

"THE NINETY AND NINE"

HOW SANKEY CAME TO WRITE HIS MOST FAMOUS HYMN—A MODE OF COMPOSITION.

It is said of the late Ira D. Sankey that he published a book which more copies have been sold than probably of any other ever printed, except the Bible. The estimate is that fifty million copies of Mr. Sankey's "Gospel Hymns" have been published.

Mr. Sankey is reported to have received \$500,000 or more in royalties, most of which he gave away. After the establishment of the Northfield School for Bible Study by Moody and Sankey, he turned over every penny that he received from his music to this institution.

A FAMOUS HYMN.

Of Mr. Sankey's most famous hymn, "Ninety and Nine," a remarkable story is told. The words are not Mr. Sankey's—only the music. It is said that just before going into a great revival meeting in Edinburgh he clipped the verses of a newspaper, and that being called on by Mr. Moody for a hymn he actually sang the verses, composing the music as he went along.

The Chicago Inter-Ocean tells the story as follows: "Those who believe that men are more and then directly inspired by a power higher than themselves to do great deeds find support for that belief in the circumstances under which 'The Ninety and Nine' was composed and first performed."

"Moody and Sankey had been invited to Great Britain to conduct religious meetings, in which they had been so successful in the United States. Their work in Glasgow had been very effective, and they were on their way to Edinburgh. As they took the train there came into Mr. Sankey's hands a newspaper clipping containing the words, 'The Ninety and Nine,' written by Elizabeth Clephane."

"Mr. Sankey was struck with the dramatic fervor of its presentation of the truth that no human soul, however strayed and apparently lost, is beyond God's love and care; but no musical expression of this thought immediately occurred to him, and the verses were dropped into his pocket."

"The first meeting of the evangelists in Edinburgh was largely attended, and the hearers were interested, but did not seem especially sympathetic. As the meeting drew toward a close, a sense of failure crept over the leaders. Mr. Moody prepared to dismiss the audience, but first asked Mr. Sankey to sing something."

"Sankey, as he told it afterward, had taken out the poem 'The Ninety and Nine'—he did not know why—and was reading it, as he arose to go to the organ he was conscious that he ought to do something that would really stir that apathetic congregation and he prayed for help."

"He laid the verses on the desk and began to play, and the words came without knowing that the next note would be. When he got through the first stanza he was not sure that he could remember what he had sung and so he went on with the second; and thus he felt his way from line to line, and from word to word, until the end, and the audience was in tears when he finished."

"THE NINETY AND NINE."

There were ninety and nine that safely lay

In the shelter of the fold,

And one was out on the hills away,

Far off from the gates of gold.

Away from the mountains wild and bare,

Away from the tender Shepherd's care.

"Lord, thou hast here thy ninety

And nine—

Are they not enough for thee?"

But the Shepherd made answer: "This

Of mine

Has wandered away from me;

And although the road be rough and steep,

I go to the desert to find my sheep."

But none of the ransomed ever knew

How deep were the waters crossed;

Nor how dark was the night that the

Lord passed through

Erre found his sheep that was lost.

Out in the desert he heard its cry,

Sick and helpless and ready to die.

"Lord, whence are those blood-drops

That stain thy

That mark out the mountain's

track?"

"They were shed for one who had

gone astray

Ere the Shepherd could bring him

back."

"Lord, whence are thy hands so rent

and torn?"

"They are pierced tonight by many a

thorn."

But all through the mountains, thun-

dering

And up from the rocky steep,

There arose a cry to the gate of

heaven,

"Rejoice! I have found my sheep!"

And the angels echoed around the

throne,

"Rejoice, for the Lord brings back his

own."

MR. SANKEY'S LIFE.

Mr. Sankey was born in Pitts-

burgh, in 1840. His father was a Meth-

odist preacher, and, curiously, is said

to have been "well off." He enlisted

in the Twelfth Pennsylvania Volun-

teers at Lincoln's first call in 1860, and

at the expiration of his enlistment

entered the internal revenue service.

He met Mr. Moody at a religious

meeting in 1870, and thereafter they

were allied until Mr. Moody's death in

1899. They held some of the greatest

meetings there is a record of.

Mr. Sankey's appearance. Mr. Sankey was a

man of large stature, erect, and of

powerful physique, with a manner full

of animation, enthusiasm and earnest-

ness. The most prominent physical

characteristic was his chest, which

was forty-eight inches around. His

voice was a fine natural baritone

covering two octaves, though he never

appeared to have cultivated it. He

never sang a hymn in the same way

twice, nor even the second verse of a

tune as he sang the first.

His manner of composing his hymns,

Mr. Sankey continued, was as native

as his delivery of them. He put

them together "by inspiration," stop-

ping suddenly in the midst of his

reading or talking to jot down a bit

of melody that came to him. These

jottings he gathered together and de-

veloped as his leisure, sometimes fit-

ting them to words chosen from his

scrapbook of "verses that hit," and

sometimes getting another hymn

writer like Miss Fannie Crosby to fit

new words. "If you plant the germ of

a song or an idea," he was fond of

saying, "it will grow itself."

For some years before his death he

was blind, but his temper remained

invariably kindly and Christian.

