Guide to the Hartley Burr Alexander Papers

Finding aid prepared by Michael P. Palmer, Ella Strong Denison Library
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Descriptive Summary

Title: Hartley Burr Alexander Papers,

Dates: 1834-2000

Date (bulk): 1908-1938

Collection number: D.Mss.0010

Creator: Alexander, Hartley Burr, 1873-1939

Physical Description:

Extent: 23.5 linear feet

Repository: Scripps College. Ella Strong Denison Library. Claremont, CA 91711

Abstract: Correspondence, typescripts, journal and newspaper articles and clippings, photographs, notes, scrapbooks, original artwork, and other materials, the bulk dating from 1908-1938, relating to the life and career of educator, author, poet, and philosopher Hartley Burr Alexander (1873-1939). The bulk of the collection relates to Alexander's research on the philosophy, culture, traditions, art, and music of Native North Americans, and includes original works by Pueblo and Plains artists, and large-scale photographic reproductions of images from the ledger of artist Amos Bad Heart Bull, which is no longer extant. The collection includes correspondence, photographs, architectural drawings and blueprints, newspaper clippings, and other materials documenting Alexander's non-academic career as "thematic designer" of sculpture, inscriptions, and other ornamentation for large public buildings, including the Nebraska State Capitol, Lincoln, Nebraska; the Los Angeles Public Library; and Rockefeller Center, New York City. The collection also contains typescripts and offprints of journal articles by Alexander on philosophy, music, and the interpretation of symbols in art and architecture, as well as many of Alexander's own literary works, including poetry, plays, pageants, and operas, many based on Native North American themes. Other materials include extensive correspondence files; papers documenting Alexander's teaching careers at the University of Nebraska and at Scripps College; personal papers of the Alexander family and Nathan Kirk Griggs; and photographs, including many of the Turlington W. Harvey family and estate in Syracuse, Nebraska.

Physical Location: Ella Strong Denison Library

Language of Material: The materials in the collection are in English.

Restrictions on Access

This collection is open for research with permission from Ella Strong Denison Library staff.

Publication Rights

All requests for permission to publish must be submitted in writing to Denison Library.

Preferred Citation

[description of item], Box #, Folder #, Hartley Burr Alexander Papers (D.Mss.0010). Ella Strong Denison Library, Scripps College, Claremont, California.

Aquisition Information

Gift of Hubert Griggs Alexander, son of Hartley Burr Alexander, 1943.

Accruals

No addition to the collection is anticipated.

Processing Information


Biography

Hartley Burr Alexander, educator, author, poet, and philosopher, was born on April 9, 1873, in Lincoln, Nebraska, the son of George Sherman Alexander, a self-educated Methodist Minister and, later, newspaper editor, from Massachusetts, and Abbey Gifford Smith. His mother died when he was three, and he was raised in Syracuse, Nebraska, by his father and his artist-stepmother, Susan Godding Alexander. Alexander attended Syracuse High School and the University of Nebraska, graduating AB from the latter in 1897. He began his graduate study at the University of Pennsylvania, with William Newbold, then transferred to Columbia University, where he received his PhD in philosophy in 1901 with a dissertation titled, The Problem of Metaphysics and the Meaning of metaphysical Explanation: An Essay on Definition. Unable to secure a teaching position, Alexander moved to Boston, to assist his aunt, Charlotte Morton Alexander (1843-1916) and her colleague, J. Alden, whose photographic business was in financial difficulties. In January 1903, he moved to New York to join the staff of The New National Encyclopedia, published by Dodd, Mead and Co. In September of that year, he was engaged
Alexander was a polymath, and he wrote and lectured prolifically on philosophy, religion, mythology, anthropology, poetry, and the interpretation of symbols. In addition to his dissertation, published in 1902, his major philosophical works include *Poetry and the Individual: An Analysis of the Imaginative Life in Relation to the Creative Spirit in Man and Nature* (New York 1906); *Liberty and Democracy and Other Essays in War-time* (Boston 1918); *Letters to Teachers, and Other Papers of the Hour* (Chicago 1919); *Nature and Human Nature: Essays Metaphysical and Historical* (Chicago 1923); *Truth and Faith: An Interpretation of Christianity* (New York 1929); and *God and Man’s Destiny: Inquiries into the Metaphysical Foundations of Faith* (1936).

Alexander was particularly interested in Native North American art, lore, mythology, and philosophy, and was the first non-Native North American to seriously study and publish on Native North American art, mythology, and philosophy. His earliest published book on Native North American themes was *The Religious Spirit of the American Indian, as Shown in the Development of His Religious Rites and Customs* (Chicago, 1910), followed by *Mythology of All Races, Vol. 10: North American* (Boston, 1916), which was awarded the Butler Medal by Columbia University in 1917; and a companion volume, *Mythology of All Races, Vol. 11: Latin American* (Boston, 1920). The reception of these latter two volumes led to an invitation to deliver a series of lectures at the Sorbonne in Paris in 1925; Alexander was made a Chevalier of the Legion d’honneur, and the lectures were published as *L’Art et la philosophie des Indiens de l’Amerique du Nord* (Paris, 1926). Later publications on Native North American themes include *Pueblo Indian Painting* (2 vols.; Nice, France, 1932); *Sioux Indian Painting* (2 vols.; Nice, France, 1938); and *Mysteries of the North American Indians*, unpublished at the time of his death, and published posthumously as *The World’s Rim: Great Mysteries of the North American Indians* (Lincoln, Nebraska, 1953). Alexander also collected Native North American artwork, in particular of the Sioux and Pueblo, and was responsible for preserving the record of the art of Amos Bad Heart Bull.

Alexander also wrote literary works, in particular poetry and performances pieces. His published poetry includes *The Mid Earth Life* (Springfield, Massachusetts, 1907); *Odes on the Generations of Man* (New York, 1910); and *Odes and Lyrics* (Boston, 1922). Much of his literary work is based on Native North American themes, including *Manito Masks: Dramatizations, with Music, of American Indian Spirit Legends* (New York, 1925); and *God’s Drum and Other Cycles from Indian Lore: Poems by Hartley Alexander* (New York, 1927). He also wrote libretti for several musical performance pieces, including *La Menuette* (1924), a light opera, with music by Henry Kirpatrick; *Priscilla* (1920, revised 1930 and 1932), a light opera, with music by Henry Purmort Eames; and *Minnewakan* (1928-1932), an opera, with music by Victor Hugo Kasper.

Alexander’s interests in philosophy, anthropology, and art were synthesized in his study of symbols and their interpretation, which resulted in substantial extra-academic careers, first as the principal creator of a series of patriotic pageants staged in Lincoln and Omaha, Nebraska, between 1915 and 1922, intended to stimulate state and national pride; and, from 1922, as a designer of architectural inscriptions and ornamentation, in particular in cooperation with the architect Bertram Grosvenor Goodhue, the sculptor Lee Lawrie, and the muralist Hildreth Meiere. The principal projects on which Alexander worked included the Nebraska State Capitol, the Los Angeles Public Library, Rockefeller Center, New York City, and several buildings at the 1933 Century of Progress Exhibition in Chicago.

**Arrangement note**

The collection is organized in ten series:

- Series 1. Personal and biographical material
- Series 2. Correspondence
- Series 3. Academic administration and teaching
- Series 4. Native American research
- Series 5. Native American art
- Series 6. Inscription, mural, and sculpture Project Files
Series 7. Writings
Series 8. Writings by others
Series 9. Photographs
Series 10. Realia

Scope and Contents of the Collection

The Hartley Burr Alexander Papers consist of correspondence, typescripts, journal and newspaper articles and clippings, photographs, notes, scrapbooks, original artwork, and other materials relating to the life and career of educator, author, poet, and philosopher Hartley Burr Alexander. The bulk of the collection relates to Alexander’s research on the philosophy, culture, traditions, art, and music of Native North Americans. These materials include extensive correspondence with other researchers and with staff at the Smithsonian Institution; unique photographs of Native North American rituals; original works by Pueblo and Plains artists, in particular the Oglala Sioux artist Amos Bad Heart Bull, which is no longer extant. The materials also include an unpublished Indian Primer, or Stories About Indians For Youthful Readers; articles on Native North American philosophy; and Alexander's draft texts for, and extensive correspondence relating to, Pueblo Indian Painting (1932) and Sioux Indian Painting (1938).

The second most significant part of the collection consists of correspondence, photographs, architectural drawings and blueprints, newspaper clippings, and other materials documenting Alexander's non-academic career as “thematic designer” of sculpture, inscriptions, and other ornamentation for large public buildings, the most important of which were the Nebraska State Capitol, Lincoln, Nebraska; the Los Angeles Public Library; Rockefeller Center, New York City; and several buildings at the 1933 Century of Progress Exhibition in Chicago. The collection includes particularly extensive correspondence with architect Bertram Grosvenor Goodhue, the sculptor Lee Lawrie, and the muralist Hildreth Meiere.

The collection contains an extensive number of typescripts and offprints of journal articles by Alexander on philosophy, music, and the interpretation of symbols in art and architecture. It also contains many of Alexander's own literary works, including poetry, plays, pageants, and operas. Many of these--such as Taiwa, the opera Minnewakan (libretto by Alexander, music by Victor Hugo Kasper), the light opera Priscilla (music by Henry Purmort Eames), and the pageants designed, authored, and produced by Alexander in Nebraska between 1915 and 1929--are based on, or make extensive use of, Native North American themes.

The collection also contains extensive correspondence between Alexander and his friends and colleagues from his editorial career with Dodd, Mead and Merriam publishing companies, his academic career at the University of Nebraska and Scripps College, his research on Native North Americans, and his extra-academic career as a designer of architectural inscriptions and ornamentation, as well as with members of his family, in particular his brother Arthur.

Few papers survive relating to Alexander's teaching careers at the University of Nebraska and at Scripps College. Those relating to the University of Nebraska primarily concern his relations with the administration and his resignation from the faculty; those relating to Scripps College primarily concern curriculum development.

The majority of photographs in the collection can be traced to Alexander's elder brother, A. D. (Arthur Davis) Alexander, and his career as a photographer in Syracuse, Nebraska, and include a large number of photographs of the Turlington W. Harvey family and estate.

The materials relating to the personal lives of Hartley Burr Alexander and members of his family include his 1935 curriculum vitae and bibliography, a manuscript of his early memories, and a series of scrapbooks, arranged chronologically, of clippings and other documents relating to his life and activities from 1882 to approximately 1935. The Alexander family papers consist largely of obituaries; the Griggs family papers include Nathan Kirk Griggs' admission to the Nebraska State and Federal bars, several addresses and songs, and papers relating to his position as United States Consul in Chemnitz, Saxony.

Indexing Terms

The following terms have been used to index the description of this collection in the library’s online public access catalog.

Alexander, Hartley Burr, 1873-1939
Alexander, Hartley Burr, 1873-1939--Archives
Architectural inscriptions--United States
Archives
Blueprints
Clippings (Books, newspapers, etc.)
Correspondence
Decoration and ornament, Architectural--United States
Series 1: **Personal and biographical material, 1834-1991.**

**Physical Description:** 0.25 linear foot

**Scope and Contents note**

This series contains materials relating to the personal lives of Hartley Burr Alexander and members of his family. The materials include Alexander's 1935 curriculum vitae and bibliography, a manuscript of his early memories, his marriage certificate, and a series of scrapbooks, arranged chronologically, of clippings and other documents relating to his life and activities from 1882 to approximately 1935. The series also includes contracts, royalty statements, and other financial papers relating to Alexander's publications, a 1929 issue of *Present Day American Literature* with articles on Alexander, and a number of tributes to Alexander after his death. The Alexander family papers consist largely of obituaries; the Griggs family papers include Nathan Kirk Griggs' admission to the Nebraska State and Federal bars, several addresses and songs, and papers relating to his position as United States Consul in Chemnitz, Saxony.

The materials are arranged alphabetically by subject.

**Box 1, Folder 1**

**Alexander, Hartley Burr--Curriculum vitae / Memories, 1935.**

**Scope and Contents note**

Includes bibliography of publications and manuscript of "Memories".
Book contracts, invoices, and royalty statements, 1918-1938.

Physical Description: 3 folders.

- Box 1, Folder 4: Contract agreements, 1918-1934.
- Box 1, Folder 5: Invoices from publishing companies, 1928-1935.
- Box 1, Folder 6: Royalty statements, 1926-1938.
- Box 2, Folder 54: Christmas greeting cards created by Hartley Burr and Nelly Griggs Alexander, 1928-1937.

Family papers, 1834-1936.

Physical Description: 23 folders.

Alexander family, 1888-1936.

Physical Description: 8 folders.

General Physical Description note: Scrapbook.

- Box 6, Folder 59: Alexander, Charlotte Morton, 1923.
- Box 6, Folder 60: Alexander, George L., 1913.
- Box 28, Folder 1: Alexander, George S.--Memorial sermon, 1888 / Obituaries, 1894. 1888-1894
- Box 2, Folder 56: Alexander, Hubert Griggs--Wedding announcement, 1936.
- Box 6, Folder 66: Alexander, Susan M., 1893.

Griggs family, 1834-1926.

Physical Description: 15 folders.

- Box 6, Folder 64: Buckmaster, Barbara Espie, 1926.
- Box 6, Folder 65: Capwell, Lydia--Vegetable Medical Assistant (1835), reviewed in New Orleans Medical and Surgical Journal, vol. 67, no. 12, 1915 June.

Griggs family, 1834-1911.

Physical Description: 11 folders.

- Box 6, Folder 66: Addresses, 1876, 1903.
- Box 6, Folder 67: Admission to the Nebraska State and Federal bars, 1873.
- Box 6, Folder 68: "Home and Mother" (poem), 1866 September 18.
- Box 6, Folder 69: Letter from Theodore Roosevelt, no date.
  General Physical Description note: ALS; page 2 only.

- Box 6, Folder 70: Newspaper clippings, circa 1895-1911.
  Obituaries, 1910.

- Box 6, Folder 71: Papers, 1909.
  Photograph, no date.
  Press notices (biographical accounts), no date.
  Songs, 1890.
  1. "Hoch der Pater!" manuscript.

