



Smithsonian
Archives of American Art

A Finding Aid to the George Grey
Barnard Papers, circa 1860-1969, bulk
1880-1938, in the Archives of American Art

Kathleen Brown

Funding for the processing and digitization of this collection was provided by the Terra Foundation for American Art. Glass plate negatives in this collection were digitized in 2019 with funding provided by the Smithsonian Women's Committee.

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Table of Contents

Collection Overview	1
Administrative Information	1
Biographical/Historical note.....	2
Scope and Contents note.....	3
Arrangement note.....	3
Names and Subjects	3
Container Listing	4
Series 1: Biographical Material, circa 1888-1955.....	4
Series 2: Correspondence, circa 1896-1965.....	6
Series 3: Diaries and Daily Journals, 1900-1938.....	11
Series 4: Writings and Notes, circa 1881-1963.....	12
Series 5: Medieval Art and Collections, circa 1905-1958.....	14
Series 6: Business Records, circa 1900-1938.....	17
Series 7: Financial Records, circa 1920-1941.....	19
Series 8: Printed Material, circa 1890-1969.....	22
Series 9: Photographs, circa 1860-1963.....	26
Series 10: Artwork, circa 1892-1938.....	36

Collection Overview

Repository:	Archives of American Art
Title:	George Grey Barnard papers
Identifier:	AAA.barngeor
Date:	circa 1860-1969 (bulk 1880-1938)
Extent:	12 Linear feet
Creator:	Barnard, George Grey, 1863-1938
Language:	English .
Summary:	The papers of New York sculptor, collector, and dealer George Grey Barnard measure 12 linear feet and date from 1860 to 1969, with the bulk of the materials dating from 1880-1938. These papers document his life and work as an artist, as well as his activities as a collector and dealer of medieval art, through correspondence, collecting notebooks, diaries and daily journals, ephemera, inventories, business and financial records, exhibition catalogs, newspaper clippings, reference materials, publications, photographs, and a small number of sketches.

Administrative Information

Acquisition Information

The bulk of the George Grey Barnard papers were transferred from the Smithsonian American Art Museum (formerly the National Collection of Fine Arts) in 1975 and 2003, where the artist's son, Monroe Barnard, had given it in 1970. In 1971, Monroe donated the Archives of American Art additional papers, the Pennsylvania State University Archives gave more material in 1976, and the Philadelphia Museum of Art loaned 4.0 linear feet of material for microfilming in 1985.

Separated Materials

The Archives of American Art also holds microfilm of material lent for microfilming (reels 3658-3664) including correspondence, exhibition files, and sketches. Originals of microfilmed items can be found at the Philadelphia Museum of Art. This material has not been described in the collection container inventory.

Related Archival Materials

Additional George Grey Barnard papers are available at the Philadelphia Museum of Art.

Available Formats

The bulk of the collection was digitized in 2012 and is available via the Archives of American Art's website. Selected financial records, photographs of works of art, some business records, and printed materials have not been scanned.

Material lent for microfilming is available on 35mm microfilm reel 3658-3664 at the Archives of American Art offices and through interlibrary loan.

Processing Information

Select records, primarily correspondence and photographs of Barnard's sculptures were microfilmed on reels 118 and 1116; these reels are no longer in circulation. The entire collection was fully processed, arranged, and described by Kathleen Brown in 2009 and scanned in 2012 with funding provided by the Terra Foundation for American Art.

Processing of glass plate negatives and lantern slides was completed in 2014 by Anna Rimel with funding provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

George Grey Barnard papers, circa 1860-1969, bulk 1880-1938. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment.

Conditions Governing Use

The George Grey Barnard papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note

George Grey Barnard (1863-1938) was an American sculptor, collector, and dealer, whose collection of medieval art formed the nucleus of the Cloisters, the branch of the Metropolitan Museum of Art dedicated to the art of the middle ages. Barnard was born to a Presbyterian minister and his wife in Bellefonte, Pennsylvania in 1863. While he was still a young boy, the family left Pennsylvania for the Midwest, eventually settling in Muscatine, Iowa. He married Edna Monroe in 1895 and had three children: Monroe, Vivia, and Barbara.

Barnard began studying sculpture in his late teens, first with Leonard Volk, then at the Art Institute of Chicago, where he studied from 1882 until he left for Paris the following year. In Paris he received training from Pierre-Jules Cavelier at the Ecole des Beaux-Arts. In 1900 he earned a gold medal at the Salon of the Champs de Mars in Paris.

While in France, Barnard began scavenging the countryside for discarded medieval antiques. He was in debt most of his life, and sold these pieces to support his family and fund his work. He retained the best finds which eventually formed his two medieval collections. The first was the Cloisters, which he sold to John D. Rockefeller Jr. in 1925. The second was the Abbaye, which he completed in 1937. This collection was sold by his estate to the Philadelphia Museum of Art in 1945.

Returning to America, he completed both public and private commissions. In 1902, he was commissioned to create sculptures for the new state capitol building in Harrisburg, Pennsylvania. In 1915, he was commissioned by Charles P. Taft to create an Abraham Lincoln statue for Cincinnati. The statue was erected in 1917 and portrayed Lincoln as gangly, frail, and emotional. A second casting was to be given to Westminster Abbey, but controversy over this representation eventually led to its transfer to Manchester.

George Grey Barnard was deeply affected by the devastation of World War I. He devoted the rest of his life to building a memorial to peace, called the *Rainbow Arch*. It would have been dedicated to the Mothers of America and paid for solely from his own funds and coins contributed by children. Although he spent all his resources on the arch, he only completed a plaster model before his death. George Grey Barnard died of a heart attack in 1938.

Scope and Contents

The papers of New York sculptor, collector, and dealer George Grey Barnard measure 12 linear feet and date from 1860 to 1969, with the bulk of the materials dating from 1880-1938. These papers document his life and work as an artist, as well as his activities as a collector and dealer of medieval art, through correspondence, collecting notebooks, diaries and daily journals, ephemera, inventories, business and financial records, exhibition catalogs, newspaper clippings, reference materials, publications, photographs, and a small number of sketches.

Arrangement

The collection is arranged as 10 series:

- Series 1: Biographical Material, circa 1888-1955 (Boxes 1 and 15; 0.25 linear feet)
- Series 2: Correspondence, 1896-1965 (Box 1; 0.7 linear feet)
- Series 3: Diaries and Daily Journals, 1900-1938 (Boxes 1-2; 1.0 linear feet)
- Series 4: Writings and Notes, circa 1881-1963 (Boxes 2-4; 1.6 linear feet)
- Series 5: Medieval Art and Collections, circa 1905-1958 (Boxes 4, 15 and OV 17; 0.9 linear feet)
- Series 6: Business Records, circa 1900-1938 (Boxes 4-5; 0.9 linear feet)
- Series 7: Financial Records, circa 1920-1941 (Boxes 5-7; 1.3 linear feet)
- Series 8: Printed Materials, circa 1890-1969 (Boxes 7-8, 15-16 and BVs 25-26; 1.5 linear feet)
- Series 9: Photographs, circa 1860-1963 (Boxes 8-13, 15, and OV 17-24; 4.5 linear feet)
- Series 10: Artwork, circa 1880-1938 (Boxes 11, 14, 16 and OV 17; 0.5 linear feet)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art -- Collectors and collecting -- New York (State)
Art dealers -- New York (State)
Art, Medieval
Sculptors -- New York (State)
Sculpture, American

