

GLOSSARY

20th Century Magazine. See **Twentieth Century Magazine*.

“Adventures While Preaching Hieroglyphic Sermons.” VL’s preface to the second edition of his **Collected Poems* (1925) discusses many of the drawings newly added to the volume, drawings that he consistently refers to as hieroglyphics. In addition, there are several comments on his Springfield circle of friends: George and Maydie Lee, Willis Spaulding, Frank Bode, and Susan *Wilcox, as well as a few references to New York art school friends: John Price Jones, Willard Wall Wheeler, and George Mather *Richards.

Adventures While Preaching the Gospel of Beauty (New York: Mitchell *Kennerley, 1914). VL’s *Adventures* combines prose and poetry that reflect his experiences during his 1912 tramp in the west. The work was first published in the **Forum*, under the editorship of *Kennerley. It should not be confused with the two long essays VL uses to introduce the two editions of his **Collected Poems*: “*Adventures While Singing These Songs” (1923) and “*Adventures While Preaching Hieroglyphic Sermons” (1925). *Adventures* includes VL poems such as “The *Kallyope Yell” and “Kansas” (*Poetry of VL*, pp. 247-251). Also see **Rhymes to Be Traded for Bread* and “*Gospel of Beauty, The.” The *Adventures* volume is online at Google Books.

“Adventures While Singing These Songs.” VL’s preface to the first edition of his **Collected Poems* (1923) attacks the commonplace views of his poetry as “jazz” or as mere “rhymed orations.” VL also includes autobiographical stories of his early life in Springfield and New York, with several references to the backgrounds of individual poems, including “The Last Song of Lucifer” (see Letter 98), “*General William Booth Enters into Heaven,” and “The Queen of Bubbles” (see *Torrence, Ridgely).

Akins, Zoe (1886-1958). Also spelled “Aikens” by VL. Acquainted with ST, Missouri-born Akins began writing for William Marion *Reedy and the *Mirror* and then moved to New York to write plays for the Washington Square Players. In 1935, her dramatization of Edith Wharton’s novelette *The Old Maid* won a Pulitzer Prize. Her book of poetry, *Interpretations*, was published in 1911.

“Aladdin and the Jinn” (*Poetry of VL*, pp. 238-239). VL poem first published in Harriet *Monroe’s *Poetry Magazine* (April 1914). VL refers to the humor in the poem in Letter 74 and then encloses a parody of the poem in Letter 97.

Alice. See *Henderson, Alice Corbin.

Aline. See *Kilmer, Joyce.

Altgeld, John Peter (1847-1902). The first Democratic governor of Illinois since the Civil War (1893-97), Altgeld was one of VL’s heroes. Most of VL’s letters from Springfield were written under a large picture of Altgeld (see Letter 56). Governor Altgeld achieved national notoriety when he pardoned (in June 1893) the three surviving anarchists accused of fostering the Haymarket Riot (1886). Altgeld also opposed Cleveland when the President sent U.S. troops to quell the Pullman Strike (1894). In 1884, while running an unsuccessful campaign for congress, Altgeld published *Our Penal Machinery and Its Victims*, demonstrating his intense resentment of injustice. In

1890, while a superior court judge in Chicago, Altgeld published *Live Questions* (rev. 1899), “a crude but terribly purposeful book” that VL tells ST he read while at Hiram College (see Letter 64). One of VL’s best-known poems is his elegy for Altgeld: “The Eagle That Is Forgotten” (*Poetry of VL*, pp. 136-137); the poem reflects Tennyson’s “A Dirge” and was reprinted in newspapers throughout the Midwest. Altgeld’s *Cost of Something for Nothing* was published posthumously (1904). For a biography of Altgeld, see Harry Barnard, *Eagle Forgotten: Life of John Peter Altgeld* (1938). Also see VL’s “Bryan, Bryan, Bryan, Bryan” (*Poetry of VL*, pp. 343-349).

American Magazine, The (1906-1955). One of many *American* magazines, this *American* began as a muckraker but after a few years became simply another general interest monthly. See *Phillips, John Sanborn.

Anderson, Margaret C. Founder of Chicago’s monthly magazine, *The Little Review* (1914-29), Anderson and the *Review* are best known for the serialization of James Joyce’s *Ulysses* (1918-20), published after the *Review* was moved to New York (March 1917). VL’s poem “How a Little Girl Danced” (*Poetry of VL*, p. 222) appeared in the first issue (March 1914, pp. 18-19), with the variant title “Judith the Dancer” (see Letter 54 and *Bates, Lucy). The poem was repeated in **Current Opinion* (May 1914): see Letter 97. VL also published ten poems in the *Review* under the title “A *Kaleidoscope” (June 1914): see Letters 18 and 60. Since Anderson’s mother lived in Springfield, there was considerable local interest in the *Review*. For Anderson’s account of the *Review* and her troubles with her mother, see *My Thirty Years’ War* (1930), pp. 35-116.

Andrew Jackson. See *“Old, Old, Old, Old Andrew Jackson.”

Appleton and Company, D. (New York). With the *Macmillan Company, Appleton was one of VL’s commercial publishers, issuing **Going-to-the-Sun* (1923), **Going-to-the-Stars* (1926), and *The *Candle in the Cabin* (1926).

Armstrong, A. Joseph (1873-1954). Founder of Baylor University’s Armstrong Browning Library, Waco, Texas, Armstrong served as head of the Baylor English Department for more than forty years, beginning in September 1912. According to “The Handbook of Texas Online,” Armstrong and his wife Mary Maxwell were avid Browning collectors; and VL was one of many poets, musicians, lecturers, and scholars invited to Baylor, in part to assist in fund raising for the Armstrong Browning collection. In 1918, the collection was given to the University; and, in 1951, the Library opened with Armstrong as director. A selection of VL’s letters (edited by Armstrong) have been published in *The Baylor Bulletin* 43 (1940) and are online at <http://catalog.hathitrust.org/>. A dedication page (vi) reads: “DEDICATED to Alfred Noyes and John Masefield and to the Poets Who Have Visited Baylor for whom Vachel Lindsay Blazed the Trail.” The names of thirty-six poets are then listed and include Yeats, Frost, Sandburg, Masters, and Harriet *Monroe. For VL’s ambivalence toward Armstrong, see Letters 196, 215, and 223. As for being “used” to raise money for Armstrong’s causes, VL highly approved: see the *Baylor Bulletin*, p. 12. Finally, the majority of VL’s letters to Armstrong are collected at Harvard University’s Houghton Library.

Art of the Moving Picture, The (New York: The *Macmillan Company, 1915; rev. ed., 1922). This prose work expresses VL’s views on film as an art form, one of the first such studies written. The book was a natural outgrowth of VL’s love for the “movies”

(see Letter 170), a love that is apparent from the very first letter in this collection. The work includes film criticism and a philosophy of film as art, as well as VL's opinions on subjects as various as Egyptian hieroglyphics, movie theaters as substitutes for saloons, and "prophet-wizards." The work is reprinted in *Prose of VL*, pp. 211-337; the 1915 edition is online at Google Books; the 1922 edition is online at Project Gutenberg (EText-No. 13029). See also *Movie-book below.

Atlantic Monthly, The (1857-). Still an important general literary periodical, the *Atlantic* (Boston) is an American institution. Ellery Sedgwick was editor from 1909 to 1938.

Ball. See "*Firemen's Ball, The."

Bates, Lucy. Often referred to as "Judith," Lucy was one of VL's Springfield friends who was an excellent dancer and who participated in dancing VL poems, an entertainment VL referred to as "Poem Games" (see VL's essay with this title in *The *Chinese Nightingale*). VL's poem, "How a Little Girl Danced," also entitled "Judith the Dancer," was written for Lucy (see Chénétier, *Letters of VL*, p. 43, and *Anderson, Margaret). VL encloses Lucy's picture with Letter 106. See also Letters 11, 97, and 108, one page of which contains the outline of Lucy's slipper. This pale green slipper is in the Barrett Library at the University of Virginia and is duly inscribed to VL in Bates's handwriting.

Benét, William Rose (1886-1950). Poet and editor, Benét served on the staff of the **Century Illustrated Magazine* from 1911 to 1918 and as associate editor of the *New York Post Literary Review* from 1920 to 1924, when he resigned to become one of the founders and editors of *The Saturday Review of Literature*. VL was especially fond of the title poem of Benét's first volume of poetry, *Merchants of Cathay* (1913). Benét was one of the few critics even to acknowledge publication of VL's **Golden Book of Springfield* (1920), writing a favorable commentary in the *Post*, December 18, 1920. In 1942, Benét was awarded a Pulitzer Prize for his collection of poems entitled *The Dust Which Is God*.

"Blacksmith's Serenade, The" (*Poetry of VL*, pp. 373-375). VL poem first referred to in Letter 30, "damned" by Mary *Johnson (Letter 32), "torn up" (Letter 34), and then resurrected in Letter 90.

Blair, Joy Lindsay (1889-1942). On April 11, 1914, Joy Lindsay, VL's younger sister, married mechanical engineer Benjamin Harrison Blair (1888-1958), whom she met while both were students at Hiram College, Hiram, Ohio. After the wedding, the couple left for the groom's home city, Cleveland, where Benjamin was employed by the Eaton Axle and Spring Company.

Bookman, The (1895-1933). A New York monthly, *The Bookman* was founded by Frank Howard Dodd, president of Dodd, Mead and Company. According to Frank Luther Mott (*History of American Magazines*, IV, 434), "the chief interest of the *Bookman*, however international its outlook, was current American literature; and this it faithfully discussed throughout its four decades. Editors included Arthur Bartlett Maurice (1907-17), G.G. Wyant (1917-18), Robert Cortes Holliday (1918-20), Henry Litchfield West (1920-21), and John Chipman Farrar (1921-27).

Booth. See *General William Booth.

Borglum, [John] Gutzon [de la Mothe] (1871-1941). Known to VL in his early New York years (1903-08) as “Borgy,” Borglum was an American painter and sculptor best known for his two colossal projects: the carvings of Washington, Jefferson, Lincoln, and Theodore Roosevelt on Mount Rushmore, South Dakota, and the memorial to Confederate leaders carved on the side of Stone Mountain, Georgia. Other Borglum works include the Sheridan Monument, Washington, D.C.; the Lincoln Monument in Newark; the head of Lincoln in the rotunda of the national Capitol building; and the Apostles in the Cathedral of St. John the Divine, New York City. For VL’s description of Borglum’s “The Mares of Diomedes,” see *The *Art of the Moving Picture* (1915), pp. 94-95; Borglum’s rotunda Lincoln is also referred to briefly on p. 92 of this work. See especially Letter 90.

Braithwaite, William Stanley (1878-1962). A black poet and editor, Braithwaite had published *Lyrics of Life and Love* (1904). In 1905, he began an annual survey of magazine verse for the *Boston Transcript*. In late 1912, he served with Edward J. *Wheeler and Ferdinand Phinny Earle as judges for the best poem in Earle’s *The Lyric Year*. In 1913, Braithwaite expanded his annual report into the influential *Anthology of Magazine Verse . . . and Yearbook of American Poetry* (1913-29). He also initiated the *Boston Poetry Journal* (December 1912-18), with Edward J. *O’Brien as the associate editor, and published *Victory! Celebrated by Thirty-eight American Poets* (1919), an anthology of poems in celebration of the World War I Armistice. VL’s contribution was “Sew the Flags Together” (see *Poetry of VL* 396-97). Braithwaite’s autobiography, *The House under Arcturus*, was published in 1941.

Branch, Anna Hempstead (1875-1937). A poet and settlement worker, Branch was born in New London, Connecticut, but lived most of her professional life in New York. Branch and VL were casual acquaintances and correspondents. Her best-known early volumes are *The Shoes That Danced* (1905) and *Rose of the Wind* (1910), although VL favored her *The Heart of the Road, and Other Poems* (1901). VL was also moved by her deep religious feelings, apparent both in her poetry and in her settlement work at the Christodora House on New York’s East Side.

Brett, George P., Jr. Brett was a *Macmillan editor that VL consulted about the same time he worked with Edward C. *Marsh. See especially Chénétier, *Letters of VL*, pp. 120-121, 128-129; also see Letters 137 and 187.

