

THE
Indiana University Bookman

December, 1960

Number 5



Published by
INDIANA UNIVERSITY LIBRARY

THE
INDIANA UNIVERSITY
BOOKMAN

December, 1960

Number 5



Published by

INDIANA UNIVERSITY LIBRARY

FOR BOOKMEN OF INDIANA
AND FOR FRIENDS OF THE UNIVERSITY

THE INDIANA UNIVERSITY BOOKMAN is a publication of Indiana University Library for the bookmen of Indiana and friends of the University. Articles, papers, or questions are welcomed and should be addressed to the Library marked for the attention of Robert A. Miller or Cecil K. Byrd, the editors.

COPYRIGHT 1960, BY INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

CONTENTS

VACHEL LINDSAY ACROSS THE CHASM	5
<i>Edwin H. Cady</i>	
VACHEL LINDSAY—AN ACCOUNT OF A FRIENDSHIP RECORDED FROM MEMORY, AUGUST, 1957	12
<i>Frederic G. Melcher</i>	
LETTERS OF VACHEL LINDSAY IN THE LILLY LIBRARY AT INDIANA UNIVERSITY	21
<i>Doris M. Reed</i>	
CHECK LIST OF THE MELCHER LINDSAY COLLECTION	64
<i>Cecil K. Byrd</i>	

THE LINDSEY TROUBADOUR BOOKMAN
NUMBER 180



Vachel Lindsay - Troubadour
Vachel Lindsay

VACHEL LINDSAY ACROSS THE CHASM

By EDWIN H. CADY

IF YOU grew up in the 1930's, you ran across Vachel Lindsay if you cared anything about poetry at all. You knew about Lincoln in Springfield and General Booth in Heaven, you had boom-lay'd "The Congo" and, if you were lucky, had discovered "Simon Legree" in an anthology. But it was my fortune to read Lindsay for the first time at all seriously at a fateful moment in American history. During that hiatus between the fall of France and Pearl Harbor, the United States was consciously gathering its forces. And at that moment, in spite of the dominance of Eliotian, metaphysical poetry and the burgeoning New Criticism to enforce it, the vision of Lindsay at his best seemed somehow precious. The bardic voices in which he sang that vision seemed, again at his best, appropriate if not inevitable. In short, twenty years ago Lindsay could seem a true poet.

But the two decades since 1940 have almost wholly neglected him. Out of fashion, scornfully ignored by "Criticism," his poetry has been apparently dead. Still worse, there stands a chasm of terrible events between us now and him, possibly far less passable than barriers of time and fashion. After Dachau and Warsaw, Bataan and Hiroshima, Czechoslovakia, Korea, Hungary, and all the chilling rest, can a Lindsay be supposed poetically audible? Cartoons and editorials on the Congo's time of troubles showed that

newspaper people think allusions to "The Congo" will ring a bell with the public—that Lindsay's word and mood-magic still live for the popular imagination. But might he be taken as in any sense now a serious poet? Only a rereading can tell.

Upon a by no means exhaustive or long-considered recurrence to Vachel Lindsay across the chasm of the mid-twentieth century, at least one reader can report that he does retain poetic vitality, that we are probably going to have, in the most precise meaning of the word, to rehabilitate his reputation. It is time, at any rate, to reconsider Lindsay carefully. The all-important bibliographical bases are being laid by Professor Cecil Byrd and his associates. There needs to be a much more exact placing of the man and his poetry in our literary history—a job best done by means of a thorough, responsible literary biography. There needs to be scrupulous, critical evaluation of the poems from a 1960's point of view. Finally, that should all eventuate in a solid anthology of the best and most representative of Lindsay's verse and prose.

It is not hard to predict that the central and ultimate issues regarding Lindsay will be joined over his commitment to being a wholly "public" poet, over the poetic program of "The Gospel of Beauty." The horrors of our times, with their imminent destruction of humanity either spiritually or physically in a world out of which, for many people, God has died, mock the optimisms of a Lindsay. They present overwhelming prestige to "private" poets of the struggle for personal survival and integrity. Yet many observers have asked whether the conditions of such a poetry do not threaten not only the efficacy but also the existence of the art. Can a wholly "private" poetry long

exist? Isn't it living on cultural capital and headed for extinction? Has it not alienated all but an elite fraction of readers and reduced the poets to taking in each others' wash?

Notoriously this is a world in which industrial urbanization and all the phenomena of rising population with increasing interdependence make the quality of culture increasingly important. Notoriously this is a culture in which the rise of mass entertainment media and their industries threaten increasingly to debase quality. Can we afford to have serious poetry simply alienated from a culture so threatened? And how long could serious poets be expected to come out of a culture from which poetry had largely disappeared? There is all too probably a limit to the endurance even of academic conservatism.

Furthermore, the people of the United States have a stake in this question which might be, but probably had best not be, put in the too-familiar terms of "Cold War." From the beginning of the Republic, as Tocqueville and other representatives of aristocratic taste observed, one of the most crucial questions was whether living under democratic conditions did not demand too high a cultural price. It was much doubted that a democracy could satisfy the natural demands of its people for the beauties of a culture rich in consoling and inspiring forms. The American answer, a central part of the American Dream, was launched by Jefferson and expressed variously by such followers as Emerson, Whitman, William Dean Howells, and Frank Lloyd Wright. The American solution would be to create, for the first time in history, a mass culture so high in quality that full cultural satisfactions were available to everyone. For all its drawbacks and shortcomings, our na-

tional effort to realize that dream has been peaking up higher and more massively than ever by far. Yet there is reason to ask whether the ideal which set the peak to gathering has not been withdrawn, out of chill, fear, or disgust at the modern world, by many of those who should and often do most benefit from it—and who should ideally promote it most warmly.

To that end, Lindsay's poetic program as public poet was devoted. The potential value of preserving his dream must not, of course, beguile us into begging the question of the intrinsic value of the poetry. Only faithful reading and criticism can decide that value. Nevertheless, in our TV-affluent times, it might be well to reconsider the force of that program as typified by lines from "On the Building of Springfield":

.
Now let each child be joined as to a church
To her perpetual hopes, each man ordained:
Let every street be made a reverent aisle
Where Music grows and Beauty is unchained.

.
Let no man rule who holds his money dear.
Let this, our city, be our luxury.

.
We should build parks, that students from afar
Would choose to starve in, rather than go home. . . .

Modernizing and democratizing the "Fireside Poets" of his youth with the atmospheres of jazz, Chautauquas, street music, and revivalism, Lindsay set out to preach the gospel of beauty. He sweated to make his countrymen hear the sweet song of "the Rachel-Jane" beside the raucous flivvers on "The Santa-Fé Trail." He starved presenting

himself to them as the troubadour *redivivus* with rhymes to be traded for bread. He exemplified the song as well as the bard with a lyricism which at its best, as in "The Chinese Nightingale," is orchestrated more effectively than Poe or Lanier ever did it. But most of all, Lindsay fought to take poetry out of the closet and into the open air. He sought to engage the public, to make poetry a participant not a spectator sport.

One difficulty for the post-metaphysical taste is the unabashed theatricality of Lindsay's verse. Yet after one has finished wincing at the bass drums and calliopes, he is invited to second thoughts. Even in the study, the stage directions can add effectively to the inward ear's sense of an intricate phonetics. And publicly it was, as it doubtless now could be, good theatre. Some 4,000,000 people paid admissions to be caught up in Lindsay's bardic net, to be engaged actively with the poet in performing his art. It was fun and entertainment, but it was also a socially shared and therefore culturally overt kind of poetry. That would not be at all a bad thing to have alive in our culture to reinforce the covert poetries. And as for TV, Lindsay, thou shouldst be with us at this hour!

Performance, of course, is notoriously ephemeral; and lyricism only cloys. Does Lindsay have anything seriously to give us beyond them? Perhaps he does as a moralist ("The Leaden-Eyed"), though one would have to study the question out carefully to be sure that Lindsay's ideas are not as dated as those of his contemporary and fellow progressive Midwesterner, the great historian Parrington. Like Parrington, however, Lindsay lives as a notable satisfier of a major need of the American imagination. (It almost goes without saying that as lyricist, imagist, and impressionist

Lindsay was incomparably the finer artist.) He fulfilled his roles as bard and public poet by converting American historical experience into myth.

By "myth," I might say, I mean nothing more than a technique of meaning. The picture of a major symbolic act performed by some larger-than-life figure permits us to cluster our ideas around it, fuse them with our emotions, and translate the whole into that experience through the imagination which is one of the deepest forms of human meaning. Precisely that is what happens when "General William Booth Enters Into Heaven" is read with full realization of the effects of the words of the poem. Subject to all intensities of color and music, whether one "believes" or not he registers the emotional life of Booth's movement, the sense of a simple but most vivid supernaturalism, and the full metaphysical pathos of evangelical fundamentalism. The meaning here is the experience of registering, and it is communicated through the myth. Of Lindsay's treatment of the Negro, I do not feel competent to judge. It was obviously sympathetic, obviously romantic, obviously patronizing: how accurately interpretive was it? But these are not altogether the questions one asks of myths. The Negroes of "The Congo" and of several "Sermons" have great human and imaginative vitality. So also Lindsay's Lincoln and Johnny Appleseed, in his multiple approaches to them. Less so, his John Brown. The power of myth is clearly the source of the success of "Bryan Bryan Bryan Bryan," "The Eagle That Is Forgotten," and "The Flower-Fed Buffaloes," to name a few.

The plea here is for reconsideration of Lindsay. And the only basis of such a plea must be his best verse and thought. His work was often marred by naivete, confusion,

vulgarity, even hypocrisy. His life ended in suicide. Some of the poems are more or less feeble or shallow or merely failures. But any poet is valuable only as of his best. It is glory to have written one enduring poem. Across the chasm, Lindsay might be taken simply as a potent symbol of the loss of American Innocence. Perhaps he was, with Sandburg, the last of the Whitmanian dreamers, or finally an index to the death of the innocent side—the side polar to Nazism—of romanticism, the last of the Shelleyans. Maybe we shall conclude that something like this is it and we must read the best of Lindsay with the full sympathy of the historical imagination. But it could be that he is at his best currently viable. If so, he might be really important. We need to reach across the chasm to him and consider Vachel Lindsay again and find him out.

EDWIN H. CADY is *Rudy Professor of English at Indiana University.*

VACHEL LINDSAY
An Account of a Friendship
Recorded from Memory
August, 1957

By FREDERIC G. MELCHER

I FIRST came to know Vachel Lindsay (then signing himself Nicholas Vachel Lindsay) when I was managing the bookstore of W. K. Stewart Company in Indianapolis. The store had been burned out at its old location of 8 West Washington Street, and after four months on the second floor of a nearby bank, we had rebuilt for its purposes a four-story building at 44 East Washington Street.

I had lately come to do more reading and selling of poetry, and from a conversation with a customer, George Bicknell, who edited locally the union magazine for bridge builders, I learned, rather unexpectedly, that he had been printing some poetry by a poet from Springfield, Illinois. He gave me some copies to read and explained that Lindsay had been publishing in pamphlet form and would undoubtedly send me copies if asked. A handful of pamphlets came to me (1913), including two copies of the one called *Rhymes to be Traded for Bread* which he had used in asking for meals and lodging on his tramp-trip along the Santa Fe Trail. (One of these copies I later gave to William Lyon Phelps, who had come to admire Lindsay's poetry.) He had also sent a copy of the broadside, *Proclamation of the Gospel of Beauty*, which did much to explain what Lindsay felt to be his mission.

I thus started a correspondence with Lindsay, and other pieces came to hand. Shortly after, Lawrence Maynard came to Indianapolis selling the Mitchell Kennerley line of new books, and I startled him by placing an order for twenty-five copies of Lindsay's first trade volume, *General William Booth Enters into Heaven and Other Poems*. I can remember sitting in Maynard's room in the old English Hotel while I beat out the measures of that great poem. Not long after this, John Masefield, making his first trip to America, was invited to speak and read in Indianapolis and, noting in the *News* that Lindsay was visiting his mother's sister, Mrs. Lucius O. Hamilton (Mrs. Hamilton's husband was, as I remember it, a wholesale dealer in tobacco), I invited Vachel and his aunt to be my guests at the Propylaeum. It was the first time I had met Lindsay. The evening was a great success. Masefield talked well and read his poems magnificently. Vachel, who had studied the delivery of poems carefully, was pleased and excited. We went up to meet Masefield, I feeling that I had the awkward task of explaining who this local poet was, but Masefield grasped him by the hand saying, "I had certainly hoped to meet you on this trip to America. Your 'General Booth' is the talk of London." A few years later, when Lindsay made a trip to England with his mother (he had felt somewhat underrated in England, as his poems had been published as *Daniel Jazz and Other Poems*), it was Masefield who arranged for his appearance at Oxford. Vachel invited me to visit him in Springfield in the family home near the State House, a house of the same type as Lincoln's, which was nearby. Dr. Lindsay, his father, had been a leading family physician of the city. We drove about the town, visited the Lincoln Monument with its mementos,

and then drove to New Salem, the reconstructed town on the Sangamon River where Lincoln had kept store.

Quite often after that, when Vachel was visiting in Indianapolis, he would drop in at our bookstore. One evening Mr. and Mrs. Hamilton invited friends in to hear him read. He always threw his whole soul into any reading that he was asked to give, though sometimes he puzzled, rather than moved, the hearers. One afternoon his aunt had arranged a reading for him at her women's group at the Central Christian Church. There were some two hundred in the main auditorium of the church with a big curving platform on which he walked up and down as was his usual form. The women were both puzzled and then delighted as he taught them to supply the chorus to his chants. Two of these chants went off well, but I was apprehensive when he swung them headlong into "The Queen of Sheba and King Solomon."

"King Solomon had 400 Oxen," chanted Vachel.

"We were those oxen," replied the women, 200 strong.

Then a few stanzas further on

"King Solomon he had 400 sweethearts," sang Vachel.

"We were those sweethearts," chanted the 200 good women.

Vachel gave me a copy of his *The Art of the Moving Picture*, his second book, as I remember it, with the Macmillan imprint (George Brett, Sr. was then busy bringing poets to his list). Vachel was the first person I know who gave motion pictures a place among the arts in historic perspective. He saw their prototypes in the Egyptian hieroglyphics. He would drop in at my office and get me to go with him round to the motion picture house on the

Circle. He watched pictures closely and commented critically. Some years later in New York he rang me up from his hotel and outlined a plan for us to study Egyptian hieroglyphics together through that winter. I backed away from the plan rapidly, but suggested that we spend that afternoon in the Egyptian Section of the Metropolitan Museum. When I got around to the hotel for this expedition, he put into my hands a little grammar of hieroglyphics for beginners which he had marked up with notes to simplify it for me before I had expressed lack of interest. To the other notes he had added, "With every good wish to my most stubborn and unbelieving recruit and most tender friend in all faithfulness. Any man named Gershom should go into this subject at least an hour." (I kept the book and another similar one which he gave me later. The Gershom of Exodus was the son of Moses.) We spent the afternoon at the Metropolitan, always a favorite place of my own, and he translated and explained many of the inscriptions. He had been at one time, it will be remembered, a docent at the Metropolitan. We saw O'Neill's "Emperor Jones" together. It pleased him greatly.

I had moved my business connections to New York in May, 1918, and my residence to Montclair, New Jersey. I was to see him quite frequently at my office at West 45th Street or at home as he passed through New York between lecture engagements.

One of these engagements was in Montclair in a series at Unity Church, a series that included not only Lindsay but Robert Frost, Carl Sandburg, Amy Lowell, Edna Millay, and others. His fee was \$125 for a lecture, but he sent a little printed folder ahead of him (this copy I have kept) [see number 38 in the Lindsay check list] which

explained that he never came for a lecture alone but to spend the day in the community and really get acquainted.

Accepting this program, I went at nine o'clock to the old Hotel Brevoort in New York where he usually stayed. When I went to the room he was leaning back for a loud laugh. "I have just learned," he said, "that this room has gone up two dollars a day since I was last here, and this because prohibition has closed the profitable bar. I, an Anti-Saloon League campaigner, have been enjoying over these years a subsidy from the liquor interests."

After breakfast, we went across on the Jersey ferry and he spoke at eleven o'clock to the high school students in Glen Ridge, then on to the thousand-pupil high school of Montclair. "At the teen-age level," he said to me, "you either have the whole group at attention or you have none." He had them all.

As he was introduced by the Principal in Montclair, a cheer leader stepped forward and called for the school yell with a "Lindsay! Lindsay! Lindsay!" at the end. "Had you thought," Lindsay began, "that a school cheer is among the most difficult forms of composition? It has to be a combination of words that will swing a whole crowd into common enthusiasm. There was one American who made a special study of this stirring of masses of people, and he built a steam piano to help him move a whole town at once. That was P. T. Barnum. I have written a poem to express the excitement which he could create. I will give you the "Kallyope Yell." He recited with vigor and held that group for nearly an hour, lifting them to wild applause at the end with "General Booth Enters Into Heaven."

In the afternoon we visited the elementary school where my children attended. Here he spoke to fifty or sixty from

the lower grades. "Here," he said to me, "we shall never hold all to attention at once. There will be here a wiggle, there a wiggle." He recited effectively, however, and in the end had them all chanting "The Sea Serpent" with him.

The evening of the main lecture was a sure success. He had spent a full day, as he had said he would, but what a day and what a drain such a day must have been on his emotional power.

At one time he broke his program of lecture engagements to spend a winter at a girls' college in Gulfport, Mississippi. The next I knew he was staying at a famous Davenport Hotel in Spokane where I visited him on two trips that I made to the Coast. On the first occasion, it was just after his marriage to Elizabeth, graduate of Mills College, and daughter of a Universalist minister then located in Spokane. At that time he had not yet given up his room at the hotel, and I was invited to use it. The walls of the room were pinned around with his drawings and printed copies of poems. He had set the town talking by being married in a blue shirt and starting off immediately on a tramp-trip to the mountains.

We visited the old John Graham bookstore, of course. His recent books, *Going-to-the-Sun* and *Going-to-the-Stars*, were not as suited to popular taste as had been his earlier books. Appleton, now his publisher, had been persuaded to use Lindsay's drawings in these books. Perhaps Macmillan had not wished to. Vachel had a good friend in town, Stoddard King, columnist on the local paper and nationally known as the author of the words of "The Long, Long Trail" and other good occasional verse. The marriage seemed a very happy one.

Two or three (?) years later I came through Spokane again and was a guest at the Lindsay home. Susan [Susan Doniphan, the first of the Lindsay's two children] had been born. There were friends in for the evening, and Vachel read two or three of his "dance" poems while a Mills College friend of Elizabeth improvised charming dance steps. This was the only time I had a chance to get his idea of dancing to poetry.

It did not seem to me that Spokane, in spite of its good will, was proving just the place for a home for Vachel, and I urged him to consider returning to the old homestead in Springfield, which I understood he owned with his sister in Cleveland. I had the feeling that his home town, which had once looked on him as the eccentric son of substantial folks, would now understand and welcome him. This proved so, and when later I again visited them, they were in the old homestead with Susan and Nicky [Nicholas Cave, the second child], and loyal friends entertained us at a lawn party. Vachel drove me out to a bridge that had been dedicated to him in a new county park.

It was on this visit that we had a long talk about his drawings. He had great interest in these and, of course, had had considerable art training. At one time he asked to get a publisher for a portfolio of these and I had worked on the project without finding any takers. I think he looked back to what Blake had done in two arts. I felt that the drawings just did not come off and that they were no help to the sale of his writings. The best showing they made was in the early pamphlet, *The Wedding of the Rose and the Lotus*. I argued that he should keep on with them as a food for his spirit but not to try to sell them. (Other earlier commissions he had urged upon me was to get book

publishers, then suffering from a severe printing strike in Eastern centers, to move the center of their activities to Springfield; and again, I think it was on the death or retirement of Senator Henry Cabot Lodge, to persuade the Massachusetts Republicans to run Amy Lowell for the Senate.)

I think now that he was hoping that the drawings could in some way add to his income. His lecturing or readings were everywhere popular, especially on college campuses, but it took many such fees to sustain a family, and the strain of his out-giving technique of readings must have been great. His royalties, as I look back on it, could not have been great. Macmillan had published the *Collected Poems*, but the best of these were in the *Selected Poems*. These had been put in Macmillan's Modern Readers' Series with green leather backs, and the custom was to pay a flat advance for books put into this series, and Vachel had probably received and used this. The same thing held for the children's poems in *Johnny Appleseed* which had been attractively illustrated. Vachel had asked me to make the selection for this latter, and thought that I had, and so wrote in my copy, but Macmillan had decided otherwise.

With little to expect from royalties (the new Appleton titles did not sell well), he had to put increased time on lecturing, thus burning himself out. I think this was what was happening, but none of us realized this as he seemed so busy and so cheerful.

The last time that I saw him was the Febraury before he died. He came to the office on 45th Street, New York, after I had left for home. He explained then that having wired Elizabeth all the money he had collected, he would

have to have help to get out to my house in Montclair. He was worn out, and we got him to bed where he put in good sleep and rest for three days. The fourth day was Sunday, the 12th day of February. Dr. Wiers, of the Unitarian church where Vachel had spoken ten years before, expressed to me the hope that Vachel might come to the morning service and recite "Abraham Lincoln Walks at Midnight." Vachel roused to the idea, and my last and most vivid picture of this poet crusader is as he walked down the aisle of Unity Church, head back, chin out, to declaim on that Lincoln's birthday his powerful plea for peace.

When he died on December 5, 1931, Elizabeth wired me to come on to Springfield for the funeral. To my lasting regret I could not then go. I did not know until later that it was suicide. Elizabeth went to a job which Dr. Aurelia Reinhart made for her at Mills College. Then she later moved with the children to Washington as head of a private school, then to Hartford, then to Cambridge to die in 1955 (?) of cancer.

Vachel Lindsay was a dedicated and exhilarating person. From his Campbellite inheritance he had an emotional power and loved to sway audiences to his rhythms. He is as impossible to classify as is Johnny Appleseed, and like Johnny Appleseed he scattered his message with a free hand. He was an experimenter with chants and dance poems. He had a life-time devotion to his native Springfield. No one who heard him at his best has ever forgotten the experience.

FREDERIC G. MELCHER was *Co-editor of The Publishers' Weekly, 1918-58, and is now Chairman of the Board, R. R. Bowker and Company, New York, N.Y.*

LETTERS OF VACHEL LINDSAY
IN THE LILLY LIBRARY
AT INDIANA UNIVERSITY

By DORIS M. REED

THE LETTERS of Vachel Lindsay in the Lilly Library were written through the years and form to some extent an outline of certain phases of his career from 1911 on. The majority of them are printed here. Spelling, punctuation, and capitalization follow that of the originals, and there are no omissions except the closing phrases and signatures of letters without postscripts.

The largest group is composed of those addressed to Frederic Gershom Melcher. Melcher had first become interested in Vachel Lindsay in 1913 when he was living in Indianapolis as manager of W. K. Stewart Company, Book-sellers. At that time George Bicknell, a customer of the store, was writing a series of articles on "Labor and Literature" for *The Bridgemen's Magazine*, the official monthly journal of the International Association of Bridge and Structural Iron Workers, which was published in Indianapolis. His "Article VI" in the November, 1913, issue was entitled "Nicholas Vachel Lindsay" and included quotations from the writings as well as information about the man. Bicknell lent Melcher some of Lindsay's poems and suggested to Lindsay that he send Melcher some of his pamphlets. Lindsay replied in the following letter and forwarded copies of his *Rhymes to be Traded for Bread . . . and Proclamation of the Gospel of Beauty*.

F. G. Melcher
1842 North Delaware St.
Indianapolis

Springfield Ill.
Nov. 29, 1913

My Dear Sir:

At the request of Mr. George Bicknell—I am sending you under separate cover—a bunch of my printed matter.

I understand you are especially interested in my work, and I thank you most heartily for your solicitude on my behalf.

Any one else who *really cares* for this bunch of goods—may have it.

On January 27, 1916, Melcher and Lindsay met for the first time. On that date John Masefield gave an address on Shakespeare before the Contemporary Club at the Propylaeum in Indianapolis and also read from his own poems. Lindsay and his aunt, Mrs. Lucius O. Hamilton, whom he was visiting, were invited by Melcher to be his guests. That meeting started a friendship which was to last as long as Lindsay lived.

Melcher left Indianapolis in May, 1918, to become co-editor of *The Publisher's Weekly* in New York. Through the years the two men were to see each other when Lindsay's lecture tours took him to New York and on Melcher's less frequent trips West. During Lindsay's first real national tour as a speaker, Melcher arranged for an appearance in Montclair, New Jersey, where he was living.

