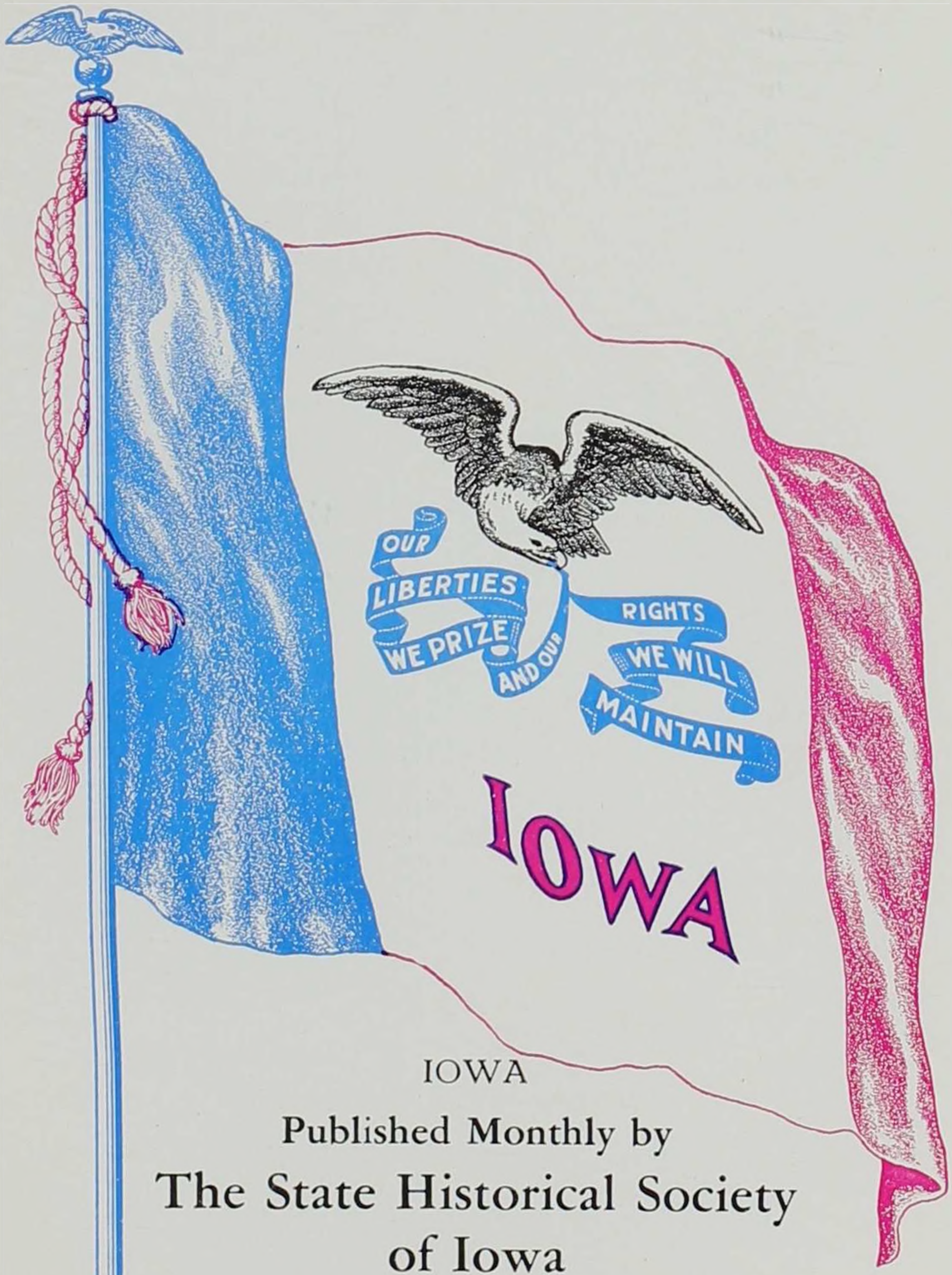
The PALIMPSEST



IOWA

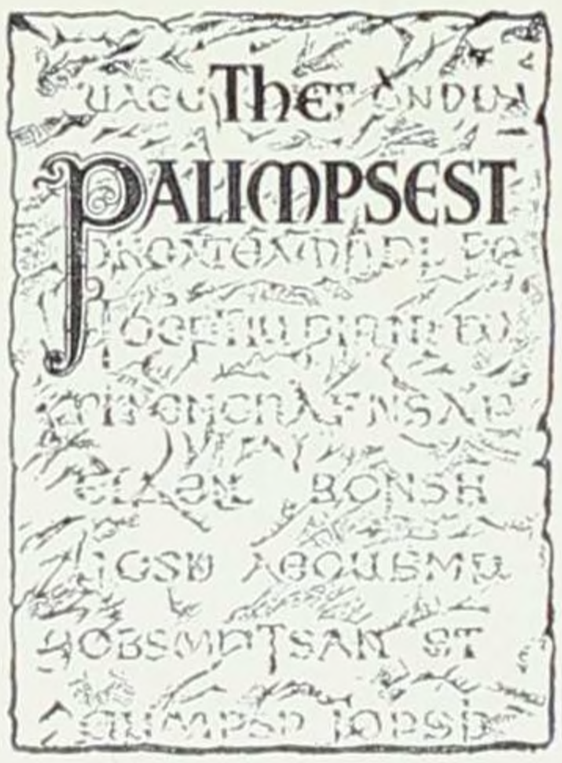
Published Monthly by

The State Historical Society

of Iowa

Iowa City, Iowa

MARCH 1957



The Meaning of Palimpsest

In early times a palimpsest was a parchment or other material from which one or more writings had been erased to give room for later records. But the erasures were not always complete; and so it became the fascinating task of scholars not only to translate the later records but also to reconstruct the original writings by deciphering the dim fragments of letters partly erased and partly covered by subsequent texts.

The history of Iowa may be likened to a palimpsest which holds the record of successive generations. To decipher these records of the past, reconstruct them, and tell the stories which they contain is the task of those who write history.

Contents

The Naming of Iowa	B. F. Shambaugh	97
Pronunciation of Iowa	F. L. Mott	100
Great Seals of Iowa	Jacob Van Ek	106
Mottoes and Slogans of Iowa	B. E. Mahan	112
The Iowa Banner	R. A. Gallaher	115
Songs of Iowa	R. A. Gallaher	118
A Musical Addendum	W. J. Petersen	126

Cover

Front: The Iowa Banner.

Back — Outside: The Eastern Goldfinch or Wild Canary.

Inside: The Wild Rose.