Types of Materials:

Diaries
Notebooks
Photographs
Sketches

Container Listing

Series 1: Biographical Material, circa 1888-1955

0.25 Linear feet (Boxes 1 and 15)

This series records George Grey Barnard's personal biography, family genealogy, friends, and associations. Files contain address books; biographical notes written for reference resources such as *Who's Who*, *National Social Blue Book*, *Cyclopedia of American Biography*; family genealogies and family histories; legal documents such as George Grey Barnard's and his wife Edna's last will and testament, and the sale of land to Metropolitan Museum of Art; a diploma belonging to his father Rev. Joseph Barnard; ephemera including membership cards; and a set of unidentified hand prints. Lists of "prospects" include individuals whom Barnard identified as likely clients for his own sculpture, for the medieval art and artifacts that he sold to prominent museums and collectors, or for those likely to offer to contribute financial assistance to aid in the completion of his war memorial, *Rainbow Arch*. There is also a select list of his funeral attendees and miscellaneous additional data about "the Monastery" (Abbaye).

Biographical materials are arranged alphabetically according to material type and then chronologically within the files.

This series has been scanned in its entirety.

Box 1, Folder 1	Address Books, circa 1901-1907 Image(s)
Box 1, Folder 2	Address Book, circa 1917-1926 Image(s)
Box 1, Folder 3	Biographical Notes, circa 1900-1950 Image(s)
Box 1, Folder 4	Diploma, 1888 Image(s) Oversized material housed in Box 15
Box 1, Folder 5	Ephemera, circa 1910-1939 Image(s) Oversized material housed in Box 15
Box 1, Folder 6	Genealogies and Family History, 1930-1938 Image(s)
Box 1, Folder 7	Legal Documents, 1925-1955 Image(s)
Box 1, Folder 8	Lists, circa 1916-1938

[Image\(s\)](#)

Box 15, Folder 1

Oversize Diploma, 1888

Oversized material scanned with Box 1, F4

Box 15, Folder 1

Oversized Ephemera (*Rainbow Arch* Memorial Sign), circa 1910-1939

Oversized material scanned with Box 1, F5

[Return to Table of Contents](#)

Series 2: Correspondence, circa 1896-1965

0.7 Linear feet (Box 1)

This series contains the personal and business correspondence of George Grey Barnard until his death in 1938. Later correspondence consists of the incoming and outgoing correspondence of Barnard's son, Monroe Grey Barnard, mostly in connection with his father's estate and in letters to art historian and Barnard scholar, Harold E. Dickson.

Correspondents include art and antiques dealers, museum directors, curators, and galleries, as well as individuals whom Barnard identified as 'prospects' for either his own sculptural projects or medieval antiquities in his collection. Frequent correspondents include art and antiques dealers M. Dagrás et Fils, C. Joret, Ste. Galleries Schutz, D.W. French and Co.; museum directors Edward Forbes (Fogg Art Museum, Harvard University), Robert DeForest (Metropolitan Museum of Art), Fiske Kimball (Philadelphia Museum of Art); and art patrons Arthur M. Huntington and John Gellatly. Handwritten drafts and typed copies of Barnard's outgoing letters are scattered throughout.

Of particular interest are the letters from the early to mid-1920s, the period during which he was trying to sell the medieval art and architectural elements that made up the George Grey Barnard Cloisters. Individuals wrote with proposals, such as artist Caltha Vivian, who hoped to find a home for the collection in California. Museums that expressed interest include the Toledo Museum of Art. Ultimately the collection was purchased by the Metropolitan Museum of Art, with funds provided by John D. Rockefeller. The 1925 folder contains letters providing details concerning the sales agreement.

Correspondence that post-dates Barnard's death in 1938 includes his son's correspondence with various individuals and institutions concerning his father's estate and the remaining collection of medieval art and architectural elements, which was known as 'The Monastery' or 'The Abbaye.' There is significant correspondence with representatives of the National Cathedral regarding moving the collection to Washington, D.C. However, no correspondence was found relating to the Philadelphia Museum of Art's subsequent acquisition of the bulk of the collection. There is also significant personal correspondence between Monroe and his mother (Edna Monroe Barnard), primarily typed copies of his outgoing letters.

See Appendix for a list of notable correspondents from Series 2

Correspondence is arranged chronologically. A file of undated letters and another that contains a typed list of telegrams and telephone calls has been placed at the end.

This series has been scanned in its entirety.

Appendix: Notable Correspondents from Series 2

- A. Charnoz Antiquaire, 1925
- Albert L. Morse and Sons Antiquities, 1925
- Allen, Collens, and Willis Architects, 1934
- American Museum of Natural History, 1918
- Anderson Galleries, 1927
- Andr Seligmann, 1929
- Arnold Seligmann et Fils, 1927
- Arthur S. Vernay, Inc., 1923
- Bacri Frres, 1925
- Ball, D.C., 1916
- Barnard, Monroe, 1938, 1941-1942, 1953 and undated
- Billikopf, Jacob, 1926
- Bird, Hobart S, 1929
- Bloomingdale, Hiram, 1924
- Brooklyn Museum of Art, 1938

- Buffalo Fine Arts Academy, 1937
- C. Hendel and Sons, 1938
- C. Joret Antiquities, 1925, 1938, 1939 and undated
- C.M. Traver Co., 1925
- Carnegie Institute, 1923
- Charbon Anglais, 1914, 1916
- Chicago Institute of Art, 1920
- Cleveland Museum of Art, 1915, 1935
- Columbia University, Teachers College, 1922
- Commission of Fine Arts, Washington, D.C., 1956
- Commissioner of Fairmont Park, Philadelphia, Penn., 1926
- Conference on the Cause and Cure of War, 1925
- Coolidge Shepley Bulfinch and Abbott Architects, 1926
- Cram and Ferguson Architects, 1919, 1926
- DeForest Bros., 1925
- Denton, Christine, 1918, 1920-1921 and undated
- Doll and Richards Fine Arts, 1920-1921
- duPont, Pierre S., 1939
- E and A Silberman, 1927
- E. Larcade Objects d'Art Ancien, 1925
- E. Simon, 1927, 1932
- Elmer Grey Architect, 1931, 1937
- Fine Arts Federation of New York, 1938, 1940
- Ford Motor Company, 1938
- Franklin Spier, 1925
- Freeman, James E (Bishop of Washington D.C.), 1940
- Frick, Mrs. Henry, 1923
- Goodyear, Conger, 1939
- Grand Central Art Gallery, 1939
- Hammond, John Henry, 1939
- Harold F. Strong Corporation, 1938
- Harris, Victor, 1918
- Harvard University, Fogg Art Museum, 1916-1917, 1920-1921, 1924-1929, 1931, 1937, 1939
- Hartman, Atma, 1925
- Huntington, Arthur M, 1937-1938, 1953
- Jacques Seligmann and Co., 1924
- Jenks, John S., 1927
- John Gellatly, 1925, 1930
- John H. Stanford Works of Art, 1927
- John Monroe and Co, 1926
- Kipling, Rudyard, 1899
- Lee, Ann, 1938
- M and R Stora, 1926-1927
- M. Dragas et Fils, 1907, 1911-1913
- Macmillan Company, 1938
- McCay, Clarence, 1916
- Metropolitan Museum of Art, 1912, 1924-1927, 1930, 1935, 1937, 1957
- Midway Studio (Lorado Taft), 1924
- Morris, Ruth, 1962-1964
- Moss, Col. James A., 1920
- Museum of Fine Arts (Boston, Mass.), 1919, 1921, 1927, 1935
- Museum of Newark, New Jersey, 1928
- Myers, Clarence J., 1938

