DESERET EVENING NEWS.

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A BLIND HYMN WRITER.

FANNY CROSBY, WHO COMPOSED "SAFE IN THE ARMS OF JESUS."

A Woman Deprived of Sight in Her Youth, Has Done More Than Any Other One Person to Make Religious Attractive and Inspiring—Story of Her Life.

The woman who has written more Sunday school hymns than any other two living writers has her home in this city. Her maiden name was Frances Jane Crosby, and she is always familiarly called Fanny Crosby, by those attached to some of her hymns. Two of the thousands who weekly sing the words she has written know that she is blind and has been so ever since she was six weeks old, through contracted most of the eyes for some slight disease. She is now sixty-one years of age.

Visitors to the music publishing house that prints the majority of her hymns once or oftener days in the week a carriage stops to a block three and colored spectacles either entering, guided by some one who has brought her from her home, or finding her way around among the desks and crowds of books, helped now and then by the employees of that place, who all like the little woman. A smile generally lights up her face, and she speaks in the voice of one who is seldom sad. A certain rocking chair in a back room is devoted to her use, and she comes down to occupy it several times a week. Possibly no other house in existence has so regular a component of one kind of visitor by repute. She furnishes by contract a fixed number each week, some of which are at once accepted, and she is considered to have a marvelous faculty for knowing what will "sing," and does considerable revising of the hymns of others to make them suitable for music.

Miss Crosby's method of work is unique, even for a blind person. While composing, she always keeps closely over her eyes a pasteboard cap of some kind. "Golden Hymns" being her choice if that is available. When the piece is finished to her satisfaction she dictates it to some one who writes it out as "copy." Generally the music is composed after the stanzas are written, though sometimes she is required to insert verses for music, one or two known. Another of her specialties is the composition of all the hymns and recitations required for concerts and Sunday schools on Christmas, Easter, Children's Day and like occasions, and sometimes she performs this service for the celebration of any special event in a single church.

A GIRL AT SEVENTY.

When fifteen years old Fanny Crosby was rescued from her home to the Institution for the Blind, this city. She received so good an education in this school that she afterward taught there English grammar, rhetoric and Greek, Roman and American history for eleven years before her marriage. Her gift for rhyming showed itself early, and her first poem was composed at the age of nine. She says it has been the music of her life and the source of her cheerfulness:

Oh, what a happy soul I am,
Although I cannot see!
I am content that in this world
Contented I will be.
How many troubles I escape
That other people find!
To weep or sigh because I'm blind,
I cannot and I won't.

While a pupil she wrote words to many songs for George F. Root, the well known composer. Some of them became very popular and are favorites still, among them "Hazel Dell," "Rosalie, The Prairie Flower," "Found Wanting," "Gone Home," "Rosy Dawn," "Ever Onward," "There's Music in the Air." The words for some successful cantatas, notably "The Flower Queen" and "The Pilgrim Fathers," were included in her work.

Miss Crosby was selected to read a poem in the music chapter. She was the first woman to speak there in a public capacity.

HER LIFE WORK.

Her living, being work was begun in 1858, six years after her marriage with Alexander Van Alstine, who died in the seventies by the Blind, in that year, at the request of William B. Bradbury, the famous composer of sacred music, she began to write Sunday school hymns and found her real life work. The first hymn she ever composed:

We are going, we are going
To a home beyond the skies,
Come into existence at the Preston hotel, Franklin street, New York, on Feb. 1, 1864, and ever since she either has earned her living by writing hymns. In the twenty-seven intervals from the has composed nearly 5000 hymns for Mr. Bradbury and his firm which were his business. Beside those, she has done the same kind of work for many well known men, Philip Phillips among the rest.

The hymn by which she is most widely known, "Safe in the Arms of Jesus," was composed in 1868. It is her own favorite, as the same year she produced the well known one beginning:

Pass me not, O gentle Saviour,
Hear my humble cry.

Both concerning your Miss Crosby has written hymns that have sung their way into many hearts, and have been translated into many tongues. Notable among these are "Blessed the Pedestal," written in 1869, also "Jesus, Keep Me Near the Cross" and "Rock Thou My Way, O Lord," a piece composed to suit the music. It was used for several years as the prayer song at the Mariners' mission, connected with Plymouth church, Brooklyn. In 1871 "The Bright Forever" was written. In 1872 "Close to Thee," in 1874 "O Come to the Saviour," "Like the Sound of Many Waters," and "Saviour, More Than Life to Me" in 1875 "I Am Thine, O Lord," "Nearer to the Kingdom," and "O My Saviour, Hear Me."

