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“*EASTWARD HO!*”

—OR—

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Washington, and Return via Niagara Falls, with a  
Graphic Description of the Exhibition itself.*

BY DAVID BAILEY, TEACHER.

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TESTIMONIALS.

CEDAR FALLS, Iowa, March 10, 1877.

There are two classes of people in the United States, those who did go to the Centennial, and those who did not. The former class can hardly fail to be interested in reading Mr. Bailey's "Eastward Ho!" and comparing the author's adventures, experiences and observations with their own.

The other class must content themselves with learning from the lips or pens of others, the wonders of the Exhibition. To such, this book will prove a welcome companion.

(OVER)

The Author tells his story in the simple, fresh and spicy style so interesting to pupils, without attempt at spread eagle eloquence or showy rhetoric. He knows how to amuse as well as to instruct. I hope the work will have a ready and extensive sale.

D. S. WRIGHT, A. M.,

Prof. of English Branches, &c., Iowa State Normal School.

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HILLSBORO, O., March 17, 1877.

The perusal of the advanced sheets of "Eastward Ho!" has given me great pleasure. The work describes the Great Centennial Exposition, as seen by one of our fellow-citizens, and is highly creditable to him as an author. The chapters on "Washington City" and "Two Days in the Art Gallery," are particularly enjoyable. The work is written in a pleasing style, and is faithful and correct in its descriptions. It deserves a large sale.

H. S. DOGGETT,

Superintendent Union Schools, Hillsboro, O.

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MORROW, O., March 17, 1877.

MR. BAILEY—Dear Sir: Having examined your new book, entitled "Eastward Ho!" and being familiar with the route described therein, I can unhesitatingly recommend it to the public, as an accurate, interesting and instructive work.

Yours Truly,

T. J. WYSCARVER,

Superintendent of Union Schools, Morrow, O.

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HILLSBORO, O., March 29, 1877.

I have read with care the sheets of Mr. Bailey's book, as they were passing through the press, and can heartily endorse the favorable opinions above given. His descriptions of the Centennial Exhibition are remarkably accurate and life-like, and the entire work is written in a natural, lively and entertaining style, which at once secures the reader's attention and holds it to the end. The chapter on Washington City is especially interesting and instructive. Mr. Bailey has shown his good sense and sound judgment by avoiding any attempt at "fine writing"—the common fault of young authors—and has produced a book that does credit to his literary taste and ability. It gives me great pleasure to recommend the work as every way worthy of public patronage.

J. L. BOARDMAN,

Editor Highland News.

# “EASTWARD HO!”

OR

LEAVES FROM THE DIARY

OF A

## CENTENNIAL PILGRIM:

BEING A TRUTHFUL ACCOUNT OF A TRIP TO THE CENTENNIAL CITY  
VIA WASHINGTON, AND THE RETURN VIA NIAGARA FALLS,  
WITH A GRAPHIC DESCRIPTION OF THE  
EXHIBITION ITSELF.

BY DAVID BAILEY, TEACHER.

ILLUSTRATED.

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PUBLISHED BY DAVID BAILEY, HIGHLAND P. O., HIGHLAND COUNTY, O.

1877.

17  
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## P R E F A C E .

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Critic, this book is not written for you. You may waste your time upon it if you choose, but the writer makes no pretensions to literary ability. His greatest ambition in this direction is, to spell all the hard words correctly, to make the finite verbs agree with their subjects, and pronouns with their antecedents.

“Why write at all, then?”

Well, why shouldn't a book be written once in a great while, which the people can read understandingly? This book is written for the people—the common people, who know little and care less about rhetoric—the country people, “of whom I am which.”

Teacher, the author would invite your attention to his effort. As a teacher he wrote, and it was for his school that he wrote it. Not until he had written a good portion of it, did he think of publishing. His object was to prevent tardiness. *You* may think, when you have read the book, that his pupils would remain away, that they might not hear it, but he would assure you that, with appropriate stereoscopic illustrations, it was interesting to *them*, however dull it may be to you. To you, he would recommend it as a sample of what a Normal Teacher will do to interest his little country school.

To the general reader, the author would say, that he has striven to make the book entertaining. He feels that, in some cases, he ran too much into the catalogue style, but when you remember that it was through his desire to tell you all he saw, he hopes to be excused.

Believing that the great question with every American is: “What did it cost?” he has, when convenient, given the cost of the articles described.