THE OBEDIENCE OF THE WIFE

own principles. The Quakers women

are notable examples of good and

faithful wives and devoted mothers,

though they have never uttered that

little word, "to obey."

JEWISH AND GREEK VOWS.

The Jewess is also exempt from any

such vow. As she stands beside her

bridal canopy, the woman of this an-

cient race pledges herself to be a good

and faithful wife, and is enjoined by

the officiating rabbi to make the home

place of happiness and love for the

bread-winner when he returns from his

toll. The bridegroom, in addition to

the promise of faithfulness, gives a

pledge to work for the support of his

wife. In the Jewish marriage, there-

fore, the greater obligation is required

from the man.

The Greek Church does not impose

a marriage vow of obedience. The

ceremony is very long and exceedingly

picturesque, but the actual vows are

first "office," those who are to be mar-

ried stand before a table and place

their right hands upon the Book of the

Gospel. The priest says to the bride:

"Wilt thou have M. to be thy law-

ful wife and promise her fidelity,

love, help and kind treatment all thy

life?" and the man answers: "I will

have her and I promise."

Then the priest asks of the bride:

"Wilt thou have M. to be thy lawful

husband, and promise him fidelity,

love, help and kind treatment all thy

life?" And she answers: "I will have

him and I promise." So far we have

complete equality between the vows

undertaken by the man and the woman,

but in the further service of solemniza-

tion the wife is admonished to "fear

her husband." Still, she may use her

discretion as to acting on this ad-

vice; she makes no vow of obedience.

But, under the service of the Book of

Deuteronomy, which is read with the

wreath of artificial flowers at the of-

fice of the coronation when, joining

hands with the officiating clergy and

the paranymp, or best man, they pay

wreaths of the bridal pair, and stood

to them as sponsor. The dignity of the

matrimonial coronation of the Greek

Church is equal between the man and

the woman. Both are addressed as

king by the priest, who hails them thus:

"Be thou magnified, O bride-

groom, and 'Thou, O bride, be mag-

nified." At one portion of the service

the bride pair advance to stand upon

the sacred carpet, and, according to

popular tradition, the one who first

stepping the carpet will rule. The bride,

therefore, gets her chance.

ANGELIC ANOMALY.

The Roman Catholic Church does not

impose a marriage vow of obedience.

The bridegroom says: "I take thee, N.

to be my wedded wife, to have and to

hold from this day forward for better,

for worse, for richer, for poorer, in

sickness and in health, till death us

do part. Is it possible that I might

and thereto I plight thee my truth."

The bride likewise repeats: "I take

thee, M., to my wedded husband, to

have and to hold, from this day for-

ward, for better, for worse, for richer,

for poorer, in sickness and in health,

till death us do part. If holy church

will it permit, and thereto I plight

thee my truth."

In the Church of England marriage

service the pledges exchanged by bride

and bridegroom are identical with

those quoted above from the Roman

Catholic Missal, with the exception

that the words "according to God's

holy ordinance" are substituted for the

Roman formula "if holy church will it

permit," and the notable addition of

the words "and to obey" in the pledge

of the bride. Is it possible that I might

and thereto I plight thee my truth."

There is a personage in Paris who

could tell you why the styles in hair-

dressing change, and, what is more, he

could accurately predict the coming

hairstressing fashions. He knows why

you rolled your hair over a pompadour

last year, why some women are part-

ing their hair this season, and why

still more will dress the hair in ma-

donna style next year. He not only

predicts the styles, but he sets them.

This great French hairdresser, un-

like Marcel, has never given his name

to a wave nor yet to a pompadour. He

designs whole culture effects, leaving

it for his assistants to carry out his

ideas. He merely suggests the pic-

ture.

This hairdresser, whose business is

so extensive that he maintains what

might be called a hair orchard of his

own, is the proprietor of a shop where

women go when they want to create a

sensation in hairdressing. His success

is based on his ability to design cof-

tures which suit the faces of his cli-

ents, bring out their good points and

conceal their defects. When asked

how an ugly woman should dress her

hair, he said:

"She should try to conceal rather

than to show. The ugly woman has a

smoothly one good point, and this is her

forehead. She can at least show a

smooth, fair brow."

"It would be a mistake to hide this

forehead, so the skillful hairdresser

lifts the hair from the brow and ex-

poses the one good point. The rest he

will hide as much as possible."

On being pressed to tell how the

hair can be made to hide the features

without giving a grotesque appear-

ance to the face he said:

"Hiding the features, it is quite easy

to do. The ears are seldom or never

pretty, and the obvious course is to

hide the hair so that it conceals the

ears."

"There can be a drapery of hair in

the shape of a wave coming down, so

as to hide the upper part of the ears.

Little ringlets will now conceal the

lobes should they be big and ugly."

On being asked if thin hair looks full

if the hair be dressed wide, if the

complexion is poor the hair can be

puffed at the sides of the head and

curled at the temples, so as to cast

a slight shade over the face.

"The imperfections are thus con-

cealed to some extent. It is better to

have no imperfections, but if there are

any, then they must be overcome."

The fall hair must be taken along

when one goes to the hairdresser. Few

hairdressers these days can do the

hair effectively unless they can see the

scalp, which is to be pinned upon the

coiffure.