

Alice Corbin Henderson:

An Inventory of Her Collection at the Harry Ransom Center

Descriptive Summary

Creator	Henderson, Alice Corbin, 1881-1949
Title:	Alice Corbin Henderson Collection
Dates:	1861-1987 (bulk 1920-1949)
Extent:	73 boxes (32 linear feet), 6 galley folders (gf), and 1 oversize box (osb)
Abstract:	Material in this collection consists primarily of correspondence, literary manuscripts, notes, and clippings of Henderson's works and other topics of personal interest to her. Included in the collection are materials of her husband, William Penhallow Henderson, and their daughter.
Call Number:	Manuscript Collection MS-01907
Language:	English
Access:	Open for research. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials.
Use Policies:	Ransom Center collections may contain material with sensitive or confidential information that is protected under federal or state right to privacy laws and regulations. Researchers are advised that the disclosure of certain information pertaining to identifiable living individuals represented in the collections without the consent of those individuals may have legal ramifications (e.g., a cause of action under common law for invasion of privacy may arise if facts concerning an individual's private life are published that would be deemed highly offensive to a reasonable person) for which the Ransom Center and The University of Texas at Austin assume no responsibility.
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Administrative Information

Preferred Citation:	Alice Corbin Henderson Collection (Manuscript Collection MS-01907). Harry Ransom Center, The University of Texas at Austin.
Acquisition	Purchase and Gift of Alice Henderson Evans Rossin Colquitt, 1977-1988
Processed by	Deborah Shelby, 1992
Repository:	Harry Ransom Center, The University of Texas at Austin

Biographical Sketch

Note: The initials ACH for Alice R. Corbin Henderson, WPH for her husband, William Penhallow Henderson, and AHR for her daughter, Alice Oliver Henderson Evans Rossin Colquitt are used throughout this inventory. AHR identified herself in her correspondence as Alice Henderson Rossin from 1938 until the late 1980s, which is why the initials AHR are used.

Alice Corbin was born to Lula Hebe Carradine and Fillmore Mallory Corbin in St. Louis, Missouri, on April 16, 1881. After the death of her mother in 1884, ACH was sent to Chicago to live with her father's cousin, Alice Mallory Richardson. When Fillmore Corbin remarried in 1891, Alice joined the family in Kansas, staying until 1894 when she returned to Chicago. After high school graduation, Harriet C. Brainard (who later married William Vaughn Moody), ACH's English teacher, persuaded her to attend the University of Chicago. In 1898 ACH published her first book of poetry, *The Linnet Songs*. ACH lived with Miss Brainard for three years until her health forced her to move to a milder climate. The inflammation in her chest subsided and after a year at Sophie Newcomb College in New Orleans, ACH returned to Chicago. Writing reviews for the *Chicago Tribune* and *Evening Post* provided the income for ACH to rent a studio at the Academy of Fine Arts in 1904, where she met William Penhallow Henderson.

WPH had accepted a teaching position at the Academy after spending two years abroad studying European art on a scholarship. On October 14, 1905, WPH and ACH were married. Daughter Alice was born on January 27, 1907, and was their only child. During this time, ACH worked on plays for children with plots based on Biblical stories and published *Adam's Dream* in 1908. That same year *Andersen's Best Fairy Tales* was also published. This joint effort of ACH's translations and WPH's illustrations provided the necessary income for the family to travel in Europe from July 1910 until September 1911.

A second volume of poetry, *The Spinning Woman of the Sky* was published in 1912. In that same year ACH became assistant editor to *Poetry: A Magazine of Verse*, with Harriet Monroe, founder and editor-in-chief. In 1916, ACH was diagnosed as having tuberculosis, causing her to leave Chicago permanently. The Sunmount Sanatorium in Santa Fe, New Mexico, was recommended by her doctor as an excellent facility. In 1917, ACH and Monroe published the anthology *The New Poetry* with new editions published in 1923 and 1932. She continued working on the magazine *Poetry* long distance until 1922.

The Hendersons moved to Santa Fe, NM, for ACH to recuperate and found the area optimal for both her health and their work. Dedication to New Mexico and the concerns of the region became a life-long passion of the Henderson family. In the early 1920s they became active in the civil rights of Native Americans. This was not just a political interest, for one can see the effects of their involvement with New Mexico in their work.

Red Earth, Poems of New Mexico was published in 1920 and is an example of how New Mexico affected ACH. *The Turquoise Trail, An Anthology of New Mexico Poetry*, was published in 1928.

William and Alice Henderson were both very involved with the perpetuation of local New Mexican traditions and customs. WPH's style of architecture, the content in his drawings, and other projects illustrate his interpretations of New Mexico. ACH demonstrated her affections for the area through her writings, by creating the Poet's Round-up, establishing the Writer's Edition (which published her *The Sun Turns West* in 1933 and *A Child's Bouquet* in 1935), and in her involvement with the Works Progress Administration Federal Writers Project, *New Mexico: a Guide to the Colorful State* (1940). In the late 1930s, the Hendersons and Mary C. Wheelwright established the House of Navajo Religion, a museum of Indian culture and spirituality. WPH helped design the building and the sand painting panels inside, and ACH was the curator when it was completed. Another Henderson project was the formation of the Eugene Manlove Rhodes Memorial Association and the erection of a monument to this Southwestern writer on his grave site in New Mexico. The Hendersons joined efforts again in 1937 with WPH illustrating ACH's *Brothers of Light*, her last published book.

