



Guide to the P.T. Barnum Research Collection (BHC-MS 0001)

By Meghan Rinn

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Descriptive Summary

Creator: P.T. Barnum; Nancy Fish; Jenny Lind; Charles S. Stratton; M. Lavinia Warren; others

Title: P.T. Barnum Research Collection

Dates: 1735-1988 [bulk 1830-1921]

Quantity: 18 manuscript boxes, 10 oversize drawers

Abstract: The P.T. Barnum Research Collection represents archival materials collected by the Bridgeport History Center over the years relating to the life and ventures of P.T. Barnum. Barnum himself was deeply connected to Bridgeport, building four homes there, serving as mayor, and hosting his circus' Winter Quarters in the city. As a result, this collection represents both national and local history. The series in the collection relate to his personal life, the American Museum, Barnum's circus ventures, Jumbo the Elephant, Jenny Lind, and Charles S. Stratton and Lavinia Warren. Each series contains manuscript material including an extensive correspondence series in Barnum's own hand, programs, tickets, artifacts, illustrations, and photographs, as well as clippings and examples of promotional material in the form of booklets, trading cards, and even paper dolls. This collection is artificial, and has grown over the years. The series themselves were formed by researcher needs, and as such have been kept intact at the time of arrangement.

Collection Number: BHC-MS 0001

Language: English

Repository: Bridgeport History Center

Biographical Information or Administrative History

P.T. Barnum

Phineas Taylor (P. T.) Barnum was born in Bethel, Connecticut on 5 July, 1810. Barnum's name is popularly associated with the Barnum & Bailey Greatest Show on Earth, but the circus was only one facet of his career. He didn't begin his involvement with the circus until he was in his sixties, following an extraordinarily successful tenure as the proprietor of the American Museum in New York City (1842 to 1868). In some respects the circus can be viewed as his retirement project. Barnum was approached by entrepreneur William C. Coup, who asked him to be a partner and lend his name to the circus that he, Coup, was creating; Barnum's name was already famous and would be a draw. James A. Bailey, a better known partner of Barnum's, entered the picture in the 1880s.

Barnum's early life is covered in his autobiographies *Life of P.T. Barnum* and *Struggles and Triumphs*, as well as later biographies written by others. As a boy, Barnum was particularly well loved by his namesake maternal grandfather, who himself was known for his practical jokes and keen sense of humor. The family had little money and when Barnum's father died, his teenaged son went to work in an uncle's general store to help support the family. Here he learned a great deal about the competitive nature of people, and was exposed to local characters who constantly tried to best others and stretched the truth in making deals.

In 1829 Barnum married tailoress Charity Hallett, despite her mother's disapproval, and started his own store while also running a lottery in Bethel. At age 21, he also became a newspaperman, producing 160 issues of the weekly *Herald of Freedom*, which ran from 1831 to 1834. He began the paper in defiant response to the Danbury newspaper editor's refusal to print Barnum's opinions, which were primarily reactionary to the predominant Calvinist views in the area. Barnum himself had been raised in the Congregational church but turned to the Universalist religion which offered a more uplifting view of humanity. Never shy about voicing his opinions in print, Barnum was sued for libel three times and jailed for 60 days while the paper was in print.

During his time as the editor of the *Herald of Freedom*, P.T. and his wife Charity had their first child, Caroline, who was born May 27, 1833. A few months after her birth, the young family moved to New York City. Barnum tried various ways to make a living, from selling groceries to running a boarding house for visitors from Connecticut. A man from Redding, Connecticut, alerted him to the possibility of purchasing an elderly African American woman named Joice Heth, whose owner billed her as 161 years old and the former nurse to George Washington. Barnum was intrigued, and purchased and freed her, but in fact the crippled and elderly woman, suffering from dementia and delusions, had little choice but to travel around to be displayed and tell her tales of raising young George. Later in life Barnum explicitly wrote that he regretted this exploitation, and he supported the 13th amendment during his political career in the Connecticut State Legislature. But at the time, in his mid-twenties, his experience with Heth gave him a taste for showmanship, which propelled him to starting a new career. Heth passed in 1836.

Through a clever business deal in 1841, Barnum acquired Scudder's Museum, a rather tired place on Broadway that had ceased to attract visitors. Rejuvenating this museum quickly became his passion, and helped cement his status as the father of popular entertainment in America.

Barnum's American Museum operated at the corner of Broadway and Ann Street from 1841 to 1865 until it was destroyed by a fire, and then moved to 539-541 Broadway until that building too was destroyed by a fire in 1868. Wisely, Barnum first transformed the museum's exterior so that passersby would be curious and want to come in. He added thousands of exhibits of all kinds: inventions, artwork, historical artifacts, scientific curiosities, natural history specimens, items of questionable origin and authenticity, stuffed and live animals, performers and newsmakers. He created a performance hall where many lectures and plays were presented, including *Uncle Tom's Cabin*. Barnum continually provided new exhibits, held contests, and showed the latest innovations, and did whatever else would attract people to come to the museum and return to see more. He even offered women the opportunity to vote for their preferred candidate in the presidential primary of 18___. He strove to provide educational amusements suitable for families, which was not widely done at the time. In the 1840s and 1850s, the museum became an extremely popular destination for the growing numbers of leisure travelers on a national and international level. This in turn helped to boost Barnum's personal reputation at home and abroad.

In addition to the work of running the museum, Barnum promoted individual performers as a part of his business. His first such promotion was that of Charles S. Stratton, a little person whom Barnum met in Bridgeport while visiting his brother Philo Barnum. Charles was born in 1838 a rather large baby but his growth almost halted at around six months of age. Barnum was introduced to Charles when the boy was nearly five years old. At that time, Charles was only 24 inches (two feet or 60.96 centimeters) tall. He possessed an innate talent for performing, and was bright and personable. Barnum gave him his famous stage name, General Tom Thumb, taught him

to perform, and they soon toured Europe and the United States, both of them becoming fabulously wealthy. Later on, Barnum engaged other little people including Stratton's future wife, M. Lavinia Warren, Warren's sister Minnie, and George Washington Morris Nutt, who was given the stage name of Commodore Nutt. Barnum also furthered the fame and career of Swedish opera singer Jenny Lind and created an international animal celebrity, Jumbo the Elephant.

Barnum maintained additional business interests based in Bridgeport, some successful, others not. In 1851 he helped to develop the eastern part of Bridgeport, located on the east side of the Pequonnock River. He also served as the president of the Pequonnock National Bank, which was incorporated in May 1851 with \$200,000 capital. It opened in August of that same year, and the bank endured until 1913 when it merged with the First Bridgeport National Bank. The Pequonnock printed various banknotes, as well as checks. Like contemporary checks that allow for featured graphics, the Pequonnock Bank printed images on their checks. This included images of both P.T. Barnum and Barnum's home Iranistan. Other relatives of Barnum's were also involved with the bank, including the Seeley family.

By 1854 the property that Barnum had in east Bridgeport was worth over one million dollars. He tried to attract businesses into the area, and made loans to various businesses including one Jerome Clock Company which was based out of New Haven. At the time, Barnum had no knowledge that the Jerome Clock Company was about to go under due to bankruptcy, and the company's financial disaster brought Barnum down as well, as he had guaranteed about \$450,000. By 1856, Barnum was in ruin, left his home of Iranistan with his family, and had to deal with both derisive public commentary and bankruptcy proceedings. Barnum writes frankly about this experience in his own book, *Struggles and Triumphs*, focusing particularly on not only the devastation of the loss, but also praising all of those who reached out to help him recover his fortune. He reprints the offer from Charles S. Stratton to go on tour again with Barnum as General Tom Thumb, which he took Stratton up on, as well as notes the others who helped him through this time. He also explicitly writes about the impact of his faith while getting through this time.

The failure of his real estate venture did not deter Barnum from continuing to develop and help his chosen home of Bridgeport. He helped to establish Mountain Grove Cemetery (1849), Seaside Park (1865), and Bridgeport Hospital (1878), in addition to entering political life to represent the area in spite of stating that he found politics distasteful.

In the 1850s, Barnum considered a run for governor of Connecticut. This morphed into a run for election to the Connecticut State Legislature in 1865. He stated explicitly that this was because of his strong feelings about the abolition of slavery, and he was put in office as the representative of Fairfield County on April 3, 1865. He was chair of the State Agricultural Committee where he did excellent work, and was well remembered for his speech delivered on May 26, 1865 that rallied not only for the ratification of the 13th amendment which would abolish slavery, but giving African American men the vote as well. These strong feelings came from not only lessons learned with Joice Heth, but also his fierce Universalist beliefs which heavily promoted equality.

