
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.

August 03, 2009
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Collection Overview

Repository: Archives of American Art
Title: George Grey Barnard papers
Identifier: AAA.barngeor
Date: circa 1860-1969 (bulk 1880-1938)
Extent: 11.6 Linear feet
Creator: Barnard, George Grey, 1863-1938
Language: English
Summary: The papers of New York sculptor, collector, and dealer George Grey Barnard measure 11.6 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

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 11.6 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 BV 25; 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
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 Monastary" (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

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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. Dagras 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 Calthea 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
• 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
• 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, Clarance 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
Box 1, Folder 16  Correspondence, 1923
Box 1, Folder 17  Correspondence, 1924
Box 1, Folder 18  Correspondence, 1925
Box 1, Folder 19  Correspondence, 1926
Box 1, Folder 20  Correspondence, 1926
Box 1, Folder 21  Correspondence, 1927
Box 1, Folder 22  Correspondence, 1927
Box 1, Folder 23  Correspondence, 1928
Box 1, Folder 24  Correspondence, 1928
Box 1, Folder 25  Correspondence, 1929
Box 1, Folder 26  Correspondence, 1930-1931
Box 1, Folder 27  Correspondence, 1932-1933
Box 1, Folder 28  Correspondence, 1934-1936
Box 1, Folder 29  Correspondence, 1937
Box 1, Folder 30  Correspondence, 1938
Box 1, Folder 31  Correspondence, 1939
Box 1, Folder 32  Correspondence, 1939
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)
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

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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
<table>
<thead>
<tr>
<th>Box 3, Folder 12</th>
<th>Sermons of J.H. Barnard, 1881-1926</th>
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<tr>
<td>Box 3, Folder 13</td>
<td>Sermons of J.H. Barnard, 1881-1926</td>
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<tr>
<td>Box 3, Folder 14</td>
<td>Sermons of J.H. Barnard, 1881-1926</td>
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<td>Box 3, Folder 15</td>
<td>Sermons of J.H. Barnard, 1881-1926</td>
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<td>Box 3, Folder 16</td>
<td>Sermons of J.H. Barnard, 1881-1926</td>
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<tr>
<td>Box 3, Folder 17</td>
<td>Sermons of J.H. Barnard, 1881-1926</td>
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<tr>
<td>Box 4, Folder 1</td>
<td>Sermons of J.H. Barnard, 1881-1926</td>
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<td>Box 4, Folder 2</td>
<td>Sermons of J.H. Barnard, 1881-1926</td>
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<td>Box 4, Folder 6</td>
<td>Sermons of J.H. Barnard, 1881-1926</td>
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<tr>
<td>Box 4, Folder 7</td>
<td>Sermons of J.H. Barnard, 1881-1926</td>
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</tbody>
</table>

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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
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  
Image(s)  
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
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)
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
Box 5, Folder 21  Expense Book, 1934-1935
Box 5, Folder 22  Expense Book, Estate of George Grey Barnard, 1938
Box 5, Folder 23  Expenses (loose), circa 1930, 1941
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)
Series 8: Printed Material, circa 1890-1969

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

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 Kankatee, 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  Barnard's Lincoln and Abraham Lincoln: A Poem, 1909 and 1917

Box 7, Folder 8  Album des Monuments et de l'Art Ancien du Midi, circa 1890s

Box 7, Folder 9  Gautier, Leon, La Chanson de Roland, 1922

Box 7, Folder 10  Exposicion del Miferere, 1903

Box 7, Folder 11  The Word in Stone, circa 1925-1949

Box 7, Folder 12  L'Architecture et la Decoration aux Palais du Louvre et des Tuileries, 1908

Box 7, Folder 13  Oversized Books, 1890-1915

Oversized materials housed in Box 16

- Cartault, Augustin, Terres Cuites Antiques, (1892)
- Duval, Mathias and Albert Bical, L'Anatomie des Maîtres, (1890)
- Gille, Phillipe, Figaro Salon, (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)

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
Box BV 25  L'Architecture et la Decoration aux Palais du Louvre et des Tuileries, 1908
  Oversized book from Box 7, F12

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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
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 statues 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
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 Michelangelo'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
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.

