



# Smithsonian

*Institution Archives*

## Alice Pike Barney Papers and Related Material, circa 1889-1995

Finding aid prepared by Smithsonian Institution Archives

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## Collection Overview

<b>Repository:</b>	Smithsonian Institution Archives, Washington, D.C., <a href="mailto:osiaref@si.edu">osiaref@si.edu</a>
<b>Title:</b>	Alice Pike Barney Papers and Related Material
<b>Date:</b>	circa 1889-1995
<b>Identifier:</b>	Record Unit 7473
<b>Creator::</b>	Barney, Alice Pike, 1857-1931
<b>Extent:</b>	15.63 cu. ft. (26 document boxes) (4 12x17 boxes) (1 21x25 box) (1 oversize folder)
<b>Language:</b>	English

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## Administrative Information

### Preferred Citation

Smithsonian Institution Archives, Record Unit 7473, Alice Pike Barney Papers and Related Material

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## Historical Note

Alice Pike Barney (1857-1931) is best remembered for her efforts to transform Washington, D.C., into the nation's cultural capital during the first quarter of the twentieth century. Barney's interest in art began in her childhood, under the influence of her father, Samuel Nathan Pike, a multimillionaire businessman and active patron of the arts in Cincinnati, Ohio.

Alice married Albert Clifford Barney in 1876, after a short-lived engagement to celebrated African explorer Sir Henry Morton Stanley. Although her husband did not approve of her art interests, Alice went to Paris to study with John Singer Sargent's teacher, Carolus-Duran, and with the French pre-Raphaelite painter, Jean Jacques Henner in the fall of 1896-1897. A year later, she returned to Paris to study with expatriate American painter James MacNeill Whistler. Barney returned from her experience in Parisian salons intent on building a thriving arts center in the District that would cater to every member of society, not just the social elite. At the time, Washington, D.C., lacked an indigenous arts community or sufficient galleries to sponsor artists' work. Barney began to show her paintings in exhibitions with other prominent or up-and-coming Washington painters, including James Henry Mosher, Richard Norris Brooke, William Henry Holmes, and Hobart Nichols. In November 1901, she presented her first solo exhibition at the Corcoran Gallery of Art's new Hemicycle gallery. Her unique, individual style moved her rapidly to a position of leadership in local art circles. Within a week of the Corcoran exhibition opening, she was elected vice-president of the Society of Washington Artists.

Barney also earned a reputation in Washington, D.C., for her lavishly detailed, artistically rendered ballets, mimes, tableaux, plays, and other theatrical productions. During World War I, Barney pushed for and convinced Congress to fund the building of the National Sylvan Theater on the grounds of the Washington Monument. The theater, dedicated on April 4, 1917, was the nation's first federally supported outdoor theater.

One of Barney's most important contributions to the Washington art scene was Studio House, located at Sheridan Circle and designed by architect Waddy B. Wood in 1902. During Barney's residence in

Washington, D.C., the house functioned as her home, her art studio, and the District's cultural center. Elaborately decorated by Barney herself, the house hosted countless theatrical productions, art exhibitions, and visiting avant-garde artists. Her guest list included the Franklin Roosevelts and Cabot Lodges; Sarah Bernhardt and G. K. Chesterton; Admiral Dewey and the Levi Leiters; Emma Calve and Anna Pavlova; Alice Roosevelt and Chief Justice Harlan; President William H. Taft and Countess Cassini.

Barney also devoted her time and her gift for fund raising to Neighborhood House, a settlement house in southwest Washington, and to the women's suffrage cause. In 1914, she was elected president of the Washington branch of the newly founded Women's Peace Party, established by settlement house founder Jane Addams. In 1927, at age 70, Barney moved to Hollywood, California, to be near her oldest sister. There she continued her painting, opened a small theater called Theatre Mart, and wrote plays, including a rewrite of her daughter Natalie's play *The Lighthouse*, which won the Drama League of America contest in 1927. In 1931, at the age of 74, Alice Pike Barney died of a heart attack.

Alice's daughters, with whom she remained close, lived most of their lives in Paris. Natalie became an author of books of poetry and aphorisms in French. An outspoken lesbian, Natalie was a longtime lover of expatriate American artist Romaine Brooks. Laura married French lawyer Hippolyte Dreyfuss, was an early proponent of Bahaism, and an active campaigner for women's rights and world peace. She was made a chevalier and then an officier of the French Legion of Honor for her service to France during both World Wars. Both sisters died in Paris in their nineties.