- Box 6, Folder 72: United States Consul in Chemnitz, Saxony, 1878-1881.
<table>
<thead>
<tr>
<th>Box 6, Folder 76</th>
<th>Griggs, Nelly--Daughters of the American Revolution (DAR) application, 1907-1925.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 2, Folder 88</td>
<td>France--Consulate (Los Angeles)--Letter of recommendation, 1936.</td>
</tr>
<tr>
<td>Box 2, Folder 89</td>
<td>Institute of American Genealogy, 1938.</td>
</tr>
<tr>
<td>Box 1, Folder 3</td>
<td>Nebraska Hall of Fame induction, 1988-1991.</td>
</tr>
<tr>
<td>Box 1, Folder 8</td>
<td>Newspaper clippings, 1906-1937.</td>
</tr>
<tr>
<td>Box 6, Folder 44</td>
<td>Personal scrapbooks, 1882-circa 1935.</td>
</tr>
<tr>
<td></td>
<td><strong>Physical Description:</strong> 6 folders.</td>
</tr>
</tbody>
</table>

**Box 7, Folder 1**
- **Syracuse, Nebraska, Home Years, 1882-1894.**

**Box 7, Folder 2**
- **Atlantic States Period, 1898-1908.**

**Box 7, Folder 3**
- **University of Nebraska Pre-War Period, 1908-1914**

**Box 7, Folder 4**
- **University of Nebraska War Period, 1914-1918.**

**Box 7, Folder 5**
- **University of Nebraska Post-War Period, 1918-1929.**

**Box 28, Folder 5**
- **Claremont, California, Scripps College, 1927-circa 1935.**

**Box 1, Folder 13**
- **Resumé, circa 1930.**

**Box 6, Folder 39**
- **Sylvester, Kittie, “Vignettes” [on Nelly Griggs Alexander], The Scripture (Scripps College), vol. 11, no. 9, 1940 December 3.**

**Tributes and biographical accounts by others,**

**Box 1, Folder 2**
- **Cailliet, Emile, “The Man”, 1940.**

**Box 4, Folder 41**
- **Cailliet, Emile, “Un représentant authentique de la Culture américaine: Hartley Burr Alexander”, Laguna Beach, Septembre 1935.**

**Box 6, Folder 5**
- **Eames, Henry Purmort, “A Tribute to the Memory of Hartley Burr Alexander,” 1939.**

**Box 6, Folder 30**
- **Giles, George H., letter referring to Hartley Burr Alexander, Nebraska Alumnus, vol. 36, no. 4, 1940 April.**

**Box 1, Folder 11**
- **Jaqua, Ernest--Notes of telephone conversation about Alexander, 1971 December 9.**

**Box 6, Folder 38**
- **Pound, Louise, “Hartley Alexander as an Undergraduate”, Prairie Schooner, 22 1948.**

**Note**
- Pages 372-377.

**Box 1, Folder 9**
- **Present-Day American Literature, vol. 2, no. 3, 1929 July.**

**Note**
- "This issue concerns Hartley Burr Alexander".

**Box 1, Folder 12**
- **Tributes (Scripps College), 1946, undated.**

**Box 1, Folder 7**
- **World War I draft, 1917-1918.**
Series 2: Correspondence, 1908-1939.

Physical Description: 1.75 linear feet

Scope and Contents note

This series contains correspondence between Alexander and his friends and colleagues from his editorial career with Dodd, Mead and Merriam publishing companies, his academic career at the University of Nebraska and Scripps College, his research on Native North Americans, and his extra-academic career as a designer of architectural inscriptions and ornamentation, as well as with members of his family, in particular his brother Arthur. The correspondence with T. Horace Evans, Lee Lawrie, and Hildreth Meiere is particularly extensive. Additional correspondence can be found in Series 3: Academic administration and teaching, Series 4: Native American research, and Series 6: Thematic design project files.

The materials are arranged alphabetically by correspondent.

Box 1, Folder 14

Abbott, Keene and Mabel, 1909-1936.
Alexander family correspondence,

Physical Description: 12 folders.

Box 2, Folder 31

Alexander, Alice [sister], 1910-1916.
Alexander, Arthur [brother], 1908-1929.

Physical Description: 2 folders.

Box 2, Folder 33

1908-1909.
Box 2, Folder 34

1908-1929.
Box 2, Folder 37

Alexander, Charlotte (Lottie) [sister], circa 1908-1909, 1918.
Box 2, Folder 57

Alexander, Frances [niece], no date.

Note
Daughter of Arthur Alexander.

Box 1, Folder 15

Alexander, George [brother], 1909-1913.
Box 6, Folder 61

Alexander, George S. [father], 1884-1894.
Box 6, Folder 62

Alexander, Hubert [son], no date.
Box 2, Folder 59

Buckmaster, Dorothy (Griggs) [sister-in-law], 1908.
Box 2, Folder 68

Griggs, Nathan Kirk [father-in-law], 1890, 1909.
Box 2, Folder 69

Hastings, Mary R. [cousin], 1910.
Box 2, Folder 84

Wilcox, Nellie (Alexander) [cousin], 1928.
Box 2, Folder 75

Wilcox, Stella (Alexander) [cousin], 1908.

Box 1, Folder 16

Box 1, Folder 17

Ansley, C. F., 1910-1913, 1918, 1927.
Box 1, Folder 18

Atkins, Elizabeth, 1923, 1926.
Box 2, Folder 58

Bennett, Dorothy A., 1938, undated.
Box 1, Folder 19

Biglow, S. Emily, 1908, 1911, 1918.
Box 1, Folder 20

Blish, Helen, 1924-1938.
Box 1, Folder 21

Bode, B[oyd] H., 1918, 1923
Box 2, Folder 38

Bryson, Lyman, 1927, 1936, 1937.
Box 1, Folder 22

Buckham, John Wright, 1920, 1929, 1936.
Box 1, Folder 23

Box 1, Folder 24

Burkart, Anna, 1926.
Box 1, Folder 25

Bush, W. T., 1938.
Box 1, Folder 26

Cady, Rev. Frank T., 1910.
Box 1, Folder 27

Cardin, Fred, [1929], 1931.
Box 1, Folder 28

Carr, Geraldine Wilda, 1927, 1935.
Box 1, Folder 29

Box 2, Folder 60

Case, Earnest S., 1908.
Box 2, Folder 60

Cather, Willia, 1934.
Box 1, Folder 31

Chen, Kwei, 1925-1938.
Box 1, Folder 32

Christmas cards, undated.
<table>
<thead>
<tr>
<th>Box 1, Folder 33</th>
<th>Chung, Henry, 1918.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 1, Folder 34</td>
<td>Commonwealth Club of California, 1937.</td>
</tr>
<tr>
<td>Box 2, Folder 61</td>
<td>Cook, Nilla Cram, 1932, 1935.</td>
</tr>
<tr>
<td>Box 2, Folder 40</td>
<td>Cornell, Maud A., 1909, 1924-1927.</td>
</tr>
</tbody>
</table>

Note
Maud Augusta Phillips, wife of Dalton T Cornell.

| Box 1, Folder 35 | Cunningham, Henry Francis, 1929-1938. |
| Box 2, Folder 62 | D’Estournelles de Constant, Paul, 1935. |
| Box 1, Folder 36 | E. P. Dutton and Co., Inc., 1927-1935. |
| Box 2, Folder 63 | Eames family, 1909. |
| Box 1, Folder 37 | Esto Publishing Co., 1936. |
| Box 1, Folder 38, Box 1, Folder 39 | Evans, T. Horace, 1902-1931. |

Physical Description: 2 folders.

| Box 1, Folder 52 | “Exhibition of Sculpture in the Open Air,” 1933. |
| Box 5, Folder 54 | Exposition of Indian Tribal Arts, Inc., 1931-1932. |
| Box 1, Folder 42 | Fitter, Orian W., 1926, 1929. |
| Box 2, Folder 64 | Fisher, Dorothy Canfield, 1929, 1937. |
| Box 1, Folder 43 | Flanders, Ruth, 1927-1928. |
| Box 2, Folder 65 | Flens, Hedwig, 1935. |
| Box 1, Folder 44 | Fletcher, Alice Cunningham, 1913-1918. |
| Box 2, Folder 66 | Gass, Sherlock Bronson, circa 1930-1936. |
| Box 2, Folder 67 | Gilson, Etienne, 1926. |
| Box 1, Folder 45 | Gray, Louis, 1908-1916. |
| Box 1, Folder 46 | Guerin, E., 1918. |
| Box 1, Folder 47 | Haggard, D. Avery, 1928. |
| Box 6, Folder 7 | Haller, Bob, 1991. |
| Box 2, Folder 32 | Hanke, Amos Otto, 1937-1938. |
| Box 1, Folder 48 | Harper, J. C., 1934-1936. |
| Box 1, Folder 49 | Harris, Celia, 1927, 1935. |
| Box 1, Folder 50 | Henry Holt and Company, 1935. |
| Box 1, Folder 51 | Howie, Hardinia B., 1913. |
| Box 2, Folder 70 | Huguenin, Albert, 1925. |
| Box 1, Folder 53 | Jacqua, Ernest J., 1927, 1935-1936. |
| Box 1, Folder 54 | Johnson, Alvin J., 1909, 1918. |
| Box 1, Folder 55 | Journal of Philosophy, Psychology, and Scientific Methods, 1910-1911. |
| Box 1, Folder 56 | Kasper, Victor Hugo, 1928-1934. |
| Box 2, Folder 71 | Keller, Helen, 1925. |
| Box 1, Folder 57 | Klett, Marthe Ada, 1928, 1936-1937. |
| Box 1, Folder 58, Box 8, Folder 5 | Lamont, F., 1906, 1915. |

(Oversize)

Physical Description: 2 folders.

| Box 1, Folder 59, Box 1, Folder 60, Box 1, Folder 61 | Lawrie, Lee, 1923-1933. |

Physical Description: 5 folders.

| Box 1, Folder 48, Box 1, Folder 49 | Incoming, 1923-1928. |

Physical Description: 3 folders.

| Box 2, Folder 20 | Outgoing, 1926-1933. |

Physical Description: 2 folders.

| Box 1, Folder 62, Box 1, Folder 63 | Legion of Honor (telegram), 1936. |
| Box 1, Folder 63 | Lehmer, Derrick, 1918, 1922, 1931. |
| Box 1, Folder 63 | Leorie, A. M., 1932. |
Series 2: Correspondence, 1908-1939.

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Box 1, Folder 64
Lewis, E. H., [Edwin Herbert], 1911-1937.

Box 1, Folder 65
Lhashekankrakrya, Anagarika (The Universal Union for the Diffusion of Buddhism), [193-].

Box 1, Folder 66
Librarie Ernest Leroux, 1926-1935.

Box 2, Folder 72
Locke, Dorothy, 1928-1929.

Note
Companion of Hildreth Meiere.

Box 1, Folder 67

Box 2, Folder 73
McCombs, Frances, 1934.

Box 1, Folder 68
McDowell, Margaret, 1911-1913.

Box 1, Folder 69
Marshall Jones Company, 1918.

Box 2, Folder 74
Merton, S. D., 1917.

Box 2, Folder 1
Newbold, William Romaine, 1909-1926.

Box 2, Folder 2
Newbranch, N. E., 1928, undated.

Box 2, Folder 3
Newman, George S., 1909-1912.

Box 2, Folder 42
Oliver, Frederick and Maryanna Hunt, 1936.

Box 2, Folder 4

Box 2, Folder 5
Patterson, Austin, 1936.

Box 2, Folder 6
Peterson, Elmer G., 1938.

Box 2, Folder 7
Pijuan, Joseph, 1932, 1937.

Box 2, Folder 76
Porter, Edward, 1920, undated.

Box 2, Folder 8
Pound, Louise, 1933-1934.

Box 2, Folder 9

Box 2, Folder 11
Recknagel, Laura, 1936.

Box 2, Folder 12
Robbins, Rignald C., 1935.

Box 2, Folder 13
Roosevelt, Theodore, 1918.

Box 2, Folder 77

Box 2, Folder 14
Rowley, George (Mrs.), 1927, 1937.

Box 2, Folder 15

Box 2, Folder 78

Box 2, Folder 79
Schrank, Ernest G. H., 1937.

Box 2, Folder 16

Box 2, Folder 17
Sharp, Frank C., 1927, 1928.

Box 2, Folder 44
Sheffield, Alfred, 1910-1913.

Box 2, Folder 41
Shreve, [James] Norm[an], 1908-1913.

Box 2, Folder 80
Smith, George Austin, 1936.

Box 2, Folder 43
Stanley, Ruth (Moore), 1928-1935.

Box 2, Folder 18
Steiner, Edward A., 1934, 1937.

Box 2, Folder 81
Stepanek, Orin, 1923-1936.

Box 2, Folder 19
Swift, Otis Peabody, 1937, undated.

Physical Description: 6 folders.

Incoming, 1925-1936.
Physical Description: 3 folders.

1925-1926.
1927-1929.
1930-1936.

Outgoing, 1926-1932.
Physical Description: 3 folders.

1926.
1927-1929.
1930-1932.

Merton, S. D., 1917.
Series 2: Correspondence, 1908-1939.

Box 2, Folder 10  Te Ata, Princess, 1919, 1932, 1935.
Box 2, Folder 21  Theatre Arts Monthly, 1932.
Box 2, Folder 22  Van Name, W. G., 1908-1910, 1928.
Box 2, Folder 82  du Vevier de Strel, [Edmond], 1926-1927.
Box 2, Folder 83  Voorhis, Jerry, 1939 April 22.

General Physical Description note: Typescript. Pages 1-2 only.

Box 2, Folder 23  Webster, William, 1912.
Box 2, Folder 25  Westerman, W. L. (William Linn), 1918.
Box 2, Folder 26  Zeitlin, Jake, 1935.

General correspondence, 1909-1938.

Physical Description: 3 folders.

Box 2, Folder 27  A-G, 1909-1938.
Box 2, Folder 29  N-Y, 1909-1938.

Unidentified, 1908-1939, undated

Physical Description: 6 folders.

Box 2, Folder 35  John (1), 1937.
Box 2, Folder 36  John (2), 1937-1938.
Box 2, Folder 86  John (3), 1937.
Box 2, Folder 87  Lorna Mae, 1910, 1937.
Box 2, Folder 39  Marcy, 1910.
Box 2, Folder 45  Unidentified, 1908-1939.

Series 3: Academic administration and teaching, 1919-1937.

Physical Description: 0.75 linear foot

Arrangement note
The series contains three sub-series:
Sub-series 3.1: Lecture notes and course syllabi
Sub-series 3.2: University of Nebraska
Sub-series 3.3: Scripps College

Scope and Contents note
This series contains correspondence, bibliographies, course proposals, lecture notes and programs, newspaper clippings, and other materials relating to Hartley Burr Alexander's careers at the University of Nebraska and Scripps College.