Vachel Lindsay
603 South Fifth Street
Springfield, Illinois

July 3, 1919

Mr. Frederick G. Melcher:

My Dear Friend: Be sure I remember what a torch of liberty and light you were in Indianapolis. Thank you indeed

for your invitation. I will be very glad indeed to come to Montclair New Jersey next February, and leave the arrangements entirely to you, knowing your type of preparation will be exactly in order. My terms for a day's visit are \$125. I will be at the Brevoort Hotel 5th Ave and 8th street most of February; if there are any eleventh hour arrangements, and since N. Y. C. is your place of business do not hesitate to wake me up and take 9' o'clock breakfast with me or 1 P. M. lunch any time passing by. Please consider the appointment made, and consider yourself welcome whoever else I may be having for Breakfast. My Aunt still speaks of you and what you did for Indianapolis, and we have much to talk over about that town, as well as our enterprise.

I am sending you the broadside I send to woman's club committees, and you may take it with a sense of humor and a pinch of salt, and act upon as much of it as you feel inclined. I will add that you may subdivide the fee among as many High Schools and Colleges as there are in Montclair, and you can take me to, in a single day.

What is perhaps more to the point, I am hoping you can bring to my principal audience, some time this fall, some one of the people who are talking on my work, that they may be started toward getting my books out of the Library. People who are lecturing are Jessie Rittenhouse—417 West 114th N.Y.C. William Lyon Phelps, Yale University, New Haven Connecticut—Louis Untermeyer 310 West 100th st N. Y. C. There are others further off, but these are right at hand. They interest people much more conventional than I am.

I am hoping to leave the people in a creative mood after I leave, especially the young poets, moved toward their own type of work and this requires the kind of listeners that are provided by some such measure as is above indicated.

Be sure I will trust all arrangements to you, however, knowing you know me well. I am certainly delighted to deal

with an old friend. I wish I could spend all my time going back to people I have already met, who know the worst.

Very sincerely

(Nicholas) Vachel Lindsay

I suggest Saturday Feb. 7 as the date of my coming, or as near there as is convenient.

On the day of this visit, Lindsay made four appearances. He spoke at two high schools and at the elementary school which Melcher's children attended in addition to the main appearance in the evening at the Unity Church. This was the sort of a day he liked. The "broadside I send to woman's club committees," mentioned above, which is entitled *The Kind of a Visit I Like to Make . . .*, sets forth Lindsay's dislike of appearing just in time for a recital and leaving immediately after it was over. He wanted to spend the whole day in a town and stated that he chafed by the visit not the recital and that he despised "giving only one programme. I enjoy giving three to seven a day and my last is generally my best." The audience he preferred above all others was a high school assembly.

The same tour took Lindsay later in the spring to Santa Fe from whence he wrote:

Easter Sunday
Santa Fe—
1920 [Apr. 4]

My Dear Melcher: I am giving William Penhallow Henderson, the most brilliant painter in Santa Fe and permanently located here, a letter of introduction to you, and one to Edward C. Marsh. I would greatly appreciate it if you take him out to lunch in my name, and the strategy of the occasion might well include Marsh, I have introduced him to Marsh so emphatically. Mrs. Alice Corbin Henderson

is as thoroughly identified with this city and soil as is her husband, and I am very earnest about your locating a bookshop here, to feed all New Mexico, and I hope you and Henderson can talk over the Santa Fe and New Mexico situation as well as get very thoroughly acquainted.

Within a year Henderson, who has been away from New York for four years, will dawn on New York with a really great series of paintings and pastels, worthy of the serious consideration of you and your whole literary world, though such matters are not generally pressed in Publishers magazines. But It seems to me the whole Santa Fe outlook will then be greatly augmented. I am hoping a book of Alice Corbin Henderson's New Mexico verses will come out at the same time, running paralell with it, and I am encouraging Alice to write you about this and I will be delighted if you can advise her in regard to the strategy of bringing out this book paralell to the show, and I hope she and William can also make the wonderful New Mexico situation quite plain to you. In some ways this town already illustrates what "The Golden Book prophecies for 100 years hence, and I cannot tell you how glad I am that these people are carrying out the policies of this book, without ever reading it, or knowing anything about it. I know you and Mrs. Melcher will be delighted to know the Hendersons if you ever come to Santa Fe and it is in no casual fashion, but very earnestly indeed I reccommend them to you both.

The Edward C. Marsh, whom Lindsay wanted Henderson to meet, was Lindsay's special sponsor in The Macmillan Company, Lindsay's publisher at the time.

Mrs. Henderson's New Mexico verses were published before the year was out by R. F. Seymour of Chicago under the title *Red earth; poems of New Mexico*.

The reference to "The Golden Book" is to Lindsay's *The Golden Book of Springfield . . . Being the review of the*

year 2018, and an extended description of Springfield, Illinois, in that year, New York, The Macmillan Company, 1920, in which Lindsay depicts his native city one hundred years hence as a symbol of world federation, which it has become through the dreams of its citizens.

Almost a year elapsed before the next letter.

603 South Fifth, Springfield Illinois
March 17, 1921

My Dear Melcher:—Thank you indeed for the review. As to quitting the platform, that letter in *Poetry* was, first, a refusal to go and be lionized again or petted in Chicago on the old formulas. I have not been there for a year and a half, though it is full of my dear friends. I am either spoiled or lonely a deal of the time, and I had rather be lonely here than ruined with honey, in Chicago.

And I am glad people think I have left the platform for the most part. Still letters come pouring in for me faster than I can answer them. And I enclose to inquirers the enclosed insult for the Private Ear, and as a consequence few people take me up. That is, they find the enclosed folder very baffling and exacting, and I suppose put me down for a nut or an outrageous egotist. Not one person in fifteen who writes to me to speak for their town, likes this folder well enough to follow up after they read it. I will be glad if you care to study it out and elucidate for your constituency what you read between the lines. I will tell you in confidence meanwhile that I went busted on that English trip, since it was purely social, and found I had to travel a little to pay my debts, and get the Golden Book going a little, and also to get the right grip on the home town. The enclosed folder is a result.

I will be glad to see the "Emperor Jones," with you, or anything else handy while I am in New York. I will be speaking for Elizabeth New Jersey Woman's Club, April 21, Princeton University April 22, (my third visit to

Princeton,) to St. Marks on the Bowrie Afternoon of April 24, Church of the Ascension evening of April 24, and any time you want for a chat the following week I will put down now, and be sure I prefer old friends to new ones.

Friends like you must really help me in working out my destiny. I cannot do it alone. So much of it is a question of strategy, attaining to what is real and avoiding what is fake in public life, since I am kicked into the limelight whether I will or no. I am delighted to see The London Times print something that helps counterblast my London newspaper reputation for Jazz. Certainly the rituals of the far future are not Jazz, and I am thinking of the rituals of the future.

Anything you can do to make Springfield Illinois known without dragging me into it is a favor to me. Anything you can do to make it, without pain, a city with an imagination about itself, is a favor to me. As soon as the city gets an imagination then it becomes plastic material, and in a sense a deep thinking audience. I would like to see the time when this city listened so well it would be my best and only audience, and it would be rebuilt while it sang. I think it can be done. All it needs is the kind of a pride that many a University now has. I am not asking the impossible. But untill a wall is built around the city, much depends upon outside arrows shot into the city from places like your office. If you merely store the idea away in your mind, I am sure the chance will come. The Times clipping is a great help. It will appear in the local paper next Sunday, and the 200 copies of the Golden Book now in homes in this town will be taken down from the shelf, and some of them re-read sometime next Sunday afternoon. There are seven copies in the City Library, and a long line of people waiting for them.

Lindsay had sailed for England with his Mother on August 14, 1920, where he had recited his poetry at Oxford and Cambridge and been entertained by John Masfield and other notables. He had returned to Springfield in

November and Harriet Monroe had asked him to write an article on his trip for *Poetry*.

Excerpts from his letter of refusal were printed in *Poetry*, XVII: 262-263, February, 1921. He wanted to "escape forever the reciting and chanting Vachel I dislike the very name of every poem I have recited except *The Chinese Nightingale*. . . ." He wanted to get away from "a certain public self . . . forced upon me by my friends—the Vachel I was to them many years ago." He was tired of making public appearances and had hoped to set January, 1921, as a quitting time, but the English trip had yielded no financial return for his appearances there, and it was not possible to stop at this time.

The "insult" enclosed with this letter was Lindsay's *A Letter for Your Wicked Private Ear Only*, which had been issued first as a broadside. It reiterated Lindsay's desire to stay in a locality long enough to appear before several audiences and insisted that those attending be familiar with his poems in advance.

The review referred to in this letter was entitled, "A Dream of the Future. The Golden Book of Springfield. By Vachel Lindsay. (New York: The Macmillan Co. 21s. net.)" It appeared in *The Times Literary Supplement* (London) on February 24, 1921.

Lindsay set out on an extended lecture tour in October, 1922. The pace of travel and his particularly exhausting type of reading was telling on him. At Christmas time he caught the influenza but continued to meet his engagements. On January 29, 1923, he appeared at Gulf Park College at Gulfport, Mississippi, where Richard G. Cox, who had been a student at Hiram College with him, was president. By this time his illness was so apparent that

Dr. Cox insisted that the remaining lectures be canceled and that Lindsay remain at Gulf Park for a time. It was arranged that he would teach a class in poetry.

Gulf-Park
A Junior College for Young Women
Gulfport, Mississippi

Office of the
President

June 8, 1923

My Dear Frederick G. Melcher:—Thank you with all my heart for your note. It was most welcome. I will have one class a day in reading Modern Poetry here, all next year. Thank Heaven I will be reading other men's poems, not my own. I will use all the standard modern anthologies, including those of Harriet Monroe and Marguerite Wilkin-son, as I have the past three months. All along I have had the idea of getting you here for a visit, among the first. Take in New Orleans and the Double-dealer bunch, and then come by here, next winter. Give both Gulf-Port and Gulf-Park advice and effectual dynamite in building up a real book-shop and library center. So far these are the weak spots of an exceedingly young and effective institution. I must bring friends like you, here, and you must encourage them to come. It seems to me one of the most unique cultural opportunities in America. Please put President Richard G. Cox, the man who saved my life, on your mailing list, and find excuses to write to him, and to his librarian—Mrs. Cotman. I have asked her to write to you, and I hope you overwhelm her with all sorts of advice.

I am completely well, and have begun to write again, all sorts of sea-songs and swimming songs. To have met my old friend Richard G. Cox, fellow Hiramite, at this time, has been most eminently a good fortune. Please remember in taking him over you are taking me over. His work and mine are the same for a year. I wish he could get to New York this summer. It seems to me he has a very great future as an educator.

Lindsay had expected to stay at Gulf Park only a few weeks, but he remained until school was out in June, 1923, and returned for the school year 1923-24.

When school closed in June, 1924, he went to Spokane. By this time he had become somewhat disillusioned with his teaching, feeling that he was isolated at Gulf Park and that there was a lack of interest there in his work, but he still expected to return in the fall. By that time, however, he had decided to stay on in Spokane, which he was to make his home until April, 1929. Here he began to write again and to appear in schools and colleges to lecture and to read his poems.

On May 19 of the following year he married Elizabeth Conner, who at that time was a teacher of English and Latin in the Lewis and Clark High School of Spokane. Lindsay had met her earlier at a dinner in his honor at Mills College, but he had forgotten that meeting. He wrote of her to Melcher:

Davenport Hotel
Spokane, U.S.A.

Room 1129
June 6, 1925

My Dear Melcher:—Thank you so much for your very beautiful letters to me and to Elizabeth. I am sure she will be writing to you on her own account soon. I married her for her youth and beauty and discovered later—I had married a young lady so learned and accomplished from Latin to Sanskrit she can correspond with a man of learning with ease, so I hope she writes you a letter. I hope to see you before the year is out. I feel a whole lot more like reciting now I have a beautiful lady to sit on the front seat and act like she liked it.

I am sending you some more of Stoddard King. I profoundly appreciate your interest in his work. I think he is a great genius, and once he gets the attention of the Ameri-

can people they will never forget him. The *BULK* of his work from day to day, is rich and suggestive.

Watch for Andrew Jackson in *The New Republic* Soon, by N. V. L.

My great good wishes to the entire Melcher family. Surely we all want to see you when we get to the Great City and I want to sing for my supper once more, now Mrs. Tommy Tucker is along.

I have always felt, dear Melcher, the steadiness and sincerity of your friendship, and now that life itself seems worth living all my friends shine again in their original glory. I feel the vigor and eagerness to claim them all, as of old.

My very good wishes to Mrs. Melcher.

Stoddard King, a columnist for the *Spokesman-Review* in Spokane and author with Zoe Elliott of the words of "There's a Long Long Trail," printed some of Lindsay's poems in his column.

Lindsay's "Old Old Old Andrew Jackson" appeared in *The New Republic*, XLIV: 67-68, September 9, 1915.

In October, 1925, the Lindsays went east and the Melchers met Mrs. Lindsay.

Hotel Brevoort

New York, November 9,
1925

My Dear Mr. & Mrs. Melcher:—

We want to thank you with all our hearts for our happy time Sunday. Elizabeth woke up this morning begging Vachel to set up a sylvan Eden just like yours. You have set us a beautiful example.

To this I must add my personal word that for my own very self I am happy indeed in a special way to find my little bride so much a natural part of all the life I have lived here before, and you may be very sure that my gratitude is profound, to you and all your friends who have opened every single door and every single heart just a little wider

than ever before, because I have brought with me this little lady of mine. It means great glory for me, for many good years, to be so well started.

We have much ahead of us that is beautiful, but nothing better than your friendship.

Lindsay's only New York appearance on his tour in the spring of 1926 was on March 23 and on the following day Melcher had written to Mrs. Lindsay about the success of Lindsay's reading "last night He read three new poems of which I particularly liked the one on Virginia."

September 20, 1926.
514 ½ West 15th
Spokane Washington

My Dear F. G Melcher:—

I have many many things to thank you for. One is your steady courtesy to Elizabeth and myself, through our many kinds of weather. I still remember your great kindness in coming to my *last* New York recital and writing to Elizabeth that the people liked "Virginia."

We three Elizabeth Susan Doniphan and Vachel are very happy these days, very settled and very retired, behind a cliff a park, and a woods and a plugged telephone. I am reading hard on Jefferson, Lincoln and Emerson—all old subjects with me.

Our great good wishes to all your circle.

Nicholas Vachel Lindsay

"Each little booklet is Somebody's Child!"

Susan Doniphan, the Lindsay's first child, had been born on May 28, 1926.

On December 4, 1926, Melcher wrote to Mr. and Mrs. Lindsay:

I am sending along to you a little package of books that I thought might be pleasant additions to your winter reading. . . .

. . . I am going to have my first look at the Pacific Coast this year, I expect, on business, and, if I can get Spokane into the trip, I am certainly going to look you up.

Lindsay answered:

2318 West Pacific,
Spokane, Washington,
December 16, 1926.

Mr. Fred Melcher,
The Publishers' Weekly,
62 West 45th St.,
New York, N. Y.

My dear Fred:

Elizabeth and I were surprised and delighted at the package of books, Walpole's letters, Tom Tom, and others, and we have started in reading them and establishing the Melchers more intimately in our esteem.

I am always pleased when Elizabeth is especially pleased, and she seems to have taken a special fancy to the book Tom Tom.

There are two book shops in the town, the one in the Davenport Hotel and Graham's, and we are in them about equally. You should plan to give them an equal amount of your thought and attention when passing through Spokane. My room is still 1129, Davenport Hotel. There I work and study and write all day and quite often Elizabeth and I have our little parties there. We meet there tonight and then go to the film, "the Four Horsemen" across the street. Elizabeth is also fixing me up a study at 2318 West Pacific and there is a lot of room both places. Please allow me to put you up in Room 1129 for the length of your stay in Spokane, where you may not only read my books, but meditate on my waste basket and enjoy the views.

Elizabeth is very urgent in cooperating with this invitation. She will take the greatest interest in your stay in the town and we will have many a little conclave, if you can give us your time.

Nothing has pleased me more than the friendship of the Melchers as a family for the Lindsays as a family. Our Holiday Greetings to you, and may you all live long and prosper.

The books referred to were apparently *A Selection of the Letters of Horace Walpole*, edited by W. S. Lewis and John W. Vandercook's *Tom-Tom*, both published by Harper and Brothers in 1926. The latter describes the civilization of a colony of Bush negroes transplanted from Africa to the jungles of Dutch Guiana.

Room 1129 in the Davenport Hotel had been taken by Lindsay when he went to Spokane from Gulf Park in the summer of 1924. He had not yet given it up and now offered its use to Melcher.

For some years Lindsay had experimented with a method of presentation of his poems to which he gave the name, poem games, in which the chanting of his verses was accompanied by dancing. This form was a natural result of his manner of delivery of his poems and his desire to bring them closer to the primitive arts of folk dancing and folklore.

The games were tried first by the children of the Wellesley kindergarten, with Lindsay chanting his "The Potatoes' Dance" while the children improvised dances and Professor Hamilton C. Macdougall of the Wellesley music department played the piano.

In the summer of 1916, Lindsay presented poem games in the parlor of Mrs. William Vaughn Moody, widow of the poet, whose house near the University of Chicago was a gathering place for nationally and internationally known men of creative ability. On November 26 and 29 of that year, performances were given in the Little Theatre in

Mandel Hall at the University of Chicago. The dancer on these occasions was Eleanor Dougherty, younger sister of the actor, Walter Hampden. The program for the performance at the Little Theatre included the poems, "The King of Yellow Butterflies," "The Tree of Laughing Bells," "The Potatoes' Dance," "King Solomon and the Queen of Sheba," and "Aladdin and the Jinn." The audience was asked to join in by making simple responses.

In Spokane, in the latter part of 1926, after the Lindsays had moved to 2318 West Pacific Avenue, Lindsay revived the poem games in his apartment, with Stoddard King and Lenore Frances Glen participating.

Typewritten copies of an "Announcement of A Programme of *Poem-Games and Dramas for Impromptu Actors* at the Little Theatre, To be given by Vachel Lindsay and Elenor Dougherty," in Chicago, in 1916, and of a "*Manifesto: The New Poem Games With a Word About The Spencerian Games*," which Lindsay sent to Melcher on January 6, 1927, are in the Melcher Manuscripts in the Lilly Library.

Lindsay wrote of the games to Melcher on December 30, 1926, and again on January 5, 1927.

Room 1129,
Davenport Hotel,
Spokane, Washington,
December 30, 1926.

Dear Frederic Melcher;

We are eager to see you here in Spokane. I am not at all sure I have told you that we are starting new poem games. As a matter of fact, the title should be capitalized, The New Poem Games. We have a small flat but a very large parlor. There Stoddard King, the two little King girls, Lenore Frances Glen, my wife and myself have worked out all sorts of new games.

The difference between these and the old is, first, Stoddard is a corking good actor, quite realistic in detail, with lots of Little Theatre experience, having been really the hero of the Little Theatre here for years, and when he is in the game, there is something happens in the way of acting. Lenore Frances Glen is an excellent actress, very individual and beautiful dancer and has worked out in her own way such things as The Tree of Laughing Bells, the last page of Bob Taylor, How Dulcinea Dell Toboso Is Like the Left Wing of a Bird, a Doll's Arabian Nights, all of which, as you know, are new things to our old friends and she and Stoddard make a wonderful King Solomon and Queen of Sheba when they get going. Also we improvised one night, with the assistance of the children, The Blacksmith's Serenade, in the way that almost ruined the Methodists in the flat upstairs. We have drawn a circle and an astronomic ellipse upon the floor and we can have everything from solar systems to jigs. No one is allowed in the house that does not take part. We have gotten out a bulletin and we have sent a copy of it to Mrs. William Vaughn Moody and Eleanor Dougherty, the original helpers and projectors in the poem game. Those that will not march and act must sing, so come prepared to sing.

I guess that is about all, except that we will be glad to see you.

Room 1129,
Davenport Hotel,
Spokane, Washington,
January 5, 1927

Mr. F. G. Melcher,
The Publishers' Weekly,
62 W. 45th St.,
New York, N. Y.

Dear Fred:

We are not only delighted that you are coming to Spokane and going to occupy room 1129 for us, and give it another memory, but we are, as it were, getting ready

new things for you. I have put up in the room a frieze of maps of the universe of all colors of the rainbow.

I find that Mrs. Lindsey not only reads the Publishers' Weekly with increased concentration, but sets a lot of store by the future possibilities of your visit. She thinks you might come more than once.

Last evening at our flat, 2318 West Pacific, we had a grand work-out of the New Poem Games. They include some new verses and such new actors that the whole idea is transformed. We began last night with King Solomon and the Queen of Sheba, Stoddard King for King Solomon, and he is a superb actor and dancer, Lenore Frances Glen for the Queen of Sheba, and she is a superb actor and dancer. Meanwhile the audience chanted Ten Thousand Years for all it was worth. The audience was composed strictly of the chorus, according to the new rules, so you have to holler to get in.

We did also the Blacksmith's Serenade, Stoddard for the blacksmith, Lenore for Polly Ann, and the chorus coming in with a big refrain, "Do You Like Me, Do You Love Me, Polly Ann?" "Do You Hear Me, Polly Ann, Polly Ann?" "This Merry, Merry, Quite Contrary, Tricky, Trixy, Polly Ann." Next we did "A Doll's Arabian Nights," with refrain much repeated, "Oh Quivering Lights, Arabian Nights, Bagdad, Bagdad."

We did also "How Dulcenia Dell Toboso is Like the Left Wing of a Bird." Then we did the last page of Bob Taylor, which, taken separately, you will find is not a bore. Then we did the two poems on the Deer and the Fawns in The Candle in The Cabin. We did several others which I forget. We did the Two Old Crows, then we did The Tree of Laughing Bells, that is, Lenore did it. It is her specialty, at present, in Poem Games, and since a big picture of the tree hangs in our parlor, she had something to act up to and around.

We want you to stay in Spokane as long as you can. I will do everything I can for you, and especially if you are

willing to take time and make a desultory and meditative job out of it I think we can have some real walks and adventures. Elizabeth knows every really wonderful walk in this region. She has taken them with hiking clubs galore, besides with me.

Because you put through Stoddard King's book and are considerably more in sympathy with the Spokane combination, *as* a Spokane combination than many other eminent friends of ours, it means a deal to us to have you here in this town rather than in Chicago or Cincinnati, let us say, though I suppose you would just as soon meet us in those two places.

You are in a position to look down the little alley-ways of our minds and get the Spokane idea if there is one, in connection with letters, art and dancing. Please do not hurry through.

Elizabeth joins me in this and in all previous letters and you may be peppered with letters before you get here, how do I know? I am quite excited over the idea of really doing something which connects Spokane with the outside world, and Elizabeth is hot-foot on the same trail.

Stoddard King's book, *What the Queen Said and Further Facetious Fragments* was published in 1926 by the George H. Doran Company of New York.

Melcher arrived in Spokane on Friday, January 21, 1927, and left for Seattle on January 23. An article by him on Spokane's and Seattle's bookshops and libraries, his visit to the Lindsays and his impressions of their poem-games appeared in *The Publishers' Weekly*, CXI: 598-602, February 12, 1927, in a series he was writing entitled "The Corner Office Afield."

In the early years of the twentieth century Lindsay had been a student at the Art Institute in Chicago and at the New York School of Art on West 57th Street. In 1920,

he had begun to draw again, and he was confident that he could produce pictures as effective as "The Congo" was in verse, once he got the hang of it. He now sought Melcher's aid in finding a publisher for a book of his drawings.

Spokane Washington—June 6, 1927
2318 West Pacific

My Dear Fred Melcher:—Great good wishes to you.

Elizabeth and Vachel both wish you well, as does Susan Doniphan. She has grown so masterful of late we call her Doniphan-Susan.

I rise to a question of personal privilege. I want a publisher of pen-and-ink drawings to whom I may submit the effort of my life, who will bring out the book with all the care that abbey's pen-and-ink illustrations for Shakespear were brought out. I want nothing less than the chance for a complete exhibit, and a complete showing of my new pen-and-ink styles.

The book to be issued in a first edition of no less than five hundred copies, signed and numbered, and a little flower added to the signature.

The picture to be at the top and middle of this paper, with the five hieroglyphics below at the bottom of the sheet. The pages to be this shape and size with the drawing strong and black enough to balance the signature below. The book to be called "The Circus in the American Sky"—with most of the action at the top of the page—a kind of Village Improvement Parade in the air 500 pages long. The plates to be all copper (not zinc) though in the style that is generally called "zinc etching." Every picture to have as lively and colloquial a title as possible, but no verses.

I do not want the book to be reviewed as a book of bad poems, no matter how hard I try to play up the drawings, or how zealously I winnow the drawings and perfect the drawings, five hundred in all—I say. I am glad and

flattered and honored to solicit you as the publisher or agent of this work. You are the only friend I know in the east zealous enough in just such matters, to keep the publisher from reducing the plates or jamming them out of shape. I will submit the 500 drawings as soon as the contract is signed. I have tried in vain to get at the great John Lane Publishing house.

I want the kind of a publisher that will get "Art" reviews from the top art critics of the civilized world, not "literary" reviews from the few shepherds of Anglo-Saxon poetry.

With great good wishes from
us both—yea from all three—
Vachel

I keep a copy of this letter as a basis of the possible contract, and will be glad to compare it with the contract submitted.

This letter, as well as those of August 8 and 24, 1927, to Melcher is written on paper 8 3/8 inches wide and 19 3/8 inches long with a row of five hieroglyphics as a border across the bottom.