Barnum remained in the Connecticut Legislature for two terms, and he ran for U.S. Congress as a Republican in 1867. He was beaten by William H. Barnum, a relative. The national scrutiny painted P.T.'s showmanship in a negative light, and the Republican party platform was hurt by his presence on it. Barnum himself was unhappy with all the commotion, the loss was quite welcome.

However, this was not the end of Barnum's political career. From 1875-1876, Barnum served as the mayor of Bridgeport. He was nominated by a committee from the local Republican party, and

initially declined it. It wasn't until he was assured by the opposition that this was intended to be a compliment that Barnum accepted. He was elected by the city in spite of the fact it was largely During his one year term, Barnum commissioned new lighting for Bridgeport's streets, supported the entry of local African Americans into trade unions, enforced liquor laws due to his own belief and promotion of temperance, and vastly improved the local water supply.

Barnum's public life was busy, but he also had family life. Three more daughters were born to the couple: Helen (b. 18 April 1840), Frances (b. 1 May 1842), and Pauline (b. 1 March 1846). Frances died in April of 1844 just before her second birthday. Caroline and Helen lived long lives, but Pauline passed away at age 31 in 1877.

Barnum and Charity's marriage was happy for some years, with Barnum writing in his autobiography that, "Although I was only little more than nineteen years old when I was married, I have always felt assured that if I had waited twenty years longer I could not have found another woman so well suited to my disposition and so admirable and valuable in every character as a wife, a mother, and a friend." However as the couple grew older, changes occurred in their relationship that put distance between them. Barnum traveled frequently and for long periods of time, leaving Charity to raise their children. Charity apparently suffered from several unnamed health issues and did not have the energy, nor possibly the inclination, to keep up with her highly energetic husband; Barnum's business ventures repeatedly put their financial stability at great risk which Charity undoubtedly found distressing. Barnum also began drinking heavily during the 1840s which impacted both the marriage and business relationships, although he came to realize this in 1849. He became a Temperance advocate after that, never drinking again and going on the lecture circuit to encourage others to do the same.

The interests of the two were probably also at odds on topics of theatre and entertainment about which Charity was far more conservative. Charity accompanied her husband on some of his tours, but according to Barnum she did not enjoy them. She had little love of Europe and was quite afraid of Niagara Falls, although their daughters enjoyed these experiences. Caroline's diary, located at the Bridgeport History Center, offers insight into these family trips. According to Barnum, Charity was also not interested in "style," so the wealth that allowed him to purchase expensive furnishings for their homes was not necessarily something she cared about. These differences and change in their relationship did not breed ill will, and Barnum was attentive in his own way. Their second home, the Italianate style *Lindencroft*, had gardens explicitly to indulge Charity's enjoyment of gardening and their third home, the Victorian mansion *Waldemere*, was built close to Long Island Sound since the doctor recommended the sea air for Charity's health.

As a grandfather, photographs show Barnum to be very happy to sit and pose with his many grandchildren. Caroline Barnum (27 May 1833-10 May 1911) married David W. Thompson on 19 October 1852. The couple had two children, Frances Barnum Thompson, later Leigh (27 December 1853-27 January 1939) and Phineas Taylor Barnum Thompson (19 April 1865-27 February 1868). Helen Barnum, later Helen Hurd and then Helen Buchtel (18 April 1840-December 1915) had Helen Barnum Hurd (12 November 1858-1933), Julia Hurd (1860-1891) and Caroline Hurd (1862-1883) as well as Lelia Buchtel (no known dates.) Pauline (1 March 1846-11 April 11) married Nathan Seeley. They had Clinton Barnum Seeley (1868-1856), Herbert Seeley (1870-1914), and Jessica Seeley (1872-1896). There are several images of Charity sitting with her husband and the grandchildren as well, although there are no accounts remarking on her feelings towards her grandchildren.

Barnum was in England when Charity died on November 19, 1873. He remained there rather than

attend the funeral, a decision which was probably based on the impracticality of transatlantic travel, which would have taken weeks. Charity was buried in Mountain Grove Cemetery in Bridgeport, Connecticut.

Soon after Charity's death, Barnum married an English woman named Nancy Fish, the daughter of his friend and agent John Fish. The couple was secretly married in England on February 14, 1874, only three months after Charity's death. The marriage remained secret from almost everyone, including Nancy's parents and Barnum's children, until September 15, 1874, when the two had a public ceremony at the Church of the Divine Paternity on Fifth Avenue in New York City.

The May-December element of the marriage was remarked upon, as Nancy was born in 1850 and was thus 40 years Barnum's junior, but the couple was generally happy together. Barnum traveled and conducted business, and while Nancy occasionally suffered from ill health, as Charity had in her lifetime, the two seemed to get along and shared a similar sense of humor, as well as enjoyment of the luxuries that wealth afforded them. The marriage also allowed Nancy to pursue her own hobbies, including collecting, reading, writing, horseback riding and carriage riding, and playing pianoforte. Barnum constructed *Marina*, his last home in Bridgeport, Connecticut, explicitly for Nancy, knowing she would outlive him and want a home more easily maintained than *Waldemere*, as well as one that allowed room for her interests and activities.

Barnum's circus venture did not begin until 1871. He was approached by the showman William C. Coup, who had worked for Barnum many years previous. Barnum was familiar with Coup and respected his talents; Coup was interested in a partnership that would allow him to capitalize on Barnum's fame by using his name, thus was born "P. T. Barnum's Grand Traveling Museum, Menagerie, Caravan and Circus." The new network of railroads expanding across the country allowed the circus to travel far more efficiently and to reach more towns and cities than had been possible by wagon. Train travel also allowed the circus to become a much larger operation since the trains could transport innumerable wagons and tons of canvas for tents. The profits were incredibly high. By 1872, Barnum was nurturing the side show - a traveling version of the many performers who exhibited themselves in the American Museum - and the attraction proved to be popular. In 1873, Barnum built up a department in the circus dedicated only to advertising, and the success continued.

On April 30, 1874, Barnum opened the New York Hippodrome which also featured circus acts. The Hippodrome would go on to have both a permanent home in New York City, and a traveling component. A year later, P. T. Barnum's Traveling World's Fair was managed by John O'Brien. The sheer number of shows made it necessary for Barnum to create the Barnum Universal Exposition Company to manage it all. Financial issues and dissatisfaction dissolved the O'Brien partnership, and the Barnum Universal Exposition Company closed as well by the end of 1875. Starting in 1876, Barnum's circus was now simply the "Greatest Show on Earth" and proved to be a major success.

In the 1880s, Barnum began to encounter competition from other circuses. This included the Great London Show of Cooper, Bailey, and Hutchinson--several name variations of this circus exist--whom Barnum eventually embraced as partners. The process involved a lot of legal negotiations, but on August 26, 1880, the Barnum and London Circus emerged. Great success continued, and by the mid-1880s the circus employed over seven hundred people. In 1887, disagreements prompted the partners to renegotiate contracts, dissolve existing partnerships, and the Barnum & Bailey Circus emerged. The younger partner, James A. Bailey, largely managed the circus, and continued on after

Barnum's death in 1891. After Bailey died in 1906, the circus was bought by Ringling Brothers, and continued to operate separately until the two shows were combined in 1919.

P. T. Barnum died on April 7, 1891 following a stroke. He was ill for some months prior to his death. He is buried in Mountain Grove Cemetery, a park-like cemetery that he was instrumental in creating. The Barnum family plot is close to the Stratton family plot where Charles S. Stratton and M. Lavinia Warren, known as General and Mrs. Tom Thumb, are buried. A number of Barnum's children and grandchildren are also in the same cemetery.

The American Museum

Barnum's American Museum was located on Broadway at Ann Street from 1841 to 1865 until it was destroyed by a fire, and then moved to 539-541 Broadway until it too was destroyed by a fire in 1868.

The museum was originally known as Scudder's Museum, which opened in 1810. Managed by John Schudder, Schudder's American Museum featured a number of displays, including seashells, minerals, and taxidermied animals including a bison, along with wax figures. After Schudder passed, his heirs took on the museum, but a combination of poor management, and the financial crash of 1837 lead the family to sell the collection. Barnum acquired it through a proxy in the museum building's owner, Francis Olmsted. After Barnum acquired everything, he substantially dressed up the exterior, decorating it with flags and banners and dozens of painted plaques featuring wild animals practically overnight. He paid musicians to stand out on the balcony and perform to attract passersby and soon people flocked to the museum. Barnum later expanded the building to include a large theatre, which he called a lecture room since the word "theatre" had unsavory connotations at that time.