- Nelson Gallery of Art (William Rockhill), 1938
- Norris, Gertrude, 1933
- North Carolina Historical Society (R.D.W. Connor), 1911-1913
- P. Jackson Works of Art, 1925
- P.W. French and Co., 1928
- Paris Singer, 1926
- Parrot, William, 1936
- Paul Gouvert, 1925
- Pennsylvania Museum of Art (later Philadelphia Museum of Art), 1926-1930, 1937
- Philadelphia Museum of Art, 1955-1956
- Rockefeller Jr., John D, 1927-1928, 1938
- S. Marchat, 1925
- Saint-Georges Art Gallery, 1925
- Simon and Co., 1929
- Sparks, William Sheppard, 1938
- Spreckels, Alma de Bretteville, 1920
- Ste. Galeries Schutz, 1927-1929
- Thaw, Elsa Dows, 1915-1916
- Thomas, Joseph B., 1922
- Thompson, A., 1899
- Toledo Museum of Art, 1922
- United States Department of the Interior, 1957-1958
- United States Department of State, 1913-1914
- University of Illinois, College of Fine and Applied Arts, 1937
- Vivian, Calthea, 1922-1924
- Wadsworth Atheneum , 1938
- Washington National Cathedral (formerly Washington Cathedral), 1922
- Waterman, F.D., 1923
- Wildhaber, A. Paul, 1921-1922
- Wilson, William H., 1922
- Worcester Art Museum, 1927

Box 1, Folder 9	Correspondence, 1896-1907 Image(s)
Box 1, Folder 10	Correspondence, 1911-1913 Image(s)
Box 1, Folder 11	Correspondence, 1914-1916 Image(s)
Box 1, Folder 12	Correspondence, 1917-1919 Image(s)
Box 1, Folder 13	Correspondence, 1920 Image(s)
Box 1, Folder 14	Correspondence, 1921

	Image(s)
Box 1, Folder 15	Correspondence, 1922 Image(s)
Box 1, Folder 16	Correspondence, 1923 Image(s)
Box 1, Folder 17	Correspondence, 1924 Image(s)
Box 1, Folder 18	Correspondence, 1925 Image(s)
Box 1, Folder 19	Correspondence, 1926 Image(s)
Box 1, Folder 20	Correspondence, 1926 Image(s)
Box 1, Folder 21	Correspondence, 1927 Image(s)
Box 1, Folder 22	Correspondence, 1927 Image(s)
Box 1, Folder 23	Correspondence, 1928 Image(s)
Box 1, Folder 24	Correspondence, 1928 Image(s)
Box 1, Folder 25	Correspondence, 1929 Image(s)
Box 1, Folder 26	Correspondence, 1930-1931 Image(s)
Box 1, Folder 27	Correspondence, 1932-1933 Image(s)
Box 1, Folder 28	Correspondence, 1934-1936 Image(s)
Box 1, Folder 29	Correspondence, 1937

	Image(s)
Box 1, Folder 30	Correspondence, 1938 Image(s)
Box 1, Folder 31	Correspondence, 1939 Image(s)
Box 1, Folder 32	Correspondence, 1939 Image(s)
Box 1, Folder 33	Correspondence, 1940 Image(s)
Box 1, Folder 34	Correspondence, 1941-1944 Image(s)
Box 1, Folder 35	Correspondence, 1949-1965 Image(s)
Box 1, Folder 36	Correspondence, circa 1900-1960 Image(s)
Box 1, Folder 37	List of Telegrams and Telephone Calls, 1938, April 25 Image(s)

[Return to Table of Contents](#)

Series 3: Diaries and Daily Journals, 1900-1938

1 Linear foot (Boxes 1-2)

This series consists of three diaries and nine daily journals. Rather than providing detailed accounts of Barnard's life, these diaries and journals document appointments (both personal and studio-related), notable visitors to the artist's studio, progress reports on sculptures, phone calls and correspondence received, as well as letter drafts, favorite quotations and excerpts from newspaper articles. Although some of the entries appear to be in Barnard's hand, many appear to have been made by his secretary. Indeed some pages contain messages from Barnard to his secretary and vice versa.

Diaries and journals are arranged chronologically.

This series has been scanned in its entirety.

Box 1, Folder 38	Diary, 1900 Image(s)
Box 1, Folder 39	Diary, 1903 Image(s)
Box 1, Folder 40	Daily Journals, 1931 Image(s)
Box 1, Folder 41	Daily Journals, 1931 Image(s)
Box 2, Folder 1	Daily Journal, 1932
Box 2, Folder 2	Daily Journal, 1933 Image(s)
Box 2, Folder 3	Daily Journal, 1934
Box 2, Folder 4	Daily Journal, 1935
Box 2, Folder 5	Daily Journal, 1936
Box 2, Folder 6	Daily Journal, 1937
Box 2, Folder 7	Daily Journal, 1938

[Return to Table of Contents](#)

Series 4: Writings and Notes, circa 1881-1963

1.6 Linear feet (Boxes 2-4)

Writings and notes consists of three small note books, which contain partial drafts of correspondence, as well as typescripts of artist's statements, and notes for an article on the *Rainbow Arch* Memorial. There is also a proposal by Ruth Morris for a biography of Barnard. The remaining bulk of the series is made up of typescripts of sermons by Joseph Barnard, the artist's father.

Items in this series have been grouped together by material type.

This series has been partially scanned. Typescripts of Joseph Barnard's sermons have not been scanned.

Box 2, Folder 8	Notebooks, before 1938
Box 2, Folder 9	Personal Statements and Notes for Articles, before 1938
Box 2, Folder 10	Morris Ruth, Barnard Biography Proposal, circa 1963
Box 2, Folder 11	Unidentified Author, Untitled Typescript about Barnard (incomplete), circa 1920-1950
Box 2, Folder 12	Sermons of J.H. Barnard, 1881-1926
Box 2, Folder 13	Sermons of J.H. Barnard, 1881-1926
Box 2, Folder 14	Sermons of J.H. Barnard, 1881-1926
Box 2, Folder 15	Sermons of J.H. Barnard, 1881-1926
Box 2, Folder 16	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 1	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 2	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 3	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 4	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 5	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 6	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 7	Sermons of J.H. Barnard, 1881-1926

Box 3, Folder 8	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 9	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 10	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 11	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 12	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 13	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 14	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 15	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 16	Sermons of J.H. Barnard, 1881-1926
Box 3, Folder 17	Sermons of J.H. Barnard, 1881-1926
Box 4, Folder 1	Sermons of J.H. Barnard, 1881-1926
Box 4, Folder 2	Sermons of J.H. Barnard, 1881-1926
Box 4, Folder 3	Sermons of J.H. Barnard, 1881-1926
Box 4, Folder 4	Sermons of J.H. Barnard, 1881-1926
Box 4, Folder 5	Sermons of J.H. Barnard, 1881-1926
Box 4, Folder 6	Sermons of J.H. Barnard, 1881-1926
Box 4, Folder 7	Sermons of J.H. Barnard, 1881-1926