“Building of Springfield, On the.” VL poem published in **General William Booth* as the climactic poem of “A Gospel of Beauty” (*Poetry of VL*, pp. 167-168). In Letter 255, VL laments: “hardly a soul in America knows ‘The Building of Springfield’ represents the very soul of my soul, and I have been crucified more than once, because there I pinned my faith and there is more immediately impending. I do not want to have anything to do ever with people who do not like the ideals in that poem” See also Letters 13, 95, and 105.

Bullis, Helen. *New York Times Book Review* critic. See *Kizer, Benjamin.

Bynner, [Harold] Witter (1881-1968). Known as “Hal,” Bynner served as associate editor of the monthly **McClure’s Magazine* (1893-1929)—noted for its muckraking and low price—and then as editor for the publishing firm of Small, Maynard and Company. With Arthur Davison *Ficke and Marjorie Allen Seifert, Bynner was

responsible for the Spectra hoax (1916), a satiric attack on “modernist” poetry. Bynner used the pseudonym “Emmanuel Morgan.” Bynner was one of VL’s first literary correspondents and friends. His books of poetry include *Grenstone Poems* (1917), *A Canticle of Pan* (1920), and *Indian Earth* (1929). Bynner’s brief essay on VL’s children’s poetry, “The Whole Lindsay,” has been published in *The Elementary English Review* 9 (May 1932), pp. 129, 131.

Canby, H[enry] S[eidel] (1878-1961). An editor, literary critic, and biographer, Canby was a Yale professor for more than twenty years, during which time he assisted in editing poetry for the **Yale Review*. In 1920, he became the first editor of the literary review section of the *New York Evening Post*. In 1924, he helped to found the *Saturday Review of Literature* and served as the first literary editor (1924-36). In 1926, he became the chairman of the editorial board of the newly formed Book of the Month Club. Canby’s books include *Definitions* (1921, 1924), *American Estimates* (1929), *Classic Americans from Irving to Whitman* (1931), and the autobiographical *American Memoir* (1947). For VL’s letters to Canby, see Chénétier, *Letters of VL*, pp. 123-124, 282-285.

Candle in the Cabin, The: A Weaving Together of Script and Singing (New York: D. *Appleton and Company, 1926). VL’s collection of verses and drawings largely based on his honeymoon in Glacier National Park (1925). See Letter 229.

Cawein, Madison [Julius] (1865-1914). Cawein was a prolific writer of verse (36 volumes) concerned with his native Kentucky, including *Lyrics and Idyls* (1890) and *Vale of Tempe* (1905). VL refers to Cawein’s *The Poet, the Fool and the Faeries* (1912) in Letter 73. In 1910, Cawein proposed ST’s name for membership in the new Poetry Society of America. Cawein’s death, in December 1914, was sudden, caused by complications following a stroke. See Otto A. Rothert, *The Story of a Poet: The Life of Madison Cawein* (1921); Drake, p. 206; and ST’s poem, “Epitaph” in *Dark of the Moon* (1926).

Century Illustrated Monthly Magazine, The (1881-1930). This New York monthly was one of the foremost magazines of the age, as VL’s letters suggest. The well-known Richard Watson Gilder was editor from 1881 to 1909. In 1884, the year of ST’s birth, publications included Twain’s *Huckleberry Finn*, Howells’ *The Rise of Silas Lapham*, and James’s *The Bostonians*. Associate editor Frank R. Stockton’s ever popular *Lady or the Tiger?* was published in the *Century* for November 1882. In November 1912, however, when Hamlin *Garland visited the *Century* offices, he was “aware of a sadly disturbing change The fine old magazine is passing through a time of trial—Gilder is gone, [Robert Underwood] Johnson, his successor [1909-13], is out of control, and Douglas Doty, its temporary editor, is plainly in doubt of his future This publishing house has been a source of encouragement and guidance to hundreds of authors and illustrators, and with sorrow I now learn that these rooms, this treasure house of memories, is about to be dismantled and transformed” (*My Friendly Contemporaries*, 1932, pp. 26-27). Finally, Johnson resigned and was replaced by Robert Sterling Yard, as reported on the front page of the *New York Times* (May 31, 1913). William Rose *Benét served on the staff from 1911 to 1918; in 1930, *The Century* merged with *The *Forum*.

Chicago Evening Post. The *Friday Literary Review* of the *Chicago Evening Post* began publication in March 1909, under the editorship of Francis *Hackett. Also see *Dell, Floyd.

“Chinese Nightingale, The” (*Poetry of VL*, pp. 277-282). VL poem “Dedicated to Sara Teasdale,” who is told that she is the model for the “Chinese lady of high degree” (l. 26): see Letter 160. The “Nightingale” or “Nightengale,” as VL often spells the word, was started on April 30, 1914: see Letter 95. It is the title poem of VL’s third trade volume of verse, *The Chinese Nightingale and Other Poems* (New York: The *Macmillan Company, 1917). Originally, VL planned an expanded edition of his *Congo volume, but Macmillan persuaded him to issue a new book: see Letter 177. Also see *Nightingale, Florence; and “*Adventures While Singing These Songs.” *The Chinese Nightingale* is online at Project Gutenberg (EText-No. 592); “The Chinese Nightingale” may be heard, in VL’s own voice, at: <http://writing.upenn.edu/pennsound/x/Lindsay.php>

Cliff Dwellers, The. See *Garland, Hamlin.

Collected Poems (New York: The *Macmillan Company). The first edition (1923) of VL’s *Collected Poems* contains no illustrations and is prefaced by the essay “*Adventures While Singing These Songs.” The second, illustrated edition (1925) is considerably expanded and is prefaced by the essay “*Adventures While Preaching Hieroglyphic Sermons.” In 1980, this second edition was reprinted for the 24th time. See especially Letter 196. VL also refers to his book as “Collected Works” and “Collected Verses.”

Collier’s: The National Weekly (1888-1957). Founded by Peter F. Collier in order to sell books on the installment plan, *Collier’s* magazine soon became an important illustrated literary and critical periodical. With editors Norman Hapgood (1903-12) and Mark Sullivan (1914-19), *Collier’s* joined **McClure’s* and **Everybody’s* as a liberal and muckraking publication. Finley Peter Dunne (1918-19) brought a new emphasis on short fiction and general articles. The September 6, 1913 issue (pp. 7-8, 32) contains Peter Clark *Macfarlane’s biographical feature article on VL: “A Vagabond Poet.” See also Letter 37.

“Congo, The” (*Poetry of VL*, pp. 174-178). VL poem written in the fall, 1913, after an October sermon at Springfield’s First Christian Church, the Lindsay family’s Disciples of Christ church. The minister was Brother Frederick William Burnham (1871-1960); and he reported the tragic death of his friend, Brother Ray Eldred, a missionary who drowned while trying to swim a branch of the Congo river. VL’s letters to ST recount the early performances of the poem, especially at the annual Lincoln Banquet in Springfield (see Letters 40 and 44) and in Chicago (see Letter 54). The *Metropolitan magazine purchased the rights to the poem for \$75, but did not publish it. “The Congo” is the title poem of VL’s second trade volume of verse: *The Congo and Other Poems* (New York: The *Macmillan Company, 1914). For more on the origin of the poem, see Chénétier, *Letters of VL*, p. 90. Also see *Humphrey, Mary; **Metropolitan, The*; “*Chinese Nightingale, The”; and “*Adventures While Singing These Songs.” For VL’s lament on how little the public understands his poem, see Letter 217. The *Congo* volume is online at Project Gutenberg (EText-No. 1021); the “Congo” poem, recited by VL himself, may be heard online at: <http://writing.upenn.edu/pennsound/x/Lindsay.php>

Cordelia. See *Moody, Harriet.

Cox, Dr. Richard Garfield “Zim” (1871-1967). VL’s friend from his Hiram College days, Dr. Cox was founder and first president of Gulf Park College, Gulfport, Mississippi, a two-year liberal arts college for women. In late January 1923, a very sick and mentally distressed VL cancelled his recital tour (see Letter 197) and was given refuge in Gulfport, thanks to the concerns of Dr. Cox. VL’s one responsibility was to teach a single class in modern poetry, four days a week, from 11:15 to 12:00 noon (see Letter 206). His textbooks were Jessie B. *Rittenhouse’s *Second Book of Modern Verse* (1920) and Marguerite *Wilkinson’s *The New Voices* (1919). In July 1924, apparently while under contract at Gulf Park, VL accepted an invitation to serve as *de facto* poet laureate of Spokane, Washington. The departure from Gulf Park, however, was decidedly acrimonious, with Cox going so far as to suggest to VL that he should be “prepared henceforth to despise all friendships” (see Chénétier, *Letters of VL*, pp. 328-330). In 1972, Gulf Park College became part of the University of Southern Mississippi system. In 1975, the old art studio (built in 1923), where VL worked, was rededicated as the Cox Library, in honor of the college’s first president.

Current Literature: A Magazine of Record and Review (1888-1912). Founded as an eclectic journal by Frederick M. Somers, *Current Literature* was “a good social historian of its times” (Mott, *History of American Magazines*, IV, 507). It was edited for a time by poet Bliss Carman (1895-96) and novelist George Washington Cable (1897). In July 1905, Edward J. *Wheeler became editor and finally president of the Current Literature Publishing Company, whereupon he changed the name to **Current Opinion*.

Current Opinion (1913-1925), formerly **Current Literature*. Under the editorship of Edward J. *Wheeler (1905-1922), *Current Literature* and *Current Opinion* became a monthly miscellany not unlike the **Literary Digest* and the **Review of Reviews*, publishing current poetry, drama, and short stories. It was “above all an epitome of the current scene, with Wheeler’s ‘Review’ and many short pieces from current periodicals and newspapers” (Mott, *History of American Magazines*, IV, 509). In 1925, the journal merged with the *Literary Digest*.

Daniel Jazz and Other Poems, The (London: George Bell & Sons, September 1920). VL described this English collection of his poems as containing “the usual list of verses generally first named by my best friends.” More than any other trade volume, this selected edition led to VL’s reputation as a “jazz poet,” an epithet he generally despised (see *Poetry of VL*, p. 942, and Letter 206).

“Darling Daughter of Babylon” (*Poetry of VL*, pp. 213-214). VL poem: see *Roberts, Octavia. The poem alludes to Psalm 137 and describes Roberts’ Springfield country club set. See especially Letters 60, 62, and 64. A handwritten draft, essentially as we know the poem today, was enclosed in Letter 86. Also see “*Kaleidoscope, A.”

Dell, Floyd (1887-1969). A Chicago and New York journalist and writer, Dell was from Barry in Pike County, Illinois. In 1908, he moved to Chicago and in early 1909 became assistant literary editor to Francis *Hackett on the **Chicago Evening Post Friday Literary Review*, where he published a review of VL’s *The *Tramp’s Excuse and Other Poems* as early as the fall, 1909. In 1911, he replaced Hackett as editor, and in 1913 moved to New York, where he was associate editor of the radical publications *The*

Masses (1914-17) and *The Liberator* (1918-24). Dell and Margery Currey were married in 1909 and divorced in 1913, when he left for New York and she became a reporter for the *Chicago Daily News* (see Letter 52). Dell's autobiography, *Homecoming*, was published in 1933.

Dial, The (1880-1929). Monthly, semimonthly, and biweekly at various times in its duration, *The Dial* was known for its conservative literary criticism and reviews during its Chicago years. After moving to New York in 1918, however, the periodical joined the vanguard of the new writing. For Harriet *Monroe's various wars of words with *The Dial*, see Williams, *Harriet Monroe*, passim. Also see Letter 224.

Digest. See *Literary Digest, The*.

Earnst or Earnest. See *Filsinger, Ernst.

Edward J. See *Wheeler, Edward J.

Eunice. See *Tietjens, Eunice.

Everybody's Magazine (1899-1929). This New York monthly began as a house organ for the New York branch of Wanamaker's department store. By 1903, *Everybody's* had become a muckraking independent. About 1910, however, it turned to popular fiction and general interest articles. Among others, *Everybody's* published Upton Sinclair, Hamlin *Garland, and Lincoln Steffens, who was an associate editor (1906-11). Editors included Trumbull White (1911-14), William Hard (1915), Howard Wheeler (1916-18), and S.V. Roderick (1919-21). Also see *Richards, George Mather.