In 1960, Natalie and Laura gave Studio House to the Smithsonian Institution for use as an arts and cultural center. The building initially housed offices and visiting scholars and guests. After renovation in 1980, Studio House was opened to the public for tours and entertainment events, including restagings of several of Alice Pike Barney's plays. In March 1995, the Smithsonian approved the pending sale of Barney Studio House, the proceeds to go toward the endowment fund for its National Museum of American Art.

For more biographical information, see Jean L. Kling's *Alice Pike Barney, Her Life and Art* (Smithsonian Institution Press, 1994).

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## Introduction

This finding aid was digitized with funds generously provided by the Smithsonian Institution Women's Committee.

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## Descriptive Entry

The strength of the Alice Pike Barney Papers lies in its extensive holdings of Alice Pike Barney's plays, mime dramas, ballets, short stories, and novel-length works. Some of the manuscripts are present in multiple copies, in varied stages of editing. They span Barney's life from circa 1904 to 1931. Also included are selected scenes and roles from her plays, known as sides and parts, and accompanying musical scores. Many of the theatrical works were performed at various public theaters in Washington, D.C., or at Barney Studio House, and at Theatre Mart in Hollywood.

Also included are manuscripts of plays by other authors, sent to Barney for review and for possible production at Theatre Mart. Theatre Mart contracts between playwrights and Barney are arranged in alphabetical order by playwright.

Autobiographical information for Alice Pike Barney consists of her fictionalized, unpublished autobiography, which focuses on her romance with British explorer Sir Henry Morton Stanley, a date book covering the year 1926 in Hollywood, California, and Barney family lineage information compiled in 1921 by a relative.

Laura Clifford Dreyfuss-Barney's records consist of a childhood autograph book, diaries recording her correspondents from 1931-1939, 1951, and 1953-1963, and a travel journal in manuscript form. Her papers

also contain a collection of her short stories and one play, Legion of Honor awards for her service in both World Wars, and a monogrammed handkerchief belonging to her father, Albert Clifford Barney.

Finally, the Barney collection includes records of Barney Studio House and other Barney residences, including blueprints, architectural drawings, visitors' register, and newspaper clippings regarding the divestment of the Barney Studio House by the Smithsonian Institution.

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## Names and Subject Terms

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

### Subjects:

- Art
- Plays
- Theater

### Types of Materials:

- Architectural drawings
- Clippings
- Diaries
- Manuscripts

### Names:

- Barney Studio House (Washington, D.C.)
- Barney, Albert Clifford
- Barney, Alice Pike, 1857-1931
- Barney, Natalie Clifford
- Bernhardt, Sarah, 1844-1923
- Carolus-Duran, 1837 or 8-1917
- Dreyfus-Barney, Laura
- Henner, Jean-Jacques, 1829-1905
- National Museum of American Art (U.S.)
- National Sylvan Theatre (Organization : Washington, D.C.)
- Pike, Samuel N., 1822-1872
- Roosevelt, Franklin D. (Franklin Delano), 1882-1945
- Society of Washington Artists (Washington, D.C.)
- Stanley, Henry M. (Henry Morton), 1841-1904
- Taft, William H. (William Howard), 1857-1930
- Theatre Mart Ltd.
- Washington Monument (Washington, D.C.)
- Whistler, James McNeill, 1834-1903
- Wood, Waddy B. (Waddy Butler), 1869-1944

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## Container Listing

### Series 1: ALICE PIKE BARNEY AUTOBIOGRAPHICAL INFORMATION.

Note: This series includes Alice Pike Barney's fictionalized, unpublished autobiography, covering the years of her childhood to circa 1904. The manuscript, in two bound volumes, mainly documents the period when Barney was romantically involved with Sir Henry Morton Stanley (1841-1904), whom she was engaged to marry in 1874. Barney's 1926 date book lists appointments, providing insight into Barney's daily activities in Hollywood. Also included is extensive Barney family lineage information compiled by James Perrine Barney in 1921 and sent to Natalie and Laura Barney in 1948. The documents trace the Barney name back as early as the 13th century. A letter of explanation from James Perrine Barney to the two sisters is included with the lineage information.