Displays in the museum ranged from dioramas of places such as Niagara Falls and the American plains, to wax figures, performers, theatrical performances, artwork, historical artifacts, scientific specimens, inventions, and curiosities. In addition Barnum displayed live animals, including Beluga whales and hippopotami. Among the exhibits Barnum included what were then called humbugs, or hoaxes; he encouraged the public to decide whether they were genuine or not, thereby avoiding accusations of falsely claiming authenticity. The Feejee Mermaid is perhaps the best known among Barnum's humbugs, and was an item he rented from Boston showman, Moses Kimball. Barnum's performers included trained bears, and Native Americans who performed songs and dances of their culture, to people he called natural wonders and living curiosities, depending on the advertisement. Notably, he avoided using the word "freak" when publicizing performers with distinctive physical differences, such as giants and little people, albinos, excessively thin or fat people or those with missing or additional limbs. These performers made a good living exhibiting themselves at the American Museum, in concert halls, and on tours through joint companies and later, circuses. Barnum's promotions ensured their success and a substantial income, which gave long-serving veterans of the museum the means to retire in comfort. Some of the best known performers at the museum included Anna Swan Bates, General Goshen, Charles S. Stratton - known as General Tom Thumb, Chang and Eng Bunker - the origin of the term Siamese twins, and M. Lavinia Warren. Barnum also hosted concerts and lectures, as well as contests at the American Museum. These contests included the National Poultry Show, beauty contests, flower shows, and baby shows which awarded prizes for the fattest baby, the handsomest twins, and other categories.

The museum was not, however, the product of Barnum's effort alone. Barnum employed a number of staff to help with the museum in various capacities. Chief among them was John Greenwood Junior, who was raised in Bethel, Connecticut, as Barnum was. Trained as a hatter, Greenwood fulfilled a number of roles at the museum, including treasurer, temporary museum owner from 1851 to 1855, and manager. Other tasks included traveling to find new relics for the museum, and at one time, showing the Prince of Wales himself around the American Museum. Other key personnel included pantomimist-turned-stage manager Charles Kemble Fox, orchestra director W.J. Peterschen, manager-turned-aquaria department manager Dr. Oscar Kohn, and promoter-turned-superintendent Sylvester Bleeker. Barnum's two son-in-laws, Samuel Hurd and David Thompson, also held positions within the museum.

On July 13, 1865, Barnum's American Museum burned to the ground, apparently the work of arsonists, possibly Southern sympathizers who did not like Barnum's vocal opposition to slavery. Performers and employees were able to get out, but most of the animals did not, and those that did were killed because they were running loose on the streets. Thousands upon thousands of objects in the museum were destroyed. Barnum learned of the catastrophe while in Hartford, Connecticut, fulfilling his duties as a State Representative

Barnum's American Museum had a second incarnation at a nearby location, 539-541 Broadway. The content of the museum was similar, and miraculously Barnum's managers had it in operation only a few months after the first museum's demise. But the second one did not last long, as it burned on March , 1868, due to a heating system failure. Barnum did not attempt to re-open a third museum. Instead, he took the advice of his long-time friend Horace Greeley to "go a-fishing" and enjoy the fruits of his labors, as well as spend time with his many grandchildren.

Circus and Winter Quarters

P.T. Barnum is most heavily associated with circus entertainment, but his venture into that world did not begin until 1871. He was approached by the showman William C. Coup, who had worked for Barnum many years previous. Barnum was familiar with Coup and respected his talents; Coup was interested in a partnership that would allow him to capitalize on Barnum's fame by using his name, thus was born "P.T. Barnum's Grand Traveling Museum, Menagerie, Caravan and Circus." Notably, the word "Museum" leads the list, and including a "museum" in this and every subsequent circus was something Barnum insisted upon. Acts from the old American Museum, including Anna Swan and William Henry Johnson - known as the What Is it? - joined this circus. Featuring over one hundred wagons to carry everything for the show, it grossed over \$400,000.

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In the 1880s, Barnum began to encounter competition from other circuses. This included the Great London Show of Cooper, Bailey, and Hutchinson - other names of this circus also existed - whom Barnum eventually embraced as partners. The process involved a lot of legal negotiations, but on 26 August, 1880, the Barnum and London Circus emerged. Great success continued, and by the mid-1880s the circus employed over seven hundred people. In 1887, disagreements prompted the partners to renegotiate contracts, dissolve existing partnerships, and the Barnum & Bailey Circus emerged. The younger partner, James A. Bailey, largely managed the circus, and continued on after Barnum's death in 1891. Bailey died in 1906, and the Ringling Brothers bought the circus. They operated it separately from their own circus until 1919, when the two were combined to become Ringling Bros. and Barnum & Bailey Greatest Show on Earth. This show continued until 2017.

The winter quarters for the various Barnum named circuses were housed in Bridgeport, CT, with permanent buildings being put up in 1880s. Barnum liked having the quarters in Connecticut because it allowed him to show some of his animals during the winter months, including loans to Central Park's zoo. The five acres of land provided storage for railroad cars, steam heated rooms for animals, wagons, tents, prop fabrication, and a stable. The location of the Winter Quarters was also a boon for the local Bridgeport economy, thanks to the demands and the number of people involved.

A fire began at the winter quarters on 20 November, 1887. It ignited at the main building at ten in the evening, and could not be contained. The only animal survivors were the elephants, the cause of the blaze remaining unknown. The quarters were then rebuilt, only to be burned down again in 1924.

Jumbo the Elephant

Jumbo the Elephant (1861-15 September 1885) was an unusually tall African elephant best known for his time as an attraction in the London Zoo and as a part of P.T. Barnum's circus from 1882 to his death in 1885. He is arguably the first international animal celebrity, and even today, his name remains widely recognized.

Born in the Sudan, the one-year-old elephant who became Jumbo was taken by hunters after they killed his mother. He was then sold to an Italian animal dealer, and eventually sent to the famous Jardin des Plantes in Paris. In 1865 he was transferred to the London Zoo as part of a trade, and was placed under the care of Matthew Scott, who at the time looked after the zoo's birds but had no experience with elephants. The young elephant was rather sickly when he arrived from Paris, and was not at all large for his age. Scott carefully tended the elephant, won his trust, and Jumbo eventually began to thrive. He was trained to give rides around the park to visitors of all ages, earning him the love of the public, especially children.

In 1881, P.T. Barnum's managers made an offer to the London Zoo to purchase Jumbo. This was well timed for the zoo, as the now teenaged Jumbo was experiencing musth. This natural development in male elephants, characterized by high levels of testosterone and aggression, made

Jumbo hard for the zoo to handle and rendered him unable to do his regular duties of giving visitors rides and interacting with the public. Because of Jumbo's repeated destruction of the elephant house, the London Zoo's director was secretly happy for the opportunity to sell him. Jumbo was purchased for \$10,000 (\$246,000 in present money), but the British public vociferously objected to the sale, unwilling to lose the elephant known as the "Children's Giant Pet." Barnum used the outrage to his advantage, and was able to generate money from the public interest in his Jumbo acquisition to offset the expense of buying and transporting him across the Atlantic. Convincing the 11-½ foot tall, 13,000 pound elephant to enter a shipping crate for the ocean crossing required weeks of work and taxed the patience of all who were effecting the procedure, but delighted the disapproving public in England.

As Barnum did in the months prior to Jenny Lind's arrival in New York City, his advance promotion of Jumbo generated a great deal of fanfare and anticipation of the famed elephant's arrival. Jumbo became a part of Barnum's circus, and was a major draw. Merchandise of all kinds featured Jumbo, even household items like ceramic pitchers, tin plates, and glass bottles. His image was used heavily in advertising for a variety of items ranging from receipt books to sewing thread, all capitalizing on the idea of an elephant's strength and endurance.

Jumbo traveled all over the United States and Canada with Barnum's circus, which used the ever expanding railways to reach audiences in every corner of both nations. Unlike the Asian elephants in the show, Jumbo did not perform tricks --Jumbo only had to be himself to attract the crowds, so impressive was he for his size and large, flapping ears (Asian elephants' ears are much smaller). Tragically, on September 15, 1885, Jumbo was struck by a train in St. Thomas, Ontario, Canada, while returning to sleeping quarters after a performance one night. No trains had been scheduled that evening and it was thus thought safe to walk along the tracks, the shortest route.