Sub-series 3.1  Lecture notes and course syllabi, 1919-1938.

Physical Description: 0.25 linear foot

Scope and Contents note
This sub-series contains correspondence, bibliographies, course proposals, lecture notes and programs, newspaper clippings, and other materials on anthropology, ethnology, art, and prehistoric culture. The materials appear to date from Alexander's career at Scripps College, and to relate to his role in the development of the core Humanities program at the College.

The materials are arranged alphabetically by subject.

Box 6, Folder 3  Anthropology and Ethnology bibliographies, undated.
Box 3, Folder 1  Anthropology and Ethnology course material, undated.
Box 3, Folder 11  Anthropology and Ethnology notes and charts, undated.
Box 3, Folder 5  Art History handouts, undated.
Series 3: Academic administration and teaching, 1919-1937.
Sub-series 3.1 Lecture notes and course syllabi, 1919-1938.

Grid to the Hartley Burr Alexander Papers
D.Mss.0010 12

Box 4, Folder 7
Costume Design, undated.
General Physical Description note: Mimeograph.

Box 6, Folder 2
Box 3, Folder 7
Course and student paper outlines, 1933-1938.
Lecture notes, undated.

Box 3, Folder 21
Scope and Contents note
Includes drawing of sculpture of neighing horse, from Le Mas d'Azil cave, France
(Musée d'Archéologie Nationale, St Germain-en-Laye, Paris, France).

Box 4, Folder 32
Note on the Rice Sprouting Song of Tinghsien, North China, circa 1936.

Box 3, Folder 9
Philosophy of culture: group topics and references, undated.

Sub-series 3.2 University of Nebraska, 1908-1930.

Box 3, Folder 53
Avery, Samuel (Chancellor)--Outgoing, 1922-1925.

Box 3, Folder 48
Genderson, L. E. (Office of Finance Secretary)--Incoming, 1924-1927.
James, Herman (Dean, College of Arts and Sciences), 1925-1928.

Box 3, Folder 49
Incoming, 1925-1928.
Outgoing, 1925-1927.

Box 3, Folder 50
Jenson, Anton--Incoming, 1928-1930.
Warner, William P. (President of the Board of Regents), 1927.

Box 3, Folder 51
Incoming, 1927.

Box 3, Folder 55
Outgoing, 1927.
Miscellaneous, 1908-1933.

Box 3, Folder 52
Incoming, 1908-1927.

Box 3, Folder 56
Outgoing, 1922-1933.

Box 3, Folder 57
Newspaper clippings, 1933.

Box 3, Folder 58
Petition to keep Alexander at the University of Nebraska, 1927.

Box 3, Folder 59
Photographs, circa 1927.

Box 3, Folder 60
Reconstruction program, circa 1927.

Sub-series 3.3 Scripps College, 1932-1938.

Box 3, Folder 52
Physical Description: 0.25 linear foot
Scope and Contents note
This sub-series contains addresses, reports, and other materials relating to Alexander's career as Professor of Philosophy at Scripps College.
The materials are arranged alphabetically by subject.
Addresses to Scripps College classes, 1932-1934.

Correspondence, 1935, 1938.

2. Scripps College faculty to the President and Board of Trustees, 30 September 1935. Typescript copy. 2 pages.
3. Arnold Bergstraesser to H. B. Alexander, concerning the Scripps College Humanities program, 20 May 1938. TSL. 6 pages.


Scope and Contents note
Includes correspondence between J. C. Harper and William S. Ament, January 1937.

Scripps College: Aims and Needs, 1935.

Student protest letter, 1938.
Student records (Pomona College), 1934.

Mason, Gregory, 1936.

Note
Gregory Mason (1889-1968), writer and reporter, PhD University of Southern California, 1941-1954 chairman of the department of journalism, New York University.

Scope and Contents note
Curriculum vitae and list of questions in anthropology, archaeology, and ethnography, probably in connection with Mason's graduate studies at the University of Southern California.

Series 4: Native American research, 1923-1937.

Physical Description: 0.5 linear foot

Scope and Contents note
This series contains correspondence, clippings, and notes on Native American art and culture, created and collected by Hartley Burr Alexander in the course of his research. Of special interest are several letters from A. Wetmore, Assistant Secretary at the Smithsonian Institution, United States National Museum in Washington, D.C. discussing collections of paintings made by various groups of Plains Indians.

The materials are arranged alphabetically by subject.

Correspondence,

Physical Description: 3 folders.

1924-1933.
1932-1937.
Wetmore, A., 1936.

Amos Bad Heart Bull Manuscript, undated.

Physical Description: 2 folders.

Description, undated.
Episode I. Events Perhaps Earlier than 1856, undated.
Native Americans--Clippings, 1923, 1928, undated.
Native Americans--Notes, undated.
Series 5: Native American art, late 19th-early 20th centuries.

Physical Description: 5 linear feet

Arrangement note
The series contains two sub-series:
Sub-series 5.1: Original artwork
Sub-series 5.2: Photographic reproductions

Scope and Contents note
This series contains originals and photographic images of Native North American works of art, primarily watercolors, from the mid 19th and early 20th centuries. The original works are attributed to Awa Tsireh (San Ildefonso), "San Juanito Garcia" (unknown), Fred Kabotie (Hopi), Kills Two (Oglala Sioux), Julian Martinez (San Ildefonso), Oqwa Pi (San Ildefonso), Tonita Peña (San Ildefonso), Otis Polelonema (Hopi), Romando Vigil (San Ildefonso), and Thomas Vigil (Tesuque). The art works present examples of the broad aesthetic of Native American modern painting for both Pueblo and Plains artists: representational, depicting flat figures with clear outlines and unadorned backgrounds, and generally lacking in references to modern life. While primarily produced for outside audiences, the works are ‘native’ in their function as historical records of Indian life in the late 19th and early 20th centuries. The paintings by Kills Two are reproduced in Sioux Indian Painting, vol. 1 (Nice, France: C. Szwedzicki, [1938]), for which Hartley Burr Alexander provided the introduction and notes. The photographic reproductions are of 19th- and early 20th-century Plains paintings and watercolors by Katsikodi (Shoshone), Amos Bad Heart Bull [Buffalo] (Oglala Sioux), and Silver Horn (Kiowa). They were prepared for publication in Sioux Indian Painting, vols. 1-2 (Nice, France: C. Szwedzicki, [1938]). The images of the works of Amos Bad Heart Bull (vol. 1, plates 12 and 13, and all of vol. 2) are particularly important, as his original sketchbook no longer survives.

Box 26, Folder 26


Sub-Series 5.1: Original artwork, circa 1890-1935.

Scope and contents

This sub-series contains original paintings by Native North American artists, collected by Hartley Burr Alexander during his years at the University of Nebraska.

Artist Biographies

The following artists are represented in this sub-series. In an attempt at consistency, names are listed and spelled as found in J. J. Brody, Pueblo Indian Painting: Tradition and Modernism in New Mexico, 1900-1930 (Santa Fe, NM: School of American Research, 1997). Artists' names (Native and/or European) and spellings may differ slightly from publication to publication.

Awa Tsireh (Alfonso Roybal) (San Ildefonso, 1898-1955). Awa Tsireh was influenced by his uncle, Crescencio Martinez, a key first-generation Native Modern artist. He received art training while at the San Ildefonso Day School, and the anthropologist Edgar Hewitt commissioned works from him. By the 1920s his work was receiving recognition on the art market. During his career he worked closely with Fred Kabotie (Hopi) as well as other San Ildefonso artists. See Molly Mullin, "Awa Tsireh," in Carole Barrett and Harvey Markowitz, ed., American Indian Biographies (rev. ed.; Pasadena, CA: Salem Press, 2005).

"San Juanito Garcia" (unknown). This name has been placed in quotations because no published reference to this artist has been located. The name could refer to either Jose Garcia (Santo Domingo, 1914-?) or Lorenzo Garcia (Santo Domingo, dates unknown).

Fred Kabotie (Naqavoy'ma) (Hopi, 1900-1986). Kabotie is a central figure in Native American Modern painting. He attended the Santa Fe Indian School c. 1920 and received art instruction from Elizabeth DeHuff, the progressively-minded wife of the superintendent. He graduated from Santa Fe High School (a non-Indian school) in 1924. As a painter, Kabotie was very successful on the art market. He also worked as an art educator, muralist, and community leader.


Julian Martinez (Po-Ca-No) (San Ildefonso, 1879-1943). In 1904, Julian Martinez married the internationally acclaimed San Ildefonso potter, Maria (Montoya) Martinez. Through their collective pottery production (Maria building the pots, Julian decorating them), they created some of the most influential and technically astounding works of Native American Modern art. Both artists were strongly influenced by the findings of early twentieth century archaeological excavations of pre-Columbian pottery in the San Ildefonso area. Martinez was also an accomplished easel painter.

Oqwa Pi (Abel Sanchez) (San Ildefonso, 1899-1971). Oqwa Pi was educated at the Santa Fe Indian School, where he painted murals in addition to working with watercolors. He also served as lieutenant governor, and later as governor, of his pueblo (Jeanne Snodgrass, American Indian Painters: A Biographical Directory [New York: Museum of the American Indian, 1968], 135).

Tonita Peña (San Ildefonso, 1893-1949). Peña was a major figure in the Native American Modern painting movement. She began receiving art instruction at an early age at the San Ildefonso Day School (1899-1905). In addition to working as a painter, Peña was a mother and art educator, and was employed as a muralist by the Works Progress Administration in the 1930s. She is primarily known for her works in watercolor, and painted domestic and dance scenes. Peña's work significantly influenced key artists of the Santa Fe school, including Pablita Velarde. See Cheryl Claassen, "Peña, Tonita," in Carole Barrett and Harvey Markowitz, ed., American Indian Biographies (rev. ed.; Pasadena, CA: Salem Press, 2005).

Otis Polelonema (Hopi, 1902-1981). A contemporary of Fred Kabotie, Polelonema attended the Santa Fe Indian School from 1914-1920 and graduated from Santa Fe High School. Like Kabotie, Polelonema received art instruction from Elizabeth DeHuff, wife of the school superintendent, who encouraged the students to draw on traditional knowledge and sources in their work. He was also employed by the Works Progress Administration.

Romando Vigil (Tse Ye Mu) (San Ildefonso, 1902-1978). Sources conflict concerning Romando Vigil's art training. He is described as attending the Santa Fe Indian School (Biographical Directory of Native American Painters), where he potentially could have received art training, and as having no formal art training (Margaret Archuleta and Rennard Strickland, Shared Visions: Native American Painters and Sculptors in the Twentieth Century [New York: The New Press, 1991]). He was apparently employed for a
Pueblo Indian, circa 1910-1935.

Physical Description: 19 folders.

Scope and Contents
These folders contain artwork by Thomas Vigil, Awa Tsireh, Otis Polelonema, Tonita Peña, Oqwa Pi, Romando Vigil, and Julian Martinez.

Box 23, Folder 11  Awa Tsireh (Alfonso Roybal)--Matachines dancer, circa 1920-1930.
Box 23, Folder 12  Awa Tsireh (Alfonso Roybal)--Matachines dancer, circa 1920-1930.
Box 23, Folder 4  Awa Tsireh (Alfonso Roybal)--Pueblo woman, circa 1920-1930.
Box 25, Folder 6  Kabotie, Fred--Eagle and mudhead kachinas, circa 1923-1935.
Box 25, Folder 7  Kabotie, Fred--Hopi buffalo dance, circa 1923-1935.
Box 23, Folder 8  Martinez, Julian--Man on horseback, circa 1900-1930.
Box 23, Folder 9  Oqwa Pi (Abel Sanchez)--Clown and bird kachinas, circa 1920-1930.
Box 23, Folder 7  Peña, Tomita--Cochiti corn dance, no date.
Box 23, Folder 5  Polelonema, Otis--Hemis kachina with corn, circa 1925-1935.
Box 23, Folder 6  Polelonema, Otis--Hopi woman, circa 1925-1935.
Box 25, Folder 5  "San Juanito Garcia" (unknown)--Two dancers, circa 1915-1930.
Box 23, Folder 10  Tse Ye Mu (Romando Vigil)--Bird and rainbow, circa 1925-1935.
Box 25, Folder 1  Vigil, Tomas / Pan Yo Pin--Two men ploughing and sowing with two oxen circa 1910-1930.
Box 25, Folder 2  Vigil, Tomas / Pan Yo Pin--Two men, one hoeing, one with scarecrow, circa 1910-1930.
Box 23, Folder 1  Vigil, Tomas / Pan Yo Pin--Two in a corn field, circa 1910-1930.
Box 25, Folder 4  Vigil, Tomas / Pan Yo Pin--Harvesting corn, circa 1910-1930.
Box 25, Folder 3  Vigil, Tomas / Pan Yo Pin--Shucking and sorting corn, circa 1910-1930.
Box 23, Folder 2  Vigil, Tomas / Pan Yo Pin--Man with drum and two women grinding corn, circa 1910-1930.
Box 23, Folder 3  Vigil, Tomas / Pan Yo Pin--Two women with a child, circa 1910-1930.

Kills Two (Oglala Sioux), circa 1890-1920.

Physical Description: 10 folders.

Scope and Contents
These folders contain artwork by Kills Two.

Box 24, Folder 1  Crow Indian and Sioux, circa 1890-1920.

General note
Printed in Sioux Indian Painting, vol. 1, plate 3.

Box 24, Folder 2  Hunting buffalo, circa 1890-1920.

General note
Printed in Sioux Indian Painting, vol. 1, plate 11 A.

Box 24, Folder 3  Red Walker, Sioux warrior, bested by pursuing Crows, circa 1890-1920.

General note
Printed in Sioux Indian Painting, vol. 1, plate 4.

Box 24, Folder 4  Sioux warrior with saber, attacking a Crow Indian, circa 1890-1920.

General note
Printed in Sioux Indian Painting, vol. 1, plate 5.

Box 24, Folder 5  Pawnee and Sioux in battle, circa 1890-1920.