WPH gained exposure as an architect and furniture designer and builder through the business he developed with his first son-in-law, John Evans. Alice Oliver Henderson married John Evans, Mabel Dodge Luhan's only son, in December of 1922. Even though the marriage was short-lived, it established a life-long relationship between Luhan and the Hendersons. John and Alice Evans lived in Santa Fe where their first two daughters were born, Natalie on January 8, 1924, and Nancy on February 23, 1925. John Evans, Edwin Brooks, and WPH began the Pueblo-Spanish Building Company in 1925, and that fall the Evans family moved to Buffalo, NY, John Evans's family home. The Evans's third daughter, Letitia, was born on November 6, 1926.

The Pueblo-Spanish Building Company was a growing concern with WPH designing furniture and buildings until the stock market crash of 1929. The Crash of 1929 severely affected the stability of the company as customers could not afford to have projects completed, including the Diamond Club, a hotel for which WPH had drawn blueprints. John Evans lost most of his personal investments in the crash and declared bankruptcy. Evans's departure from the company and the financial constraints of the times eventually caused the company to fold. Fortunately, WPH had established his reputation not only as an artist, but also as an architect, and furniture designer and builder.

The 1930s were years of financial struggle for the Hendersons. Caring for their three granddaughters while Alice and John Evans divorced compounded the Hendersons' economic difficulties, although Evans's grandmother, Sara Montague, provided some financial support for the children. The divorce was finalized in December 1933. Alice Evans married Edgar Lewis Rossin on June 3, 1938. They lived in New York City and raised her three daughters, while his son lived with them occasionally.

ACH's health was unsound throughout much of her life. There were many periods when she was simply too weak to work, and the need to work to overcome financial problems created additional stress. WPH's death in 1943 of a heart attack further weakened her will, and she became increasingly unwell until her death in 1949.

After ACH died, AHR moved back to New Mexico and became involved with many projects such as the Museum of New Mexico Foundation (1962-1980) and a revival of the Poet's Round-up in 1968. She also produced the play *Husband's Don't Count* in London in 1958. Some of AHR's activities focused on her parents' work, including maintaining copyright status of ACH's works, exhibiting her father's work, and assisting with the biographies of her parents. AHR married Carlton Colquitt sometime during the mid-1980s.

For further information on the Hendersons see: Witter Bynner and Oliver La Farge's *An Appreciation: Alice Corbin Henderson* (galley), Ina Sizer Cassidy *Alice Corbin Henderson* (box 13.4), T. M. Pearce's *Biography of Alice Corbin Henderson* (box 55.5), David Bell's biography of William Penhallow Henderson (box 55.7), other articles about WPH (box 55.8), and *William Penhallow Henderson, Master Colorist of Santa Fe* in the HRC book collection.

Chronology of Alice Corbin and William Penhallow Henderson

- 1877 William Penhallow Henderson (WPH) was born on June 4, in the Boston area.
- 1879-1885 WPH and parents settled near Uvalde, Texas, to raise cattle.
- 1881 Alice R. Corbin (ACH) was born on April 16 in St. Louis, Missouri.
- 1884 ACH's two brothers died young; Mallory at the age of two and Beverly about two months after their mother, Lulu Corbin, died of tuberculosis.
- 1884-1891 ACH lived with her father's cousin, Alice Richardson.
- 1891 ACH's father, Fillmore, remarried and Alice went to live with the family in Kansas City.
- 1893 ACH's half-sister, Margaret was born.
- 1895 ACH's half-brother Ewing was born. Corbin returned to Chicago to attend high school and lived with the Richardsons.
- 1898 ACH published her first volume of poetry, the *Linnet Songs*.
- 1899-1902 ACH entered the University of Chicago and lived with her high school English teacher, Harriet C. Brainard.
- 1901-1903 WPH in Europe on a scholarship to study art.
- 1902 ACH moved to New Orleans where she attended Sophie Newcomb College. Worked as a book reviewer for the *New Orleans Times-Picayune*.
- 1903 In the fall ACH returned to Chicago and began writing reviews for the *Chicago Tribune* and the *Evening Post*.
- 1904 WPH returned from Europe to Boston in January. Accepted a teaching position at the Chicago Academy of Fine Arts.
- 1904 ACH rented a studio at the Academy of Fine Arts where she met William Penhallow Henderson.
- 1905 On October 14, ACH and WPH were married. Lake Bluff, Illinois, (a house given to ACH by the Richardsons) was their home, though they maintained the studio in Chicago.