#### Box 1

Box 1 of 31	Folder 1 Date Book, Alice P. Barney, 1926.
Box 1 of 31	Folder 2 Stanley's 'Lady' Alice by One Who Knew (1927), Volume I
Box 1 of 31	Folder 3 Stanley's 'Lady' Alice by One Who Knew (1927), Volume II
Box 1 of 31	Folder 4 Barney Family Lineage Information, 1948.

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## Series 2: THEATRICAL PRODUCTIONS: SCRIPTS.

Note: This series consists of manuscripts by Alice P. Barney for plays, mime dramas, ballets, and musical productions at various stages of editing. The scripts are arranged alphabetically by title. Most of the scripts were written between 1904 and 1931, although some are not dated. Some of the scripts are co-written with her daughters or with other writers. Barney often signed her manuscripts using the name Mrs. Christian Hemmick and the pseudonyms "Alfred Clifford" and "L[aura]. A[lice]. Pike." Most of the performances took place at Barney Studio House or at the following theaters in Washington: Belasco Theater, Lafayette Square Theater, Oaks Estate, National Theater, and National Sylvan Theater. Some were performed at Theatre Mart in Hollywood. Productions of particular note include *The Lighthouse*, which won first prize in the Washington, D.C. Drama League of America playwrighting contest in June 1927; *L'Ecole en Crinoline*, a ballet written for and performed by Anna Pavlova; *The Opium Pipe*, a play written in reaction to friend Renee Vivien's death from anorexia and substance abuse; *The Awakening*, performed at the base of the Washington Monument on Memorial Day to protest American involvement in World War I; *False Value*, a semiautobiographical portrayal of Barney's relationship with Christian Hemmick, which won first prize in the D.C. Play National Arts Club; and *Jimmie (or Whistler)*, which she based on her friendship with James MacNeill Whistler. Many of the scripts include notes and occasional sketches for sets by Barney. Clippings of newspaper reviews are included with *Transgressors*. Not all of Barney's scripts are represented here. Miscellaneous script pieces and one unidentified script are at the end of the series.

## Box 2

Box 2 of 31	Folders 1-5 About Thebes, 1922.
Box 2 of 31	Folder 6 Andy the Moonshiner, co-authored by Martha S. Gielow, 1924.
Box 2 of 31	Folder 7 Atlantis, 1916.
Box 2 of 31	Folder 8 The Awakening, co-authored by Hazel MacKaye, 1915.
Box 2 of 31	Folder 9 A Botticelli Interlude, 1921.
Box 2 of 31	Folder 10 The Brides of Venice, 1921.
Box 2 of 31	Folder 11 The Call of the Allies, 1917.
Box 2 of 31	Folder 12 Call of the Bells, 1921.
Box 2 of 31	Folder 13 Challenge of Youth (or The Heart of Gold), 1921.
Box 2 of 31	Folder 14 Colorado (or California), undated.
Box 2 of 31	Folder 15 The Colour of His Soul (or Horace Littlefield Esq., or Legitimate Lovers), co-authored by Natalie Barney, 1918. (1 of 3)

## Box 3

Box 3 of 31	Folders 1-2 The Colour of His Soul (or Horace Littlefield Esq., or Legitimate Lovers), co-authored by Natalie Barney, 1918. (2-3 of 3)
Box 3 of 31	Folder 3 Commerage, 1921.
Box 3 of 31	Folder 4 Contrasts, undated.
Box 3 of 31	Folders 5-10 The Courtesan of Rome, 1918. (1-6 of 7)
Box 4	
Box 4 of 31	Folder 1 The Courtesan of Rome, 1918. (7 of 7)
Box 4 of 31	Folder 2 A Dainty Farce, 1918.
Box 4 of 31	Folder 3 The Dancer, 1928.
Box 4 of 31	Folder 4 Dear, Unfair Sex, undated.
Box 4 of 31	Folder 5 Dispute of the Muses, 1915.
Box 4 of 31	Folders 6-7 Do and Be Done, 1926.
Box 4 of 31	Folder 8 The Dream of Queen Elizabeth, 1904.
Box 4 of 31	Folder 9 Driven, 1923.
Box 4 of 31	Folders 10-11 L'Ecole en Crinoline, 1915.
Box 4 of 31	Folders 12-14 False Values, 1924.
Box 4 of 31	Folder 15 Fancy Women, co-authored with Samuel Ross, 1927.
Box 4 of 31	Folder 16 The Foreign Dancer, 1928.
Box 5	
Box 5 of 31	Folder 1 The Gold Diggers, 1921.
Box 5 of 31	Folder 2 Gossip, 1921.
Box 5 of 31	Folder 3 Graft, 1927.
Box 5 of 31	Folder 4 The Great Pearl, 1921.
Box 5 of 31	Folder 5 His Birthday, 1928.