PRAYERS TO BE HEARD.

There are many interesting incidents connected with some of Miss Crosby's hymns, and those which come to her ear are carefully treasured. He tells the story of how she came to write "All the Way My Saviour Leads Me." "It was strange, to my mind, as a lot day to day blessing. Someone came to me and gave me fifteen dollars. I didn't know it. The gift was accompanied by a piece of paper, and I read it over and over, step by step, God was leading me, and said, 'Does God think I cannot see anything than I do?'

"Do you really mean that?" her friend stared, astonished. "Do you mean you are glad you cannot see?"

"Yes, I mean just that." The little woman said. "I wouldn't change if I could, for I feel this is best for me. Why, if I had not been blind I should never have had so good an opportunity to show how to make beautiful things by heart. If I could see perhaps I would not be able to do the good I can now. When I'm going along the street, if I hear a man swearing I'm not afraid to go right up and speak to him. They think he can always, because they do, that he must be any other way. Then I should not have known about as I do now."—New York Sun.

THE OLD WOMANISH YOUNGSTER.

The Kind of a Girl That Some Mothers' Pride and Training Make.

There are mother's girls—sweet little dears brought up at mother's knee, and taking in with the extraordinary quickness of a sharp witted child, everything they hear mentioned. Such children become little replicas of their elders, copy their conversation, their gestures, their tones, their faults and foolish idiosyncrasies. The parents think it fine, evening, and proud of their Mary Jane's and Bertrand's wit and smartness, after listening day for about with them wherever they go, and hence let them their mental "fancy whims (if they may be so termed) indulged to boasting point with the consciousness of no ever chosen, and the family acquaintance. And that they would like to have more one "dear little sweetie" to care for distant visit, where the babies cease from troubling and the Dakotas be as rest.

Mary Jane's mamma is always talking her brilliant daughter upon afternoon visitors, who come at informal times when mamma has her house in the most careful neglige of a loose white sack and a short white skirt. When she receives the cards she becomes extremely flurried, after the manner of those who consider a call with the true feminine hospitality, and finally tells Mary Jane, who is standing about and admiring the blonde, smooth her hair, pull up her sleeves, and go down and entertain the ladies until "mamma comes."

Nothing is dearer to the heart of Mary Jane. Plastering down her bangs with a wet brush and donning a clean pinafore, she tiptoe down stairs and enters the parlor, courtesying back exquisitely to the gentlemen seeing, as she has seen her Aunt Fanny do when dressed up to meet her gentleman friend. Mary Jane has a perfect self possessed and complacent manner, copied from mamma's and Aunt Fanny's. She greets the guests with gracious patronage, and then, sitting on the edge of her chair, converses by number, crosses her ankles and proceeds to direct the conversation into fortunate channels.

Mary Jane also has a little attention to the new degrees over the mantel. They were papa's taste. "He was off one day and brought home a new piece of bric-a-brac. And mamma was furious. She says any one can see they've been bought secondhand. Do you think you would have guessed it if I hadn't told you? No, perhaps not."

Then her eyes lighted on a silk sofa pillow, she designates it with a languid wave of the hand and continues:

"That is new, too. Mamma's friend, Miss O'Dell, made it. Miss O'Dell, you know, is a great friend of mine. She is afraid of her, but I don't care. She's very bright, and mamma says her clothes cost a great deal, and is very short in her temper. She gives me lessons—it's really out of charity, for she is not at all a good teacher. She also comes to Miss Jones' school, and sometimes twice. We're trying to think of a way to make a little fun office, perhaps we have to have three courses and dessert when she comes, and it does make the bills run up so."

After this she falls back on the photograph albums, and points them out with appropriate descriptions:

"That man there with the big mustache is Aunt Fanny's beau. He's been coming for five years, and we don't think he's the fortieth beau." I don't know why he does that. Aunt Fanny sits in the parlor and talks to him, and we all sit here in the library and listen to Aunt Fanny laugh. Mamma says he's a guy, he's not so entertaining when he talks to us. He never makes us laugh at all.

"The next one, in the second frame, is Mr. Smith. He's a friend of papa's. Last winter he lost papa some money, and it isn't paid yet. As soon as it's paid mamma's going to get her a set of cut glass, but papa says she isn't here one plan until then. Mamma are careful and when he talks he's so rude. Papa says Smith is the best policy, and when papa says a thing, it's just like the Medes and the Persians."