- 1906 WPH's father, William Oliver Henderson died.
- 1907 Alice Oliver Henderson was born on January 27, (see AHR chronology).
- 1908 Together ACH and WPH published a translation of *Andersen's Best Fairy Tales*. ACH also published *Adam's Dream*.
- 1910-1911 The Hendersons traveled in Europe for 14 months, returning to Chicago in September.
- 1912 ACH published her second book of poetry *The Spinning Woman of the Sky*, and became the assistant editor of *Poetry: A Magazine of Verse*.
- 1916 Hendersons moved to Santa Fe, NM, where ACH recuperated from tuberculosis at the Sunmount Sanatorium.
- 1917 ACH worked with Harriet Monroe on an anthology, *The New Poetry*. Later editions were published in 1923 and in 1932.
- 1920 ACH published *Red Earth*. During the 1920s the Hendersons became involved with the rights of American Indians.
- 1922 ACH resigned as assistant editor of *Poetry*.
- 1925 WPH, John Evans, and Edwin Brooks began the Pueblo-Spanish Building Co. WPH designed a plan for the Cheyenne Mountain House in Colorado Springs.
- 1926-1927 WPH remodeled the Santa Fe Railroad Ticket Office.
- 1928 ACH published the *Turquoise Trail*.
- 1929 WPH remodeled the Santa Fe Sena Plaza.
- 1930 WPH designed a hotel for Diamond Club, however, the stock market crash prevented it from being built.
- 1930 ACH helped create the Poet's Round-up on August 16.
- 1933 ACH published *The Sun Turns West* through the Writer's Edition, which she helped form.
- 1934 ACH and WPH helped initiate the Eugene Manlove Rhodes Memorial Association. WPH designed the monument.
- 1935 ACH published *A Child's Bouquet* through the Writer's Edition.
- 1936-1937 ACH was editor-in-chief for the Works Progress Administration Federal Writers Project, *New Mexico: a Guide to the Colorful State*.
- 1937 ACH published *Brothers of Light*, and WPH illustrated it.
- 1938-1942 WPH built the House of Navajo Religion (later the Museum of Navajo Ceremonial Art and subsequently the Wheelwright Museum of the American Indian) originally part of the Laboratory of Anthropology. ACH became the curator for this facility.
- 1939 The Writer's Edition dissolved, as did the Poet's Round-up.
- 1941 The Eugene Manlove Rhodes Memorial was dedicated on May 19.
- 1943 On October 14 William P. Henderson died of a heart attack.
- 1949 On July 18 Alice Corbin Henderson died from heart failure.

Chronology of Alice Oliver Henderson

- 1907 Alice Oliver Henderson born on January 27.
 - 1922 AHR married John Evans in December.
 - 1924 Natalie Evans born on January 8.
 - 1925 Nancy Evans born on February 23. The family moved to Buffalo, NY, in the fall.
 - 1926 Letitia (Tish) Evans born on November 6.
 - 1931 AHR and daughters went to Europe in the fall.
 - 1932-1933 From one summer to the next, the grandchildren stayed with ACH and WPH.
 - 1933 In December, the Evans divorced.
 - 1934 AHR and daughters moved to Santa Fe where AHR opened a dress shop.
 - 1938 AHR married Edgar Lewis Rossin on June 3 and moved to New York.
 - 1947 Alfred S. Rossin (Edgar's father) died on June 5. Nancy Evans married Robert William Janes on June 10. Natalie Evans married Bill Mauldin on June 27.
 - 1948 Edgar Rossin died of a heart attack on August 18. Andrew Edgar Mauldin born on September 3.
 - 1962-1980 AHR on the board of the Museum of New Mexico Foundation.
 - 1968 AHR revived the Poet's Round-up.
 - 1987 AHR married Carlton Black Colquitt, Jr. (1937-2013).
 - 1988 Alice Oliver Henderson Evans Rossin Colquitt died of cancer in February.
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Scope and Contents

The papers of Alice Corbin Henderson (ACH) were acquired by the Ransom Center predominately from her daughter Alice Henderson Evans Rossin Colquitt (AHR) in several donations and purchases between 1977 and 1988. Material in this collection consists primarily of correspondence, literary manuscripts, notes, and clippings of ACH's works and other topics of personal interest to her. Materials in the collection span in date from 1861 to 1987, but the bulk of the material dates from the 1920s and 1930s. Included in the collection are materials of ACH's husband, William Penhallow Henderson (WPH), and their daughter. The collection has been arranged in four series: I. Alice Corbin Henderson, 1886-1968 (42 boxes); II. Family, 1881-1949 (9 boxes); III. Alice Henderson Rossin, 1881-1987 (12 boxes); and IV. William Penhallow Henderson, 1903-1943 (6 boxes). Each series is further divided into two or more subseries.

The collection was divided into series formed around the activities of ACH, AHR and WPH because of the nature and bulk of materials from these three individuals. The fourth series, Family, was created to handle the overlap in the correspondence (letters from AHR to ACH and WPH), and to provide a more cohesive structure for research on the family. While ACH, WPH, and AHR each maintained individual interests, several topics were common to all three, such as the desire to assist in the preservation of local customs and rituals of Santa Fe, NM, particularly those of the Indians in the area. The type of participation by each individual varied, as well as the time period of the activity. Through her writing, ACH expressed her connections to the Southwest, as WPH did in his architecture and art work. While AHR was involved in other interests during the 1920s and 1930s, she returned to New Mexico after her parents' deaths to pursue her own interests, such as the Museum of New Mexico Foundation, and to continue projects initiated by her parents. Reviving the Poets Round-up in 1968, continuing to exhibit her father's work, maintaining the copyright of her mother's works, and assisting the biographers of ACH and WPH are examples of AHR's dedication to her parents' work.