Box 5 of 31	Folder 6 Horace Littlefield, Esq. (or Legitimate Lovers or Colour of his Soul), co-authored by Natalie Barney, 1928.
Box 5 of 31	Folders 7-9 Is Wrong Right?, 1928. (1-3 of 4)
Box 6	
Box 6 of 31	Folder 1 Is Wrong Right?, 1928. (4 of 4)
Box 6 of 31	Folders 2-6 Legitimate Lovers (or Horace Littlefield, Esq. or Colour of His Soul), co-authored by Natalie Barney, 1928.
Box 6 of 31	Folders 7-9 The Lighthouse, 1926. (1-3 of 12)
Box 7	
Box 7 of 31	Folders 1-9 The Lighthouse, 1926. (4-12 of 12)
Box 8	
Box 8 of 31	Folder 1 The Lost Cat, 1921.
Box 8 of 31	Folders 2-9 Luna-The Man in the Moon (or Moon Madness), 1925. (1-8 of 9)
Box 9	
Box 9 of 31	Folder 1 Luna-The Man in the Moon (or Moon Madness), 1925. (9 of 9) (miscellaneous pieces)
Box 9 of 31	Folders 2-4 Luna-The Man in the Moon, Musical Scores, by Sol Cohen, 1925.
Box 9 of 31	Folder 5 The Lure (or The Moth and the Butterfly), 1922.
Box 9 of 31	Folder 6 Mam'selle Moonshine, undated.
Box 9 of 31	Folders 7-11 Mata Hari, 1930.
Box 10	
Box 10 of 31	Folder 1 L'Ombrelle Volee, 1921.
Box 10 of 31	Folder 2 On the Road to Shiraz, circa 1927.
Box 10 of 31	Folder 3 On the Stairs, undated.
Box 10 of 31	Folder 4 The Opium Pipe, co-authored by Laura Dreyfuss-Barney, 1909.

Box 10 of 31	Folder 5 Pageant Egyptienne, 1916.
Box 10 of 31	Folders 6-7 Passions (or Transgressors), co-authored by Clarence Woods de Knight, 1929.
Box 10 of 31	Folder 8 The Planets, 1921.
Box 10 of 31	Folder 9 A Play in One Act, 1918.
Box 10 of 31	Folder 10 Power, co-authored by Clarence Woods de Knight, 1914.
Box 10 of 31	Folder 11 Pride Has a Fall, 1921.
Box 10 of 31	Folders 12-13 The Resourceful Rice Seller, 1921.
Box 11	
Box 11 of 31	Folders 1-9 The Scar, 1930.
Box 12	
Box 12 of 31	Folder 1 The Scourge, 1921.
Box 12 of 31	Folder 2 The Secret of the Scarab, 1928.
Box 12 of 31	Folder 3 The Seller of Dreams, 1921.
Box 12 of 31	Folders 4-5 The Senator, undated.
Box 12 of 31	Folder 6 The Shepard of Shiraz, 1927.
Box 12 of 31	Folder 7 Some Years Hence, 1913.
Box 12 of 31	Folder 8 The Spring Has Come, 1929.
Box 12 of 31	Folder 9 Static, co-authored by James Land, 1928.
Box 12 of 31	Folder 10 A Sticking Party, undated.
Box 12 of 31	Folder 11 The Stolen Sunshade, 1921.
Box 12 of 31	Folder 12 Tom, Toms of Revenge, 1928.
Box 12 of 31	Folders 13-15 Transgressors (or Passions), co-authored by Clarence Woods de Knight, 1929. (1-3 of 8)