General note
Printed in Sioux Indian Painting, vol. 1, plate 6.
<table>
<thead>
<tr>
<th>Box 24, Folder 6</th>
<th>Mounted Sioux with saber attacks a Pawnee, circa 1890-1920.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Printed in <em>Sioux Indian Painting</em>, vol. 1, plate 7.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 24, Folder 7</th>
<th>Indian horse dance, circa 1890-1920.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Printed in <em>Sioux Indian Painting</em>, vol. 1, plate 9.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 24, Folder 8</th>
<th>General Custer confronts Crazy Horse, circa 1890-1920.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Printed in <em>Sioux Indian Painting</em>, vol. 1, plate 10.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 24, Folder 9</th>
<th>Warrior falling from his wounded and dying pony, circa 1890-1920.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Printed in <em>Sioux Indian Painting</em>, vol. 1, plate 8.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 24, Folder 10</th>
<th>Sioux Indian old fashion traveling, circa 1890-1920.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Printed in <em>Sioux Indian Painting</em>, vol. 1, plate 11 B.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 4, Folder 55</th>
<th>Valuations of original artworks owned by Hartley Burr Alexander and others, circa 1930.</th>
</tr>
</thead>
</table>

**Sub-Series 5.2: Photographic reproductions, circa 1915-1938.**

**Scope and Contents**

These folders contain photographs prepared for publication in *Sioux Indian Painting*, vols. 1-2 (Nice, France: C. Szwedzicki, [1938]), for which Alexander provided the introduction and notes. With only a few exceptions the artworks are by Amos Bad Heart Bull [formerly known as Amos Bad Heart Buffalo] (Oglala Sioux), Katsikodi (Shoshone), Kills Two (Oglala Sioux), and Silver Horn (Kiowa). The images of the works of Amos Bad Heart Bull (vol. 1, plates 12 and 13, and all of vol. 2) are particularly important, as his original sketchbook, which was in the 1930s in the hands of his sister, Dolly Pretty Cloud, was buried with her in 1947.

<table>
<thead>
<tr>
<th>Box 6, Folder 51</th>
<th>Amos Bad Heart Bull [Buffalo] manuscript, undated.</th>
</tr>
</thead>
</table>

**Pueblo Indian artwork--Snake dances, no date.**

1. Fred Kabotie--Snake dance.
2. Miguel Martinez--Snake dancers.

**Sioux Indian Painting, volume 1, 1938.**

**Note**

Plates 3-11B are reproductions of works by Kills Two, the originals of which are in Sub-series 5.1.

The materials are arranged in plate number order.

<table>
<thead>
<tr>
<th>Box 26, Folder 1</th>
<th>Kills Two (Oglala Sioux)--Sioux warriors on horseback, circa 1890-1920.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General Physical Description note: 2 photographs: b &amp; w.</td>
</tr>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>&quot;Owned by _____ Martin, Pine Ridge (?)&quot; Printed in <em>Sioux Indian Painting</em>, vol. 1, cover.</td>
</tr>
</tbody>
</table>
| Box 26, Folder 2 | Mandan Indians--Painted buffalo robe secured by Lewis and Clark, 1803.  
General note  
Peabody Museum, Cambridge, MA. Printed in *Sioux Indian Painting*, vol. 1, plate 1. |
| --- | --- |
| Box 26, Folder 3 | Pretty Hawk (Yanktonnais Sioux)--Painted lining or inner hanging of a lodge, 1864.  
General note  
Peabody Museum, Cambridge, MA. Printed in *Sioux Indian Painting*, vol. 1, plate 2. |
| Box 26, Folder 4 | Amos Bad Heart Bull [Buffalo] (Ogala Lakota)--Detail of a tribal march, circa 1894-1910.  
General note  
Original, Amos Bad Heart Bull sketchbook, #3b (Helen H. Blish, *A Pictographic History of the Oglala Sioux* [Lincoln, NE: University of Nebraska Press, 1967], no. 7). Printed in *Sioux Indian Painting*, vol. 1, plate 12. |
| Box 26, Folder 5 | Amos Bad Heart Bull [Buffalo] (Oglala Sioux)--Tribal migration, circa 1894-1910.  
General note  
Original, Amos Bad Heart Bull sketchbook, #2a-b (Helen H. Blish, *A Pictographic History of the Oglala Sioux* [Lincoln, NE: University of Nebraska Press, 1967], no. 5). Printed in *Sioux Indian Painting*, vol. 1, plate 13. |
| Box 26, Folder 6 | Washakie (chief, Shoshone)--Hunting scenes, 1898.  
General note  
Collection of C. A. Carter, Los Angeles, CA. Printed in *Sioux Indian Painting*, vol. 1, plate 14. |
| Box 26, Folder 7 | Katsikodi (Shoshone)--Buffalo hunt, circa 1900-1910.  
General note  
Collection of H. B. Alexander, Claremont, CA. Printed in *Sioux Indian Painting*, vol. 1, plate 15. |
| Box 26, Folder 8 | Katsikodi (Shoshone)--Buffalo hunt (enlargement), circa 1900-1910.  
General note  
Collection of H. B. Alexander, Claremont, CA. Printed in *Sioux Indian Painting*, vol. 1, plate 16. |
| Box 26, Folder 9 | Katsikodi (Shoshone)--Buffalo hunt (enlargement), circa 1900-1910.  
General note  
Collection of H. B. Alexander, Claremont, CA. Printed in *Sioux Indian Painting*, vol. 1, plate 17. |
| Box 26, Folder 10 | Katsikodi (Shoshone)--Buffalo hunt (enlargement), circa 1900-1910.  
General note  
Collection of H. B. Alexander, Claremont, CA. Printed in *Sioux Indian Painting*, vol. 1, plate 18. |
| Box 26, Folder 11 | Charles Washakie (Shoshone)--Shoshone dance, circa 1890.  
General note  
Collection of C. A. Carter, Los Angeles, CA. Printed in *Sioux Indian Painting*, vol. 1, plate 19. |
| Box 26, Folder 12 | **Shoshone artist (unidentified)--Shoshone Sun Dance, 1900.**  
General note  
Collection of C. A. Carter, Los Angeles, CA. Printed in *Sioux Indian Painting*, vol. 1, plate 20. |
| Box 26, Folder 13 | **Silver Horn (Kiowa)--Erection of the Sun Dance lodge of the Kiowa, circa 1900-1910.**  
General note  
Smithsonian Institution, Washington, DC. Printed in *Sioux Indian Painting*, vol. 1, plate 21. |
| Box 26, Folder 14 | **Silver Horn (Kiowa)--Sun Dance ritual, circa 1900-1910.**  
General note  
Smithsonian Institution, Washington, DC. Printed in *Sioux Indian Painting*, vol. 1, plate 22. |
| Box 26, Folder 15 | **Silver Horn (Kiowa)--Sun Dance ritual, circa 1900-1910.**  
General note  
Smithsonian Institution, Washington, DC. Printed in *Sioux Indian Painting*, vol. 1, plate 23. |
| Box 26, Folder 16 | **Silver Horn (Kiowa)--Legendary episodes, circa 1900-1910.**  
General note  
Collection of the Claremont Colleges, Claremont, CA. Printed in *Sioux Indian Painting*, vol. 1, plate 24. |
| Box 26, Folder 17 | **Silver Horn (Kiowa)--Legendary episodes (enlargement), circa 1900-1910.**  
General note  
Collection of the Claremont Colleges, Claremont, CA. Printed in *Sioux Indian Painting*, vol. 1, plate 25. |
Sioux Indian Painting, volume 2: Amos Bad Heart Bull [Buffalo] sketchbook, 1938.

Physical Description: 30 folders.

General note

Oglala Lakota (Sioux) artist Amos Bad Heart Bull (formerly called Amos Bad Heart Buffalo) (circa 1868-69-1913), was the son of Bad Heart Bull, and the nephew of the Oglala chief, Red Cloud. Amos joined the US army as a young man, and served as a scout at Fort Robertson with his uncle, Grant Short Bull. Over the years he purchased four accounting ledgers in which he depicted the history and customs of the Oglala from approximately the middle of the 19th century to the first decade of the 20th century. By the late 1920s, only one of these ledgers survived, in the hands of his younger sister, Mrs. Dolly Pretty Cloud. The manuscript came to Hartley Burr Alexander’s attention in the early 1920s, and influenced his thematic designs for the Nebraska State Capitol, particularly in the East (original Senate) Chamber. In addition, his graduate student, Helen Blish (1898-1941), used it as the subject of her 1928 University of Nebraska masters thesis, “The Amos Bad Heart Buffalo Manuscript: A Native Pictographic Historical Record of the Oglala Dakotas”. At some time either before or shortly after Blish presented her thesis, Alexander was permitted to borrow the volume and make a photographic record of it; color plates of what were considered the most important, or representative, images—including many of the Battle of the Little Big Horn—constitute the whole of vol. 2 of Sioux Indian Painting (1938). In addition, Blish submitted a three volume report, the product of her research and analysis of the pictorial record, to the Carnegie Institution in 1934. With the rise of interest in Native American history in the 1960s, Blish’s study was published in 1967 by the University of Nebraska Press as A Pictographic History of the Oglala Sioux. The photographic images constitute an original record, as, in accordance with her wishes, the original volume was buried with Mrs. Pretty Cloud when she died in 1947.

Scope and Contents note

Includes a few photographs not included in the printed work. Numbers according to Helen H. Blish, A Pictographic History of the Oglala Sioux (Lincoln, NE: University of Nebraska Press, 1967), which differ from those assigned by Hartley Burr Alexander. The materials are arranged in order of numbers assigned by Blish.

Box 27, Folder 1
Warriors on their way to the “smoothing-the-place” dance, circa 1894-1910.

General note
Original #201b (Blish, no. 383). Printed in Sioux Indian Painting, vol. 2, cover.

Box 27, Folder 2
Battle of the Little Big Horn—Topographical chart of the battlefield, June 25-26, 1876.

General note
Original #55b (Blish, no. 129). Printed in Sioux Indian Painting, vol. 2, plate 1.

Box 27, Folder 3
Battle of the Little Big Horn—Opening of battle, June 25-26, 1876.

General note
Original #56b (Blish, no. 131). Printed in Sioux Indian Painting, vol. 2, plate 2.

Box 27, Folder 4
Battle of the Little Big Horn—Retreat of Reno’s command, June 25-26, 1876.

General note
Original #60a (Blish, no. 137). Printed in Sioux Indian Painting, vol. 2, plate 3.

Box 27, Folder 5
Battle of the Little Big Horn—Retreat of Reno’s command, June 25-26, 1876.

General note
Original #61b (Blish, no. 140). Printed in Sioux Indian Painting, vol. 2, plate 4.
| Box 27, Folder 6 | Battle of the Little Big Horn--Retreat of Reno's command, June 25-26, 1876.  
General note  
Original #63a (Blish, no. 143). Printed in *Sioux Indian Painting*, vol. 2, plate 5. |
| --- | --- |
| Box 27, Folder 7 | Battle of the Little Big Horn--Retreat of Reno's command, June 25-26, 1876.  
General note  
Original #63b (Blish, no. 144). Printed in *Sioux Indian Painting*, vol. 2, plate 6. |
| Box 27, Folder 8 | Battle of the Little Big Horn--Retreat of Reno's command, June 25-26, 1876.  
General note  
Original #64a (Blish, no. 145). Printed in *Sioux Indian Painting*, vol. 2, plate 7. |
| Box 27, Folder 9 | Battle of the Little Big Horn--Retreat of Reno's command, June 25-26, 1876.  
General note  
Original #64b (Blish, no. 146). Printed in *Sioux Indian Painting*, vol. 2, plate 8. |
| Box 27, Folder 10 | Battle of the Little Big Horn--Retreat of Reno's command, June 25-26, 1876.  
General note  
Original #65a (Blish, no. 147). Printed in *Sioux Indian Painting*, vol. 2, plate 9. |
| Box 27, Folder 11 | Battle of the Little Big Horn--Retreat of Reno's command, June 25-26, 1876.  
General note  
Original #65b (Blish, no. 148). Printed in *Sioux Indian Painting*, vol. 2, plate 10. |
| Box 27, Folder 12 | Battle of the Little Big Horn--Retreat of Reno's command, June 25-26, 1876.  
General note  
Original #66a (Blish, no. 149). Printed in *Sioux Indian Painting*, vol. 2, plate 11. |
| Box 27, Folder 13 | Battle of the Little Big Horn--Retreat of Reno's command, June 25-26, 1876.  
General note  
Original #67a (Blish, no. 151). Printed in *Sioux Indian Painting*, vol. 2, plate 12. |
| Box 27, Folder 14 | Battle of the Little Big Horn--Troopers being driven across the river, June 25-26, 1876.  
General note  
Original #70b (Blish, no. 158). Printed in *Sioux Indian Painting*, vol. 2, plate 13. |
| Box 27, Folder 15 | Battle of the Little Big Horn--End of the battle, June 25-26, 1876.  
General note  
Original #73b (Blish, no. 162). Printed in *Sioux Indian Painting*, vol. 2, plate 14. |
| Box 27, Folder 16 | Battle of the Little Big Horn--End of the battle, June 25-26, 1876.  
General note  
Original #76a (Blish, no. 166). Printed in *Sioux Indian Painting*, vol. 2, plate 15. |
| Box 27, Folder 17 | Battle of the Little Big Horn--General Custer's dismounted troops under attack, June 25-26, 1876.  
General note  
Original #84a (Blish, no. 178). Printed in *Sioux Indian Painting*, vol. 2, plate 16. |
| Box 27, Folder 18 | Battle of the Little Big Horn--Last stage of the battle, June 25-26, 1876.  
General note  
Original #87a (Blish, no. 182). Printed in *Sioux Indian Painting*, vol. 2, plate 17. |
Death of Crazy Horse, 1877.
General note
Original #156a-b (Blish, no. 304). Printed in Sioux Indian Painting, vol. 2, plate 18.

Ghost Dance of Battle of Wounded Knee, 1890.
General note
Original #165a-b (Blish, no. 317). Printed in Sioux Indian Painting, vol. 2, plate 19.

Give-away celebration, circa 1894-1910.
General note
Original #177b (Blish, no. 337). Printed in Sioux Indian Painting, vol. 2, plate 20.

Oglala Victory, or Scalp Dance, circa 1894-1910.
General note
Original #39b (Blish, no. 85). Printed in Sioux Indian Painting, vol. 2, plate 21.

General note
Original #213b (Blish, no. 407). Printed in Sioux Indian Painting, vol. 2, plate 22.

Grass Dance, "charging the dog", circa 1894-1910.
General note
Original #215b (Blish, no. 410). Printed in Sioux Indian Painting, vol. 2, plate 23.

Omaha Dance, circa 1894-1910.
General note
Original #214a (Blish, no. 408). Printed in Sioux Indian Painting, vol. 2, plate 24.

Oglalas from White Clay District herding their cattle, December 3, 1900.
General note
Original #216b (Blish, no. 412). Printed in Sioux Indian Painting, vol. 2, plate 25.