The "abbey's pen-and-ink illustrations for Shakespear" were those of Edwin Austin Abbey, American artist and illustrator. He had started to draw illustrations for Shakespear's comedies in 1886 and they were published ten years later in the four volumes of *The Comedies of William Shakespeare, with Many Drawings by Edwin A. Abbey* (New York, Harper and Brothers, 1896). He continued to draw illustrations for the tragedies and historical plays until his death, many of these appearing in *Harper's Magazine*.

On June 16, 1927, Lindsay wrote again of his book of drawings to Melcher.

Permanent 2318 West Pacific
address— Spokane Washington
June 16, 1927

My Dear Melcher:—

Great good wishes to you. I have just pulled through a sort of programme for the Pacific Coast Librarians at Gerhart, and I was only so so, but their cordiality and attention was superb. All this I know I owe to your tour as much as any one thing and I thank you.

Please do not forget my idea about the picture-book of 500 pen-and inks. An Ideal American publisher might be the Lipincott firm, now they are lifting their heads again. They published Henri's "The Art Spirit," which has gone into two editions. I am sure that Henri would back the book if it is any good at all—at least accept a dedication and advise its printing. Please interview Henri if you are still a wild an unreasonable partizan of mine. I want an unreasonable fanatical partizan! I mentioned the book most briefly to Alfred Harcourt in a letter last week, and if you are on chatting terms with him you might go over my last letter, and this one, with him—that is—such of this letter as is discreet.

Be sure if you are disposed to take the matter over with energy, with real faith in my pen-and-ink future, as an experimental designer, I will leave it all to you. Harcourt's letter was so friendly I answered the next mail.

(Later)

The boys from The Macmillan San Francisco office were at the Gerhart recital—also your friend Levinson. They were all consideration and courtesy itself, which I owe to you.

But I cannot sing very well, except at my own camp-fire, with Elizabeth and Susan Doniphan right at my side. I am clear through being cute for anybody.

Please dear friend, stop the folks who are trying to make me into the "Red Grange" and "Casey At-the-Bat" of American poetry, and who eternally spat me on the wrist

when I try to be my real self. You knew Aunt Fannie. That's a real start.

My general ideas, as the series appearing in the Dear-born Independent will show are the exact opposite of "The American Mercury" in all respects. A man who is even a half-way publicist who has this conviction *should* have a real chance to say so, by cartoon, squib, picture, decorative design, whim, fantasy and song, and poem-game revel. That Brewery-on-Wheels, "The American-Austrian German-Jew steerage passenger Mercury" is given the whole road. Meanwhile people nearly crack themselves trying to force me to do stale stunts—their way, not my way, and lay funeral wreaths on me.

Beginning with my 500 new pen-and-inks, in a separate cleanly-printed, well considered new volume, I want as good a place with my publisher as Mencken has with Knopf—.

As it is I cannot put out a single unexpected blossom or bloom, branch or leaf without having it lopped off in letters (Later) that read like the mimeographed orders of The Standard Oil Company to a branch filling station, in the uttermost backwoods.

If you think this a grievance, *it is not*. My happy life with Susan and Elizabeth in Spokane is *my life*. But it is a *new life*, putting out new branches, thoughts dreams, whimsies every morning, in complete contrast to everything done before.

Surely if I am to be a public person at all, it is to be in terms of this *new life*. The person dear Elizabeth has raised from the dead is not much older than Susan Doniphan, and knows perfectly well it may take 44 more years to win a real place for himself. If you love my home, love me.

I am just 47 years old, Fred. And taking it by and large, only the artists have built up toward the cumulative old age I desire to achieve. Repeating myself is the abomination of desolation to me, and *always has been*, and only old men like Corot, Titian, Michaelangelo and lesser fry among the artists, have been cumulative, and painted their best the day before death. The literati are generally

through at 47 and go on repeating themselves and writing dilutions of themselves for 40 years more. This is so much taken for granted, this law of averages—by New York City, that it is utterly inconceivable to them I should have a roaring Susan Doniphan one year old and all sorts of magnificent prospects. Naturally being married to the Lady California herself in all her glory, I want to vindicate and proclaim these splendors. I do *not* want to dig up the year 1913 from the grave and re-embalm it in sight of all. I want to sing and draw and rejoice in the very splendor of this very hour. Susan already sticks her head out of the window and shouts to the red-headed kid a block away, who shouts back in the utmost abandon of fraternity. And that's my real life. Living amid splendid epic Athenian scenes like this—why should I be spatted on the wrist by the great city every time I want to do and be things as young as my lovely daughter and my lovely wife and the magnificent children she is bringing me as fast as she can?

Why should the Morticians and Undertakers Parlors of New York be perpetually writing me "Ambulance service free, hearse service reasonable?" Find the man who will set them right.

Since the day Marsh left the Macmillan Co. they have turned me over to second-raters, third raters, discreet embalmers, dark suspecters, and Gawd knows what. It is only now I realize what I owed to the protecting arm of that man Marsh I considered merely a courteous and gallant stranger. I need a *real backer* to the utmost limit, dear Fred. I am bursting with new thoughts, fancies, plans, hopes, stunts, ideas. *Please think it over*. Suspicious and sour faces *ruin* my *public* energy. I want a young publisher as willing to go broke as I am for beauty's sake—*American Beautys* sake, not *Austrian Beautys* sake. I want when I get a new idea to have it presented as crisply, beautifully, gorgeously as the Roses of the State of Washington in the morning dew. I do *not* want any of it dried up and put away in the same *old* cracked decrepit dusty rose jar. When I make a special and unusual drawing I *want it issued separately* with

a separate advertisement, with some *surprise* and the glitter of dawn in the announcement, as there was in the original experience of producing it.

I do *not* want to be jammed into a pigeonhole and told to stay there. I do *not* want to receive letters written by the head of the house and signed by a subordinate. I do *not* want to be punished like pacifist were punished at the height of the war, by silly rumors, *started by my own publisher's* blurbs, to keep me in line and keep me humble. I am exactly the Vachel you met under my Aunt's arm in Indianapolis ages ago. Please give that bold young American jackass a chance!

In this letter Lindsay refers to *The Art Spirit . . .* by a former teacher of his at the New York School of Art, Robert Henri. Its first edition was published by J. B. Lippincott Company in 1923.

On June 20 and again on July 21, 1927, Melcher wrote to Lindsay in regard to the book of drawings emphasizing the high cost of making so many plates and the unlikelihood of any considerable sale for such a book. In the latter letter he reminded Lindsay of an earlier suggestion of the possibility of having Macmillan publish a collection of Lindsay's children's poems. Lindsay answered on August 8.

2318 West Pacific. Spokane Washington.
August 8, 1927

My Dear Fred Melcher:—Thank you indeed for your recent letter. Elizabeth and Vachel and Susan Doniphan were much pleased over it. I never cease to be grateful to Aunt Fannie for you.

Your suggestion is certainly in order about a book of selections of my Child-poems already printed, which you yourself found readable to child-audiences.

After your letter there came from Macmillans one from Miss Seaman, suggesting such a book of selections and I accepted their offer as stated and told them to forward the contract and check at once. And I suggested that you write the preface. I hope indeed that they will take the suggestion and I will be very grateful for the honor. Put Aunt Fannie and Uncle Lucius in the Preface *if you possibly can*.

As for marketing the drawings, Burton Rascoe has just accepted an article for *The New Bookman* about the New Spencerian Poem—Games—in which I draw a pen and ink fantasy for the crowd write a couplet and we dance and charade it the same evening. Also Rascoe promises to talk over with you some preliminary *Bookman* appearances for the most *Bookmanlike* of my proposed drawing portfolio of 500 drawings without verses which you think maybe an Art-Publisher may bring out yet. Rascoe can certainly help us greatly with a new untrammelled magazine. So take as much counsel both with Miss Seaman and Rascoe as you think my poor fortunes warrant and be sure I am ever so grateful to you for long faithfulness.

Watch the September and later numbers of *Vanity Fair* for articles on (1.) Gene Tunney, also on (2) Harriet Monroe and Carl Sandburg. Watch the Christmas *Mc Calls* for a Christmas poem by your servant. Watch the *English Journal* (University of Chicago Press) probably September, for a prose Fantasy about the Middle West. Then there is an article about *the Book of Revelation* in the *Theatre* for August and a poem "The Parable of Deepness" in the July *London Mercury*. There are several other matters in the offing that represent energy if not art. There is a note in very fine print in the back of Harriet Monroe's *Poetry* for August that nevertheless contains not a little thunder.

Elizabeth and your humble servant and the baby are roaring and singing, shouting and gay, happy and well. We have just bought 20 copies of Ralph Adams Cram's *Walled Towns* and are hand-illumining and decorating the same for the neighbors.

I disagree with that book somewhat, but where it coincides and parallels "The Golden Book of Springfield" it is a much handier and clearer statement of the same Gospel for Spokane, which city we are now rebuilding—

Burton Rascoe became editor of *The Bookman* with the September, 1927, issue.

Of the articles mentioned by Lindsay as about to appear, "The Fighting Marine: an American Poet Runs a Race with Gene Tunney, the American Pugilist, and Wins" was published in *Vanity Fair*, XXIX: 81, 106, 108, September, 1927; "A Vision, Called: 'Lincoln in India'" appeared in *The English Journal*, XVI: 495-509, September, 1927; and "The Parable of Deepness" was published in *The London Mercury*, XVI: 231-232, July, 1927.

The note in "News Notes" in *Poetry*, XXX: 295-296, August, 1927, was concerned with Lindsay's complaint of the liberties which musicians had taken with his poems.

Melcher had agreed to write the preface to the book of selections from Lindsay's child poems, and Lindsay wrote to him of it.

2318 West Pacific, Spokane Washington
August 29, 1927

My Dear Fred Melcher:—Thank you with all my heart and soul for your letter of August 24. It will be the greatest favor if you can name my dear Uncle and Aunt Mr. & Mrs. L. O. HAMILTON in your preface.

I am glad indeed it is to be a book for all ages. I suggest for a title "YOUNG NIGHTINGALES"

The book appeared under the title *Johnny Appleseed and Other Poems* instead of "Young Nightingales," and mention of Lindsay's Indianapolis uncle and aunt was omitted from the preface.

2318 West Pacific,
Spokane, Washington,
June 20, 1928.

My dear Fred Melcher:

Miss Seaman writes me you are to be consulted as to the Table of Contents of my new Children's Book, *Johnny Appleseed*, and other poems. This gives me the greatest pleasure. Your good will and your cooperation in this means a very great deal to me. It would mean a lot to me if you could get George Mather Richards, the illustrator, who began to study art with me twenty years and more ago, a little more into the literary field in my eastern circle. Richards went straight thro Williams with Stuart P. Sherman and was a better man at every point. He simply lacks your humble servant's obscene passion for the godless limelight. This particular trait of his must be considered, if you are to make the kind of a friend of him that I would desire. He has enormous possibilities, both as an illustrator and a poet, not yet brought out. He has quaintness and fantasy beyond any conception of any of those people who have employed him so far. He could have a career like Rackham and Dulac with just a few more openings and a clear warrant to turn his fancy loose. He has certainly done yeoman service for many years.

You are in a most strategic position at this juncture! If you care to proclaim to the world that there really was a Johnny Appleseed, that the Dry Documents are all gathered by the Ohio Historical Society, that there is a vast mass of material only awaiting the new school of biographers to raise it from the dead! Certainly he is as worthy of special scrutiny as Barnum and Beecher. I get a little tired of the highly superior school teacher who comes to me at the end of my recital and tells me that Johnny Appleseed is a character in fiction, an invention, a legend, or a special trick of my own. There really was a Johnny Appleseed, you know. You remember his place in the Indiana Pageant.

We send you our very good will, our great good wishes and one and all think well of you and yours. The poem

games are going forward by leaps and bounds, literally. There are two gangs now making cat eyes at each other and the well known female snoot. This you know means progress. Hurrah for Bryan!

In October, 1928, Lindsay set out on a tour of the Middle West and the East. On February 3, 1929, he wrote to Melcher

Permanent Eastern Address.
Feakins Lecture Beaureau—Times Building
Times Square New York City
February 3, 1929

My Dear Fred Melcher:—

I am slowly wending my way back toward New York City. I thank you indeed for your good letters, and am thrilled to know you will soon pass through Spokane. Call on Darling Elizabeth Susan and Nicksey instantly and often and make them think they own the earth.

I have not yet thanked you for your preface to Johnny Appleseed and my one regret is, it was not signed. Thank you and thank you. We will have lunch soon in New York—and if we have time we might call on James Wilkinson. That is a hard duty I do not want to undertake alone.

Nicksey, the Lindsays' son, Nicholas Cave Lindsay, had been born on September 16, 1927.

In March, 1929, Lindsay returned to Spokane and in the following month moved his family to Springfield which was to be his home for the remainder of his life. Spokane had not turned out to be the Utopia he had hoped for.

Friends in Chicago arranged a welcoming dinner for the Lindsays. The sponsors had difficulty in raising the necessary money for expenses, but in the end 300 came to the dinner, and it proved to be a great success.

603 South 5th
Springfield Illinois—
May 27, 1929.

My Dear Fred Melcher:—

Everybody told me sub-rosa you had a lot to do with our welcome at the Hotel Sherman—May 10, 1929. Thank you indeed for your kindly hand. The whole Lindsay family feel themselves completely welcomed to Illinois, *as a Lindsay Family, an institution, as a firm*—I hope you can come to the Illinois Bookseller's convention here next year *and be our guest*. I have promised to speak.

A few weeks later Lindsay was writing to Melcher:

LINDSAY
603 SOUTH FIFTH STREET
SPRINGFIELD, ILLINOIS
U.S.A.

July 2, 1930.

My Dear Fred Melcher:—

Great good wishes to you and yours. Please come to see us, whenever you pass this way.

Enclosed find the evidence that I am actually an acknowledged Citizen of Springfield, and *maybe* helped carry an election!

On June 24, 1930, the citizens of Springfield had voted on the construction of a lake to provide the city with an adequate water supply, the means for industrial and commercial growth, and recreational facilities. Lindsay had written a piece supporting the issue which appeared in a circular entitled "Vote for Lake Springfield June 24, 1930." A copy of this circular must have been enclosed with the July 2 letter to Melcher. The supporters of the lake won the election.

On July 13, 1930, Melcher wrote to Lindsay saying that he would be in Chicago on August 2 and hoped to visit the Lindsays on Saturday the 3rd. Following the visit Lindsay wrote:

LINDSAY
603 SOUTH FIFTH STREET
SPRINGFIELD, ILLINOIS
U.S.A.

August 5, 1930

My Dear Fred:—

Your visit meant so much to me, in an unusual way, I have wanted to write ever since.

What is it I want to say? I am very anxious to say it clearly and briefly, yet I may wander on.

Never in my life have I had such an army of well-wishers, and I have no enemies. Yet the intimates who know what the game is all about are few indeed, men to whom I can turn and talk about things I really take seriously.

And the mere impact of the multitude of well-wishers sometimes makes a man so dull he finds he has allowed a rare friendship to grow dull. In the old days it was so much easier to keep up with those I really cared for, because they were all I had.

There are only about ten men like you scattered over the map who can keep my life from getting second-rate. I expect to look you up oftener, bear you in mind oftener, and be more grateful to God for you. For further words, read Emerson's Essay on Friendship. I feel quite inclined to write a poor imitation, but will close right here.

If I am to grow at all, I must not be so much separated in thought from my real friends. So please drink my health, ever and anon.

And again a week later:

LINDSAY
603 SOUTH FIFTH STREET
SPRINGFIELD, ILLINOIS

August 12, 1930

My Dear Fred Melcher:—

Your beautiful letter of August 9 is at hand. I am not pitching into a long correspondence to burden you. This is merely a note to say what I said before, that I am trying to renew my vows of good-will with my friends of longest standing, and to insure for the next year a few of those meaty conversations which I now desire more than ever in my life. I will try to call at the office more than once next winter.

This is the last letter from Lindsay to Melcher in the collection. Lindsay died by his own hand on December 5, 1931.

During the years that Lindsay was corresponding with Melcher he was also writing to Upton Sinclair and exchanging books with him. The earliest of these letters in the Sinclair Manuscripts in the Lilly Library predates his first letter to Melcher.

Springfield Ill.
March 9, 1911.

My Dear Mr. Sinclair:

It is an honor to hear from you. I have forwarded the Village Mag. under separate cover. If the print is too fine, read the Heroes of Time. You will find the same idea there in the verses on Phidias, Michaelangelo and Titian, and the *last* stanza in the piece.

I hope you can send me something of yours in Return. I would appreciate an autographed copy of the Journal of Arthur Sterling. When I was in New York I went through most of that, except I didn't go down myself and get fished out—a demnition damp unpleasant corpse as Mr. Mantillini might say.

I hope the enclosed newspaper clipping will not be crowding your attention too much. It shows our common ground, not indicated by the Village Mag.

Lindsay had published the first *The Village Magazine* in the summer of 1910, and it had been noticed in an unsigned editorial entitled "An Illinois Art Revivalist" in the March, 1911, issue of *Current Literature* which had aroused Sinclair's interest enough for him to ask his secretary to obtain a copy of *The Village Magazine* for him.

Sinclair's *The Journal of Arthur Sterling* ("The Valley of the Shadow") had been published by D. Appleton and Company in 1903. Its theme was the failure of a young author to find a publisher and his discouragement which led in the end to suicide.

When *The Journal of Arthur Sterling* came, Lindsay wrote to Sinclair who was in Edge Moor, Delaware, at the time.

Springfield Ill.
March 30, 1911

My Dear Mr. Sinclair:

Thank you indeed for the Journal of Arthur Sterling. It works for our better acquaintaince. I understand a good many people in Edge Moor have read the Village Magazine, so don't you bother about it. Just let them tell you. When you have time for anything of mine read the Boats of the Prophets—in the last part of War Bulletin Number Three.

I wrote that story in New York just about the time you were writing Arthur Sterling—ages before the bulletin was published in Springfield. I think it will show you something of our common past—if not our common present.

Here's hoping for our still better acquaintaince.

Lindsay's *War Bulletin Number Three* had been published in Springfield on August 30, 1909. The last piece in the number is "The Boats of the Prophets" which

bears a resemblance to Sinclair's *The Journal of Arthur Sterling* in that it deals with a composer, who came near suicide when an oratorio of his was rejected. In the end, however, he found new hope and determined to live and continue to compose music.

Three years later, Sinclair was writing to Lindsay requesting permission to include some of his writings in *The Cry for Justice: an Anthology of the Literature of Social Protest* . . . which was published in 1915.

Springfield Ill.
August 25, 1914

My Dear Sinclair:

I am glad you think it worth while to put my goods in your collection. My new book of Poems by Macmillan—The Congo and Other Poems—is not particularly what you want—being just poetry. But my “Adventures While Preaching” that Kennerley brings out the 19th of Sept. has just what you want in some parts—and just what will make you sore in others. I think you will particularly like the Kallyope Yell in the midst of the book—and the five proclamations with which it closes—you will view with mixed emotions.

I am sure Kennerley will send you an advance copy for review if you insist. But he would be more likely to send it on your insistence than mine—I fancy. Be sure to ask him. And I will write today also.

Very Sincerely
Vachel Lindsay

Between now and Sept. 23 the Independent may bring out a set of anti-militarist war-poems. Watch.

Sinclair chose to include in *The Cry for Justice* Lindsay's “The Eagle that is Forgotten,” “To the United States Senate,” “The Leaden-Eyed,” “What the Moon Saw,” and “Why I Voted the Socialist Ticket.” No selections from *Adventures While Preaching the Gospel of*

Beauty, an account of a tramp in the summer of 1912 from Springfield across Illinois, Missouri, Kansas, and up and down Colorado and into New Mexico, were included.

The only poem by Lindsay appearing in *The Independent* at this time was "Abraham Lincoln Walks at Midnight" in the September 21 issue.

About this time Sinclair had sent a copy of his newly published *Sylvia's Marriage* to Lindsay, and he wrote of it:

Springfield Illinois.
Jan. 15, 1915.

My Dear Sinclair:—I am sorry to be so long acknowledging *Sylvia's Marriage*. I read it with great interest, and knowing you a little, was interested in discovering as much of you in it as I could, and I am glad to be so much better acquainted. You can say if you want to in your advertisements, that I do not see how a story with a purpose could be more effective. It takes a generous and self immolating soul to go upon such a thankless crusade as you have here undertaken. It is a chivalrous book all through. And I thank you for the *Soap-Box idea*. I have blocked it in, and I consider myself very much indebted to you for it. I will be in New York at the Poetry Society Banquet and make one of the speeches. I will be mighty glad to see you there, and your friends the Cosgraves, if the thing looks good to them. Tuesday, January 26, National Art's Club, Gramercy Park. Tickets to be had of Miles M. Dawson. 141, Broadway. \$1.50

Two years elapsed before the next letter:

Vachel Lindsay
603 South Fifth Street
Springfield, Illinois

Jan. 31, 1917

My Dear Sinclair:

Yes—Miss Frazee is my cousin. Be very good to her for my sake. I hear every good thing of her.

Yes—I will write the Soap-Box—someday. I have enough notes, now.

I am glad to hear of your new novel.

I wish you well. If you meet any movie-people—snare them into reading my movie-book!

Lindsay's mother's maiden name was Frazee.

Sinclair's new novel would appear to be *King Coal* . . . published by The Macmillan Company in 1917.

Since the early days of the motion pictures, Lindsay had been interested in their possibilities as an art form, and in 1915 Macmillan published his book, *The Art of the Moving Picture*. He intended it primarily for movie audiences, but he wished also to influence those concerned with the making of films.

In 1919, Lindsay wrote again:

Springfield Ill.

January 9, 1919—

My Dear Upton Sinclair: My greeting and good wishes. Enclosed find my T. R. Memorial. I wish you would look up the scripture and elaborate the metaphor, including the Cave of Adullam. And Quentin Roosevelt could well be compared to Johnathan, as could all the Sons of Roosevelt, who are much to his credit, I think.

Lindsay wrote several poems on Theodore Roosevelt. Probably the one referred to here is "Hail to the Sons of Roosevelt" which mentions Jonathan but not the Cave of Adullam.

In his letters of January 15, 1915, and January 31, 1917, Lindsay had referred to the "Soap-Box" and thanked Sinclair for the idea. The poem, dated August, 1917, appeared in Lindsay's *The Chinese Nightingale and Other Poems* . . . New York, The Macmillan Company, 1917,

but the verse in Lindsay's February 9, 1920, letter does not appear in that version.

Vachel Lindsay
603 South Fifth Street
Springfield, Illinois

I have no objection
to your cutting out any
section of the Soap Box poem you
please, giving it a new title and
using it anywhere you please.

Feb. 9, 1920

My Dear Sinclair:

Heres to the Soap-box
The Soap Box, the Soap Box—
Battleship of thought
The Round world over—
Feared by the chicken-hearted
Loved by the lion-hearted
Fair young amazon
And proud red rover—
Loved by the Lion
Feared by the fox—etc.

and so on, for about six pages. It was first printed in The Chicago Tribune, and then in "The Chinese Nightingale" and was entitled "This my Song is Made for Kerensky" and was printed at the height of Kerensky's power.

So do not say I am a breaker of promises!

I wish you well, I give you and your wife my most fraternal greeting, and if your paper starts I will be proud to contribute as soon as I have something new—with or without compensation.

Thank you indeed for "The Brass Check. I will read it as soon as I am home again. I am now on the road. The stand patters still fail to love me sir!

Upton Sinclair had started a monthly magazine entitled *Upton Sinclair's: A Monthly Magazine, for a Clean*

Peace and the Internation in April, 1918. It ran for only ten issues, the last appearing in February, 1919, before it merged with *New Appeal*, later called the *American Freeman*. It appears that Sinclair started no other paper until his *Epic News*, the first number of which is dated December 26, 1933.

Sinclair's *The Brass Check: a Study of American Journalism* was published in Pasadena in 1920.

Ten years elapsed before the next letter from Lindsay to Sinclair in the collection. It relates to Sinclair's *Mental Radio* (Pasadena, 1930), which is an account of experiments in telepathy performed by Mr. and Mrs. Sinclair in which Mrs. Sinclair showed marked telepathic powers.

Lindsay
603 South Fifth Street
Springfield, Illinois
U.S.A.

July 5, 1930.

My Dear Upton:—We have much enjoyed your book on mental wireless, and have tried it ourselves, somewhat uncertainly, but joyfully.

The enclosed items may or may not edify. Your opinion is solicited.

Among other letters from Lindsay in the Lilly Library are three written in 1917 to Mrs. Benjamin C. Bachrach of Chicago in regard to a lecture engagement.

Vachel Lindsay
603 South Fifth Street
Springfield, Ill.

Jan. 4, 1917

Mrs. B. C. Bachrach:
Chicago Illinois

My Dear Friend: Under separate cover I am sending you my letter about my four programmes. I suggest Pro-

gramme four, as suitable to your purpose, especially the Chinese Nightingale. The other numbers of programme four might be changed as you wish, but the Nightingale is especially a parlor recitation, and I never give it for large assemblies. It requires a group who have read it, and who listen exceedingly well, and forgive a deal!