Every Soul Is a Circus (New York: The *Macmillan Company, October 1929). *Every Soul* is VL's final trade volume comprised entirely of new poetry. Some of the illustrations in the book are by VL's lifelong friend, George Mather *Richards; others are VL's own.

Ficke, Arthur Davison (1883-1945). Ficke was a poet, dramatist, and novelist from Davenport, Iowa. VL's review of Ficke's work ("Twelve Japanese Painters"), in Harriet *Monroe's *Poetry—A Magazine of Verse* (April 1914, pp. 29-30) earned him the \$5.00 that he used to visit ST in St. Louis for the second time (see Letters 76 and 77). Ficke shared VL's devotion to Buddhism and Japanese culture. In 1916, Ficke participated with Witter *Bynner in the Spectra hoax, using the pseudonym "Anne Knish." Ficke works include *From the Isles* (1907), *The Happy Princess* (1907), *The Earth Passion* (1908), *The Breaking of Bonds* (1910), *Sonnets of a Portrait Painter* (1914), *The Man on the Hilltop* (1915), and *An April Elegy* (1917), along with many later books. For VL's acquaintance with Ficke, see *The *Art of the Moving Picture* (1915), p. 144, and Chénétier, *Letters of VL*, passim.

Filsinger (also spelled "Felsing" by VL), Ernst (1880-1937). VL spells the first name "Earnst" and even "Earnest," as well as Ernst. Filsinger was VL's primary rival for ST's hand and finally her husband. His knowledge and ability in shoe manufacturing and foreign trade led to an international reputation and to inclusion in *Who's Who*. Ernst contributed articles to technical journals, lectured at the Harvard Graduate School of Business Administration, and authored several books, including *Immigration—A Central American Problem* (1911); *Exporting to Latin America: A Handbook for Merchants* (D. *Appleton, 1916); *Trading with Latin America* (1917); *Commercial Traveler's Guide to*

Latin America (1920, rev. ed., 1922, 1926), and *The New Way to Greater Export Profits* (1931). Along with his business expertise, Filsinger retained an amateur's interest in art, music, and literature, and was especially attracted to ST's love poetry. The Filsinger-Teasdale engagement was announced August 18, 1914, and the wedding took place on the afternoon of December 19, 1914, almost one year after the wedding of Octavia *Roberts, another event that was distressing for VL. Filsinger is first mentioned in Letter 112. With ST, he attended VL's reading at the Pettus home on June 1, 1914: see Letters 86, 88, 101, 108, 109, 110, and 112.

"Firemen's Ball, The" (*Poetry of VL*, pp. 183-189). VL poem first mentioned in Letter 12 and often referred to as "The Fireman's Ball." The poem was rejected by the **Metropolitan* (see Letter 35) and then published in **Poetry—A Magazine of Verse* (July 1914). It is the third of the "noise" poems at the beginning of *The Congo and Other Poems* (1914) and reflects VL's knowledge of Buddhism, as "Section Three" begins with a quotation from "the first Khandaka of the Mahavagga," where Buddha speaks to his disciples about passion and fire (see Letter 36). The idea for the poem is discussed in Letter 18.

Forum, The (1886-1950). A New York monthly (quarterly from June 1902 to July 1908), *The Forum* focused on contemporary issues, especially reform issues such as feminism, socialism, prohibition, and divorce. From September 1913 through February 1914, under the editorship of Mitchell *Kennerley, the magazine published all six chapters of VL's **Adventures While Preaching the Gospel of Beauty*. In these letters VL especially refers to chapter four, "In Kansas: The First Harvest" (December—see Letter 9); chapter five, "In Kansas: The Second and Third Harvest" (January—see Letter 12); and the "moon poems" from chapter six (February—Letter 36). The January issue includes VL's poem "Kansas" (*Poetry of VL*, pp. 250-251), also referred to in Letter 12. In 1930, *The Forum* absorbed the **Century*.

Fuller, Henry B[lake] (1857-1929). A novelist and short story writer, Fuller worked in two very different genres: romantic and fanciful depictions of courtly Europe and realistic portrayals of the American Midwest, especially Chicago. Examples of the former include the successful *The Chevalier of Pensieri-Vani* (1890), an episodic tale contrasting European and American cultures; *The Chatelaine of La Trinite* (1892); *The Last Refuge* (1900), a Sicilian romance; *Waldo Trench and Others* (1908), a collection of short stories set in Italy; and *Gardens of This World* (1929), a continuation of the *Chevalier*. Fuller's realistic works include *The Cliff-Dwellers* (1893), which focuses on the lives of workers in a Chicago skyscraper, the Clifton building; *With the Procession* (1895), which chronicles the lives of a wealthy Chicago merchant and his children; *Under the Skylights* (1901), stories of Chicago artist life; and *On the Stairs* (1918), a novel of social climbing and falling. *Not on the Screen* (1930), published posthumously, satirizes motion pictures and also offers a realistic depiction of Chicago life. Fuller was a regular participant in the Little Room (see Letter 54). For VL's early interest in Fuller, see Letter 68. Also see Hamlin *Garland below.

Garland, [Hannibal] Hamlin (1860-1940). Wisconsin-born author of short stories, essays, and novels, Garland was an early supporter of VL (see *Companions on the Trail*, 1931, pp. 462-471). In 1907, Garland founded the Chicago club called the Cliff Dwellers, which was, in his own words, "a union of workers in the fine arts" and was named after

Henry B. *Fuller's novel of the same name. The Cliff Dwellers "occupied a kind of penthouse built for it on the roof of Orchestra Hall and its balcony commanded a view of Grant Park and the lake. To its dining room every passing artist, author, and musician was brought" (Garland, *My Friendly Contemporaries*, 1932, p. 2). See Letter 68 and *Taft, Lorado.

"General William Booth" (*Poetry of VL*, pp. 148-149). VL refers either to his first trade volume, *General William Booth Enters into Heaven and Other Poems* (New York: Mitchell *Kennerley, 1913), or to its title poem. The "Booth" poem was first published in Harriet *Monroe's *Poetry Magazine* (January 1913) and gave VL the national exposure he long had desired but soon after began to mistrust. Also see "*Adventures While Singing These Songs." The *General William Booth* volume is online at Project Gutenberg (EText-No. 424); "General William Booth," recited by VL himself, may be heard at: <http://writing.upenn.edu/pennsound/x/Lindsay.php>

"Ghosts of the Buffaloes, The" (*Poetry of VL*, pp. 310-313). VL poem first mentioned in Letter 138.

Going-to-the-Stars (New York: D. *Appleton and Company, 1926). A VL trade volume featuring drawings and poems, including "These Are the Young," "Old, Old, Old, Old Andrew Jackson," and "Virginia." Elizabeth Conner Lindsay, VL's wife, confirms that many of the poems were written in VL's final bachelor days (*Poetry of VL*, p. 898). See especially Letter 229.

Going-to-the-Sun (New York: D. *Appleton and Company, 1923). A VL trade volume featuring drawings and poems, largely seen by VL to be a companion volume and response to Stephen *Graham's *Tramping with a Poet in the Rockies* (1922). VL's unhappiness with the book may be seen in several letters, such as Letter 206, where VL refers to *Going-to-the-Sun* as "a botch job."

Golden Book of Springfield, The (New York: The *Macmillan Company, 1920). This prose work imagines what Springfield could be like in the year 2018; it is what VL hoped would be his masterpiece. He originally planned to have the book one-third pictures, one-third poetry, and one-third prose (see Letter 166). "The Tale of the *Tiger Tree," for example, was written with the thought of including it in the book: see Letter 170. Once published, however, the *Golden Book* was largely ignored, although it was republished in 1999, with a helpful preface by Ron Sakolsky (Chicago: Charles H. Kerr Press). For VL's desire to publish an illustrated edition, as well as his frustrations with Macmillan, see Letter 189. *The Golden Book* is online at Google Books.

Golden Whales of California and Other Rhymes in the American Language, The (New York: The *Macmillan Company, 1920). VL's fourth trade volume of verse includes his college poem, "The Last Song of Lucifer," which ST had removed from the *Congo manuscript: see Letter 98. *The Golden Whales* is online at Google Books.

"Gospel of Beauty, The." At the beginning of June, 1912, VL walked west out of Springfield, passing through western Illinois, Missouri, Kansas, Colorado, and finally ending his trek in Wagon Mound, New Mexico (see Letter 18). He carried an "oil-cloth pack" filled with two privately printed works: **Rhymes to Be Traded for Bread*, a little booklet of poems, and "The Gospel of Beauty," a small broadside. This latter he

summarized as “a little one-page formula for making America lovelier.” “The Gospel of Beauty” opens with a short paragraph in which the author announces that the broadside is “the new ‘creed of a beggar.’” “Part I,” which is only a short paragraph, urges readers to accept all religious denominations but finally to consider “a new religious idea,” namely, to accept in their hearts “‘the church of beauty’ or ‘the church of the open sky.’” The “church of beauty” is then said to have “two sides: the love of beauty and the love of God.” “Part II,” which is a long paragraph entitled “The New Localism,” summarizes the “new” creed’s tenets. The primary values are “one’s own hearth and neighborhood”; these must be made “the most democratic, the most beautiful and the holiest in the world.” How? All children must be raised to be devout and skillful artists and craftsmen. As part of their training, they should wander across the nation “in search of the secret of democratic beauty with their hearts at the same time filled to overflowing with the righteousness of God.” However, they should not continue as wandering gypsies or mendicants forever: they should return to their own hearth and neighborhood, gather a small circle of fellow workers around them, and “strive to make the neighborhood and home more beautiful and democratic and holy with their special art.” And, finally, they should expect “neither reward nor honor” for their efforts, except an inner satisfaction in the “joy of beauty” and “the love of God.” The 1912 trek and the preaching of the “Gospel of Beauty” are the subjects of VL’s *Adventures While Preaching the Gospel of Beauty* (1914); reprinted in *Prose of VL*, pp. 153-210. VL offers additional explanation of the principles of the “*Gospel” in the “Proclamations” published at the close of **Adventures* (reprinted in *Prose of VL*, pp. 205-210). Also see Letters 2, 5, 6, and 13.

Graham, Stephen (1884-1974). VL and English author/world traveler Stephen Graham took a hiking trip in Glacier National Park during the summer, 1921. Graham’s account, *Tramping with a Poet in the Rockies* (1922) was illustrated (to VL’s dissatisfaction) by Vernon Hill. VL responded with his own “account” in the drawings and poems of **Going-to-the-Sun*. VL met Graham through their mutual publisher, **Macmillan*. Graham authored many other books, including *With Poor Immigrants to America* (1914), and he was considered an expert on Russia. *Tramping with a Poet* is online at Google Books.

Hackett, Francis (1883-1962). Irish-born Hackett was the founder of the **Chicago Evening Post Friday Literary Review* (March 5, 1909) and an early associate of Floyd **Dell*. From 1914 to 1922, he was editor for the **New Republic* and several other magazines. Hackett authored novels and a highly successful biography, *Henry the Eighth* (1929). For Hamlin **Garland*’s account of Francis Hackett’s career, see *Companions on the Trail* (1931), pp. 457-459; also see Duffey, *Chicago Renaissance*, pp. 172-174.

Handy Guide for Beggars, A (New York: The **Macmillan Company*, 1916). The *Handy Guide* is a collection of prose tales and poems inspired by VL’s 1906 tramp in the south and 1908 tramp in the east. The book reflects experiences and events that VL liked to characterize as the experiences of a deep-sea diver: see Letter 17 and “The Would-Be Merman” (*Poetry of VL*, p. 269). The manuscript was submitted to the **Century Magazine* in March 1914 (see Letter 72) and obviously refused. Several of the 1906 stories had been published in the **Outlook* (1907-11—see Letter 137). When *Macmillan* finally published the *Handy Guide* in 1916, VL felt the work had become anachronistic: see Letters 169 and 170. *A Handy Guide* may be read online at Google Books.

Harper's Monthly Magazine (1850-). Entitled simply *Harper's Magazine* after 1925, this New York periodical began by largely reprinting works of British literature. Under the long editorship (1869-1919) of Henry Mills Alden, however, increasing emphasis was given to American authors. William Dean Howells authored the famous "Editor's Easy Chair" from 1901 to 1921. Before 1900, the title was *Harper's New Monthly Magazine*.