Red Cloud talking about the buying of the Black Hills, September 26, 1876.
General note
Original #94a-b (Blish, no. 197).

"Greater Indian Shows, July 4, 1898 and 1903". 1898-1903.
General note
Original #178b (Blish, no. 339).

Courting scene, circa 1894-1910.
General note
Original #187a (Blish, no. 355).

Sioux buffalo robe, no date.
General Physical Description note: 2 photographs.
General note
Peabody Museum, Harvard University, Catalog No. 7895.
Series 6: Thematic design project files, 1919-1937 [1992].

Physical Description: 7 linear feet

Arrangement note
The materials are organized into fourteen sub-series:
Sub-series 6.1: General files
Sub-series 6.2: Century of Progress Exhibition, Chicago, Illinois
Sub-series 6.3: Department of Justice Building, Washington, D.C.
Sub-series 6.4: Ellen Phillips Samuel Memorial, Philadelphia, Pennsylvania
Sub-series 6.5: Fidelity Mutual Life Insurance Company Building, Philadelphia, Pennsylvania
Sub-series 6.6: Joslyn Memorial Building, Omaha, Nebraska
Sub-series 6.7: Kansas City, Missouri, City Hall
Sub-series 6.8: Los Angeles Public Library, Los Angeles, California
Sub-series 6.9: Miscellaneous projects
Sub-series 6.10: Nebraska State Capitol, Lincoln, Nebraska
Sub-series 6.11: Oregon State Capitol, Salem, Oregon
Sub-series 6.13: Rockefeller Center, New York, New York
Sub-series 6.14: University of Minnesota, Minneapolis, Minnesota, Cyrus Northrop Memorial Auditorium

Scope and Contents note
This series contains correspondence, photographs, architectural drawings and blueprints, newspaper clippings, and other materials documenting Alexander's work between 1922 and 1935 as "thematic designer" of sculpture, inscriptions, and other ornamentation for large public buildings, including, in chronological order,

1. Nebraska State Capitol, Lincoln, Nebraska, 1919-1933
2. Los Angeles Public Library, Los Angeles, California, 1924-1931
4. Joslyn Memorial Building, Omaha, Nebraska, 1929-1932
5. Century of Progress Exhibition, Chicago, Illinois, 1930-1933
7. Rockefeller Center, New York, New York, 1930-1933
10. Kansas City, Missouri, City Hall, 1936
11. Oregon State Capitol, Salem, Oregon, 1936-1937
12. University of Minnesota, Minneapolis, Minnesota, Cyrus Northrop Memorial Auditorium, 1935-1936

The Miscellaneous Projects subseries, 1927-1934, contains correspondence, sketches, and other materials on proposed projects--Myron Taylor Hall of Law, Cornell University; Great Cathedral, Lincoln, Nebraska; Los Angeles Times Building; Metropolitan Life Insurance Company Home Office, New York City; St. Paul, Minnesota, City Hall and County Court House--several of which were never taken up. The series includes extensive correspondence with the architect Bertram Grosvenor Goodhue, as well as correspondence with sculptor Lee Lawrie and muralist Hildreth Meiere.

Sub-Series 6.1: General files, 1924-1937.

Physical Description: 4 folders.

Box 4, Folder 3

Advertising Pamphlet for Hartley Burr Alexander's thematic design practice, undated.
Guide to the Hartley Burr Alexander Papers

Box 3, Folder 3
- Golden Gate International Exposition of 1939--Presentation of Indian cultures, 1936-1937.

Box 3, Folder 22
- Haugseth, Anders John--Illustrations, undated.

Box 6, Folder 42
- Meiere, Hildreth--Newspaper clippings and photographs, 1924-1925.

Sub-Series 6.2: **Century of Progress Exhibition, Chicago Illinois, 1930-1933.**

Physical Description: 10 folders.

Scope and Contents note
Correspondence, building, exhibition area, and grounds layouts, pamphlets, and photographs of buildings and models for the 1933 Century of Progress Exhibition in Chicago. The bulk of the correspondence concerns the symbolic and decorative features of the buildings and landscaping.

Map-case HBA, Folder 1
- Architectural blueprints and drawings, 1931-1933.

Box 17, Folder 2
- Scrapbook cover, 1933.

Box 17, Folder 3
- Correspondence, 1930 October 2 - 1932 October 26.

Box 17, Folder 4
- Invitation to Opening Ceremony, 1933.

- Layouts, 1930-1933.
  - Physical Description: 2 folders.

Box 17, Folder 5
- Electricity building layout, 1930.

Box 17, Folder 6
- Exhibition area layout, Hall of Science, 1933.

Box 17, Folder 7
- Pamphlets, 1933.

Box 17, Folder 8,
- Photographs, 1931-1933.

  - Physical Description: 2 folders.

Box 17, Folder 10
- Schedule of Special Features for the Exposition Grounds, 1933.

Box 17, Folder 11
- Synopses, Structures and Features, 1930.

Sub-Series 6.3: **Department of Justice, Washington D.C., 1932-1935.**

Physical Description: 7 folders.

Scope and Contents note
Correspondence and photographs detailing the symbolic decorative and inscription features created for the Department of Justice building in Washington D.C. The correspondence is primarily between Alexander, sculptor C. P. Jennewein, and the architects Zantzinger, Borie, & Medary. Several drawings and photographs sent to Alexander by C. P. Jennewein, remain attached to the original letters.

Box 18, Folder 1
- Correspondence, 1932-1935.

Box 3, Folder 2
- Inscription notes circa 1932-1933.

- Photographs, 1932-1935.
  - Physical Description: 5 folders.

Box 18, Folder 2
- General, 1932-1935.

Box 18, Folder 3

Box 18, Folder 4
- Entrance Court, 1932-1935.

Box 18, Folder 5
- Interiors, 1932-1935.

Box 18, Folder 6
- Library Lobby, 1932-1935.

Physical Description: 5 folders.

Scope and Contents note
Correspondence, photographs, and a synopsis of the sculpture and inscriptions designed for the Ellen Samuel Memorial in Philadelphia, Pennsylvania. The correspondence file contains letters to and from architect Paul Cret, and the architectural firm Zantzinger, Borie, & Medary, discussing the symbolic decorative and inscription features of the memorial.

Box 18, Folder 8
Correspondence, 1932-1934.

Box 18, Folder 9
Fairmount Park Art Association, Annual Meeting, Invitation, 1934.

Box 18, Folder 7
Fairmount Park Art Association, 62nd Annual Report, Publication No.73, 1934.

Box 18, Folder 10
Photographs, 1932-1934.

Box 18, Folder 11
Synopsis of the Sculpture and Inscriptions, 1932.

Physical Description: 2 folders.

Sub-Series 6.5: **Fidelity Mutual Life Insurance Company Building, Philadelphia, Pennsylvania, 1926-1932.**

Physical Description: 9 folders.

Scope and Contents note
Correspondence, photographs, a pamphlet, and a synopsis of the decorations and inscriptions created for the Fidelity Mutual Life Insurance Company building in Philadelphia, Pennsylvania. The correspondence primarily discusses the symbolism of the exterior of the building and the re-arrangement of inscriptions over the great arches.

Box 19, Folder 8
Scrapbook cover, 1926-1932.

Box 19, Folder 9
Correspondence, 1926-1932.

Box 19, Folder 10

Physical Description: 2 copies.

Photographs, 1926-1932.

Physical Description: 6 folders.

Box 19, Folder 11
General, 1926-1932.

Box 19, Folder 12
Archway grill ornaments, 1926-1932.

Box 19, Folder 13
Engraved figures, 1926-1932.

Box 19, Folder 14
Geometric ornament, 1926-1932.

Box 19, Folder 15
Façade ornament, 1926-1932.

Box 19, Folder 16
Symbolic ornament, 1926-1932.

Box 19, Folder 17
Synopses of Decorations and Inscriptions, 1926-1932.

Sub-Series 6.6: **Joslyn Memorial Building, Omaha, Nebraska, 1929-1932.**

Physical Description: 7 folders.

Scope and Contents note
Correspondence, texts, photographs, newspaper clippings, and the in house journal of a lighting fixture company relating to the inscriptions, sculptures, and other decorative features of the Joslyn Memorial Building in Omaha, Nebraska. The bulk of the correspondence is between Alexander, architects John and Alan McDonald, and sculptor John David Brein.
Correspondence, 1929-1932.

Physical Description: 3 folders.

<table>
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<tr>
<th>Box 19, Folder 2</th>
<th>1929.</th>
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<td>Box 19, Folder 4</td>
<td>1932.</td>
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<td>Box 19, Folder 5</td>
<td>Inscriptions, 1929-1932.</td>
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<tr>
<td>Box 19, Folder 1</td>
<td><em>The Kaleidescope</em> (Kantuck and Company, Inc.), 1932.</td>
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<td>Box 19, Folder 7</td>
<td>Newspaper clippings, 1930.</td>
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<td>Box 19, Folder 6</td>
<td>Photographs, 1929-1932.</td>
</tr>
</tbody>
</table>

Sub-Series 6.7: Kansas City, Missouri, City Hall, 1936.

Physical Description: 3 folders.

Scope and Contents note
Correspondence, sketches, elevations, and photographs relating primarily to the sculptures designed for the City Hall of Kansas City, Missouri. The correspondence is between Alexander and the three sculptors commissioned to undertake the work: C. P. (Paul) Jennewein, of New York City; Ulric H. Ellerhausen, of Towaco, New Jersey; and Walter Hancock, of Gloucester, Massachusetts.

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<th>Box 3, Folder 30</th>
<th>Correspondence, 1936.</th>
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<td>Box 3, Folder 31</td>
<td>Photographs of sculptures, 1936.</td>
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<tr>
<td>Map-case HBA, Folder 4</td>
<td>Sketches, and Elevations of Sculptures, 1936.</td>
</tr>
</tbody>
</table>

Sub-Series 6.8: Los Angeles Public Library, Los Angeles, California, 1924-1931, 1934.

Physical Description: 15 folders.

Scope and Contents note
Correspondence, photographs, publications, reports, and a separate scheme and synopsis of the sculpture and inscriptions designed for the Los Angeles Public Library. The correspondence is between Alexander, architect Bertram Grosvenor Goodhue, his successor Carleton Monroe Winslow, and Los Angeles City Librarian Everett R. Perry. Alexander's correspondence with sculptor Lee Lawrie, who was responsible for the sculptural elements of the library, is found in Box 1, Folders 48-49 and 59-61. The photographs are particularly extensive.

<table>
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<tr>
<th>Box 16, Folder 1</th>
<th>Scrapbook cover, 1924-1931.</th>
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<tr>
<td>Box 16, Folder 3</td>
<td>Correspondence, 1924-1929, 1934.</td>
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<tr>
<td>Box 16, Folder 2</td>
<td><em>Dedicated Exercises of the Central Library Building</em> (booklet), July 15, 1926.</td>
</tr>
<tr>
<td>Box 16, Folder 14</td>
<td>Inscriptions, 1924-1926.</td>
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<td></td>
<td>Photographs, 1926-1931.</td>
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</table>

<table>
<thead>
<tr>
<th>Box 16, Folder 4</th>
<th>General, 1926-1931.</th>
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</thead>
<tbody>
<tr>
<td>Box 16, Folder 5</td>
<td>Children's entrance and court, 1926-1931.</td>
</tr>
<tr>
<td>Box 16, Folder 6</td>
<td>Interiors, 1926-1931.</td>
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<tr>
<td>Box 16, Folder 7</td>
<td>North façade, 1926-1931.</td>
</tr>
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<td>Box 16, Folder 8</td>
<td>Tower sculpture, 1926-1931.</td>
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<td>Box 16, Folder 9</td>
<td>West entrance, 1926-1931.</td>
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<tr>
<td>Box 16, Folder 10</td>
<td>West façade, 1926-1931.</td>
</tr>
</tbody>
</table>

| Box 16, Folder 12 | Publications, 1927-1931. |

Sub-Series 6.8: Los Angeles Public Library, Los Angeles, California, 1924-1931, 1934.

Box 16, Folder 11
"Like Stepping Into a Story Book", Library Bureau, 1927.

Box 16, Folder 13
Publicity, 1926-1933, undated.

Box 16, Folder 15
Scheme and Thematic Synopsis of the Sculpture and Inscriptions, 1924-1926.

Sub-Series 6.9: Miscellaneous projects, 1927-1934.

Physical Description: 13 folders.

Scope and Contents note
Correspondence, photographs, blueprints, and notes relating to the following projects undertaken, or entertained but not taken on, by Alexander:

1. Cornell University Myron Taylor Hall of Law, Ithaca, New York
2. Great Cathedral, Lincoln, Nebraska
3. Los Angeles Times Building, Los Angeles, California
4. Metropolitan Life Insurance Company Home Office Building, New York City
5. St. Paul, Minnesota, City Hall

Correspondence, 1929-1934.

Physical Description: 4 folders.

Box 20, Folder 1
1929 September 19 - 1930 December 30. 1929-1930

Box 20, Folder 2
1931 January 4 - 1932 December 14. 1931-1932

Box 20, Folder 3

Box 20, Folder 4
1933 July 3 - 1934 January 17. 1933-1934

Cornell University, Ithaca, New York--Myron Taylor Hall of Law, 1930-1933.

Physical Description: 3 folders.

Map-case HBA, Folder 2
Blueprint, 1933.

Box 20, Folder 5
Correspondence and clippings, 1930-1933.

Box 20, Folder 6
Photographs, circa 1933.

Box 20, Folder 7
Great Cathedral, Lincoln, Nebraska, 1930.

Scope and Contents note
Includes published address, "The Last Architecture", by Hartley Burr Alexander, delivered at the Westminster Presbyterian Church, Lincoln, Nebraska, on Sunday, April 6, 1930.

Los Angeles Times Building, Los Angeles, California, circa 1930.

Physical Description: 2 folders.

Map-case HBA, Folder 5
Blueprint, circa 1930.

Box 20, Folder 8
Photograph, circa 1930.

Box 20, Folder 10

St. Paul, Minnesota, City Hall and Court House, circa 1930.

Drawings and blueprint for unidentified structure(s), circa 1930.

General Physical Description note: 9 folders + 1 scrapbook.