The color plates were made available to the Society through the courtesy of Sherman Needham, State Printer, Des Moines, Iowa.

Authors

These articles are reprints, with minor revisions and some additions, of articles first published in The Palimpsest, Vol. V, No. 10 (October, 1924).

"Iowa, It's a Beautiful Name" is reprinted — credit "Copyright Miller Music."

ENTERED AS SECOND CLASS MATTER JULY 28 1920 AT THE POST OFFICE AT IOWA CITY IOWA UNDER THE ACT OF AUGUST 24 1912

Price — 25 cents per copy; $2.50 per year; free to Members
Membership — By application. Annual Dues $3.00
Address — The State Historical Society, Iowa City, Iowa

THE PALIMPSEST

EDITED BY WILLIAM J. PETERSEN

VOL. XXXVIII ISSUED IN MARCH 1957 NO. 3

The Naming of Iowa

The Commonwealth of Iowa was named some ten years before it was born. On this point the records are clear and the story simple.

It was in 1836 that a lieutenant of United States dragoons, by the name of Albert M. Lea, published a small book entitled *Notes on the Wisconsin Territory*. In the pages of this book and on the map which accompanied it the author designated that part of the original Territory of Wisconsin which lay west of the Mississippi River as the "Iowa District." Two years later, when the original Territory of Wisconsin was divided, the Iowa District was erected into an independent territory and christened the "Territory of Iowa." And when in 1846 a State was carved out of the Territory of Iowa, it too was called "Iowa." Thus the line of descent of the name of Iowa as originally proposed by Lieutenant Lea is clear and direct — from the Iowa District, through the Territory of Iowa, to the State of Iowa.

But where did Lieutenant Lea get the name "Iowa" and how did he come to apply it to the area that was later to become the Commonwealth of Iowa? The answer to this question is of peculiar interest since prior to the publication of *Notes on the Wisconsin Territory* the country immediately west of the Mississippi River had been called "Scott's Purchase" or the "Black Hawk Purchase." In the opening chapter of his book Lieutenant Lea tells us in language that is unmistakable that the name "Iowa" was taken from the Iowa River which on account of its "extent and beauty" seemed to him to give "character" to most of the country through which it passed.

When and how the river flowing into the Mississippi from the west came to be designated as Iowa or Ioway is unknown: that the name of this river was taken from the Ioway tribe of Indians who had inhabited portions of the Iowa country is in the light of present historical knowledge simply one possible explanation.

It is interesting to recall that in later years Lieutenant Lea was much concerned about the spelling of the name Iowa: mature reflection had led him to the conviction that the letter "y" should be added. And so he expressed regret that the name was spelled Iowa instead of Ioway.

HAWKEYE

The cognomen (sobriquet or nickname) "Hawkeye" or "Hawkeyes" as applied to Iowa or Iowans

was first formally suggested by James G. Edwards in the Fort Madison *Patriot*, a newspaper issued under date of March 24, 1838. David Rorer, a pioneer lawyer of Lee County, claimed to have made the suggestion to Mr. Edwards. Later this cognomen was approved by such prominent men of the Territory as Robert Lucas, Joseph Williams, William B. Conway, Theodore S. Parvin, Ver Planck Van Antwerp, and Jesse Williams. In 1839 it was used in a series of letters published in the newspapers of the Territory, and by common consent it came to be accepted without formal adoption.

The significance of the cognomen "Hawkeye" is not so clear as its origin. Mr. Edwards thought its adoption would "rescue from oblivion a memento, at least, of the name of the old chief [Black Hawk]." Popularly, the name as applied to the people of Iowa suggests the vigilance, watchfulness, and keenness of vision of the hawk — a bird found everywhere in the Iowa country.

BENJ. F. SHAMBAUGH

Pronunciation of Iowa

Not long ago, on a train speeding from the East toward Chicago, I fell into casual conversation with two gentlemen whom chance had made my fellow travellers for the afternoon. Now, three topics commonly form the subject-matter of discussions in the smoking compartments of Pullman cars: they are methods of shaving, brands of tobacco, and the virtues of home states. Other matters may of course slip in, though rather incidentally, as politics, sports, and the weather; but the first three are the staple Pullman topics. On this occasion we had finished with shaving and tobacco and had settled down to home states, when the Chicagoan — a portly gentleman with a close-cropped black mustache — upon learning I was from Iowa, remarked that he had been born in Ioway himself. Thereupon the baldheaded man from Albany observed that his sister had married a man from I-*o*-wa, and now lived in Dez Moinz. Being of a nasty disposition in such matters, I at once raised the issue of pronunciation, alleging that out in *I*owuh most people pronounce the name of the State as I do. At the end of a more or less heated argument we might have repeated in chorus the same statement: "I have always heard

the name pronounced my way, and therefore my way must be correct."

As a matter of fact, there is something to be said for each pronunciation. *Ioway* is still common in the State, especially among older people and in rural districts. When many of the State's respected and cultivated citizens, including its Governor, pronounce its name so, the usage can not be said even to be obsolescent. Moreover, while Iowans continue to raise their right arms high and sing at the top of their voices,

"We're from I-o-way, I-o-way!
That's where the tall corn grows!"

the *Ioway* pronunciation is not likely to perish. Thus the superior timbre of *ay* over *uh* for singing strengthens the older pronunciation.

And the fact is that etymologically *Ioway* is more nearly correct. The Indians whose name was identical with that of the river from which Albert Lea christened the "Iowa District" were called Ioways or Iyooways. Alanson Skinner, the best authority on the Ioway Indians, writes in a private letter, "In my ten years' experience with the tribe I have heard the name repeatedly pronounced by the members of both the Oklahoma and Kansas-Nebraska divisions as follows: *I*-yu-way, the accent being on the first syllable, and the last syllable having the distinct *ay* sound."

Recollections of pioneers, the early English spelling *Ioway*, and the efforts of French ex-

plorers, missionaries, and traders to spell the name support this view. These men were not noted for accurate orthography, nor were they concerned with philology, but, as was usual in reducing an absolutely new word to written symbols the spelling was inevitably phonetic. F. W. Hodge in his *Handbook of American Indians* lists about seventy versions of the word, of which the following French spellings indicate clearly the prevalence of the final *ay* sound. Aiaouez, Aiauway, Aieways, Aijoues, Aioaez, Aiouez, Aiowais, Ajaouez, Ajouez, Aöais, Avauwais, Ayauais, Ayauvai, Ayauway, Ayawai, Ayeouais, Ayoouais, Ayouez, Ayouwais, Ayovai, Ayoway, Iawai, Ihoway, Ioewaig, Ioway, Jowai, Joways, Yoways, Yuahés. The final *-ay* is etymologically correct.