Harriet. See *Monroe, Harriet.

Henderson, Alice Corbin (1881-1949). Wife of painter William Penhallow Henderson, Alice Corbin Henderson was associate editor for her friend Harriet *Monroe's *Poetry—A Magazine of Verse* during its formative years (1912-16). During these years, Monroe relied on the judgment of "ACH," customarily giving her first reading of all manuscripts. In the spring of 1916, however, tuberculosis forced Henderson to move to Santa Fe, New Mexico, although she continued to assist Monroe through correspondence. Mrs. Henderson was a poet in her own right, publishing *The Spinning Woman of the Sky* (1912), *Red Earth* (1920), and *The Sun Turns West* (1933). See Monroe, *Poets & Their Art* (1932), pp. 148-149. VL's poem "The Tale of the *Tiger Tree" is dedicated to Henderson's daughter, Alice Oliver. See especially Letter 128.

Herald, Chicago, formerly the *Record-Herald*. For about a month—from late August to late September, 1914, VL had his own daily poetry column in the *Herald*, beginning with the general title "Rhymes from Sangamon County." The agreement was struck with publisher James *Keeley, whose confirming letter was sent to ST as an enclosure in Letter 139. Keeley suggests that he and VL "can get along pretty well together as we probably think a good deal along the same lines." He worries, though, that they will not agree on price: "At the present moment I am a young and struggling publisher. I have heard that there have been poets in the same condition." For a detailed account, including the poems published and the amount of money paid, see my article "Vachel Lindsay and the *Chicago Herald*, *Western Illinois Regional Studies*, II (Spring, 1979), pp. 70-88.

Humphrey, Mary and Maud. Daughters of Judge J. Otis Humphrey (1850-1918) and Mary E. Scott (married, 1879), Mary and Maud (who was nicknamed "Rosebud") were two of VL's closest childhood friends: see Letters 100, 105, and 113. A third sister, Grace, was the object of VL's romantic attention for a time during 1915, after ST's marriage to Ernst *Filsinger (see VL's "Acknowledgements" in *The *Handy Guide for Beggars*). Judge Humphrey was the U.S. District Judge for the Southern District of Illinois (1901-1918) and a stalwart of the central Illinois Republican Party, serving as Chair of the Republican Central Committee for four years and as President of the Lincoln Centennial Association for many years. As President of the Association, Judge Humphrey arranged for VL to perform "The *Congo" at the annual Lincoln Day Banquet (February 12, 1914), introducing VL and giving a synopsis of the poem. Springfield's *Illinois State Journal* (February 13, 1914) reports: "One of the real treats of the evening came when Judge Humphrey, a trifle unexpectedly, called upon Vachel Lindsay, local poet, who recently has received national honors for the recitation of his original poem on the negro race. Lindsay's interpretation was dramatic and an enthusiastic ovation followed his recitation." For Mary Humphrey's memories of the Banquet and her professed embarrassment concerning VL's performance, see Ruggles, pp. 214-215. Also

see Letters 40 and 44, and A.L. Bader, "Lindsay Explains 'The Congo,'" *Philological Quarterly*, XXVII (April 1948), pp. 190-191.

Irish Players, The. In the midst of their American tour (early 1914), the Irish Players (from the Abbey Theatre, Dublin) visited Springfield for a two-day engagement at the Chatterton Opera House. On Thursday, March 19, they presented John Millington Synge's *The Well of the Saints* and T[homas] C. Murray's *Sovereign Love*. On Friday, March 20, [Alla] Nazimova, the great Russian actress on tour with the Players, starred in Charles Frohman's production of *Bella Donna*, a drama based on Robert Hichen's novel (1909) of the same name, adapted for the stage by James Bernard Fagan. An article in Springfield's *Illinois State Journal* (March 15, 1914) lists Maud *Humphrey and Mary *Johnson among those responsible for bringing the Players to Springfield. VL's lecture on the Irish Players was given to the Springfield Woman's Club Drama Committee on the afternoon of April 1, 1914 (see Letter 73), with Mary Johnson in attendance. For VL's response to the Players, see especially Letters 66 and 108.

Jack. See *Wheelock, John Hall.

Jackson, Andrew. See *"Old, Old, Old, Old Andrew Jackson."

Jensen, Jens (1860-1951). Danish born landscape architect, Jens Jensen was general superintendent and then consulting landscape architect for Chicago's West Park System (1906-1920). He served on the governing board of the Chicago Art Institute and was secretary of the Illinois Art Commission (1906-1914). For several years, he was President of the Friends of Our Native Landscape (see Letter 104). His friendship with VL is apparent in Letters 92, 127, and 130. In the 1930s, Jensen was commissioned to design the Lincoln Memorial Garden on the east shore of Lake Springfield, south of the Vachel Lindsay bridge, Springfield, Illinois.

Jessie Belle. See *Rittenhouse, Jessie B.

Johnny Appleseed and Other Poems (New York: The *Macmillan Company, December 1928). VL's collection of poems for children features illustrations by his lifelong friend, George Mather *Richards. VL was likely paid a flat fee of \$250 (no royalties). See Letter 255.

Johns, Orrick (1887-1946). VL frequently spells the first name "Orric." Johns's collections of poetry include *Asphalt and Other Poems* (1917), *Black Branches* (1920), and *Wild Plum* (1926), although he seems best known for winning the grand prize (\$500) offered by Ferdinand Phinny Earle for the best poem in *The Lyric Year* (1912) anthology. Johns's winning poem, "Second Avenue," was inspired by scenes from the New York City slums. The victory (which passed over Edna St. Vincent Millay's "Renascence" and 98 other poems, including VL's "The Knight in Disguise" and ST's "I Shall Not Care") was engineered by publisher Mitchell *Kennerley, according to William Stanley *Braithwaite. See also *Wheeler, Edward J.

Johnson, Mary. Usually called (by VL) the "daughter of *Lyssipus" or "Lyssipas" or "Lyssippus," after the Greek sculptor Lysippos (4th century B.C.), Mary Johnson was a Springfield friend of VL's sister *Joy and one of many women, normally younger than VL, who first welcomed and then tired of his attentiveness. She is introduced briefly in Letter 3, referred to for the first time in the context of "Lyssipas" in Letter 18, and finally

identified in Letter 115. The beginning of the relationship is told in Letter 41; the nature of the relationship is sketched in Letter 34. In Letter 31, VL reports that Mary is moving to Chicago “next week” in order to seek her fame and fortune. However, she does not leave until several months later: see Letter 141.

Joy. VL’s younger sister: see *Blair, Joy Lindsay.

Joyce. See *Kilmer, Joyce.

“Judith the Dancer.” Alternate title of VL’s poem “How a Little Girl Danced”: see *Bates, Lucy.

“Kaleidoscope, A” (usually spelled “Kalidoscope” by VL). This collection of ten VL poems, published in the *Little Review* (June 1914), includes the following titles (with page numbers from *Poetry of VL*): “Blanche Sweet” (224-225), “Girl, You Shall Mock No Longer” (739), “The Amaranth” (214-215), “An Argument” (194-195), “*Darling Daughter of Babylon,” “I Went Down into the Desert” (213), “Encountered on the Streets of the City” (variant title of “The Town of American Visions,” 271-272), “The Stubborn Mouse” (variant title of “The Mouse That Gnawed the Oak-Tree Down,” 221-222), and “The Sword-Pen of the Rhymer” (variant title of “The Dream of All the Springfield Writers,” 401-402). VL enclosed a copy of the collection in Letter 88. Also see *Anderson, Margaret.

“Kallyope Yell, The” (*Poetry of VL*, pp. 247-250). VL poem included in **Adventures While Preaching the Gospel of Beauty*, where it follows VL’s account of his one-day stay with Professor Kerr of Emporia, Kansas (pp. 71-75) and immediately precedes the account of the Santa Fe railroad. The “Yell” was first published in Mitchell *Kennerley’s **Forum* (November 1913) and then in *Reedy’s *Mirror* (November 14, 1913). See especially Letters 35 and 38.

Keeley, James. Occasionally spelled Keely^ by VL. See **Herald, Chicago*.

Kennerley, Mitchell. Often discreetly referred to by VL as “M.K.,” Kennerley was VL’s first national publisher: **General William Booth Enters into Heaven and Other Poems* (1913) and **Adventures While Preaching the Gospel of Beauty* (1914). In July 1914, accompanied by a lawyer, VL visited Kennerley’s New York office and collected \$322 of the estimated \$500 owed to him for the *Booth* volume. *Braithwaite recounts how Kennerley arranged for Orrick *Johns to win first prize for best poem in Ferdinand Phinny Earle’s *The Lyric Year* (1912). Knowing VL’s problems with Kennerley, Harriet *Monroe arranged for *Macmillan to become VL’s regular publisher (see Letter 89). Kennerley served as editor of the **Forum* from 1910 to 1916.

Kilmer, [Alfred] Joyce (1886-1918). Poet, editor, and critic, Kilmer was killed in the second Battle of the Marne. His volumes of poetry include *Summer of Love* (1911), *Trees and Other Poems* (1914), and *Main Street* (1917). Kilmer served as an associate editor for *The *Literary Digest* under the editorship of William Seaver Woods. VL’s tribute to Kilmer, “In Memory of My Friend, Joyce Kilmer, Poet and Soldier” (*Poetry of VL*, pp. 391-392), was first published in the *New York Sun* (February 16, 1919) and then collected in *The Golden Whales of California* (1920). Kilmer’s wife, Aline (1888-1941), was also a poet, publishing *Candles That Burn* (1919) and *Vigils* (1921), among other books. See especially Letters 38 and 184.

King, Stoddard (1889-1933). Born in Canada, song-writer and humorist Stoddard King was a Phi Beta Kappa Yale University graduate who settled in Spokane, Washington. He was a columnist (“Facetious Fragments”) and editorial writer for the *Spokane Spokesman-Review*, and was a close friend and supporter of VL and his wife Elizabeth. King wrote one of the popular songs of the World War I era: “There’s a Long, Long Trail A-Winding.” His book publications include *Listen to the Mockingbird* (Doubleday, 1928), a book of humorous verses, most of which were first published in the *Spokesman-Review*, although several initially appeared in *Life* magazine. King and VL collaborated in writing the poem “A Curse for the Saxophone” (*Poetry of VL*, pp. 577-578). See also Weston, pp. 24-25. For a picture of King, see Higgins, p. 16.

Kizer, Benjamin Hamilton (1878-1978). Prominent Spokane attorney Ben Kizer was instrumental in bringing VL to Spokane, Washington, in July 1924 (see Letters 208 and following), to serve as *de facto* city poet laureate. Kizer had been married to *New York Times Book Review* critic Helen Bullis, who tragically lost her life in a horseback-riding accident in September 1919. VL and Kizer had corresponded for years (see Letter 211), and when VL finally moved to Spokane, Kizer was remarried to Mabel Ashley. (They had met in the lobby of the Davenport Hotel, Spokane, where VL would live.) Ben and Mable’s first child, Pulitzer-prize-winning poet Carolyn Kizer, was born December 10, 1925. VL and Kizer shared the experience of falling in love with a woman writer who lived some distance away. It was Bullis’s poetry reviews that first attracted Kizer. After exchanging letters and a photograph, Kizer boarded a train for New York City, where he met Bullis face to face for the first time. They were soon married, and Bullis moved to Spokane to be with her new husband. For the story of how Kizer arranged for VL’s stay at the Davenport Hotel, see Ruggles, pp. 326-327; and Weston, pp. 11-13. The Kizers introduced VL to his wife-to-be, Elizabeth Conner, in February 1925: see Higgins, p. 14. For a picture of Kizer, see Higgins, p. 16.

Latham, H[arold] S. Vice-President and editor-in-chief of the *Macmillan trade department, Latham was VL’s sometime friend as well as his editor from the early 1920s to VL’s death in late 1931 (December 5). See especially Letters 189, 196, and 215.

