

The business world knew William Howard Doane as a prominent manufacturer and inventor. The music world knew him as a prolific composer of Christian songs. (Photo courtesy ABHS — American Baptist Historical Society Library)

**“The echoes of his songs
go from lip to lip
the world ‘round.”
William Howard
Doane : Prominent
Industrialist,
Composer, and
Philanthropist**

William Osborne

The name of W. H. Doane, inventor and manufacturer, is known in every American and European manufacturing center. The name of W. Howard Doane, Mus. Doc., composer of so many evangelical songs that no one would pause to count them, is familiar wherever Christian work is done and Christian songs sung. . . . The great business world knows him as a prominent manufacturer and inventor, whose marvelous machinery may be seen in use throughout America and Europe; the world of music knows him as a most prolific composer of much power and pathos, whose songs inspire youth, give strength to the wavering, and bring hope to the despairing.¹

William Howard Doane, albeit hardly the creator of the late nineteenth century white gospel song, was surely one of its most successful and prolix practitioners. Today it may seem more than a bit anomalous that a businessman of considerable wealth and high culture could have devoted so much time and energy to what became his avocational occupation — the writing and publication of a myriad of “evangelical songs.” Yet the astounding abundance of his publications testifies to his ambition, industriousness, and achievement.

He was born in 1832 in Preston, Connecticut, of a family whose ancestry dated back to Deacon John Doane, who immigrated soon after the arrival of the Mayflower and settled on Cape Cod.² *A Report of the Memorial Exercises in Honor of*

Deacon John Doane, Held at Orleans and Eastham, Massachusetts, Wednesday, August 21, 1907, compiled by Alfred A. Doane, described a general meeting of the family “for the purpose of dedicating, with appropriate public ceremony, a memorial stone and tablet, which, by the united contributions of the family, had been erected in the Town Cove burial ground” The ceremonies included remarks by William Howard Doane, chairman of the proceedings, as well as the singing of his hymn (both words and music) “The Man We Honor,” written especially for the occasion.³

William Howard was the fifth of eight children born between 1820 and 1840 to Joseph Howes Doane (1797-1854) and Frances Treat Doane (1799-1881), who had married in 1819. A typewritten history of their first-born, Joseph Albert, found among the Doane papers at the American Baptist Historical



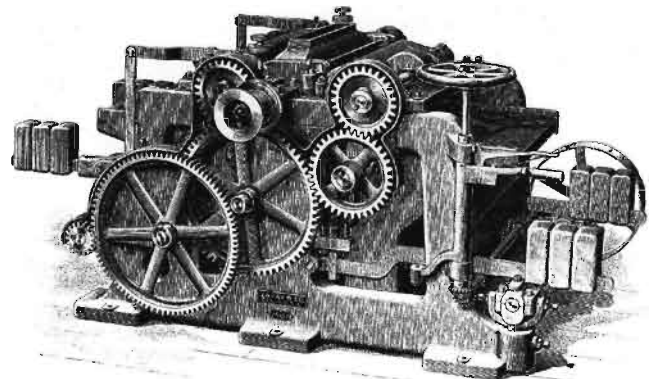
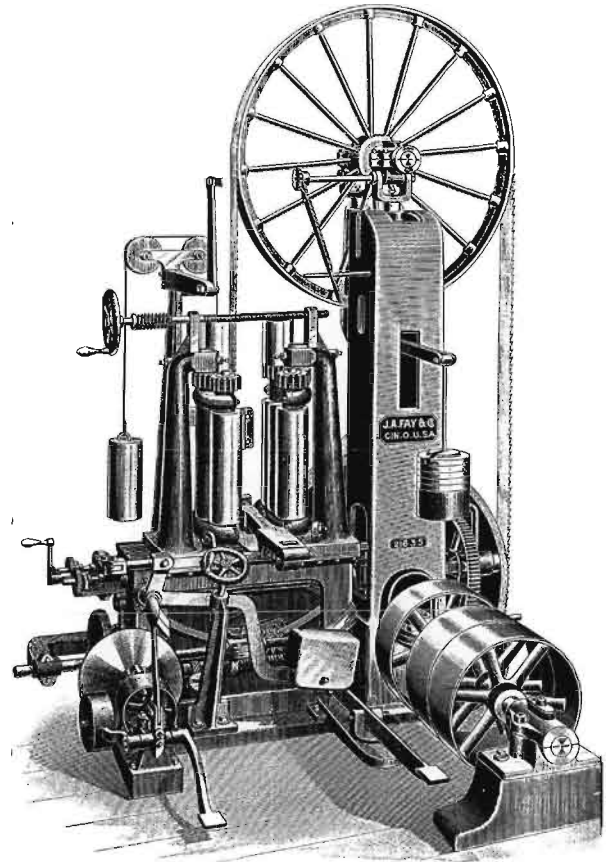
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William Howard Doane was born in 1832 in Preston, Connecticut. His ancestors had immigrated soon after the arrival of the Mayflower and settled on Cape Cod, Massachusetts. (Photo courtesy ABHS)

Society Library [ABHS] in Rochester, New York, relates he was the ninth generation in succession from Deacon John, who had died in 1686. Joseph's paternal grandfather, a sea captain, had been born on Cape Cod in 1773, but had moved to Norwich, Connecticut, in 1805. "He was a man of wealth, and built the first steamboat of Norwich, but met with heavy reverses and left only a moderate fortune at his decease in New York City in 1818." The maternal side of the family was descended from Richard Treat of Pitminster, Somersetshire, who died on October 11, 1669, soon after his arrival in Wethersfield, Connecticut. Robert, one of his sons, became a governor of Massachusetts; son James fathered the Reverend Samuel Treat, the grandfather of Frances Doane.

William Howard Doane attended local public schools in Preston before enrolling at nearby Woodstock Academy for his high school education. After graduation in 1848 he entered the "Counting-room" of Doane and Treat, a cotton-manufacturing firm in Voluntown, Connecticut, that was jointly owned by his father and future father-in-law. One account of his life claimed that young William's father was worth about \$50,000, "a handsome sum and equal to ten times the amount today," meaning that (as the anonymous author phrased it so delicately) "the young musician started in life with a great deal of help."⁴

After three years of imbibing "business methods and habits" Doane took charge of the Books and Financial Department of J. A. Fay & Co., manufacturers of wood-working machinery, located in Norwich. In 1858, he moved to Chicago to head Fay's Western Sales-Room and General Agency, and in 1862, relocated to Cincinnati as a partner in the firm to manage its business in that city. The company initially had plants in Norwich, Worcester, Massachusetts; and Keene, New Hampshire. Eventually the Norwich branch became the C. B. Rogers & Co., while the Cincinnati division became the sole surviving remnant of the enterprise. In 1866, Doane purchased the interest of Fay and one of the other surviving original partners and became the corporation's president. He applied for seventy patents



Located on John Street, the J. A. Fay & Co. produced woodworking machinery for the "rapid and economic conversion of wood into many diversified uses...." (CHS Printed Works Collection)

and raised the quality of the machinery made by the Fay concern to the point that it won awards at various expositions (Vienna in 1873, Santiago in 1875, Philadelphia in 1876, Paris in 1878 and Sydney in 1879). At a Chicago International Railway Appliance Exposition in 1883 the company was awarded five gold and eighteen silver medals. For Doane the apotheosis must have been the Paris Exposition of 1889 when the J. A. Fay & Co. received the Grand Prix and Doane himself was made a Chevalier of the Legion of Honor.⁵ He became a Cincinnati of considerable significance who served as president of the Central Trust Company, director of the Cincinnati Union Stockyards, the Washington Insurance Company, the Barney and Smith [Railway] Car Company, and the Columbus Gas Company, and was widely invested as a stockholder in numerous concerns.

He had married Fannie M. Treat in Voluntown on November 2, 1857. They had two daughters, Ida Frances and Marguerite Treat. In a biography of Doane, Charles Rhoads described Doane's family life: "They are a happy family, living in a lovely home on Mount Auburn; where hospitality gives kindly greeting to all comers; where the fine arts hold continual court; where friendship's ties are ever fastened and strengthened, and where religion guides and blesses its every occupant."⁶

There is little doubt of Doane's piety. At age twenty he had been baptized by the pastor of the Central Baptist Church of Norwich (with the prophetic name of Frederick Denison). But his religious orientation dated back to childhood.

His father was a faithful, consistent Presbyterian, of the Old School. In the New England of that day, this meant careful home religious teaching and training, to an extent which perhaps no other denomination of Christians can lay claim. His mother was a true, staunch Baptist, practically pious and denominationally perpendicular. Thus, while the father commanded, and was the head of his house, the mother persuaded and was the heart of that house. Hence, when the boy went to the Woodstock Academy, which was a good Presbyterian institution, he forsook not his father's moral precepts; but he remembered his mother's faith. William attended

meetings regularly on Sundays at South Woodstock Baptist Meeting House, three miles from the Academy; that short distance never preventing him from walking there and back every Sunday.⁷

After his formal conversion in 1847 he founded an active co-partnership with two fellow Woodstock students. They held meetings that resulted in some fifty or sixty conversions among their



peers. In fact, their success led the Woodstock chaplain to suggest that Doane ought to consider a career in the ministry. However, while he remained a layman, Doane was always "an active Christian, ever leading in the church business, devotional, musical, missionary, benevolent and Sunday school work. He is now, while performing other duties, the superinten-

At the Paris Exposition of 1889 the J.A. Fay & Co received the Grand Prix and Doane was made a Chevalier of the Legion of Honor. (CHS Printed Works Collection)

dent of the Mt. Auburn Baptist Sunday School, which under his leadership has become the largest Baptist School in the city of Cincinnati."⁸