The pronunciation of my friend from Albany has less to commend it. Any reason for the placing of the accent on the second syllable is difficult to find. When one tries to account for it by analogy, remembering *Iona* and *iota*, one is embarrassed by the commoner *iodine*! The fact remains that in the East and South the penultimate accent for *Iowa* is very common. Its users say they were taught that accent at school; yet the books do not have it. Out of ninety-two records of pronunciation I have gathered from dictionaries and geographies only three accent the word on the *o*, and two of them are English and the third published in Boston in 1855.

Though the reason for a shift of accent may be hard to find, the cause of the change of *-ay* to *-uh* is fairly clear: the purists started it, and human nature finished it. The purists, working chiefly through the teachers of the common schools, insisted there was no justification for pronouncing the final *-a* like *-ay*. They argued from analogy, citing Christian names like Ezra, Anna, Elisha, and place names like Minnesota, Africa, America. *Ioway* seemed quite as wrong as *Joshuay*. If analogy is superior to etymology in pronunciation, these purists were right. They insisted, moreover, not upon *-uh*, but upon a sound sometimes called the half-Italian *a*, somewhere between *a* in *fat* and *a* in *father*. They were able to make thousands of children try for that sound in *ask* and *grass*, but in a final unstressed syllable it quickly degenerated into the sound of *a* in *about*, which may be indicated by the spelling *-uh*. This lax *uh* sound is also frequently substituted for the o sound of the second syllable. Moreover, some New Englanders will add a final *r*.

Here, then, are six distinct pronunciations: I'oway, Io'wah, I'ower, I'owah, I'owuh, and I'uhwuh. Which is right? There is, after all, but one standard of correctness for pronunciation, and that standard is the consensus of usage. Now if this consensus is not clear, that is, if there appears to be a division in common usage, the conscientious seeker usually does one of two things: he

either adopts the usage of some person or group of persons that he respects, or he accepts the "preferred" pronuciation of his favorite dictionary. He may choose the latter course because he thinks that in the dictionary the god of words speaks, and the three legs of the dictionary-stand are for him the tripod of the sibyl; but a consultation of the preface of the sacred tome will reveal the frank acknowledgment that the lexicographer is trying merely to record usages as he has carefully observed them. Thus the *vox dei* he thought he heard is shown to be only the *vox populi* after all, and whether he follows his preferred group or his dictionary he is yielding finally to "social coercion."

Weight of usage, now, is with the pronunciation *I'owuh,* the final vowel as *a* in *about.* Thus the dictionaries record it. The purists, however, plead for a lower, "broader" *a,* a definite *-ah* in place of the lax *-uh.* The advocates of this pronunciation can not claim "correctness," since correctness is based on consensus of usage rather than on aesthetics, but their pronunciation is attractive.

I wish this article might fall into the hands of the portly Chicagoan and the baldheaded man from Albany, for they did not allow me to set forth my arguments at length. After they had read it they would say, I suppose, what they said before with some philological soundness: "I have

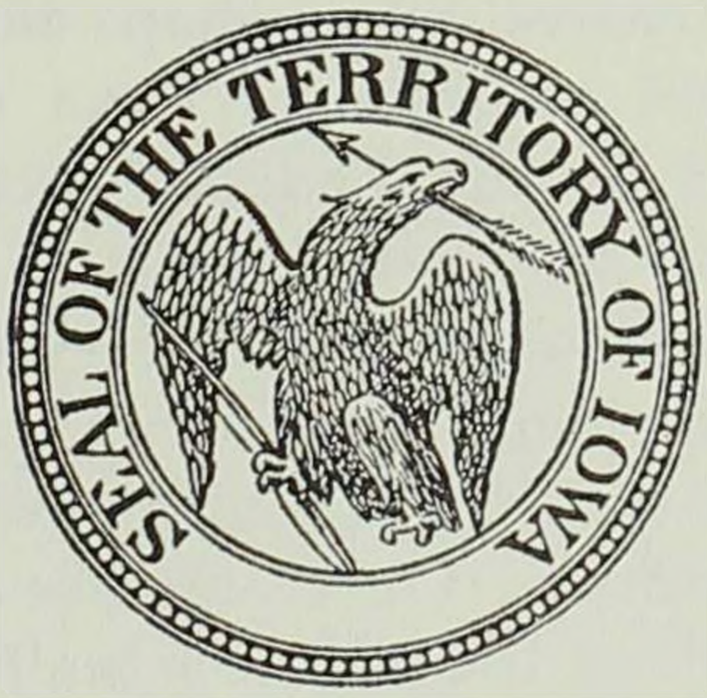
always heard the word pronounced my way, so my way must be right."

FRANK LUTHER MOTT

Great Seals of Iowa

On November 22, 1838, the Council of the First Legislative Assembly of the Territory of Iowa passed a resolution requesting the Secretary of the Territory to transmit to the Council "the Great Seal of this Territory, with its impression, for inspection." William B. Conway, the Secretary of the Territory, complied on the following day, submitting the seal together with some impressions on wax and paper. His letter of transmittal described the seal as a device "believed to be simple" and "perfectly expressive of a distinct idea, intimately associated with the history of the delightful country which we have the happiness to inhabit." The eagle, he explained, was "the proud and appropriate emblem of our national power," while the Indian arrow held in its beak and the unstrung bow clutched in its talons depicted an idea "well calculated to make the eye glisten with patriotic pride, and cause the heart to beat high with the pulsations of conscious superiority." At the same time he thought the design presented "a touching appeal to our manly sensibilities, in contemplating the dreary destiny of a declining race;" nor did it fail "to admonish us of the immense importance of improving" the "inheritance which it was their peculiar misfortune to undervalue and neglect."

The communication from the Secretary, together with the seal and its impressions, were referred to the Committee on Territorial Affairs and on November 24th, Warner Lewis reported that in the opinion of the committee the "devices are admirably adapted, and appropriate for the Great Seal of this Territory." Accordingly, on the motion of Stephen Hempstead, the Council adopted the design as the Great Seal of the Territory, and the House of Representatives took the same action on November 26th. Governor Lucas gave his approval on January 4, 1839.



Although the design of the Territorial seal is credited to William B. Conway, the work of engraving was done by William Wagner of York, Pennsylvania. In a subsequent resolution proposing that the seals for the courts in the Territory also be executed by Mr. Wagner, the committee on Judiciary of the Council praised his work as having been "executed with elegance and classic taste."