If you visited the Exhibition, the author hopes that he has so written that, when you wish to tell a friend what you saw, you will refer to the book to refresh your memory. If you were not so fortunate, he hopes he has so written that you may gain a faint idea of the grandeur of our CENTENNIAL EXHIBITION.

In expanding his notes, the Author has received material assist-

ance from the correspondents of the journals of the day, among which he would mention, "The Toledo Blade," "Scribner's Magazine," "Phrenological Journal," and "Arthur's Home Magazine." He acknowledges his indebtedness to the publishers of those periodicals. The part concerning Baltimore was prepared by a friend, a native of that city, who has of late renewed his acquaintance with the city by several protracted visits to the place of his nativity.

Highland, Ohio, March 10, 1877.

D. B.

## CHAPTER IX.

## LAST DAY AT THE CENTENNIAL.—THE CENTENNIAL CITY.

“Oh! make Thou us, through centuries long,  
 In peace secure, in justice strong;  
 Around our gift of freedom draw  
 The safeguards of Thy righteous law,  
 And, cast in some diviner mold,  
 Let each new cycle shame the old!”—[Whittier.

The time draws on apace, when you will no more be here to listen to my “long-winded essays,” and the story which I, at first, hesitated to tell, on account of the little I had to say, has already overrun the prescribed limit, and I am but half-done, but it is my purpose now to make a few brief notes of my farther observations, and then surrender my work to the printer.

I had intended to tell you something of our sojourn in the home of my ancestors of a hundred years ago, and of our kind reception by their descendants of to-day; of my visit to the battle-field of Chad's Ford, and something concerning that battle; and of “the spreading chestnut tree,” near Parkersville, Penn., not the one of which Longfellow wrote, but (according to local tradition) the one under which General Washington at one time stopped to rest, while campaigning in that region, (about four miles N. W. of Chad's Ford.) I had intended, too, to say something of our day at Long Branch, but all these things must stand aside, to make room for a very few more observations in regard to the Centennial and the Centennial City.

On our return from the country, we were met by the information that our cousin, Miss O., had arrived in the city, and would be pleased to see us. As we found her lodging in the house of Mr. C., an old friend, and a former resident of our town, we also took up our abode there, for the remainder of our sojourn in the city.

But to return to the exhibition. We must notice a few more of the smaller buildings, and will commence with the Woman's Pavilion. This building is on the east side of Belmont Avenue, opposite the U. S. Government Building. It is a handsome structure, covering nearly one acre, and was built at a cost of about

\$30,000, which was contributed by the women of the United States.

There are entrances on the south, east and west sides of the building, and on either side of each entrance is a panel, bearing the inscription: "*Her works do praise her in the gates,*" each panel bearing the inscription in a different language. At the north side of the building is the engine-house, with its small engine for running the machinery. Miss Emma Allison, of Grimsby, Ontario, is the engineer. She is no low, vulgar woman, but an educated and accomplished lady.

As we would expect, this building is for the work of women alone, and we see here wood-carving, wax-work, flower-work, and needle-work, of all kinds, some coming from the Royal Family of Great Britain, that is worthy of notice. But the finest needle-work is displayed by Mrs. Mary S. Riley, of Louisville, Ky.; it consists of eight pictures in silk, mostly portraits, and so finely are they executed, and the shading is so delicate, that it is only by the closest scrutiny that they can be distinguished from steel engravings.

Miss Harriet F. Bailey, of Walworth, Wisconsin, displays what she calls "Scissors-Sculpture." She seems able to cut out of cardboard, anything in the shape of leaves and flowers, with her scissors. She uses no models or marks whatever to guide her.

In wood-carving, there is some excellent work from the young ladies of the Cincinnati School of Design. So we might linger here for hours, looking over the handiwork of women, from that of the Royal Family of England to that of our less civilized sisters of Tunis and Japan, but other objects claim our attention.

Just north of the Woman's Pavilion is the New Jersey State Building. This building, with its porticoes, dormer windows and square tower, is one of the most picturesque buildings on the grounds, but our illustration will give a better idea of the building than any mere pen-picture, though it does not show the harmonious coloring.

East and south of the Woman's Pavilion is Horticultural Hall and Plateau. The Hall is the most showy building on the grounds, but you do not care to hear about its contents, since you went with me through the Botanical Garden at Washington, but we must notice the tree labeled *Cycus Revolulata*, which was said to have been in the possession of Robert Morris, before and during the Revolution. Its leaves resemble those of tree-ferns, but