[Return to Table of Contents](#)

Series 5: Medieval Art and Collections, circa 1905-1958

0.9 Linear feet (Boxes 4, 15, and OV 17)

Found in this series are documents that record Barnard's activities as a collector and dealer of Medieval art and artifacts, including collecting notes; inventories; invoices from galleries and dealers; and printed material related to the artist's collections of medieval art (the Cloisters and the Abbaye/Monastery), including signs for both. Other items of note include hand drawn floor plans, one of which appears to be a rough sketch of the layout of the original Cloister, while the other more finished floor plan may be a plan for a medieval cloister (perhaps one that Barnard had purchased in Europe to reconstruct in the United States). Finally there are files related to two projects with the National Cathedral in Washington D.C., the first being the Bishop Garden to which Barnard donated an ancient cross. Barnard may have been the dealer for those who donated other medieval artifacts and architectural elements that decorated the garden. There is a second proposal for a failed project to relocate Barnard's second collection of medieval art and architectural elements to the National Cathedral initiated after the artist's death in 1937 by his son Monroe Barnard.

Barnard's "collecting notes" are found in one folder of loose notes and 13 notebooks of various sizes. These notebooks contain names of dealers, places to visit, as well as descriptions, sketches, and prices of the medieval and renaissance art and artifacts which he collected both for himself and to sell to others. Other notebooks act as shipping inventories. In most of the shipping inventory notebooks, objects are listed by case number and are identified with brief descriptions. The 1926-1928 notebook also identifies the sender, which in most cases appears to be the French galleries/dealers from whom Barnard acquired the objects. There are inventories of Barnard's collections, including a notebook that contains detailed handwritten descriptions of objects in the original Cloisters, as well as a typescript titled Descriptions of Art Objects in the Abbaye, which serves as a narrative guide to the collection. There is also a visitor's book from the Monastery (Abbaye).

Files are grouped by material type and then arranged in chronological order.

This series has been scanned in its entirety.

Box 4, Folder 8	Notebooks (Collecting Notes and Sketches), circa 1905-1938 Image(s)
Box 4, Folder 9	Notebooks (Collecting Notes and Sketches), circa 1905-1938 Image(s)
Box 4, Folder 10	Notebooks (Collecting Notes and Sketches), circa 1905-1938 Image(s)
Box 4, Folder 11	Notebooks (Collecting Notes and Sketches), circa 1905-1938 Image(s)
Box 4, Folder 12	Notebooks (Collecting Notes and Sketches), circa 1905-1938 Image(s)
Box 4, Folder 13	Collecting Notes (loose), circa 1920s Image(s)
Box 4, Folder 14	Notebooks (Shipping Inventories and Notes), circa 1905-1938

	Image(s)
Box 4, Folder 15	Notebooks (Shipping Inventories and Notes), circa 1905-1938 Image(s)
Box 4, Folder 16	Auction and Sales Catalogs, circa 1914-1945 Image(s)
Box 4, Folder 17	Inventory - Cloisters, circa 1920-1925 Image(s)
Box 4, Folder 18	Inventory - Cloisters (loose), circa 1920-1925 Image(s)
Box 4, Folder 19	Inventories - Monastery/Abbaye, circa 1930s Image(s)
Box 4, Folder 20	Inventory of Antiques and Statues at the North Studio, circa 1920-1925 Image(s)
Box 4, Folder 21	Invoices and Receipts for Medieval Art, 1925-1929 Image(s)
Box 4, Folder 22	Floor and Ceiling Plans, circa 1900-1950 Image(s) Oversized material housed in OV 17
Box 4, Folder 23	Printed Material - Cloisters and Abbaye, circa 1920-1958 Image(s) Oversized material housed in OV 17
Box 4, Folder 24	Monastery Visitors Book, 1934-1938 Oversized material housed in Box 15
Box 4, Folder 25	Medieval Objects in Bishops Garden, National Cathedral, Washington, D.C., 1926-1939 Image(s)
Box 4, Folder 26	Medieval Objects in Bishops Garden (duplicates), National Cathedral, Washington, D.C., 1926-1939
Box 4, Folder 27	Proposal for George Grey Barnard's "Abbaye" at the National Cathedral, Washington, D.C., 1939 Image(s)
Box 15, Folder 2	Oversized Monastery Visitors Book, 1934-1938

Oversized material scanned with Box 4, F24

Box OV 17

Oversized Floor and Ceiling Plans, circa 1900-1950
Oversized material scanned with Box 4, F22

Box OV 17

Oversized Printed Material - Cloisters and Abbaye, circa 1920-1958
Oversized material scanned with Box 4, F23

[Return to Table of Contents](#)

Series 6: Business Records, circa 1900-1938

0.9 Linear feet (Boxes 4-5)

Business records document the activities of Barnard's studios in Moret, France and New York and include address books, card catalogue cards, employee time books, a studio inventory, and model and studio record books.

Many of the files include information about the models Barnard employed. The address books not only name the models, but in some cases include addresses and brief physical descriptions or annotations regarding the sculpture for which they were employed. Employee time records include models as well as other people whom Barnard employed, including his secretaries and studio assistants. The card catalog was primarily used to record file locations for business files and photographs of Barnard's sculptures. Additionally, a ledger style book labeled as an "Index to Correspondence" on its cover and binding actually served as a studio inventory and documented the box locations, not only of correspondence, but also books, clippings, magazines, and photographs that were moved from the "Billings Studio" to the studio at 700 Fort Washington Avenue in New York.

Files are arranged by format and then in chronological order.

This series has been partially scanned. Employee time books have not been scanned.

Box 4, Folder 28	Address Books (Models), circa 1900-1920 Image(s)
Box 5, Folder 1	Catalog Cards, circa 1920-1928 Image(s)
Box 5, Folder 2	Studio Office Inventory (Index to Correspondence), 1930 August Image(s)
Box 5, Folder 3	Employee Time Books: Studio, Moret, France, 1909-1910
Box 5, Folder 4	Employee Time Books: Studio, Moret, France, 1909-1910
Box 5, Folder 5	Employee Time Books: Studio, Moret, France, 1909-1910
Box 5, Folder 6	Employee Time Books: Studio, Moret, France, 1910
Box 5, Folder 7	Employee Time Books: Studio, Moret, France, 1910
Box 5, Folder 8	Employee Time Books: Studio, Moret, France, 1910
Box 5, Folder 9	Employee Time Books, 1932-1934
Box 5, Folder 10	Employee Time Books, 1933-1938
Box 5, Folder 11	Employee Time Books, 1934

Box 5, Folder 12	Employee Time Books, 1935 May-September
Box 5, Folder 13	Employee Time Books, 1936-1938
Box 5, Folder 14	Employee Time Books, 1937 February-May
Box 5, Folder 15	Employee Time Books, 1937 March-June
Box 5, Folder 16	Employee Time Books, 1937-1938
Box 5, Folder 17	Employee Time Books, circa 1920-1937
Box 5, Folder 18	Model Records, 1930 January-October Image(s)
Box 5, Folder 19	Studio Work Records, 1932-1933 Image(s)

[Return to Table of Contents](#)

Series 7: Financial Records, circa 1920-1941

1.3 Linear feet (Boxes 5-7)

Financial Records consists of cash and disbursement books, expense books, and invoices and receipts, which document both studio and household accounts. Expense books mainly record monthly expenses such as studio rent, staff salaries, taxes, and utility bills. There are invoices and receipts from photographers, hardware stores, utilities, art supply stores, as well as for more quotidian expenses ranging from bird feed to medical bills. This series also contains a large number of invoices and receipts specifically stemming from the construction of the Barnard Residence at 191 Street in Fort Washington. Although technically not a financial record, the building specification report is included so as not to be separated from the related receipts and invoices. Additional invoices and receipts for medieval artifacts are located in the Medieval Art and Collections series.