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<td>Nurse and Cupid (1885), circa 1908</td>
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<td>Box 10, Folder 8</td>
<td>Brotherly Love (1886-1887), circa 1897-1963</td>
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<td>Box 10, Folder 9</td>
<td>Unidentified Sculpture (circa 1892), circa 1892-1911</td>
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<td>Box 10, Folder 10</td>
<td>Two Natures (1892-1894), circa 1892-1963</td>
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<tr>
<td></td>
<td>Oversized material housed in OV 21</td>
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<tr>
<td>Box 10, Folder 11</td>
<td>Two Natures (1892-1894), circa 1892-1963</td>
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<td>Box 10, Folder 12</td>
<td>Mask of a Faun (1895), circa 1895</td>
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<td>Box 10, Folder 13</td>
<td>The God Pan (1895), 1898-1899, circa 1963</td>
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<tr>
<td>Box 10, Folder 14</td>
<td>The God Pan (1895), 1898-1899, circa 1963</td>
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<td>Box 10, Folder 15</td>
<td>The Urn of Life (1895-1897), circa 1895-1963</td>
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<td>Box 10, Folder 16</td>
<td>Maidenhood (1896), circa 1896-1963</td>
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<td>Box 10, Folder 17</td>
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<td>Box 10, Folder 19</td>
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<td>Box 10, Folder 20</td>
<td>Norwegian Clock (1898), circa 1898-1963</td>
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<td>Box 10, Folder 21</td>
<td>Bust of Professor Leeds (1900), circa 1908-1963</td>
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<td>Box 10, Folder 22</td>
<td>Niagra, at the Electric Tower Building, Pan American Exhibition (1900), circa 1900-1963</td>
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<tr>
<td>Box 10, Folder 23</td>
<td>Pennsylvania State Capital Sculptures (1901-1911), circa 1901-1963</td>
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</table>
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  *The Hewer* (1902), circa 1908-1963
Oversized material housed in OV 22

Box 10, Folder 27  *Crucifixion* (circa 1907-1908), circa 1920-1963

Box 10, Folder 28  *Girl and Cupid* (1908), circa 1908-1963

Box 10, Folder 29  *Head of Columbus* (1908), circa 1908-1963

Box 10, Folder 30  *Emerging Woman, or Primative Woman* (1916), circa 1916-1963

Box 10, Folder 31  *Lincoln* (1915-1917), circa 1901-1963
Oversized material housed in OV 20, 22-23

Box 10, Folder 32  *Lincoln* (1915-1917), circa 1901-1963

Box 10, Folder 33  *Lincoln* (1915-1917), circa 1901-1963

Box 10, Folder 34  *Lincoln* (1915-1917), circa 1901-1963

Box 10, Folder 35  New York Public Library Sculpture (1916), circa 1916-1963

Box 11, Folder 1  *Rainbow Arch* (1920-37), circa 1920-1963

Box 11, Folder 2  *Rainbow Arch* (1920-37), circa 1920-1963

Box 11, Folder 3  *Rainbow Arch* (1920-37), circa 1920-1963

Box 11, Folder 4  *Rainbow Arch* (1920-37), circa 1920-1963

Box 11, Folder 5  *Rainbow Arch* (1920-37), circa 1920-1963

Box 11, Folder 6  *Adam and Eve* (circa 1923), circa 1923-1963

Box 11, Folder 7  *Bernheim Memorial* (circa 1930s), circa 1930-1963

Box 11, Folder 8  *Maiden* (circa 1934), circa 1934-1963

Box 11, Folder 9  *The Builder, 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 18-19  Oversized Photographs of Pennsylvania State Capital Sculptures (1901-1911), circa 1901-1963
Oversized material from Box 10, F23-25

Box OV 20  Oversized Photographs of *Lincoln* (1915-1917), circa 1901-1963
Oversized material from Box 10, F34

Box OV 21  Oversized Photographs of *Two Natures* (1892-1894), circa 1892
Oversized material from Box 10, F11

Box OV 22  Oversized Photographs of *The Hewer* (1902), circa 1908-1963
Oversized material from Box 10, F26

Box OV 22  Oversized Photographs of *Lincoln* (1915-1917), circa 1901-1963
Oversized material from Box 10, F34

Box OV 23  Oversized Photographs of *Lincoln* (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
Image(s)
48 lantern slides

Box 13
Works of art and the Abbaye collection, circa 1900-1945
38 glass plate negatives (4"x5", 5"x7", 8"x10")
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.

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<td>Image(s)</td>
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<td>Oversized material housed in Box 16</td>
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<td>Box 11, Folder 18</td>
<td><em>Rainbow Arch</em> Blueprints, 1939</td>
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<td>Image(s)</td>
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<td></td>
<td>Oversized material housed in OV 17</td>
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<tr>
<td>Box 11, Folder 19</td>
<td>Prints by Unidentified Artists, circa 1880-1940</td>
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<td>Box 11, Folder 20</td>
<td>Copper Plate, circa 1880-1940</td>
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<td>Image(s)</td>
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<td>Box 14, Folder 1</td>
<td>Etching Plates, circa 1880-1940</td>
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<td>Box 14, Folder 2</td>
<td>Etching Plates, circa 1880-1940</td>
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<td>Oversized material scanned with Box 11, F17</td>
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<tr>
<td>Box OV 17</td>
<td>Oversized <em>Rainbow Arch</em> Blueprints, 1939</td>
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<td>Oversized material scanned with Box 11, F18</td>
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