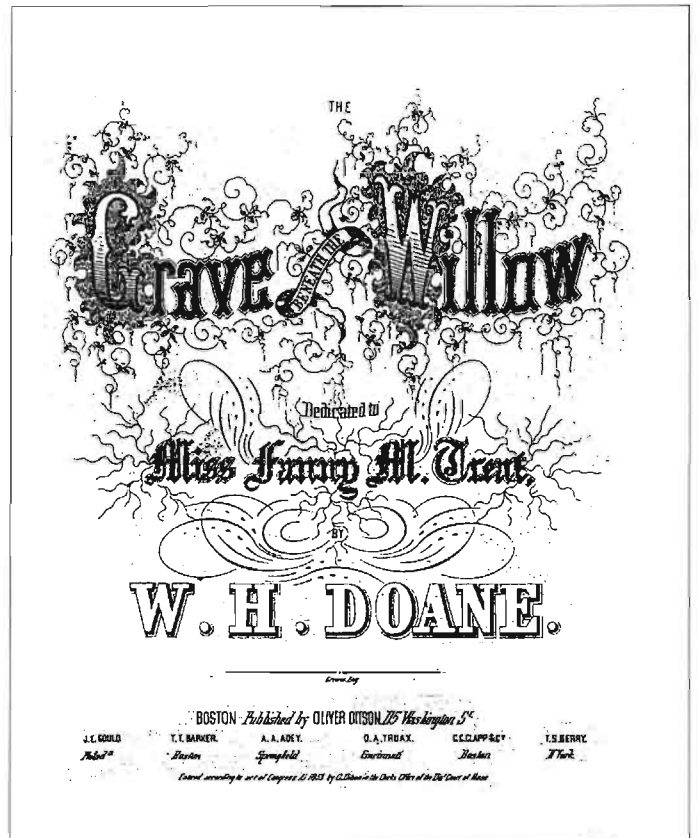
From 1875, this successful business man devoted all the income from his musical endeavors to charitable purposes. One of his principal benevolences was the Cincinnati Young Men's Christian Association. He donated to that organization (perhaps with the assistance of Cincinnati music publisher John Church) what was called the Silver Spray Organ, since the instrument was paid for with funds garnered by Doane's most successful published collection. He was also on the YMCA board of directors when a new building was opened at the corner of Seventh and Walnut streets in late November 1891. The program booklet issued for that occasion contains a new setting of the *Jubilate Deo* for chorus and organ by Doane that was performed (along with Doane's "Come Unto Me" for Quartette) at the initial service on Sunday, November 22 and then repeated at a "Reception to Business Men" the following Thursday.

But what about Doane's musical upbringing? Biographer Rhoads asserted,

At six years of age young William attended his first country Singing School. Being considered too small to sit with the singers, he took a seat in the corner, and listened as they learned the "Fa-Sol-La" of those primitive days. An older brother and sister were among the more favored ones, and in due time the Singing Master came to the Doane family mansion, to stay all night. With violin in hand he proceeded to "try their voices." After the older ones had concluded their trial exercises, little Willie stepped up to the Master and said "Try me." In the kindness of his heart, the teacher did so. After the effort, he said with surprise, "why this little fellow has it perfect." And so "this little fellow" was placed among the alto singers, though he could but just read.⁹

Extant evidence suggests little formal childhood training beyond what Doane learned from this anonymous singing master. At age ten he was playing the flute with the Preston church choir.¹⁰ He graduated to the violin and then, at age twelve, to the

double bass. At Woodstock he became the fourteen-year-old leader of the Academy choir and a year later was reputed to have rented a "Seraphine" (perhaps Rhoads' corruption of Serpent, the bass-range cornett that survived in the orchestra until the mid-nineteenth century, although the label was also applied at the time to small reed organs). He then became director of the choir of the Baptist church of Voluntown¹¹ at the same time he supposedly wrote his first published piece, "Grave Beneath the Willow," dedicated to his future wife and finally issued in 1853. It was about 1847-48 that he purportedly began formal study with instructors from the region.¹² Doane him-



self claimed in 1902 that he had learned the various instruments "as he could get them in his humble home, doing this against the desire of his elder brother, who thought the drunken bandmaster of the village was the standard of all musicians." What smacks of a revisionist's apologia (especially that bit about the modest circumstances under which he was

Doane supposedly wrote his first published piece, "Grave Beneath the Willow," which he dedicated to his future wife, when he was director of the choir of the Baptist church of Voluntown. (Courtesy William Osborne)

raised] continued with the assertion that he finally "composed a piece of music and sent it to Professor Johnson, then a famous composer in Boston. The latter returned it with four pages of criticism and for his pains was dubbed by the boy an ignoramus. Another piece was composed and sent to Professor Johnson. That was returned with six pages of criticism which convinced the youth that he and not the professor was the ignoramus and set him at hard study of musical composition."¹³

Doane conducted the Norwich Harmonic Society from 1852 until 1854. He also taught singing schools, at one time offering a different one each night of the week at various towns, and led musical conventions, a fairly new practice of gathering singing-school teachers for several intense days of "lectures on methods of teaching, open discussion of problems, classes in the study of psalmody, of harmony, and of voice culture. The evening sessions were usually devoted to choral practice which culminated in a concert at the end of the convention."¹⁴

The decision to concentrate on the writing of "Sunday School Music" was apparently provoked by a serious bout with heart disease. Doane describes this epiphany in "How I came to write sacred music."

I had received invitations to write S. S. hymns for some of the churches, but invariably declined[,] feeling that it would detract rather than add to my reputation as a writer who longed for greater opportunities in oratorial [sic] compositions. I had been in Chicago but a few weeks when I was taken suddenly and severely ill. I consulted the best physicians there who after learning that I came from the village of Plainfield, Connecticut, and was the owner of a nice little homestead, a house with broad porch shaded by fine elm trees, advised me to go back and enjoy that porch and the good air[,] keeping as quiet as possible. I went back. At that time I had a wife and child. I was troubled with fainting spells and was very weak. After some weeks without feeling any better, my physician recommended my return to Chicago and try[ing] what a change of air would do. I decided to return and left by way of Albany and Niagara Falls through Canada. When about half way

between Albany and Lockport I had a very severe attack of heart trouble and fainting spells. My wife[,] who occupied the adjoining berth[,] had been summoned and she was quickly on hand with remedies to give relief. As she opened my curtains there seemed to be a flash of a thousand electric lights and all I could see was these words[,] "You refused." My wife said she could not see it, but for me to take my medicine quick. I asked her again and she replied[,] "You know papa always told you I was afraid the Lord would bring some judgement upon you for refusing to write the music for that good Chicago man." I thought my time had come. Then it flashed upon me that I had done wrong in refusing and I promised the Lord I would do anything He wanted. I was taken off the train in the night and sent to a hotel. Within 24 hours I began to improve. My fainting spells left me, strength came and within a week I was able to continue the journey.

This vow I have sacredly kept and every dollar received from this source has been given back to the Lord.¹⁵

Doane's first collection, *Sabbath School Gems*, was supposedly published in 1862, and he never looked back.¹⁶ Jacob Henry Hall claimed that Doane as compiler issued some forty volumes containing about 2,300 individual items, obviously not all of them from his pen, in addition to other pieces published in sheet music form.¹⁷ The man was obviously prolific and enormously successful. For example, sales of *The Silver Spray* (1868) reportedly reached 300,000 copies, and the claim that sales of his many volumes ran into the millions of copies seems quite credible. *Pure Gold*, 1871, the first joint venture of Robert Lowry and Doane,¹⁸ was reputed to have sold 50,000 copies "before the book was published, and more than twenty times as many afterward."¹⁹ Sales of *Royal Diadem*, 1873, supposedly extended to at least 700,000 copies, while both *Brightest and Best*, 1875, and *Good as Gold*, 1880, purportedly sold more than half a million copies each.

There is scarcely a place on earth where civilization has pushed its way that the influence of Dr. Doane has not been felt. To almost every soul in civilized countries, some of his songs are familiar,

and as it is the Christian missionary chiefly who extends our civilization, we doubt if any of late years have gone forth to the foreign field without some of Dr. Doane's songs as part of his equipment.²⁰

When Doane was asked in 1885 to contribute statistics for a new Denison University Alumni Catalogue (he had become an alumnus via an honorary doctorate conferred in 1875), he listed a small host of publications and then admitted that "the list is so long[,] running through so many years I cannot give them here away from home." In fact, several observers claimed that music, rather than business, was his real career.



There is little doubt that Doane was an extremely cultured individual. Cincinnati city directories suggest that the Doanes moved with fair regularity after their arrival in 1862. However, from 1871 until 1878 they occupied an imposing home at the corner of Bigelow Avenue and Saunders (now Dorchester) Street in the newly fashionable residential area of Mount Auburn. Unidentified newspaper clippings describing the Doane's celebration of their China Wedding Anniversary in 1877 demonstrate that they had become pillars of Cincinnati society. The extensive guest list was followed by descriptions of

some of the lavish gifts sent by friends from across the country: "A magnificent Japanese salad dish, with an ebony stand," "a handsome majolica card receiver," various sets of vases, a cream and dessert set, a statuette of Mendelssohn, "a charming little jewel casket, inclosing a bottle of homeopathic medicine, the pellets being of china," "a beautiful Pompeian jug," and china candlesticks. (One "bore the date 1857, with a picture of a partly finished bird's nest, and the two birds engaged in its completion. The other showed the two birds in contemplation of the finished nest, containing a happy brood of fledglings.")

Doane, however, must have felt the "finished nest" in which this social gathering occurred less than adequate, because two years later the Doanes moved further up Mount Auburn to 157 (now 2232) Auburn Avenue, an imposing mansion that he named Sunnyside. An unidentified newspaper clipping asserted "the entire house from top to bottom has been so arranged by the good taste of Mr. Doane that it presents an excellent model for any of our citizens fond of a cozy, comfortable home to copy after." A music room that Doane had attached to its south side was "as complete in all respects as taste, culture, research and money can make it."²¹ It was adorned with a fresco that incorporated the opening measures of Handel's "Hallelujah Chorus," and the opening strains of "Home, Sweet Home" were etched into a transom window above its entrance. It contained an 1879 E. & G. G. Hook & Hastings pipe organ that after his death was given to Denison University for an assembly room on the top floor of the Doane Academy building.²² A journalist writing in 1933 claimed that "Mr. Doane was an accomplished organist, and when playing for relaxation in the evenings there always would be hushed groups of neighbors gathered at the front fence."²³

Seemingly inveterate travelers, the Doane family must have suffered from an advanced case of *wanderlust*. Various newspaper clippings and several of his wife Fanny's journals at the ABHS describe a two-month trip to and from Alaska during the late summer of 1888. The family paid two visits to the World's Columbian Exposition in Chicago during 1893, one in late June, and another in October dur-

From 1871 until 1878 the Doanes lived in Mount Auburn at the corner of Bigelow Avenue and Saunders (now Dorchester) Street. (Photo courtesy ABHS)



ing the waning days of that extravaganza. Following his triumph at the 1889 Paris Exposition Doane took his family on an eighteen-month trip through Spain, Italy, Egypt, Palestine, Turkey, Greece, Russia, Finland, Denmark, Norway, Sweden, Holland, Austria and the British Isles. Newspaper clippings and diaries chronicle this awesomely grand Grand Tour. One charming squib tells of a visit to an Arabian Sunday school. When Doane "heard his songs sung by the children of the desert, he could hardly contain himself, and making known his identity to the teacher, the words were translated to the school children, who, as soon as they knew who their visitor was, crowded about him and strove to touch his clothes. Some, more fortunate, grasped his hands and reverentially stroked his arms. 'Never before,' says Mr. Doane, 'had I been in such a predicament. These simple people regarded me with as much wonder as if I had come down to them from another world. They conceive nothing new, and a man who is capable of invention is to them a sort of god.' The songs especially pleasing to these Arabs were *Safe in the Arms of Jesus*, *Pass Me Not*, and *Nearer the Cross*."

