration. The cartilage which we call the ear is only the storm door of the great temple clear down out of sight, next door to the immortal soul.

Such scientists as Helmholtz and Conte and De Blainville and Rank and Buck have attempted to walk the Apennian way of the human ear, but the mysterious pathway has never been fully trodden but by two feet—the foot of sound and the foot of God. Three ears on each side of the head—the external ear, the middle ear, the internal ear—but all connected by most wonderful telegraphs.

**A Rock of Strength.**  
The external ear in all ages adorned by precious stones or precious metals. The temple of Jerusalem partly built by the combination of earrings, and Homer in the "Iliad" speaks of Hera "the three bright drops, her glittering gems suspended from the ear," and many of the adornments of modern times were once copies of her ear jewels found in Pompeian museum and Etruscan vase. But while the outer ear may be adorned by human art, the middle and the internal ear are adorned and garnished only by the hand of the Lord Almighty. The stroke of a key of yonder organ sets the air vibrating, and the external ear catches the undulating sound and passes it on through the bonelets of the middle ear to the internal ear, and the 3,000 fibers of the human brain take up the vibration and roll the sound on into the soul. The hidden machinery of the ear by physiologists called by the names of things familiar to us, like the hammer, something to strike; like the anvil, something to be smitten; like the stirrup of the saddle with which we mount the steel; like the drum, beaten in the march; like the harpstrings, to be swept with music. Coiled like a "snail shell," by which one of the innermost passages of the ear is actually called; like a stairway, the sound to ascend; like a bent tube of a heating apparatus, taking that which enters round and round; like a labyrinth with wonderful passages into which the thought enters only to be lost in bewilderment. A muscle contracting when the noise is too loud, just as the pupil of the eye contracts when the light is too glaring. The external ear is defended by wax which with its bitterness discourages insect invasion. The internal ear imbedded in what is far the hardest bone of the human system, a very rock of strength and defiance.

The ear so strange a contrivance that by the estimate of one scientist it can catch the sound of 33,700 vibrations in a second. The outer ear taking in all kinds of sound, whether the crash of an avalanche or the hum of a bee. The sound passing to the inner door of the outside ear halts until another mechanism, divine mechanism, passes it on by the bonelets of the middle ear, and, coming to the inner door of that second ear, the sound has no power to come farther until another divine mechanism passes it on through the inner ear, and then the sound comes to the rail track of the brain bracket and rolls on and on until it comes to sensation, and there the curtain drops, and a hundred gates shut, and a voice of sense seems to say to all human inspection, "Thus far and no farther."

**Vestibule of the Soul.**  
In this vestibule of the palace of the soul how many kings of thought, of medicine, of physiology, have done penance of lifelong study and got no farther than the vestibule! Mysterious home of reverberation and echo. Grand Central depot of sound. Headquarters to which there come quick dispatches, part of the way by cartilage, part of the way by air, part of the way by bone, part of the way by nerve—the slowest dispatch plunging into the ear at the speed of 1,000 feet a second. Small instrument of music on which is played all the music you ever heard, from the grandeur of an August thunderstorm to the softest breathings of a flute. Small instrument of music, only a quarter of an inch long and the thickness of one two hundred and fiftieth part of an inch and that thousands divided into three layers. In that ear musical staff, lines, spaces, bar and rest. A bridge leading from the outside natural world to the inside spiritual world; we seeing the abutment at this end and the bridge, but the fog of an unlit mystery hiding the abutment on the other end of the bridge. White-paved gallery of the soul. The human voice is God's entry of the ear. The voice of God is God's entry of the ear. The voice of God is God's entry of the ear.

**By Galilee's Waves.**  
How surpassingly sacred the human ear! You had better be careful how you let the sound of blasphemy or uncleanness step into that holy of holies. The Bible says that in the ancient temple the priest was set apart by the putting of the blood of a ram on the tip of the ear, the right ear of the priest. But, my friends, we need all of us to have the sacred touch of ordination on the hanging lobe of both ears, and on the arches of the ears, on the eustachian tube of the ear, on the mastoid cells of the ear, on the tympanic cavity of the ear, and on everything from the outside rim of the outside ear clear in to the point where sound steps of the auditory nerve and rolls on down into the unfathomable depths of the immortal soul. The Bible speaks of "dull ears," and of "uncircumcised ears," and of "itching ears," and of "rebellious ears," and of "open ears," and of those who have all the organs of hearing and yet who seem to be deaf, for it cries to them, "He that hath ears to hear, let him hear."