Following Jumbo's death, Barnum engaged well known taxidermist Henry Ward of Rochester, New York to preserve and re-assemble both Jumbo's skin and skeleton as two separate displays. The "Double Jumbo" exhibit toured with the circus for one or two years, before the constituent parts went to permanent homes. The skeletal remains are at the American Museum of Natural History in New York City, and the taxidermy elephant was gifted to Tufts University, eventually to become the school's mascot. The taxidermy Jumbo remained on display until a fire in April 1975 destroyed it.

A few pieces of Jumbo survive. After Jumbo's death thin slices of his tusks were cut and engraved with the information, known as the scrimshaw technique. The Bridgeport History Center owns one of these cross sections of Jumbo's tusk. At Tufts, his stuffed tail had been removed earlier because of students tugging on it, and had been [placed in the archives](#) for safekeeping. After the fire destroyed Jumbo's taxidermied form, his ashes were gathered into [a 14 ounce peanut butter jar](#), which is now a talisman for the Tufts sports teams.

Jenny Lind

Jenny Lind was a Swedish-born opera singer, popularly known as "The Swedish Nightingale," who lived from 6 October 1820-2 November 1887. During her lifetime, she became one of the best known singers in the Western hemisphere, who was also beloved and admired for her generous philanthropic spirit. She toured Europe, the United Kingdom, and the United States giving concerts, frequently donating to charities in the places she visited. In her later life she taught at the Royal College of Music in London as a professor of singing.

P. T. Barnum, who had never heard Lind sing when he invited her to tour America, capitalized on her both her musical reputation and her renowned charitable nature. Knowing that Americans knew little about opera but would adore a woman whose remarkable voice embodied an equally sweet and virtuous soul, Barnum set about promoting Jenny Lind's 1850-1851 Tour of America in a way that no one else could match.

Lind's childhood was less than ideal and she spent her early years living in different households; her mother had never married Lind's father. Quite by accident, her exceptional voice was recognized when she was a child, and at age nine, Lind entered the acting school of the Royal Dramatic Theatre in Sweden; she began singing on stage a year later. She gained a number of prestigious roles in the Royal Swedish Opera, and by 1840, she was not only a part of the Royal Swedish Academy of Music, but also the court singer to the King of Sweden in Norway. Her light, agile voice would eventually be characterized as a coloratura soprano.

She continued to train and sing in the 1840s, and began to tour as well. In 1843, while touring Denmark, she caught the attention of Hans Christian Anderson; it is said he fell in love and wrote the Ugly Duckling and the Emperor's Nightingale in her honor, but Lind did not share his feelings, and remained just a friend. A year later she sang in Berlin, where the German audiences took to her immediately, as well as composers including Felix Mendelssohn. She continued to sing in Europe, and then in 1847, in the United Kingdom where she performed in front of Queen Victoria.

In 1849, P.T. Barnum approached Lind about a possible American tour. Lind had previously received offers to go to America, but had declined them. She responded to Barnum because the letterhead depiction of his elaborate new home, *Iranistan*, in Bridgeport, Connecticut, intrigued her. It is said that Lind felt the exotic mansion meant Barnum wasn't just trying to cash in on her talent, but knew what he was doing when it came to promoting. She did not jump quickly at the opportunity, however.

First she insisted upon a contract with a strict financial arrangement before she would set foot on a ship to America. The money to be paid her, her pianist Jules Benedict, baritone Giovanni Belletti, and others in her entourage, was to be placed in an escrow account in London. Barnum scrambled to raise the full amount, since even with his wealth he did not have the \$187,000 needed on hand. Arrangements were made for a year-long tour to begin in September 1850.

Despite Lind's name being largely unknown in North America, P.T. Barnum was able to whet the public's appetite for the performer months in advance, and upon her arrival create an insatiable demand that soon turned into "Lindmania." Every conceivable product, including items of clothing and accessories, furniture, household goods and decorations, framed prints, sheet music, even locomotives and ships were identified by the name Jenny Lind, a scale of mass merchandizing theretofore unheard of. Barnum did not directly profit from the sale of the innumerable consumer products bearing her name, but he did leverage their great popularity.

Barnum's advance publicity was so successful that when Lind arrived in New York City along with Giovanni Belletti and Julius Benedict, they were greeted by throngs of crowds. First performing at Castle Garden in New York City on 11 September, 1850, Lind's concerts were a runaway success. The Barnum-Lind tour covered both the United States and Cuba, and the profits were extremely high. Barnum also developed a concert ticket auction scheme that benefitted both himself and the owners of the commercial enterprises that won the auctions and thus brought their business name into the limelight.

True to her word, Lind donated much of the money she earned on tour to charities in the cities where she performed, as well as to Swedish ones. Barnum, the master promoter, used that fact to further elevate Lind's moral character as well as her vocal performance abilities. Newspaper articles of the period typically comment on both her indescribable voice and her generous gifts to the local hospital, orphanage, or charity organization, especially those for women and children.

All of the marketing and the heavy concert schedule, however, began to wear on Lind. She had also fallen in love with the pianist who replaced Benedict, Otto Goldschmidt. They were married on 5 February, 1852, in Boston. Possibly Goldschmidt influenced his wife to take advantage of a clause in her contract with Barnum that allowed the two to part ways with certain conditions to the terms, and she did so. Despite Barnum's disappointment, the two parted on relatively good terms, and remained friends. The Lind company continued to perform in America until May of 1852, and then returned to England. Lind and Goldschmidt had three children.

In later years Lind gave fewer performances and no longer performed operas, but she did participate in concert hall performances around Europe. In 1882, she became professor of singing at the Royal College of Music. She remained in that position until 2 November 1887, when she passed away.

Jenny Lind Goldschmidt is buried at the Great Malvern Cemetery in Malvern, Worcestershire, England.

Charles S. Stratton

Charles S. Stratton, best known as General Tom Thumb (4 January 1838-15 July, 1883) was an entertainer who worked for P.T. Barnum, and married fellow Barnum performer Mercy Lavinia Warren. His natural charisma and talent, combined with his being a proportionate dwarf, helped propel him to the status of celebrity in the 19th century.

Stratton was born in Bridgeport, Connecticut, to Sherwood and Cynthia Stratton. His father was a carpenter, and his mother was a homemaker with two daughters and a son by the time Charles was born. The family was not impoverished by contemporary standards, they had little to get by on. When Charles was born, he was over nine pounds, but at around six or seventh months of age, he failed to grow, so that even at four years old, his height had not changed and he was a mere 24 inches.

P.T. Barnum met the Stratton family towards the in of 1842. Barnum was in Bridgeport due to a frozen over Hudson River, and taking advantage of the fact his brother Philo owned the Franklin House hotel. Barnum remembered hearing of the diminutive boy in Bridgeport, and asked his brother to go and get the family. "Charlie" was bright and affable, and Barnum responded to his charm; he felt that the boy could be taught to act, and wanted him to come and perform at his new American Museum in New York City.

A business arrangement was negotiated with Stratton's parents, and it was agreed that Barnum could exhibit Charles for an experimental month, for \$3.00 plus room, board, and travel expenses. As a result, Charles headed to New York City with Barnum in 1843, and was given the stage name "General Tom Thumb."

Charles took to showbusiness, and Barnum taught him various acts, quips, and everything needed to do a good performance. Charles had an innate skill for this kind of work, and after Barnum made a few introductions to the press (often by barging into homes unannounced), General Tom Thumb made his debut at the American Museum. The reception was warm, but word of mouth boosted the success of the act. In his promotions, Barnum exaggerated the boy's age, stating it was eleven rather than five, to make Charles' tiny stature seem even more impressive.

Such acclaim enabled a tour of Europe a year later, with Stratton giving not one but two command performances in front of Queen Victoria, within the space of eight days. Stratton quickly became a favourite at the courts he visited, including in France and Belgium, and such warm receptions continued whenever he toured in Europe.