The Cincinnati Public Library archives contain several exotic visas in Arabic script as well as

numerous bits of correspondence and invoices from art dealers in London, Paris, Rome, Dresden, Hamburg and St. Petersburg about the purchase of both paintings and statuary. Apparently no inventory of these remains extant and they were evidently dispersed following Doane's death in 1915. More evidence about Doane's considerable collection of musical instruments has survived. He made temporary loans of some of these instruments to the Cincinnati Art Museum [CAM] in 1886, 1887, 1893, 1895 and 1902.²⁴

On December 12, 1913, he presented a proposal to the trustees of the museum that he add to those the "others I have collected, together with my musical manuscripts of the old masters, as soon as they can be assembled together, excepting the duplicates of instruments which I desire to retain to exchange with other collectors for antique and rare instruments which may not now be in my collection, and which I shall be glad to add in order to make it one of the most important and interesting collections of musical instruments extant."

There was a significant caveat: "The collection is to be designated and known as the 'Dr. W. Howard Doane Collection of Musical Instruments and Manuscripts', and is to be displayed as an entirety in

The Doane family moved several blocks further up the hill to an imposing mansion on Auburn Avenue which he named Sunnyside. (Photo courtesy ABHS)



The principal public spaces were examples of the lavish decoration of the Victorian mode. A newspaper clipping asserted that the house "presents an excellent model for any of our citizens fond of

a cozy, comfortable home to copy after." (Photos courtesy ABHS)



The music room on the south side of his mansion contained an 1879 E. & G.G. Hook & Hastings pipe organ. When Doane, an accomplished organist, played for relaxation in the evening,

neighbors would gather at the front fence to listen. (Photo courtesy ABHS)

The music room also housed Doane's extensive musical instrument and art collection. (Photo courtesy ABHS)

one room if deemed practicable by the Trustees, and otherwise in adjoining rooms; the quarters assigned to be large enough to show the collection properly and preserve it carefully, and when the new wing is added [presumably referring to preliminary discussions

since "He stipulated that it should be kept together as a unit, so that it is necessary to overcrowd it to show it at the present time." The accompanying photographs confirm her observation.

The highlights of what are now thought to total about 400 instruments are handsomely presented in Gallery 213, an arrangement that was completed and opened in January, 1993. Sadly, the extant evidence suggests that Doane was a gregarious rather than a discriminating collector, despite contemporaneous assertions in unidentified newspaper articles that his was the "most complete collection of musical instruments in this country, and possibly outside of the British Museum." Much of what he gathered was commercial, factory-made stuff of no great intrinsic value. A considerable part of it is now in a deteriorated state and not considered valuable enough to warrant restoration. Creaghead had, in 1922, suggested that these conditions are not of recent vintage in a caption defining a photo of the "Gallery arrangement for a concert on these old instruments." One of Doane's nine keyboard instruments sits on a raised platform that has been covered with an oriental rug and flanked by potted palms: "While time has to a

SAFE IN THE ARMS OF JESUS. W. H. DOANE, 9

"Underneath are the overflowing arms."—Deut. 28: 27. From "Songs of Devotion," by per.

1. Safe in the arms of Je - sus, Safe on His gen - tle breast, There by His love o'er - shad - ed,
2. Safe in the arms of Je - sus, Safe from cor - ro - ding care, Safe from the world's tempta - tions,
Chor.—Safe in the arms of Je - sus, Safe on His gen - tle breast, There by His love o'er - shad - ed,

rit.
Sweet - ly my soul shall rest. Hark! 'tis the voice of an - gels, Borne in a song to me.
Sin can - not harm me there. Free from the blight of sor - row, Free from my doubts and fears;
Sweet - ly my soul shall rest.

rit.
D. C. Chorus
3. Jesus, my heart's dear refuge,
Jesus has died for me;
Firm on the Rock of Ages,
Ever my trust shall be.
Here let me wait with patience,
Wait till the night is o'er;
Wait till I see the morning
Break on the golden shore.
Chor.—Safe in the arms, etc.

O - ver the fields of glo - ry, O - ver the Jas - per sea,
On - ly a few more tri - als, On - ly a few more tears!

about extensions that did not appear until 1930] this collection is to be assigned a readily accessible room for its permanent display. . . . All of these instruments and manuscripts always to remain the property of the Art Museum, and to be on exhibition."

The proposal was accepted on May 19, 1914, only a year-and-a-half before Doane's death. A June 1917 letter from daughter Marguerite to J. H. Gest, secretary to the trustees of the Cincinnati Museum Association, offered fifteen specific instruments plus a box of odds and ends. Yet another 313 items were added to the collection by bequest from the estate in 1919; about sixty-five additional instruments came to the collection in 1955 by bequest of Marguerite.

An extensive illustrated article by Elizabeth G. Creaghead in *The Cincinnati Commercial Tribune* of January 1, 1922, suggests that the trustees must have acted with some dispatch, since it describes and pictures the Doane collection in lavish detail, demonstrating an awareness of similar collections in New York, Washington and Ann Arbor. She stated that it then contained about 500 items, and

No. 79.

PASS ME NOT.

"Whoever shall call upon the name of the Lord shall be saved."—Acts ii: 21.

FANNY J. CROSBY,

W. H. DOANE, by per.

1. Pass me not, O gen - tle Sav - ior, Hear my hum - ble cry;
2. Let me at a throne of mer - cy Find a sweet re - lief,
3. Trust - ing on - ly in Thy mer - it, Would I seek Thy face;
4. Thou the Spring of all my com - fort, More than life to me,

While on oth - ers Thou art smil - ing, Do not pass me by.
Kneel - ing there in deep con - tri - tion, Help my un - be - lief.
Heal my wounded, brok - en spir - it, Save me by Thy grace.
Whom have I on earth be - side Thee? Whom in Heaven but Thee?

The songs which were especially pleasing to the children in an Arab Sunday school were *Safe in the Arms of Jesus*, *Pass Me Not*, and *Nearer the Cross*. (Courtesy William Osborne)

degree spoiled the tonal quality of some of these quaint pieces, a skillful musician can still get some very sweet music from them."

However, when 130 of the instruments were re-installed in 1949, Director Philip Rhys Adams in his foreword to the catalog acknowledged "the connoisseurship of William Howard Doane[,] whose generosity of many years ago makes this permanent exhibition possible." Emanuel Winternitz, Curator of the Musical Collections of the Metropolitan Museum, who was invited to survey the collection, had some sort of oversight over what resulted and wrote the catalog's introduction, concluding that "An exhibition that invites such a variety of perspectives may be a wholesome antidote for that characteristic illness of our time, over-specialization. It seems a portentous and important fact that neither a conservatory nor any other musical institution, but an art museum should present this exhibition. For it is in an art museum that these objects can be shown against their proper background and environment, in company with the many other tools of civilization. . . . [In] this sense of remembering the whole of human culture the Cincinnati Art Museum must be congratulated for an outstanding and fruitful enterprise."

Mr. Adams opined that "nothing could be more interesting in its own right than a visual study of music's technical evolution with its universal human implications, and few projects are as close in spirit to the Museum's essential purpose. But an art museum as such has its prior responsibility, and the Cincinnati Art Museum can only hope that the needs of musicology have not been unduly sacrificed to an emphasis on the visible beauty of these fragile shells, shaped by the sounds that once lived in them."

Regardless of their quality and present condition, the catholicity of Doane's acquisitions approaches the astounding. They came from literally the world over: Japan, China, the Philippines, Java, Siam, India, Persia, Syria, Egypt, Sudan, the Congo, Madagascar, Zanzibar, Turkey, Bulgaria, Serbia, western Europe, the British Isles, Cuba, Mexico, and this country. There were drums, bells, wind chimes, alphorns, shofars, panpipes, ocarinas, zithers, lutes, lyres, sitars, dulcimers, harps of all sizes and shapes; a



first century A. D. Roman *buccina* or *cornu* (i. e., a military trumpet); bagpipes from Scotland and Bulgaria; vertical, transverse, vessel, duct and walking stick flutes; a rebec and a seventeenth century chitarone; a serpent, ophicleide and Spanish cavalry bugle from the nineteenth century; a meloharp, harmonica and "Little Joe" zither banjo, all of American nineteenth-century provenance; Alaskan owl, fish and otter call whistles;²⁵ a 1613 spinet from the workshop of the Flemish builder Andreas Ruckers, and a square piano of 1802 from an unidentified Philadelphia firm; etc., etc.

Creaghead had informed her 1922 readers of his passion. "In his travels over Europe he indulged this fancy — in Portugal he obtained some interesting examples, duplicates from the collection of the

The collection of musical instruments that Doane gave the Cincinnati Art Museum came from literally the world over. (CHS Printed Works Collection)

museum at Lisbon. At the St. Louis Exposition he acquired some of the Chinese instruments that are in the collection."

Several bits of more concrete evidence in the Cincinnati Public Library archives illustrate the nature of Doane's widespread search for novel instruments. An 1889 invoice from George Chanut, a London dealer in stringed instruments, records the purchase of a bagpipe, a "Bamboo Instrument from Madagascar," an Indian "Guitar" and "Tom-Tom," a Welsh Crwth, what is described simply as an "Indian Instrument," and a set of Pan pipes, all bought for the sum of slightly more than £12, with a cash discount of £4. In 1890, Sheldon Jackson, United States General Agent of Education in Alaska, purchased five Eskimo drums for Doane from Professor W. A. Kelly of the Industrial Training School in Sitka, the proceeds to be used for the benefit of the Alaska Society of Natural History and Ethnology, also in Sitka. In late 1893, Doane secured from the Guatemala Commission to the World's Columbian Exposition in Chicago instruments that had been displayed at its exhibit, described as a marimba, a harp and three drums, all for the grand sum of \$66. A letter at the ABHS dated November 17, 1904, from an agent for the Imperial Chinese Commission at the Louisiana Purchase Exposition confirms Creaghead's mention of Doane's purchase of a set of twenty-two instruments for the sum of \$231.70, suggesting that this avid collector's passion had not yet subsided.