Life (1883-1936). Founded by John Ames Mitchell and Edward Sanford Miller, the comic weekly *Life* was America’s answer to Britain’s *Puck* (founded in 1877) and *Judge* (1881). Mitchell himself was general editor for many years (1883-1918); Thomas L. Masson served as literary editor from 1895 to 1922. “The paper kept abreast of current events, of developments in morals and manners, of politics, of drama, literature, and the arts” (Mott, *History of American Magazines*, IV, 561). For years, the magazine’s favorite satirical crusades were against vivisection and the Hearst newspapers. In 1887, Charles Dana Gibson (1867-1944) began publishing his first illustrations in *Life* and by the early 1890s, in the words of VL, “The Gibson Girl came shining like a bride” (“John L. Sullivan, the Strong Boy of Boston,” *Poetry of VL*, p. 340, l. 5). By 1916, the ten-cent weekly reached a peak circulation of 150,000, but readership declined in the 1920s and - *Life* merged with *Time* in October 1936.

Literary Digest, The (1890-1938). Founded by Isaac Kauffman Funk, a Lutheran clergyman and a leader of the Prohibition Party, the eclectic *Digest* resembled the **Review of Reviews* and **Current Opinion*, largely reporting on and condensing articles from other periodicals. Editors included Edward J. *Wheeler (1895-1905) and William

Seaver Woods (1905-33). The *Digest* began during the years that Doctor Funk and his friend, Adam Willis Wagnalls, were preparing the famous *Standard Dictionary* (1894). Under Wheeler's editorship, the *Digest* "became somewhat more literary in flavor, with the introduction of a new and excellent department of 'Current Poetry' in 1901 and more or less regular book reviews two years later" (Mott, *History of American Magazines*, IV, 573). The periodical grew steadily and, in the early 1920s, boasted a circulation of 900,000, partly because of several successful predictions of national elections using the "straw" vote technique. In 1936, however, the *Digest* boldly predicted Alf Landon would soundly beat Franklin Delano Roosevelt (in a "Landonslide") and the gaff contributed to the magazine's demise. In 1937, the *Digest* merged with the *Review of Reviews* and finally, like *Life* before it, with *Time* (May 1938). Also see *Kilmer*, Joyce.

London Mercury. See *Squire*, John Collings.

Loos, Anita (1888-1981). Novelist and film-script writer, Anita Loos is best remembered for her novel *Gentlemen Prefer Blondes* (1925)—dramatized in 1926. While a sixteen-year-old high school girl, Loos began writing film scenarios for D.W. Griffith's Biograph Company: her first script, *The New York Hat*, starred Lionel Barrymore and Mary *Pickford*. For the next few years, she continued to work for Griffith as a film writer and editor, founding the modern art of film titling (Ramsaye, *A Million and One Nights*, p. 644). Years later Loos authored the film script for *Gigi* (1952), based on the novel of that name by (Sidonie-Gabrielle) Colette. In 1919, Loos married motion-picture director John Emerson; her autobiography is entitled *This Brunette Prefers Work* (1956). For an amusing perspective on VL, see Loos's memoir *A Girl Like I* (1966).

Louis. See *Untermeyer*, Louis.

Lyssipus, daughter of also referred to by VL as "Lyssippus," "Lysippus," "Lyssipas," or simply "Lys." See *Johnson*, Mary.

Macfarlane, Peter Clark. See *Collier's: The National Weekly*.

MacKaye, Percy [Wallace] (1875-1956). Poet, playwright, and essayist, MacKaye is perhaps best remembered for his advocacy of civic theater, especially the modern pageant, in the manner of Englishman Louis N. Parker. MacKaye's book *The Civic Theatre* (1912) encouraged amateur community theatricals and his pageants, such as *The Canterbury Pilgrims* (1909), involved extensive community participation. VL and ST attended MacKaye's *The Pageant and Masque of St. Louis* (written with Thomas Wood Stevens) on Sunday evening, May 31, 1914, with a cast of 7,500 at a cost of \$125,000 (see Letter 115). One of MacKaye's many plays was *Sappho and Phaon: A Tragedy* (1907), published the same year that ST published her first poems on *Sappho* ("To Sappho, I" and "To Sappho, II," in *Sonnets to Duse*).

Macmillan Company, The (New York). Often spelled "Macmillian" by VL in these letters. After VL's trouble with Mitchell *Kennerley*, Harriet *Monroe* arranged for her own publisher, The Macmillan Company, to publish VL's *The Congo and Other Poems* (1914): see Letters 89 and 119. Although D. *Appleton and Company* published several VL books in the 1920s, Macmillan remained VL's primary publisher for the rest of his life. In the 1920s, "Macmillions" was one of VL's favorite puns, but his respect for the company in the early years of the relationship likely rules out an intentional pun on

the name before the early 20s. “Macmillian” seems just another VL misspelling. For VL’s ambivalence toward his publisher, see especially Letter 215. Also see *Brett, George P., Jr.; *Latham, H.S.; and *Marsh, Edward C.

Marguerite. See *Wilkinson, Marguerite.

Markham, Edwin [Charles] (1852-1940). Oregon-born but living his early years in California (1857-1901), Markham became famous overnight as author of the title poem of *The Man with the Hoe and Other Poems* (1899). In 1901, he moved to New York and published *Lincoln, and Other Poems*. He is thought to be the character Presley in Frank Norris’s *The Octopus* (1901). VL cites Markham as “the dean of American singers” in *The *Art of the Moving Picture* (1915, p. 223).

“Mark Twain.” VL poem finally entitled “The Raft” (*Poetry of VL*, pp. 308-310). See *Paine, Albert Bigelow. VL tells of beginning the poem in Letter 32, reporting that it will be “in the manner” of ST’s “*Sappho,” a comparison he restates in Letters 35 and 38.

Marsh, Edward C. Vice-President of the *Macmillan Company and one of VL’s early editors, Marsh was tragically killed by a stray bullet during the summer of 1922. At the time, Marsh and VL were close friends as well as business acquaintances. H.S. *Latham succeeded Marsh as VL’s Macmillan editor. See especially Chénétier, *Letters of VL*, pp. 228-229, 267, 301; also see Letters 119, 137, and 215.

McClure’s Magazine (1893-1929). Edited by S[amuel] S[idney] McClure (1857-1949), McClure’s popular monthly magazine was one of the leading muckraker periodicals, especially from 1901 to 1912, publishing the work of O. Henry, Finley Peter Dunne, and Jack London. Ida Tarbell’s sensational expose *The History of the Standard Oil Company* (2 vols., 1904) first appeared in *McClure’s*. Also see *Bynner, Witter and *Phillips, John Sanborn.

Metropolitan, The (1895-1925), known as *Macfadden’s Fiction Lovers Magazine* during its final year of publication. The *Metropolitan* paid VL \$75 for “The *Congo,” and he expected publication in the May and then in the August 1914 issues (see, for example, Letter 88). However, to VL’s dismay, the poem did not appear. Harriet *Monroe suggests that “the eastern magazine . . . never dared print so eccentric a manifestation of poetic genius!” (*Poets & Their Art*, 1932, p. 269). The editor was C.B. DeCamp (Letters 32, 35). The *Metropolitan* also rejected “The *Firemen’s Ball” but did publish VL’s poem “Sunshine” (August 1914)—see *Poetry of VL*, pp. 225-226.

Monroe, Harriet (1860-1936). Poet and editor, Harriet Monroe was the founder of *Poetry—A Magazine of Verse*, first published in October 1912. One of VL’s strongest supporters, she was partly responsible for bringing VL and ST together. Her own work is marked by the “Columbian Ode,” written in 1892 (published 1893) in celebration of the World’s Columbian Exposition, Chicago. Her first book of poetry was *Valeria and Other Poems* (1891), followed by a book of five verse plays, *The Passing Show* (1903). In 1896, she published a biography of her brother-in-law, architect John Wellborn Root (see *Root, Polly). With Alice Corbin *Henderson, who helped edit *Poetry* during its first years (1912-1916), Monroe published the influential anthology *The New Poetry* (1917), which VL used in teaching his class at Gulf Park College: see Letters 197 and 213. Other

Monroe books include *You and I* (1914), a collection of poems; *Poets and Their Art* (1926, revised 1932); and an autobiography, *A Poet's Life* (1938). Monroe's prose drama *The Man Eagle* (1913) is discussed in Letter 32. The best account of Monroe and *Poetry Magazine* is Ellen Williams, *Harriet Monroe and the Poetry Renaissance* (1977). See also *Dear Editor: A History of Poetry in Letters. The First Fifty, 1912-1962*. Ed. Joseph Parisi and Stephen Young. New York: W.W. Norton & Co., 2002. For Harriet Monroe's help with finding a publisher for VL, see the *Macmillan Company above.

Moody, Harriet Converse Tilden (Brainard) (1857-1932). Wife of poet-playwright William Vaughn Moody (1869-1910), Harriet opened her heart, her home, and her restaurant to many of the era's writers, musicians, sculptors, and painters, including VL, who frequently addressed her as "Cordelia." With Harriet *Monroe and others, Moody helped to make Chicago a literary capital during the first decades of the 20th century. In late 1920, at 615 North Michigan Avenue, she opened her famous restaurant, "Les Petit Gourmet" and initiated a series of Sunday evening poetry readings (entitled "La Petits Jeux Floraux") that would finally feature most of the major and minor poets of the era, including VL (see Letters 195 and 233). Olivia Howard Dunbar's *A House in Chicago* (1947) is a full account of Harriet Moody's life and work.

Morley (also spelled "Morely" by VL), Christopher [Darlington] (1890-1957). A New York poet, novelist, playwright, and journalist, Morley authored more than fifty books and was a continuing friend and supporter of VL. Morley was a staff member of the Doubleday-Page publishing firm when VL first met him during the summer of 1914. For several years (February 9, 1920-December 31, 1923), Morley was responsible for "The Bowling Green," a regular column in the *New York Evening Post*, publishing such VL poems as "Babylon, Babylon, Babylon the Great" (*Poetry of VL*, pp. 500-502) and "The Flying House, and the May Queen Eternal" (*Poetry of VL*, p. 519). See Letter 130, and Chénétier, *Letters of VL*, pp. 275-277. Morley's brief memoir of VL, "John Mistletoe Remembers Vachel Lindsay," has been published in *The Elementary English Review* 9 (May 1932), p. 128.

"Movie-book" or "movies." In late 1924, after moving to Spokane, Washington, VL began a new enterprise, dictating a second "movie-book," beginning with several chapters on what he considered to be the best film of 1924: *The *Thief of Bagdad*, starring Douglas Fairbanks (see Letter 214). By January 17, 1925, the work had evolved to include other films, as ST is advised: "I am dictating one long chapter a day on the movies 'The *Thief of Bagdad,' and 'Scaramouche.' It is the most steady work I have had for many a day. The book is now 138 pages, legal size" (Letter 218). On February 3, 1925, VL sent an update on his project to Amabel *Williams-Ellis: "Here I am dictating a book on the movies, the first half of which is Douglas Fairbanks' 'Thief of Bagdad' analyzed to the last hair. This book will soon be in the hands of the publisher, because it must circulate immediately before the new films discussed wear out" (Chénétier, *Letters of VL*, p. 340). Three days later (February 6, 1925), VL informs ST that the book has reached "about 300 pages" (see Letter 220). Meanwhile, ST and her husband Ernst were not thrilled with VL's project, and said as much in a note attached to Letter 220. Despite VL's high hopes and expectations, ST's judgment again proved sound, as this "movie-book" was not published in VL's lifetime, although VL was able to use some of the material in a summer (July 1925) lecture series on "Poetry and the Movies" at the

University of California campus in Los Angeles (see Letter 228). Finally, it is a pleasure to report that VL's book has been published but long after he intended: *The Progress and Poetry of the Movies: A Second Book of Film Criticism by Vachel Lindsay*, edited with commentary by Myron Lounsbury (Lanham, MD, & London: The Scarecrow Press, Inc., 1995). See also *The *Art of the Moving Picture*, another work sometimes referred to as "the movie book."

Nation, The (1865-). This New York weekly specialized in science, especially Darwinism, and in literary criticism in its early years. Then, Paul E. More, editor from 1909 to 1914, turned *The Nation* into a conservative critical journal. Later, Oswald Garrison Villard, editor from 1918 to 1933, transformed the magazine into an important liberal weekly, with distinguished commentary on international affairs and strong sympathies for the new Russian state. During the second decade of the twentieth century, University of Minnesota literature professor O[scar] W. Firkins reviewed works of literature on a regular basis: see especially Letter 182.