AHR also spent time working with her parents' papers. The order of the materials in the collection that had been established prior to their arrival at the Ransom Center has been maintained as much as possible. The separation of correspondence to ACH and WPH was made prior to the collection being sent to the Center, so the separation has been maintained in their respective series.

In Series I and IV, correspondence is addressed to ACH and/or WPH. See the alphabetical index at the end of the inventory to locate an individual correspondent's materials in the collection. Original folder titles have been retained; many throughout the collection were assigned by AHR. The collection was acquired over a period of ten years, and different sections arrived with varying degrees of arrangement. Portions of the collection, primarily the literary correspondence, were previously cataloged at the item level but have now been incorporated into this inventory. The bulk of material in this collection is correspondence and it appears in all four series. Information in the correspondence ranges from very personal interactions to business arrangements, political activities, legal concerns of copyright, economic struggles, as well as other topics.

ACH's involvement with *Poetry: A Magazine of Verse* provided her with the initial opportunity to correspond with many well-known and not so well-known poets and writers, several of whom remained in contact with ACH through letters and visits beyond her years with *Poetry*. Arranged alphabetically, letters from Mary Austin, Witter Bynner, Nicholas Vachel Lindsay, Haniel Long, Mabel Dodge Luhan, Edgar Lee Masters, Harriet Monroe, Ezra Pound, Carl Sandburg, Ralph Fletcher Seymour, and Roberts Walker comprise the bulk of correspondence in the first series. Some of the correspondence concerning *Poetry* discusses what should and should not be published as well as works that have appeared in the magazine. Many of the correspondents discuss their own writings and express their opinions of other poets, writers, and works. As relationships developed, more personal information is disclosed by several of the correspondents.

A strong theme among several of the correspondents was their dedication to the Southwest and Indian issues. Roberts Walker, Haniel Long, Amelia Elizabeth and Martha White, Witter Bynner, Oliver La Farge, Mary Austin, Nicholas Vachel Lindsay, and Mary C. Wheelwright are some of the correspondents that kept the Hendersons informed about the status of particular legislative bills concerning Indian civil and property rights, and what current activities were occurring in different Indian organizations.

From this common interest in the Southwest and Indians, ACH and WPH collaborated on many projects that are represented in Series I. Subseries D. New Mexico, where details of the Hendersons' activities regarding Indian rights and traditions can be found. Arranged by subject, Subseries D has information on the Eugene Manlove Rhodes Memorial Association, several issues concerning Indians in New Mexico, the Works Progress Administration Federal Writer's Project Guide to New Mexico, and the Writer's Edition. Significant portions of this subseries are in the form of notes, notebooks, and clippings. For further details on these topics see the series description.

The Navajo House of Religion was a project of particular interest to WPH, although ACH was also involved. Much of the information on the project can be found in Series IV, in the correspondence files of Mary C. Wheelwright, and Amelia Elizabeth and Martha White. WPH worked with Miss Wheelwright and the Laboratory of Anthropology to create a museum that would preserve the Navajo spirituality and traditions. The project was initiated in 1929 with a design competition sponsored by the Laboratory of Anthropology, an institution which was partially funded by John D. Rockefeller, Jr. WPH submitted a hogan-inspired scheme, which was eventually built, however, not by the Laboratory of Anthropology. A separate museum was created, financed and founded by Miss Wheelwright, and the White sisters donated land that was contiguous to the Laboratory of Anthropology. Construction did not begin until 1937, though correspondence between WPH and Miss Wheelwright concerning the sand paintings that were part of the interior design began in early 1930s. The building was completed in 1942, and ACH was the first curator of the Museum. For further information about this project, consult the biography of WPH by David Bell (box 55.7), and Series I. Subseries D. New Mexico, Indians, Indian Arts Fund (box 27.2).

Other correspondence in Series IV relates to WPH's work as an artist, furniture designer and builder, and architect. Some of the early correspondence discusses exhibits of WPH's work. As he became more involved with architecture in the 1920s, the correspondence shifts from his artistic work to his design of buildings and furniture. WPH, his business partner Edwin Brooks, and his son-in-law John Evans, started the Pueblo-Spanish Building Company in 1925. Several projects of this company are discussed in the correspondence and are illustrated with drawings, some of which date after the company's demise. Most of the architectural projects reflect a Southwest Indian motif. In 1923, Amelia Elizabeth and Martha White, sisters from New York, had their home in Santa Fe remodeled and enlarged by WPH, in a style of architecture that influenced what later became known as the Santa Fe style. WPH also remodeled the Ticket Office of the Santa Fe Railroad

Company in 1926-1927 with a similar approach.

The bulk of the correspondence in Series IV. Family, was generated while AHR was in the process of divorcing her first husband, John Evans, in the early 1930s. Many members of John Evans's extended family corresponded with both AHR and ACH during this time. John Evans suffered financial ruin in the stock market crash of 1929, so there is much discussion of the economic welfare of his children in the correspondence between members of the immediate family, including ACH, AHR, Mabel Dodge Luhan, Sara Montague (Mabel's mother), and John Evans. Several of John Evans's maternal and paternal aunts wrote to ACH and AHR voicing their support during this trying time. Financial security was established through trust funds for the children upon the death of Sara Montague in the summer of 1933.