Items in this series have been grouped together by format and then chronologically.

This series has been partially scanned. General invoices and receipts have not been scanned.

Box 5, Folder 20	Expense Books, 1930-1933 Image(s)
Box 5, Folder 21	Expense Book, 1934-1935 Image(s)
Box 5, Folder 22	Expense Book, Estate of George Grey Barnard, 1938 Image(s)
Box 5, Folder 23	Expenses (loose), circa 1930, 1941 Image(s)
Box 6, Folder 1	Receipts and Disbursements, 1924-1928
Box 6, Folder 2	Receipts and Disbursements, 1928-1932
Box 6, Folder 3	Invoices and Receipts, 1924-1926
Box 6, Folder 4	Invoices and Receipts, 1929
Box 6, Folder 5	Invoices and Receipts, 1929
Box 6, Folder 6	Invoices and Receipts, 1930
Box 6, Folder 7	Invoices and Receipts, 1930
Box 6, Folder 8	Invoices and Receipts, 1931
Box 6, Folder 9	Invoices and Receipts, 1931

Box 6, Folder 10	Invoices and Receipts, 1933
Box 6, Folder 11	Invoices and Receipts, 1934
Box 6, Folder 12	Invoices and Receipts, 1934
Box 6, Folder 13	Invoices and Receipts, 1935
Box 6, Folder 16	Invoices and Receipts, 1936
Box 6, Folder 17	Invoices and Receipts, 1936
Box 6, Folder 18	Invoices and Receipts, 1937
Box 6, Folder 19	Invoices and Receipts, 1937
Box 6, Folder 20	Invoices and Receipts, 1938-1940
Box 6, Folder 21	Invoices and Receipts - Barnard Residence, 1924-1925 Image(s)
Box 6, Folder 22	Invoices and Receipts - Barnard Residence, 1924-1925 Image(s)
Box 6, Folder 23	Invoices and Receipts - Barnard Residence, 1924-1925 Image(s)
Box 6, Folder 24	Invoices and Receipts - Barnard Residence, 1924-1925 Image(s)
Box 6, Folder 25	Invoices and Receipts - Barnard Residence, 1924-1925 Image(s)
Box 7, Folder 1	Invoices and Receipts - Barnard Residence, 1924-1925 Image(s)
Box 7, Folder 2	Invoices and Receipts - Barnard Residence, 1924-1925 Image(s)
Box 7, Folder 3	Invoices and Receipts - Barnard Residence, 1924-1925 Image(s)
Box 7, Folder 4	Invoices and Receipts - Barnard Residence, 1924-1925

[Image\(s\)](#)

Box 7, Folder 5

Invoices and Receipts - Barnard Residence, 1924-1925

[Image\(s\)](#)

Box 7, Folder 6

Barnard Residence Building Specifications, circa 1920s

[Image\(s\)](#)

[Return to Table of Contents](#)

Series 8: Printed Material, circa 1890-1969

1.5 Linear feet (Boxes 7-8, 15-16 and BVs 25-26)

Found in this series are books, clippings, exhibition catalogs, magazines, pamphlets, postcards, programs, reports, and reproductions of old master prints. The materials found in this series not only document Barnard's life and career as a sculptor and collector, but also the art and architecture that inspired and interested him.

Clippings record his success at the Paris Salon of 1910; the financial problems that plagued the construction of the Pennsylvania State House, which included sculptures by Barnard; his collections of medieval art, primarily the Cloisters; and his plans to create a large memorial sculpture, most commonly referred to as the *Rainbow Arch*. A folder of exhibition catalogs and programs document both exhibitions of Barnard's work as well as programs from the dedication of his statue of Abraham Lincoln. There are also annotated postcards of Barnard's boyhood hometowns of Kankakee, Illinois and Muscatine, Iowa, as well as another set of postcards that depict the flooding in Moret, France, the location of his studio in the early 1900s.

The bulk of the rest of the material reflects Barnard's influences and interest in art and architecture from the ancient to the modern. Many of the books found in this series are nineteenth and early twentieth century art books consisting of plates of ancient, medieval, and renaissance art and architecture. Additionally there is a folder of modern reproductions of Old Master prints, primarily by Durer, which come from the Parisian book and art dealer, George Rapilly. They are all stamped on the verso "Rapilly - Paris/Hlio - A.D./9, Quai Malaquais." There is another folder of miscellaneous modern print reproductions.

Printed Materials have been arranged alphabetically by format.

This series has been partially scanned. Books, clippings (aside from scrapbooks), magazines, and printed reproductions have not been scanned.

Box 7, Folder 7	<i>Barnard's Lincoln and Abraham Lincoln: A Poem</i> , 1909 and 1917 Image(s)
Box 7, Folder 8	<i>Album des Monuments et de l'Art Ancien du Midi</i> , circa 1890s Loose plates
Box 7, Folder 9	Gautier, Leon, <i>La Chanson de Roland</i> , 1922
Box 7, Folder 10	<i>Exposicion del Miferere</i> , 1903
Box 7, Folder 11	<i>The Word in Stone</i> , circa 1925-1949
Box 7, Folder 12	<i>L'Architecture et la Decoration aux Palais du Louvre et des Tuileries</i> , 1908 Oversized book stored with Bound Volumes, BV 25
Box 7, Folder 13	Oversized Books, 1890-1915 Oversized materials housed in Box 16 <ul style="list-style-type: none"> • Cartault, Augustin, <i>Terres Cuites Antiques</i>, (1892) • Duval, Mathias and Albert Bical, <i>L'Anatomie des Maitres</i>, (1890) • Gille, Phillipe, <i>Figaro Salon</i>, (1898)

- Marcou, P. Frantz, *Album du Musee de Sculpture Comparee*, (circa 1897)
- Marx, Rodger, *Les Medailleurs Francais Contemporains*, (circa 1898)
- Vitry, M. Paul, *La Cathedral de Reims; Architecture et Sculpture*, (1915)

Volume 26	Oversized Volume, Photos/Book Plates of Architectural Compositions for Various Buildings, undated
Box 7, Folder 14	Clippings Scrapbook, 1897-1898 Image(s)
Box 7, Folder 15	Clippings Scrapbook, circa 1887-1921 Image(s) Loose sheets and covers; oversize material housed in Box 15
Box 7, Folder 16	Clippings - Paris Salon, circa 1910
Box 7, Folder 17	Clippings - Pennsylvania State House, circa 1909-1911
Box 7, Folder 18	Clippings - Cloisters and Abbaye, 1963, 1916-1941
Box 7, Folder 19	Clippings - George Grey Barnard, circa 1898-1963
Box 7, Folder 20	Clippings - George Grey Barnard, circa 1898-1963
Box 7, Folder 21	Clippings - George Grey Barnard, circa 1898-1963
Box 7, Folder 22	Clippings - George Grey Barnard, circa 1898-1963
Box 7, Folder 23	Clippings - George Grey Barnard, circa 1898-1963
Box 7, Folder 24	Clippings - Miscellaneous, circa 1930
Box 7, Folder 25	Clippings - Duplicates, circa 1898-1930
Box 7, Folder 26	Exhibition Catalogs and Programs, circa 1908-1963 Image(s)
Box 7, Folder 27	Extracts from Foreign Papers, circa 1900-1940 Image(s)
Box 7, Folder 28	Magazines and Articles, circa 1898-1969