My stay in Chicago will not be long, so I would like to appear within a day or so of the Fortnightly engagement, that I understand will be March 22 or 25, the same programme with Granville Barker. Please inquire of the proper authorities.

I am employed by two lecture beaureaus at times and when I deal with you directly, I cannot in fairness cut their fee standard. My terms therefore are one hundred dollars, to be given at the close of the recital. I find that my letter about my four programmes is a bit dull to some, but I hope you can read it. The letter about the four programmes is as much a classification of my work as a series of programmes, and the point in it for a private hostess is simply that I prefer to appear before those who have read my books—so without insisting, I can at least say I will be glad if you can buy my five books and see that as many of your audience as are disposed to read, shall have read at least one of them. One set, properly scattered and loaned about should suffice. I hope this is not asking too much. Miss Harriet Monroe can furnish copies of the Chinese Nightingale.

Vachel Lindsay
603 South Fifth Street
Springfield, Illinois

Jan. 7, 1917

Mrs. Benjamin C. Bachrach:
Chicago.

My Dear Lady: Certainly. Your proposal is quite reasonable and if you find the date of my Fortnightly appearance—I will be with your group the day before or after.

Vachel Lindsay
603 South Fifth Street
Springfield, Illinois

Wellesley—Mass.
Feb. 26, 1917.

My Dear Mrs. Bachrach:

I will arrive at your house 6:15 or thereabouts and you may have your dinner on time I hope—on Wednesday March 21. No you need not send for me. I would appreciate it if you see that I get home all right. I will probably go to Mrs. Moodys—but on the other hand I may be on the North Side. After reciting I get so fired up the night-wind gets me.

I will recite anything you care to hear for the evening, as long as you care to listen. Meanwhile my address will be The Bellvue, Boston.

Lindsay's *A Letter about my Four Programmes for Committees in Correspondence* was a 65-page pamphlet printed by the Jefferson Printing Company in Springfield, probably in 1916. The first seven pages set forth the four programs as I, The Gospel of Beauty, adapted to art schools and art departments; II, The Art of the Moving Picture, for good citizenship leagues, civic committees, etc.; III, An Evening of Higher Vaudeville and Orthodox Verse as Well, for tired business men and the like; and IV, The Chinese Nightingale and Dramas for Impromptu Actors, a fireside or parlor program. Each program was an hour or an hour and a quarter in length. The remainder of the pamphlet contains selections from Lindsay's poems and prose illustrated with hieroglyphics drawn by him.

Another Lindsay letter in the Lilly Library is addressed to William Stanley Beaumont Braithwaite who edited an *Anthology of Magazine Verse and Year Book of American*

Poetry for the years 1913-1929. It was published in New York by G. Sully and Company.

Vachel Lindsay
603 South Fifth Street
Springfield, Illinois

January 5, 1919

My Dear Braithwaite:

Please accept my New Year's Greetings. I am sending you my most successful recitation of the year, a very light piece, Old Andrew Jackson. I doubt if it looks like much on paper. It should appear in the *Independent*, being bought and paid for last summer, and all my friends are asking for it. I wish you would ask them permission to reprint it, for I want it circulating while I am in the East in February. Get them to name a date on which you may release it, and then go ahead. This seems a small matter, but I like to tell my audiences where a "poom" may be found.

I also enclose a late revision of "Sew the Flags Together." It is being so much quoted and garbled as it goes the rounds, I would appreciate your reprinting this as the latest version, official and authorized.

I have made slight changes where the lead pencil mark goes.

Believe me, your friend and admirer
Nicholas Vachel Lindsay

Woodrow Wilson may be said to be riding Andrew Jackson's hobby horse all this year till the League of Nations is a going concern, a success.

The *Hobby Horse* picture of Old Andrew Jackson appears with humorous comment in Taft's History of American Sculpture. You could make a lively page of it, with a Wilson twist.

"Old Andrew Jackson" appeared in *The Independent*, XCVII: 122, January 25, 1919, but neither that poem nor "Sew the Flags Together" were printed in Braithwaite's

1919 *Anthology*. The only one of Lindsay's poems included in that volume was "The Empire of China is Crumbling Down. Dedicated to William Rose Benét."

"The *Hobby Horse* picture of Old Andrew Jackson" found on page 125 of Lorado Taft's *The History of American Sculpture* . . . new edition, revised . . . New York, The Macmillan Company, 1924, is a picture of the Jackson Monument which stands in the public square in front of the White House. It was commissioned by Congress and dedicated on January 8, 1853. The sculptor was Clark Mills, a man with no art education, who undertook this first equestrian statue in the United States without ever having seen either Andrew Jackson or an equestrian statue. It is his horse that attracts attention rather than the rider, since the design is that of a horse rearing up on its hind legs with these legs coming exactly under the center of the body of the horse, which produces a perfect balance. Congress was so delighted with the statue that it gave Mills \$20,000 in addition to the \$12,000 called for by the contract.

A complete list of the Lindsay letters in the Lilly Library is as follows:

Lindsay, Vachel

To Mrs. Benjamin C. Bachrach:

1917, Jan. 4, A.L.S., 2 p.

1917, Jan. 7, A.L.S., 1 p.

1917, Feb. 26, A.L.S., 2 p.

To Miss Barrows:

1911, Mar. 20, A.L.S., 1 p.

To William Stanley Beaumont Braithwaite:

1919, Jan. 5, T.L.S., with A. postscript. 1 p.

To Frederic Gershom Melcher:

- 1913, Nov. 29, A.L.S., 1 p.
- 1919, July 3, A.L.S., 3 p.
- 1919, Aug. 8, A.L.S., 2 p.
- 1920, Jan. 23, T.L.S., 1 p.
- 1920, Jan. 28, A.L.S., 2 p.
- 1920, Apr. 4, A.L.S., 4 p.
- 1920, Apr. 4, A.L.S., 1 p.
- 1921, Mar. 17, T.L.S., 2 p.
- 1921, Apr. 6, A.L.S., 2 p.
- 1923, June 8, A.L.S., 2 p.
- 1925, June 6, A.L.S., 3 p.
- 1926, Sept. 20, A.L.S., 2 p.
- 1926, Dec. 16, T.L.S., 1 p.
- 1926, Dec. 30, T.L.S., 1 p.
- 1927, Jan. 5, T.L.S., 2 p.
- 1927, June 6, A.L.S., 2 folio p.
- 1927, June 16, A.L.S., 20 p.
- 1927, Aug. 8, A.L.S., 2 folio p.
- 1927, Aug. 24, A.L.S., 1 folio p.
- 1927, Aug. 29, A.L.S., 1 p.
- 1928, Mar. 20, A.L.S., 1 p.
- 1928, June 20, T.L.S., 1 p.
- 1929, Feb. 3, A.L.S., 1 p.
- 1929, May 27, A.L.S., 1 p.
- 1930, July 2, A.L.S., 1 p.
- 1930, Aug. 5, A.L.S., 4 p.
- 1930, Aug. 12, A.L.S., 1 p.

To Mr. and Mrs. Frederic Gershom Melcher:

- 1925, Nov. 9, A.L.S., 3 p.

To the Poetry Editor, *Century Magazine*:

- 1918, Mar. 27, T.L.S., 1 p.

To Upton Beall Sinclair:

- 1911, Mar. 9, A.L.S., 2 p.
- 1911, Mar. 30, A.L.S., 2 p.

- 1914, Aug. 25, A.L.S., 3 p.
1915, Jan. 10, Printed form filled out and signed. 1 p.
1915, Jan. 15, T.L.S., 1 p.
1917, Jan. 31, A.L.S., 1 p.
1919, Jan. 9, A.L.S., 1 p.
1920, Feb. 9, A.L.S., 3 p.
1930, July 5, A.L.S., 1 p.

DORIS M. REED is Curator of Manuscripts at the Lilly Library,
Indiana University.

CHECK LIST OF THE MELCHER LINDSAY COLLECTION

By CECIL K. BYRD

NICHOLAS VACHEL LINDSAY has been dead nearly thirty years. During his life, one biographer wrote a brief outline of his literary career (Albert Edmund Trombly, *Vachel Lindsay, Adventurer*, 1929). Two fuller studies have appeared since his death (Edgar Lee Masters, *Vachel Lindsay, A Poet in America*, 1935; Eleanor Ruggles, *The West-Going Heart, A Life of Vachel Lindsay*, 1959). A third volume on Lindsay (Mark Harris, *City of Discontent*) containing both fact and fancy was published in 1952. This volume was appropriately described on the title page as: "An interpretive biography of Vachel Lindsay, being also the story of Springfield, Illinois, USA, and of the love of the poet for that city, that state and that nation."

No one has attempted a comprehensive bibliographical study of his published writings though such a project would serve a useful function and reveal a rather vital aspect of his literary history. The check list of his works contained in Merle Johnson's *American First Editions* was the first and only attempt to record his publications. Newspaper and periodical appearances were ignored in that enumeration as were many of the fugitive privately printed broadsides and pamphlets. (It may be assumed the compiler was unaware of many of these.)

Lindsay's printed works fall into two classes: the material he printed at his own expense and that published

under the imprint of a trade publisher. From 1905 until his first trade volume, *General William Booth*, was published in 1914, his writings were all printed at his own expense and distributed in haphazard manner to friends and strangers. The success of the *Booth* volume and subsequent volumes under a trade publisher's imprint brought but slight decrease in private printing. Until the end of his life he continued to issue printed matter in various forms at his own expense.

Much of the privately printed material was illustrated with engravings of Lindsay's drawings as well as engravings of his hand-lettered prose and poetry. He was a restless art student at the Chicago Art Institute, 1901-03, and at the Chase School of Art in New York for a brief period in 1903-04. He seemed beset with drawing: "I feel pictures kicking to come out of me, with a great deal more of that 'Let-me-out-quick' feeling, than I ever had for verse." Unquestionably drawing acted as a soothing agency in his periods of distress, but his kindest critic must confess that his talent for picturemaking was far below his ability as a poet.

Engravings of his drawings were used repeatedly in his private printings; variety was obtained by using them in different combinations and arrangement. His favorites seem to have been those from *The Village Improvement Parade* and the censers used to illustrate *The Soul of the City Receives the Gift of the Holy Spirit*. Only five of his trade books contain engravings of his drawings: the revised and illustrated edition of *Collected Poems*, *Going-to-the-Sun*, *The Candle in the Cabin*, *Going-to-the-Stars*, and *Every Soul is a Circus*. Lindsay tried [see Melcher article

in this issue] many times to find a publisher for a book composed largely of his drawings but without success.

The check list which follows describes only those copies of Lindsay's works which are in the Lilly Library at Indiana University. The major part of the collection was a gift from Frederic G. Melcher. The Melcher gift has since been supplemented from Lindsay publications in the Upton Sinclair and the Louis Untermeyer collections, and one small lot of material purchased from the late John Valentine.

While literary productions are the chief strength and interest of the Melcher collection, it also contains photographs, newspaper and magazine clippings, and programs relating to the activity of Lindsay. These miscellanea are not described in the check list.

The compiler is engaged in a bibliographical study of Lindsay's published prose and poetry, including first appearances in newspapers and periodicals. He will welcome information on any Lindsay publications not contained in this or the *American First Editions* list.

When Springfield is given as the place of printing, it refers to Springfield, Illinois.

1. THE | SPIDER | WEB | VOLUME X | Published by | Junior Class | Hiram College | In June 1900 | A. L. Swift & Co | College Publications | Chicago
Collation (10" x 7 1/2"): pp. [1-9] 10-285 [1].

This was Lindsay's copy of the Hiram College annual produced by his class. Lindsay was a member of the editorial board. The annual contains about thirty-five of his pen-and-ink sketches as illustrations. Many of them are signed with a monogram 'NVL' and dated 1900. About twenty literary productions are included. These consist of poems 'My Soft Calanthe', pp. 149-[150] and 'The Achita Roses', p. 162; an editorial 'The Rise of the Perch', pp. 192-193; poems 'Sager's Soliloquy', p. 199; 'Retribution—A Tragedy', p. 206; 'The Free-Will Offering', p. 207; 'That Golf Cape', p. 208; an editorial 'How the Average Student

Reads His Annual', p. 209; poem 'Take Up the Junior's Burden', pp. 210-211; an editorial 'Little Folk's Page', pp. 220-221; an editorial 'Ho! Visitors to Hiram', p. 236; poems 'The Rainy-Day Skirt—What Is It?', p. 238; 'Foxy Patsy', p. 239; an editorial 'A Chronicle of the Jubilee', p. 240; humorous sketch 'Jokelets', pp. 244-245.

The literary productions were identified by Lindsay in 1930 in the margin of the annual in this manner 'Verse by Vachel Lindsay', 'Poem by Vachel Lindsay', or 'Editorial by Vachel Lindsay'. If his memory was accurate, these writings represent his earliest publications.

The pastedown and the recto and verso of the free portion of the front end sheet and the following five pages contain a letter and notes from Lindsay to O. Hittenrauch, dated August 1, 1930. Hittenrauch was the editor of the 1932 *Spider Web* and had asked Lindsay's advice on production and format for the 1932 edition which was dedicated to Lindsay. Lindsay marked his copy of the 1900 annual with advice and admonitions and sent it to Hittenrauch. The letter and subsequent notes read, in part: "This was the annual of my own class at Hiram, and when through illustrating and writing for it, I quit Hiram and after a desperate struggle managed to get to the Chicago Art Institute the following winter. . . . I hated Trigonometry, Astronomy, Anatomy, French, Latin, Chemistry, Physics, Materia Medica etc. I loved Speaking, Writing and Drawing with all my heart and soul and kept a big series of note-books on all three, and came out last in all the Oratorical Contests. . . . Hiram should be an Athenian mother in her dreams of beauty, but a Spartan mother when she sends forth her sons. . . . You should use Hiram Students who are artists for the annual, and not let the annual company tell you they know 'How to print annuals.' It is all bluff. Any Cleveland printer can do your book."

Lindsay must have regarded his verse in this annual as fugacious. None of the poems were ever rewritten or, so far as we are aware, reprinted in any form.

2. [*Caption on p. 1*] The Tree of Laughing Bells [New York, 1905?]

Collation (6 5/8" x 6"): [1-2]², 4 leaves, pp. [1-8].

Contents: pp. [1-8] the title poem, 'Nicholas Vachel Lindsay' printed in italics at end of p. [8]. Pages [2-3] printed in italics.

Binding: Red cover stock paper. The binding is decorated with an engraving, printed in deep purple, of a Lindsay drawing. The engraving was printed on one side of the cover but the cover was folded twice so that the illustration appears on both the outside and inside of the front and back covers. The outside front cover contains a series of small bells in the form of a circle. Within the circle is the printed title, hand lettered by Lindsay: 'THE TREE | OF | LAUGHING | BELLS'. Below this in a circle of zigzag lines is 'NICHOLAS | VACHEL | LINDSAY'. The date '1905' appears below the circle of bells. Bells, large and small

(some printed in solid color, some in outline form), in a surrounding of zigzag lines, appear on the inside front cover and the inside and outside back cover. At bottom of inside back cover: 'DRAWN BY N.V.L.' The sheets and cover are punched in two places and are held together by a black tie cord.

The paper is a linen finish of medium weight.

Lindsay had this poem printed so that he might exchange copies for food and lodging on a pedestrian tour of the south beginning in March, 1906. The date "1905" on the cover may indicate completion of the drawing rather than the printing date, since it is unlikely that the poem was printed three months in advance of the walking tour. Eleanor Ruggles, *The West-Going Heart, A Life of Vachel Lindsay*, stated that Lindsay begged \$50 from his grandmother, Frances Austen Frazee, to pay for the printing.

This was the third poem of Lindsay's to be separately printed. It was preceded by the broadside printing (New York, 1905) of *Cup of Paint and We Who Are Playing Tonight*. In *Collected Poems, 1923*, the title was elongated to: "The Tree of Laughing Bells, or the Wings of the Morning".

3. I Heard Immanuel Singing [*in red*] | (The day after the Millenium)
[Springfield, 1908?]

Broadside (9 2/8" x 7 2/8").

Text enclosed in a border of floral-type ornaments printed in green. The initial letter in each stanza is an ornamental capital printed in red. Text of the ten-stanza poem printed in two columns. 'NICHOLAS VACHEL LINDSAY.' printed in bold-face type at bottom of poem.

Poster stock paper, coated on the printed side. Two holes have been punched in the top center and a green cord inserted so that the broadside might be hung from a wall.

Ruggles, p. 123, reported that the poem was started in New York on November 10, 1906, and finished on Christmas Day of that year. This was first published in this form (if the date 1908 is correct) and appeared the second time in *The Tramp's Excuse*, 1909.

4. [*Caption title on p. 5*] THE LAST SONG OF LUCIFER. | By
Nicholas Vachel Lindsay. [New York, 1908]

Collation (5 1/2" x 4 1/2"): [1-4]², 8 leaves, pp. [1-16].

Contents: pp. [1-2] blank; p. [3] 19-line quotation from the fourteenth chapter of Isaiah; p. [4] blank; pp. [5-14] the title poem; p. [15] 13 lines, beginning 'The demons were gone. Nothing seemed to have | happened. . . .'; p. [16] 24 lines beginning: 'Argument | In this poem, Lucifer is not Satan, King of Evil, | who in the beginning led the rebels from Heaven, | establishing the underworld. | . . .', 'New York City—1908.' on lower left margin of last page.

Binding: Copy bound in wallpaper marbled in red and green, overprinted with a large pink flower. The cover and the sheets are saddle stitched with two metal staples. The first leaf of the sheets has been glued to the front cover as an end sheet. Sheets of white wove paper.

The first version of this poem was written in 1899, while Lindsay was attending Hiram College (1897-1900) but was not published until it appeared in this pamphlet. He carried printed copies of it with him for free distribution while on a walking tour from New York City across New Jersey, Pennsylvania, and Ohio to Hiram, Ohio, in April and May, 1908.

5. [Caption on p. 2] ON THE BUILDING OF SPRINGFIELD. [Springfield, 1908]

Collation (5 3/4" x 4 5/8"): [1]², 2 leaves, pp. [1-4].

Contents: p. [1] enclosed in a ruled border: "The Future of Springfield" | ILLUSTRATED | [double rule] | THE LAST OF THE SERIES OF | TEN LECTURES ON | "Composite Citizenship" | Wednesday Dec. 16 | Y.M.C.A. BUILDING | NICHOLAS VACHEL LINDSAY | SPEAKER | MEN CORDIALLY INVITED' | [small union label]; pp. [2-3] the title poem, printed at end 'NICHOLAS VACHEL LINDSAY'; p. [4] 'Let no man say that he shall be | denied a part in the making of a | better Springfield. The poem here- | with presented is typical of what may | be. Preserve it. The next ten years | may tell a new story. | Then re-read | it. The era of better things is at hand.' [lines separated by thin rule].

Three copies in Indiana collection. Two printed on heavy, green cover stock paper. The third copy is printed on a grey wove rag paper.

Printed for the second time in *The Tramp's Excuse*, 1909.

6. To | The Sweet Singer [*fancy*] | [double rule] | of Israel. [*fancy*] | [*floret*] | a poem | by | Nicholas Vachel Lindsay [*fancy*] [Springfield, 1908]

Collation (6" x 3 1/2"): [1]², 2 leaves, pp. [1-4].

Contents: p. [1] title; pp. [2-3] 'To the Sweet Singer of Israel,' printed at end of p. [3] 'Nicholas Vachel Lindsay'; p. [4] in a ruled box, eleven lines, beginning: 'The next talk in the Lindsay | Lecture course at the Y.M.C.A. | will be on Wednesday evening, | November 18th, . . . '.

The two copies in the Indiana collection are printed on different shades of tan wove paper, commonly used as cover stock.

The date of printing is derived from the announcement on p. [4]. Lindsay gave a series of ten lectures on "The Composite Citizenship of Springfield" at the Springfield Y.M.C.A. between October 14 and December 16, 1908. The lecture announced on the fourth page of this folder was "The Ghetto Jew," delivered on November 18.

Printed for the second time in *The Tramp's Excuse*, 1909.

7. [*Caption on p. 1*] THE | HEROES | OF | TIME | [Springfield, 1909]
Collation (6 1/8" x 3 2/8"): [1-2]², 4 leaves, pp. [1] 2-8.

Contents: p. [1] 'PROLOGUE. | 'Sons of the Middle West', Under heading 'THE HEROES OF TIME' poem Rameses II; p. 2, headed 'THE LAWGIVERS', rule, then poems to Moses, Confucius, Buddha; p. 3, 'THE CLASSIC DAYS', rule, poems to Phidias, Socrates, Caesar; p. 4, 'BEGINNING OF THE CHURCH', rule, poems to Christ, St. Paul, St. Augustine; p. 5, 'THE MIDDLE AGES', rule, poems to Mohammed, St. Francis, Dante; p. 6, 'THE RENAISSANCE', rule, poems to Columbus, Michaelangelo, Titian; p. 7, 'OUR ENGLISH INHERITANCE', rule, poems to Shakespeare, Milton, Cromwell; p. 8, 'MODERN TIMES', rule, poems to Napoleon, Lincoln and epilogue, 'NICHOLAS VACHEL LINDSAY' at bottom of page. All headings printed in brown.

Binding: Paper wrapper of same white wove paper as sheets. Printed on recto of front wrapper, the first four words in brown ink: 'THE | HEROES | OF | TIME | PRICE 10 CENTS | Written in Praise of Abraham Lincoln—Show- [in brown] | ing the place in history of Abraham Lincoln— [in brown] | In Commemoration of the One Hundredth | Anniversary of the birth of | Abraham Lincoln.' The verso of the front wrapper contains, the first three lines printed in brown: 'It is a Poem on the | Dominating Person- | alities of History. | By NICHOLAS VACHEL LINDSAY | Published by the Educational Department | of the | Young Men's Christian Association | of | Springfield, Illinois.' The recto of the back wrapper contains the following, first seven lines in brown ink: 'This Poem was Written for all | Young Men—my fellow citizens of | the World; | Written for my fellow citizens, | the Young Men of Illinois; | But mostly for my neighbors | yea | Written for the Young Men I | know best. | Nicholas Vachel Lindsay'. The verso of back wrapper is blank. The cover and sheets are saddle stitched with two metal staples.

This version of the poem was reprinted as a part of a printed program for a banquet given on the one-hundred-and-first anniversary of the birth of Lincoln, February 12, 1910, by the Lincoln Centennial Association at the St. Nicholas Hotel in Springfield. Lindsay obtained offprints of the poem as printed in the banquet program and circulated them as pamphlets, description follows:

- 7a. [*Cover title, engraving of Lindsay's hand lettering, illustrated with four outsized jars, one in each corner, pouring forth contents, and boat under sail. Printed in greenish ink. Title above boat*] A MEMORIAL OF | LINCOLN, CALLED | THE HEROES | OF TIME [Springfield, 1910]
Collation (8 1/8" x 5 6/8"): [1-4]², 8 leaves, pp. [1-16]

Contents: p. [1] engraved cover; p. [2] blank; pp. [3-14] the title poem which begins 'The Heroes of Time | A poem illustrating the position of Abraham Lincoln among | the dominating personalities of history | BY NICHOLAS VACHEL LINDSAY'; p. [15] blank; p. [16] engraving of hand-lettered and illustrated poem 'TO THE YOUNG MEN OF | ILLINOIS.' signed at end 'NICHOLAS VACHEL LINDSAY | RHYMER AND DESIGNER.', the whole printed in yellowish ink.

Cover and sheets printed on white wove paper watermarked 'MOSCOW BOND'.

The sheets have been stabbed in three places at the fold and are held together with a white tie cord.

This poem, revised, became 'Litany of the Heroes' in *Collected Poems*, 1923, with tributes to Darwin, Emerson, Roosevelt (T.R.), and Wilson added.

8. THE PERSON WHO GETS | THIS PACKAGE IS ASKED | TO DENOUNCE LOUDLY TO | HIS NEIGHBORS ANY IDEAS, | IN THE PROSE OR THE VERSE | HE DOES NOT LIKE. | AND, ON THE OTHER HAND, | HE IS URGED TO CHAMPION | WITH SHAMELESS ENTHUSIASM | ANY OF THESE IDEAS THAT | STAND THE TEST OF CLOSE | INSPECTION. | IN THE END I WANT YOU TO JOIN MY | GANG. I DO NOT WANT TO JOIN YOURS. NICHOLAS VACHEL LINDSAY. RHYMER AND DESIGNER | 603 SOUTH FIFTH | SPRINGFIELD ILLINOIS. [Springfield, 1909?]

Broadside (5 6/8" x 3 7/16").

An engraving of Lindsay's straight pen lettering and drawing. To the right and left of the text are smoking ink bottles, each containing at the top of the smoke columns a daisy and the caption: 'AT THE | SIGN OF | THE | SMOKING | INK-BOTTLE'.

Paper watermarked 'STERLI' [NG].

This was reprinted in *The Village Magazine*, 1920 edition, p. 4.