The correspondence increased again in the late 1930s when AHR married Edgar Lewis Rossin, and remained fairly constant until ACH died in 1949. AHR assisted her parents with financial advice most of her life and Edgar Rossin assumed that position after they were married. Much of the correspondence during this period pertains to daily activities and current events. Weekly correspondence from the Rossin family was expected by ACH and she expresses this expectation in several letters. All of the Rossin family members corresponded with ACH, including Edgar's son, Tommy, and his brother, Buddy. Buddy Rossin sent letters from Europe during World War II describing the situation he was witnessing.

Natalie and Nancy Evans's correspondence with ACH increased during the 1940s. Both women married in 1947 increasing the extended family and the number of correspondents even further. Family trees have been created to assist with the identification of the extended family members, particularly since many did not sign their letters with last names. In addition to the family trees, an alphabetical list has been provided to help identify people in the family, with cross references for nicknames. For example, Wippy is WHP, Buddy is Alfred A. Rossin, Jr., and Mama is ACH's stepmother.

The family correspondence provides one perspective on AHR's life, but the correspondence in Series III. Alice Henderson Rossin, reflects her life outside of the family group. AHR had relationships with various individuals including someone called Ned, Joe F. Edwards, and King Vidor. The bulk of correspondence in Series III is from the 1930s. Very few letters from other time periods are present except those of her parents' biographers and a few letters from Helga Sandburg (Carl Sandburg's daughter), Ralph Fletcher Seymour, Oliver La Farge, Lady Bird Johnson, Rabindranath Tagore, and from her mother-in-law, Clara Rossin (1912-1928). For a complete list of correspondents see the alphabetical index and folder list. See the series description for further details.

After ACH died, AHR worked with her mother's and father's papers and continued some of the work they had begun. AHR held another Poet's Roundup in 1968, having researched her mothers' work, and provides insight into the origins and history of the event not found in ACH's series. She worked with the Museum of New Mexico Foundation to preserve New Mexican traditions and customs. AHR also worked with both of her parents' biographers and continued exhibiting her father's art work. See AHR's series description for further information on these

projects.

Series Descriptions

Series I. Alice Corbin Henderson, 1886-1968

Series I has five subseries: Correspondence, 1903-1949 (12 boxes); Works by Others, 1886-1945 (4 boxes); Works by Alice Corbin Henderson, 1898-1948 (8 boxes); New Mexico, 1915-1949 (9 boxes); and Miscellaneous, 1915-1949, 1968 (9 boxes). Correspondence and works by others are arranged alphabetically by the author. Works by Henderson are arranged chronologically. The New Mexico and Miscellaneous subseries are arranged alphabetically by subject.

Subseries A encompasses business and personal correspondence and reflects the variety of individuals that ACH knew. Harriet Monroe, Ezra Pound, and Nicholas Vachel Lindsay discuss the magazine *Poetry* in much of their correspondence. Roberts Walker, a lawyer, wrote on the status of various Indian issues, and also provided ACH with some legal advice concerning royalties for the anthology that ACH and Monroe collaborated on. Very little material, other than correspondence and clippings concerns the magazine *Poetry*. (The ACH book collection at the Ransom Center has a complete run of *Poetry* from 1912 to 1969, volume 1-113. The Collection code is HND.)

Other correspondents discuss professional and personal interests with ACH. Witter Bynner writes of his experiences with D. H. and Frieda Lawrence and Spud Johnson during a trip to Mexico, as well as issues concerning the conditions and rights of Indians. Mary Austin discusses poets, poetry, current events, issues of the Southwest, and exhibits of WPH. Haniel Long, Carl Sandburg, and Ralph Fletcher Seymour include personal information in their correspondence beyond the working connections they had with ACH. Long, a member of the Writer's Edition, outlines some of the affairs of the organization in his letters. Sandburg discusses various writing projects, particularly the biography of Abraham Lincoln, personal information, and possible vacations to Santa Fe. Seymour, who published some of ACH's work, was also an occasional visitor to Santa Fe and continued to assist AHR, after the death of ACH, with copyright and reprints of ACH's work (see AHR correspondence with Seymour after 1949).

There is extensive correspondence with Mabel Dodge Luhan in this subseries, most of it pertaining to family matters. Luhan discusses in her letters the divorce of AHR and John Evans and the care of the grandchildren. During the early and mid 1930s, the support Luhan offered, the opinions she expressed, and her requests to be with the grandchildren were often not what AHR and ACH felt to be appropriate. In later years however, Luhan provided emotional and physical support to ACH during the health problems that she experienced. In her chronology of her mother's life (box 54.9), AHR expressed her feelings about Luhan this way, "After all the miseries that Mabel had caused us all---She did more for ACH's morale than any other of her friends except Oliver La Farge during these difficult months....I really forgave Mabel for this devotion to ACH."