Box 7, Folder 29	Magazines and Articles, circa 1898-1969
Box 7, Folder 30	Magazines and Articles, circa 1898-1969
Box 8, Folder 1	Magazines and Articles, circa 1898-1969 Oversized materials housed in Box 15
Box 8, Folder 2	Magazines and Articles, circa 1898-1969
Box 8, Folder 3	Magazines and Articles, circa 1898-1969
Box 8, Folder 4	Magazines and Articles, circa 1898-1969
Box 8, Folder 5	Magazines and Articles - Cloisters and Abbaye, 1939-1954
Box 8, Folder 6	National Cathedral, Washington D.C., Publications, 1938-1940
Box 8, Folder 7	National Cathedral, Washington D.C., Publications, 1938-1940
Box 8, Folder 8	Pamphlets and Reports, circa 1922-1950 Image(s)
Box 8, Folder 9	Postcards (annotated) of Kankakee, Ill. and Muscatine, Iowa, circa 1937 Image(s)
Box 8, Folder 10	Postcards, circa 1900-1920 Image(s)
Box 8, Folder 11	Prints, circa 1900-1940
Box 8, Folder 12	Reproductions of Old Master Prints, circa 1900 Oversized material housed in Box 15
Box 15, Folder 3-4	Oversized Clippings Scrapbook, circa 1887-1921 Oversized material scanned with Box 7, F15
Box 15, Folder 5	Oversized Magazines and Articles, circa 1898-1969 Oversized material from Box 8, F4
Box 15, Folder 6	Oversized Reproductions of Old Master Prints, circa 1900 Oversized material from Box 8, F12
Box 16, Folder 1-6	Oversized Books, 1890-1915 Oversized material from Box 7, F13

Volume 25

L'Architecture et la Decoration aux Palais du Louvre et des Tuileries, 1908
Oversized book from Box 7, F12

[Return to Table of Contents](#)

Series 9: Photographs, circa 1860-1963

4.5 Linear feet (Boxes 8-13, 15 and OV 17-24)

This series contains vintage photographs, modern copy prints, transparencies and glass plates of Barnard, his family, friends, studios, and sculptures, as well as his collections of medieval art and architectural elements. There is also a large group of study or reference photographs, which are photographs of works of art from ancient to modern periods, with the bulk from the middle ages through the renaissance. Photographs are described in more detail at the subseries level.

The series is arranged as 6 subseries:

- Series 9.1: Personal Photographs, circa 1860-1963
- Series 9.2: Studio Photographs, circa 1880-1938
- Series 9.3: Medieval Art and Collections, 1905-1945
- Series 9.4: Study Photographs, circa 1882-1938
- Series 9.5: Works of Art, circa 1892-1963
- Series 9.6: Glass Plate Negatives, circa 1900-1945

Glass plate negatives have been digitized

9.1: Personal Photographs, circa 1860-1963

Found in this subseries are personal photographs and portraits of George Grey Barnard, alone and with others, as well as photographs of family, friends, and family residences. Photographs of George Grey Barnard include a vintage carte-de-visite sized print of the artist as a young child; cabinet cards; portraits by studio photographer George Cox, among other studio portrait photographs; and portraits by well-known photographers Carl van Vechten and Doris Ullman. There are several vintage photographs of Barnard with others, most notably a photograph of Barnard and his father in front of portions of the cloister of Saint-Michel-de-Cuxa, set up outside his "museum" the "Old Cloisters." Additional photographs of Barnard with others can be found in the Studio Photographs subseries.

Family and friends recorded in personal photographs include Martha Grubb Barnard (mother), Joseph Barnard (father), grandparents, Edna Monroe (wife), Evan (brother), and Monroe (son). Scattered within the "Miscellaneous Family" folder are unidentified photographs; these were transferred from a folder of the same name and it is assumed that those depicted are related to Barnard, or perhaps close family friends.

Finally, there is a folder of snapshots of the dedication ceremony of his statue of Lincoln in Cincinnati, Ohio. Although a few of the photographs are inscribed with a date that appears to be "1915" the actual date of the ceremony was March 31, 1917.

Folders are grouped together by subject.

This subseries has been partially scanned. Duplicates have not been scanned.

Box 8, Folder 13	George Grey Barnard, circa 1870-1938 Image(s)
Box 8, Folder 14	George Grey Barnard, circa 1870-1938 Image(s)
Box 8, Folder 15	Portraits of George Grey Barnard by Carl Van Vechten, circa 1930s

- [Image\(s\)](#)
- Box 8, Folder 16 Portraits of George Grey Barnard by Doris Ulmann, circa 1920s
[Image\(s\)](#)
Oversized material housed in Box 15
- Box 8, Folder 17 George Grey Barnard and Others, circa 1880-1920
[Image\(s\)](#)
- Box 8, Folder 18 Martha Grubb Barnard (mother), circa 1860-1901
[Image\(s\)](#)
- Box 8, Folder 19 Evan G. Barnard (brother), 1906 - circa 1930
[Image\(s\)](#)
- Box 8, Folder 20 Miscellaneous Family, circa 1860-1920
[Image\(s\)](#)
- Box 8, Folder 21 Robert C. Ogden, circa 1900-1913
[Image\(s\)](#)
Oversized material housed in Box 15
- Box 8, Folder 22 Robert C. Ogden - duplicates, circa 1900-1913
[Image\(s\)](#)
- Box 8, Folder 23 Miscellaneous Friends, circa 1886-1934
[Image\(s\)](#)
- Box 8, Folder 24 Barnard Family Residences and Other Landmarks, 1936
[Image\(s\)](#)
- Box 8, Folder 25 Evan Barnard's Ranch, Oklahoma, circa 1960-1920
[Image\(s\)](#)
- Box 8, Folder 26 Dedication of Lincoln Statue, 1917, March 31
[Image\(s\)](#)
- Box 8, Folder 27 Modern Copy Prints (duplicates of vintage prints), circa 1920-1940
[Image\(s\)](#)
- Box 15, Folder 7 Oversized Portraits of George Grey Barnard by Doris Ulmann, circa 1920s
Oversized material scanned with Box 8, F16
- Box 15, Folder 8 Oversized portraits of Robert C. Ogden, circa 1900-1913
Oversized material scanned with Box 8, F21

9.2: Studio Photographs, circa 1880-1938

Items in this subseries include photographs of Barnard in his studios in Paris and New York, an exterior view of his Ft. Tyron Park studio, and a set of model studies. Scattered amongst the photographs of the Paris and New York studios are vintage prints that feature Barnard at work, including a circa 1916 photograph of the artist on a ladder, working on a colossal plaster head, *Lincoln in Thought* and an 1885 salted paper print of Barnard in his Paris studio working on *Two Natures*. Additionally, there are several photographs documenting the flood damage to his studio in Moret, France, which occurred in January of 1910.