Apparently this broadside was enclosed with Lindsay's privately printed material when mailed out to friends.

9. [Cover title] THE | TRAMP'S | EXCUSE | AND OTHER POEMS BY | NICHOLAS VACHEL LINDSAY [Springfield, 1909]

Collation (9 3/8" x 5 7/8"): [85] unnumbered leaves printed, on recto side only, apparently, a leaf at a time.

Contents: (leaf numbers) [1] 'This book is dedicated to | MARY CHURCHILL WAKEFIELD | and | VACHEL LINDSAY WAKEFIELD'; [2] engraving of Lindsay's hand-lettering, 'THE | TRAMP'S | EXCUSE', female in long flowing dress, poem beginning, 'MY GODDESS IS THE ROAD | . . .' [10 lines], in lower left corner of engraving, 'NICHOLAS | VACHEL | LINDSAY, TRAMP, | RHYMER AND

DESIGNER', underneath engraving is poem set in roman type 'THE TRAMP'S EXCUSE.'; [3-4] preface which begins: 'Early in 1897, though I scorned verses, I began to write them, . . .' and ends '—NICHOLAS VACHEL LINDSAY. | 1909 | At my home in Springfield, Illinois.'; [5-84], poems beginning with 'STAR OF MY HEART' and ending [83-84] with 'I HEARD IMMANUEL SINGING'; leaf [85] blank. The poem 'Indian Summer' [25], 'Drink for Sale' [34-35], 'The Spider and the Ghost of the Fly' [42], 'The Humble Bumble' [48] are hand-lettered and illustrated engravings. 'The Soul of a Spider' [57] illustrated with engraving of a spider; 'The Soul of a Butterfly' [58], illustrated with engraving of a butterfly; 'The Sorceress' [65], is a hand-lettered and illustrated engraving; Engraving of 'Map of the Universe' on [70], explanation [70-72]; 'To the Young Men of Illinois' [78] is a hand-lettered and illustrated engraving; 'Outward Bound' [81] illustrated with engraving of boat under sail.

Binding: Heavy, tan-colored paper binding. The leaves, of sepia enamel, have been stapled together by two metal staples at the top edge, glued, and two holes drilled through the leaves and cover so that both are held in place by a red and green tie cord after the style of a stenographer's notebook. The engraved front cover, printed in two colors of brown ink, is a curlicued design forming a box with cross bars. The outside of the back cover contains an engraving of a large butterfly printed in brown ink.

This was Lindsay's first book of poetry, printed at his own expense, sent free to anyone who requested a copy. In *War Bulletin Number Three*, August 30, 1909, Lindsay mentioned *The Tramp's Excuse*: "If the reader of this Bulletin is earnestly desirous to relate my creed to a series of autobiographical poems, my foolish map of the Universe and my foolish Cosmic System, it can be done in a certain fashion by reading the last section of the Tramp's Excuse. (War Bulletin Number Four) a book of about eighty pages which I will give with both hands to anyone who will write to me and confess that he reads poetry, who will try to read it through twice, who will send me a brief letter when he is done. . . . I want to plant the Tramp's Excuse where it will take root and grow." In *War Bulletin Number Five* Lindsay mentioned that the edition consisted of three hundred copies.

Perhaps the first critical notice that Lindsay received followed publication of *The Tramp's Excuse*. It was reviewed in the *Chicago Evening Post*, October 29, 1909, probably by Floyd Dell, associate literary editor: "Nicholas Vachel Lindsay is something of an artist; after a fashion, a socialist; more certainly, a religious mystic; and for present purposes it must be added that he is indubitably a poet!"

10. WAR BULLETIN | NUMBER THREE | [double rule] | By Nicholas Vachel Lindsay Springfield, Ill., Aug. 30, 1909 | Price—Henceforth

the Bulletins are as free as bread and butter in a | hospitable house. He who helps to pass the fire of the Bulletins | from mind to mind, has done the greatest favor possible [sic] to do for | the publisher hereof. | [*double rule, followed by text in two columns*] Collation (12" x 7 3/8"): [1]² plus one inserted leaf, 3 leaves, pp. [1-6].

Contents: p. [1] 'The Creed of a Beggar', 'It May Be, Brother' which continues to p. [2]; p. [2] 'A Confession', 'Sermon for Strangers' which continues to p. [3]; p. [3] 'The Flower of the Ama- | ranth' which continues to p. [4]; p. [4] 'An Exhortation', 'The Boats of The Prophets' which concludes on p. [6]. At bottom of p. [6]: 'Bulletin Number Five, not to be issued | for some time will be a defense of the | Young Men's Christian Association.' The upper portion of column two on p. [6] is blank; apparently this space was for an engraving of a Lindsay drawing. A heavy rule is printed at the top of all pages except the first.

White wove enamel paper.

With the exception of eight lines of poetry which introduce the short story 'The Boats of the Prophets', the contents of this *Bulletin* consist of prose. The first of these journals of mild protest and revolt against institutional religion, business, manners, and contemporary compromising was issued on July 19, 1909.

11. WAR BULLETIN | [*Small engraving of Allied Franklin Trade Union Council*] NUMBER FIVE | [*double rule*] | By Nicholas Vachel Lindsay Springfield, Ill., Thanksgiving Season, 1909 | [*four lines, text same as Bulletin Number Three, double rule, followed by text in two columns*]

Collation (12" x 7 7/16"): [1]², 2 leaves, pp. [1-4].

Contents: p. [1] 'A Defense of the Y.M.C.A.', 'GIVE A RECEPTION TO REPS!', a clipping from the *Illinois State Register* (Springfield) relating to Paul Reys, immigrant Russian laborer; pp. [2-4] "How The Ice | Man Danced", a short story. The last paragraph on p. [4] reads: 'In the name of Ultimate Humanity then, | Oh Friends, mine Enemies—print out your | naked souls! Let us have several million War | Bulletins!' A heavy rule is printed at the top of all pages except the first.

White wove enamel paper.

The "N" in "Bulletin" in the title is a cancel pasted on over a typographical error "ON".

12. THE SANGAMON COUNTY | PEACE | ADVOCATE | NUMBER ONE | [*rule*] | By Nicholas Vachel Lindsay Springfield, Ill. | Christmas, 1909 | The Peace Advocate is free as bread and butter in a | hospitable house. He who helps to establish the Christ- | mas

truce for which it stands has done the greatest | favor possible to do
for the publisher hereof. | [rule] |
Broadside (12" x 8 5/8").

Text set in three columns. Contains the following poems: 'Springfield Magical', 'In the Dark Church', 'The Shield of Lucifer', 'The Song of the Sturdy Snails', 'Sweetheart Spring', 'Sweetheart Summer', 'Sweetheart Autumn', 'Sweetheart Winter', and 'Some Day Our Town Will Grow Old'.

The paper is white wove enamel.

This followed publication of the *War Bulletins* and was, as the title suggested, in the nature of a peace offering to those in Springfield who were offended by the protests of the *Bulletins*.

Lindsay wrote in ink across the top of this copy: "Please read it once more. N.V.L."

13. [Caption] FORMAL NOTICE TO THE SPECIAL FRIENDS OF NICHOLAS VACHEL LINDSAY, AND THEIR FRIENDS: | [line] | THIS IS TO CERTIFY THAT MY NEXT DECORATED AND ILLUSTRATED POETRY BOOK IS SHORTLY TO APPEAR. | . . . [3 lines text, line, 2 lines text, line, 1 line text, 2 lines, drawings, 1 line text, line, 1 line text, line, 3 lines text, line, 1 line text. Signed:] NICHOLAS VACHEL LINDSAY- | 603 SOUTH FIFTH SPRINGFIELD. [Springfield, 1910]
Broadside (9 7/8" x 12 3/8").

This is an engraving of Lindsay's straight pen lettering (all capitals) and drawing. The panel drawing, enclosed in a double-line border, represented, according to Lindsay, 'A paraphrase of the most famous picture in the most famous book of old Egypt: The Book of Ani.' Depicted on the panel are 'The Gods of Judgment', 'An | Alter', 'The | Friend's | Wife', 'Commercial | self of | the | friend', 'The | Friend's | Soul', 'The | Friend's | heart', 'The Scales of Art', 'The Feather | of | Truth', 'Thoth, God of Writing, Inscribing the | Verdict', 'The Monster of | Commercialized Reading | Matter, Who Devours the | Rejected | Hearts'.

Printed in yellow ink on dark blue wove paper commonly used as cover stock. Corners rounded.

This was apparently sent out in advance of the appearance of the first edition of *The Village Magazine* in 1910. Lindsay's friends were to write on the back of the broadside names of friends who wished to receive the publication: 'THEN MAIL THE SLIP TO ME, AND YOU ALL WILL RECEIVE IN DUE TIME, AS A SORT OF BIRTHDAY PRESENT, THE NEW BOOK.'

14. [Caption] THE MOON-WORMS. [Springfield, 1910]
Broadside (21 1/2" x 9 7/8").

An engraving of Lindsay's drawing and straight pen lettering (all capitals) printed in gold ink. Preceding the poem is a drawing

(8 1/4" x 6 1/4") of the moon and numerous large and small butterflies enclosed in a thick border of crossed lines. Below the poem in the lower left corner in a square of dotted lines: 'NICHOLAS | VACHEL | LINDSAY | 603 SOUTH FIFTH | SPRINGFIELD | ILLINOIS'. A small acorn appears in the lower right corner.

White wove paper, watermarked 'STERLING LEDGER'. Corners rounded.

This poem first appeared in *The Tramp's Excuse*, 1909.

15. [*Engraved cover title, illustrated with swinging censer above*] THE | SPRING | HARBINGER, | NICHOLAS VACHEL LINDSAY | RHYMER AND DESIGNER: | SPRINGFIELD ILLINOIS. [1910] Collation (6 2/8" x 3 1/2"): [1-5]², 10 leaves, pp. [1-20].

Contents: The entire contents of this small pamphlet consist of engravings of Lindsay's comic drawings and accompanying poetry. Many of the verses involve big women confronting small, intimidated men. These drawings and verses were as near sophisticated humor as Lindsay ever approached. The last page is blank.

Binding: Paper self-wraper. The sheets have been saddle stitched with two metal staples.

The paper is blue, watermarked 'ENGLISH BOND'.

16. [*Cover title, engraved. Title embellished with an outsized acorn, small circles, serrated outlines resembling leaves, and a series of wavy lines*] THE | VILLAGE | MAGAZINE [Springfield, 1910] Collation (11 3/8" x 9 3/8"): [1-9]⁴ [10]², 38 leaves, pp. [1-76].

Contents: The entire contents consist of a series of engravings of Lindsay's drawings and illustrated poems, the latter hand-lettered in small and large capitals. The only roman type in the magazine consists of engravings of excerpts from Illinois County newspapers. P. [1] engraving of section I of 'The Village Improvement Parade'; p. [2] essay 'On Conversion'; p. [3] 'An Editorial On The Holiness of Beauty For | The Village Pastor.'; pp. [4-12] 'An Editorial For the Wise Man in the | Metropolis Concerning the Humble Agricultural | Village in Central Illinois.'; p. [13] poem 'The Gamblers'; pp. [14-15] poem 'On Reading Omar Khayyam | During an Anti-Saloon | Campaign, In Central Illinois.'; p. [16] engraving of pen-and-ink drawing of Taj Mahal; p. [17] 'An Editorial on the Taj Mahal, For the Local | Building Contractor; p. [18] poem 'The Empty Boats'; p. [19] poem 'The Cornfields'; p. [20] engraving of clown; p. [21] poem 'The Angel and the Clown'; p. [22] engraving of section II of 'The Village Improvement Parade'; p. [23] 'Irrelevant Section'; p. [24] poem 'The Candle Moon'; p. [25] engraving of candle and moon; p. [26] poem 'The Moon-Worms'; p. [27] engraving of moon, butterflies, worms; p. [28] poem 'The Rose of Midnight';

p. [29] engraving of moon and rose; p. [30] poem 'The Censer-Moon'; p. [31] engraving of swinging censer; p. [32] poem 'What Mister Moon Said To Me'; p. [33] engraving of man and moon; p. [34] poem 'The Shield of Lucifer'; p. [35] engraving of shield; pp. [36-37] poem 'Genesis'; pp. [38-39] poem 'The Wizard in the Street'; p. [40] engraving of flowers; p. [41] poem 'The Storm-Flower'; p. [42] engraving 'Dancing For a Prize'; p. [43] Quizzical Section'; p. [44] engraving 'Contents of an Ink Bottle'; p. [45] engraving of Lindsay seated at writing table; pp. [46-48] poem 'The Potatoes Dance'; p. [49] poem 'Crickets on a Strike'; p. [50] engraving 'The Snail King and | Queen Visit Mab'; p. [51] engraving 'A Little Dryad'; p. [52] engraving 'The Bettle's | Dream'; p. [53] poem 'Quiz, or the Bettle's Dream'; p. [54] engraving 'I know you, | said vague | Mrs. Brown'; p. [55] 'Closing Section'; pp. [56-57] engravings of sections III-IV from 'The Village Improvement Parade'; p. [58] engraving of man in wind; p. [59] poem 'The Wizard Wind'; pp. [60-63] poem 'The Illinois Village'; pp. [64-65] poem 'On The Building of Springfield'; p. [66] 'An Editorial For the Local Statesmen, When | the Cross-Roads Becomes a Big City'; p. [67] poem 'What the Great City Said'; pp. [68-69] 'An Editorial For the Student Who Has | Returned to the Village'; p. [70] plea for criticism 'A Call For Letters'; p. [71] poem 'The Airship of the Mind'; p. [72] poem 'The Milkweed, the Sunflower | and the Robin'; p. [73] poem 'Concerning the Acorns | on the Cover, and Through the Book'; pp. [74-75] engravings of sections V-VI from 'The Village Improvement Parade'; p. [76] blank.

Paper, ivory enamel, corners rounded.

Binding: Brown paper cover. Inside front cover contains engraving which begins: 'The Village magazine is not for sale. It | is a birthday present for the Chosen | good' [18 lines]. Outside back cover contains engraving of butterfly. The sheets are held together with three metal staples in the inner margin. The cover is glued to the spine.

Seven hundred copies printed according to statement in second edition, 1920.

Lindsay was obsessed with the magazine as a vehicle of communication. His conception of the magazine was summarized in a letter to Professor Armstrong, May 29, 1920: "I will have to fight it out alone perhaps forever, putting money I make as a reciter into zinc-etchings, probably for a steadily enlarged *Village Magazine*, which will be the same number always, but slowly perfected with each new reprint a sort of dummy or model for a magazine, reissued time after time, with the whole magazine for the unit, instead of any one picture or poem or editorial. It seems to me the magazine as a unit is as justified as the novel. The magazine idea has a tremendous grip on me, but not in the commercial sense. That is, one collection of pictures, poems and editorials

and end-page ornaments, issued by one man, and dominated by his ideas, and as definitely his, as though it were his novel. Only in this way can I unify all my activities in balanced proportion, and introduce what might be called my genuine *public self* to my little public, . . . ”

17. [Caption on p. 1] THE VILLAGE MAGAZINE [Imprint, without date on p. 128] Printed by the | JEFFERSONS PRINTING COMPANY | Springfield, Illinois | N.M. Naylor, Superintendent [1920] Collation (12 1/8" x 9 3/8"): [1]⁸ 2-8⁸, 64 leaves, pp. 1-128.

Contents: There is considerable difference in the arrangement, format, and contents of this second edition and the first edition of 1910. Roman type was substituted for some of Lindsay's hand lettering, poetry has been added below the engravings of *The Village Improvement Parade*, and the engravings from *The Soul of the City Receives the Gift of the Holy Spirit* have been included. New material, not previously published by Lindsay in pamphlet or broadside form is as follows: p. 1, under caption, 30-line statement about the magazine; p. 3, dedication to Edward J. Wheeler, president of the Poetry Society of America; p. 103, illustrated poem, 'A Page of Owls'; p. 104, 'The Land Horse and the Sea Horse'; p. 105, 'A Page of Dangerous Beasts'; p. 106, 'Girls We All Know'; p. 107, 'A Nature Study'; p. 108, 'A Frank Contribution to | Current Discussion'; pp. 109-124, 'SECTION FOUR | GOLDEN BOOK SECTION | CONTAINING A BRIEF PROSPECTUS | OF A BOOK WITH WINGS THAT WILL | APPEAR IN VARIOUS FORMS IN | SPRINGFIELD, NOVEMBER, A.D. 2018; pp. 125-128, index.

The sheets are white wove enamel paper.

Binding: Brown paper. The front cover contains the same engraving as the 1910 edition. The outside back cover contains an engraving of a witch and owls. The sheets have been sewn and the cover is glued to the spine.

The index, p. 125, contains a statement that 1,000 copies of this edition were published. Three copies in Indiana collection.

18. [Cover title] THE | VILLAGE | MAGAZINE [Imprint on p. IV:] Printed by the | JEFFERSONS PRINTING COMPANY | Springfield, Illinois [1925] Collation (12 3/8" x 9 5/16"): [1-11]⁸, 88 leaves, pp. I-VII [VIII], 1-168.

Contents: Material in this third edition, not included in the first two editions is as follows: p. V, 'In Memory of a Good Printer | N. M. Naylor of Springfield, Illinois | Died December 3, 1924'; pp. 125-132, 'SECTION FIVE | POEMS FROM RHYMES TO | BE TRADED FOR BREAD'; pp. 133-165, 'SECTION SIX | THE WAR BULLETINS | JULY 1909 TO | CHRISTMAS 1909'; pp. 167-168, 'EXPLANATION OF THE MAP OF THE UNIVERSE'. The index of the second edition

has become a table of contents in this third edition and occupies pp. I-IV. P. [VIII] blank.

The sheets are white wove enamel paper.

Binding: Grey paper. The front cover contains the same engraving as the second edition. The outside back cover contains the same engraving as the second edition. The sheets have been sewn and the cover is glued to the spine.

According to a statement on p. I, 200 copies of this third edition were printed.

A second impression of the third edition, consisting of 800 copies, was issued later in 1925. Copies of this second impression were bound in red paper. The front cover contains a new engraving. Added to the acorn, serrated and wavy lines are an almost solid mass of swirly lines and 'Fourth Imprint | Vachel Lindsay' at the bottom of the front cover. Front cover printed in black and white ink. Outside back cover has same engraving as first impression of third edition, printed in white ink. Tipped to the first leaf of the first signature is a three-quarter leaf (12 3/8" x 7 3/8") containing on the recto a full-page engraving embellished with swirling lines and the following in Lindsay's cursive script: 'The Village Magazine | Fourth Imprint | Written and Illustrated | by | Vachel Lindsay'. The margins of p. [I], contents, are embellished with an engraving of flowers, swirling lines, and butterflies. Across the top, printed, in Lindsay's cursive script: 'The Village Magazine, Fourth Imprint | Written and Illustrated by | Vachel Lindsay'. The type has been slightly rearranged for the second impression and some additional type added for the contents, pp. I-VII. The imprint is at bottom of p. VII: 'Printed by the | JEFFERSONS PRINTING COMPANY | Springfield, Illinois'. Collation of the second impression: (12 3/8" x 9 2/8"): [1-11]⁸ [12]², 90 leaves, pp. [I] II-X, 1-169 [1]. Last page blank.

19. [Caption] A SPECIAL NOTICE | Pasted in the last 200 copies of the so called Village Magazine. | [double rule] | IT IS THE INTENTION OF THE EDITOR THAT THIS BOOK | SHALL BE AN ART EVANGELIST [sic] NOTHING LESS. THEREFORE | HE IS WILLING TO SEND COPIES, AS LONG AS THEY LAST, FOR | THREE TWO CENT STAMPS, TO COVER POSTAGE . . . [23 lines, double rule] NICHOLAS VACHEL LINDSAY, | RUSKIN REVIVALIST | 603 SOUTH FIFTH SPRINGFIELD, ILLINOIS [1910?]
Broadside (11" x 8 1/4").

To the left of the printed signature in a box of type rules is this admonition: 'READ THE CALL | FOR LETTERS IN | THE LAST PART | OF THIS BOOK.'

Printed on tan wove paper.

This broadside is glued to the verso of the front cover of the first edition of *The Village Magazine*. If the text of the broadside is correctly interpreted, 200 copies were printed. The printing date is pure conjecture; the broadside could have been printed anytime between 1910 and 1920.

20. [Caption] THE GOSPEL OF BEAUTY [Springfield, 1912]

Broadside (7 1/4" x 9 1/16").

Text in three paragraphs, set in capitals. The first paragraph reads: 'Being the "Creed of a Beggar" by that vain and foolish mendicant Nicholas Vachel Lind- | say. Printed for his personal friends in his home village—Springfield, Illinois. It is his inten- | tion to carry this gospel across the country beginning June, 1912, returning in due time.' The two following paragraphs are headed 'I. (PROLOGUE.)' and 'II. (THE NEW LOCALISM.)'.

The corners of the leaf are rounded. The paper is bond, watermarked 'FRANKLIN BOND'.

Copies of this broadside and *Rhymes to be Traded for Bread* were part of Lindsay's "equipment" for his western tramp in 1912. This creed was his personal formula for making America more beautiful.

The text of the final two paragraphs of this broadside was also printed in *The American Magazine*, September, 1912, p. 640.

21. [Caption] PROCLAMATION OF THE | GOSPEL OF BEAUTY [Springfield? 1913?]

Broadside (9 3/16" x 7 1/4").

Text set in two paragraphs under roman numerals I and II. The first letters in each paragraph 'P' and 'T' are large ornamental initials. The first paragraph reads: 'Prologue. I come to you penniless and afoot, to bring a message. | I am starting a new religious idea. The idea does not say "No" | to any creed that you have heard. [3 asterisks] After this, let the denom- | ination to which you now belong be called in your heart "The Church of | Beauty" or "The Church of the Open Sky." [3 asterisks] The Church of Beauty | has two sides: The love of beauty and the love of God.'

This is a later printing of no. 20 above. With the exception of an additional two words to the title and the elimination of the first paragraph contained in no. 20, the text in both is identical.

The paper is watermarked 'SUEDE | [diamond enclosing a "D"] | FINISH'.

22. [Caption] RHYMES TO BE TRADED FOR BREAD | BEING NEW VERSES BY NICHOLAS VACHEL LINDSAY, SPRINGFIELD, ILLINOIS, JUNE, 1912. | PRINTED EXPRESSLY AS A SUBSTITUTE FOR MONEY. [Springfield, 1912]

Collation (9 1/8" x 6"): [1-4]², 8 leaves, pp. [1-16].

Contents: Underneath caption on p. [1]: 'This book is to be used in exchange for the necessities of life on a tramp- | journey from the author's home town, through the west and back, during | which he will observe the following rules: (1) Keep away from the cities. | (2) Keep away from the railroads. (3) Have nothing to do with money. | Carry no baggage. (4) Ask for dinner about quarter after eleven. | (5) Ask | for supper, lodging and breakfast about quarter of five. (6) Travel alone. | (7) Be neat, truthful, civil and on the square. (8) Preach the gospel of beauty. | In order to carry out the last rule there will be three exceptions to the | rule against baggage. (1) The author will carry a brief printed statement, | called "The Gospel of Beauty." (2) He will carry this book of rhymes for | distribution. (3) Also he will carry a small portfolio with pictures, etc., | chosen to give an outline of his view of the history of art, especially as it | applies to America.'; under caption 'INTRODUCTION' is poem 'Upon Returning to the Country | Road.', caption, 'VERSES OF FANTASY | AND DESIRE', poems, 'The Wizard Wind.', 'The king of Yellow Butter-flies' which continues on to p. [2]; p. [2] contains poems 'The Grave of the Righteous | Kitten.', 'An Indian Summer Day on the | Prairie.', 'Why I Fleed From Duty.', 'Machinery.', 'Love and Law.', 'The Flight of Mona Lisa.' which continues on to p. [3]; p. [3], poem 'An Apology for the Bottle | Volcanic'; p. [4] under caption, 'THE MAGICAL VILLAGE', the poems, 'The Patient Witch.', 'Eden in Winter.', 'The Tower Builder.', which continues for four lines on p. [5]; p. [5] poems 'Queen Mab in the Village.', 'The Master of the Dance.', which occupies all of p. [6] and continues for nine lines on p. [7]; p. [7] poems 'The Dandelion.', 'The Lamp in the Window.', 'The Hearth Eternal.' which continues on p. [8]; p. [8] poem 'The Woman Called "Beauty" and | Her Seven Dragons.' which continues on p. [9]; p. [9] poem 'The Soul of a Butterfly.', under caption 'RELIGIOUS VERSES', 'Here's to the Spirit of Fire.', which continues on p. [10]; p. [10] poems, 'Look you, I'll go pray.', 'The Missionary Misgiving.', 'Foreign Missions in Battle | Array.', 'Galahad, Knight who Perished.', 'The Perilous Road.', which continues on p. [11]; p. [11] poems, 'Heart of God.', 'In Memory of a Child.', under caption, 'RHYMES OF THE DAY | AND HOUR', 'In Praise of Songs That Die.', 'Formula For a Utopia.'; p. [12] poem, 'The Perfect Marriage.'; p. [13] poems, 'The Leaden Eyed.', 'To the United States Senate.', 'Dreams in the Slum.', 'The Eagle That Is Forgotten.', which continues to p. [14]; p. [14] poems, 'To Those That Would Mend | These Times.', 'The Trap.', which continues to p. [15]; p. [15] poem, 'To Reformers in Despair.'; p. [15] under caption 'POEMS ON THE FAR | DISTANT FUTURE', 'The Legislature.', 'The Pilgrims From Asia.', under caption 'FINAL POEMS OF THE | ROAD', 'Lazarus and Dives.', which continues to p. [16]; p. [16] 'A Prayer to all the Dead Among | Mine Own People.', a final paragraph at bottom of p.