Stratton remained in show business in his teenage years and into his twenties, alternatively touring the country and performing at Barnum's American Museum. It was in his mid-twenties that he met M. Lavinia Warren, a new Barnum performer, and the two began an acquaintance that rapidly turned romantic. Just two months later Warren and Stratton married in an event orchestrated by Barnum known as the Fairy Wedding. The wedding took place on 10 February 1863 at Grace Episcopal Church in New York City, and became the social event of the year, along with the lavish reception afterwards. This was during the American Civil War when newspapers were filled with the tragic news of battles and casualties; to the delight of the American public, the Fairy Wedding stole the show briefly and became front-page news in numerous papers and magazines. The couple was received at the White House by President Abraham Lincoln and his wife Mary Todd Lincoln, a memorable event for all. Afterwards, Charles and Lavinia embarked on a three year world tour, along with Lavinia's sister Minnie Warren, and fellow Barnum performer George Washington Morris Nutt, all of whom were little people. Charles and Lavinia became an international celebrity couple, America's first. Following the tour, which added even more to their wealth, the Stratton alternated living at their home in Bridgeport, Connecticut, and their home in Lavinia's hometown of Middleborough, Massachusetts. They continued to tour and entertain the public, and remained close friends and associates of Barnum's. The marriage was generally considered a happy one, and they remained close throughout their lives.

In his leisure time, Charles enjoyed yachting and horse racing, and generally fancied himself a man of leisure, spending liberally on fine food and other luxuries. He was also generous, and gave money to worthy causes. He also was active in the Freemasons, joining the organization in 1862 and eventually becoming a 32nd degree mason, Knight Templar.

On 15 July 1883, Stratton suffered a stroke and passed away. He is buried at Mountain Grove Cemetery in Bridgeport, Connecticut. Lavinia remarried and lived until 1919; she asked to be buried with her first love, "Charlie" in the Mountain Grove Cemetery.

M. Lavinia Warren

Mercy Lavinia Warren Bump, later Mercy Lavinia Warren Stratton, and then Mercy Lavinia Magri, (31 October, 1842-25 November, 1919) was an entertainer who worked for P.T. Barnum, managed her own theatre, and wed fellow Barnum performer Charles S. Stratton - known as General Tom Thumb.

Warren was born into the Bump family in Middleborough Massachusetts. Her family was prominent in the area, and capable of tracing their roots back to the Mayflower. She had seven other siblings, but only Warren and her sister Huldah Pierce Warren Bump (later known as Minnie Warren), had dwarfism.

Warren taught school for a time in Massachusetts, before entering show business at age sixteen. Her first foray into being an entertainer saw her under the employ of a cousin who owned a showboat in Mississippi. Barnum came to hear of her in 1862, meeting Warren when she was twenty one years old, and signed on to work for him for \$10 a week plus expenses. It was there that she met Charles Stratton, known as General Tom Thumb and a fellow little person in Barnum's employ, and the two began to date.

Eventually, Warren and Stratton married, in an event orchestrated by Barnum known as the Fairy Wedding, Held on 10 February 1863 at Grace Episcopal Church in New York City, the marriage became the social event of the year, as did the reception afterwards. The two were even received at the White House by President Abraham Lincoln.

Later on, Warren and her husband toured with her sister, Minnie Warren, and fellow performer George Washington Morris Nutt. The tour covered the United States and Canada, before heading to Europe. From there, their lives bounced between Stratton's home in Bridgeport, Connecticut, and Warren's in Middleborough, Massachusetts, when they weren't touring and entertaining the public. The marriage between the two was generally considered a positive one, and they remained close throughout their lives.

Warren was also extremely close with her sister, Minnie, who wed a fellow Barnum performer named Major Edward Newell in July, 1877. Unlike her sister, Minnie and her husband did attempt to have children. Unfortunately the child was stillborn, and Minnie herself died after the delivery. Warren was devastated by the loss, and it took a while for her to come to terms with.

Charles Stratton passed on 15 July, 1883, leaving Warren a widow. She remarried two years later to Primo Magri, an Italian entertainer of a similar stature to Warren, on 6 April, 1885. They performed both at their own roadside stand in Middleborough, Massachusetts, and toured together along with Magri's brother, Ernesto. The couple even appeared in the silent film, *The Lilliputian's Courtship*, in 1915.

Warren died on 25 November, 1919, and is buried besides Charles S. Stratton at Mountain Grove Cemetery.

History of the collection at Bridgeport
[To be added]

Scope and Content Note

The scope of the P.T. Barnum collection is wide, and reflects the many interests of its subject, P.T. Barnum. In addition to representing his own manuscript materials from all stages of his life, it collects the subjects of his business related interests, namely the American Museum, the Circus and the Winter Quarters at Bridgeport, Jenny Lind, Jumbo the Elephant, and Charles S. Stratton (General Tom Thumb) and the performers associated with Stratton. The content of each subseries varies, but all of them have booklets of information, advertisements, programs, and printed ephemera that

speak to the marketing of the subject, their life, and why Barnum was willing to invest in their success. Manuscript material appears in certain series, but not all. Heavily represented though are images - both illustrations and photographs - of all subjects.

Arrangement Note

At the time of processing, the P.T. Barnum Research Collection had been parceled out into series arranged by topic. It was decided that this particular part of arrangement would be kept. It was also decided that any material stored in oversize drawers would remain in the oversize drawers, and would be listed with their subject in the finding aid, rather than label all oversize material as it's own series and place it at the end of the finding aid. P.T. Barnum's correspondence was also being processed prior to the rest of the collection being analyzed, and decisions to treat letter on an item level - and then divide by incoming and outgoing - had already been made.

Most collections were then arranged by genre, with manuscript and handwritten material always being given priority in placement. See individual series for further notes in arrangement.

Provenance

The collection's provenance is in the process of being researched. It was curated over the years, and as such there is no one donor.

Related Materials

Many institutions hold material related to the subjects covered by the P.T. Barnum Research Collection. Beyond Bridgeport's own Barnum Museum, which resides one block from the Bridgeport History Center and hosts not only archival material but three dimensional items, the following collections from the United States and the UK provide substantial additional information and original materials relating to what exist in the History Center's collections.

[Chang and Eng Bunker Papers #3761, Southern Historical Collection, The Wilson Library, University of North Carolina at Chapel Hill.](#)

[Jay T. Last Collection of Entertainment: Circus Prints and Ephemera, The Huntington Library, San Marino, California.](#)

[Jenny Lind Collection, 1778-1977, bulk ca. 1850-1977. \(Lind ML420\) New-York Historical Society Archives.](#)

[Jumbo at the Tufts Digital Library](#)

[The Leonidas Westervelt circus collection, \[17--?\]-\[1956?\], bulk ca. 1840-1952. \(GV1811.B3 W5\) New-York Historical Society Archives.](#)

[Letters received, 1840-1878. \[Moses Kimball & P.T. Barnum Correspondence\]. Mss.L334 Boston Athenaeum.](#)

[McCaddon Collection of the Barnum and Bailey Circus; 1871-1907 \(mostly 1895-1905\), Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library.](#)

[Misc. Ms. 242, The Jenny Lind Collection in the Irving S. Gilmore Music Library of Yale University.](#)

[OG - Papers of Otto Goldschmidt concerning the Holland and Rockstro biography \(1891\) of Jenny Lind Royal Academy of Music Library](#)

[Phineas Taylor Barnum papers, 1818-2009 \(MS002\), Tufts Digital Collections and Archives, Tufts University.](#)

[P. T. Barnum collection, 1840-1890. \(AHMC - Barnum, P. T.\) New-York Historical Society Mss Collection](#)

[P.T. Barnum papers, Manuscripts and Archives Division, The New York Public Library](#)

[Ronald G. Becker collection of Charles Eisenmann photographs, Special Collections Research Center, Syracuse University Libraries](#)

In addition to the above, the following locations offer entire repositories of related material.

[The Ringling Archives](#)

[Robert L. Parkinson Library & Research Center at Circus World](#)

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Chambers, Paul. (2008) *Jumbo: The Greatest Elephant in the World*. Hanover, New Hampshire: Streerforth Press.

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Hartzman, Marc. (2006.) *American Sideshow: An Encyclopedia of History's Most Wondrous and Curiously Strange Performers*. New York: Penguin.

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Reiss, Benjamin. (2001.) *The Showman and the Slave: Race, Death, and Memory in Barnum's America*. Cambridge, Massachusetts: Harvard University Press.