New Poetry, The. See *Monroe, Harriet.

New Republic, The: A Journal of Opinion (1914-). Founded by Herbert Croly (1869-1930), this weekly periodical's early years were marked by a distinguished staff, including Robert Morss Lovett, Malcolm Cowley, and Walter Lippmann. VL's film reviews and related articles began appearing in 1917: see Letters 170, 176, and 177. *The New Republic* also published many of VL's poems, including "How I Walked Alone in the Jungles of Heaven" (November 10, 1917), "I Know All This When Gipsy Fiddles Cry" (May 18, 1921), "So Much the Worse for Boston" (December 6, 1922), "Doctor Mohawk" (December 5, 1923), and "Billboards and Galleons" (September 10, 1924). See Letters 205, 206, and 209; also see *Torrence, Ridgely.

New Voices, The. See *Wilkinson, Marguerite.

Nightingale or Nightengale. See "The *Chinese Nightingale."

Nightingale, Florence (1820-1910). VL refers to the women's rights movement as "the nightengale^ business," after the British nurse and reformer who was the first woman to be awarded the Order of Merit. VL's views likely reflect the very recent publication of Sir Edward Cook's two-volume biography *The Life of Florence Nightingale* (1913). An anonymous reviewer in the **Chicago Evening Post Friday Literary Review* (almost certainly Augusta Cary) notes that Cook had access to Nightingale's letters and diaries and asserts: "Sir Edward Cook is able to destroy the sentimental Victorian vision of an angel flitting down the long aisles of the hospital at Scutari and dissipating suffering with the beneficence of her smile. But what a woman he puts in place of this absurdity! A woman restless, ambitious, daring, with a keen mind, an astonishing capacity for work and—a sense of humor." The reviewer summarizes Cook's account of Nightingale's life and concludes: "Could one ask for a better example than the one which Florence Nightingale furnishes of our inability to admire the real human being?"—adding, finally, that the Cook biography "will be a long time prevailing over the fiction which preceded it. The Angel will continue to be held up as a model regardless of the fact that it was not an angel who brought relief to Scutari but a woman." For VL's views on women's rights, see especially Letters 1, 9, 18, and 26. Also see "The *Chinese Nightingale."

O'Brien, Edward J[oseph Harrington] (1890-1941). Poet, editor, anthologist, and critic, O'Brien was associate editor of the *Poetry Journal* (1912-15) and *Poet-Lore* (1914-15). He joined William Stanley *Braithwaite as an editor for the *Boston Evening Transcript* and in 1915 began the annual anthology *The Best American Short Stories*. In 1921, he also began the annual *Best British Short Stories*, continuing to edit both anthologies until 1940.

“Old, Old, Old, Old Andrew Jackson” (*Poetry of VL*, pp. 559-569). First published in *The New Republic* (September 9, 1925) and collected in **Going-to-the-Stars* (1926). See Letters 221, 225, and 229. This work should not be confused with VL's earlier poem, “The Statue of Andrew Jackson” (*Poetry of VL*, pp. 394-396).

Olive. VL's older sister Olive was named after her father's first wife, Olive Crouch. The Lindsay family summer retreat was named “Camp Olive” (see Letter 1). Also see *Wakefield, Paul.

Outlook, The (1893-1928), formerly *The Christian Union* (1870-1893). A New York weekly, the *Outlook* was generally a medium for the liberal Protestant point of view. Lyman Abbott was editor from 1881 to 1923, with Hamilton Wright Mabie as associate editor (1884-1916). In March 1909, upon leaving the Presidency, Theodore Roosevelt joined the staff, authoring a series of articles entitled “Nationalism and Progress” (spring, 1910), soon after referred to as “The New Nationalism” (compare VL's “New Localism”—see “The *Gospel of Beauty” and Letter 2. Mott (*History of American Magazines*, III, 432) asserts that, during the first two decades of this century, “Through the magazine ran three main motives, interweaving the whole pattern: a liberal religion, without sensationalism or belligerence; social-mindedness, with political implications, expressed with decision but commonly with calmness; a love of letters and fine arts, not quite scholarly and by no means professional, but rather fine and appealing.” *The Outlook* published several of VL's stories later collected in *A *Handy Guide for Beggars*. The *Outlook* merged with *The Independent* in 1928 until 1932, when it became *The New Outlook* (1932-June 1935).

Pageant (or “Pagent,” as VL consistently spells the word). See *MacKaye, Percy.

Paine, Albert Bigelow (1861-1937). In January 1906, Paine approached Samuel Langhorne Clemens and asked to be his secretary and official biographer. Clemens was impressed with Paine's biography *Thomas Nast* (1904) and agreed to the offer. In 1912, Paine published *Mark Twain: A Biography* (3 vols.), followed by editions of Twain's letters (2 vols., 1917) and Twain's *Autobiography* (2 vols., 1924). Other Paine books include *The Great White Way* (1901), the book that named Broadway; *Moments with Mark Twain* (1920); and *Joan of Arc—Maid of France* (1925), a book that earned him the Legion of Honor (1928). VL's reading of *Mark Twain: A Biography* led him to write his “Mark Twain” poem, finally entitled “The Raft” (*Poetry of VL*, pp. 308-310). See especially Letters 18 and 41 and *Mark Twain.

Paul. See *Wakefield, Paul.

Peabody, Josephine Preston (1874-1922). Wife of L.S. Marks, Peabody authored several books of poetry, including *The Wayfarers* (1898), *The Singing Leaves* (1903), *Pan, a Choric Idyl* (1904), and *Harvest Moon* (1916). She also wrote children's stories

and plays: see *Diary and Letters of Josephine Preston Peabody*, ed. Carlos Baker (1925). In letter 96, VL tells of reading Peabody's comic drama *The Wolf of Gubbio* (1913).

Phillips, John Sanborn (1861-1949). In 1893, Phillips and his Knox College friend S.S. McClure founded **McClure's Magazine*. In 1906, they parted company and Phillips joined others in purchasing the monthly **American Magazine*. Phillips published VL's "Rules of the Road" (June 1912) and "Interesting People: Nicholas Vachel Lindsay" (August 1912) by Octavia *Roberts. In September 1912, VL's "The Proud Farmer" (see *Poetry of VL*, pp. 166-167) appeared in the *American* and was subsequently one of the poems that led Harriet *Monroe to invite VL to submit work for her new *Poetry Magazine*. VL's "To Mary *Pickford" (*Poetry of VL*, pp. 223-224) was published in the *American* for April 1914 (see Letter 67).

Pickford, Mary [Gladys Mary Smith] (1893-1979). Known as "America's sweetheart," largely for her ingénue roles prior to 1920, Mary starred in such films as *Rebecca of Sunnybrook Farm*, *Poor Little Rich Girl*, and *Little Lord Fauntleroy*. Her marriage to Douglas Fairbanks in March 1920, approximately a month after her divorce from Owen Moore, was a cause célèbre that led to an investigation (unsuccessful) of Nevada's instant-divorce industry. VL wrote his review of Mary, "Queen of My People" (**New Republic*, July 7, 1917, pp. 280-281) after seeing her star in *Romance of the Redwoods* (1917): see Letter 176. Both Pickford and Fairbanks became VL's friends in the 1920s. See especially Letter 18; *Phillips, John Sanborn; and Chénétier, *Letters of VL*, pp. 153, 337.

Poetry. That is, Harriet *Monroe's *Poetry—A Magazine of Verse* (1912—), often referred to simply as *Poetry Magazine*.

Poetry Society of America. Founded in 1910, largely through the efforts of Edward J. *Wheeler (President) and Jessie B. *Rittenhouse (Treasurer), the Society continues as the oldest poetry organization in the United States. During the first twelve years, members were invited to Rittenhouse's apartment a day or two before the annual dinner (late January), in what came to be known as the "poets' party" (see Letters 23 and 174). In her autobiography, *My House of Life*, Rittenhouse devotes a chapter to the "party" and describes the members who would likely be in attendance, including VL (see pp. 279-290).

Rachel-Jane. See "Santa-Fe Trail, The." For the story of how the Rachel-Jane song was added to the "Trail," see Letters 78, 79, 81, and 85. Also see Letter 9, and Chénétier, *Letters of VL*, pp. 93-94, 98.

Red Gods, The. See "The *Ghosts of the Buffaloes."

Reedy, William Marion (1862-1920). In 1893, Reedy became editor of the *St. Louis Sunday Mirror*, a weekly society journal he transformed into one of the leading literary and critical magazines of the age. The title was *Reedy's Mirror* from 1913 until his death in 1920. Reedy published VL even before *Dell, along with ST, Zoe *Akins, and John Gould Fletcher. Reedy's most famous "discovery" was Edgar Lee Masters, whose *Spoon River Anthology* was published in the *Mirror* under the pseudonym Webster Ford, beginning May 29, 1914. The June 12, 1914, *Mirror* contained twelve of VL's

moon poems, most of which were reprinted in *The *Congo and Other Poems* (1914)—see *Poetry of VL*, pp. 229-234, 737-739.

Review of Reviews, The (1890-1937). Founded in London by William Thomas Stead, the monthly *Review*, like **Current Opinion* and the **Literary Digest*, specialized in condensing and extracting from articles in other periodicals and in reporting on current events. The *American* edition began in April 1891, under the editorship of Albert Shaw, who continued as editor until the *Review's* merger with the **Literary Digest* (1937). In 1897 (until 1928), the name was changed to *The American Review of Reviews*, as the magazine began to drift “further and further away from its English progenitor” (Mott, *History of American Magazines*, IV, 661). In the early 1900s, the *Review* carried more and more original material, with its circulation peaking in the first decade of this century, when “a very fat *Review of Reviews* was made up of 128 text pages and 160 to 190 pages of advertising” (Mott, p. 662). Not a muckraker, the *Review* kept its readers “informed of the abuses of concentrated wealth and the miseries of poverty; they learned of the corrupt alliances between politics and business, especially in municipal government; and they were kept aware of the agrarian revolt But Shaw preferred constructive suggestions and planning to exposés and all-out attacks” (Mott, p. 662).

Rhymes to Be Traded for Bread (Springfield, 1912). The privately printed collection of poems VL carried with him on his 1912 tramp west. See *Poetry of VL*, pp. 105-143, “The **Gospel of Beauty*,” and VL’s account of the trip, **Adventures While Preaching the Gospel of Beauty*.

Richards, George Mather. VL met Richards during their New York art school days (1905-08), and they became lifelong friends. Richards was on the staff of **Everybody's* (see Letter 13). Richards’ illustrations may be seen in VL’s **Johnny Applesseed and Other Poems* (1928) and **Every Soul Is a Circus* (1929). Two of Richards’ early drawings are the sources of VL poems “The Queen of Butterflies” and “The Mysterious Cat” (see *Poetry of VL*, pp. 32-33); and VL’s **Art of the Moving Picture* is “DEDICATED TO GEORGE MATHER RICHARDS IN MEMORY OF THE ART STUDENT DAYS WE SPENT TOGETHER WHEN THE METROPOLITAN MUSEUM WAS OUR PICTURE-DRAMA.” Also see “**Adventures While Preaching Hieroglyphic Sermons*,” and Richards’ memoir, “Lindsay in Bohemia,” *The Elementary English Review* 9 (May 1932), pp. 130-131, 144.

Rickaby, Franz Lee (1889-1925). One of VL’s “boys,” that is, a member of the group of high school boys that met once every two weeks for two years (1913-1914) at VL’s home for discussion and chocolate (see Letter 20). By coincidence, Rickaby had served as caddymaster at the Chicago Golf Club in Charlevoix, Michigan, near the ST family’s summer home (“Altasand”—see Letter 3). Rickaby was a young musician and poet whom VL tried to befriend—see *Poetry of VL*, pp. xx-xxi, and Chénétier, *Letters of VL*, p. 48. Rickaby went on to attempt at least one walking trip, in the manner of VL’s tramps, using a fiddle in lieu of poems. He also worked as a printer, and finally was appointed English professor at Pomona College, Claremont, California. His *Ballads and Songs of the Shanty-Boy* was published posthumously: Cambridge, MA: Harvard UP, 1926 (much of which is available online at Google Books). See especially Daniel W. Greene, “‘Fiddle and I’: The Story of Franz Rickaby,” *Journal of American Folklore* 81 (October-December, 1968), pp. 316-336.