Box 13

Box 13 of 31	Folders 1-5 Transgressors (or Passions), co-authored by Clarence Woods de Knight, 1929. (4-8 of 8)
Box 13 of 31	Folder 6 Triumph of the Drama, 1917.
Box 13 of 31	Folder 7 The Veil, 1926.
Box 13 of 31	Folders 8-10 Whistler (or Butterfly or Jimmie), 1931. (1-3 of 4)
Box 14	
Box 14 of 31	Folder 1 Whistler (or Butterfly or Jimmie), 1931. (4 of 4)
Box 14 of 31	Folder 2 Why One Should Send Clothes to the Laundry, 1928.
Box 14 of 31	Folders 3-4 Women and War (or The Awakening), 1915.
Box 14 of 31	Folder 5 The Woman Plays, 1929.
Box 14 of 31	Folder 6 Unidentified, Bound Scripts, undated
Box 14 of 31	Folder 7 Miscellaneous, Unidentified Script Parts, undated

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## Series 3: THEATRICAL PRODUCTIONS: SELECTED SCENES AND ROLES.

Note: This series consists of segments of plays used for auditions and memorization work, known in theater circles as "sides" or "parts." Only a small number of Barney's many plays and other works are represented. The series is arranged alphabetically by title.

### Box 15

Box 15 of 31 Folders 1-4 Sides/Parts from Barren, undated.

Box 15 of 31 Folders 5-6 Sides/Parts from The Foreign Dancer, 1928.

Box 15 of 31 Folders 7-9 Sides/Parts from Inheritance (or Passions), 1929. (1-3 of 5)

### Box 16

Box 16 of 31 Folders 1-2 Sides/Parts from Inheritance (or Passions), 1929. (4-5 of 5)

Box 16 of 31 Folders 3-6 Sides/Parts from Is Wrong Right?, 1928.

Box 16 of 31 Folders 7-9 Sides/Parts from Legitimate Lovers, co-authored by Natalie Barney, 1928.

### Box 17

Box 17 of 31 Folders 1-4 Sides/Parts from Mata Hari, 1930.

Box 17 of 31 Folders 5-8 Sides/Parts from Moon Madness (or Luna - The Man in the Moon), 1925. (1-4 of 5)

### Box 18

Box 18 of 31 Folder 1 Sides/Parts from Moon Madness (or Luna - The Man in the Moon), 1925. (5 of 5)

Box 18 of 31 Folders 2-4 Sides/Parts from Whistler, 1931.

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## Series 4: NON-THEATRICAL, LITERARY MANUSCRIPTS.

Note: This series consists of manuscripts for novels, short stories, and movie scenarios written by Alice P. Barney in various stages of editing. Included is an earlier version of her autobiography entitled, *The Love of Henry M. Stanley*, with Chapter 1 missing. According to her note on the cover, she had mislaid Chapter 1 and wanted to start over from the beginning. It is possible that *Stanley's 'Lady' Alice By One Who Knew* is the revised manuscript (see series 1 description). An 8 x 10 photograph of a painting is included with "The Brides of Venice". Some of the manuscripts were reworked from play form, and others were transformed into plays. The series is arranged alphabetically by title.

## Box 19

Box 19 of 31	Folder 1 "All's Well" (or "Ich Diem"), undated.
Box 19 of 31	Folder 2 "The Brides of Venice: A Romance from an Historical Episode", undated.
Box 19 of 31	Folder 3 "Is Wrong Right?", undated.
Box 19 of 31	Folders 4-6 Joan of U.S.A., undated.
Box 19 of 31	Folder 7 "The Legend of the Great Pearl: A Fantasy", undated.
Box 19 of 31	Folders 8-9 The Lighthouse, undated. (1-2 of 3)

## Box 20

Box 20 of 31	Folder 1 The Lighthouse, undated. (3 of 3)
Box 20 of 31	Folder 2 The Love of Henry M. Stanley, undated
Box 20 of 31	Folder 3 "The Scar, Story of a Motion Picture", undated
Box 20 of 31	Folders 4-6 Stanley's 'Lady' Alice By One Who Knew, undated, original manuscript
Box 20 of 31	Folder 7 Stanley's 'Lady' Alice by One Who Knew, undated copy (1 of 3)