Doane also amassed an assortment of musical manuscripts and old editions. It is difficult to assess the extent of this collection since it was gradually dispersed and no complete inventory remains. However, some sense of its scope can be inferred from an 1880 invoice from Bernard Quartich, a noted London bookdealer at 15 Picadilly. He sold Doane a *Kircheri Musurgia Universatis* of 1650, in folio with calf binding, for £2; an *Antiphonarium* manuscript on vellum from about 1300 for £10; a Persian manuscript in oriental binding for slightly more than £2; and a *Caroso, il Ballarino* in four volumes on vellum from 1581. Several of these are among the fourteen items loaned to the Cincinnati Art Museum in 1886 and then transferred as gifts to that institution in 1914 in

the same package as the musical instruments. Even though Doane stipulated that they were to be displayed in consort with the instruments at some point they were transferred to the museum's library, with the exception of a music manuscript by Mendelssohn, which remained with the instrument collection. Today all are housed in the Department of Prints, Drawings and Photographs.

While the CAM gift contains nothing of overwhelming importance, the public library archives contain an invoice from W. E. Hill & Sons, Makers & Sellers of Violins & Bows at 72 Wardour Street in London dated July 19, 1889. It lists six items: a ten-page autograph MS of Haydn's "Scenda profizio" for chorus and orchestra (£20); the autograph scores of Mozart's Fantasia K. 475 of 1785 and Sonata K. 457 of 1784, both for the piano in C minor (£55); an autograph MS of Ludwig Spohr's song "Maria" (£6); two pages of an unidentified orchestra score of Johann Strauss the Elder (£2); and a watercolor of Slocombe.²⁶

In 1955, in anticipation of the bicentennial of Mozart's birth, musicologist Nathan Broder, then editor of the *Musical Quarterly*, initiated a vain search for the Mozart autograph. This elicited the discovery that Marguerite had deposited much of the remaining Doane collection with one of her major benevolences, the Society for Foreign Mission Welfare in Ventnor, a then-new residential suburb of Atlantic City, New Jersey.

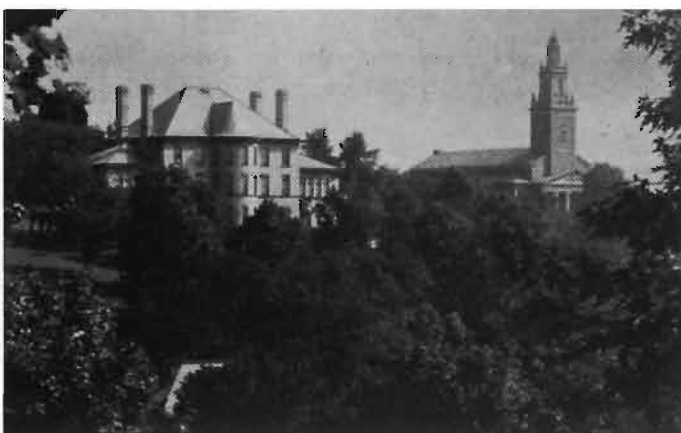
Marguerite, or Daisy, as she was usually called, had aspired to the life of a medical missionary and took a course in nursing training at Bethesda Hospital in Cincinnati. However, because of a serious eye disease, she was unable to fulfill her dream except through her extensive philanthropy.²⁷ She and her sister had in 1919 established the first permanent home for furloughed missionaries for the Pennsylvania Medical Missionary Society. In 1922, Daisy then became the first president of the newly created Society for Foreign Mission Welfare and gave \$100,000 toward the construction of completely furnished Houses of Fellowship (three of which were named The William Howard, The Frances Treat and The Ida Marguerite, the fourth, The George, in honor of her husband), which were dedicated on May 26,



Doane Library



Doane Gymnasium



Doane Academy Building

1923, in a service marked by the use of father Doane's hymns and remarks by the ubiquitous Rev. H. T. Crane.²⁸ A fifth building in the compound, constructed in 1932, was named Sunny Side [sic], in memory of her father and the Auburn Avenue mansion of her childhood.²⁹

Broder's correspondence with Mrs. Eugene G. Ball, Treasurer of the Society for Foreign Mission Welfare, led to a suggestion from Mrs. Alice S. Plaut, Head of the Art and Music Division of the Cincinnati Public Library, that the Doane material in Ventnor might find a more suitable home in Cincinnati. In a letter of November 1, 1955, to Mrs. Plaut, Mrs. Ball asserted that she was "very anxious to place anything worthwhile in the proper hands," admitting that she knew "nothing of books or who would be interested or what is the right thing to do." While wondering whether the collection ought to be kept intact, she claimed to be offering a choice of its contents to three institutions which had been major receptacles of Doane philanthropy: Denison University, Wheaton College in Illinois, and the Moody Bible Institute in Chicago, although no corroborating correspondence remains in the archives of any of these schools. She announced that most of the musical manuscripts were those of Doane's own works, and "I have no idea what to do with them or whether they are of any value."

At the time she wrote, Mrs. Ball had discovered musical manuscripts by W. Bonsor and T. Goodman Clipston, as well as the *Incipit oratorio Jeremiae prophetae, a quattro con stromenti of Francesco Durante* (1684-1755), with an inscription recording that it had been presented to Vincent Novello by J. W. Fraser in 1829 and then sold at Novello's in 1852. The Durante, accompanied by a considerable amount of material, was sent to Cincinnati and became the basis of the library's display of some of his instruments and personal memorabilia in early 1957. The Ventnor cache included books on all sorts of subjects, many of them contemporaneous with their original owner. It also included the majority, but not all, of Doane's own publications, as well as anthologies that accented his works, *The Chautauqua Collection, A Compilation of Favorite*

William Howard Doane contributed funds for a two-story, Gothic style structure for a new library at Denison in 1878. (CHS Printed Works Collection)

In 1895 he erected, at his own expense, the Doane Academy building that now serves as Denison's administration building, and contributed about \$6,000 toward the completion a women's

gymnasium in 1905. (CHS Printed Works Collection)

Sunday School Songs, prepared for Use at the Chautauqua Sunday School Teacher's Assembly, a Biglow & Main issue of 1875, or Golden Songs for the Sunday Circle, A New Collection of Original and Selected Music, By P. P. Bliss, Thos. Wetendorf, W. H. Doane, W. A. Ogden, J. H. Leslie, and Others, published in Wakefield, England by W. Nicholson and



Sons [n. d.]. However, it also contained at least a few volumes of unusual interest that illustrate the breadth of Doane's concern: J. A. Aalst, *Imperial Maritime Customs* (including Chinese music), Shanghai, 1884; J. G. Albrechtsberger, *Methods of Harmony, Figured Base and Composition, 2 vols.* London: R. Cocks & Co. n. d.; and an anonymous Arab hymn book, "Presented to W. H. Doane Feb. 11, 1890 by J. R. Alexander at the American Missionary College, Assidut, Egypt," to mention just three of many.

But what of the Mozart? Mrs. Ball had no success in her Broder-inspired search of 1955. Two decades later, no less a figure than Max Rudolf, conductor of the Cincinnati Symphony Orchestra from 1958 to 1970, mounted yet another quest in correspondence with officials at both the public library and art museum in Cincinnati, but to no avail.

However, in July 1990, an accountant searching for historical records in a vault at the Eastern Baptist Theological Seminary in suburban Philadelphia stumbled across the missing manuscripts. They had been donated to the seminary by Marguerite in 1950 at the time she contributed funds

to construct the Curtis Lee Laws Chapel in memory of a charter trustee of the institution who was also a family friend. The lower level of the building housed the seminary's music department in the William Howard Doane Hall of Sacred Music. Daisy's gifts had been displayed briefly upon their receipt, stored in an unknown location, and then relegated to the vault in 1957 along with another envelope containing thirty-five manuscripts of works by her father. In 1984, they were listed in an insurance inventory, provoking a request from the insurers for an appraisal, which was never made. However, when Sotheby's of London auctioned the lot on November 21, 1990, the fourteen-page Mozart holograph sold for \$1.57 million, tying the existing sales record for a music manuscript.³⁰ While it justifiably attracted the most attention, the Mozart's companions in the Doane gift were of some significance. The Haydn, *Scenda propizio un raggio li Serbi*, proved to be a missing section from an early cantata, the rest of which was owned by the Library of Congress. Spohr's *Maria*, for voice and piano, complete and signed by the composer, dates from 1842 and was published in 1848 as opus 139/3. The orchestral piece of Johann Strauss the Elder, of which Doane purchased only the first leaf, remains unidentified. The auction also included a work by Giacomo Meyerbeer that was not part of Doane's purchase of 1889: an *Arie aus der Oper Rinald van Handel, instrumentiert von Meyerbeer*. Otherwise unknown, the piece is an arrangement of a movement from Handel's opera Rinaldo of 1711.³¹

Some of the Doane collection found its way to Denison University. Bits of the Ventnor material that duplicated extant holdings in Cincinnati were marked as having been "sent to Denison." The most important of these is a forty-two volume set of the works of Handel published in London between 1787 and 1797 by Samuel Arnold, the first attempt to present the work of a major composer in an inclusive and authentic fashion.³² Four of these sets remain in England; the only other one in this country is at Yale University.

The Doane legacy in Granville continues to loom large, since not only did he donate Doane Hall in 1878, but also in 1895 the Doane Academy

In 1937 Doane's daughters donated a new library building to replace their father's 1878 structure and in 1941 a Life Science classroom building. (CHS Printed Works Collection)

building that now serves as Denison's administration building, a women's gymnasium in 1905 that now houses the dance department, and a final cash gift of \$34,300 to the endowment fund. He also paid for the Fannie [sic] Doane Home for Missionaries' Children, completed in 1909. Described in the *Denison University Bulletin* of April 1920 as "the best possible substitute for the family circle," it furnished an ersatz home for children of absent missionaries until their college matriculation. It was purchased by Denison and converted to apartments for faculty and staff in 1954, and finally razed in 1974.³³ Doane's daughters donated the library building that in 1937 replaced their father's 1878 structure, as well as a life science classroom building in 1941, to honor their father who served the school as a Denison trustee from 1875 until his death.³⁴

Besides being a university trustee Doane was a member of the American Society of Mechanical Engineers, American Society of Mining Engineers, American Geographical Society, American Society for the Advancement of Science, the American Archaeological Society, and the Mayflower Society. He served as president of the Ohio Baptist Convention 1899-1902, chairman of the Baptist Minister's Aid Society of Ohio, Indiana, Michigan, Illinois, and Wisconsin in 1902 and 1908, and president of the American Baptist Publication Society 1911-12.