Folders are arranged by subject.

This subseries has been scanned in its entirety.

Box 8, Folder 28	George Grey Barnard in Paris and New York Studios, circa 1880-1938 Image(s) Oversized material housed in OV 17
Box 9, Folder 1	Model Studies, before 1938 Image(s) Vintage prints mounted on wood
Box 9, Folder 2	Model Studies, before 1938 Image(s) Vintage prints mounted on wood
Box 9, Folder 3	Barnard Studio, Moret, France, 1910 Image(s)
Box 9, Folder 4	Barnard Studio, Ft. Tyron, New York City, circa 1920s Image(s)
Box OV 17	Oversized photographs of George Grey Barnard in Paris and New York Studios, circa 1880-1938 Oversized material scanned with Box 8, F28

9.3: Medieval Art and Collections, circa 1905-1945

This subseries documents Barnard's collections of medieval art, the Cloisters and the Abbaye, as well as individual artifacts of medieval and eighteenth century art, which may have passed through his possession in his dual roles as collector and dealer. The photographs of the Cloisters and Abbaye record Barnard's installation of medieval statuary and architectural elements in the space that he, along with his architect, Horace Mann, had created to house his collections. Some of the prints include annotations along the bottom edge or on the verso that date the image as well as provide identifying details for sculptures and studio locations.

The bulk of the photographs document medieval sculptures and architectural elements, ranging from stained glass windows to entire cloisters. Folder titles distinguish amongst "Medieval Artifacts in Their Original Locations," "Medieval Artifacts, France, Collection Files," and "Medieval and Eighteenth Century

Art, Dealers Files." These title designations were retained due to possible significance and may reflect Barnard's original file titles.

Files are arranged alphabetically by subject title.

This subseries has been partially scanned. Cloister photographs from the Metropolitan Museum of Art have not been scanned.

Box 9, Folder 5	Abbaye by Monroe Barnard, circa 1938-1945 Image(s)
Box 9, Folder 6	Cloisters, circa 1914-1925 Image(s)
Box 9, Folder 7	Cloisters photographs from the Metropolitan Musuem of Art, circa 1920-1940 Image(s)
Box 9, Folder 8	Medieval Artifacts in Their Original Location, circa 1905-1938 Image(s)
Box 9, Folder 9	Medieval Artifacts in Their Original Location, circa 1905-1938 Image(s)
Box 9, Folder 10	Medieval Artifacts in Their Original Location, circa 1905-1938 Image(s)
Box 9, Folder 11	Medieval Artifacts, France, Collection Files, circa 1905-1938 Image(s) Oversized material housed in Box 15
Box 9, Folder 12	Medieval Artifacts, France, Collection Files, circa 1905-1938 Image(s)
Box 9, Folder 13	Medieval and Eighteenth Century Art - Dealer's Files, circa 1905-1938 Image(s)
Box 9, Folder 14	Medieval and Eighteenth Century Art - Dealer's Files, circa 1905-1938 Image(s)
Box 15, Folder 9	Oversized Photographs of Medieval Artifacts, France, Collection Files, circa 1905-1938 Oversized material scanned with Box 9, F12

9.4: Study Photographs, circa 1882-1938

This subseries consists of photographs that were designated as study photographs. They depict a wide variety of works of art by other artists, ranging from ancient art to work created by Barnard's contemporaries. However photographs depicting medieval and Renaissance art and architecture,

particularly details from Michaelangelo's Sistine Chapel, form the bulk of this collection. Presumably this collection of reference photographs was assembled and retained by the artist and reflects his interests as well as sources for his own work.

Folders are grouped into five folders of Medieval Art and Architecture and 14 folders of Ancient to Modern Works of Art, designations that were retained from the previous arrangement. Within the Ancient to Modern Works of Art folders, images are arranged in loose chronological order by creation date of the object depicted.

This subseries has not been scanned.

Box 9, Folder 15	Medieval Art and Architecture, circa 1905-1938
Box 9, Folder 16	Medieval Art and Architecture, circa 1905-1938
Box 9, Folder 17	Medieval Art and Architecture, circa 1905-1938
Box 9, Folder 18	Medieval Art and Architecture, circa 1905-1938
Box 9, Folder 19	Medieval Art and Architecture, circa 1905-1938
Box 9, Folder 20	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 21	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 22	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 23	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 24	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 25	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 26	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 27	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 28	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 29	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 30	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 31	Ancient to Modern Works of Art, circa 1882-1938

Box 9, Folder 32	Ancient to Modern Works of Art, circa 1882-1938
Box 9, Folder 33	Ancient to Modern Works of Art, circa 1882-1938
Box 10, Folder 1	Ancient to Modern Works of Art, circa 1882-1938 Oversized material housed in Box 15
Box 10, Folder 2	Ancient to Modern Works of Art, circa 1882-1938
Box 10, Folder 3	Ancient to Modern Works of Art, circa 1882-1938
Box 10, Folder 4	Ancient to Modern Works of Art, circa 1882-1938
Box 10, Folder 5	Ancient to Modern Works of Art, circa 1882-1938
Box 15, Folder 10	Oversized Study Photographs of Ancient to Modern Works of Art, circa 1882-1938 Oversized materials from Box 10, F5

9.5: Works of Art, circa 1882-1963

Photographs in this subseries document all of Barnard's major sculptures from his earliest recognized work *Sleeping Boy* to the plaster studies for his uncompleted opus, *Rainbow Arch*. Of particular note are prints of his sculptural commissions for the Pennsylvania State House and his many works depicting Abraham Lincoln. The bulk of the prints are vintage, some of which are mounted on board and inscribed. Several of the early photographs were taken in conjunction with a 1908 exhibition of Barnard's work at the Museum of Fine Arts Boston; the negatives for these images can be found in the Glass Plate Negatives subseries. This subseries also includes photographs that depict the work of other artists, particularly those who completed portraits of George Grey Barnard.

Folders in this subseries are arranged in chronological order by the creation date of the sculpture depicted. The creation date appears in parenthesis after the title of the work of art and is different from the dates that designate the presumed date of the photographic print. The chronological folders are followed by miscellaneous and unidentified works; works of art by other artists, and finally black and white transparencies and copy negatives.

This subseries has not been scanned.