Subseries B consists primarily of typed copies and clippings of other's works, some of which have annotations that may be the authors' notes or those of ACH. There are eight folders of combined works, three folders of material are for the anthologies that ACH compiled with Harriet Monroe, *The New Poetry* and *The New Poetry, Volume II*. Two folders of material were compiled for "Poetry Talks, 1933," and the last three folders in the subseries are not identified with a particular compilation. Three publications found in this subseries that include works by authors represented elsewhere in the subseries are: *The Lyric*, v.24 #4, Winter, 1945; *The Midland*, November, 1925; and *Poetry*, v.43 #3, December, 1933. Authors represented in the three publications and in the last three folders are not indexed.

The remainder of the works are arranged alphabetically by author and are identified in the index at the end of the inventory. Materials not housed in document cases include galley proofs for: *An Appreciation: Alice Corbin Henderson* edited by Witter Bynner and Oliver La Farge; *The Portrait of Mr. Moody* by William Vaughn Moody; and an unidentified work by Nicholas Vachel Lindsay. There are also two articles by Eugene Manlove Rhodes, *The Star of Empire: the Men of the Bar Cross Stand Their Last Guard*, and *No Mean City* in an oversize folder.

Works of ACH are arranged chronologically as far as could be determined. Undated works are arranged in alphabetical order at the end of the subseries. The labels that ACH used to describe her notebooks have been retained; notebooks for specific works are arranged by date of publication, while those that include a number of works and span a larger time period are filed by the earliest date. Handwritten, typed copies, and clippings of ACH's poetry and other writings are formats found within the notebooks. The arrangement within the notebooks has been maintained but the three-ring binders that housed the notebooks have been removed and discarded. *Adam's Dream*, *Spinning Woman of the Sky*, *Red Earth*, *The Turquoise Trail*, and *Brothers of Light* are represented by clippings, book reviews, notes, and manuscripts. All of ACH's published books are represented in this collection; some only in the form of notebooks, while others are present as manuscripts. There are galley proofs of *Adam's Dream* and *Brothers of Light*. Bound copies of *Sonnets and Songs* and *The New Moon*, as well as a few of ACH's published pamphlets are filed in the dated portion of this subseries.

Material that is not specifically identified with a published work or with subjects in the other subseries are filed at the end of this subseries. This includes notes on Santa Fe; Lake Bluff, Illinois; early American poets; Taos, New Mexico; religion; and other miscellaneous topics.

Subseries D is arranged topically under headings that ACH created. Notes, notebooks, and reference notebooks comprise most of this subseries, which is divided into seven groups: Eugene Manlove Rhodes Memorial Association, 1932-1949, 1967; Indians, 1915-1948; Notebooks, 1919-1946, n.d.; Notes, 1927-1928, n.d.; Publications, 1906-1947; Works Progress Administration Federal Writer's Project, guide to New Mexico, 1936-1937; and the Writer's Edition, 1933-1939.

The Eugene Manlove Rhodes Memorial Association was created by seven individuals: E. Dana Johnson, Mary C. Wheelwright, ACH, Ruth Laughlin Alexander, Amelia Elizabeth White, George Curry, and Richard C. Dillon, and was dedicated to preserving and perpetuating the memory of Eugene M. Rhodes, a southwestern writer. Rhodes, a cowboy for 25 years in New Mexico, began writing in 1906. He was a featured writer of the *Saturday Evening Post*, wrote several books, and is noted for his historical works about the west. The Association was incorporated in 1935, one year after his death. WPH coordinated the creation and erection of a monument that was placed on Rhodes's grave in New Mexico on May 19, 1941. Other projects of the Memorial Association included gathering articles by and about Eugene M. Rhodes, updating a bibliography of his works, and trying to have his out-of-print books reprinted as well as creating compilations of his work.

There are three copies of an article on the Memorial Gathering, and a box of 3x5 index cards consisting of the mailing and membership lists. The three largest sections of this group of records are the correspondence (general and with Mrs. E. M. Rhodes), a notebook on Rhodes created by ACH, and photographs of the Gathering in 1941. The general correspondence is in alphabetical order and pertains to donations, the Memorial Gathering, and Rhodes's work. The notebooks are a combination of clippings of articles by and about Rhodes and the Memorial Gathering, a bibliography of books by Rhodes, interviews of those who knew Rhodes, form letters of EMRMA, and photostats of Rhodes.

Indians contains articles, clippings, and notes regarding legislation, the Eastern Association of Indian Affairs, the Indian Arts Fund (associated with the Laboratory of Anthropology), the New Mexico Association of Indian Affairs, a Navajo bibliography, and other topics that are arranged alphabetically by subject in this section. As part of the New Mexico subseries, this division is specific to Indian subjects or organizations. There is also information in the remainder of the subseries on New Mexico that relates to Indian issues, though not as the primary focus, such as clippings in the scrapbook of New Mexico (box 29.2-3).

The four sections of the miscellaneous subseries consist of notes, clippings, articles and publications pertaining to New Mexico. The miscellaneous materials are articles relating to *El Cura De Mi Pueblo*, the San Vicente Foundation, and weather. Arranged alphabetically by subject, some of the topics of the notebooks are: anthropology, New Mexico bibliography and scrapbooks, and E. Dana Johnson, a newspaper columnist in Santa Fe. The notebooks contain primarily clippings and notes on the topic of the notebook, but some other subjects are represented as well. The reference notebooks were titled and numbered as such by ACH and include information about the geography, history, and Indians of New Mexico. ACH may have used these reference notebooks for her work with the WPA Federal Writer's Project, her book *Brothers of Light*, and for general information about New Mexico. The box of notes covers similar subjects, but were not put into notebooks by ACH.