[16]: 'Mr. Lindsay offers the following | sermons, to be preached on short | notice, and without a collection, in | any chapel that will open its doors | as he passes by: (1) The gospel of | the hearth. (2) The gospel of vol- | untary poverty. (3) The Holiness of beauty.'

The text of all poems is set in small capitals, printed two columns to the page.

White wove paper of light weight.

Binding: No cover on the three copies in InU collection. Sheets saddle stitched with two metal staples.

Lindsay departed from Springfield on a western tramp on May 29, 1912. He tramped through Missouri, Kansas, Colorado (where he camped with his family from August 6 to 22), and New Mexico where he gave up walking on September 12 and took a train into Los Angeles.

Some of the poems in this pamphlet had previously appeared in print. "Upon Returning to the Country Road" and "A Prayer to all the Dead Among Mine Own People" first appeared in *The Tramp's Excuse*, 1909. "Heart of God", shorter by two stanzas here, appeared also in *The Tramp's Excuse* as "A Prayer in the Jungles of Heaven." "To The United States Senate" was first published in the *Illinois State Register* (Springfield), March 2, 1911.

23. [Caption] THE WEDDING OF | THE ROSE AND THE | LOTUS.
A POEM WRITTEN ON THE | NEAR-COMPLETION OF THE
PANAMA CANAL, | SHOWING HOW THE GENIUS OF THE
WEST, HERE | TYPIFIED BY THE ROSE, AND THE GENIUS
OF | THE EAST, HERE TYPIFIED BY THE LOTUS, | ARE
TO BE MERGED AND MINGLED IN ONE. | NICHOLAS
VACHEL LINDSAY, RHYMER AND | DESIGNER:- | SPRING-
FIELD ILLINOIS [1912]

Broadside (11" x 22").

An engraving of Lindsay's drawing and straight pen lettering (all capitals). The lettering of the caption is merged with a drawing of a small lotus and, underneath caption, a large rose, all embellished with lines and small circles. To the right of caption is a drawing of a lotus (9 3/8" x 5 5/6") enclosed in a border. To right of this is the poem enclosed in a floral border. In lower right corner is: 'NICHOLAS VACHEL LINDSAY 1912'.

The broadside has been folded twice to make a fan-folded pamphlet of six pages with three printed pages and three blank pages on the reverse of the print.

White wove cover stock paper.

24. [Caption] SPECIAL NOTICE TO MY PARTICULAR FRIENDS
AND THEIR FRIENDS:—THIS IS TO SAY | THE PAMPHLET
CALLED—"THE SOUL OF THE CITY," IS YOURS:—A PRI-
VATE PRINTING DISTRIBUTED | GRATUITOUSLY: FULL

OF DRAWINGS BY THE AUTHOR ENFORCING THE DOCTRINE OF THE NEW LOCALISM.— | PLEASE WRITE ON THE BACK OF THIS SLIP THE NAMES OF HALF | A SCORE OF PEOPLE . . . [3 lines of text, drawings, 6 lines of text] [Springfield, 1913?]

Broadside (9 7/8" x 12 1/2").

This is an engraving of Lindsay's straight pen lettering (all capitals) and drawing. The panel drawing (separated from the text by a double line top, bottom, and left side) is the same drawing used in number 13 with minor alterations.

Paper watermarked 'STERLING LEDGER', underneath is watermark of inline 'W'. Corners of the leaf rounded.

This was printed and sent out in advance of the appearance of *The Soul of The City Receives the Gift of the Holy Spirit*.

25. [Enclosed in a border of dotted lines] THE | SOUL OF | THE CITY | RECEIVES | THE GIFT | OF THE | HOLY | SPIRIT. [The title page is an engraving of Lindsay's hand-lettering] [Springfield, 1913?]

Collation (10" x 6 5/8"): [1-5]², 10 leaves, pp. [1-20].

Contents: p. [1] title, verso blank; p. [3] type founder's border of flowers at top, introductory text in roman type which begins: 'The pictures of certain public buildings that | appear here are used as hieroglyphics of the | body and soul of the place.', type founder's border of flowers at bottom; p. [4] engraving of Lincoln's Springfield residence; p. [5] engraving of Lincoln's Tomb; p. [6] engraving of part I of title poem which begins: 'CENSERS ARE SWINGING'; p. [7] engraving of Immaculate Conception Church, Springfield; p. [8] engraving of part II of poem; p. [9] engraving of First Presbyterian Church, Springfield; p. [10] engraving of part III of poem; p. [11] engraving of Central Christian Church, Springfield; p. [12] engraving of part IV of poem; p. [13] engraving of Sangamon County Court House; p. [14] engraving of part V of poem; p. [15] engraving of Illinois State House; p. [16] engraving of part VI of poem; p. [17] engraving of Springfield High School; p. [18] decorative border piece at top, 'POSTSCRIPT' in fancy type, followed by roman type; p. [19] engraving of Hall of Horticulture at state fair grounds, Springfield; p. [20] continuation of postscript from p. 18, signed at end 'NICHOLAS VACHEL LINDSAY, | *Rhymer and Designer*, | 603 South Fifth, | Springfield, Illinois. | This tract has been printed by the designer expressly for | gratuitous distribution in Springfield, Illinois.'

The engraved poem, hand-lettered by Lindsay, is enclosed in a decorative border of dotted and broken lines. All the engravings of buildings are embellished with large and small swinging censers and are signed and dated: 'Nicholas Vachel Lindsay 1913.'

White wove paper watermarked 'KENT'.

Binding: Salmon colored paper cover. Front cover printed in gold from title-page engraving. The cover and the sheets are saddle stitched with two metal staples.

Lindsay later said of this pamphlet: "Several thousand copies of this tract were distributed in Springfield, Illinois."

26. GENERAL WILLIAM BOOTH | ENTERS INTO HEAVEN AND | OTHER POEMS BY | NICHOLAS VACHEL LINDSAY | [Publisher's monogram, 'MK' enclosed in circle] | NEW YORK [modified caret] MITCHELL KENNERLEY 1913

Collation (7 1/2" x 5"): [1-8]^s, 64 leaves, pp. [8] 1-119 [1].

Contents: p. [1] title page; p. [2] 'Copyright 1913 by | Mitchell Kennerley | Printed in America'; p. [3] 'This book is dedicated to | DR. ARTHUR PAUL WAKEFIELD | and | OLIVE LINDSAY WAKEFIELD | Missionaries in China'; p. [4] blank; pp. [5-7] contents; p. [8] 'The author wishes to thank the editors of | *Poetry*, *The Outlook*, *The Independent*, *The American Magazine*, and *Farm and Fireside* | (Springfield, Ohio), for permission to reprint | poems included in this volume'. The poem 'General William Booth Enters Into Heaven' begins on p. 1. The concluding poem 'On the Building of Springfield' occupies pp. 117-119. Last page blank. Running title, in italics: 'General William Booth' on left-hand pages; running head, in italics: 'Nicholas Vachel Lindsay' on right-hand pages.

Binding: Maroon ribbed cloth. Front cover stamped in blind with a triple-rule panel. Spine lettered in gilt from top to bottom: 'GENERAL | WILLIAM | BOOTH | NICHOLAS | VACHEL | LINDSAY | MITCHELL | KENNERLEY'. Monogram 'MK', stamped in blind in center of back cover. Fore edges untrimmed. End papers front and back of white wove paper slightly heavier than sheets. No binder's leaves.

This was Lindsay's first commercially published book. The title poem "General William Booth", written in Los Angeles in the fall of 1912, was first printed in the fourth number of *Poetry*, January, 1913. The Booth poem and the subsequent publication of this volume of poetry gave Lindsay an international reputation as a poet.

Other impressions under Macmillan imprint, 1916, 1917, 1924.

- 26a. GENERAL WILLIAM BOOTH | ENTERS INTO HEAVEN AND | OTHER POEMS BY NICHOLAS | VACHEL LINDSAY WITH AN | INTRODUCTION BY ROBERT | NICHOLS | LONDON | CHATTO & WINDUS | 1919

Collation (7 1/2" x 5"): [1]^s [2]^s (-2 _{1,2}) [3-9]^s, 70 leaves, pp. [i-iv] v-xv [xvi-xx], 1-119 [1].

Contents: p. [i] bastard title 'GENERAL WILLIAM BOOTH | ENTERS INTO HEAVEN | AND OTHER POEMS'; p. [ii] blank;

p. [iii] title page; p. [iv] 'All rights reserved'; pp. v-xv introduction by Robert Nichols, dated Aug.-Sept., 1919. p. [xvi] blank; pp. [xvii-xix] contents; p. [xx] acknowledgements. [Remaining contents same as number 26 above.]

Binding: Maroon cloth. Front cover stamped in blind with a ruled panel. Spine lettered in gilt from top to bottom: 'GENERAL | WILLIAM | BOOTH | NICHOLAS | VACHEL | LINDSAY | CHATTO | & WINDUS'. Fore edges untrimmed. End papers front and back of white wove paper of lighter weight than sheets. No binder's leaves.

These are the American sheets, printed from the original typesetting of 1913, bound up with an English printed first signature of sixteen pages containing the bastard title, the title page, and the introduction. The title-page leaf and the introductory leaf have been excised from the first signature of the American printed sheets as indicated by the presence of two stubs following the English printed signature.

27. ADVENTURES WHILE PREACHING | THE GOSPEL OF BEAUTY
| NICHOLAS VACHEL LINDSAY | [*Publishers monogram, 'MK'*
enclosed in circle] | NEW YORK [*modified caret*] MITCHELL
KENNERLEY 1914

Collation (7 1/2" x 5"): [1-11]^s [12]^e, 94 leaves, pp. [1-8] 9-186 [2].

Contents: p. [1] bastard title: 'ADVENTURES WHILE PREACHING | THE GOSPEL OF BEAUTY'; p. [2] 'BY NICHOLAS VACHEL LINDSAY' [2 titles: *General William Booth* and the present title]; p. [3] title page, verso: 'COPYRIGHT 1914 BY | MITCHELL KENNERLEY | Printed in America'; p. [5] 'DEDICATED TO | MISS SARA TEASDALE', verso blank; p. [7] contents, verso: 'Thanks are due the Crowell Publishing | Company for permission to reprint the proc | lamations from *Farm and Fireside* with | which the book ends.'; text beginning on p. 9. Last leaf blank. Running title 'THE GOSPEL OF BEAUTY' on left-hand pages throughout text, excepting chapter beginnings.

Binding: Maroon ribbed cloth. Cover title lettered in gilt, within a triple-rule panel stamped in blind: 'ADVENTURES WHILE PREACHING | THE GOSPEL OF BEAUTY | BY | NICHOLAS VACHEL LINDSAY'. Spine lettered in gilt, from top to bottom: ADVENTURES | WHILE | PREACHING | THE GOSPEL | OF BEAUTY | NICHOLAS | VACHEL | LINDSAY | MITCHELL | KENNERLEY'. Monogram 'MK', stamped in blind in center of back cover. Fore edges untrimmed. End papers front and back of white wove paper slightly heavier than sheets. No binder's leaves.

This is Lindsay's account of part of his tramp through the West in 1912. Much of the text was taken from letters sent home to his parents.

With the exception of the proclamations, pp. 171-184, the contents of this volume were first published in installments in *The Forum*, September, October, November, December, 1913, and January, and February, 1914. "The Kallyope Yell" appears here for the first time in book form. The poem was first published in *The Forum*, November, 1913, pp. 647-651.

Another impression under Macmillan imprint, 1921.

Lindsay had a brief, for him intense, but wholly platonic romance with Sara Teasdale, the St. Louis poet, between February and August, 1914. He several times proposed to her and was refused, we are led to believe, because of his impecuniosity.

28. THE CONGO | AND OTHER POEMS | BY | VACHEL LINDSAY | WITH AN INTRODUCTION BY HARRIET MONROE | EDITOR OF "POETRY" | NEW YORK | THE MACMILLAN COMPANY | 1914 | All rights reserved

Collation (7 1/2" x 5"): [A-B]^s C-I^s K-L^s, 88 leaves, pp. [i-iv] v-xv [xvi], 1-159 [1].

Contents: p. [i] bastard title: 'THE CONGO AND OTHER POEMS'; p. [ii] publisher's imprint, monogram 'The MM Co.' and 8 lines; p. [iii] title; p. [iv] 'Copyright, 1913, by Harriet Monroe and by the *Independent*. | Copyright, 1914, by Harriet Monroe, by Margaret C. Anderson, the *Little Review* by the *Metropolitan*, and by the Phillips Publishing Company. | Copyright, 1914, | By THE MACMILLAN COMPANY. | Set up and electrotyped. Published September, 1914. | Norwood Press | J. S. Cushing Co.—Berwick & Smith Co. | Norwood, Mass., U.S.A.; pp. v-ix, introduction; p. [x] blank; pp. xi-xiv, table of contents; p. xv, 'For permission to reprint some of the poems contained in this volume the author is indebted to the | courtesy of the editors and publishers of the *Metro- | politan*, *Poetry: A Magazine of Verse*, the *Independent*, | *Tuck's Magazine*, *Reedy's Mirror*, the *Little Review*, and | the *American Magazine*.'; p. [xvi] blank; p. 1, 'FIRST SECTION | Poems intended to be read aloud, or chanted.'; p. [2] blank. The poems "The Congo" begins on p. 3; pp. [56], [94], [120], [122], [144], [160] blank. Running title 'THE CONGO'.

Binding: Light tan cloth. The front cover is an elaborate panel stamped in blue with a few red squares, diamonds, and circles scattered throughout. The top of the panel has two sea horses facing each other. The sides of the panel are variations of the zigzag or chevron design. The bottom is a bearded male sphinx. The cover title stamped in gilt is enclosed by the decorative panel: 'THE | CONGO | AND OTHER | POEMS | VACHEL LINDSAY'. The spine is stamped in gilt from top to bottom: 'THE | CONGO | AND | OTHER | POEMS | VACHEL | LINDSAY | [miniature of the sphinx on front cover, stamped in blue] MACMILLAN'. Fore and bottom edges untrimmed. Eight-page list of 'New Poems and Plays published by | The Macmillan

Company.' bound in at end, advertising fifty-two titles, beginning with Rabindranath Tagore's *The King of the Dark Chamber* and ending with Israel Zangwill's *Plaster Saints*. End sheets front and back of white wove paper, same weight as sheets.

Two copies, one copy inscribed to Louis Untermeyer: "Oct 32, [sic] 1914".

Lindsay had difficulty with Kennerley, his first publisher, who was slow in royalty payments. His connection with Macmillan was made, for the most part, through the influence of Harriet Monroe.

29. THE ART OF | THE MOVING PICTURE | BY | VACHEL LINDSAY
| [*Four lines of poetry from Fitzgerald*] | NEW YORK | THE
MACMILLAN COMPANY | 1915 | All rights reserved
Collation (7 3/8" x 5"): [1-19]⁸ [obsolete signings present, see
below], 152 leaves, pp. [i-vi] vii-viii [ix-x], 1-289 [5].

Contents: p. [i] bastard title: 'THE ART OF | THE MOVING PICTURE'; p. [ii] publisher's imprint, monogram 'The MM Co' and eight lines; p. [iii] title page; p. [iv] 'Copyright, 1915, | By THE MACMILLAN COMPANY. | Set up and electrotyped. Published December, 1915. | Norwood Press | J. S. Cushing Co.—Berwick & Smith Co. | Norwood, Mass. U.S.A.'; p. [v] 'Dedicated | To | GEORGE MATHER RICHARDS | IN MEMORY OF | THE ART STUDENT DAYS WE SPENT TOGETHER WHEN | THE METROPOLITAN MUSEUM WAS | OUR PICTURE-DRAMA'; p. [vi] blank; pp. vii-viii, contents; p. [ix] half title: 'THE ART OF | THE MOVING PICTURE', p. [x] blank; pp. 1-289, text; p. [290] blank; p. [291] [within ruled box:] 'The following pages contain advertisements of a few | of the Macmillan books on kindred subjects.'; p. [292] advertisement of Lindsay's *The Congo*; p. [293] advertisement of *The New Citizenship* and *A Substitute for War* by Percy Mackay; p. [294] advertisement of *Making the Movies* by Ernest A. Dench. Running title: 'THE ART OF THE MOVING PICTURE' on all left-hand pages, except where chapter headings occur.

Binding: Light tan cloth. The front cover is stamped with an elaborate drawing of a stage. The curtains, drawn, are colored green, the stage floor is green and black squares. In background is a black panel; within this is a white panel (a moving picture screen) in which the cover title is stamped in green: 'THE ART | of the | MOVING | PICTURE | VACHEL LINDSAY'. The forestage contains the symbolic masked clown within a panel decorated with scroll work and flowers. Below this at the lower right edge of the cover is the initial 'HDW'. The spine is lettered in green from top to bottom: 'The ART | of the | MOVING | PICTURE | LINDSAY | [small engraving of masked clown] | MACMILLAN'. End sheets front and back of white wove paper slightly heavier than sheets. No binder's leaves. Fore and bottom edges untrimmed.

Signature signings B-I, K-T are present but they have no relationship to actual folding and gathering. The decision to include the advertisements, pp. [291-294] as an integral part of the printing was apparently reached after the type for the text was set. This made the original signings obsolete.

Lindsay wrote the following long note to Louis Untermeyer on the free portion of the front end leaf: "Indirectly you may find your hand in this book, in several places. James Oppenheim's suggestion about Hieroglyphics is mentioned page 5. Said suggestion was made in your parlor. The Avenging Conscience, described on page 120, was first described to me by you that same evening as an illustration of the principles of that chapter. I saw it here in Springfield long after. Then the Owl, page 176 goes back to the same evening. Thinking it over—I do myself the honor to hope you will read the whole book but certain passing suggestions in the chapters on the Intimate Play, Painting in Motion and Progress and Endowment will perhaps appeal to you most as material on which you can revise the theory or spin it much finer. I will be delighted if you and Oppenheim will do so in private or in print.

"I do not expect to write another movie-book for years and years. Meanwhile I dearly hope I have not only put forward a theory that can be worth accepting, rejecting or amending in every proposition[?]-but a theory which my friends can take hold of, and after due whittling to fit the hand, go out and use as a fighting weapon." Dated January 4, 1916.

30. [*In ruled panel*] THE ART OF THE | MOVING PICTURE | [*In ruled panel*] INTENDED, FIRST OF ALL, FOR THE NEW ART MUSEUMS | SPRINGING UP ALL OVER THE COUNTRY. BUT THE | BOOK IS FOR OUR UNIVERSITIES AND INSTITUTIONS | OF LEARNING. IT CONTAINS AN APPEAL TO OUR | WHOLE CRITICAL AND LITERARY WORLD, AND TO OUR | CREATORS OF SCULPTURE, ARCHITECTURE, PAINTING, | AND THE AMERICAN CITIES THEY ARE BUILDING. | BEING THE 1922 REVISION OF THE BOOK FIRST | ISSUED IN 1915, AND BEGINNING WITH AN AMPLE | DISCOURSE ON THE GREAT NEW PROSPECTS OF 1922 | [*In ruled panel*] By VACHEL LINDSAY | [*In ruled panel*] 'Hail, all ye gods in the house of the soul, who weigh Heaven and | Earth in a balance, and who give celestial food.' | [*In italics*] From the book of the scribe Ani, translated from the original | Egyptian hieroglyphics by Professor E. A. Wallace Budge. | [*In ruled panel*] THE MACMILLAN COMPANY | NEW YORK MCMXXII [*all text and small ruled panels enclosed with a large ruled panel*]

Collation (7 3/8" x 5"): [1-21]⁸, 168 leaves, pp. [i-vi] vii-viii [ix-x], xi-xliii [xliv], 1-289 [3].

Contents: p. [i] bastard title: 'THE ART OF | THE MOVING PICTURE'; p. [iii] publisher's imprint, monogram 'The MM Co.' and 8 lines; p. [iii] title page; p. [iv] 'PRINTED IN THE UNITED STATES OF AMERICA | Copyright, 1915, 1922, | BY THE MACMILLAN COMPANY. | Set up and electrotyped. Published December, 1915. Reprinted | June, 1916. | Revised and with new material, April, 1922. | NORWOOD PRESS | J. S. Cushing Co.—Berwick & Smith Co. | Norwood, Mass., U.S.A.'; p. [v] dedication, same as in first edition; p. [vi] blank; pp. vii-viii, contents; p. [ix] half title: 'THE ART OF | THE MOVING PICTURE'; p. [x] blank; pp. xi-xv, 'A WORD FROM THE DIRECTOR | OF THE DENVER ART ASSOCIATION', signed and dated on p. xv, 'George William Eggers | Director | The Denver Art Association | Denver, Colorado, | New Year's Day, 1922.'; pp. xvi-xliii, 'BOOK I—THE GENERAL PHOTOPLAY | SITUATION IN AMERICA, JANUARY | 1, 1922'; p. [xliv] blank; pp. 1-289, Chapters I-XXI; pp. [290-292] blank. Running title, same as first edition.

Binding: Cloth, same as first edition. Front cover same as first edition. The spine is lettered same as first edition with exception of 'REVISED' preceding the name of publisher. End sheets and sheets same as first edition. Fore and bottom edges untrimmed.

The new material in this second edition consists of the foreword by Eggers, the essay by Lindsay on the photoplay in January, 1922, and some slight revision in the first three chapters. The remaining material in chapters iv-xxi is a verbatim reprint of the text of the first edition of 1915.

31. A HANDY GUIDE | FOR BEGGARS | ESPECIALLY THOSE OF | THE POETIC FRATERNITY | [*rule, in red*] | Being sundry explorations, made while afoot and | penniless in Florida, Georgia, North Carolina, | Tennessee, Kentucky, New Jersey, and Pennsyl- | vania. These adventures convey and illustrate | the rules of beggary for poets and some others | [*rule, in red*] | BY VACHEL LINDSAY | Author of 'The Congo,' 'The Art of The Moving, | Picture,' 'Adventures while Preaching | the Gospel of Beauty,' etc. | [*rule, in red | blank space, rule in red*] | THE MACMILLAN COMPANY | PUBLISHERS MCMXVI [*All text is enclosed in a double rule border printed in red*]

Collation (7 1/2" x 5"): [1-14]⁸ [obsolete signings present, see below], 112 leaves, pp. [i-iv] v-xi [xii], [1-4] 5-205 [7].

Contents: p. [i] bastard title: 'A HANDY GUIDE FOR BEGGARS'; p. [ii] publisher's imprint 'The MM Co.' and eight lines; p. [iii] title page; p. [iv] 'Copyright, 1916, | BY THE MACMILLAN COMPANY. | Set up and electrotyped. Published November, 1916. | Norwood Press | J. S. Cushing Co.—Berwick & Smith Co. | Norwood, Mass., U.S.A.'; p. v, 'ACKNOWLEDGEMENTS | 'The author desires to express his indebted- | ness to *The Outlook* for permission to reprint the | adventures

in the South and to Charles Zueblin | for permission to reprint the adventures in the | East. | The author desires to express his indebted- | ness to the *Chicago Herald* for permission to re- | print *The Would-be Merman*, and to *The Forum* | for *What the Sexton Said*, and to *The Yale Re- | view* for *The Tramp's Refusal*. | The author wishes to express his gratitude | to Mr. George Mather Richards, Miss Susan | Wilcox, Mr. and Mrs. Frank Ide and Miss | Grace Humphrey for their generous help and | advice in preparing this work.'; p. [vi] blank; pp. vii-viii, 'DEDICATION AND PREFACE OF A | HANDY GUIDE FOR BEGGARS'; pp. ix-xi, 'TABLE OF CONTENTS'; p. [xii] blank; p. [1] 'I | VAGRANT ADVENTURES IN THE | SOUTH'; p. [2] blank; p. [3] poem 'Columbus'; p. [4] blank; pp. 5-205, text; p. [206] blank; p. [207] in a ruled box: 'The following pages contain advertisements | of books by the same author.' p. [208] blank; pp. [209-212] advertise four titles, beginning with *The Congo and Other Poems* and ending with *The Art of the Moving Picture*.

Binding: Maroon ribbed cloth. Cover title lettered in gilt, within a panel stamped in blind: 'A HANDY GUIDE FOR BEGGARS | BY | VACHEL LINDSAY'. Spine lettered in gilt from top to bottom: 'A HANDY | GUIDE | FOR | BEGGARS | VACHEL | LINDSAY | MACMILLAN'. Fore edges untrimmed. End papers front and back of white wove paper slightly heavier than sheets.