Name and Subject Tracings

Personal Names

Admiral Dot, -1918
Barnum, P. T. (Phineas Taylor), 1810-1891.
Barnum, P. T. (Phineas Taylor), 1810-1891--Autographs.
Barnum, P. T. (Phineas Taylor), 1810-1891--Correspondence.
Bailey, James Anthony, 1847-1906
Bunker, Chang, 1811-1874.
Bunker, Eng, 1811-1874.
Fish, Nancy.
Hallett, Charity
Jumbo (Elephant)
Lind, Jenny, 1820-1887.
Magri, M. Lavinia (Mercy Lavinia), 1841-1919
Swan, Anna, 1846-1888
Thumb, Tom, 1838-1883

Corporate Names

Barnum & London Circus
Barnum and Bailey
Barnum and Bailey--History.
Barnum and Bailey--People--1890-1900.
Barnum and Bailey--People--1900-1910.
Barnum's American Museum
Barnum Institute of Science and History
Bridgeport Scientific Society
Fairfield County Historical Society
P.T. Barnum's Greatest Show on Earth, & the Great London Circus combined with Sanger's Royal
British Menagerie & Grand International Allied Shows
Tufts University

Subject headings

Circus animals--1870-1880.
Circus animals--Pictorial works.
Circus animals--United States--History--19th century.
Circus owners.
Circus performers--1870-1880.
Circus performers--1880-1890.
Circus performers--1890-1900.
Circus performers--1900-1910.
Circus performers--1910-1920.
Circus performers--1920-1930.
Circus performers--United States.
Dwarfism
Entertainers--1840-1890.
Entertainers--1890-1900.
Entertainers--1900-1920.
Elephant trainers
Funeral service--United States.
Historical societies

Museums.

Museums--Fires and fire prevention

Museums--New York (State)--New York.

Museums--United States--History--19th century.

Natural history museums

Ringling Brothers Barnum and Bailey Circus

Ringling Brothers Barnum and Bailey Combined Shows--1920-1930.

Scientific societies

Women circus performers

Genres

Correspondence.

Deeds.

Legal documents--United States.

Manuscripts.

Photographs.

Administrative Information

Preferred citation

[Name of item], The P.T. Barnum Research Collection, (BHC MS 0001), Bridgeport History Center.

Detailed Description of Records/Container List

Series I: P.T. Barnum

Arrangement: The first series of the P.T. Barnum Research Collection focuses on the man himself, and is divided into two sub-groups. The first sub-group is correspondence, which is then divided into several sub-series. The first is the correspondence grouping. This correspondence is further divided into three subseries: sub-series A, which covers outgoing correspondence and is in Barnum's own hand, sub-series B which has all of Barnum's incoming correspondence from various business partners, family members, friends, and fans, and sub-series C which has additional correspondence from the original arrangement of the collection that covers correspondence between various partners in Barnum's business, and miscellaneous material. The correspondence series is conducted on an item level, as digitization meant that these letters would be treated on an item level anyway and they needed to be labeled individually for tracking and imaging purposes. All items are arranged chronologically, with undated materials placed at the end of each series and arranged by either sender or recipient, as appropriate. Sub-group B covers the rest of series I, and is arranged by genre and then date. It includes additional manuscript items, programs, pamphlets, and other materials produced about Barnum, as well as illustrations and photographs. Also included are Barnum family documents that pre-date P.T.'s birth, as his family lived in the United States when it was still an English colony. Oversize has been likewise arranged by genre and then date.

Summary: The P.T. Barnum series includes an extensive collection of correspondence between Barnum and various friends, family, and business partners over the years. These include Nate Beers, the cousin of Barnum's first wife Charity Hallett, James Bailey, and a surviving piece of correspondence from Samuel Clemens, better known as Mark Twain. Also present are family documents from pre-revolutionary America, a genealogical history of the Barnum family, rare memo books, ledgers, and other manuscript material including legal documents. Also included are writings about Barnum, material from his funeral service, illustrations, and photographs.

Box 1

Sub-Group I

Sub-series A: Outgoing correspondence

1. To Gideon Wells, October 7, 1832
2. Letter, Iranistan letterhead, c. 1840s
3. To [Nate] Beers, October 5, 1847
4. Invitation to Iranistan housewarming, November 14, 1848.
5. To [Nate] Beers, October 26, 1849
6. To Friend [Nate] Beers, February 6, 1852
7. To Moses Kimball, February 6, 1852
8. [Endorsed note] collateral signed by Nate Beers, August 14, 1854
9. To Unknown, September 13, 1854
10. To Gibbs and Johnston, October 15, 1854
11. To Nate Beers, December 4, 1854
12. To Henry B. Curtis, February 27, 1855
13. To Messrs. Curtis and Scuilines, January 11, 1856
14. Dear Sir, December 25, 1856?
15. To Mr. Curtis, November 17, 1857
16. To Edward Taylor, September 2, c. 1846-1857
17. To H.B. Curtis, March 12, 1860
18. To H.B. Curtis, February 14, 1861
19. To F. Wildman, September 12, 1861
20. To Captain Treat, November 28, 1861
21. Tom Thumb as 'rascal' April 5, 1863
22. To Nate Beers, July 4, 1864
23. To Hon. D.L. Harris, July 12, 1864
24. To F. L. Wildman, June 13, 1865
25. To Master Miles L.W. Myers, November 23, 1866
26. To Mr. Curtis, September 7, 1867
27. To Nate [Beers], July 14, 1869
28. To Nate Beers, Bills, November 18, 1869
29. To Nate [Beers], March 15, 1870
30. To Nate [Beers], April 3, 1870
31. To Nate [Beers], January 9, 1871
32. To Nate [Beers], July 11, 1871
33. To Nate [Beers], October 31, 1871
34. To Nate Beers, January 29. 1872
35. To Sun editor, February 3, 1872
36. To Nate [Beers], February 27, 1872
37. To Beers, [Nate], April 16, 1872
38. To Nate [Beers], May 21, 1872
39. To Mr. Spier, May 29, 1872
40. To Nate [Beer], June 6, 1872
41. To Nate Beers, June 11, 1872
42. To Eames, June 28, 1872
43. To Nate Beers, July 26, 872
44. To Emma [Beers], January 22. 1873
45. To N.P. Beers, Esq. April 16, 1873

46. To Nate [Beers], July 2, 1873
47. To Nate [Beers], September 11, 1873
48. To Joel (Beaton?) July 24, 1874
49. To Nate Beers, September 9, 1874
50. To Nate and Emma Beers, September 16, 1874
51. To Mr. Auditor, December 30, 1875
52. To Nate [Beers], July 28, 1876
53. To [Beers], Nate, January 1, 1877
54. To Wheeler, December 12, 1877
55. To Nate [Beers], January 5, 1878
56. To From Waldemere, May 9, 1878
57. To Barnum to John A. White, June 19, 1878
58. To J.A. White, June 21, 1878
59. To Beers, Nate, October 21, 1878
60. To Beers, Nate, January 2, 1879

Box 2

1. To Editors of the Mercury, May 10, 1879
2. To Mr. J. DeMott Miller, September 29, 1879
3. To Nate [Beers], December 8, 1879
4. To Colonel, December 9, 1879
5. To Nate [Beers], December 22, 1879
6. To Nate Beers, undated, c. 1870s
7. To Nate [Beers], January 3, 1880
8. To Eames, June 8, 1880
9. To Nate [Beers], June 11, 1880
10. To Eames, 1881
11. To Nate [Beers], April 3, 1881
12. To Wheeler and Wilson Co., June 20, 1881
13. To Samuel [?], January 15, 1882
14. To Nate [Beers], December 31, 1882
15. To Conant?, March 15, 1883
16. To Nate Beers, January 1, 1884
17. To R.B. Leacey, December 31, 1884
18. To Mayor Morgan, February 23, 1885
19. To Julian Sterling, March 28, 1885
20. To Julian Sterling, April 15, 1885
21. [Note on shares] July 13, 1885
22. To James A. Bailey, October 4, 1885
23. To Julian Sterling, January 13, 1886
24. To Julian Sterling, January 14, 1886
25. To Unknown recipient, Reference to Regis Falls, White Mountains, August 13, 1886
26. To R. B. Leacey, September 6, 1886
27. To Barnum to A.C. Sherwood, February 12, 1887
28. To Nate Beers, May 25, 1887
29. To Waldo [Curtis?], June 14, 1887
30. To Editor of the London Times, December 25, 1887
31. To George Curtis, March 1, 1888
32. To James A. Bailey, July 5, 1888
33. To Barnum to David Pell (?), August 10, 1888