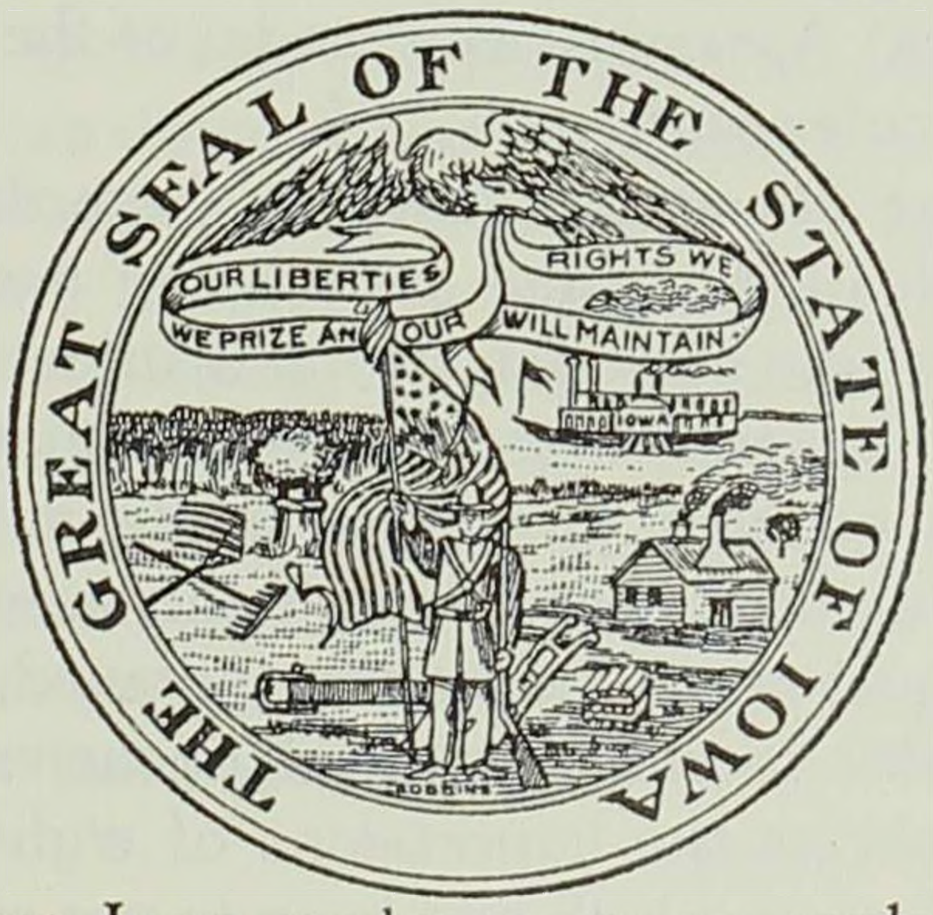
A die of the original Territorial seal has been preserved by the State Historical Society of Iowa. It is one and five-eighths inches in diameter and the word "great" does not appear on it, although the Secretary in his communication and the legislature in its resolution prefixed the word.

Probably the best evidence of the intrinsic artistic merits of the Territorial emblem of authority is to be found in the fact that the general design and motif has served as the model for the seal of the State Historical Society and the seal of the State University of Iowa. The device has also been used extensively upon maps and as a coat of arms. In 1864 an issue of Iowa national bank notes, printed by the Federal government, bore the Great Seal of the Territory.

The transition from a Territory to a State involved many changes in administrative details, among which the adoption of a new seal received early consideration. On December 9, 1846, nineteen days before Iowa was actually admitted to the Union, W. E. Leffingwell introduced a resolution in the First General Assembly which was already in session, authorizing the Secretary of State to procure a State seal. This measure was promptly passed by the House of Representatives and referred in the Senate to a select committee composed of Thomas H. Benton, Jr., Francis Springer, and Philip B. Bradley.

The Senate committee reported a substitute

resolution which was passed and approved by Governor Ansel Briggs on February 25, 1847, directing the Secretary of State to procure a Great Seal of the State of Iowa "two inches in diameter" on which should be engraved the following device: "a sheaf and field of standing wheat, with a sickle and other farming utensils, on the left side near the bottom; a lead furnace and pile of pig lead, on the right side; the citizen soldier, with a plow in his rear, supporting the American flag and liberty cap with his right hand, and his gun with his left, in the center and near the bottom; the Mississippi river in the rear of the whole, with



the steamer Iowa under way; an eagle near the upper edge, holding in his beak a scroll, with the following inscription upon it: *Our liberties we prize, and our rights we will maintain.*" This design was to be surrounded by the words "The Great Seal of the State of Iowa."

The State Historical Society of Iowa is now in possession of a wooden plate which is labelled the "First Seal of Iowa." It was presented to the Society by John Springer. This seal is rectangular in form, about three and one-fourth inches long by one and one-half inches wide, and made of hard wood reinforced with lead. The design engraved upon it corresponds in its principal details to the description of the seal set forth in the resolution of the legislature, except that the eagle near the upper edge does not bear in his beak the scroll inscribed with the State motto. It has been suggested that this plate was probably designed for the General Assembly as a model of the proposed official circular seal.

The first die was executed in accordance with the specifications in the authorizing act of 1847, except that the seal was two and three-sixteenths inches in diameter instead of two. Since then the engravers of new dies have made many minor changes in the device, though the description in the law has been substantially followed. In 1915, C. C. Stiles found on official documents in the public archives the impressions of eight different dies, the last of which had been in use since 1888.

Different opinions have been expressed concerning the artistic qualities of the Great Seal of Iowa. T. S. Parvin lamented the fact that so many details were "encompassed within a radius of one inch" and a writer in the Des Moines *Reg-*

ister and Leader of March 7, 1909, criticized the seal because it symbolized nothing of the true characteristics of the State. In his opinion it "represents a century gone by, a time when the population was strung along a narrow belt bordering the Mississippi river," and does not typify Iowa "as she is" for "no cattle, no hogs, no corn, no prairie, no farm scene" are included.

On the the other hand E. W. Eastman, who thought there was nothing "*civilized* about the Territorial seal" and that the eagle was "a coarse ill-begotten thing, keeled over, with great haunches" and looking "for all the world as though it had been pilfered from an old counterfeit Mexican dollar," was enthusiastic in his praise of the State seal. He thought it was symbolic of the modern progressive age of an enlightened people. He liked the display of the implements of industry and commerce, the "bold and fearless" citizen soldier of Iowa, the soaring eagle, and the glorious motto — all emblematic of the "civilization and liberty, and industry, and progress, and valor" of "Iowa as it is and *is to be*."