Scope and Contents note
Correspondence, blueprints, a scrapbook, and a Synopsis of Decorations and Inscriptions, relating to Alexander's work as thematic designer for the Nebraska State Capitol. This was Alexander's first project, and the correspondence, almost all of it with architect Bertram Goodhue, is particularly illuminating. Additional correspondence relating to this project with sculptor Lee Lawrie is found in Box 1, Folders 48-49 and 59-61, and with muralist Hildreth Meiere is found in Box 1, Folders 70-72, and Box 2, Folders 50-52. The series includes blueprints for the Nebraska World War Memorial within the State Capitol, and slides of materials in the collection prepared for Margaret Dale Masters, Hartley Burr Alexander, Writer-in-stone (Lincoln, NE : J. North Printing Co., c1992)

Blueprints, 1923-1927.
Physical Description: 2 folders.

Map-case HBA,
Folder 6

1923-1927.

Map-case HBA,
Folder 7

Undated (1923-1927).

Correspondence, 1922-1927
Physical Description: 4 folders.

“Goodhue Correspondence” (Bertram Goodhue, Architect), 1922-1924.
Physical Description: 3 folders.

Box 3, Folder 34
1922.

Box 3, Folder 35
1922-1924.

Box 3, Folder 36
1923.

Box 3, Folder 37

Nebraska World War Memorial--Blueprints, 1934.

Box 3, Folder 38
Synopsis of Decorations and Inscriptions, undated.

Physical Description: 2 folders.
Scope and Contents note
Correspondence and blueprints relating to Alexander's design of inscriptions for the Oregon State Capitol.

Map-case HBA,
Folder 9

Blueprints for Inscription Work, 1936.
General note
Found empty, 7 July 2015.

Box 3, Folder 44
Correspondence, 1936-1937.

Physical Description: 3 folders.

Scope and Contents note
Correspondence, photographs, and sketches and elevations relating to Alexander's work as thematic designer for the Pennsylvania State Finance Building.

- Box 3, Folder 45
  - Correspondence, 1930-1938.
  - Photographs, 1930, undated.
  - Sketches and Elevations, 1938, undated.


Physical Description: 8 folders.

Scope and Contents note
Correspondence, photographs, magazine articles, newspaper clippings, and the thematic synopsis for Rockefeller Center. The correspondence primarily discusses the architectural decorations and symbolism used in the design of Rockefeller City, or Radio City. The correspondence includes several drafts of the thematic synopsis. A copy, possibly the final draft, is housed separately. A series of articles published in Architectural Forum, and one published in Harpers Monthly Magazine, discuss the architectural design of Rockefeller City.

- Box 20, Folder 11
  - Scrapbook cover, 1933.
- Box 20, Folder 12
  - Correspondence, 1930-1931.
- Box 8, Folder 4
  - Metropolitan Square groundplan, 1931.
- Box 20, Folder 13
  - Photographs, 1931-1933.
  - Publications 1932.

- Box 20, Folder 14
- Box 20, Folder 15
- Box 20, Folder 16
- Box 20, Folder 17
- Box 20, Folder 18
- Box 20, Folder 19
  - Publicity, 1931-1933.
- Box 20, Folder 20
  - Thematic Synopsis for Rockefeller City, 1931-1933.


Physical Description: 4 folders.

Scope and Contents note
Correspondence, blueprints, and photographs relating to Alexander's work as "inscriptionist" for the Cyrus Northrop Memorial Auditorium at the University of Minnesota, Minneapolis.

- Map-case HBA, Folder 11
Series 6: Thematic design project files, 1919-1937 [1992].

Sub-Series 6.14: University of Minnesota, Minneapolis, Minnesota, Cyrus Northrop ...

Box 3, Folder 41

**Correspondence, 1935-1936.**

General note
Formerly HBA Papers, 3:41.

Box 3, Folder 42

**Photographs, 1935-1936.**

*Why Minnesota?* circa 1936.

Series 7: Writings, 1924-1989.

Physical Description: 5 linear feet

Arrangement note
This series is organized into four sub-series:
Sub-series 7.1: General papers
Sub-series 7.2: Manuscripts and typescripts
Sub-series 7.3: Pageants
Sub-series 7.4: Published writings

Scope and Contents note
This series contains typescripts, offprints, scrapbooks, costume designs, photographs, and clippings relating to books, articles, poems, pageants, plays, and operas written by Hartley Burr Alexander. The bulk of the works concern the philosophy, culture, traditions, art, and music of Native North Americans, and include galley proofs for *Mythology of All Races, Vol. 11: Latin American* (1920); an unpublished *Indian Primer, or Stories About Indians For Youthful Readers*; articles on Native North American philosophy; and Alexander's draft texts for, and extensive correspondence relating to, *Pueblo Indian Painting* (1932) and *Sioux Indian Painting* (1938). The series includes an extensive number of offprints and typescripts of journal articles on philosophy, music, and the interpretation of symbols in art and architecture. It also contains many of Alexander's own literary works, including poetry, plays, pageants, and operas. Many of these--such as *Taiwa*, the opera *Minnewakan* (libretto by Alexander, music by Victor Hugo Kasper), the light opera *Priscilla* (music by Henry Purnmort Eames), and the pageants designed, authored, and produced by Alexander in Nebraska between 1915 and 1929--are based on, or make extensive use of, Native North American themes.

Sub-Series 7.1: **General papers, 1903-1989.**

Physical Description: 6 folders.

Scope and Contents note
This sub-series contains bibliographies, notices, and reviews of Hartley Burr Alexander's writings, programs for performances of his dramatic and musical works, and materials relating to his speaking engagements.

**Bibliography, circa 1934-1989.**

Physical Description: 2 folders.

Box 4, Folder 6

**Bibliographical Record: Hartley Burr Alexander, [1934].**

Circa 1940-1989, 1940-1989

Box 4, Folder 5

**Notices and reviews of books by Hartley Burr Alexander, 1903-1934.**

General Physical Description note: Scrapbook.
Programs for performances of Hartley Burr Alexander’s works, 1927-1932.

- Three American Indian Plays by Hartley Alexander ["Carved Woman", "The Weeper", "His-Voice-is-a-Whisper"]. Publicity for performance directed by Marion Craig Wentworth. 1927. 2 copies.
- Three American Indian Plays by Hartley Alexander ["Carved Woman", "The Weeper", "His-Voice-is-a-Whisper"]. Performance at Mabel Shaw Bridges Hall of Music, Pomona College, Saturday, October 6, 1928. 2 copies.
- Priscilla and John Alden; a light opera in three acts, libretto by Hartley Burr Alexander, music by Henry Purmort Eames. Performance by the Claremont Community Players, Little Theater in Padua Hills, November 1932.

Public speaking, 1919-1937.

Physical Description: 2 folders.


Sub-Series 7.2: Manuscripts and typescripts, 1892-1937.

Physical Description: 1.5 linear feet

Scope and Contents note

This sub-series contains typescript drafts of works, several unpublished, by Hartley Burr Alexander. These works include an unpublished Indian Primer, or Stories About Indians For Youthful Readers; articles on philosophy; notes on art; and poems and performance pieces, primarily on Native North American themes. The latter include three drafts of Taiwa; the drafts of the libretto, and the full orchestral score, of the opera Minnewakan (libretto by Alexander, music by Victor Hugo Kasper); four typescript drafts/performance scripts, with handwritten annotations, of Alexander’s libretto for the light opera Priscilla (music by Henry Purmort Eames); and the musical score of The Pasque. The sub-series also includes several papers written by Alexander while still a student, and three songs by Alexander, with music by his wife, Nelly (Kirk) Alexander.


Physical Description: 2 folders.

Scope and Contents note

Two versions.

University of Nebraska, 1922.

General Physical Description note: Typescript.

Scripps College, 1937.

Scope and Contents note

Mimeographed typescript + musical score to song "Pallas Athena".


General Physical Description note: Typescript. Marked "IV.20-IV.23".

Scope and Contents note

Description of Arikara Corn Dance.
Box 4, Folder 12  [Chinese Art], S.S. President Coolidge, Dollar Steamship Lines, October 12, 1936.
General Physical Description note: Typescript; carbon copy.
Scope and Contents note
Includes printed brochure on the Hsiung sisters: Pih-song, Yao-song, and Pei-song.

Box 5, Folder 1  The Corn Maidens, undated.
General Physical Description note: Typescript.

Box 4, Folder 8  “Critique of Deuxieme Arabesque, by Claude Debussy”, undated.
Box 4, Folder 11  “Eriks Saga Rauda” (Icelandic Reader, p. 136, 137), undated.
General Physical Description note: Manuscript.

Box 4, Folder 13  Evangelium Christi, undated.
General Physical Description note: Typescript.

Box 4, Folder 49,  Box 4, Folder 50  "God and Philosophical Thinking"--Typescript, 1933.
Physical Description: 2 folders.
General Physical Description note: Typescript.
Note
Published in Lectures on The Meaning of God in Modern Life, Scripps College Papers, no. 5 (1933), 51-71.

Box 4, Folder 44  Indian Primer / Stories About Indians For Youthful Readers, circa 1930-1935.
Physical Description: 5 folders.
General Physical Description note: Typescript.

• Chapters 1-14, circa 1930-1935.
  1. A Book about Indians, [1-2].
  2. Who are the Indians?, 1-10.
  3. Arrowheads, 11-23.
  4. Stories about the first Indians [original title: Indian stories of the first people], 24-31.
  5. The Red-paint tally, 35-43.
  6. When Indians and white men met, 44-52.
  8. Columbus comes to San Salvador, 60-65.
  9 [originally 8]. The "Nonpareil of Virginia", 66-72.
  10. How the Pilgrims discovered Indian corn, 73-78.
### Chapters 15-32, circa 1930-1935.

- 16. [missing]
- 17. The Woman who fell from the skies, 120-127.
- 20. The Great Spirit, 144-150.
- 21. Poor Lo, 151-152.
- 23 [formerly 25]. Indian orators, 161-165.
- 24. Heroic Indians, 166-177.
- 25. [missing]
- 27. The Five civilized tribes, 182-189
- 30. The Ball game of the birds and animals, 200-208.
- 32. The People of the tipi and pony, 212-217.

### Chapters 33-46, circa 1930-1935.

- 33. The Origin of the Sun Dance, 218-224.
- 34. [missing]
- 35. Buffalo and maize, 237-249.
- 36. The Buffalo Dance, 250-258.
- 37. [missing]
- 38. [missing]
- 41. The Youth's vision, 286-294.
- 42. The Battle on the river, by James Fenimore Cooper, 295-305.
- 44. War songs, 321-323.
- 45. A Warrior's exploits, 324-328.
- 46. The New great thing, by Keene Abbott, [page numbers eaten away].
Box 4, Folder 47  
**Chapters 48-61, circa 1930-1935.**
- 49. [missing]
- 55. [missing]
- 56. The People of the terraced towns, [page numbers eaten away]-397.
- 58. The Corn maidens, 408-413.
- 59. [missing]
- 60. Indian corn, 414-424.

Box 4, Folder 48  
**Chapters 62-65, circa 1930-1935.**
- 62. The Creation of the sun, 439-446.
- 63. [missing]
- 64. The People of npotlatch and totem-pole, 449-455.
- 65. The Meaning of life [original title: How death came to be], 456-476.

Box 4, Folder 16  
**La Menuette: A Lyrical Ballet in Two Acts, 1924.**
General Physical Description note: Typescript.
Note
Book by Hartley B. Alexander, music by Howard I. Kirkpatrick.

Box 4, Folder 18  
**The Lucky Prince, undated.**
General Physical Description note: Typescript. Marked: "I.1-I.5".

**Minnewakan, an opera in three acts based upon an old Siouan legend, 1928-1932.**
Note
Libretto by Hartley Burr Alexander, music by Victor Hugo Kasper.

**Libretto, 1928-1932.**
Physical Description: 2 folders.
General Physical Description note: Typescript.

Box 5, Folder 2  
**Draft A ("Minnetonka"), circa 1928.**
General Physical Description note: Typescript.

Box 4, Folder 20  
**Draft B ("Minnewakan"), circa 1928.**
General Physical Description note: Typescript.

**Manuscript musical score, 1928-1932.**
Physical Description: 3 volumes
Book: Denison Archives
XS14.A43 M56
score v.1

Act 1, 1928-1932.

Book: Denison Archives
XS14.A43 M56
score v.2

Act 2, 1928-1932.

Book: Denison Archives
XS14.A43 M56
score v.3

Act 3, 1928-1932.

Mysteries of the North American Indians, circa 1935.

Physical Description: 2 folders.

General Physical Description note: Typescript.

Note
Published as The World's Rim: Great Mysteries of the North American Indians (Lincoln, Nebraska: University of Nebraska Press, 1953).

Box 4, Folder 29


Note
Published as chapter 1 of The World's Rim; Great Mysteries of the North American Indians (Lincoln, Nebraska: University of Nebraska Press, 1953).

Box 4, Folder 54

“The Tree of Life”, circa 1935.

Note
Published as chapter 2 of The World's Rim; Great Mysteries of the North American Indians (Lincoln, Nebraska: University of Nebraska Press, 1953).

Box 6, Folder 45

Notes on proposed illustrations for, circa 1935.

Box 8, Folder 7

The Pasque, undated.

General Physical Description note: Musical score.

Box 4, Folder 56


General Physical Description note: Typescript.

Box 4, Folder 30

Poems, undated.

General Physical Description note: Typescript.

Scope and Contents note
Published and unpublished poems.

Priscilla; a light opera in three acts, 1920-1932.

Physical Description: 5 folders.
Box 5, Folder 3
(draft A), Box 5,
Folder 4 (draft B),
Box 5, Folder 5
(draft C), Box 5,
Folder 6 (draft D)  
**Drafts A-D, 1920-1932.**

Physical Description: 4 folders.

Scope and Contents note

Four typescript drafts, with handwritten annotations. Hartley Burr Alexander notes in his Bibliographical Record: "Composed with music by Henry Purmort Eames, to be given as a ter-centenary celebration of the landing of the Pilgrims. The performance, which was to have been given by the University of Nebraska, was abandoned, and it was not until 1932 that the full opera was given, by the Claremont Players, although a partial version had been presented in 1930, by the same organization. The libretto was written some years previous to 1920, although not entirely completed."

Box 4, Folder 27
Box 4, Folder 31  
**Claremont Players production, 1930 May.**

*The Repeaters: A Drama of the Post-Diluvians*, undated.

General Physical Description note: Typescript.

Box 4, Folder 37  
**“The Singing Girl of Peten”, 1933 circa.**

General Physical Description note: Typescript.

Note

Published as "The Singing Girl of Copan: a ballet in the Maya mode", *Theatre Arts Magazine*, August 1933.

**Songs, undated.**

Physical Description: 3 folders.