34. To I. DeVer Warner, agreement signed by Barnum, November 20, 1888
35. To Nate Beers, October 3, probably 1888
36. James Bailey, probably 1888
37. Knowlton, March 21, 1889
38. To Doctor Talmage, September 9, 1889
39. To Barjum to Julian Sterling, December 31, 1889
40. To James A. Bailey, February 22, 1890
41. To James A. Bailey, February 26, 1890
42. To James A. Bailey, March 1, 1890
43. To James A. Bailey, April 9, 1890
44. To James E. Cooper, April 9, 1890
45. Seeley collection, undated
46. To Helen, Thanksgiving, no year
47. To Nate [Beers], September 1, no year
48. To Nate Beers, November 16, no year
49. To Nate Beers, undated
50. To Nate Beers, undated
51. To Nate Beers, undated
52. Envelopes associated with Nate Beers correspondence, undated
53. To A.L. Cheney, undated
54. To Higginson, undated
55. Obituary and small note on Jumbo and baby elephant with Barnum's signature
56. Barnum monogram on envelope, undated
57. Photographic prints and copies of letters
58. Copies of letters from other collections
59. Typescript copies of P.T. Barnum's letters, 1855-1864

Box 3

Sub-series B, incoming

1. From C.F. Dodge, January 24, 1844
2. From Bishop, Backus and Noble, May 24, 1855
3. From Bishop, Backus and Noble, January 3, 1856
4. From G.F. Lewis, January 8, 1856
5. From G. Wells regarding General Tom Thumb, January 4, 1859
6. From Charles E. Sanford, April 11, 1872; banknote, September 13, 1872
7. From Samuel L. Clemens/Mark Twain, May 24, 1875
8. From L.B. Michael, August 7, 1875
9. From M. Lavinia Warren Stratton, November 11, 1878
10. John Lyon, August 19, 1881
11. From H.R. Parrot, October 15, 1881
12. From F.A. Lane and Cunningham and Son and Co. October 25, 188
13. From Charles Treadly, December 26, 1881
14. From Charles T. Barnum, January 20, 1882
15. From Dr. George Benedict, February 10, 1882
16. From Cousin Seely, February 10, 1882
17. From Dr. George Benedict, February 17, 1882
18. From Charles T. Barnum, February 24, 1882
19. From S.T. Rogers, February 27, 1882
20. From B.L. Swan, March 1, 1882
21. From Unknown, March 2, 1882

22. From Samuel Barnum, March 4, 1882
23. From A.L. Baldwin, March 6, 1882
24. From Mrs. Evander R. Hall, March , 1882
25. From B.S. [?], March 6, 1882
26. From George Benedict, March 7, 1882
27. From N.R. Barnum, March 8, 1882
28. From [?] H. Barnum, March 9, 1882
29. From B.P. Parson, March 10, 1882
30. From Granville Barnum, March 11, 1882
31. From Henry P. Barnum, March 13, 1882
32. From George Benedict, March 14, 1882
33. From Roswell Smith, March 16, 1882
34. From Roswell Smith, March 16, 1882
35. From George Barnum, March 18, 1882
36. From Jehitilan Lind, March 22, 1882
37. From George Barnum, March 29, 1882
38. From Dwight M. Baldwin, April 10, 1892
39. From P. __, April 17, 1882
40. From Franklin Ball, April 23, 1882
41. From Ellen Pain, May 9, 1882
42. From A.D. Bartlett, Jun 7, 1882
43. From A.V. Lichold, July 13, 1882
44. From John Davis, August 14, 1882
45. From Minnie Barnum, August 16, 1882
46. From Mary Amermun, August 20, 1882
47. From M. Baird, October 31, 1882
48. From C.J. Bellknap, November 18, 1882
49. From Mrs E. Sanford, January 25, 1883
50. From General John A. Halderman, February 8, 1883
51. From Eli C. Barnum, February 10, 1883
52. From Whitelaw Read, march 5, 1883
53. From M. Baird/Smithsonian Institution, April 3, 1883
54. From R. Everett June 29, 1883
55. From R.H. Belly, June 29, 1883
56. From A. Agassis, June 1883
57. From C.H. Shepherd, July 14, 183
58. From Dr. John J. Brown, July 18, 1883
59. From Unknown, July 24, 1883
60. From Mrs. Jennie Raily, August 7, 1883
61. From Pancoast and Manel, August 10, 1883
62. From Julia R. White, August 19, 1883
63. From Rev. W. Packard, August 20, 1883
64. From Rev W. Winter, August 21, 1883
65. From Thomas Smith Engineers, August 26, 1883
66. From Henry A. Ward, August 29, 1883
67. From Unknown, August 31, 1883
68. From A. Clement, August 31, 1883
69. From Rev. Dr. H.R. Howard, September 5, 1883
70. From Mrs S.M. Perkins, September 5, 1883
71. From Joaquin Miller, September 8, 1883

72. From S. Marie Bevin, September 12, 1883
73. From Gertie H. Green, September 15, 1883
74. E. James, September 17, 1883
75. From C.E. Dickson, September 22, 1883
76. From V.B. Mullan, September 24, 1883
77. From R.W. Carte, September 26, 1883
78. From William Pool, September 30, 1883
79. From Helen A. Edwards, September 1883
80. From G. Bell, October 2, 1883
81. From M.S. Guyon, October 18, 1883
82. From Charles T. Root, October 18, 1883
83. From L.L. Rees, October 20, 1883
84. From H. Husted, October 22, 1883
85. From Willis and Nicholson, October 22, 1883
86. From Alice Gardener, October 23, 1883
87. From D[?], October 25, 1883
88. From Mayor J.A. Miller, October 28, 1883
89. From George B. Chameralain, October 29, 1883
90. From J.W. Denhart, October 2, 1883
91. From O.C. Marsh, November 2, 1883
92. From Clay E. Rolfe, November 7, 1883
93. From C.C. Lees, November 14, 1883
94. From Lord Pelham Clinton, November 15, 1883
95. From Edward Sansing Sattertoe, November 21, 1883
96. From Archdeacon Dunbar; Sir Archibald Dunbar, November 29, 1883
97. From Annie McCluskey, December 2, 1883
98. From Andrew D. White, December 3, 1883
99. From John W. Idle, December 5, 1883
100. From Mrs. Emily Haviland Mead, December 6, 1883
101. From S. Calkins, December 9, 1883
102. From David Briggs, December 10, 1883
103. From T.B. Zeller, December 17, 1883
104. From Mrs. M.Y. Huff, December 12, 1883
105. From Samuel Lockwood, December 18, 1883
106. From M.A. McClaskey, 1883[?]

Box 4

1. From Saint Meinrad's Abbey, January 17, 1884
2. From Samuel W. Barnum, January 18, 1884
3. From William, January 22, 1884
4. Saint Meinrad's Abbey, January 25, 1884
5. From M.L. Race, January 29, 1884
6. From Unknown, January 29, 1884
7. From New York medical Aid and Relief Society, January 30, 1884
8. From Henry Bergh, March 22, 1884
9. From Samuel W. Barnum, September 2, 1884
10. From C.F. Raymond, 1884
11. From Robert G., October 1, 1885
12. From C.A. Dana, April 5, 1887
13. From Sarah Hatch, May 23, 1888