Ridgely (also spelled “Ridgeley” by VL), Charles. Ridgely was one of VL’s “boys” (see *Rickaby, Franz Lee above). Ridgely was cousin to Octavia *Roberts and son of a prominent Springfield banker. VL and Ridgely’s mutual friend, James Collier Marshall, was one of VL’s acquaintances during his New York art school days (1903-08)—see Letter 18. Ridgely’s letter to the citizens of Springfield, “Poet Lindsay at Brentano’s,” was published in the *Illinois State Register* (Monday, March 23, 1914) and enclosed in Letter 64. Ridgely itemizes the signs of VL’s successfulness evident in New York City and concludes: “So while the case of the prophet in his own country is common enough, seldom has the prophet built his prophecies on his country and his country folk, as Mr. Lindsay has, and found a national audience as enthusiastic as his local audience is apathetic. He cries to Springfield . . . and apparently New York hears, and holds forth a friendly hand.” In later years, Ridgely followed in the footsteps of his father and grandfather, accepting the position of Vice President in the investment banking firm of S.W. Straus & Co., Boston, Massachusetts.

Rittenhouse, Jessie B[elle] (1869-1948). Rittenhouse served as a reviewer for the *New York Times* and *The Bookman* (1905-15) and, in 1910, with Edward J. *Wheeler, helped to found the Poetry Society of America, acting as secretary for the first ten years: see Letters 2 and 23. Rittenhouse’s first book of poems was published as *The Door of Dreams* (1918), although she is better known for her anthology, *The Little Book of Modern Verse* (1913). VL used the sequel, entitled *The Second Book of Modern Verse* (1920), in teaching his poetry class at Gulf Park College: see Letter 200. Rittenhouse married poet Clinton Scollard in 1924. Her autobiography, *My House of Life* (Boston, MA: Houghton Mifflin Company), was published in 1934. Several VL letters, as well as several ST letters, are housed in “The Jessie Belle Rittenhouse Collection” at the Rollins College Library, Winter Park, Florida. See especially Letters 177, 178, and 179; and *Poetry Society of America in this Glossary.

Rivers to the Sea (New York: The *Macmillan Company, October 1915). ST’s third trade volume, containing many of the poems referred to in these letters. *Rivers* was reprinted nine times in its first ten years and is available online at Google Books.

Roberts, Octavia. One of VL’s “inspiration girls,” Octavia and VL courted from summer, 1910, to September 1913, when she ended the relationship, burned his letters, and soon after became engaged to Boston lawyer Barton Corneau, son of a prominent Springfield family. Octavia and Barton married at noon on December 27, 1913, in a ceremony at her parents’ home (630 South 6th Street), one block east of the Lindsay home. VL attended the ceremony, which was covered by the Springfield papers. The *Illinois State Register*, for example, reports: “Miss Roberts is a member of the oldest and most prominent families in Sangamon County. Her literary ability has placed her among the leading magazine writers, and as a feature writer in newspaper work.” Author Roberts’ early account of VL, entitled “Nicholas Vachel Lindsay,” appears in *American Magazine* 74 (1912): 422-424. Meanwhile, VL’s writing about Octavia is a little less charitable: she is “celebrated” as the antagonist in two VL poems: “*Darling Daughter of Babylon” and “*Two Easter Stanzas.” Roberts’ brief biography, with illustrations by Lester G. Hornby, *Lincoln in Illinois* (Boston & New York: Houghton Mifflin Company, 1918), is available online at Google Books. Also see *Phillips, John Sanborn.

Root, Polly. Daughter of Harriet *Monroe's sister, Dora Louise, and architect John Wellborn Root, Polly lived with Monroe and assisted at the *Poetry* offices. In 1915, she went to France to work for the Fund for the French Wounded. Chénétier, *Letters of VL*, mistakenly identifies Polly as John Wellborn Root's wife (p. 94). Polly had a brother John and a sister Margaret (married Edwin S. Fetcher). John Wellborn Root was the Consulting Architect for the Chicago World's Columbian Exposition (1893), although his untimely death from pneumonia in 1891 precluded his witnessing the fruits of his genius and hard work. Root was also a pioneer in the construction of the nation's first skyscrapers, such as Chicago's 15-story Monadnock Building, a steel-frame office building. In 1896, Harriet Monroe published a biography, *John Wellborn Root: A Study of His Life and Work*. See Monroe, *A Poet's Life* (1938) and Letters 53, 54, 55.

"Santa-Fé Trail, The" (*Poetry of VL*, pp. 179-183). One of VL's self-styled "noise" poems, the seeds of the work are evident in Letter 1, where VL refers to "Armogeddons^ of Automobile Horns." VL's accounts of beginning the poem are in Letters 64 and 65. Later letters reveal ST's influence in quieting the poem, especially in the addition of the "Rachel-Jane" chorus. The poem was finally published in the July 1914 number of *Poetry* (see *Monroe, Harriet), and as the second poem in *The *Congo and Other Poems* (1914).

"Sappho" (ST poem frequently referred to as "Sapho" by VL—see Letter 38). The early version was published in the **Forum* (February 1910), pp. 213-214, and then in *Helen of Troy and Other Poems* (1911). This early poem (58 lines) is "Part III" in the revised version (224 lines), which was first published in **Scribner's Magazine* (December 1913) and then as the final poem in *Rivers to the Sea* (1915), pp. 137-148. ST's first poems on Sappho are two sonnets under the title: "To Sappho," in *Sonnets to Duse and Other Poems* (1907). Also see *Mark Twain above.

Scribner's Magazine (1887-1939). This New York monthly was one of the important literary publications of the age, a primary cultural outlet for the Genteel Tradition. Edward Livermore Burlingame was editor from 1887 to 1914, when he retired. Robert Bridges, an associate editor throughout Burlingame's tenure, became the new editor (1914-30). Edwin Arlington Robinson published many of his finest short poems in *Scribner's*.

Selected Poems of Vachel Lindsay (New York: The *Macmillan Company, January 1931). VL's final trade volume contains his best-known poems, with an introduction by Macmillan editor Hazelton Spencer. Spencer had a free hand in editing the volume, although VL insisted that "The *Chinese Nightingale" be the first poem in the book. Spencer's fee was \$100, whereas VL himself received a flat fee of \$500 (no royalty payments). The amount is ambiguous, because VL also received a flat fee for **Johnny Appleseed and Other Poems*, but that was likely \$250, and the two books are mentioned together. See Letter 255.

Smart Set, The (1890-1930). Founded by William D'Alton Mann as a journal for New York high society, the *Smart Set* soon grew into a witty literary periodical, publishing important writers of the day, including O. Henry's first short story. By 1912, the *Smart Set* was one of the most important periodicals in modern literature. William Huntington Wright, editor from 1912 to 1914, was the first American editor to publish

the work of D. H. Lawrence and Ford Maddox Ford. He was followed by H. L. Mencken and George Jean Nathan, both of whom continued Wright's vigorous work and added the famous satirical departments, such as "Americana," in which they ridiculed the "booboisie." In December 1923, Mencken and Nathan left the *Smart Set* to edit the *American Mercury* (1924-) for publisher Alfred A. Knopf.

"Song for All Strikers, A" (*Poetry of VL*, pp. 283-284). VL poem first referred to in Letter 37 and apparently written in the middle of the night, February 3-4, 1914 (see Letter 39). The poem was finally published with the title "Here's to the Mice"—in *Tuck's* (see Letter 50), and in the leftist periodical *The Masses* (October-November, 1915). It was collected in *The *Chinese Nightingale and Other Poems* (1917). Also see Letter 139.

"Spice-Tree, The" (*Poetry of VL*, pp. 235-236). The first draft was written on Sunday morning, June 28, 1914, as VL anticipated his immanent visit to New York to spend the month of July with ST (see Letter 133). VL refers to the work as "Moon-Poem" number 50. The draft of the poem sent to ST on July 27 (see Letter 134) is essentially its published form. In early August 1914, ST mailed VL a spice-tree blossom from New York (see Letter 143), and it became one of his cherished mementoes. "The Spice-Tree" is included among the moon poems in VL's *The *Congo and Other Poems*.

Squire, Sir J[ohn] C[ollings] (1884-1958). Considered to be one of the outstanding parodists in the 1920s and 30s, English poet Squire established the monthly *London Mercury* in 1919 and served as the first editor (1919-1934). In the 1920s, the *Mercury* was one of the leading English literary and art monthlies; it merged with *Life and Letters* (1928-1950) in 1939. Squire's books include *Collected Parodies* (1921), *Poems in One Volume* (1926), *Books in General* (3 series, 1918, 1920, 1921—collections of literary articles), and *The Grub Street Nights Entertainments* (1924—short stories). Squire's autobiography is *The Honeysuckle and the Bee* (1937). Squire visited VL in Springfield during November 1921: see Chénétier, *Letters of VL*, pp. 209, 228-230, 371-373.

Stephen. See *Graham, Stephen.

Sterling, George (1869-1926). A California poet, dramatist, and critic, Sterling published many books of poems, including *The Testimony of the Sun and Other Poems* (1903), *A Wine of Wizardry and Other Poems* (1909), *Beyond the Breakers and Other Poems* (1914), *The Caged Eagle and Other Poems* (1916), *Thirty-five Sonnets* (1917), *Sails and Mirage and Other Poems* (1921), and *Sonnets to Craig* (1928). Sterling is said to be the prototype for Brissenden in Jack London's *Martin Eden* (1909). Sterling's separation from his wife is referred to in Letter 12, as Letter 18 makes clear, although Mrs. Sterling committed suicide before divorce proceedings were finalized. Sterling's own death was suicide by poison.

Susan. See *Wilcox, Susan.

Taft, Lorado (1860-1936). Chicago sculptor and friend of Gutzon *Borglum, Taft is best known for his colossal statue of Black Hawk at Oregon, Illinois, for which VL wrote "The Black Hawk War of the Artists" (see *Poetry of VL*, p. 190). Taft began teaching sculpture at the Chicago Art Institute in 1886 and created several works for the Columbian Exposition (1893). Brother-in-law to Hamlin *Garland (who married Zulime

Taft in 1899), Taft figures in Garland's *A Son of the Middle Border* (1917) and *A Daughter of the Middle Border* (1921). See also Garland's *Companions on the Trail* (1931), pp. 472-473. Taft's other works include the "Thatcher Memorial Fountain," Denver (1918) and the "Fountain of Time," Chicago (1920). See especially Letter 90.

Thief of Bagdad, The. See the "*Movie-book" and Letter 214. VL considered Douglas Fairbanks' swashbuckling adventure film the best silent movie of 1924. Based on the story of the same title written by Achmed Abdullah, this Arabian Nights fantasy is sometimes described as a legendary tale in which a thief with the heart of a prince (Fairbanks) is pitted against a prince with the heart of a thief (Kamiyama Sojin). See also VL's "The Great Douglas Fairbanks," *The Ladies Home Journal* 43 (August 1926): 12, 114.

Tietjens, Eunice (1884-1944). Chicago poet Tietjens joined the staff of Harriet *Monroe's *Poetry—A Magazine of Verse* in the fall of 1913, succeeding Alice Corbin *Henderson as associate editor from July 1916 to June 1917. Tietjens is best known for her *Profiles from China* (1917) and *Leaves in Windy Weather* (1929), a miscellaneous collection of her work. The story of how Tietjens introduced ST and Ernst *Filsinger (April 1914) and then urged ST to marry Filsinger may be read in *The World at My Shoulder* (1938), Tietjens' autobiography, pp. 53-56. Tietjens was married to and then divorced from composer Paul Tietjens, who wrote the score for *The Wizard of Oz*.

"Tiger Tree, The Tale of the" (*Poetry of VL*, pp. 285-292). Written with great struggle during the winter of 1916-17, this poem reflects VL's continuing hatred of war. William Blake's "The Tyger" may well be a primary source: see Letter 139. The poem was dedicated to Alice Oliver *Henderson, who is the model for "Peace-of-the-Heart." The "Tiger Tree" was originally intended for VL's **Golden Book of Springfield*, with which it shares various images: see Letter 170.