Box 8, Folder 6
Box 4, Folder 22
Box 4, Folder 23
Box 4, Folder 39  
**“Ivy Song,” by Hartley and Nelly Alexander no date.**

**“Old French Song”**

**Untitled**

**Student papers, 1892, undated.**

General Physical Description note: Manuscript.

Box 5, Folder 9
(draft A), Box 5,
Folder 10 (draft B), Box 5,
Folder 11 (draft C)  
**Taiwa, 1934.**

Scope and Contents note

Three typescript drafts.

Box 5, Folder 8  
**The Tear, 1933.**

General Physical Description note: Typescript.

Box 4, Folder 42  
**“Van Gogh: Art and the Man”, 1935.**

General Physical Description note: Typescript.

Box 5, Folder 12  
**When Johnny Comes Marching Home**, undated.

General Physical Description note: Typescript.
Sub-Series 7.3: **Pageants, 1915-1935.**

**Physical Description:** 5 scrapbooks

**Scope and Contents note**
This sub-series contains correspondence; texts; production notes; scrapbooks of costume designs, photographs, and newspaper clippings; and other materials relating to pageants designed, authored, and produced by Hartley Burr Alexander in the state of Nebraska between 1915 and 1929:

- Pageant of Lincoln, 1915
- Pageant of Lincoln: Gate City, 1916
- Ivy Day, 1918
- Nebraska, 1919
- Nebraska, 1921
- Coronado in Quivera, 1922
- Making of Nebraska, 1929

The sub-series also contains programs, reviews, and photographs of other performance works by Alexander: *The Scalp* (1922), *The Singing Girl of Copan* (1934), and *Taiwa* (1935).

**Box 1, Folder 30**
**Correspondence from "Chan", circa 1922.**

**Box 22, Folder 1**
**Nebraska pageants 1915 and after, 1915-1929.**

- General Physical Description note: Scrapbook.
- Pageant of Lincoln, 1915
- Pageant of Lincoln: Gate City, 1916
- Ivy Day, 1918
- Nebraska, 1919
- Nebraska, 1921
- Coronado in Quivera, 1922
- Making of Nebraska, 1929

**Box 22, Folder 2**
**Pageant of Lincoln, 1915.**

- General Physical Description note: Scrapbook.

**Box 22, Folder 3**
**Pageants and plays, photographs and reviews, 1922-1935.**

- General Physical Description note: Scrapbook.
- Coronado in Quivera Pageant, 1922
- The Scalp, 1922
- The Singing Girl of Copan, 1934
- Taiwa, 1935

**Box 5, Folder 18**
**Coronado in Quivera pageant, Ak-Sar-Ben Pageant "Coronado in Quivera", 1922.**

- Note
  Words by Hartley Burr Alexander, music by Henry Purmont Eames. Omaha: Knights of Ak-Sar-Ben.

**Box 22, Folder 4**
**Scrapbook, 1922.**

**Box 22, Folder 5**
**Making of Nebraska Diamond Jubilee pageant, 1929.**

- Scrapbook, 1929.
- General Physical Description note: Scrapbook.

**Box 4, Folder 19**
**The Making of Nebraska: A Pageant of the Plains --Director's book, 1929.**
Sub-Series 7.4: Published writings, 1910-1952.

Physical Description: 1.5 linear feet

Scope and Contents note

This sub-series contains offprints, proofs, and typescripts of published works by Hartley Burr Alexander, as well as reviews and correspondence relating to them. The materials include the galley proofs for *Mythology of All Races, Vol. 11: Latin American* (1920); offprints and copies of journal and newspaper articles on philosophy, music, the interpretation of symbols in art and architecture, and, in particular, Native North American philosophy, culture, traditions, and art; Alexander's draft texts for, and extensive correspondence relating to, *Pueblo Indian Painting* (1932) and *Sioux Indian Painting* (1938); and Alexander's own poetic and dramatic works.
<table>
<thead>
<tr>
<th>Box 5, Folder 53</th>
<th>“Dramatic Arts of the American Indian”, <em>Theatre Arts Monthly</em>, 1933 August.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4. Blish, Helen, &quot;The Drama of the Sioux Sun Dance&quot;, 627-634.</td>
</tr>
<tr>
<td></td>
<td>5. Rush, Olive, &quot;The Young Indian’s Work in Old Forms&quot;, [635-638].</td>
</tr>
<tr>
<td></td>
<td>7. Ernst, Alice Henson, &quot;Masks of the Northwest Coast&quot;, 646-656.</td>
</tr>
<tr>
<td></td>
<td>9. &quot;A Year’s Calendar of Indian Dances&quot;.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5, Folder 20</th>
<th>&quot;Education in the Open&quot;, <em>School and Society</em>, 1932 January 9.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General Physical Description note: 4 pages (unnumbered, but 60-62). Offprint.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5, Folder 21</th>
<th>“Field Notes: 1928”, <em>University of California Chronicle</em>, 1929 April.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General Physical Description note: Pages 157-166. Reprint.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Box 5, Folder 21 A</th>
<th>[Folk songs], 1915-1916.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Contents note</td>
<td>Notes by Hartley Burr Alexander on folk song, in the printed programs for the University of Nebraska Musical Convocations, first and second folk song programs, October 1915, and January 13, 1916 (2 copies).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5, Folder 22</th>
<th>“Francis La Flesche”, <em>American Anthropologist</em>, vol. 35, no. 2, 1933 April-June</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General Physical Description note: Pages 328-331. Reprint.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5, Folder 23</th>
<th>“Giver of Life”, <em>New Mexico Quarterly</em>, vol. 20, no.3, 1950 Autumn.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General Physical Description note: Pages 315-321.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5, Folder 24</th>
<th>“The Great Spirit”, <em>New Mexico Quarterly</em>, 1931.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General Physical Description note: Pages 3-15.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5, Folder 25</th>
<th>“Hildreth Meiere’s Work for Nebraska”, <em>Architecture</em>, vol. 63, no. 6, 1931.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Print copy, 1931 June.</td>
</tr>
<tr>
<td></td>
<td>General Physical Description note: Pages 321-328.</td>
</tr>
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</table>

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<thead>
<tr>
<th>Box 4, Folder 15</th>
<th>Typescript, 1931.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>General Physical Description note: Pages 7-10.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5, Folder 26</th>
<th>“Intelligence and the Intelligentsia”, <em>Scripps College Papers</em>, no. 1, Lectures in Philosophy, 1929.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General Physical Description note: Pages 43-60. Reprint.</td>
</tr>
</tbody>
</table>
Box 5, Folder 31

*The Last Architecture*; an address delivered on April 6, 1930, in the Westminster Church, Lincoln, Nebraska, under the auspices of the Lincoln A Capella Choir, 1930.

General Physical Description note: Title page cut out.

Box 5, Folder 32

*Latin-American Mythology, Mythology of all Races, vol. 11*--Galley proofs, [1920].

Note
Published Boston: Marshall Jones Co.

Box 4, Folder 17


Note
Published in *Theatre Arts Monthly*, 17 (August 1933), 616-628.

Box 5, Folder 33

“Man”, *Dune Forum*, 1934.

General Physical Description note: Pages 238-240.

Box 5, Folder 34

(physical description)

“*The Mystic Way*, *The Personalist*, vol. 14, nos. 3 and 4 (July and October 1933).

Physical Description: 2 folders.

General Physical Description note: vol. 14, no. 3 (July 1933), 167-176; no. 4 (October 1933), 250-258. Complete issues and offprints.

Box 4, Folder 25

Odes and Lyrics--Typographic plates, 1922.

*Odes on the Generation of Man* --Correspondence, 1910-1913.

Box 5, Folder 35

“Old Foundations for a New Opera”, *University of California Chronicle*, vol. 34, no. 3, 1932 July.

General Physical Description note: Pages 252-259. Reprint.

Box 5, Folder 38


Box 5, Folder 39

*Ours is the Future*; Address delivered on the occasion of the twelfth annual convocation for the awarding of high degrees, Claremont Colleges, 1939 June 10.

Box 5, Folder 40


General Physical Description note: Pages 281-290.

Box 5, Folder 41

“Philosophic Imagination in Indian America”, *New Mexico Quarterly*, 1931.

General Physical Description note: Pages 239-246.

Box 4, Folder 28

“The Philosopher” [poem], undated.

Box 5, Folder 42

*Poetry and the Individual*; An analysis of the imaginative life in relation to the creative spirit in man and nature--Correspondence, 1906-1911.

*Pueblo Indian Painting*, 1929-1935

Physical Description: 6 folders.


Physical Description: 4 folders.

Box 5, Folder 43

Evans, Ann, 1929.

Box 5, Folder 46

General, 1932-1937.

Box 5, Folder 45

Szwedzicki, C.--Incoming, 1929-1935.

Box 5, Folder 47

Szwedzicki, C.--Outgoing, 1929-1935.

Box 4, Folder 53

Introduction, 1932.

General Physical Description note: Typescript.
Box 5, Folder 48

Publication Announcement, 1932.
"The Rocks are Ringing", *University of California Chronicle*, 1928 July.
Physical Description: 2 folders.
General Physical Description note: Pages 263-270.

Box 5, Folder 49

Print, 1928.
General Physical Description note: Reprint.

Box 4, Folder 33

Typescript, 1928.

Box 4, Folder 34

Scrapbook of published articles on Native Americans, 1919-1933.

Scope and Contents note
Unless otherwise noted, the articles are by Hartley Burr Alexander.

1. "Americanization; on the Indian gift to America", ["Americanization", *Nation*, September 13, 1919].
3. "Poet and pragmatist; the Indian's view of the meaning of life", ["The American Indian: poet and pragmatist", *Nation*, June 6, 1928].
4. "First philosophy; Indian ritual as an embodiment of philosophy: the Osage", ["The American Indian as philosopher", *Nation*, April 14, 1926].
5. "The Indian as Poet; the spirit of Indian lyric poetry: their humor", [Louis Untermeyer, "The Indian as poet", *Dial*, March 8, 1919].
6. "The Indian in literature; influence of Indian lore upon European and American literature" [first sentence: "When literature is seen, as ordinarily it is, from within the confines of its own body ..."].
7. "Indian songs in English verse", ["Indian songs and English verse", *American Speech*, vol. 1 (1926)].
8. "For an American Indian theatre; the possibilities of the development of drama in Indian modes", ["For an American Indian theatre", *Theatre Arts Monthly*, March 1926].
9. "The singing girl of Copan; a ballet in the Maya mode", ["The singing girl of Copan", *Theatre Arts Magazine*, August 1933].

Box 5, Folder 50

General Physical Description note: Pages 587-600. Reprint.

Box 5, Folder 51

"The Sense of Antiquity in Indian Mythology", *Masterkey (Southwest Museum)*, vol. 7, no. 5, 1933 September.
General Physical Description note: Pages 132-140.
Scope and Contents note

Box 5, Folder 52

"The Serpent Symbol and Maize Culture", *New Mexico Quarterly*, vol. 33, no. 3, 1952 Autumn.

Box 4, Folder 36

General Physical Description note: Rotogravure Picture Section, page RP8.

*Sioux Indian Painting, 1930-1937.*
Physical Description: 6 folders.
Correspondence, 1931, 1935-1938.
Physical Description: 3 folders.

Box 5, Folder 66

Customs correspondence, 1938.
Physical Description: 2 folders.

Box 5, Folder 55
Box 5, Folder 56
Box 5, Folder 58
Box 5, Folder 59
Box 5, Folder 60

Introduction and notes, 1936-1937.
Publication Announcement, 1937.
Shipping Invoice for photographs and original paintings, 1938.

Songs of the Seasons [poems] undated.
Note
Originally published in The Mid Earth Life (Springfield, Massachusetts: H. R. Huntting, 1907).

Box 5, Folder 61

General Physical Description note: Pages 24-28.

Box 5, Folder 62

“The Tear (After A Shoshone Legend)”, University of California Chronicle, vol. 33, no. 4, 1931 October.
General Physical Description note: Pages 389-398. Reprint.

Box 5, Folder 63

General Physical Description note: Reprint.

Physical Description: 2 folders.
General Physical Description note: Pages 967-978.

Box 5, Folder 64

Print, 1930.
Typescript, 1930.

Physical Description: 2 folders.
General Physical Description note: Pages 103-122.

Box 5, Folder 65
Box 4, Folder 43
Box 5, Folder 28

Print, 1935.
Typescript, 1935.

Periodicals covers, 1902-1931.

Series 8: Writings by others, 1897-2000.
Physical Description: 0.75 linear foot
Scope and Contents note
This series contains typescripts, clippings, and offprints, primarily of journal articles, as well as pamphlets, some correspondence, and other writings by authors other than Hartley Burr Alexander. The materials relate almost entirely to Native North American research or to Alexander's architectural design projects, although there are also several files relating to dictionaries and encyclopedias, whose origins can be traced back to Alexander's career as an editor at the Merriam publishing company, and files relating to Janet Piper and Anna O. Shepard.

The materials are arranged alphabetically by author, or, if not determined, by the title of the publication.
Box 6, Folder 20  
**Allen, F. Sturges**, *Noah Webster’s Place Among English Lexicographies; address delivered before the Modern Language Club of Yale University*, 1909.  

Note  
Eugene Clure, "Techniques in Modern Mosaics", pp. 69-76.

Box 6, Folder 21  
*Architectural Forum*, vo. 56, no. 2, part 1, 1932 February.

Note  
Eugene Clute, "Design Possibilities in Metal", pp. 147-150.

Box 6, Folder 22  
*Architectural Forum*, 1932 July.  
*Architecture*, 1931 June.

General Physical Description note: pages 339-346 only.

Box 6, Folder 23  
*Beethoven, Ludwig van*, *Quartet No. 3* (Payne’s Kleine Partitur-Ausgabe), circa 1911.  
**Note**  
Leipzig: Ernst Eulenburg. Stamped "Frederick Alexander".

Box 6, Folder 24  
**Note**  
Offprint.

Box 6, Folder 25  
**Note**  
The paper was delivered in Bismarck, North Dakota, in June 1922; the correspondence consists of two letters, one from 1933, the other from 1934.

Box 6, Folder 26  
**Note**  
Pages 511-515.