Variant Binding: Blue boards. Cover title printed in gilt: 'A HANDY GUIDE | FOR BEGGARS | BY VACHEL LINDSAY'. Underneath is a tree printed in gilt and green, beneath is man with staff. Spine lettered in gilt from top to bottom: 'A HANDY | GUIDE | FOR | BEGGARS | VACHEL | LINDSAY | [flower in gilt and green] | MACMILLAN'. Fore edges untrimmed.

Signature signings C-I, K-O are present but they have no relationship to actual folding and gathering. The decision to include the advertisements, pp. [207-212] made them obsolete.

A second impression printed from the 1916 plates appeared in 1923. The only alteration was the date on the title page and the omission of the advertisements on pages [207-212] which are blank. Binding is maroon cloth. Front cover contains panel stamped in blind but no cover title. Spine stamped in gilt from top to bottom: 'A | HANDY | GUIDE | FOR | BEGGARS | VACHEL | LINDSAY | MACMILLAN'.

32. [Cover title, enclosed in ruled border] A LETTER | ABOUT | MY FOUR PROGRAMMES | FOR COMMITTEES IN CORRESPONDENCE | BY | VACHEL LINDSAY | 603 SOUTH FIFTH | SPRINGFIELD, ILLINOIS [Springfield, 1916?]
 Collation (10 3/8" x 8 2/8"): [1-17]², 34 leaves, pp. [1] 2-65 [3].
 Contents: p. [1] cover title, six-line note stating that contents of tract were to be used as publicity by committee that was sponsoring a

Lindsay program, 'TABLE OF CONTENTS'; p. 2, 'BOOKS BY VACHEL LINDSAY', five titles beginning with *General William Booth* and ending with *The Art of the Moving Picture*; pp. 3-7, 'A LETTER ABOUT FOUR PROGRAMMES'; p. [8] an engraving of Lindsay's drawing 'THE SNAIL KING AND | QUEEN VISIT MAB.' signed and dated 'N.V.L. 1910.'; p. 9, poem 'THE VISIT TO MAB'; p. [10] engraving of female in a wind, signed and dated 'N.V. LINDSAY, 1910'; p. 11, poem 'THE WIZARD WIND'; p. 12, poem 'THE EMPTY BOATS'; p. 13, engraving of Lindsay-drawn boat 'sailing on airy seas'; p. 14, engraving of Lindsay hand-lettered and illustrated poem 'INDIAN SUMMER'; pp. 15-32, 'THE | SOUL OF | THE CITY | RECEIVES | THE GIFT | OF THE | HOLY | SPIRIT.' (printed from same engravings as the 1913 printing, with an introductory note on p. 16); pp. 33-45, 'THE | SPRING HARBINGER.' (printed from same engravings as the 1910 printing); p. [46] 'END OF THE IRRELEVANT SECTION'; pp. 47-54, 'THE VILLAGE IMPROVEMENT | PARADE' (printed from same engravings as 1908 edition); p. 55, 'THE HISTORY OF THE ROSE AND THE LOTUS RHYME'; p. [56] engraving of Lindsay-drawn rose and lotus; p. 57, poem 'THE ROSE AND THE LOTUS'; pp. 58-59, 'THE POTATOES' DANCE'; p. 60, engraving of Lindsay drawing 'DANCING FOR A PRIZE.'; p. 61, poem 'DANCING FOR A PRIZE'; p. 62, poem 'THE SOUL OF A SPIDER'; p. 63, engraving of a spider drawn by Lindsay; p. 64, poem 'THE SOUL OF A BUTTERFLY'; p. 65, engraving of a butterfly drawn by Lindsay, p. [66] blank; p. [67] imprint of printer in ruled square 'Printed by the | Jeffersons Printing Co. | Springfield, Illinois | N. M. Naylor, Supt.'; p. [68] engraving of Lindsay-drawn censer, signed and dated 'N.V.L. 1910.'

Binding: White wove paper, self wrapper, saddle stitched with three metal staples.

The booklet described fully the type of recitals Lindsay was prepared to give. Those who sponsored his programs were instructed in matters of publicity and basic preparations for his personal appearance.

33. THE | CHINESE NIGHTINGALE | AND OTHER POEMS | BY | VACHEL LINDSAY | AUTHOR OF "THE CONGO," "GENERAL WILLIAM BOOTH ENTERS | INTO HEAVEN," "ADVENTURES WHILE PREACHING | THE GOSPEL OF BEAUTY," ETC. | NEW YORK [*fancy*] | THE MACMILLAN COMPANY | 1917 | All rights reserved

Collation (7 1/2" x 5"): [1-9]⁸ [obsolete signings present, see below], 72 leaves, pp. [i-iv] v-x, 1-127 [7].

Contents: p. [i] bastard title: 'THE CHINESE NIGHTINGALE | AND OTHER POEMS'; p. [ii] publishers imprint, monogram 'The MM Co' and 8 lines; p. [iii] title page; p. [iv] 'COPYRIGHT, 1917, | BY THE MACMILLAN COMPANY. | [short rule] | Set up and electro-

typed. Published September, 1917. | NORWOOD PRESS | J. S. Cushing Co.—Berwick & Smith Co. | Norwood, Mass., U.S.A.’; p. v, ‘THIS BOOK IS DEDICATED TO | SARA TEASDALE, POET’; p. vi, blank; p. vii, ‘The thanks of the author is extended to “Poetry: A Magazine | of Verse,” “The Chicago Herald,” “The Masses,” “The Red | Cross Magazine,” “The Bookman,” “The Seven Arts,” | “The Independent,” “The Forum,” and “Tuck’s Magazine” | for permission to reprint many of the verses in this volume. | Harriet Monroe awarded the Levinson Prize to “The | Chinese Nightingale,” as the best contribution to | “Poetry: A Magazine of Verse,” for the year 1915.’; p. [viii] blank; pp. ix-x, ‘TABLE OF CONTENTS’; p. 1, ‘FIRST SECTION | THE CHINESE NIGHTINGALE’; p. [2] blank, pp. 3-127, text; p. [128] blank; p. [129] in a ruled box: ‘The following pages contain advertisements | of Macmillan books by the same author’; pp. [130-134] advertises five titles, beginning with *A Handy Guide for Beggars* and ending with *The Art of the Moving Picture*. Pages [14], [16], [36], [38], [56], [92] are blank.

Binding: Yellow cloth. The front cover is enclosed within a blue stamped border. Inside the border is a blue stamped Chinese motif drawing. At the top is a pagoda-like design containing a bird which resembles the Feng Sheng; below is a dragon stamped on a blue background. Connecting the top and bottom are two chain-design drawings in blue. Within the design is a gilt stamped shield containing the title in blue: ‘THE | CHINESE | NIGHTINGALE | AND OTHER POEMS | VACHEL | LINDSAY’. The spine is stamped with a gilt panel bordered in blue, within the panel stamped in blue, transversely to text: ‘THE CHINESE NIGHTINGALE. LINDSAY’. End sheets front and back of white wove paper slightly heavier than sheets. No binder’s leaves. Fore and bottom edges untrimmed.

Signature signings G-I are present but they have no relationship to actual folding and gathering. The decision to include the advertisements pp. [129-134], as an integral part of the printing was apparently reached after the type for the text was set.

A second impression was published in 1918 from the 1917 plates. The only change was the altered date on the title page.

A third impression was published in 1926 from the 1917 plates. The date on the title page was altered to ‘1926’, and the advertisements on pp. [129-134] were dropped and these pages left blank. The binding of the third impression is the same as the 1917 binding except the cover title and spine do not have the gilt stamped background present on 1917 binding.

34. [Caption] The KIND of a VISIT I LIKE to MAKE | By Vachel Lindsay [in red] | . . . [115 lines printed in 2 columns] [Springfield, 1919]
Broadside (13 7/8" x 9 3/8").

The 'T' in the first word of the first paragraph is an ornamental letter printed in red over a gilt background. Printed at bottom in red: 'Vachel Lindsay | 603 South 5th Street | Springfield Illinois.'

The first paragraph reads: 'There is one kind of an engagement | for a recital which I do not want | to fill again under any circum- | stances. It is when the Women's | Club of the town expects me to | appear from parts unknown at 3:30 P.M., recite, | be through at 4:30 P.M., accept my full fee and | disappear from the town as quickly as I can. | Sometimes a normal school expects me to do | the same for them, 8:30 P.M. to 9:30 P.M. If | this jack-in-the-box performance is what you | want, do not write.' The remainder of the broadside outlines an ideal visit: Lindsay wanted several programs in a town, appropriate publicity, and greatly desired his audience to read his published books before he came to recite. The final two sentences read: 'I like to recite for anyone in | the city directory and I like plenty of back talk. | I do not enjoy leading a sheltered life.'

White wove paper with no visible watermark. Imitation deckle at bottom edge.

Lindsay mentioned this broadside in letters to A. Joseph Armstrong, March 8, and October 10, 1919 (see *Letters of Nicholas Vachel Lindsay to A. Joseph Armstrong, The Baylor Bulletin*, Volume XLIII, September, 1940, Number 3. Pp. 3, 16). On both copies in the Indiana collection Lindsay has written "Not for publication". One copy is signed and dated "May 2, 1919, Springfield, Illinois".

Indiana has what must have been the earliest trial impression from this type setting. "By Vachel Lindsay" is missing. The space where the ornamental "T" was to appear has been filled in with a large crude open "T" in manuscript, and the name and address written by Lindsay at bottom to, apparently, indicate additional typesetting for the printer.

35. THE GOLDEN BOOK | OF SPRINGFIELD | BY VACHEL LINDSAY | A CITIZEN OF THAT TOWN | Being the review of a book that will appear in the | autumn of the year 2018, and an extended descrip- | tion of Springfield, Illinois, in that year. | [*flag printed in blue with 20 small stars in a circle enclosing a larger star printed in red*] | New York [*fancy*] | THE MACMILLAN COMPANY | 1920 | all rights reserved

Collation (7 3/8" x 4 7/8"): [1-21]⁸, 168 leaves, pp. [2] [i-ii] iii-iv, [1-2] 3-329 [1].

Contents: p. [1] bastard title: 'THE GOLDEN BOOK OF SPRINGFIELD'; p. [2] 'LIST OF THE BOOKS OF VACHEL | LINDSAY' advertising eight titles beginning with *A Handy Guide for Beggars* and ending with *The Golden Whales of California*; p. [i] title; p. [ii] 'Copyright, 1920 | By THE MACMILLAN COMPANY | Set up and electrotyped. Published October, 1920.'; pp. iii-iv, table of contents;

p. [1] 'THIS BOOK IS INSCRIBED TO ISADORA'; p. [2] blank; pp. 3-329, text; p. [330] blank.

Binding: Tan paper on boards. Front cover decorated with an egg-shaped design printed in blue, black, and gilt, at bottom of which is a golden book. The cover title, enclosed in the design, is stamped in black: 'The | Golden | Book | of | Springfield | Vachel | Lindsay'. The whole cover design is enclosed by a thick ruled border stamped in blue. The spine is stamped in black 'The | Golden | Book | of | Springfield | [miniature of front cover design] Vachel | Lindsay | Macmillan'. End sheets front and back of white wove paper slightly heavier than sheets. One binder's leaf tipped on free portion of front end sheet.

The Isadora to whom this book was dedicated was Isadora Bennett who had been brought up in Springfield by an aunt. Enamored by the stage and other arts, she was greatly attracted to Lindsay although twenty years his junior. Lindsay fell in love with the young lady, then a freshman at the University of Chicago, in 1917. He courted her ardently—the poem "My Lady Is Compared to a Young Tree" was written for her—only to lose her in marriage to a younger man in 1919.

36. THE GOLDEN WHALES | OF CALIFORNIA | AND OTHER
RHYMES IN THE | AMERICAN LANGUAGE | BY | VACHEL
LINDSAY | NEW YORK [fancy] | THE MACMILLAN COM-
PANY | 1920 | All rights reserved

Collation (7 3/8" x 4 7/8"): [1-13]^s, 104 leaves, pp. [2] [i-xii] xiii-xx, [1-2] 3-181 [5].

Contents: first leaf blank; p. [i] bastard title: 'THE GOLDEN WHALES | OF CALIFORNIA | AND OTHER RHYMES IN THE | AMERICAN LANGUAGE'; p. [ii] 'LIST OF THE BOOKS OF | VACHEL LINDSAY' in a ruled box. Lists seven titles, beginning with *A Handy Guide for Beggars* and ending with *The Golden Whales*; p. [iii] title page; p. [iv] 'COPYRIGHT, 1920. | BY THE MACMILLAN COMPANY | Set up and electrotyped. Published January, 1920.'; p. [v] 'THIS BOOK IS INSCRIBED | TO | ISADORA BENNETT, | CITIZEN OF SPRINGFIELD, | because she helped me to write many of | the pieces, from the Golden Whales | of California to Alexander Camp- | bell, and because she danced | the Daniel Jazz.'; p. [vi] blank; p. [vii] 'For permission to reprint some of the verses in this | volume the author is indebted to the courtesy of the | editors and publishers of *The Chicago Daily News*, *Po- | etry* (Chicago), *Contemporary Verse*, *The New Repub- | lic*, *The Forum*, Books and the Book World of the *New | York Sun*, *Others*, *The Red Cross Magazine*, *Youth*, | *The Independent*, and William Stanley Braithwaite's | anthology entitled "Victory."'; p. [viii] blank; pp. [ix-xi] table of contents; p. [xii] blank; pp. xiii-xx, 'A WORD ON CALIFORNIA, PHOTOPLAYS, | AND SAINT FRANCIS'; p. [1] 'FIRST SECTION | THE LONGER PIECES, WITH INTERLUDES';

p. [2] blank; poetry begins on p. 3 with 'The Golden Whales of California' and ends with 'Alexander Campbell', pp. 175-181; pp. [182-186] blank. Pp. [70], [106], [130], [132], [158] blank.

Binding: Red cloth. The cover title, set in blue, on a yellow background within a blue outlined aquarium 'The | Golden | Whales | of | California'. Below the aquarium: 'Vachel | Lindsay' surrounded by two golden whales, the whale to the left is mounted by a merman, the one to the right by a mermaid. The spine title is printed in blue on a yellow background surrounded by a blue panel: 'The | Golden | Whales | of California [sun, underscored with two wavy lines] Lindsay | Macmillan,. End sheets front and back of same white wove paper stock as sheets. No binder's leaves.

Inscribed to Louis Untermeyer on free portion of front end sheet, dated February 28, 1920.

37. [Caption] A LETTER FOR YOUR WICKED | PRIVATE EAR ONLY [Springfield, 1920?]

Broadside (10 15/16" x 8 1/2").

The first letter is a large capital T printed in red on a square type founder's ornament decorated with cherubs. Text set in two columns. At bottom in center of leaf: 'VACHEL LINDSAY | 603 South Fifth St. | Springfield, Illinois.' Printed on white, cover stock paper.

The first paragraph begins: 'This letter is not for publica- | tion. It is too slangy. And | besides it is confidential. I | name a large fee for my | visit because I want it to | be a regional and neighbor- | hood affair of sufficient | extent, so that I can skirmish around and find | friends'. The remainder of the broadside outlines ideal conditions for a Lindsay visit. The final two sentences read: 'Springfieldians | know that for any intimate-for-a-lifetime | Springfieldian, and his friends, I am willing to | sing for my supper, and through the evening, | any time that I am present in this, my home | town, I am Little Tommy Tucker here, all | the year round, and glad of it.'

The reverse of the leaf contains an inscription by Lindsay: 'To Frederic G. Melcher- | with the good wishes | of Nicholas Vachel Lindsay | Jan. 27, 1920 | Springfield Illinois.'

This preceded the pamphlet printing with the same title described immediately below.

38. [Caption on p. [1]] A LETTER | FOR YOUR | WICKED | PRIVATE | EAR ONLY [Springfield, 1920]

Collation (6 1/4" x 3 3/8"): [1-7]², 14 leaves, pp. [1] 2-26 [2].

Contents: p. [1] caption, underneath: 'THIS LETTER | is not for pub- | lication. It is | too colloquial. | And besides, it | is confidential. | You ask me to come to your | town and you asked me directly' [The 'T' which begins the above paragraph is within a type founder's

ornament]; p. 2, continuation of above paragraph; pp. 3-26 contain outline of preparations for a Lindsay lecture visit. P. 26 ends with 'VACHEL LINDSAY, 603 South Fifth, | Springfield, Illinois. | January 1, 1921. Page numbers of numbered pages are spelled out. Last two pages are blank.

Binding: Paper self-wrapper. The leaves are stapled at the fold with two metal staples. White wove paper.

Lindsay wrote the following across the front of the first page: "When people ask me to speak, I send them this, and I fear most of them consider it a terrible document, though I generally enclose a personal apology along with it. N.V.L."

39. [*Caption*] Keep this. You will need it. | The Daniel Jazz | Being a solemn poem to be chanted by Vachel Lindsay | and his audience on Tuesday night in the | New Theatre. | . . . [76 lines with instructions in margin:] Tickets, \$1.00, at Tyrrells, or at door. | Tuesday, Dec. 8th, 8:15 p.m., in New Theatre, | cor. Yonge and McGill [Montreal? 1922.]
Broadside (15 7/8" x 5 1/2").
Printed on white wove paper.

Lindsay made a recital tour of Canada in October and November, 1922. It is only conjecture that this broadside was used in a Montreal recital in that year.

40. COLLECTED POEMS [*in red*] | BY | VACHEL LINDSAY | New York [*fancy*] | THE MACMILLAN COMPANY | 1923 | ALL rights reserved.
Collation (9 3/8" x 6 2/8"): [1-26]^s [one inserted leaf mounted on recto of leaf 2 in first signature], 209 leaves, pp. [6] [i-viii] ix-xv [xvi], 1-390 [6].
Contents: pp. [1-2] blank; pp. [3-4] inserted leaf, recto contains: 'Of this autographed edition of [*in italics*] | VACHEL LINDSAY'S COLLECTED | POEMS 400 copies have been [*in italics*] | printed, of which this is Number' [*in italics*] '259' in manuscript, verso of leaf blank; p. [5] bastard title 'COLLECTED POEMS'; p. [6] publishers monogram 'The MM Co.' and 8 lines; p. [i] title page; p. [ii] 'PRINTED IN THE UNITED STATES OF AMERICA', 4 lines copyright notices, 'By THE MACMILLAN COMPANY. | Published May, 1923.'; p. [iii] two-line dedication to Sara Teasdale; p. [iv] blank; p. [v] eighteen-line acknowledgment to publishers for permission to reprint; p. [vi] blank; p. [vii] 'COLLECTED POEMS'; p. viii, blank; pp. ix-xv, table of contents; p. [xvi] blank; pp. 1-24, foreword by Lindsay: 'Adventures While Singing these Songs'; p. [25] 'SECTION I | NIGHTINGALES'; p. [26] blank; poetry begins on p. 27 with 'The Chinese Nightingale' and ends on p. 390 with 'Where is the Real Non-Resistant?' pp. 110, 186, 196, 228, 230,

250, 252, 292, 332, 334, 374, and the final six pages are blank and unnumbered. Running title 'COLLECTED POEMS' on left-hand pages except blank pages and section headings.

Binding: Gray paper on boards, hinge and spine of tan cloth. Front cover has mounted paper label. Printed within a border of type ornaments, in brown, is: 'COLLECTED POEMS | of | VACHEL LINDSAY'. Paper label mounted on spine: [row of type ornaments in brown] 'COLLECTED | POEMS | of | VACHEL | LINDSAY' | [row of type ornaments in brown] One binder's leaf in front. End sheets front and back of white laid paper, same weight as sheets. Top edges gilded, fore edges untrimmed.

41. COLLECTED POEMS [*in red*] | BY | VACHEL LINDSAY | REVISED AND | ILLUSTRATED EDITION | New York [*fancy*] | THE MACMILLAN COMPANY | 1925 | All rights reserved

Collation (7 7/8" x 5 2/8"): 1 inserted leaf, [1-36]⁸, 289 leaves, pp. [6] [i-viii] ix-lxii [lxiii-lxiv], 1-8 [2], 9-12 [2], 13-51 [2], 53-202, [2], 203-204 [4], 205-206 [2], 207-210 [4], 211-218 [2], 219-240 [2], 241-306 [2], 307-336 [2], 337-340 [2], 341-346 [2], 347-354 [2], 355-366 [2], 367-464 [10].

Contents: p. [1-2] inserted leaf, verso contains: 'OF THIS ILLUSTRATED EDITION OF | MR. LINDSAY'S COLLECTED POEMS, | THREE HUNDRED FIFTY COPIES HAVE | BEEN PRINTED, OF WHICH THIS IS NUMBER', '317' in manuscript, signed by author; p. [3] bastard title, 'COLLECTED POEMS'; p. [4] publisher's monogram 'The MM Co' and eight lines; p. [5] blank; p. [6] engraving of map of the universe, protected with printed tissue guard containing printed explanation in red; p. [i] engraved, illustrated, and hand-lettered poem 'THE QUEEN OF BUBBLES.'; p. [ii] blank; p. [iii] title page; p. [iv] copyright notices, 'Revised and Illustrated Edition published May, 1925.'; p. [v] dedication to Sara Teasdale, p. [vi] blank; p. [vii] acknowledgements for permission to reprint; p. [viii] blank; pp. ix-xvi, contents; pp. xvii-lxii, introductory remarks under caption 'ADVENTURES WHILE PREACHING | HIEROGLYPHIC SERMONS'; p. [lxiii] 'COLLECTED POEMS'; p. [lxiv] blank; pp. 1-24, introduction by Lindsay 'Adventures While Singing These Songs'; p. [25] 'SECTION I | NIGHTINGALES'; p. 26, blank; poetry begins with 'The Chinese Nightingale' on p. 27 and concludes with 'The Trial of the Dead Cleopatra in Her Beautiful and Wonderful Tomb', pp. 445-464; last ten pages blank. The illustrations appear on the unnumbered pages throughout the text. Running title 'COLLECTED POEMS' on left-hand pages, except pages containing section headings, blanks, and those pages containing illustrations.

Binding: Blue paper on boards, spine and hinge, grey cloth. The cover is illustrated with an elaborate engraving of large and small bells

printed in gilt. At top the one word 'LINDSAY' is printed in a banner of gilt. The spine title is printed in gilt within a box printed in gilt: 'COLLECTED POEMS | OF | VACHEL | LINDSAY', below title are two birds, in blue, holding two golden bells. 'MACMILLAN' appears below the spine title in blue, enclosed in a gilt box embellished with gilt bells. Front and back end sheets, of white wove paper heavier than sheets, contain engravings I, II, V, VI from *The Village Improvement Parade*.

Beginning with 'Adventures While Singing These Songs', p. 1, and continuing through p. 390, the text in this edition was printed from the type of the 1923 edition. The new material in this revised edition consists of the illustrations, 'Adventures While Preaching Hieroglyphic Sermons'; section X, 'Songs Based on American Hieroglyphics, Cartoons, and Motion Pictures'; and section XI, 'A Song Based on Egyptian Hieroglyphics'. All the illustrations, which include a few illustrated and hand-lettered poems, had appeared in previous publications.

A second impression of this revised and illustrated edition was issued, November, 1925; a third impression, July, 1926; and a fourth, July, 1927.

42. GOING-TO-THE-SUN | [*heavy rule*] | BY | VACHEL LINDSAY | AUTHOR OF "GENERAL WILLIAM BOOTH | ENTERS HEAVEN," "THE CONGO," ETC. | [*small engraving of sun and mountain*] | D. APPLETON AND COMPANY | NEW YORK:: LONDON:: MCMXXIII [*title page enclosed in thick-thin ruled border*]

Collation (8 3/4" x 5 3/4"): [1-7]⁸, 56 leaves, pp. [i-iv] v-viii [ix-x], 1-101 [1].

Contents: p. [i] engraving of sun and mountain, bastard title 'GOING-TO-THE-SUN', heavy rule; p. [ii] blank; p. [iii] title page; p. [iv] engraving of sun and mountain, engraving of hieroglyphics, 'COPYRIGHT, 1923, BY | D. APPLETON AND COMPANY | PRINTED IN THE UNITED STATES OF AMERICA'; p. v, small engraving of hieroglyphics, 'CONTENTS' underlined with heavy rule; p. vi, continuation of contents, small engraving of an object that resembles a pumpkin; p. vii, small engraving of hieroglyphics, 'ILLUSTRATIONS' underlined with heavy rule; p. viii, illustrations continued, ending with a small engraving of mountain; p. [ix] small engraving of sun and mountain; half title, 'GOING-TO-THE-SUN' underlined with heavy rule; p. [x] blank; text beginning on p. 1; engravings of Lindsay's drawings, all dated 1922, appear throughout the text, ending with engravings of woman with parasol and hieroglyphics and publisher's code '(1)' on p. 101; p. [102] is blank.