Torrence, Ridgely [Frederic] (1875-1950). New York poet and dramatist, Torrence worked for Jeannette Gilder (1849-1916) as an editor for *The Critic*: see Letters 23 and 28). After 1914, Torrence served as an associate editor for the **New Republic*: see Letters 206, 209, and 217. Considered a promising young poet in his own right, Torrence published *The House of a Hundred Lights* (1900) and *Hesperides* (1925). His plays include the tragedy *El Dorado* (1903) and the poetic drama *Abelard and Heloise* (1907). Several VL letters to Torrence are housed in the Princeton University Library. Also see "*Adventures While Singing These Songs."

"Trail." See "*Santa-Fé Trail, The."

Tramp's Excuse and Other Poems, The (1909). VL's first "book" of poems, published at his own expense (or, more likely, at his father's expense) in Springfield: see *Poetry of VL*, p. 1. The poems are bound between pieces of heavy paper and tied together with string. VL promises to lend a copy of this work to ST in Letters 51 and 64, advising her that the work is more autobiographical than literary. In Letter 73, he asks for her reaction, so the loan was made in late March 1914.

Transcript, Boston Evening. See *Braithwaite, William Stanley and *O'Brien, Edward J.

Twain, Mark. See *Paine, Albert Bigelow, and "*Mark Twain."

Twentieth Century Magazine. This short-lived (1909-1913) Boston periodical, edited by Charles Zueblin, is generally known as another voice in the muckraking movement. Four chapters from the second half of VL's *A Handy Guide for Beggars* were published in Volume 6 (1912) under the title "A Religious Mendicant": June (pp. 45-51; July, pp. 66-72; August, pp. 11-16; September, pp. 31-37.

"Two Easter Stanzas" (*Poetry of VL*, pp. 215-216). VL poems: see *Roberts, Octavia. The poems reflect VL's typical "revenge" on a woman who has rejected him. For a comical reflection on such "revenge," see Letter 51. The poems were first published in **Reedy's Mirror* (April 10, 1914): see Letter 79.

Untermeyer, Louis (1885-1977). New York poet, story writer, critic, and anthologist, Untermeyer is perhaps best known for his anthologies *Modern American Poetry* (1919) and *Modern British Poetry* (1920), both frequently revised. Early collections of Untermeyer's own poetry include *First Love* (1911), *These Times* (1917), *Including Horace* (1919), *The New Adam* (1920), and *Roast Leviathan* (1923). Untermeyer married Jean Starr in 1907, but they were divorced in 1926 (see Letters 238, 239, 241), only to remarry in 1929, and then re-divorce in the 1930s. Untermeyer's autobiographical reminiscences are published in *From Another World* (1939) and *Bygones* (1965). Untermeyer was co-founder of the short-lived *Seven Arts* (1916-17), a poetry "little" magazine that published several important poets, including Robert Frost. In the 1920s, Untermeyer edited the popular *American Poetry . . . Miscellany*: see Letters 215 and 234.

Vieira, Nellie Tracy (born 1889). During the summer, 1909, VL and Nellie weathered an innocent and slightly stormy romance, just before she enrolled in the Cumnock School of Oratory at Northwestern University. A barrage of VL letters followed her to Evanston—primarily from September 1909 through February 1910—with VL performing the classic role of Pygmalion. He first attempted to instruct Vieira in art and literature and finally fell hopelessly in love with her. The letters became less frequent during December, January, and February, as Vieira tried several times to end the relationship. There are many parallels with VL's letters to ST: incessant daily or twice daily letters (eight notes on one particular day), a lot of family and Springfield "news," accounts of creative work (art, poetry, and prose), complaints concerning money problems, protestations of love countered by defensive retractions, personal opinions on the role of woman, etc. The letters were made public in March 1968, in the unpublished Ph.D. dissertation of Elizabeth Thomas Fowler: *Annotated Edition of the Letters of Vachel Lindsay to Nellie Vieira* (University of Tennessee).

Village Magazine, The. VL published four editions of his *Magazine*, beginning with the first in 1910. The second edition (1920) was considerably enlarged, and the third and fourth editions (both published in 1925) enlarged even further, reprinting, among other things, the *War Bulletins* (see *Prose of VL*, pp. 83ff.) and poems from *The *Tramp's Excuse* that were not used in trade editions. VL explains his use of the word *Magazine* as follows: "A magazine is not necessarily a 'periodical.' The Standard Dictionary defines a magazine as: 'A house, a room or a receptacle in which anything is stored, specifically a strong building for storing gunpowder and other military stores,' etc. etc. . . . Let us go back to the original meaning of the word magazine" (in the 2nd, 3rd, and 4th eds., p. 1). In Letter 26, we discover that VL has sent ST a copy of his first

Magazine, since she had started this correspondence by writing to request a copy (upon the advice of Witter *Bynner, see Letters 213 and 217). In several other letters, such as Letter 206, we learn that the second edition, published in 1920 at VL's expense, served as a "standard" for what VL wanted to see in print. In Letter 209, we follow the genesis of the third edition. Also see the entry on *Wheeler, Edward J., to appreciate his influence on the *Magazine*. VL's publisher was Springfield's Jeffersons Printing and Stationery Company, with the first and second editions typeset by N.M. Naylor (see *Poetry of VL*, pp. 493-494).

Vrooman, Carl (Schurz) (1872-1966), Bloomington, Illinois farmer, author, and politician, lost his bid for the 1914 Illinois Democratic senatorial nomination when the anti-Sullivan forces (see Letter 64) decided to unite behind Lawrence B. Stringer. Apparently fearful that Vrooman would desert the Democratic Party and join Theodore Roosevelt's new Progressive ("Bull Moose") Party, the Democrats appointed him Assistant U.S. Secretary of Agriculture (1914-1919): see Letter 140. The front-page headline of Springfield's *Illinois State Register* (February 10, 1914), an unabashedly biased Democratic newspaper, proclaims: "**GREAT WILSON-BRYAN ANTI-BOSS DEMONSTRATION/ Sullivan's Candidacy Dealt Smashing Blow by Wilson-Bryan League/ Terrific Protest Against 'Bossism' Is Made at Banquet Attended by Patriotic Democrats from All Sections of Illinois.**" Among other things, the long article asserts: "Every speech was a sledge-hammer smash at the candidacy of the Chicago boss," and "The programme closed with recitation of a poem on *Altgeld by the author—Nicholas Vachel Lindsay" (see Letter 41). For VL's invitation to recite at Vrooman's Bloomington, Illinois home in May 1914, see Letters 101 through 111. Also see Letter 198.

Wakefield, Paul and *Olive. VL's older sister, Olive, and her husband, (Arthur) Paul Wakefield, were medical missionaries in Nanking [Nanjing], China (1905-1927), with occasional year-long furloughs (see Letter 12). Paul and VL were close friends at Hiram College (1897-1900) and during VL's Chicago Art Institute days (1901-1904), when Paul was studying at Chicago's Rush Medical College. For Paul's successes as a missionary doctor, see especially Letter 177.

Wheeler, Edward J[ewitt] (1859-1922). After serving as editor of *The *Literary Digest* from 1895 to 1905, Wheeler became editor and then publisher and editor (1913) of the magazine **Current Literature*, changing its title to **Current Opinion*. A poet in his own right, Wheeler was one of the founders of the Poetry Society of America (October 1910), serving as President for ten years while Jessie B. *Rittenhouse was secretary. In November 1912, Wheeler assisted William Stanley *Braithwaite and wealthy sponsor Ferdinand Phinny Earle in judging the best poem in Earle's *Lyric Year*, published by Mitchell *Kennerley. Wheeler's review of VL's **Village Magazine* (1910)—"Illinois Art Revivalist," *Current Literature* (March 1911, pp. 320-323)—helped to bring national attention to VL, who dedicated the second edition of the *Magazine* (1920) to Wheeler, thanking him for "giving me the courage to fight on in the face of a village that wanted me banished for boring them" (p. 3). Soon after 1917, when ST's *Love Songs* won the initial Columbia University prize for the best book of poems published in the United States, Wheeler was instrumental in the move to transform the Columbia prize into the Pulitzer Prize for Poetry. Administered by Columbia University, the first Pulitzer Prize

for Poetry (1922) was awarded to Edwin Arlington Robinson for his *Collected Poems*. VL was aware of and grateful for Wheeler's positive influence on his creative life: see especially Letters 174 and 194.

Wheelock, John ("Jack") Hall (1886-1978). New York poet and close friend of ST, Wheelock authored many books of poetry, including *The Human Fantasy* (1911), *The Beloved Adventure* (1912), *Love and Liberation* (1913), *Dust and Light* (1919), *The Black Panther* (1922), and *The Bright Doom* (1927). A late work is *What Is Poetry?* (1963). ST wrote many of her poems with Wheelock in mind, and *The Human Fantasy* seems to have been one of her favorite books: see especially Letters 14 and 88.

Wilcox, Susan (1868-1943). Miss Wilcox was VL's high school teacher and lifelong confidante: see Letter 73. Her memories of VL are recorded in "My Tow-Headed Pupil, Vachel Lindsay," *The Elementary English Review*, IX (May 1932), 123-125, 131. Also see "*Adventures While Preaching Hieroglyphic Sermons."

Wilkinson, Marguerite (1883-1928). Canadian-American poet Marguerite Ogden Bigelow married James "Jimmy" Wilkinson in 1909. Wilkinson's anthology *The New Voices* (1919) was used by VL in his modern poetry class at Gulf Park College: see Letters 197, 200, and 213. Wilkinson was one of VL's friends and strongest supporters. She drowned while swimming off Coney Island in summer, 1928. See especially Letters 189, 230, and 247. *New Voices* is online at Google Books.

Williams-Ellis, Amabel (1894-1984). Daughter of John St. Loe Strachey, editor of *The Spectator* (London), Williams-Ellis was literary editor of the *Spectator* during 1922-23. A novelist, short story writer, and children's author, Williams-Ellis's books include *An Anatomy of Poetry* (1922) and the psychological study, *The Exquisite Tragedy: An Intimate Life of John Ruskin* (1928). She was married to Sir Clough Williams-Ellis (knighted, 1972), English architect and planner. For VL's letter to Williams-Ellis, see Chénétier, *Letters of VL*, pp. 340-343.

Yale Review, The (1892—). The quarterly *Yale Review* was long edited by Wilbur L[ucius] Cross (1911-40) and by 1910 had achieved prominence as a conservative journal "of national and international politics, economics, history, and literature" (Mott, *History of American Magazines*, V, 330). VL's poem "The Tramp's Refusal" (*Poetry of VL*, p. 270) was first published in the *Review* (October 1914), after "I Heard Immanuel Singing" had been refused (see Letters 11 and 132).

Yeats, William Butler (1865-1939). Harriet *Monroe invited VL to attend the Chicago banquet (March 1, 1914) honoring William Butler *Yeats, who was in the midst of his American lecture tour. The night before the banquet Monroe placed a copy of VL's "*General William Booth Enters into Heaven" on Yeats's bedroom table. At the banquet, which Monroe remembered as "a milestone in literary history" (*A Poet's Life*, p. 332), VL performed "The *Congo" and was rewarded with Yeats's warm praise and approval. Summary notes of the Yeats speech were published in *Poetry—A Magazine of Verse* (April 1914) and in *A Poet's Life*, pp. 336-339. For VL's reflections on the banquet, see Letters 41 and 48. VL seems to have been generally acquainted with Yeats's poems (see Letters 66, 67, 80, and 89). But, in 1925, with ST's encouragement, VL made a thorough study of *The Wild Swans at Coole* (1919): see Letters 218, 219, 221 and 226. On October 6, 1931, VL wrote to Yeats: "March 1, 1914 in Chicago, for the assembled group of Poets

you did me the honor to speak well of one piece of my work in public, and by the magic of your name, everything I have written since has been too much praised, whether you saw it or not, or whether it was worthy of your eyes. Before that time I was a Sangamon County poet, and would likely have remained so to the end of my days. That instant remains, as it appeared then, the literary transformation scene of my life”—in *Letters to W.B. Yeats*, Vol. 2, ed. Richard J. Finneran et al. (New York: Columbia University Press, 1977), p. 521.