Box 6, Folder 27  
**Note**  
Washington, D.C: Smithsonian Institute Press.
<table>
<thead>
<tr>
<th>Box 6, Folder 28</th>
<th>Hale, Edward Everett, “Memoirs of a Hundred Years”, <em>Outlook</em>, vol. 69, no. 9, 1901 November 2.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Pages 344-363.</td>
</tr>
<tr>
<td>Box 6, Folder 8</td>
<td>Kipling, Rudyard, “Chartres Windows” [poem], 1925.</td>
</tr>
<tr>
<td></td>
<td>General Physical Description note: Typescript.</td>
</tr>
<tr>
<td>Box 6, Folder 9</td>
<td>Lewis, Edwin Herbert, “The Physicians” [poem], 1935.</td>
</tr>
<tr>
<td>Box 6, Folder 31</td>
<td>Long, Percy W., “English Dictionaries Before Webster”, <em>Papers, Bibliographic Society of America</em>, vol. 4, 1910.</td>
</tr>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Pages 26-43.</td>
</tr>
<tr>
<td>Box 6, Folder 32</td>
<td>Los Angeles Public Library, <em>Inscriptions and Sculptures</em>, 1925.</td>
</tr>
<tr>
<td>Box 6, Folder 33</td>
<td>McClintock, Walter, <em>Painted Tipis and Picture-Writing of the Blackfoot Indians</em>, Southwest Museum Leaflets, no. 6, 1936.</td>
</tr>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Pages 1-8.</td>
</tr>
<tr>
<td></td>
<td>General Physical Description note: Brochure.</td>
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<tr>
<td>Box 6, Folder 36</td>
<td><em>Of Men and Books</em>, Northwestern University on the Air, vol. 1, nos. 14 and 22, 1942 January 3 and February 18.</td>
</tr>
<tr>
<td></td>
<td>• vol. 1, no. 14, Critic John T. Frederick and Guest Arthur Meeker, Jr., “Historical Novels”</td>
</tr>
<tr>
<td></td>
<td>• vol. 1, no. 22, Critic John T. Frederick and Guest Samuel Elliot Morison, “Biographies”</td>
</tr>
<tr>
<td>Box 6, Folder 10</td>
<td><em>Piper, Janet--Poetry and correspondence, 1931-1932.</em></td>
</tr>
<tr>
<td></td>
<td>General Physical Description note: Print and typescript.</td>
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<td></td>
<td>General Physical Description note: Typescript.</td>
</tr>
<tr>
<td></td>
<td>Scope and Contents note</td>
</tr>
<tr>
<td></td>
<td>Pages 618-626.</td>
</tr>
<tr>
<td>Box 6, Folder 12</td>
<td>Shepard, Anna O.--Papers and correspondence, 1928.</td>
</tr>
<tr>
<td></td>
<td>General Physical Description note: Typescript.</td>
</tr>
<tr>
<td></td>
<td>• “The Analysis of Pueblo Pottery”</td>
</tr>
<tr>
<td></td>
<td>• “Indian Basketry of San Diego County, California”</td>
</tr>
<tr>
<td></td>
<td>General Physical Description note: Typescript.</td>
</tr>
</tbody>
</table>


**Series 9: Photographs, circa 1865-1935.**

*Physical Description:* 2.5 linear feet

*Arrangement note*

This series includes three sub-series:

Sub-series 9.1: Alexander family photographs

Sub-series 9.2: Native American materials

Sub-series 9.3: Postcards

*Scope and Contents note*

The photographs in this series can be divided into three basic groups: (1) those relating to the Alexander family and its activities (Subseries 9.1); (2) those relating to Native North Americans, collected by Hartley Burr Alexander in the course of his research (Subseries 9.2); and (3) postcards (Subseries 9.3).

**Sub-Series 9.1: Alexander family photographs, circa 1865-1910.**

*General Physical Description note:* 1 box + 3 folders.

*Scope and Contents note*

The majority of the photographs in this sub-series relate to Hartley Burr Alexander’s elder brother, A. D. (Arthur Davis) Alexander, and his career as a photographer in Syracuse, Nebraska, and include a large number of photographs of the Turlington W. Harvey family and estate. The photographs from Illinois and Indiana relate to the family of Arthur’s wife, Everlyn (Eva) Winchester. The Boston photographs derive from Alexander’s aunt, Charlotte Alexander (1843-1916), and her business partnership with the photographer Augustus Ephraim Alden. The sub-series also includes 2 photographs by the Arcata, California, photographer Augustus W. Ericson.

**Alexander, A. D. (Arthur Davis), circa 1880-1910.**

*General Physical Description note:* 1 box + 2 folders.
### Alexander family and Nebraska, circa 1880-1910.

<table>
<thead>
<tr>
<th>Box 9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1-38.</strong> Turlington W. Harvey family and estate, Otoe County, Nebraska</td>
</tr>
<tr>
<td><strong>39-43.</strong> N. A. Duff, Syracuse, Nebraska</td>
</tr>
<tr>
<td><strong>44-46.</strong> Amos Weller home, Syracuse, Nebraska (includes Nina, Rosa, Mrs. Peter Weller, and Lon), 1891</td>
</tr>
<tr>
<td><strong>47-50.</strong> Unidentified interiors</td>
</tr>
<tr>
<td><strong>51.</strong> Members of band posing in front of Bank of Syracuse</td>
</tr>
<tr>
<td><strong>52.</strong> Ladies McKinley Club, Syracuse, Nebraska (names on reverse), 1896</td>
</tr>
<tr>
<td><strong>53.</strong> 4-person quadracycle, circa 1890</td>
</tr>
<tr>
<td><strong>54.</strong> [not used]</td>
</tr>
<tr>
<td><strong>56-57.</strong> A. D. Alexander, Bedroom[s] at Turlington, Otoe County, Nebraska</td>
</tr>
<tr>
<td><strong>58.</strong> Stonehaven, Massachusetts--Bicycle club</td>
</tr>
<tr>
<td><strong>59.</strong> Champaign, Illinois--Mrs. Pinkard</td>
</tr>
<tr>
<td><strong>60-61.</strong> Chicago, Illinois--Mrs. Mary Holmes; birthplace of C. W. Holmes</td>
</tr>
<tr>
<td><strong>62-63.</strong> Eau Claire, Wisconsin--2 boys sawing; girl with dolls, 1885</td>
</tr>
<tr>
<td><strong>64.</strong> Humboldt, Kansas--Mrs. Lucy Heath</td>
</tr>
<tr>
<td><strong>65-66.</strong> Lincoln, Nebraska--Viola Dowden; Mame Gulick</td>
</tr>
<tr>
<td><strong>67-69.</strong> London, Ohio--Dick Acton (photograph Springfield, Ohio); B[erthier] J. Custer (photograph Clinton, Missouri), circa 1865; Log cabin, Harrison campaign, 1888</td>
</tr>
<tr>
<td><strong>70-76.</strong> Monticello, Illinois--Ward Heuston (photograph Chicago); Mattie Jamieson (&quot;for Eva [Winchester] and Aunt Frank&quot;), circa 1893; Mattie Linder (Tinder; photograph Bloomington, Illinois); Flo J. Miller (&quot;Eva's cousin&quot;); Zola Miller; Lin[neas] Tinder; Aunt Delia Tompkins</td>
</tr>
<tr>
<td><strong>77-81.</strong> Muncie, Indiana--Cal Dungan; Anna Winchester; Ed[ward] L. Winchester (2 photographs); Lucy Winchester</td>
</tr>
<tr>
<td><strong>82.</strong> Nebraska City, Nebraska--unidentified male (&quot;D. W. Curry&quot; on back, in modern hand)</td>
</tr>
<tr>
<td><strong>83.</strong> Portage, Wisconsin--Ed. Fawcett</td>
</tr>
<tr>
<td><strong>84.</strong> Providence, Rhode Island--young boy (&quot;son of one of mother's [Abigail G. Smith] old friends&quot;)</td>
</tr>
<tr>
<td><strong>85-86.</strong> Syracuse, Nebraska (photographs by C. J. Lehmer): Nettie Weller, Miss Lehmer, Katie Harris, Lena Schneider, Alice and Miss Lambertson; Nina Weller (graduation dress)</td>
</tr>
<tr>
<td><strong>87-90.</strong> Syracuse, Nebraska (photographs by A. D. Alexander)--Nellie Crownover; Dick Elliot; Foresman family (named); Jannie Foresman (&quot;later Mrs. Harvey Jolly&quot;)</td>
</tr>
<tr>
<td><strong>91.</strong> Waverly, Nebraska--Sod house near, circa 1890</td>
</tr>
<tr>
<td><strong>92-93.</strong> 2 unidentified women (possibly Foresman family) in studio floral setting</td>
</tr>
<tr>
<td><strong>94.</strong> Peel Castle, Isle of Man</td>
</tr>
<tr>
<td><strong>95.</strong> State of Liberty, circa 1910</td>
</tr>
</tbody>
</table>

### Box 6, Folder 47

**Ericson, Augustus W.---Photographs of Humboldt Co., California, circa 1895.**

1. Group of Indians, Near Arcata, Humboldt Co., California.
2. In the Redwoods, Stump 26 feet in diameter, mad River, Humboldt Co., California.

### Box 6, Folder 48

**Piloty, Franz von---The Wise and Foolish Virgins---Exhibition, Lincoln, Nebraska, 1888.**

**Box 6, Folder 46**

**Boston, circa 1892-1902.**

General Physical Description note: 7 photographs, b&w : 8 inches x 10 inches. 2 photographs stamped on back "Alden Photo Co., 169 Tremont St." [Augustus Ephraim Alden, active at this address, 1892-1900 Boston city directories], 1 photograph marked on back "for Alice [Frances Alexander (1862-1924)]".

**General note**

Charlotte Alexander (1843-1916), sister of Hartley Burr Alexander’s father, George Sherman Alexander, was the Boston landlady, and sometime partner, of the photographer Augustus Ephraim Alden.

**Scope and Contents note**

Arlington St. Church, Boston Public Library (2 photographs), Massachusetts State House (3 photographs), Trinity Church.

**Box 3, Folder 23**

**Alexander, Hartley Burr--Performance of unidentified dramatic work on Native American theme by, undated.**

General Physical Description note: 2 photographs, b&w.

**Box 3, Folder 25**

Japanese theatre and musical instruments, undated.

**Box 6, Folder 50**

**Lusher, N. E. (Hamilton, Bermuda)--Oh, these watermelons, 1890.**

### Sub-Series 9.2: Native American materials, circa 1900-1935.

**Physical Description:** 10 folders.

**Scope and Contents note**

The photographs in this sub-series were collected by Hartley Burr Alexander in the course of his research on Native North Americans. They include a portfolio, published for the popular market, of 5 photographs by Edward S. Curtin of Native Americans of the Seattle area; several early 20th-century photographs of Native American ritual dancers; snapshots of Native North American artifacts; a scrapbook of Alaskan and Northwestern United States Native American artwork; and artifacts, primarily skins, held by various institutions in the United States.

**Box 3, Folder 27 A**

**Curtis, Edward S.--Native Americans of Washington State, circa 1900-1915.**

General Physical Description note: 5 prints, mounted.

**Box 6, Folder 78**

Katsikodi (Shoshone)--Buffalo hunt, circa 1900-1910.

**Box 6, Folder 52**

Mexico, undated.

**Box 6, Folder 53**

Museum of the American Indian, Heye Foundation (now National Museum of the American Indian), undated.

**Box 6, Folder 54**

Native American ritual dancers, undated.

**Box 3, Folder 26**

North America--artifacts, undated.

**Box 6, Folder 55**

Peabody Museum, Harvard University, undated.

**Box 3, Folder 27**

Scrapbook of Alaskan and Northwestern United States Native American artwork, undated.
<table>
<thead>
<tr>
<th>Box 3, Folder 20</th>
<th><strong>Sculpture, murals, and carvings on Native and Western American themes, 1932, undated.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Contents note</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 6, Folder 56</th>
<th><strong>Smithsonian Institution, Washington, D.C., undated.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 6, Folder 57</td>
<td><strong>State Historical Society of Nebraska, undated.</strong></td>
</tr>
</tbody>
</table>

**Sub-Series 9.3: Postcards, circa 1890-1920.**

**Physical Description:** 5 boxes.

**Scope and Contents note**

The postcards in the collection are organized as follows:

1. those used in correspondence, arranged by recipient
2. unused postcards with Native North American or Western American themes
3. United States, arranged by state
4. other countries of the world, arranged alphabetically

A considerable number of postcards depict works of art; these are filed in the country in which the museum or other institution that holds them lies. The majority of postcards used in correspondence, relating to Native North American or Western American themes, or to the western United States, can be traced to Hartley Burr Alexander. However, many others--indeed, the majority--show no evidence of having belonged to Alexander, and may have been accidentally added to the collection in the years since the collection was donated to the library.
Box 10

Correspondence; Native Americans / Western Americana; United States; Canada, circa 1890-1920.

- Correspondence--Alexander
- Correspondence--Bush, W. T.
- Correspondence--Foster
- Correspondence--Griggs
- Correspondence--Kellogg
- Correspondence--Mann
- Correspondence--Mills
- Correspondence--Unidentified
- Native American / Western Americana
  - Arizona
  - California
  - Colorado
  - Illinois
  - Louisiana
  - Massachusetts
  - Michigan
  - Minnesota
  - Mississippi
  - Nebraska
  - New Hampshire
  - New Mexico
  - New York
  - North Carolina
  - Ohio
  - Pennsylvania
  - Rhode Island
  - South Carolina
  - Washington
  - Washington, D.C.
  - Canada

Box 11

Europe, circa 1890-1930.

Austria - Great Britain (Lincoln), circa 1890-1920.

- Austria
- Belgium
- Bulgaria
- Denmark
- Estonia
- France
- Germany
- Great Britain (A-Lincoln)

Box 12

Great Britain (Liverpool) - Hungary, circa 1890-1920.

- Great Britain (Liverpool - Unsorted)
- Hungary

Box 13

Italy, circa 1890-1920.
Box 14

**Latvia-Turkey, Unsorted, circa 1890-1920.**

- Latvia
- Luxembourg
- Monaco
- Netherlands
- Portugal
- Spain
- Sweden
- Switzerland
- Turkey
- Unsorted

Box 6, Folder 49

**[Print] Projectors of the Atlantic Cable / Map Showing the Telegraph and Cable Lines of the World, circa 1900.**

Series 10: **Realia, circa 1990.**

- Physical Description: 1 box
- Scope and Contents note

This series consists of two t-shirts, with a woodcut image of a Native North American and the line, "I would look upward, with open eyes, singing", from Hartley Burr Alexander's poem, "The Last Song", first published as "Amerindian Air", in *The Nation*, 16 February 1921.

Box 15

**T-Shirt: "I would look upward, with open eyes, singing," The Last Song, Hartley Burr Alexander, circa 1990.**

- General Physical Description note: 2 pieces.