

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, over-printed 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] | [florete] | 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 CHAM-
PION | 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 LIND-
SAY. 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 favorpossible [*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 RECEP- TION TO REPS!', a clipping from the *Illinois State Register* (Springfield) relating to Paul Reps, 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-wrapper. 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]⁶, 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 | EDI-
TOR 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 con-
tained 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. [ii] 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 Pennsylv- | ania. 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 censor, 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 1918, 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]⁸, 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. [iii] '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]^s, 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 | PROPHETS 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 | PAMPHLET'.

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 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]^s, 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, rhymor 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 | [florete] | 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] | 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, Pasadena, 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.

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