Here mamma, hearing dinner is up, but somewhat out of breath, comes rustling. "I am afraid the little chatterbox has been boring you," she says, with beaming motherly pride. The guests politely disclaim such a possibility. In truth, they have been enormously entertained.—San Francisco Argonaut.

The Nineteenth Century Woman.

There is an old belief of the masculine Anglo-Saxon mind that a woman, to be feminine, must be more or less of a fool. Perhaps. But with this world's rapid advances through the Victorian age, woman has become much less sure perplexing to the male sense, she seems himself for a moment to make a study of her. Her no longer needs man's aspect to practice a profession or to journey back on foot under the green leaves of Africa. She has grown self reliant and cosmopolitan—equally at home in the Write House or on the banks of the Nile. She never pouts or sulks, does not outscorge moonlight to lost her lover's affection by pulling above their petals. You find her, instead, arranging orchids in a vase and studying yellow orchids upon the worthlessness of the entire race. Individual love or hate in the opposite sex is apparently all one to her.—Scribner's.

Domestic Electric Pump.

An English electrical firm is introducing a small pump, suitable for supplying the house tanks in country districts where there is neither sufficient fall nor machinery for pumping. It consists of a rotary pump, driven by screw gearing direct from an electric motor, which is influenced by a primary battery placed in the cellar.—New York Telegram.

Two gentlemen, walking along a country road during a snowstorm, saw what seemed to be a glimmer coming out of the one fallen snow. It was generally discovered that the light resolved into two eyes on the end of the nose carried by one of the pedestrians. When he raised the nose in the air little sparks seemed to dance forth from it.

The manufacture of bottles for perfumery gives employment to hundreds of persons. All but the very fancy ones are made in this country. A few come from France and Belgium. The bill stopper is now imported in a crude shape, but are finished here.

Better Milk by Two Ways.

Results of the Texas experiment station concerning the value of cotton seed meal in the dairy ration show that when the cream is extracted by the centrifugal method a much larger amount of the butter fat is extracted, and in the gravity method the character of food plays a very important part in the amount of butter that can be obtained from the milk.—New York Times.

Why Men Are Thrown Out in Time of Fire.

In one respect the old leather bed bests all improvements, and that is its capacity for taking care of money and valuables. "Bedtick backs," as they are called, are very numerous in South St. Louis, and they consist of nothing but stockings and leather bags containing the financial wealth of the household. Hidden away among their feathers. A hair mattress won't answer the purpose as readily, and it is seldom used for the purpose, and that is why, perhaps, those who have no confidence in banks do not take to further beds.

Any member of the fire department knows how the family leather bed is ripped open and when one is hauled out of the window during a fire to a member of the family below all understand why an effort is made to save it as perhaps an opportunity more valuable exists. Money in banks of this kind is nearly always in the shape of gold, and when currency is received it is generally changed into gold before deposited.—Interview in St. Louis Globe-Democrat.

Substances in the Air.

Not only mineral substances, but large quantities of vegetable material likewise are always floating in the air. Astronomers have frequently mistaken such organic bodies for meteorites as they passed across the field of the telescope. They were finally discovered to be mostly the feathered seeds of plants carried by the breeze. Having been the first to find this out, W. E. Dawes, of the Royal Astronomical society, adjusted the focus of his instrument so as to examine the seeds, which he found belong to many different kinds of plants, such as thistles, dandelions and willows.—Washington Star.

Old New England Death Superstitions.

Since the days when the Mathers promoted New England opinions and peopled the sky with witches and the graveyards with avenging spectres, and attributed most nervous disease to obsession, some curious customs in regard to death and burial have prevailed in that superstitious town. In the old colonial houses on the cape, the wood tick was held to be a death watch; and on the decease of a member of the family in rural neighborhoods the nearest relative went and told the bees, and sometimes trimmed the stove hives under the quince or peach or apple tree with crape. It was a touching sight to see an aged woman go out into the green yard and knock on the hives, and give the final word to the golden inhabitants of the air and flowers.

The bees in those domestic times, like the ox and dog, were a part of the family, and were supposed to possess much knowledge, and so to these sagacious botanists were taken the family bereavements. The dog howled when death was approaching; the cat saw spirits, and started up and ran, and any unusual occurrence fell under the suspicion of being a death fetch.—Hezekiah Butterworth in Harper's.