JACOB VAN EK

Mottoes and Slogans of Iowa

"Our liberties we prize, and our rights we will maintain" boldy proclaims a scroll held in the beak of an eagle on the Great Seal of the State of Iowa. And whether considered as "a bit of stilted, bombastic rhetoric, suggestive of the Fourth of July" or as "a noble expression of freemen" it has remained as a sort of official motto of the State for more than a century. It was in February, 1847, that a committee of the State Senate — Thomas H. Benton, Jr., Francis Springer, and Philip P. Bradley — recommended that this motto be made a part of the State seal. It does not appear whether the sentiment was original with some member of the committee or not. The fact that the wood cut of the "First Seal of Iowa" does not bear the motto would seem to indicate that its insertion at least was the work of the committee.

Another well known Iowa motto is the statement chiseled on the block of "marble" contributed by Iowa for the Washington monument. As originally written by Lieutenant Governor Enoch W. Eastman the motto read: "Iowa: the affections of her people, like the rivers of her borders, flow to an inseparable Union."

This motto is almost as old as the inscription on the State seal. On December 14, 1850, a com-

mittee of three from the State Senate was appointed to confer with a similar committee from the House of Representatives to recommend a suitable inscription for the block of "marble" selected by Josiah H. Bonney of Iowa City from the quarry of Moses B. Root in Van Buren County. Senator George G. Wright, as chairman of this committee, invited several people to suggest appropriate mottoes, and from among the large number received the one submitted by Lieutenant Governor Eastman was adopted. The undimmed popularity of this inscription with the flight of years is silent testimony to the good judgment of the legislative committee in selecting the Eastman motto.

Perhaps one of the best known slogans of the Hawkeye State is the declaration made by Sidney A. Foster in 1886: "In all that is good, Iowa affords the best." The slogan has sometimes appeared with slight variations of wording, but according to Mr. Foster himself the above is the phrasing he used to characterize particularly the business and educational opportunities in Iowa even at a time when there was considerable discontent and depression.

A slogan contest inaugurated in January, 1923, by the Des Moines *Register* awakened widespread interest throughout the State. Prizes amounting to one thousand dollars were offered by this newspaper for the best advertising slogan for Iowa. During a period of five weeks a prize of

one hundred dollars was awarded each week to the person who submitted the best slogan, and the final sweepstakes award of five hundred dollars went to C. W. Christensen of Des Moines for his slogan, "Horace Greeley meant Iowa."

This assertion is based upon the oft-quoted advice of the famous editor of the New York *Tribune* for ambitious young men to seek their fortunes in the West. He once wrote in an editorial, "Go West, young man, and grow up with the country." And there is some historical justification of the slogan, for at least on one occasion his counsel did turn out to mean Iowa. Greeley once told Josiah B. Grinnell, a pioneer clergyman, to "Go West, young man, go West." Eventually, in 1854, Grinnell came to Iowa, and helped to found the city and the college which bear his name.

There have been some critics who insist that all of the mottoes and slogans of Iowa, save perhaps the inscription on the Washington monument, are boastful. Be that as it may, they have all been inspired by loyalty and justifiable State pride. They reflect the confidence of the people of Iowa in the destiny of the Commonwealth.

BRUCE E. MAHAN

The Iowa Banner

To the majority of the people of the United States, especially those in the states and territories created by the national government, the United States flag has typified their sense of group consciousness, their ideals, and the sovereignty of the United States. There was little demand for state flags in early days and to this indifference the Civil War added positive opposition, since state patriotism was looked upon as a threat of disunion.

The Spanish-American War, however, removed some of this prejudice and a succession of national expositions emphasized the desirability of distinctive state banners. Beginning about 1900 the various commonwealths not already provided with state flags began to adopt these emblems of a platonic state loyalty which did not suggest rivalry with the national sovereignty.

In no other state, probably, was there greater indifference to the significance of a state flag than in Iowa, due perhaps to the fact that the State was settled largely from other states and established its State government during the period of dissension preceding the Civil War. Gradually, however, there developed in certain groups a sentiment for a State flag and as early as 1913 an at-

tempt was made to secure the adoption of a State banner by legislative action. A commission was appointed but it failed to report in 1915 and was instructed to continue its work and report to the General Assembly in 1917. At this session the committee reported that in their opinion Iowa should have a flag but they had found no suitable design, and the legislature adjourned without further action.

In the meantime the United States entered the World War. It was expected that the Iowa men would fight in State regiments as they had in former wars and thus emphasized the desirability of a State flag to designate the Iowa units. The organization most interested in this matter was the Iowa Society of the Daughters of the American Revolution which had already prepared two designs. On May 11, 1917, Mrs. Lue B. Prentiss, chairman of the Society's flag committee, Mrs. Dixie Gebhardt, and a number of other interested persons appeared before the State Council of National Defense, presented a flag design submitted by Mrs. Gebhardt, and asked that it be adopted as the State flag for use by the Iowa soldiers. The Council approved the plan without much discussion. Thereupon the Daughters of the American Revolution had a number of flags manufactured and presented one to each of the Iowa National Guard regiments, one of which — as the 168th United States Infantry — was already in France.

The use of state flags, however, was soon rendered almost impossible by the policy adopted by the War Department of assigning men to military units without regard to the state from which they came.

The flag as first designed had an entirely white field but before any were manufactured Mrs. Gebhardt added a vertical blue stripe next the pole and a similar red stripe on the outer side, leaving the white field approximately as wide as the two colored stripes combined. On this center of white is the representation of an eagle, carrying in its beak a blue streamer on which is the motto from the Iowa State seal, "Our liberties we prize and our rights we will maintain." Below is the word "Iowa" in red letters.

There seems to have been little enthusiasm for the new State flag and but little opposition. Its official status was fixed in 1921 by a law approved on March 29th providing that the flag sponsored by the Daughters of the American Revolution should be the official State banner. The law also requires that if displayed with the Stars and Stripes the State banner should be placed beneath the national emblem.

RUTH A. GALLAHER

Songs of Iowa

There is frequently much confusion as to the status of the so-called State songs, due largely to the fact that they may be chosen by official action, by popular approval, or by a combination of the two methods. In the Middle West particularly, where state boundaries are artificial and the population has constantly shifted, it is not surprising that there should be much uncertainty. There have been many aspirants to the honor of writing the State song for Iowa, but only three or four of these songs have received noteworthy official or popular recognition.