Binding: Black, grain linen cloth. Front cover: 'GOING-TO-THE-SUN' in inline hand-lettering stamped in gilt across outline of mountain and sun stamped in gilt. Below 'VACHEL LINDSAY' in same lettering as cover title stamped in gilt. Spine stamped in gilt in same lettering as

front cover, transversely to text: 'GOING • TO • THE • SUN. LINDSAY.' End sheets of white wove paper. Sheets of coated enamel.

A second impression was published in 1926 from the 1923 plates. The date on the title page was altered to read 'MCMXXVI', and the publisher's code on p. 101 to read '(2)'. Binding of 1926 impression same as 1923 impression.

43. [*Legend under map*] A MAP OF THE UNIVERSE ISSUED IN 1909. | THIS MAP IS ONE BEGINNING OF THE | GOLDEN BOOK OF SPRINGFIELD [Spokane, Washington, 1924]

Collation (28" x 17 1/8"): [1]², 2 leaves, pp. [1-4].

Contents: p. [1] blank; p. [2] engraving of map (12 1/4" x 9 1/2") surrounded by a border of hieroglyphic characters, legend within border; p. [3], engraving of illustrated and hand-lettered poem 'THE QUEEN OF BUBBLES', underneath is forty-nine lines of explanatory text, three about the poem, and the remaining devoted to the map. The last line reads: '(FIRST EDITION OF THIS POSTER—500 COPIES, DAVENPORT HOTEL, SPOKANE, ROOM 1129) | VACHEL LINDSAY, OCTOBER 7, 1924.' Signed and numbered '65' in manuscript in lower-right corner; p. [4] blank.

Printed on heavy white wove paper watermarked 'ARTESIAN | LINEN LEDGER' | [monogram 'JW Co' underneath].

The clearly distinguishable representations on the map are boats, a flaming harp, a butterfly, spider, mountains, sun, and buildings. Lindsay said the map had dominated his verses since it was drawn. Symbolically the map represented to the author the Trinity, evil, beauty, and redemption.

In the explanatory text Lindsay stated that the map was executed in the summer of 1904 and that it was first printed in *The Tramp's Excuse*, 1909. The compiler of the Lindsay bibliography in Merle Johnson's *American First Editions* lists a 1909 edition of the map. If Lindsay's statement on this map was accurate, this is the 'first edition' of a separate printing of the map.

44. [*Legend under map*] A MAP OF THE UNIVERSE ISSUED IN 1909. | THIS MAP IS ONE BEGINNING OF THE | GOLDEN BOOK OF SPRINGFIELD [Spokane, Washington, 1926]

Collation (28" x 17 1/8"): [1]², 2 leaves, pp. [1-4].

Contents: p. [1] blank; p. [2] same engraving as first edition above; p. [3] same engraving as first edition, explanatory text extended to fifty-two lines. Last three lines read: 'SECOND EDITION OF THIS POSTER—TWO THOUSAND COPIES—DAVENPORT HOTEL, SPOKANE, ROOM 1129. | VACHEL LINDSAY, FEBRUARY TWENTY EIGHTH, NINETEEN TWENTY-SIX. | SIGNED AND NUMBERED BY THE AUTHOR THIS IS NUMBER', '1444', in manuscript. Underneath signature is a row of hieroglyphics; p. [4] blank.

Printed on heavy white wove paper watermarked 'PUTNAM LEDGER'; underneath is small owl.

Type for the text on p. [3] of this second edition has been reset. Paragraph 14 has been changed and a new paragraph, 15, has been added.

45. [Caption] WHEN THE STUFFED | PROPHEETS QUARREL | By VACHEL LINDSAY | Written for the Illinois State Teachers Association | Friday Morning, April 4, 1924. | [short rule] | . . . [93 lines] [Springfield, 1924]
Broadside (38 1/8" x 12").

The initial 'W' in the poem is a large capital; underneath is a type founder's ornament; the whole is enclosed in a box of type rules. In the lower right corner, enclosed in a box of type rules: 'Two Hundred | Copies | Printed | and Type | Distributed'.

Cream-colored wove paper watermarked 'DRESDEN | PAM-PHLET'.

This poem, titled "Roosevelt" in *Collected Poems*, 1925, was read to the Teachers Association by Lindsay and distributed to them in this broadside form after the reading.

46. THE CANDLE | IN THE CABIN | [rule] A WEAVING TOGETHER OF | SCRIPT AND SINGING | BY | VACHEL LINDSAY | [engraving of butterfly and candle, signed 'Vachel Lindsay | 1925'] | D. APPLETON AND COMPANY | NEW YORK:: LONDON:: MCMXXVI [all text enclosed in thick-thin ruled border]
Collation (8 3/4" x 5 3/4"): [1-9]⁸, 72 leaves, pp. [i-vi] vii-x [x-xii], 1-130 [2].

Contents: p. [i] engraving of candle, bastard title 'THE CANDLE IN THE CABIN' underlined with rule; p. [ii] 'Bv [sic] VACHEL LINDSAY' underlined with rule, advertises eleven titles beginning with *The Candle in the Cabin* and ending with *The Golden Book of Springfield*; p. [iii] title; p. [iv] 'COPYRIGHT, 1926, By | D. APPLETON AND COMPANY [engraving of coeur d'alene signed Vachel Lindsay | 1925] PRINTED IN THE UNITED STATES OF AMERICA'; p. [v] 'THIS BOOK IS DEDICATED TO | MY WIFE, ELIZABETH'; p. [vi] blank; pp. vii-x, contents; p. [xi] engraving of a fir tree; half title, 'THE CANDLE IN THE CABIN' underlined with a rule; p. [xii] blank; text beginning on p. 1; engravings of Lindsay's drawings appear throughout the text, ending with a candle and publisher's code '(1)' on p. [131]; p. [132] is blank.

Binding: Green, grain linen cloth. 'The Candle | in the | Cabin', stamped in gilt at top of front cover, 'Vachel | Lindsay' lower left front cover, opposite author's name is a candle stamped in gilt. Spine stamped in gilt, transversely to text, 'The Candle in the Cabin. Lindsay'. All

lettering on front cover and spine is cursive. End sheets of white wove paper. Sheets of coated enamel.

47. GOING-TO-THE-STARS | [rule] | BY VACHEL LINDSAY | AUTHOR OF "GOING-TO-THE-SUN." | [engraving of flower, signed 'Vachel | Lindsay | 1925'] | D. APPLETON AND COMPANY | NEW YORK:: 1926:: LONDON [all text enclosed in thick-thin ruled border]

Collation (8 5/8" x 5 5/8"): [1-7]⁸, 56 leaves, pp. [i-iv] v-viii [ix-x], 1-102.

Contents: p. [i] engraving of a flower, signed 'Vachel Lindsay | 1915', 'GOING-TO-THE-STARS', thick rule underneath; p. [ii] in a ruled box: 'BOOKS BY VACHEL LINDSAY', advertises ten titles beginning with *Going to the Stars* and ending with *The Golden Book of Springfield*; p. [iii] title; p. [iv] engraving of a bird (Thoth, God of writing), 'COPYRIGHT, 1926, BY | D. APPLETON AND COMPANY | PRINTED IN THE UNITED STATES OF AMERICA'; pp. v-vi, small engraving of mountain and stars with 'VACHEL LINDSAY' drawn in, 'CONTENTS', ending with a small engraving of swirling lines: 'Ribbon for your hat'; pp. vii-viii, engraving 'Hieroglyphic for the Truth', 'ILLUSTRATIONS' thick rule underneath, ending with repeat of 'Truth' engraving; p. [ix] engraving of daisy signed and dated, 1915, 'GOING-TO-THE-STARS', thick rule underneath; p. [x] engraving captioned 'Sunrise on Sun-Mountain'; text beginning on p. 1. Engravings of Lindsay drawings appear throughout the text, ending with 'THOTH GOD | of WRITING' on p. 102. Publishers code '(1)' appears underneath and to right of final engraving.

Binding: Black cloth. Cover title, with stars above and below, stamped in gilt with Lindsay-lettered title: 'GOING-TO-THE- | STARS'; below is outline of mountain in gilt with 'VACHEL LINDSAY' stamped across base. Spine stamped in gilt with Lindsay lettering, transversely to text: 'GOING-TO-THE-STARS-LINDSAY.'

Going-To-The-Stars was the name Lindsay and his wife Elizabeth gave to St. Mary's Lake in Glacier National Park while on a trip there August 8 to September 15, 1925.

Inscribed by Lindsay on free portion of front end sheet to Erwin and Helena P. Furman, November 1, 1929. The pastedown of the front end sheet contains a pen drawing of a butterfly and grass flower and these lines in Lindsay's hand:

The Butter fly
Beside the stream
Spoke to the grass flowers
of his dream

48. [Engraving of a war-bonnet, enclosed in a circle of four lines. Signed: 'VACHEL | LINDSAY. | SPOKANE.' Below engraving is caption:]

OUR LITTLE NEW | CAVE-MAN | NICHOLAS CAVE LINDSAY
| BORN SEPTEMBER 16, 1927, SPOKANE. [Spokane, 1927]
Broadside (19 3/8" x 8 3/8").

The 'O' in the first word of the caption is an engraving of a large Spencerian flourishing 'O' printed in black on a gilt background. Within the circle of the 'O' is a red and black butterfly. Below the caption is a poem of 28 short lines printed in two columns. The poem begins:

The only son
Of the only son
May yet be hard to break,
So many Lindsays
Long ago
Fought onward
For his sake,

Below the poem is 1 line of text followed by five engravings depicting sunrise, warpath, book-path, sunset, and moon-path, 7 lines of text, ending with: 'THIS IS NOT TO BE REPRODUCED . . . | NO ADDITIONS OR SUBTRACTIONS ARE COUNTENANCED BY VACHEL LINDSAY WHO IS THE DESIGNER, DRAFTSMAN, RHYMER AND MUSICAL COMPOSER.'

White wove paper watermarked 'CERTIFICATE BOND | [monogram, 'CMcE'] | MADE IN USA'. Corners rounded.

49. [Engraved title page. Title, hand-lettered, enclosed in a double-line panel] Johnny Appleseed | and Other Poems | by | Vachel Lindsay | [winged cherub holding halved apple] | Illustrated by | George Richards | New York | The Macmillan Company | 1928 [7 stars adorn the engraving]

Collation (7 2/8" x 5 3/8"): [1-10]⁸, 80 leaves, pp. [i-iv] v-ix [x-xii], [1-2] 3-144 [4]; plates [Front] [3].

Contents: p. [i] bastard title 'JOHNNY APPLESEED'; p. [ii] advertisement of Macmillan Children's Classics; tipped in frontispiece, Johnny Appleseed; p. [iii] title page; p. [iv] copyright notice, 'Set up and electrotyped. | Published December, 1928. | PRINTED IN THE UNITED STATES OF AMERICA | BY STRATFORD PRESS, INC.'; pp. v-vi, foreword by publisher; pp. vii-ix, contents; p. [x] blank; p. [xi] list of tipped-in illustrations; [xii] blank; p. [1] small engraving of butterfly, 'PART I | YELLOW BUTTERFLIES'; p. [2] blank; poems beginning on p. 3 with 'The Sorceress' and ending on pp. 143-144 with 'Sunshine'; p. [145] small engraving of mounted Indians; final three pages blank. Two full-page colored engravings for 'The Congo' and 'The Chinese Nightingale' are tipped in facing pp. 94 and 132. Sheets of white wove eggshell paper.

Binding: Green ribbed cloth. Cover title lettered in gilt 'Johnny Appleseed | and Other Poems | by Vachel Lindsay'. Spine lettered in

gilt from top to bottom: 'Johnny | Apple- | seed | and | Other | Poems | [small engraving of apple] | Vachel | Lindsay | MACMILLAN'. End sheets, front and back, of heavy white wove coated paper, contain an engraving of a circus parade consisting of a calliope, caged lion, clown, and children spectators. Above are angels and cherubs. The engraving is printed in green and black.

50. [Caption, in fancy type] Star of My Heart [Circular engraving of trees with star, in gilt, in background. 23 lines. Printed:]—VACHEL LINDSAY. [Spokane, 1928]
Broadside (11 3/8" x 7 1/2").

The printed matter is positioned on the right of the leaf so that when folded it becomes a [4]-page folder with printing on the first page only.

Elizabeth Lindsay wrote on the reverse of the leaf: "Greetings from Vachel Elizabeth Susan and Nicholas Lindsay Vachel's address is Care of Wm. B. Feakins, The Times Bldg., N.Y.C." Lindsay had signed with Feakins, a booking agent for lecturers, in 1928. This broadside was probably sent out as a Christmas greeting in 1928.

First printed in *The Tramp's Excuse*, 1909. According to Lindsay's own statement, this poem was written while he was a student at the Chicago Art Institute in 1901.

51. [Enclosed in a circle of four lines, printed over a background of an engraving of a Lindsay drawing of a warbonnet printed in reddish brown:] THE | VIRGINIANS | ARE COMING | AGAIN | From the American Mercury, July, 1928 | This song is to be chanted to your own unwritten | troubadour chant, invented by yourself | after reading it many times your- | self aloud out-of-doors. [Spokane, Washington, 1928]
Broadside (19 3/8" x 8 3/8").

Below the caption are parts I-III of the poem, printed in two columns, followed by engravings of five Lindsay drawings depicting the sunrise, warbonnet, and open book, sunset, and a waterfall. Below the engravings, part IV of the poem is printed in two columns. The address: '603 South Fifth, Springfield, Illinois' is printed; underneath is Lindsay's autograph. Two lines in small capitals, set in full measure, appear at the bottom: 'This is not to be reproduced, under any circumstances, without all the drawings and all the directions. No tune is ever to be used except the special | one indicated. No additions or subtractions are countenanced by Vachel Lindsay who is the designer, draftsman, rhymier and musical composer.'

White wove paper watermarked 'CERTIFICATE BOND | [monogram 'CMcE'] | MADE IN USA'. Corners rounded.

Three of the four copies in the Indiana collection were numbered by Lindsay in manuscript '346', '347', and '708'.

This first appeared in *The American Mercury*, volume XIV, number 55, July, 1928, pp. 257-259, without the engravings which accompany the broadside printing.

52. [Engraved title page. Within a compartment: colonial-dressed man on a bison and female circus performer on camel on left side; Indian brave standing on eagle and turbaned man riding elephant on right side, printed in black over green background] Every | Soul | is a Circus | by | Vachel Lindsay | [small star] Decorations by | the author | and | George M. Richards | [small star] New York | The Macmillan Company | 1929

Collation (9 3/16" x 6"): [1]⁴ [2-10]⁸, 76 leaves, pp. [i-x] xi-xxvii [xxviii] xxix-xxxii, [1-2] 3-120.

Contents: p. [i] bastard title 'Every Soul | is a Circus' underneath is two scrolls; p. [ii] monogram 'The MM Co.' and nine lines; p. [iii] title page; p. [iv] 'Copyright, 1929, | By THE MACMILLAN COMPANY. | All rights reserved, including the right of reproduction | in whole or in part in any form. | Set up and electrotyped. | Published October, 1929. | SET UP BY BROWN BROTHERS LINOTYPERS | PRINTED IN THE UNITED STATES OF AMERICA | BY THE CORNWALL PRESS'; p. [v] 'THIS BOOK IS INSCRIBED | TO MY DEAR WIFE | ELIZABETH CONNER LINDSAY | AND OUR TWO SMALL | CIRCUSES | SUSAN DONIPHAN LINDSAY | AND NICHOLAS CAVE LINDSAY'; p. [vi] blank; p. [vii] acknowledgements, fifteen lines; p. [viii] blank; p. [ix] engraving of eagle, 'MOTTO FOR THE WHOLE BOOK', four-line poem; p. [x] blank; pp. xi-xxvii, introduction, preceded by engraving of open book and ink bottle, underneath is caption 'INSCRIPTION FOR THE ENTRANCE | TO A BOOK'; p. [xxviii] blank; pp. xxix-xxxii, table of contents; p. [1] 'PART ONE | EVERY SOUL; p. [2] blank; pp. 3-120, text. Engravings scattered throughout text, mostly signed either by Richards or Lindsay. White wove heavy enamel paper.

Binding: Yellow paper over boards, hinged with blue cloth. The front cover is a hand-lettered and decorated engraving: 'Every Soul | is a | Circus [flying horse, perched on a globe] Vachel | Lindsay'. The spine is stamped in gilt, from top to bottom: 'Every | Soul | is a | Circus | [small globe] | Vachel | Lindsay | Macmillan'. The front and back end papers, of sepia colored wove paper, contain an elaborate engraving of circus balloons, a clown in a boat, an angel strumming a lyre, and two flying eagles, printed mostly in outline form against background of yellow.

53. [Engraved title page. Within a compartment: at top, cherub blowing horn; at bottom left, Indian facing pioneer at right in tri-cornered hat with rifle, printed in black on blue background.] The [LITANY | in blue] | of | WASHINGTON [in blue] | STREET [in blue] |

Vachel | Lindsay | [*scrolls and shield. Outside and below the title enclosure:*] New York | THE MACMILLAN COMPANY | 1929

Collation (9 2/8" x 6") [1-7]⁸ [8]⁴ [9]⁸, 68 leaves, pp. [i-x] xi-xii [xiii-xiv], 1-121 [1].

Contents: p. [i] bastard title 'THE LITANY OF WASHINGTON STREET'; p. [ii] monogram 'The MM Co.' and nine lines; p. [iii] blank; p. [iv] engraving of Washington on horse; p. [v] title; p. [vi] 'COPYRIGHT, 1929, | BY THE MACMILLAN COMPANY | [short rule] | Set up and electrotyped. | Published March, 1929. | SET UP BY BROWN BROTHERS LINOTYPERS | PRINTED IN THE UNITED STATES OF AMERICA | BY THE STRATFORD PRESS'; p. [vii] dedication to Reverend Franklin T. Conner and his wife of Spokane; p. [viii] blank; p. [ix] acknowledgments, ten lines; p. [x] acknowledgments for illustrations, ten lines; pp. xi-xii, contents; p. [xiii] 'THE LITANY OF WASHINGTON STREET'; p. [xiv] blank; pp. 1-121, text; p. [122] blank. Illustrations, none executed by Lindsay, and portraits scattered throughout text. Paper, white wove heavy enamel stock.

Binding: white paper over boards, hinged with red cloth. A strip over three inches wide has been printed in blue from top to bottom along the outer edge. The cover title is set in black in this blue strip: 'THE | LITANY | of | WASHINGTON | STREET | [small eagle] | VACHEL | LINDSAY'. To left of blue strip is a two-inch-wide white strip containing an oval framed silhouette of Washington. Stars in blue and outline form scattered on front cover. Spine stamped in gilt from top to bottom: 'The | LITANY | of | WASHINGTON | STREET | Vachel | Lindsay | [scrolls and shield] | MACMILLAN'. Back cover has blue and white stripes with stars, silhouette of Washington from front cover in lower part of blue strip. The front and back end papers of heavy white wove paper contain an elaborate engraving of man and woman representing American independence in chariot pulled by two tigers, temple of fame, angel with trumpet, and man and woman holding streamer with caption 'Where Liberty Dwells There Is My Country', the whole printed in reddish brown.

54. RIGAMAROLE, | RIGAMAROLE | [*short rule*] By Vachel Lindsay | [*short rule*] | R [small engraving of house] H | [*long rule*] Random House, New York, 1929

Collation (9 6/8" x 6 1/8"): [1]⁴, 4 leaves, pp. [1-8].

Contents: pp. [1-2] blank; p. [3] title page; pp. [4-6] the title poem, at bottom of p. [6] '475 copies for Random House, printed in Silvermine, Connecticut, U.S.A.' . . . ; pp. [7-8] blank.

Binding: Blue paper binding. Printed on front cover: 'RIGAMAROLE, RIGAMAROLE | BY VACHEL LINDSAY | [engraving of

three musicians with musical instruments] | THE POETRY QUARTOS | Random House, New York, 1929'.

Sheet of white laid paper watermarked with a shieldlike design, within which is initials 'RH'

55. [Caption] THE EZEKIEL CHANT | [small solid triangle] | Ezekiel Chapter One | I. EZEKIEL'S VISION | . . . [seven stanzas, four lines each, in one column. Column 2:] | II. HIRAM'S CLASSIC HILL | . . . [four stanzas, 4 lines each] | III. ALL THE HILLS OF VISION | . . . [one stanza, four lines] | —Vachel Lindsay [Springfield, 1930?]

Broadside (10 7/8" x 8 1/2").

Text enclosed in ruled border. Glued on to the broadside at top is a printed engraving of a Lindsay drawing of a wheel and scrolls, signed and dated 'Vachel Lindsay | 1930'.

The paper is watermarked 'REPUBLIC BOND'.

Probably sent out as a Christmas greeting. InU copy inscribed "In love and gratitude Nicky [Nicholas Cave], Susan, and Elizabeth Lindsay." This quotation, in manuscript, appears under the inscription: "Our Christmas Shall be rare at dawning there."

Hiram College conferred an honorary degree upon Lindsay October 10, 1930. This poem was written for the occasion and was published in the *Hiram College Bulletin*.

56. The Village | Improvement Parade | SOUVENIR PROGRAMME | of | Recital by | Mr. and Mrs. Vachel Lindsay | At the First Christian Church | October 13, 1930 | [floret] | Of this edition one thousand are printed, | and signed by Mr. and Mrs. Lindsay. | [two dotted lines] [Springfield, 1930]

Collation (12 1/4" x 9 3/8"): [1-3]², 6 leaves, pp. [1-12].

Contents: p. [1] title; p. [2] 'These are pictures I carried across Kansas in 1912 as | discussed in *Adventures While Preaching the Gospel of | Beauty*, and in the poem *The Santa Fe Trail*. The verses to | fit them were written several years later.'; p. [3] beginning of poem 'The Village Improvement Parade'; pp. [4-9] continuation of the poem and engravings of sections I-VI of *The Village Improvement Parade*; p. [10] Engraving of the old State House in Springfield; pp. [11-12] blank.

Sheets saddle stitched with two metal staples.

White wove paper.

Both Indiana copies signed 'Vachel Lindsay' and 'Elizabeth Lindsay'.

This is a revised version of the 1908 edition, using the original engravings but with additional text.

57. [Set within an engraved border of floral designs and monograms 'MRS M co'] Selected poems of | Vachel Lindsay | EDITED WITH AN INTRODUCTION BY | HAZELTON SPENCER | ASSOCIATE

PROFESSOR OF ENGLISH IN | THE JOHNS HOPKINS UNIVERSITY | [monogram 'M co'] THE MACMILLAN COMPANY | PUBLISHERS NEW YORK MCMXXXI [*Within the engraved border, at bottom:*] THE MODERN READERS' SERIES.

Collation (7 1/16" x 4 6/8"): [1-16]⁸, 128 leaves, pp. [i-iv] v-xviii [xix-xx], 1-226 [10].

Contents: p. [i] 'THE MODERN READERS' SERIES | ASHLEY H. THORNDIKE, *General Editor* | Selected Poems of Vachel Lindsay'; p. [ii] full-page engraving of border from title page and printer's devices; p. [iii] title page; p. [iv] copyright notices, 'Set up and electrotyped. Published January, 1931', 4 lines, acknowledgments, 'PRINTED IN THE UNITED STATES OF AMERICA'; pp. v-viii, table of contents; pp. ix-xviii, introduction; p. [xix] 'Selected Poems of Vachel Lindsay'; p. [xx] blank; pp. 1-226, poems; p. [227] 'THE MODERN READERS | SERIES'; p. [228] blank; pp. [229-230] list of titles in series; last [6] pages blank. Sheets of white eggshell paper.

Binding: Green half morocco. Front cover blank. Spine: rule in gilt, typefounder's ornament in gilt, title enclosed in a ruled box in gilt: 'SELECTED | POEMS | [flore]t | LINDSAY', type founder's ornament, within a ruled box in gilt: 'THE | MODERN | READERS | SERIES', type founder's ornament, rule in gilt: 'MACMILLAN'. End sheets, front and back, of heavy white wove paper, contain illustrations of three sailing ships under sail.

58. A LETTER OF | VACHEL LINDSAY | ON THE "MOVIES" | PRIVATELY PRINTED | 1945

Collation (13 7/8" x 10 1/2"): [1-3]², 6 leaves, pp. [1-12].

Contents: pp. [1-2] blank; p. [3] title page; p. [4] blank; pp. [5-9] Lindsay's letter, reproduced in facsimile, addressed to Paul Powell, Pasedena, dated July 24, 1916; p. [10] 'Edition limited to 25 copies | Privately printed for Nathan van Patten'; pp. [11-12] blank. Lindsay's letterhead is reproduced at top of pages [5], [7], and [9]. Sheets of heavy white wove paper.

Binding: Green paper cover of heavy weight. Within a box of type rules on front cover: 'A LETTER OF | VACHEL | LINDSAY | ON THE "MOVIES"'. The sheets and the cover have been stapled in three places at the fold and are held in place with a green tie cord.

The letter was a plea for the establishment of a motion picture university and museum where the best films could be preserved and studied.

CECIL K. BYRD is Associate Director of Libraries at Indiana University.