Composer Doane's most noted collaborator was a blind poet, Fanny J. Crosby (1820-1915). She had lost her sight at the age of six weeks and was educated at the New York School for the Blind. From 1847 until 1858 she taught English grammar, rhetoric, Roman and American history at the institution, an association that in toto lasted for twenty-three years. In 1858, she married Alexander Van Alstyne, a blind musician who was a fellow pedagogue at the school. She undertook her vocation as lyricist beginning in 1851 by writing lyrics for more than fifty secular songs and at least two cantatas by George F. Root, who taught music at the school for a while. Crosby put herself under contract to William Bradbury in 1864 to furnish him three hymns a week, an arrangement that was maintained by Biglow & Main after

that firm was organized in 1867. She thus supported herself thereafter by writing hymns, although she had already issued three volumes of secular poetry: *The Blind Girl*, 1844; *Monterey and Other Poems*, 1851; and *A Wreath of Columbia's Flowers*, 1858; with another to follow in 1897.³⁵ This last volume was entitled *Bells at Evening and Other Verses*. It included a biographical sketch by Robert Lowry and was published by Biglow & Main. In 1914, J. H. Hall claimed that,

*She can compose at any time and does not need to wait for any special inspiration, and her best hymns have come on the spur of the moment. She always composes with an open book in her hand, generally a copy of "Golden Hymns," held closely over her eyes, bottom side up. She learned to play on the guitar and piano while at the institution, and has a clear soprano voice. She also received a technical training in music, and for this reason she can, and does, compose airs for some of her hymns.*³⁶

She wrote hymns for about fifty years under her own name, as well as over 200 seemingly whimsical pen names during the period when the use of pseudonyms was common. Her publishers apparently prevailed on her to disguise her prolix parentage of so much of what they issued, so as to mask their dependence on her, since she supplied Bigelow & Main with almost 6,000 hymns, only about one third of which were actually set to music.³⁷

It seems logical that Doane and Crosby would have been introduced to one another via their common association with Biglow & Main. Charles Rhoads described a situation in New York when Doane, in 1868, was under compulsion to generate a hymn for a special anniversary of the Howard Mission only two days hence.

Just then a boy came in with a letter addressed to W. H. Doane.

He opened it, and read, as follows: "Mr. Doane: I feel impressed to send you this hymn. May God Bless it. Fanny Crosby."

It contained the hymn, "More Like Jesus." The tune as now sung all over the world, was quickly composed. . . . On the first opportunity Mr. Doane went to see the writer of the hymn. He found

her in a tenement house, in an upper story. She was poor and blind; as he announced his name, she said, "I thought you would come." On learning her condition, he handed her a Twenty Dollar Note. On being told how much it was, "Oh," she said, "That is too much. My room rent is due, and this just pays it. The Lord sent it." This was the first introduction of Fanny Crosby to W. Howard Doane.³⁸

Crosby's income throughout her productive career was reportedly about \$400 per year as she was paid only a nominal sum for each hymn and enjoyed no benefit of royalties. Her poverty was in part self-imposed since she chose to live simply among New York's working class, although, as a celebrity, she consorted with those of high social and economic status.

Much lore survives about Doane's compositional methods and his professional relationship with Crosby. One story supports the view that Doane often wrote the music and then asked his literary collaborator to supply an appropriate text:

Mr. Doane came into a room in New York, once, where Fanny Crosby was talking with Mr. Bradbury, the father of Sunday-school music, and said to her: "Fanny, I have written a tune and I want you to write words for it."

"Let me hear how the tune goes," she replied. After Mr. Doane had played it over for her on a small organ, she at once exclaimed: "Why, that tune says, 'Safe in the arms of Jesus,' and I will see what I can do about it."

She at once retired to an adjoining room, where she spent half an hour alone. On returning she quoted to Mr. Doane the words of this now immortal hymn. It was first published in the book entitled "Songs of Devotion."³⁹

A slightly different methodology was suggested by the poet herself:

A few days before [at some point in 1869] Mr. Doane had sent me the subject "Rescue the Perishing," and while I sat there that evening, the line came to me, "Rescue the Perishing, care for the dying." I could think of nothing else that night. When I arrived home I went to work on the hymn at once, and before I retired it was ready for the melody.

The next day my song was written out and forwarded to Mr. Doane, who wrote the beautiful and touching music as it now stands to my hymn.⁴⁰

This fecund pair not only generated hymns but their joint work produced at least six cantatas. It seems safe to assert that collaboration with Crosby allowed the work of Doane to be carried "to all lands where music is enjoyed, and translated into almost all tongues. While some of the millions who sing his music may not know his name, yet the consciousness on his part that he has added to their happiness, and furnished to their emotions wings on which are borne their praises and petitions to our common Father, should be glory enough for him."⁴¹

Charles Rhoads claimed that William Howard Doane "is always making music. From the songs of birds and the floating strains that fall upon the ear, he catches inspiration. Upon the cars or in the boat, he thinks out melodies. Mountain roads, stage coaches, carriages, — all become for him a study. A large number of special songs have been written for notable gatherings and some of his most popular pieces have been born upon the wing. While crossing the White Mountains (from Glen to Crawford House) on top of the stage-coach, he composed 'The Old, Old Story,' and on that same evening it was sung, for the first time, in the parlors of the Crawford House, by H. Thane Miller and others of the party."⁴²

Another adulator borrowed Rhoads' imagery and then appended the opinion that, "the peculiar charm of his music is its devotional character. He never publishes a tune which does not move his own heart. His idea of music for church and Sunday-school is to praise God or approach Him in prayer, and not merely to display vocal culture."⁴³

Various visual portraits and anecdotal descriptions of the man suggest an attractive, engaging personality. "He is fine looking, of medium height, nervous temperament, agreeable manners and bears the reputation of being cheerful, warm-hearted and generous. Thinking, talking, acting with great rapidity, his daily activities would speedily wear out a man of less tact and skill. Though a conscientious, successful business man, he is a great lover of home and spends all the time he possibly can with his wife

and two daughters. Being a general of the first order, he gives directions to the vast interests of the various enterprises with which he is connected, with unerring judgment. He possesses a rare mind, never forgetting anything of importance."⁴⁴

Doane retired from active business life in 1892 when the Fay concern merged with a local competitor and became the J. A. Fay & Egan Company.⁴⁵ He spent much of his remaining years at a commodious and sumptuous summer "cottage" called Echo Lodge in Watch Hill, at the very southwestern tip of Rhode Island, not far from where he had grown up. Evidence suggests that he bought what one newspaper clipping called "one of the prettiest cottages at Watch Hill, noted for its fine ocean and bay views" about 1895, and then made "extended improvements to it."⁴⁶ The Doanes had probably summered in Watch Hill earlier, since the ABHS owns promotional pamphlets from 1882 and 1887 for what was touted as an increasingly chic summer resort, and Doane occasionally corresponded using letterheads of hotels such as the Larkin House. His decision to build may have been fortified by the 1887 illustrated *Souvenir of Watch Hill, R. I. . . Its Attractions as a Summer Resort*, in which three Cincinnati entrepreneurs announced that they had succeeded in purchasing the Everett farm and its 130 acres for "the the express purpose of division into cottage sites, of *dimensions, situation, and prices to suit all tastes.*"⁴⁷

Echo Lodge was the scene of Marguerite's wedding to George White Doane on June 1, 1912. Several undated newspaper clippings appended to the Golden Wedding Anniversary Book of her parents (preserved at

the ABHS) suggest an extended courtship and even longer engagement.⁴⁸ Amidst society columnists' descriptions of the lavish festivities at Sunnyside on November 2, 1907, poetic tributes from Crosby and others, and a four-bar setting by Doane of "Golden bells are ringing, All around today" is a notice from *The Cincinnati Enquirer* proclaiming that



Reportedly Fanny Crosby wrote the words to *Safe in the Arms of Jesus* in a half an hour. It was first published in Doane's book, *Songs of Devotion*. (Courtesy William Osborne)

No. 74.

NEAR THE CROSS.

"Peace through the blood of his cross."—Coll. 1: 29.

W. H. DOANE, by per.

FANNY J. CROSBY.

1. Je - sus, keep me near the cross, There a pre - cious fountain
2. Near the cross, a trembling soul, Love and mer - cy found in
3. Near the cross, O Lamb of God, Bring its scenes be - fore
4. Near the cross I'll watch and wait, Hop - ing, trust - ing ev - er

Free to all— a heal - ing stream, Flows from Cal - vary
 There the bright and morning star Shed its beam - s
 Help me walk from day to day, With its shad - ows o'er
 Till I reach the gold - en strand, Just be - yond the riv - er.

REFRAIN.

In the cross, in the cross, Be my glo - ry

Till my raptured soul shall find Rest be - yond

Words by FANNY CROSBY.

RESCUE THE PERISHING.

"Lord, save us: we perish."—Matt. 8: 23.

W. H. DOANE, by per. 129

1. Res - cue the per - ish - ing, Care for the dy - ing, Snatch them in pi - ty from sin and the grave;
2. Tho' they are slight - ing Him, Still he is wait - ing, Waiting the pen - i - tent child to re - ceive;
3. Down in the human heart, Crushed by the tempter, Feelings lie bur - ied, that grace can re - store;
4. Res - cue the per - ish - ing, Du - ty de - mands it; Strength for thy la - bor the Lord will provide;

Weep o'er the err - ing one, Lift up the fall - en, Tell them of Je - sus, the mighty to save.
 Plead with them earnest - ly, Plead with them gen - tly, He will for - give if they on - ly be - lieve.
 Touch'd by a lov - ing heart, Wakened by kind - ness, Chords that were broken will vi - brate once more.
 Back to the nar - row way Pa - tient - ly win them; Tell the poor wand'rer, a Sav - iour has died.