First in point of time and official recognition is *The Song of Iowa,* the words of which were written by S. H. M. Byers, who gives the following account of the inspiration of the song:

"At the great battle of Lookout Mountain I was captured, in a charge, and taken to Libby Prison, Richmond, Va. I was there seven months, in one room. The rebel bands often passed the prison, and for our discomfiture, sometimes played the tune 'My Maryland,' set to Southern and bitter words. Hearing it once through our barred windows, I said to myself, 'I would like some day to put that tune to loyal words.' "

Many years later, in 1897, Mr. Byers carried

out his wish and wrote a song to the music of *Tannenbaum,* the old German folk-song which the Confederates had used for *My Maryland.* The next night a French concert singer at the Foster Opera House in Des Moines sang the new song upon the request of Mr. Byers. The number was a great success and was encored again and again. These were the words:

You ask what land I love the best,
Iowa, 'tis Iowa,
The fairest State of all the West,
Iowa, O! Iowa.
From yonder Mississippi's stream
To where Missouri's waters gleam,
O! fair it is as poet's dream,
Iowa, in Iowa.

See yonder fields of tasseled corn,
Iowa, in Iowa,
Where plenty fills her golden horn,
Iowa, in Iowa.
See how her wondrous prairies shine
To yonder sunset's purpling line,
O! happy land, O! land of mine,
Iowa, O! Iowa.

And she has maids whose laughing eyes,
Iowa, O! Iowa.
To him who loves were Paradise,
Iowa, O! Iowa.
O! happiest fate that e'er was known,
Such eyes to shine for one alone,
To call such beauty all his own,
Iowa, O! Iowa.

Go read the story of thy past,
Iowa, O! Iowa.
What glorious deeds, what fame thou hast!
Iowa, O! Iowa.
So long as time's great cycle runs,
Or nation's weep their fallen ones,
Thou'lt not forget thy patriot sons,
Iowa, O! Iowa.

This is the only song thus far to receive official recognition as well as popular favor. In 1911, C. J. Fulton introduced the following resolution in the Iowa House of Representatives:

"*Whereas,* The patriotic song of Iowa by S. H. M. Byers, has, for years, been sung in all the schools of the state, and on thousands of public occasions, political and social, and wherever Iowa people come together in other states, therefore, be it

"*Resolved* by the House, the Senate concurring, that it be hereby declared to be recognized as the State Song."

This resolution was adopted by the House on March 18, 1911, and the Senate concurred on March 24th. It was not printed among the laws, however, for concurrent resolutions are merely expressions of the sentiment of the legislators and are not statutes. The song has been sung for many years and by popular consent, as well as legislative action, deserves a prominent place in the patriotic music of Iowa.

Another song which has no official status but is

popular throughout the State, especially in the schools and for quartette work, is *Iowa — "Beautiful Land,"* the words of which were written by Tacitus Hussey in 1899 and read as follows:

A song for our dear Hawkeye State!
Iowa —"Beautiful Land;"
As a bird sings of love to his mate,
In Iowa —"Beautiful Land."
The land of wide prairies and trees;
Sweet clover and humming of bees,
While kine breath adds perfume to these,
In Iowa —"Beautiful Land!"

Chorus:
Crown her! Crown her! Crown her!
Crown her with corn, this Queen of the West,
Who wears the wild rose on her breast;
The fairest, the richest and best!
Iowa —"Beautiful Land!"
Iowa —"Beautiful Land!"

The cornfields of billowy gold,
In Iowa —"Beautiful Land,"
Are smiling with treasure untold,
In Iowa —"Beautiful Land."
The food hope of nations is she,
With love overflowing and free
As her rivers, which run to the sea,
In Iowa —"Beautiful Land!"

Her tale of the past has been told,
Of Iowa —"Beautiful Land;"
The future is not yet unrolled,

Of Iowa —"Beautiful Land."
The Past! How high on fame's scroll
She has written her dead heroes roll!
The Future! Fear not for thy goal,
O Iowa —"Beautiful Land!"

Then sing to the praise of our God,
Of Iowa —"Beautiful Land,"
And our fathers, whose feet early trod
This Iowa —"Beautiful Land."
A land kissed by sunshine and show'rs;
Of corn land, wild roses and flow'rs —
Oh! thrice blessed land, this of ours!
Our Iowa —"Beautiful Land!"

The music was composed by Horace M. Towner of Corning, later Governor of Porto Rico.

An example of somewhat hasty action concerning a patriotic song is to be found in the adoption of *Iowa, Proud Iowa* by the Iowa Federation of Music Clubs as their State song. The words are by Virginia Knight Logan. An effort was made in 1921 to have this song adopted by legislative action, the bill providing that it "shall be used as a State Song on all occasions where a State Song is to be used, either at home or abroad, and on all public or official occasions where the use of a State Song is proper or advisable." No action was taken, however. At least the last stanza of the song, which appears below, was evidently written in response to the war sentiment which was prevalent at that time.

All hail! to Proud Iowa,
Queen of the West,
With broad rolling prairies
So fertile and blest.
Where cool shady streams flow,
'Mid verdure so rare,
With Iowa's beauty,
No State can compare.

Refrain:
Then hail! to Proud Iowa,
Queen of the West!
To the strains of grandest music
Proclaim her the best;
"Our liberties we prize and
Our rights we'll maintain"
"In God is our trust" to
Preserve her great fame.

From fields all aglow
With her ripe golden grain;
And Iowa garners
Her bounties again.
The world offers homage
From every shore,
For blessings abounding
From Iowa's store.

When war's desolation reigns
Over the sea;
And "To Arms" came the call to
Defend Liberty,
Her brave sons and daughters
"Old Glory" unfurl'd
And Iowa's "Rainbow"
Gleam'd over the world.

Perhaps the best loved and most widely known of Iowa songs is the *Iowa Corn Song* — that rollicking "booster" song which became famous at the time of the Shriner conclave held at Des Moines in 1921. This song originated some ten years earlier when George E. Hamilton, captain of the Za-Ga-Zig Temple drill team, wrote a verse and chorus to the old tune of "Travelling" while en route to the Shriner conclave at Los Angeles. Additional verses have been improvised by other people and sung on later occasions. Many of these no doubt have been lost or forgotten, as in the case of the folk-songs of Europe. Indeed, the *Iowa Corn Song* is in many respects a true folk-song.

In 1921 a revision of the song was printed and put on sale, Ray W. Lockard being associated with Mr. Hamilton as author. Although the words have little to commend them as an official State song, the music, adapted by Edward Riley, is catchy, and the chorus has a swing which has made the song popular wherever there are Iowa people. It has become known the length and breadth of the country.