## Box 21

Box 21 of 31	Folders 1-2 Stanley's 'Lady' Alice By One Who Knew, undated copy (2-3 of 3)
Box 21 of 31	Folder 3 "The Story of Fad, a Waif of Syria", undated
Box 21 of 31	Folders 4-6 The Tower of Iron, undated, Manuscript 1
Box 21 of 31	Folders 7-9 The Tower of Iron, undated, Manuscript 2

Box 21 of 31                      Folder 10 The Tower of Iron, undated, Manuscript 3

Box 22

Box 22 of 31                      Folders 1-4 The Tower of Iron, undated, Manuscript 4

Box 22 of 31                      Folder 5 Miscellaneous, Unidentified Manuscripts

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## Series 5: MUSICAL SCORES AND SHEET MUSIC.

Note: This series consists of orchestral scores, sheet music, and individual instrumental scores written as accompaniment to several of Alice P. Barney's theatrical productions. Composers include Henry Cowell, Eugene Goossens, L. M. Rogowski, Sol Cohen, Louis von Gaertner, Gustav Holst, and Chaminade, with Barney often appearing as lyricist.

## Box 23

- |              |  |
|--------------|--|
| Box 23 of 31 | Folder 1 Atlantis, Orchestral score, by Henry Cowell, circa 1916.                            |
| Box 23 of 31 | Folder 2 Atlantis, Instrument scores, by Henry Cowell, circa 1916.                           |
| Box 23 of 31 | Folder 3 L'Ecole en Crinoline, Orchestral score, by Eugene Goossens, circa 1915.             |
| Box 23 of 31 | Folder 4 The Man in the Moon, Piano score, by L. M. Rogowski, circa 1925.                    |
| Box 23 of 31 | Folder 5 The Man in the Moon, Orchestral score, by L. M. Rogowski, circa 1925, Acts I & II   |
| Box 23 of 31 | Folder 6 The Man in the Moon, Orchestral score, by L. M. Rogowski, circa 1925, Acts III & IV |
| Box 23 of 31 | Folder 7 Moon Madness, Published sheet music, by Sol Cohen, 1929.                            |

## Box 24

- |              |  |
|--------------|--|
| Box 24 of 31 | Atlantis, Piano score, by Louis von Gaertner, circa 1916.      |
| Box 24 of 31 | Atlantis, Orchestral score, by Louis von Gaertner, circa 1916. |

## Box 25

- |              |   |
|--------------|---|
| Box 25 of 31 | Luna - The Man in the Moon, Piano score with voice, by Sol Cohen, circa 1925. |
| Box 25 of 31 | Moon Madness, Orchestral score, by Sol Cohen, circa 1925.                     |
| Box 25 of 31 | The Planets, Full orchestral score, by Gustav Holst, circa 1921.              |

## Box 26

- |              |   |
|--------------|---|
| Box 26 of 31 | Folder 1 L 'Ecole en Crinoline, Orchestral score, by Chaminade, circa 1915, copy. |
| Box 26 of 31 | Folder 2 L 'Ecole en Crinoline, Orchestral score, by Chaminade, circa 1915.       |

Box 26 of 31

Folder 3 L 'Ecole en Crinoline, Music score with cues, by Chaminade, circa 1915.

Box 26 of 31

Folder 4 The Lure, Reduced musical score, by Eugene Goossens, circa 1922.

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## Series 6: THEATRE MART PLAYS: CONTRACTS.

Note: This series consists of contracts between Alice P. Barney and the playwrights producing their plays at Barney's Theatre Mart in Hollywood. The contracts, spanning the years 1928-1930, are arranged alphabetically by playwright.

### Box 27

Box 27 of 31	Folder 1 Blackmore - Terrel
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Box 27 of 31	Folder 2 Osman - Wright
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## Series 7: THEATRE MART PLAYS: SCRIPTS.

Note: This series includes manuscripts of playwrights who produced their plays at Alice P. Barney's Theatre Mart in Hollywood. Barney handwrote comments regarding the quality of the plays on a select number of works. The scripts, spanning the years 1919-1930, are arranged alphabetically by playwright.