The Federal Writer's Project Guide to New Mexico was a project that ACH worked on as the editor-in-chief from July 7, 1936 to July 15, 1937. Arranged alphabetically by subject, much of the material in this section consists of reference notes and bibliographical information related to the guide. There is also organizational information and some correspondence regarding the project. A copy of *New Mexico: A Guide to the Colorful State*, the resulting publication, is cataloged in the Alice Corbin Henderson book collection (F 801 W76 HND).

The Writer's Edition was started in 1933 by four charter members: Alice Corbin Henderson, Haniel Long, Peggy Pond Church, and Raymond Otis. This publishing venture was designed to help writers from the west get their materials published by non-eastern publishers and to have them distributed to interested individuals and book stores. ACH had two of her own works, *The Sun Turns West* and *A Child's Bouquet* published by the Writer's Edition. Fourteen books were published by the Writer's Edition from 1933 to 1939, including: *Foretaste*, by Peggy Pond Church; *Atlantides*, by Haniel Long; *Penalosa*, by Eugene Manlove Rhodes; and *Horizontal Yellow*, by Spud Johnson.

This section is arranged alphabetically and includes book reviews, mailing lists, correspondence, organizational development, and shipping receipts. Information about the Writer's Edition itself is somewhat limited in this section, however. Miscellaneous clippings and notebooks in the New Mexico subseries contain articles regarding the Writer's Edition and should be consulted for further information about the organization and its publications. See also ACH's correspondence with Haniel Long.

Subseries E is arranged alphabetically by subject, and the four largest groups are: Clippings, 1911-1962; Datebooks, 1925-1949; Geometry, n.d.; and Photographs, 1924-1968.

In general, clippings appear throughout the collection, however, these were grouped together by ACH and are arranged alphabetically by subject, including: cartoons by Max Beerbohm, dynamic symmetry, literature, psychology, Will Rogers, science, and notebooks of clippings from 1901 to 1946. There is a folder of clippings about Mabel Dodge Luhan, including an obituary and other clippings that AHR added after ACH died. See the additional materials list at the end of the inventory for more clippings in the Vertical Files.

Datebooks are arranged by format for housing purposes, then by date. Information regarding appointments is the primary purpose of these books, however, ACH does make notes and comments in them concerning other matters. AHR used these datebooks to create the chronology of ACH, (see box 54.8-10).

Geometry was an area of strong interest for both ACH and WPH. There are cut-out shapes, articles on plane geometry and dynamic symmetry, a compositional and proportional theory developed by artist/theoretician Jay Hambridge, and miscellaneous notes. Arrangement is alphabetical.

Photographs include the Corbin family, friends, poets, artists, and the 1968 Poet's Round-up. See also the list of additional materials for other photographs in the Photography Department. Arrangement is alphabetical by subject.

Series II. Family, 1861-1978

Series II is divided into two subseries: Correspondence, 1861-1949 (8 boxes) and Genealogy, 1889-1978 (1 box). The family correspondence series was created because of the amount of material, and to avoid splitting the exchanges between the other three series. The arrangement also provides a chronological approach to information about the family. Much of the extended family correspondence in the early 1930s is primarily from John Evans's family. Persons who were identified in the correspondence as family members are represented in this series with the exception of Mabel Dodge Luhan (see Series I, Correspondence). Due to the number of extended family members and the complicated relationships existing between them, an alphabetical list of family members and a family tree are located at the end of the inventory.

The bulk of the correspondence ranges from 1931 to 1933 and 1944 to 1947. The majority of letters are between ACH and AHR exchanging information on current family matters such as AHR's divorce from John Evans, the care of AHR's three daughters, and financial matters. Many of Evans's relatives wrote of their desire to help and their affection for AHR and her children during the early 1930s. After AHR married Edgar Rossin in 1938 the extended family correspondence increased again. There are letters from Rossin's brother during World War II relating his experiences in Europe. After Natalie Evans married Bill Mauldin in 1947, his family also corresponded. The family correspondence ends after the death of ACH in 1949.

The genealogy of the Corbin family comprises the remainder of the family series. ACH gathered this information over a period of time, and her daughter and half sister, Margaret Young, continued the effort after ACH died. There are clippings and articles about the Corbin family as well as notes and family trees.

Series III. Alice Henderson Rossin, 1881-1987

Series III has eight subseries: Correspondence, 1913-1982 (3 boxes); Alice Corbin Henderson, 1881-1984 (1.5 boxes); William Penhallow Henderson, 1917-1986 (2 folders); D. H. Lawrence Festival, 1980 (2 folders); Miscellaneous, 1914-1987 (2 boxes); Poet's Roundup, 1968 (1 box); Clara Rossin, 1912-1928 (7 folders); and the Museum of New Mexico Foundation, 1962-1982 (4 boxes).