Here are the two stanzas and the chorus included in the published edition:

Let's sing of Grand old I-O-WAY,
Yo-ho, yo-ho, yo-ho,
Our love is stronger ev'ry day,
Yo-ho, yo-ho, yo-ho.

So come along and join the throng,
Sev'ral hundred thousand strong,
As you come just sing this song,
  Yo-ho, yo-ho, yo-ho.

Chorus:
We're from
I-o-way, I-o-way.
  State of all the land,
Joy on ev'ry hand.
  We're from I-o-way, I-o-way.
That's where the tall corn grows.

Our land is full of ripening corn,
  Yo-ho, yo-ho, yo-ho,
We've watched it grow both night and morn,
  Yo-ho, yo-ho, yo-ho.
But now we rest, we've stood the test,
All that's good we have the best,
I-o-way has reached the crest,
  Yo-ho, yo-ho, yo-ho.

There has not been sufficient time as yet, to test its popularity: like most popular favorites it may run its course like a Fourth of July sky rocket to vanish into the darkness of oblivion, or it may find a place among such songs as *Yankee Doodle* which, though they have no spiritual inspiration, have lived because they help people to throw aside every-day cares and move forward with a quicker step.

RUTH A. GALLAHER

A Musical Addendum

Iowa continues to be a favorite theme for composers. The writer can recall vividly one of his favorite Iowa songs which he had the privilege of singing as a solo in the chapel at the University of Dubuque in the spring of 1926. The composer, Coe Pettit, who called Mason City his home, was at the organ, and the words and music of his "Iowa I Love Best" made a deep impression on the students who came from many lands.

IOWA I LOVE BEST

I've been to California
That wondrous state of gold;
I've seen the Rocky Mountains,
Their majesty unfold;
I've seen great New York City,
Her buildings and her throngs;
But 'cross the Mississippi
Is right where I belong.

Chorus:
I-o-way, I-o-way,
I am dreaming of you;
Your fields bright and gay,
Smiling skies above you;
Land where mother's lullabies,
Lulled her babes to rest;
Sweet land of my childhood days,
'Tis I-owa I love best.

Some sing of Bonnie Scotland,
For there their hearts are tied;

Some sing of sweet Kil-lar-ney,
For Ire-land is their pride;
But I will sing of I-o-wa,
That beautiful rich land;
If you could gaze out o'er her,
I'm sure you'd understand.

I thought I'd like to travel,
I thought I'd like to roam;
So then to realize my dreams,
I wandered far from home;
Now since I've seen the others,
I know what I like best;
I'll take my good old I-o-wa,
And they can have the rest.

One of the latest of the "Iowa" songs to achieve popularity is that by Meredith Willson, copyrighted in 1944 and reprinted herewith. Willson was born in Mason City, Iowa, in 1902, educated in the local high school and Damrosch Institute of Musical Art, and has become a well-known musical director, conductor, and composer, popular with radio audiences.

IOWA—IT'S A BEAUTIFUL NAME

I - o - way, I - o - way
That's how they sing it in the Tall Corn Song
Other people call it I - "O" - WA
And they're both just a little bit wrong.

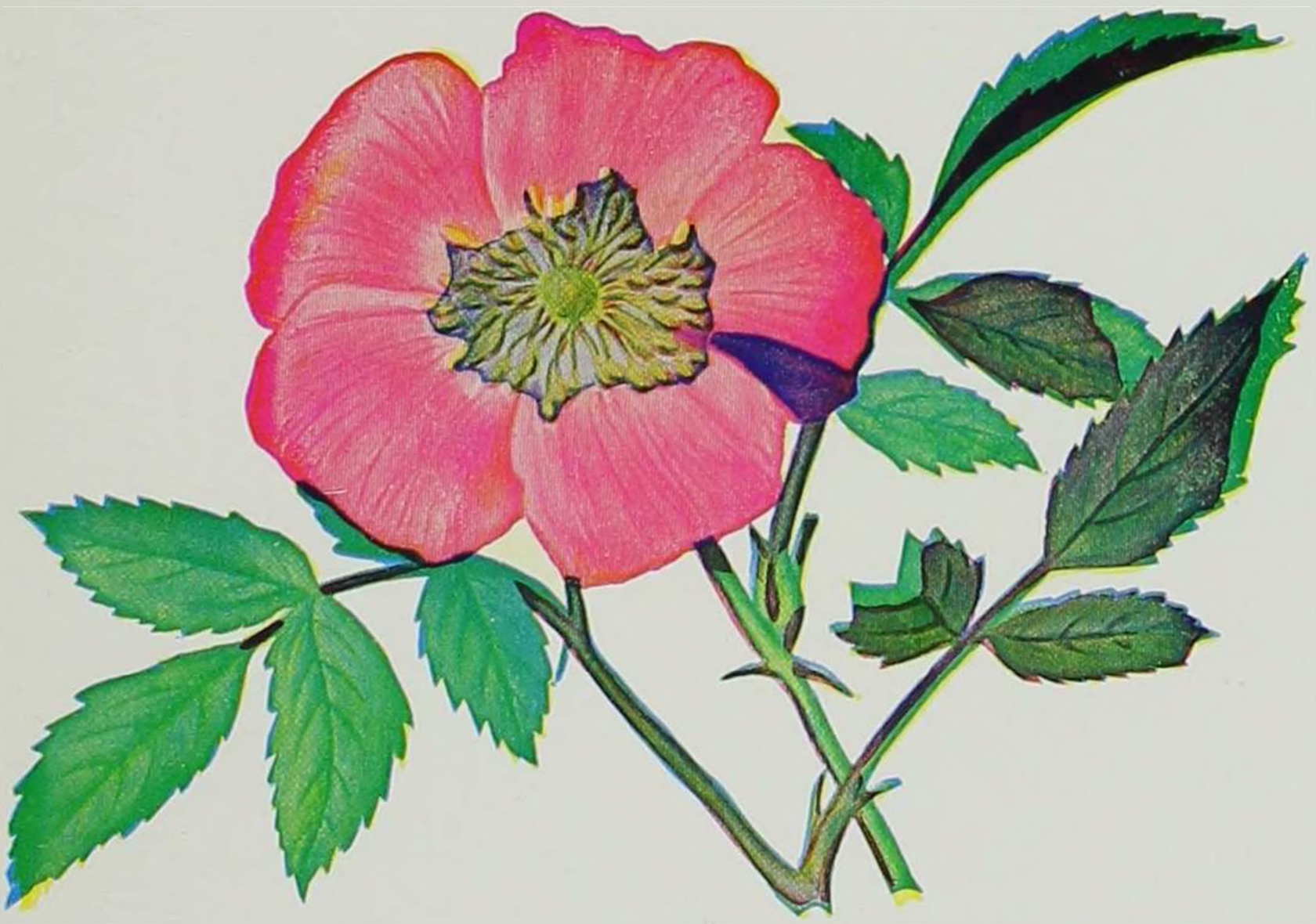
Chorus:
I - O - WA, it's a beautiful name
When you say it like they say it back home,
It's the robin in the willows,
It's the postmaster's friendly hello.