Crowns
 Res - cue the per - ish - ing, Care for the dy - ing; Je - sus is mer - ci - ful, Je - sus will save.

54

MORE LIKE JESUS. 7s.

Slow, with feeling.

1. More like Je - sus would I be, Let my Sav - ior dwell with me;

End.
 Fill my soul with peace and love—Make me gentle as a dove;
 D. S. Poor in spir - it would I be, Let my Sav - ior dwell in me.

D. S. F.
 More like Jesus, while I go, Pil - grim in this world be - low;

144

More Like Jesus.

2 If he hears the raven's cry,
 If his ever-watchful eye
 Marks the sparrows when they fall,
 Surely he will hear my call.
 He will teach me how to live,
 All my simple thoughts forgive;
 Pure in heart I still would be—
 Let my Savior dwell in me.

3 More like Jesus when I pray,
 More like Jesus day by day,
 May I rest me by his side,
 Where the tranquil waters glide.
 Born of him through grace renewed,
 By his love my will subdued,
 Rich in faith I still would be—
 Let my Savior dwell in me.

7s.

145

Cast thy Burden on the Lord.

1 Cast thy burden on the Lord,
 Lean thou only on his word;
 Ever will he be thy stay,
 Though the heavens shall melt away,
 Even in the raging storm,
 Thou shalt see his cheering form;
 Hear his pledge of coming aid,
 "It is I, be not afraid."

2 Cast thy burden on the Lord,
 Linger near his mercy seat;
 He will lead thee by the hand,
 Gently to the better land.
 He will gird thee by his power,
 In thy weary, fainting hour;
 Lean, then, loving on his word,
 Cast thy burden on the Lord.

Martyn, Key F. — Aletta, Key F.

Crosby and Doane collaborated on songs and hymns that were sung around the world and translated into numerous languages. (Courtesy William Osborne)

Mrs. Doane had given a "heart party" at her Mount Auburn residence to announce the engagement of Marguerite to George W. Doane of New York. "Mr. Doane and his fiancée are cousins. He has been spending a month with the Doanes and rumors of the engagement were current at the golden wedding of Mr. and Mrs. Doane. . . ." Another clipping from the *Enquirer* stated that the elder Doanes were de facto residents of Rhode Island (mis-stated as Connecticut by the reporter), "but they keep up their Mt. Auburn home, 'Sunnyside,' as a matter of sentiment, though they only spend a few months there occasionally."

Thus the ceremony was finally celebrated at Echo Lodge with an opulent extravagance befitting the nuptials of a Doane daughter to a New York utility company executive. An unidentified newspaper clipping states that the Rev. H. T. Crane, apparently almost the family chaplain, presided, assisted by two other clergymen. The cottage was decorated in pink and white laurel. The 6:00 p.m. ceremony at a temporary altar of brass "came to a pretty climax when the bride's bouquet was divided into three parts. Concealed in velvet bags were a gold thimble, a gold

ring and five dollars in gold." About 100 guests attended the reception and supper.

"Beside the place of each guest was a glass basket containing roses, which were veiled in maiden hair and asparagus ferns. The place cards at the table were hand painted cupids, carrying bride's roses. Beside each plate was a gold covered real wish bone. Attached to each were a card and small pencil tied with pink and white ribbon. Each of the guests were required to write a wish on the card and deposit it in a large bank. This bank is to be opened a year from the time of the marriage and as many of the bridal party who can, will be present to hear the wishes read."

Several photos of Echo Lodge, show Dr. Doane proudly posed on the fronting roadway in a horse-drawn buggy. There is also a widely circulated photograph of Doane presiding at a harmonium of the porch of the cottage, his affectionate gaze directed at longtime partner Fanny Crosby, seated at his right. The Echo Lodge Guest Book contains entries dating from July 1895 to July 1912, including one by Crosby from September 1900, after she had moved from New



In 1892 Doane retired from active business life and spent much of his remaining years at a sumptuous summer "cottage" called Echo Lodge in Watch Hill, at the very southwestern tip of Rhode

Island. (Photo courtesy ABHS)

York City to spend her waning years with family in Bridgeport, Connecticut, and about the time of the death of her estranged husband.⁴⁹ The depth of the affection between these longtime collaborators is surely vested in the seven quatrains she left as a memento:

A wreath of flowers that never fade
In all their vernal bloom arrayed
Dear precious friends so kind and true
On this fair page I leave for you.

Though other hearts around you cling
and other lips their tribute bring
A love more deep they cannot know
Than mine for you long years ago.

That love unchanged is beaming bright
And like the sun its golden light
Illumines my pack where e'r I go
And cheers me with its genial glow.

How oft when evening shadows fall
My tranquil thoughts the past recall
When in your home 'twas mine to rest
A welcome friend and honored guest.

The songs we sang I hear them yet
Nor can my heart their joy forget.
It comes to me at close of day
With tender smile and gentle ray.

And while at Echo Lodge we meet
And once again each other greet
It seems almost as if I stand
Within the vales of Eden Land.

O precious friends when time is o'er
and sails are furled on yonder shore
when far beyond life's troubled sea
what will our song of rapture be[?]



On November 2, 1907, William and Fanny Doane celebrated their fiftieth wedding anniversary with a lavish party at Sunnyside in Mount Auburn. (Photo courtesy ABHS)

Despite her dire premonitions, Miss Crosby's demise was hardly imminent, and Doane was able to wax ecstatic (albeit with considerably less poetic finesse) on March 24, 1914, in celebration of her ninety-fourth birthday:

I once knew a lady of the Empire State,
A writer of hymns. She was certain of
dates.
At our very first meeting our friendship
began,
And I trust will continue till life's setting
sun.

This lady is always most jolly and bright,
Scattering sunshine from left to right.
Her friends she can count by the hun-
dreds and more,
But this I presume you may all know
before.

As a writer of hymns who with her can
compare?
They are perfect in rhythm, with an unc-
tion so rare.
Go wherever you please the wide world
round,
Her beautiful songs are sure to be found.

A beautiful hymn "Alone with Thee"⁵⁰
Oh! what a sweet song one day came to
me;
Every verse was so loving and seemed to
say
"Alone with Thee" I am thinking today.

Inspired with its words, I gave it a set-
ting,
Filled with sweet notes and many a
blessing;
Then launched it, afloat on the vast sea
of song,
To please and to gladden earth's musical
throng.

"In the City of Gold" "At the Beautiful
Gate"

Many loved ones still watch and wait
Our coming, when we too have crossed
the tide
And safely have reached the other side.

Now to you dear Fanny, my ever true
friend,
A thousand kind wishes I hurriedly send.
And I pray the dear Master may keep you
to be
Still happy and well at 103.⁵¹



It was not to be, for Doane died at daughter Marguerite's home in South Orange, New Jersey, on December 24, 1915. The body was returned to Cincinnati and buried in the Spring Grove Cemetery, where it was marked by a granite shaft inscribed with words purportedly from one of his hymns: "When the shadows flee away."⁵² On December 27, 1945, William

Fanny Crosby visited Doane at Echo Lodge in September 1900 after she had moved from New York City to Bridgeport, Connecticut. (Photo courtesy ABHS)



A. Duff took note of the event in his "Today's Observations" column of the Ashland, Ohio *Times-Gazette*, commenting that the funeral service had been held in the Mount Auburn Baptist Church thirty years earlier to the day, services that included the singing of "At evening time it shall be light."

"The words were the last verses given to the world by Mrs. Crosby[,] to whom death came on the 12th of the previous February at the age of nearly 90 [sic] years[,] and just before his death Dr. Doane wrote the music of this requiem song."⁵³

Duff must have relied on a description of the elaborate funeral rites printed in *The Enquirer* on December 28, 1915, for he repeats an apt assertion attributed to eulogist Dr. H. T. Crane of which Doane surely would have approved: "God gave him many talents. He made them respond to the gift of God."⁵⁴

1. *The Choir Leader*. January 1895, pp. 206-07.

2. *The Doane Family and Their Descendants*. Compiled and Published by Alfred Alder Doane, Boston, 1902 (reprinted in Trenton, New Jersey by the Doane Family Association of America, 1968-75). William Howard Doane's entry is no. 538, and appears in Volume I, pp. 481-87. His memory is proudly proclaimed in Preston's Downer-Doane Park, and "The Doane Homestead" is pictured and described in some detail in *Preston/Early Homes and Families* (Sponsored by the Preston Historical Society, Inc., with "Script and Research" by Marion W. Hall [Norwich, CT., 1983]). The building existed on land given to the Rev. Salmon Treat as part of a deal to induce him to settle in Preston. It belonged to the Doane family from 1825 until 1914 and was demolished in 1935 in favor of a new state highway.

3. *Report of the Memorial Exercises in Honor of Deacon John Doane, Held at Orleans and Eastham, Massachusetts, Wednesday, August 21, 1907, compiled by Alfred A. Doane*, suggests that the family was proud of this lineage. (Boston, 1908).

4. From the Cincinnati *Commercial Gazette*, reprinted in *The*

In February 1897, Doane (right) joined Daniel L. Lyon (left) and Charles Fleischmann, "the Cincinnati yeast man," (center) on a fishing expedition. The trio caught some forty kingfish and exhibited their catch at

the Royal Palm. (Photo courtesy ABHS)

Granville [Ohio] *Times* January 25, 1894, p. 1.

5. From the Introduction to an *Illustrated Descriptive Catalogue of Labor-Saving Patent Wood-working Machinery Manufactured by J. A. Fay & Co., Cincinnati, Ohio, U. S. A.* Office and Works: 267-93 W. Front Street, Corner of John Street. January, 1900. The volume's 394 pages include elaborate prose descriptions and detailed engravings of machines. While lavish in self-praise of the company's products, the unidentified author fails to mention Doane's name in connection with the Legion of Honor distinction.

6. Charles Rhoads (1832-1906), *Biography of W. H. Doane*, read on March 9, 1878, at the laying of the cornerstone of Doane Hall, which housed Denison University's first library. A typescript exists in the Denison University Archives in the William Howard Doane Library, p.3.

7. Rhoads, p. 3. The language is identical to that found in an article by H. C. A. in the *Memorial Messenger* of March 1879 (bound in a Doane scrapbook at the ABHS). The South Woodstock Baptist Church still exists.

8. Rhoads, p. 4. Various sources suggest that he held that position for at least twenty-five, and perhaps as long as thirty years.