Subseries A reflects AHR's life primarily in the 1930s and consists mostly of letters from friends: King Vidor, Jack Foster, Joe F. Edwards, Dorthea and Jouett Ross Todd, Frans and Martha Visser't Hooft, Fred and Beth Ullman, and Albin Omberg Holder. AHR's personal feelings and relationships are discussed in more depth with her friends than in the family correspondence in the early 1930s. After AHR married Edgar Rossin in 1938, the correspondence in this subseries shifts from personal to business matters.

Subseries B comprises files on ACH's personal estate kept by AHR. AHR maintained copyright information, articles about her mother, status of ACH's literary estate, correspondence with ACH's biographers, T. M. Pearce and Jim Kraft, and other miscellaneous items. AHR created a chronology of her mother's life, which is also found in this subseries (box 54.8-9). The files are arranged

alphabetically by subject or author.

Subseries C consists of articles about WPH and a copy of his biography by David Bell.

Subseries D is primarily clippings of articles about the festival in 1980. A conference brochure describes the events of the festival.

Subseries E is arranged alphabetically by subject and consists of clippings, notebooks and notes, receipts, and miscellaneous stories and school work by AHR. There are also three folders on resident artists in New Mexico, 1850-1950. In 1952, AHR produced a play entitled *Husbands Don't Count* in London. A notebook pertaining to this production is filed in this subseries.

Subseries F contains information that AHR gathered to produce the Poet's Round-up of 1968. There is historical information not available in ACH's series on this topic, such as biographies of the poets that participated over the ten years that the Round-up occurred. There is also research correspondence seeking this biographical information as well as letters asking poets to participate. The introduction, invitations, program, and photographs help to document the 1968 event. The subseries is arranged alphabetically by subject.

Clara Rossin was AHR's second mother-in-law. Clara Lewisohn Rossin was the daughter of Adolph Lewisohn, head of one of New York's leading banking and philanthropic families. She continued the family philanthropic tradition and supported the arts, particularly in the area of music, and her correspondence provides insight into her musical interests and projects during the 1920s. Ernest Bloch, a composer, teacher, and conductor, corresponded frequently with Clara Rossin from 1924 to 1928. The creation of a fund to support Bloch's composing, as well as other musical interests are discussed in the correspondence. AHR added to this correspondence the Ernest Bloch Society Bulletin, 1977, number 10. Lawrence Gilman, music critic and writer, and Joseph Szigeti, Hungarian violinist, also corresponded with Clara Rossin about musical projects and interests. Clara Rossin died in 1928, but her correspondence was handed down through the family, ending up in AHR's hands. The subseries is arranged alphabetically by correspondent.

Subseries H is arranged alphabetically by subject. The minutes of the Board of Trustees Coordinating Committee, finance records, membership lists, organizational structure, and other miscellaneous materials comprise this subseries. AHR became involved with the Foundation in 1962 and remained an active member until 1982.

Series IV. William Penhallow Henderson, 1903-1943

Series IV has two subseries: Correspondence, 1903-1943 (4 boxes), and Miscellaneous, 1916-1943, n.d. (2 boxes). The correspondence is arranged alphabetically by writer. The majority of the correspondence reflects WPH's architectural and furniture building business before, during, and after the Pueblo-Spanish Building Co. Mary Wheelwright wrote most often to the Hendersons discussing the creation and up-keep of the House of Navajo Religion museum, as well as other projects from 1930 to 1941. See also Series I. Subseries D. New Mexico: Indians, for more information on the House of Navajo Religion,

Laboratory of Anthropology, and Indian Arts Fund. Other correspondents include Amelia Elizabeth and Martha White (1922-1934), Spencer Penrose (furniture project at Cheyenne Mt., 1925-1927), John Duncan Forsyth (1927-1943), the Santa Fe Railroad Co. Ticket Office (remodeling the station, 1926-1927), Brook Reed Gallery (1916-1920), the Pueblo-Spanish Building Co. (1927-1931), and others.

The Miscellaneous subseries, arranged alphabetically by topic, consists primarily of drawings and notes. The ink, pencil, and pastel drawings have been removed from the collection for proper storage in the Art Collection of the HRC. Remaining in the collection are notes, some of which are of color formulas, others are of geometric and architectural drawings. See also Series I. Subseries C. New Mexico for other projects with which WPH was involved.

Related Material

Related collections at the Ransom Center include the Alice Corbin Henderson Literary File Photography Collection (PH-02791), the Alice Corbin Henderson Library (LI-02791), and the Alice Corbin Henderson Art Collection of William Penlow Harrison (AR-00122).

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- Ayer, Edward Everett, 1841-1927.
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- Field, Wentworth G., 1918-1924, n.d.--62.17
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- Fisher, Ruth Page, n.d.--2.6
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- Foster, Jack, 1934-1935--51.6
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- Frank, Aldo, 1918--2.6
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- Galsworthy, John, 1927--2.10, 13.1
- Gardner, Robert W., 1935--2.10
- Gilman, Lawrence, 1919-1927, n.d.--58.6
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- Green, Raymond, Mrs., 1928-1936, n.d.--63.4
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- Hagerman, Herbert J., 1926-1935, n.d.--2.12, 13.8
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- Johnson, Mary, 1944--3.5
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- Kraft, James, 1977-1981, n.d.--52.3
- Kreyemborg, Alfred, 1915, 1927--3.6
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- Lees, Dorothy Neville, 1915--3.10
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