"August Flower"

Mrs. Sarah M. Black of Seneca, Mo., during the past two years has been affected with Neuralgia of the Head, Stomach and Womb, and writes: "My food did not seem to strengthen me at all and my appetite was very variable. My face was yellow, my head dull, and I had such pains in my left side. In the morning when I got up I would have a flow of mucus in the mouth, and a dull, bitter taste. Sometimes my breath became short, and I had such queer, tumbling, palpitating sensations around the heart. I ached all day under the shoulder blades, in the left side, and down the back of my limbs. It seemed to be worse in the wet, cold weather of Winter and Spring; and whenever the spells came on, my feet and hands would turn cold, and I could get no sleep at all. I tried everywhere, and got no relief before using August Flower. Then the change came. It has done me a wonderful deal of good during the time I have taken it and is working a complete cure." 6

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RAILROADS.

Rio Grande Western Railway.

STANDARD GAUGE.

CURRENT TIME TABLE.

In Effect Sunday, November 1, 1891.

EASTWARD.	No. 8.	No. 2.	No. 4.
Lv Ogden	8 45 a m	6 30 a m	7 40 p m
Ar Salt Lake	9 45 a m	9 00 a m	10 40 p m
Lv Salt Lake	3 45 p m	10 00 a m	11 40 p m
Ar Provo	4 45 p m	11 40 a m	12 40 a m
Lv Provo	4 50 p m	11 45 a m	12 45 a m
Ar Grand Junct'n	8 40 p m	4 45 p m	4 45 a m
Ar Denver	7 30 a m	6 30 a m	6 30 a m
Ar Thistle	5 40 p m	1 50 a m	2 50 a m
Lv Manti		7 00 p m	
Ar Salina		8 00 p m	
Lv Salina		8 05 p m	
Ar Gunnison		11 00 p m	
Lv Grand Junct'n	8 50 p m	5 00 a m	5 00 a m
Ar Green River	11 15 p m	7 35 a m	7 35 a m
Lv Green River	11 20 p m	7 40 a m	7 40 a m
Ar Rawlins	2 50 a m	11 15 a m	11 15 a m
Lv Rawlins	2 55 a m	11 20 a m	11 20 a m
Ar Rock Springs	5 15 a m	1 30 p m	1 30 p m
Ar Green River	7 15 a m	3 30 p m	3 30 p m
Ar Evanston	8 30 a m	5 00 p m	5 00 p m

WEST AND NORTHWARD.	No. 5.	No. 1.	No. 3.
Lv Denver	9 00 p m	7 00 a m	7 00 p m
Lv Grand Junct'n	4 00 a m	1 00 p m	1 00 a m
Lv Thistle	11 10 a m	8 15 p m	8 15 a m
Lv Provo	1 10 p m	11 15 p m	11 15 a m
Lv Salt Lake	2 00 p m	12 00 m	12 00 m
Ar Ogden	3 00 p m	1 00 p m	1 00 p m
Lv Ogden	3 05 p m	1 05 p m	1 05 p m
Lv Salt Lake	8 00 p m	5 00 a m	5 00 a m
Ar Provo	9 00 p m	6 00 a m	6 00 a m
Lv Provo	9 05 p m	6 05 a m	6 05 a m
Lv Spanish Fork	9 30 p m	6 30 a m	6 30 a m
Lv Springville	9 45 p m	6 45 a m	6 45 a m
Ar Gunnison	4 00 a m	1 00 p m	1 00 p m

SALT LAKE SERVICE.

LEAVE, AMERICAN FORK, PROVO AND SPRING VILLE.—Leave Salt Lake 7:30 a. m., 4:05 p. m., and 6:15 p. m.; arrive Salt Lake 10:30 a. m., and 7:30 p. m. Arrive Salt Lake from Provo and Spring Ville, 12:30 a. m.

JUNCTION.—Leave Salt Lake 9 a. m. returning arrive Salt Lake 6:00 p. m.

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TIME TABLE.

In Effect April 1st, 1891.

Passenger Trains will Run Daily, between Salt Lake and Park City, as Follows:

SALT LAKE CITY.

Train 1 arrives at Park City		10:00 a m
" 3 " " "		4:00 p m
" 5 " " "		6:30 p m
" 7 " " "		8:30 p m

PARK CITY.

Train 2 arrives at Salt Lake		10:00 a m
" 4 " " "		1:00 p m
" 6 " " "		4:00 p m
" 8 " " "		6:00 p m

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