9. Rhoads, pp. 5-6. An anecdote repeated elsewhere, e.g., in A. A. Doane, p. 483, and the *Memorial Messenger* article by H. C. A. in 1879.

10. Presumably in the structure that now houses the Preston City Bible Church, proclaimed on its signboard as "Independent - Fundamental - Categorical."

11. The congregation still exists.

12. Their names evoke no response today: C. W. Ronse, Jarvis Crandall, Professors B. F. Baker and A. N. Johnson; He also had three years of thorough bass under somebody described by Rhoads as "the great German musician and organist, Kanhoysen." A. A. Doane, p. 483. Benjamin Franklin Baker (1811-89) succeeded Lowell Mason as superintendent of music in the Boston schools and founded the Boston Music School. Their relationship is confirmed by the preface to one of the typed checklists at the ABHS claiming that "In 1858 he wrote his first Cantata 'The Festal Morn' which was given by one of the large Eastern Musical Conventions, assisted by artists from Boston under the direction of B. F. Baker." [The paragraph begins with the assertion that Doane's first piece of music, from 1847, was "for the choir in the village church." A type-written statement at the ABHS entitled "How I came to write sacred music" states that the cantata was written in 1856 and that "It was so well received that a short time later it was given by Boston musicians at Brooklyn, Conn." Baker was described in the initial paragraph of this document as "one of the finest of American harmonists, from whom I imbibed a great taste for the classical."

13. *The Granville* (Ohio) *Times*, May 15, 1902, p. 1. The article stems from a "short discourse" given by Doane as part of a song service at the First Baptist Church a few days earlier.

14. Edward Bailey Birge, *History of Public School Music in The United States, New and Augmented Edition* (Boston, 1938), p. 27.

15. Birge discusses the appearance of the convention movement beginning in 1829 on his pp. 26-29.

16. The chronology of this period of Doane's life is more than

slightly confusing. Ida Frances, his first daughter, was born in Griswold, Connecticut on August 15, 1858, according to her chronicle in *The National Cyclopaedia of American Biography*. Her father's entry in that same publication claims that he relocated to Chicago in 1856, although most other sources suggest 1858. His name does not appear in the Chicago directory published on January 1, 1858, but by the following year he is listed as an agent of Fay & Company, with offices at 132 S. Clark and a home at 15 Buffalo. An 1861-62 directory then lists a home address of 98 LaSalle. The Pauline-like event described in this statement is reiterated with less detail by other authors, but usually dated as 1862. Most sources have him located in Cincinnati by 1860, but his name first appears in a Queen City directory in 1862, concurrently with his disappearance from the Chicago directories. In an extensive interview with an unidentified newspaper journalist dated 1894 and found in the ABHS scrapbook, Doane clouds the issue still further by claiming the event for 1857 while he was already resident in Chicago, surely a lapse of memory. And, he cheated just a bit by writing secular solo songs and cantatas as well as campaign and solo songs long after this incident in upstate New York, whatever its date.

16. Since diligent searches of major library collections have not produced even a hint of this supposedly pivotal volume, I have come to the reluctant conclusion that it too may be a part of Doane's revisionist self-portrait.

17. Jacob Henry Hall, *Biography of Gospel Hymns & Writers* (New York, 1914; R 1971), p. 81.

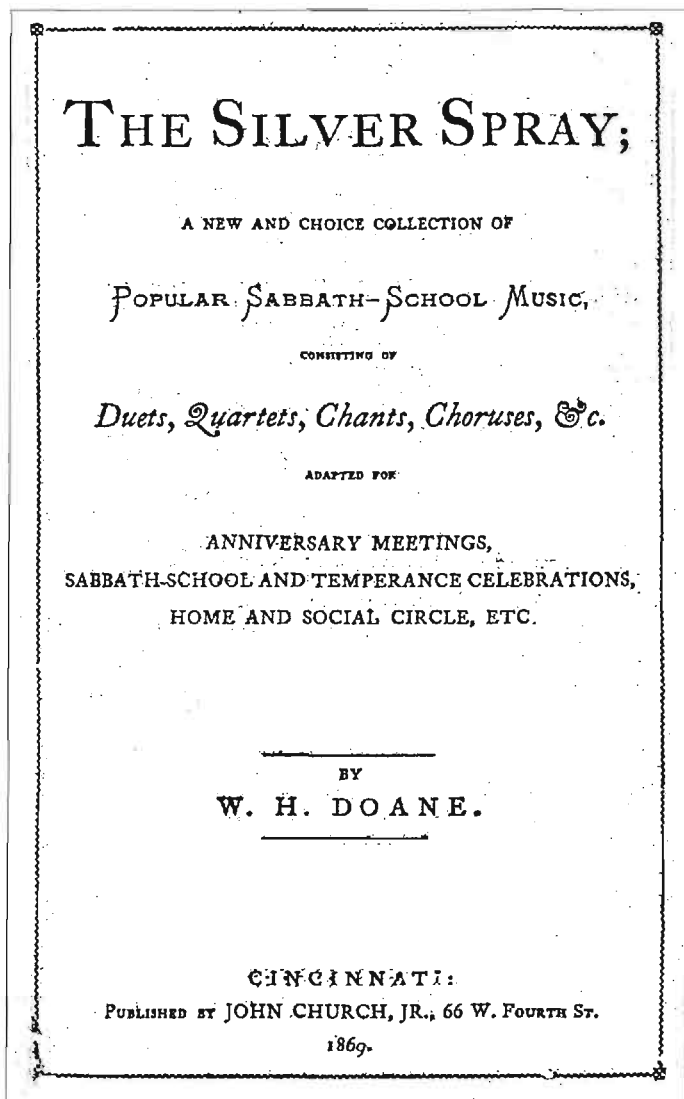
18. An unidentified newspaper clipping in a Doane scrapbook at the ABHS boasted of the enormous success that resulted from Biglow and Main's having "succeeded in hitching up Drs. [Robert] Lowry and Doane in a team, and . . . 'running' them ever since." Lowry was author of the hymn "Shall We Gather at the River?"

19. Theron Brown and Hezekiah Butterworth in *The Story of Hymns and Tunes* (New York, 1906), claimed the sale of 1,200,000 copies, p. 439.

20. Hall, p. 77.

21. Rhoads, p. 10. "The Doane House" still stands, although it has served as a medical office building since 1987. A plaque in its new entryway states that it had been built about 1850 by Jethro Miller, a lumber dealer, although it was actually Jethro Mitchell who during the 1850s owned a lumber yard at 522 Vine and a flooring mill on Broadway between 9th and Court streets. Mr. Mitchell was later identified as President and then Secretary of the Mitchell & Rowland Lumber Company. According to city directories he moved from Mount Auburn in 1870 to 163 York. The Doane family sold Sunnyside in 1920 to adjacent Christ Hospital and it was used as a residence for nurses and others until the late 1960s. The unaltered exterior was carefully renovated in 1982.

22. Two letters to Doane regarding the instrument remain in the Doane papers held by the Public Library of Cincinnati and Hamilton County. The company recommended a modified form of its No. 35 scheme with fourteen registers, powered by a water motor, and suggested architectural modifications to the room that would better accommodate the instrument, which is listed as No. 951 in the firm's catalogue. It later fell into disuse,



and its façade now stands in the atrium of the William Howard Doane Library.

23. Frank Y. Grayson: "Historic Spots in Greater Cincinnati." *Cincinnati Times-Star*, May 24, 1933, p. 12.

24. Elizabeth G. Creaghead, in an 1922 article claimed that the CAM first exhibited instruments c. 1886, thus antedating the Metropolitan Museum of Art (1889) and the Boston Museum of Fine Arts (1917).

25. Doane acquired other Native American instruments from tribes such as the Apache, Mandan, and Siwash. Those instruments have been attached to the CAM's Native American collection, and some are displayed with other "Art of the Americas."

26. Perhaps C. P. Slocombe (d. 1895), who was noted as an etcher, both of his own originals and the works of others. He taught art at the South Kensington Science and Art Department of Somerset House. See *Bryan's Dictionary of Painters and Engravers*, new edition by George C. Williamson, (New York,

1905). Vol. 5, p. 89.]

27. A premonition of this vocation seems to have appeared as early as May 25, 1887. The ABHS owns extensive and detailed "Phrenological Character" studies done that day of both the sisters at Fowler & Wells' Phrenological Cabinet, 775 Broadway in New York, by Nelson Sizer, Practical Phrenologist. Coupled to a chart of the various human faculties is a 21-page typewritten analysis of Margaret [sic] that concludes with Mr. Sizer's assertion the "You are well qualified to take care of yourself as to reputation, position, property and personality."

28. *The Watchman-Examiner*, A National Baptist Paper, June 14, 1923, Vol. II, No. 24 at the ABHS. The collection also includes several folders of material pertaining to Marguerite's work at Ventnor, including the 15th Annual Report and numerous items detailing the annual celebration of Dr. William Howard Doane's birthday on February 3.

29. An unidentified newspaper clipping in a Doane scrapbook at the ABHS boasted of the enormous success that resulted from Biglow and Main's having "succeeded in hitching up Drs. *The National Cyclopedia of American Biography*, vol. 41, p. 513. (New York, 1956). This volume also contains biographies of William Howard Doane (pp. 95-96) and Ida Frances Doane (pp. 512-13), as well as individual portraits of all three subjects. The original typescripts for the articles as well as the presentation copy of the father's image are at the PLCHC. The Society became the Overseas Ministries Study Center in 1967 and moved to New Haven, Connecticut in 1987. The Houses of Fellowship at the corner of Portland and Ventnor Avenues were razed in 1989 in favor of a new condominium complex.

30. *Cincinnati Post*, November 11, 21, 1990.

31. Information relating the resolution of this mystery of the missing Mozart was collated from three sources: Gilbert L. Guffin, *What God Hath Wrought; Eastern's First Thirty-five Years* (Chicago, 1960), pp. 88-89; "Mozart score found at Baptist seminary," in *The Philadelphia Inquirer*, October 3, 1990, pp. 1, 14A; and several articles in the autumn 1990 issue of *In Ministry*, a publication of the Eastern Baptist Theological Seminary, pp. 2-4.

32. For example, the Handel set was catalogued in November 1941. It is noted as having been "In Library," a designation employed at that time for "material accessioned from unknown sources." In addition to Doane's musical scores and books, Denison was bequeathed a rather formidable marble bust of its honorary alumnus that today presides over users of archival material.