I - O - WA, it's a beautiful name
You'll remember it wherever you roam;
It's the sumac in September,
It's the squeak of your shoes in the snow.
It's the Sunday school and the old river bend,
Songs on the porch after dark;
It's the corner store and a penny to spend
You and your girl in the park.
I - O - WA, it's a beautiful name
When you say it like they say it back home,
It's a promise for tomorrow
And a mem'ry of long, long ago.

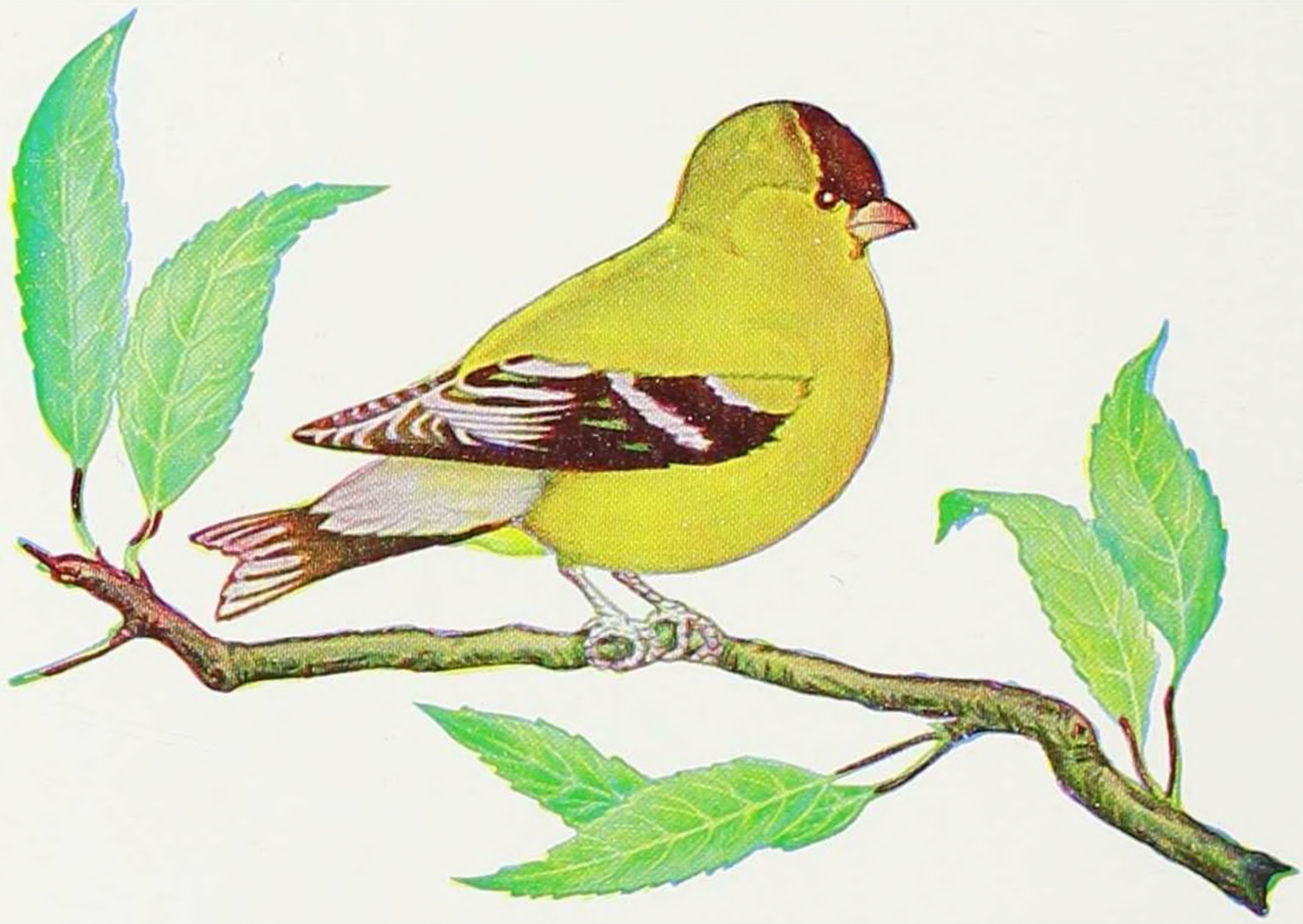
Chorus:
I - O - WA, it's a beautiful name
When you say it like they say it back home,
It's the robin in the willows,
It's the postmaster's friendly hello.
I - O - WA, it's a beautiful name
You'll remember it wherever you roam;
It's the sumac in September,
It's the squeak of your shoes in the snow.
It's the picnic ground and the whip-poor-will's call,
Acorns and dew on the lawn;
It's the County Fair and the Odd Fellow's Hall,
Meeting the circus at dawn.
I - O - WA, it's a beautiful name
When you say it like we say it back home,
It's a promise for tomorrow
And a mem'ry of long, long ago.
I - O - WA, what a beautiful name,
When you say it like we say it back home.

Iowa will always be deeply indebted to those native sons who have paid tribute to their homeland.

WILLIAM J. PETERSEN



The Wild Rose. The Wild Rose was officially designated as the flower of the state by the Twenty-sixth General Assembly in extraordinary session. The resolution was adopted May 7, 1897. Among the wild flowers still common to Iowa are the dandelion, daisy, bluebell, brown-eyed Susan, Dutchman's-breeches, anemonies, honeysuckles, lady's-slippers, violets, bloodroots, Jack-in-the-pulpit, trillium, phlox, and wild geranium.



The Eastern Goldfinch or Wild Canary. The Forty-fifth General Assembly, by a concurrent resolution adopted March 22, 1933, designated the Eastern Goldfinch as the official Iowa bird. Among the many birds common in Iowa are the English sparrow, blue jay, bluebird, cardinal, chickadee, red-winged blackbird, robin, starling, quail, pheasant, mourning dove, woodpecker, whippoorwill, wren, Baltimore oriole, rose-breasted grosbeak, catbird, brown thrasher, meadow-lark, nighthawk, titmouse, nuthatch, great horned owl, and several species of hawks, wild ducks, and other migratory water birds.