Box 10, Folder 6	<i>Sleeping Boy</i> (1884), circa 1892-1963
Box 10, Folder 7	<i>Nurse and Cupid</i> (1885), circa 1908
Box 10, Folder 8	<i>Brotherly Love</i> (1886-1887), circa 1897-1963
Box 10, Folder 9	Unidentified Sculpture (circa 1892), circa 1892-1911
Box 10, Folder 10	<i>Two Natures</i> (1892-1894), circa 1892-1963

	Oversized material housed in OV 21
Box 10, Folder 11	<i>Two Natures</i> (1892-1894), circa 1892-1963
Box 10, Folder 12	<i>Mask of a Faun</i> (1895), circa 1895
Box 10, Folder 13	<i>The God Pan</i> (1895), 1898-1899, circa 1963
Box 10, Folder 14	<i>The God Pan</i> (1895), 1898-1899, circa 1963
Box 10, Folder 15	<i>The Urn of Life</i> (1895-1897), circa 1895-1963
Box 10, Folder 16	<i>Maidenhood</i> (1896), circa 1896-1963
Box 10, Folder 17	<i>Bust of a Girl</i> (1897), circa 1920-1940
Box 10, Folder 18	<i>Maiden with Roses</i> (1898), circa 1898-1910
Box 10, Folder 19	<i>Norwegian Clock</i> (1898), circa 1898-1963
Box 10, Folder 20	<i>Norwegian Clock</i> (1898), circa 1898-1963
Box 10, Folder 21	<i>Bust of Professor Leeds</i> (1900), circa 1908-1963
Box 10, Folder 22	<i>Niagra, at the Electric Tower Building, Pan American Exhibition</i> (1900), circa 1900-1963
Box 10, Folder 23	Pennsylvania State Capital Sculptures (1901-1911), circa 1901-1963 Oversized material housed in OV 18-19
Box 10, Folder 24	Pennsylvania State Capital Sculptures (1901-1911), circa 1901-1963
Box 10, Folder 25	Pennsylvania State Capital Sculptures (1901-1911), circa 1901-1963
Box 10, Folder 26	<i>The Hower</i> (1902), circa 1908-1963 Oversized material housed in OV 22
Box 10, Folder 27	<i>Crucifixion</i> (circa 1907-1908), circa 1920-1963
Box 10, Folder 28	<i>Girl and Cupid</i> (1908), circa 1908-1963
Box 10, Folder 29	<i>Head of Columbus</i> (1908), circa 1908-1963
Box 10, Folder 30	<i>Emerging Woman, or Primitive Woman</i> (1916), circa 1916-1963

Box 10, Folder 31	<i>Lincoln</i> (1915-1917), circa 1901-1963 Oversized material housed in OV 20, 22-23
Box 10, Folder 32	<i>Lincoln</i> (1915-1917), circa 1901-1963
Box 10, Folder 33	<i>Lincoln</i> (1915-1917), circa 1901-1963
Box 10, Folder 34	<i>Lincoln</i> (1915-1917), circa 1901-1963
Box 10, Folder 35	New York Public Library Sculpture (1916), circa 1916-1963
Box 11, Folder 1	<i>Rainbow Arch</i> (1920-37), circa 1920-1963
Box 11, Folder 2	<i>Rainbow Arch</i> (1920-37), circa 1920-1963
Box 11, Folder 3	<i>Rainbow Arch</i> (1920-37), circa 1920-1963
Box 11, Folder 4	<i>Rainbow Arch</i> (1920-37), circa 1920-1963
Box 11, Folder 5	<i>Rainbow Arch</i> (1920-37), circa 1920-1963
Box 11, Folder 6	<i>Adam and Eve</i> (circa 1923), circa 1923-1963
Box 11, Folder 7	<i>Bernheim Memorial</i> (circa 1930s), circa 1930-1963
Box 11, Folder 8	<i>Maiden</i> (circa 1934), circa 1934-1963
Box 11, Folder 9	<i>The Builder</i> , circa 1930-1963
Box 11, Folder 10	Damaged Statues, circa 1909-1963
Box 11, Folder 11	Miscellaneous and Unidentified Works of Art, circa 1923-1963 Oversized material housed in Box 15 and OV 24
Box 11, Folder 12	Portraits of George Grey Barnard by Other Artists, circa 1890-1938
Box 11, Folder 13	Works of Art by Other Artists, circa 1900-1963 Oversized material housed in OV 24
Box 11, Folder 14	Black and White Transparencies, circa 1960s
Box 11, Folder 15	Copy Negatives, (from destroyed nitrate negatives), circa 1960s

Box 15, Folder 11	Oversized Miscellaneous and Unidentified Works of Art, circa 1923-1963 Oversized material from Box 11, F11
Box OV 18	Oversized Photographs of Pennsylvania State Capital Sculptures (1901-1911), circa 1901-1963 Oversized material from Box 10, F23-25
Box OV 19	Oversized Photographs of Pennsylvania State Capital Sculptures (1901-1911), circa 1901-1963
Box OV 20	Oversized Photographs of <i>Lincoln</i> (1915-1917), circa 1901-1963 Oversized material from Box 10, F34
Box OV 21	Oversized Photographs of <i>Two Natures</i> (1892-1894), circa 1892 Oversized material from Box 10, F11
Box OV 22	Oversized Photographs of <i>The Hower</i> (1902), circa 1908-1963 Oversized material from Box 10, F26
Box OV 22	Oversized Photographs of <i>Lincoln</i> (1915-1917), circa 1901-1963 Oversized material from Box 10, F34
Box OV 23	Oversized Photographs of <i>Lincoln</i> (1915-1917), circa 1901-1963 Oversized material from Box 10, F34
Box OV 24	Oversized Photographs of Works of Art by Other Artists and Unidentified Works of Art, circa 1923-1963 Oversized material from Box 11, F11 and F13

9.6: Glass Plate Negatives and Lantern Slides, circa 1900-1945

This subseries consists of glass plate negatives and lantern slides of works of art and installation views of Barnard's second collection of medieval art known as the Abbaye. Plates of works of art are solely of Barnard's sculptures, including a large group photographed by Barnard Coolidge for a 1908 exhibition of Barnard's work at the Museum of Fine Arts in Boston. Prints of most of these plates can be found in the Works of Art subseries of photographs. The glass plates of the Abbaye are installation views of the medieval sculptures and architectural elements that constitute the collection. Prints of some of these plates can be found in the subseries of photographs titled Medieval Art and Collections. Lantern slides include images of works of art as well as Barnard in his studio and Barnard working on "Lincoln in Thought" with Ida Tarbell.

Glass plate negatives and lantern slides are arranged by size.

This subseries has not been scanned.

Box 12	Works of art, Barnard, and other subjects, circa 1905-1937 48 lantern slides
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Box 13

Works of art and the Abbaye collection, circa 1900-1945

[Image\(s\)](#)

38 glass plate negatives (4"x5", 5"x7", 8"x10")

[Return to Table of Contents](#)

Series 10: Artwork, circa 1892-1938

0.5 Linear feet (Boxes 11, 14, 16 and OV 17)

The artwork includes prints, loose sketches, one sketchbook, four etching plates, one copper plate and blueprints for Barnard's *Rainbow Arch* Memorial. The artwork depicts a wide variety of images, including landscapes, human figures, and architectural drawings.

Folders in this series have been arranged chronologically.

This series has been scanned in its entirety.

Box 11, Folder 16	Sketchbook/Notebook, circa 1890-1937 Image(s)
Box 11, Folder 17	Loose Sketches, circa 1880-1938 Image(s) Oversized material housed in Box 16
Box 11, Folder 18	<i>Rainbow Arch</i> Blueprints, 1939 Image(s) Oversized material housed in OV 17
Box 11, Folder 19	Prints by Unidentified Artists, circa 1880-1940 Image(s)
Box 11, Folder 20	Copper Plate, circa 1880-1940 Image(s)
Box 14, Folder 1	Etching Plates, circa 1880-1940 Image(s)
Box 14, Folder 2	Etching Plates, circa 1880-1940 Image(s)
Box 16, Folder 7	Oversized Loose Sketch, circa 1880-1938 Oversized material scanned with Box 11, F17
Box OV 17	Oversized <i>Rainbow Arch</i> Blueprints, 1939 Oversized material scanned with Box 11, F18

[Return to Table of Contents](#)