33. That same issue of the *Bulletin* (vol. 20) lauded the building as "a beautiful bit of beneficence, marking the appreciation by those at home of the care and anxiety of fathers and mothers who are serving Christ in the mission fields." Three nearby furnished houses were later provided for furloughed missionaries, partly through the generosity of Mrs. G. W. Doane (i. e., daughter Marguerite). Doane and his wife are prominent in photographs taken at the groundbreaking ceremonies of June 10, 1908. Of the two hymns listed on the program, only one was by the donor: "Telling the Old, Old Story."

34. Several commentators speak of the father's numerous anonymous gifts to worthy causes. Both Ida Frances (1858-1942)

Sales of *The Silver Spray* reportedly reached 300,000 copies. (Courtesy William Osborne)

and Marguerite Treat (1868-1954) are described in *The National Cyclopaedia of American Biography* simply as philanthropists. The breadth of their altruism is quite astounding. In addition to the organizations and institutions already mentioned, they supported various churches, hospitals, and missionary societies. After her sister's death, Marguerite in 1943 established the Marguerite T. Doane Charitable Foundation, which became the vehicle for administering her numerous benevolences. Having lost her husband on May 28, 1928, after a married life of only sixteen years, she died of uremia as a widow, leaving behind a considerable legacy and a dense legal tangle which was not sorted out until 1958.

35. She also contributed to newspapers and periodicals like the *New York Herald* and the *Saturday Evening Post*. Some claim that she probably churned out about 1,000 secular poems.

36. Hall, p. 40.

37. Bernard Ruffin, *Fanny Crosby* (Philadelphian, 1976) p. 105.

38. The story is repeated almost verbatim by A. A. Doane on pp. 484-85. Ruffin in pp. 90-100 later spins a considerably elaborated form of the tale involving a pair of visits. Basil Miller, in his *Fanny Crosby; "Singing I Go. . ."* (Grand Rapids, 1950) garlands the story in a slightly different fashion, pp. 87-88.

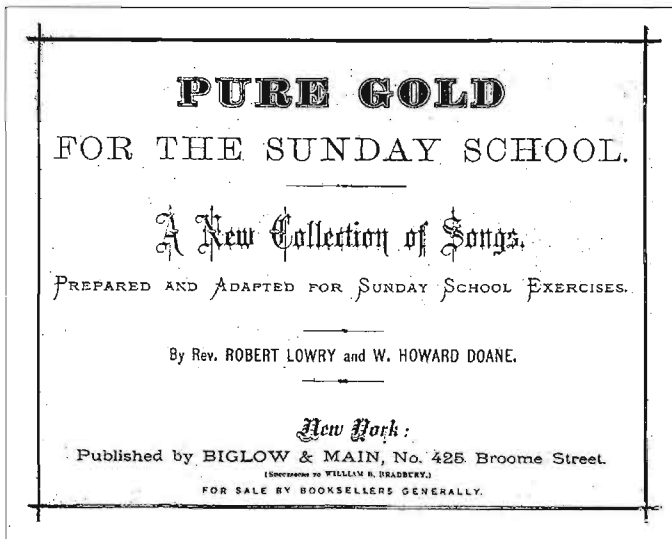
39. Sankey, pp. 263-4; repeated almost verbatim by Sankey's colleague, George C. Stebbins, in *George C. Stebbins: Reminiscences and Gospel Hymn Stories* (New York, 1924 [reprinted by AMS Press Inc., 1971]), pp. 238, 241. The tale is essentially confirmed by S. Travena Jackson, *Fanny Crosby's*

date and rush for a train, but asserts that the hymn was completed in twenty minutes, pp. 82-83.

40. Jackson, pp. 77-78.

41. Hall, p. 77.

42. Rhoads, pp. 6-7. A. A. Doane plagiarized the tale, p. 484. Brown and Butterworth, pp. 427-29, assert that the poem (of fifty stanzas and originally entitled "The Story Wanted") was created by Miss Kate Hankey, daughter of an English banker, during her extended convalescence from a serious illness and published in her *Heart to Heart*, issued either in 1865 or 1866. "The poem is very long—a thesaurus of evangelical thoughts, attitudes, and moods of faith—and also a magazine of hymns. Four quatrains of it, or two eight-line stanzas, are the usual length of a hymnal selection, and editors can pick and choose anywhere among its expressive verses." Doane was supposedly present at an international YMCA conference at Montreal in 1867 and heard it read "with tears and in a broken voice—by the veteran Major-General Russell. It impressed him so much that he borrowed and copied it, and subsequently set it to music during a vacation in the White Mountains." Doane must have originally been confused about the source of the poem, attributing it initially to Russell himself. That misunderstanding is confirmed by Henry S. Burrage in his *Baptist Hymn Writers and Their Hymns* (Portland, Maine, 1888), p. 458. He states merely that the words were "given" to Doane by Russell, "then the commander of the Queen's forces in Canada." Henry Thane Miller (1826-1895) was a Mount Auburn friend and



Story of Ninety-Four Years (New York, 1915) p. 65. Ruffin, pp. 102-104, dates the encounter to April 30, 1868, attributing the rush to a train Doane was scheduled to catch in a scant forty minutes. Perhaps he based his account on Clint Bonner's syndicated column, "A Hymn Is Born," which in 1951 *Canton [Ohio] Repository*, November 10, 1951, claimed that Crosby had completed her task in fifteen minutes. Miller proposes the same

neighbor of Doane who was president of the Mount Auburn Institute, a "women's college." The two were active partners in YMCA, Sunday school and evangelistic work. His biography can be found on pp. 799-800 of the Rev. Charles Frederic Goss's *Cincinnati/The Queen City* (Chicago and Cincinnati, 1912).

43. George Mortimer Roe, ed., *Cincinnati: The Queen City of the West. Her Principal Men and Institutions. Biographical*

Robert Lowry, a Baptist minister and author of the hymn, *Shall We Gather at the River*, and a graduate of Bucknell University, and Doane published a number of books together. *Pure Gold* their first

joint venture sold 50,000 copies "before the book was published..." *Good as Gold* and *Brightest and Best* purportedly sold more than half a million copies each. (Courtesy William Osborne)

Sketches and Portraits of Leading Citizens [Cincinnati, 1895], p. 351.

44. Rhoads, pp. 2-3. Plagiarized without attribution by Roe on his p. 350. Since he identified himself mostly as W. Howard Doane, it came as somewhat of a welcome surprise to discover letters in the ABHS from intimates like Robert Lowry and Miller addressed to "Dear Will."

45. Roe, p. 350. The ABHS collection contains a typewritten list dated February 23, 1893 of the J. A. Fay & Co. stockholders and the amounts they were to receive in cash and stock of the J. A. Fay & Egan Co. Doane's share was by far the largest: \$264,800 in cash and \$57,600 worth of both preferred and common stocks.

46. The "cottage" still stands on Aquidneck Avenue, although it has been considerably altered, and its views of the water obscured by more recent construction and maturing foliage.

47. *Souvenir of Watch Hill, R. I. . . . Its Attractions as a Summer Resort*, pp. 20-21.

48. Their wedded life lasted a scant sixteen years, since the bridegroom died on May 28, 1928, at age seventy-four. Marguerite was forty-four at the time of their marriage. George W. Doane's obituary in *The New York Times* of May 29 [p. 25] reports that he suffered a heart attack on a Lackawanna Railroad train en route from home to office, his death supposedly precipitated by a vain attempt to catch an earlier train, which he had barely missed. He had retired on January 10 from the Chairmanship of the Board of Trustees of the New Amsterdam Gas Company "because of his advanced age," this after some fifty-five years of active service. His entry in the *National Cyclopaedia of American Biography*, Vol. 45, pp. 514-15 details an ascent through the ranks and various consolidations. He had been born in Atlanta on December 13, 1853, the son of James Treat Doane, an elder brother of William Howard, who had been born in Preston in 1832. He married Caroline Grimstead of Brooklyn in 1878. She died in 1904.

49. ABHS, other entries include familiar names: Robert Lowry, Hubert P. Main, longtime business associate and brother-in-law Daniel L. Lyon, Denison University President Daniel B. Purinton, and Cincinnati Art Museum Director A. F. Goshorn.

50. Depite the obvious suggestion of a Crosby/Doane product, I have not been able to locate a setting other than one by Jno. R. Sweney entitled "To be Forever Thine" (the concluding phrase

of Crosby's refrain of a hymn whose first three verses all begin with "Alone with thee, my Saviour") which appeared in *Our Praise in Song: A Collection of Hymns and Sacred Melodies, Adapted for Use by Sunday Schools, Endeavor Societies, Epworth Leagues, Evangelists, Pastors, Choristers, etc.*, edited by Mr. Sweney, W. J. Kirkpatrick and H. L. Gilmour (Philadelphia, 1893), no. 90.

51. A typed copy with handwritten corrections is found at the ABHS. It was sent from DeLand, Florida, suggesting, as do other bits of correspondence and newspaper clippings from the period, that the Doanes wintered in sunnier climes. The ABHS scrapbook contains several newspaper clippings, some dated late February 1897. The ABHS has a photo of Doane, Daniel L. Lyon and Charles Fleischmann proudly surveying an array of artfully displayed fish with with a background of palm trees and a resort hotel. Doane and Lyon had been joined by Fleischmann, "the Cincinnati yeast man," who was also president of the *Commercial Tribune* company, for a fishing expedition on February 25. The trio returned with forty kingfish, whose average weight was fifteen pounds. "The largest was four feet long, and weighed thirty pounds. This comes within three pounds of being the largest kingfish caught in these waters. The catch was exhibited at the Royal Palm last night."

Newspaper clippings from the ABHS scrapbook inform us that, at the advice of his physician, Doane spent the winter months of 1900-01 in California, where he not only recuperated from a bad cough, but led many Sunday school sessions and song services.

52. I have not be able to discover an origin for the phrase. The cemetery plot was jointly owned by the Lyon and Doane families, so the base of the shaft contains both names. Headstones for all four Doanes inform us that Fanny Treat Doane outlived her husband by eight years, succumbing on September 6, 1923.

53. The *Enquirer* article is found on p. 8. A typescript of "Remarks at Funeral of W. H. Doane, December 27, 1915, by his pastor, Rev. H. T. Crane" contains the actual remark, found on pp. 2-3: "What shall we say about his great gift of music? God knows best whether we can serve Him best with one or five talents, or many talents[,] and he realized that he was a steward, and he made those talents respond to the gift of God."