| DR. TALMAGE'S SERMON. <br> From Dungeon to Palace. WThe time of my departure is at hand." II This way out of this world is so undertaker's spade and screw-driver that the Christian can hardly think as in all his history. We hang black ingood man gets his last victory. We stand weeping over |  |  |  is done, and every harr, will be put down, and every lip closell, and ail eyes fixed upon <br> THE DIVINE NAHRATOR <br> until the story is done, and then, at the will rouse up; finger on string of harp, and lips to the mouth of trumpet, there Messiah: "Worthy is the Lamb that and honor and glory and power, world without end | SUNDAY SCHOOL LESSON. <br> Suspay, JuLr 31, 1837. The Tomptation of Jeass <br> LESSON TEXT. <br> (Matt. 4: 1-11. Memory versos, 1-¢ <br> LESSON PLAN. <br> Topic of the Quabten: Jesus the King in Zion. <br> Yet have I set my king upon my holy hil <br> of Zion.-Psa. 2:6. <br> Lesson Topic: The King Trium |  |
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| sse |  |  | $\begin{array}{\|l\|l} \text { thar } \\ \text { thin } \\ \text { of } \end{array}$ | them that are tempted-Heb. 2:18. |  |
|  | struggle. One sharp, keen stroke, and Paut does go to the banquet, and Paul does dine with the King. <br> WHAT A tRANSITION it was | orer, I want to see what they do there, and 1 want to tee how they do it ido not want to bo looking through to swink wide open. There are ten thon |  |  |  |
| him because |  |  |  |  |  |
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| $\begin{aligned} & \text { Hend } \\ & \text { nne } \\ & \text { nne } \end{aligned}$ |  | what we know, and in a minute come up against <br> k | $\begin{array}{\|l\|l\|} \text { rount } \\ \text { nutitu } \\ \text { tion } \end{array}$ |  | 13). |
| $\begin{gathered} \text { silly } \\ \text { fors } \end{gathered}$ |  |  |  |  |  |
| ${ }_{\text {de }}$ |  | tain, and it is like a tree, and it is like |  |  |  |
| (ipon it as |  |  |  |  |  |
| This whole subjeet is odorous with |  | y |  |  |  |
| being sweet with mignonette. Paul, in my text, takes that great clod of a |  |  | wy |  |  |
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| Mamertine prison. The top was bad enough. it having | solid golid, and the grounds around hiss palace lighted at might by human vic. |  |  |  |  |
| means of ingress or egress but through |  |  |  |  |  |
| he prisoner was lowered, and through |  |  |  |  |  |
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| 1 Isee lim toilay, in the fraralul dan- |  |  |  |  |  |
| weoitng for that old owercoat which hio |  |  |  |  |  |
| d |  |  |  |  |  |
|  |  |  | Its. cold |  |  |
| cerated, we might find out what prospects of Paul's living thro | you fear the struggle, |  |  |  | irl Grad |
|  |  |  |  |  | amar |
| of seventy. At that very time, when he most needs the warmth and the sun- |  |  |  |  |  |
| light and the freeh air, he is shut out |  |  | The major was out of bud in an in. |  |  |
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|  |  | Who is the centre of that giltering |  |  |  |
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| th | S | liee gueston will be: Where is Josus, the | The major jumped in allarty, but |  |  |
| Paurs |  |  |  |  |  |
| that he was for twenty-four hours on a | away from their teesed companionssip. |  |  |  | out.". T m afraid that not hale the nudi- |
| plank in the Mediterranean sea, suffer- | Thee have gone You say you would |  |  |  |  |
|  | troutie, even in youk had tise It woid not to to trust you. |  |  |  | what the |
| tornoet, emaciated old man! | ${ }^{\text {P }}$ | The Bibl |  | de del |  |
|  |  |  | who caught it sately in his arm rebounded from the mantelpiece. | The |  |
|  |  | you ask Him can think | Spain's Nationat |  |  |
|  | , |  |  |  |  |
| His face a supernatural joy, and 1 bow before lim m, and $I$ sy, | where Sou used to itw and there would | 12 |  |  |  |
| start | tion power; but Ho compromises the |  |  |  | did |
|  | them where you are, but you can go |  |  |  |  |
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| To Amas |  |  |  |  |  |
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|  |  |  |  |  |  |
| n, .Hury up old man; | atiole | of the cruefifion and Marke's ncoutt of |  |  |  |
| noww and get yourself ready, Why, |  | dio |  |  |  |
| pack up, he had no baggage to take; he <br> had been ready a good while. I see |  | from the living lips of Christ the story shall be told of the gloom that fell, and |  |  |  |
| him rising up and straightening out his stiffened limbs, and pushing back his |  | tie derils that aroses, and the fact that |  |  |  |
| stiffened limis, and pushing back his white hair from his creviced forehead, |  | - mie |  | pent bea |  |
|  |  |  |  |  |  |
| face of his exeeutioner, and hear himm |  |  |  |  |  |
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|  |  |  |  |  |  |
|  |  |  |  |  | Every genuine work of art has and |
|  |  |  |  |  | the sun. The gayest charm of beauty |