### Box 27

Box 27 of 31	Folder 3 Adam - Badger
Box 27 of 31	Folder 4 Beyer - Brown
Box 27 of 31	Folder 5 Carter - Cruger
Box 27 of 31	Folder 6 Fawcett - Hendell
Box 27 of 31	Folder 7 Ingersoll - Rumsey
Box 27 of 31	Folder 8 Stout - Terrel

### Box 28

Box 28 of 31	Folder 1 Terrel - Terry
Box 28 of 31	Folder 2 Terry - Von Blon
Box 28 of 31	Folder 3 White - Wright
Box 28 of 31	Folder 4 Wright - Yenrah

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## Series 8: LAURA CLIFFORD DREYFUSS-BARNEY PAPERS.

Note: This series contains materials documenting the life of one of Barney's daughters, Laura Clifford Dreyfuss-Barney, from 1890 to her death in 1963. An autograph book contains quotes and signatures of friends and family, including notes from her sister Natalie and mother Alice. Laura's manuscript, *From the Peace of the East to the War of the West* records impressions and specific incidents relating to her travels with her mother across the United States and with her husband Hippolyte Dreyfuss to Korea, Japan, and Northern China. *Outlines and Shadows* represents an unpublished compilation of 25 of Laura's short stories and one play. The diaries document (in French) Laura's various correspondents from 1931 to 1963. Diary entries for 1940-1950 and for 1952 are not extant. Laura preserved one of her father's handkerchiefs as a memento, and it is included in the collection. Finally, her Legion of Honor awards for service in both World Wars and a poster celebrating Laura and Hippolyte's visit to the Dayton Car Works in 1912 are included.

## Box 29

Box 29 of 31	Legion of Honor award posters for Laura Dreyfuss-Barney, 1920, 1925, 1931.
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Box 29 of 31	Poster honoring arrival of Laura and Hippolyte Dreyfuss to the Dayton Car Works, circa 1912.
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## Box 30

Box 30 of 31	Folder 1 Autograph book, 1890 - 1895.
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Box 30 of 31	Folder 2 From the Peace of the East to the War of the West, 1916.
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Box 30 of 31	Folder 3 Outlines and Shadows, undated.
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Box 30 of 31	Folders 4-7 Diaries, 1931-1939, 1951, 1953-1955.
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## Box 31

Box 31 of 31	Folders 1-4 Diaries, 1956-1963.
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Box 31 of 31	Folder 5 Monogrammed handkerchief of Albert Clifford Barney.
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## Series 9: BARNEY STUDIO HOUSE AND OTHER RESIDENCE RECORDS.

Note: This series consists of a set of undated floorplans of Barney Studio House, drawings of Barney Studio House created for renovation and exhibition use in the 1970s and 1980s, and original floorplans of the Barneys' vacation home in Bar Harbor, Maine, dating circa 1889. The Barney Studio House visitors' register spans the years from 1981 to 1991. Newspaper clippings cover the events surrounding the divestment of the Barney Studio House by the Smithsonian Institution.

### Box 31

Box 31 of 31	Folder 6 Newsclippings regarding disposition of Barney Studio House, Washington, D.C., March 1995.
Box 31 of 31	Folder 7 Visitors' register, Barney Studio House, February 10, 1981-January 26, 1984.
Box 31 of 31	Folder 8 Visitors' register, Barney Studio House, February 14, 1984-December 22, 1991.

### Oversize

Oversize	Floorplans: Studio House (5 sheets), blueprint drawings, 15" x 20.5 ". Wm. K. Karsunky, Consulting Engineer, undated.
Oversize	Renovation: Entrance Railing, Studio House (1 sheet), blueline floor plan with elevations, 22" x 34". Unlabeled, undated.
Oversize	Renovation: Electrical Plans for Rooms 142 and 242, Studio House (1 sheet), blueline floor plan, 24" x 36". Ron Hunt, 1977.
Oversize	Excavation: Paving Plan and Details, Studio House (1 sheet), blueline floor plan, 24" x 36". R[on]. H[unt]., 1981.
Oversize	Exhibition Installation/Design: National Museum of American Art, Portraits by Alice P. Barney. (1 sheet), blueline floor plan, 22" x 34". A. K., 1984. (2 copies)
Oversize	Floor Plans: Bar Harbor, Maine, House (5 sheets), ink on coated linen paper, 23" x 36". S. V. Stratton, circa 1889.

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