And to show what God thinks of the ear we are informed of the fact that in the millennial June which shall recreate all the earth the ears of the deaf will be unstopped, all the vascular growths gone, all afferentiation of the hearing organ cured, corrected, changed. Every being on earth will have a hearing apparatus as perfect as God knows how to make it, and all the ears will be ready for that great symphony in which all the musical instruments of the earth shall play the accompaniment, nations of earth and empires of heaven mingling their voices, together with the deep bass of the sea and the alto of the woods, and the tenor of winds, and the baritone of the thunder, "Hallelujah!" surging up meeting the "Hallelujah!" descending.

**Where to Look for God.**  
Oh, yes, my friends, we have been looking for God too far away instead of looking for him close by and in our own organism. We go up into the observatory and look through the telescope and see God in Jupiter and God in Saturn and God in Mars, but we could see more of him through the microscope of an artist. No king is satisfied with only one cloud, and in France it has been St. Cloud and Versailles and the Tuilleries, and in Great Britain it has been Windsor and Balmoral and Osborne. A ruler does not always prefer the larger. The King of earth and heaven may have larger castles and greater palaces, but I do not think there is any one more curiously wrought than the human ear. The heaven of heavens cannot contain him, and yet he says he finds room to dwell in a contrite heart, and I think, in a Christian ear.

**Raptures of Music.**  
For the conquest of the ear Haydn struggled on up from the garret where he had neither fire nor food, and on until under the too great nervous strain of hearing his own oratorio of the "Creation" performed he was carried out to die, but leaving as his legacy to the world 118 symphonies, 163 pieces for the baritone, 15 masses, 5 oratorios, 42 German and Italian songs, 39 canons, 365 English and Scotch songs with accompaniment and 1,536 pages of libretto. All that to capture the gate of the body that swings from the tympanum to the "snail shell" lying on the beach of the ocean of the immortal soul.

To conquer the ear Handel struggled on from the time when his father would not let him go to school lest he learn the gamut and become a musician, and from the time when he was allowed in the organ loft just to play after the audience had left to the time when he left to all nations his unparalleled oratorios of "Esther," "Deborah," "Samson," "Jephthah," "Judas Maccabaeus," "Israel in Egypt" and the "Messiah," the soul of the great German composer still weeping in the dead march of our great obsequies and triumphing in the raptures of every Easter morn.

To conquer the ear and take this gate of the immortal soul Schabert composed his great "Serenade" writing the staves of the music on the bill of fare in a restaurant, and went on until he could leave as a legacy to the world over a thousand magnificent compositions in music. To conquer the ear and take this gate of the soul's castle Mozart struggled on through poverty until he came to a pauper's grave, and one chilly, wet afternoon the body of him who gave to the world the "Requiem" and the "G Minor Symphony" was crunched in on the top of two other paupers into a grave which to this day is epitaphless.

**God's Handiwork.**  
For the ear everything millions, from the birth hour when our earth was wrapped in swaddling clothes of light and serenade by other worlds, from the time when Jubal thrummed the first harp and pressed a key of the first organ down to the music of this Sabbath day. Yes, for the ear the coming overtures of heaven, for whatever other part of the body may be left in the dust, the ear, we know, is to come to celestial life; otherwise, why the "harpers harping with their harps?" For the ear carol of lark and whistle of quail and chirp of cricket and dash of cascade and roar of tides oceanic and doxology of worshipful assembly and minstrelsy, cherubic, seraphic and archangelic. For the ear all Pandean pipes, all flutes, all clarinets, all hautboys, all bassoons, all bells and all organs—Luzerne and Westminster abbey and Freiburg and Berlin and all the organ pipes set across Christendom, the great Giant's Causeway for the monarchs of music to pass over. For the ear all chimes, all tickings of chronometers, all anthems, all dirges, all glees, all choruses, all lullabies, all orchestration. Oh, the ear, the God honored ear, grooved with divine sculpture and poised with divine gracefulness and upholstered with curtains of divine embroidery and corridors of divine carpentry and pillared with divine architecture and chiseled in bone of divine masonry and conquered by processions of divine marshaling. The ear! A perpetual point of interrogation, asking How? A perpetual point of apostrophe appealing to God. None but God could plan it. None but God could build it. None but God could work it. None but God could keep it. None but God could understand it. None but God could explain it. Oh, the wonders of the human ear!

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2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 34