14. From General Noble, May 6, 1889
15. From Bobbi Burns, July 7, 1890
16. From Rev T.W. Higginson, 18[??]
17. From Mrs W.G. Hunter, January 25, [no year]
18. From Mrs. C.F. Stan, March 8, undated
19. From Catherine C. Hopley, August 8 [no year]
20. From A.H. Hone, December 8, no year
21. From Dwight W. Baldwin, undated
22. From W. Mills, undated
23. From Unknown, ticket request, undated
24. From Unknown, genealogical information, undated
Subseries C: Additional correspondence about Barnum business ventures; misc.
25. From John Greenwood Jr. to H.B. Curtis and Co. August 14, 1854
26. From John Greenwood Jr. to H.B. Curtis and Co. August 14, 1854
27. Bank notes E.P. Nichols to Mrs. Curtis, 1855; p.T. barnum to E. T. Nichols 1855
28. P.T. Barnum, copy of statement to prosecuting attorney, 1861
29. From Geroge B. Bunnell to A. Steward, march 16, 1881
30. From Morris B. Beardsley to George C. waldo, April 1, 1885
31. From William __ to James A. Bailey, September 1, 1885
32. From J.L. Hutchinson to James A. Bailey [telegram], September 16, 1885
33. From Merrit Young to James A. Bailey, September 16, 1885
34. From J.L. Hutchinson to james A. Bailey, September 16, 1885
35. From Merrit Young and Joseph McCaddon to Mrs. James A. Bailey and T. McCaddon,
September 16, 1885
36. From Merrit Young to James A. Bailey [telegram] September 17, 1885
37. From J.L. Hutchinson to James A. Bailey [telegram, reply on reverse], September 25, 1885
38. From J.L. Hutchinson to James A. Bailey, September 25, 1885
39. From J.L. Hutchinson to James A. Bailey [telegram], September 29, 1885
40. From T.D. Rogers to Samuel Orcutt, December 12, 1886
41. Signed by B. Fish. September 25, 1892
42. From B. Fish to Orcutt, October 5, 1892
43. From B. Fish to Orcutt, November 11, 1892
44. From James A. Bailey to Frank Clark, January 21, 1896
45. Letterhead, office of the Bridgeport Scientific Society, Samuel Orcutt, 189[?]
46. From LMV to Mrs. A. Middlebrook, 189[?]
47. Mary Barnum, quilt claim, 1741
48. Envelope addressed to J.W. Knowlton, c. 1887-1889
49. From W. Mills
50. Typewritten letters to Nan, unsigned, undated
51. Envelopes to George C. Waldo; Mary Bateman; R.B. Lacey; Trubee
52. Letter to Whiteblosom, July 4, 1919, unsigned
53. Letterhead and envelopes, 4 pieces, undated
54. Letterhead, Barnum and Bailey, 189__
55. Letterhead, Barnum and Bailey, 1870; 19__
56. O.W. Thomas, about P.T. Barnum, July 4, 1877

Subgroup II

Box 5

1. Signatures of Barnum on slips of paper, 1868
2. Indentures (2), Henry W. Sergeants and wife Helen C. Olmstead to Barnum, 1837

3. Bond, Nehemiah Dodge to Barnum for April 1-October 1, October 1, 1844
4. Mortgage, Nehemiah Dodge to Barnum, October 18, 1844
5. Indenture, February 1851
6. Bond, Henry W. Sargent to Barnum, February 7, 1851
7. Warranty deed for Barnum to Eli Dewhurst, June 10, 1876
8. Acknowledgement receipt from Barnum to William Noble of \$1 for loan by Washington Park to Methodist Episcopal church Board of Trustees, August 7, 1883
9. Acknowledgement receipt from Barnum of \$3500 for land on Fairfield Avenue from Charles E. Sanford, July 10, 1885
10. Acknowledgement receipt from Barnum of \$600 for land from William Randall, September 21, 1889
11. Ledger, c. 1854
12. Document, copy of marriage license to Nancy Fish, February 14, 1874
13. Agreement between Bunell and Barnum, November 3, 1876
14. Petition for harbor pilot application that includes Barnum's signature, 1850
15. Legal document photocopies, 1852; 1853
16. Sample of Barnum's printing work in Bethel CT, writ justice book c. 1831-1834
17. Payment to Justice of the Peace Oliver Shepard by Lucius Booth, May 5, 1830
18. Barnum on Temperance from Frank Leslie's Illustrated Newspaper, July 24, 1875
19. Booklet, "Why I Am a Universalist" by P.T. Barnum, undated
20. Pages from "Struggles and Triumphs" featuring East Bridgeport and American Museum, undated
21. Calling card from Mrs. Barnum to Mr. and Mrs. Andrew Trubee, undated
22. Book, "The Last Chapter" by Nancy Fish Barnum, #40, 1893
23. Barnum family legal documents, Samuel Barnum, August 18, 1735 (original and 19th century copy)
24. Barnum family legal documents, Francis Barnum, August 18, 1735 (original and 19th century copy)
25. Deed wrapping of Francis Barnum to his sons, August 19, 1763
26. Barnum family legal documents, testimony of Captain Ebenezer Stevins et. al. August, 1763
27. Barnum family legal documents, Francis Barnum deed, September 4, 1763, original and 19th century copy)
28. Genealogy, general narrative, 4 pages, undated
29. Genealogy, general narrative on Waldemere paper, c. 1880s
30. Genealogy, Listing of marriage and deaths 1778-1868, intended for family Bible, undated
31. Genealogy, Typed family history, undated
32. Genealogy, "Genealogy of the Barnum Family in the United States, 1662-1874"
33. Genealogy, "Genealogy of the Barnum and Taylor families" undated
34. Genealogy, "Genealogy of the Barnum Family, Thomas - Nancy Fish, 1874"
35. Genealogy, "List of papers concerning persons by the name Barnum found among the army rolls of the war of the Revolution" undated
36. Genealogy, Darius Barnum, son of Seth, marriages and birth c. 1870s
37. Genealogy, "Thomas Barnum-P.T.Barnum" by Frank Fransworth Starr, 1882
38. Genealogy, Thomas Barnum
39. Genealogy, List of children of Philo Barnum, undated
40. Genealogy, Statement of service of Philo Barnum in Revolutionary War, June 25, 1890
41. Genealogy, Question and answer sheet, undated
42. Genealogy, Address of Mrs. A.S. Barnum, undated
43. Check featuring Iranistan (one of Barnum's homes), 1849
44. Bank note, Pequonnock Bank, \$5, 1856

45. Check, Merchant's Exchange Bank, April 13, 1858

Box 6

1. Oration on the Freedom of the Press, December 5, 1832
2. P.T. Barnum 80th birthday invitation, July 5, 1890
3. P.T. Barnum's 80th birthday menu, June 2, 1874
4. Program booklet to Welcome to Mr. P.T. Barnum to England, November 1889 1 of 2
5. Program booklet to Welcome to Mr. P.T. Barnum to England, November 1889 2 of 2
6. Memorial ribbon from P.T. Barnum's funeral, April 10, 1891
7. Memorial service program from Barnum's funeral, April 10, 1891
8. Barnum's Will and Codicils, 1891, 1 of 2
9. Barnum's Will and Codicils, 1891, 2 of 2
10. Obituaries, April 1891
11. Funeral program for Barnum's services, April 10, 1891
12. Program for dedication of Barnum monument at Seaside Park, July 4, 1893
13. Ribbon with Barnum on it from dedication of Barnum monument at Seaside Park, July 4, 1893
14. Trade cards, "Every man rides his own hobby..." by Kash, c. 1870-1880
15. Life of P.T. Barnum booklet posted in Duke's Cigarettes, c. 1890
16. Book, "The Last Chapter" by Nancy Fish, 1983
17. Booklet, "To Perpetuate the name of P.T. Barnum" undated
18. "Nouvel aperçu de la vie de James A. Bailey" by James Bailey, 1988
19. Music cover, National Poultry Show Polka, undated
20. "Letter I Wish P.T. Barnum Had Written" by A.H. Saxon, undated
21. [Review of Barnum's autobiography from Harper's Monthly, 1855](#)
22. Clippings, undated
23. Newspapers, single event listing, June 187
24. Article, Barnum as Legislator from Harper's Weekly, September 1926
25. Article, discusses life and career, undated
26. Subject files, Bridgeport Scientific Society Sixteenth Annual Course of lectures tickets, 1892-1893
27. Subject files, programs for the Barnum Institute opening exercises, 1893
28. Subject files, program for Bridgeport Scientific Society, 1888-1891
29. Subject files, Scientific Society, piece of linen from mummy, undated
30. Subject files, essay on circus, undated
31. Subject files, guidebooks to Brighton, New Brighton, undated
32. Subject files, History of American Clock Business, Life of Chauncey Jerome, New Haven, 1860
33. Subject files, Seaside Institute, Announcement of plan and purpose, November 10, 1887
34. Coin, celebrates the centennial of the circus and features a portrait of Barnum, 1970
35. Illustrations of Barnum, young, 1820s-1850s
36. Illustrations of Barnum, middle aged, c. 1850s-1870s
37. Illustrations of Barnum, older, c. 1870s-1890s
38. Illustrations, cartoons of Barnum; Barnum on a rail, Barnum five seconds ahead, undated
39. Illustrations of Barnum's homes, undated
40. Illustrations of Barnum's birthplace in Bethel, CT, c. 1869
41. Illustration of fountain Barnum gifted to Bethel, CT, c. 1869

Box 7

1. Illustrations from 'Struggles and Triumphs', undated

2. Photographs, Portraits of young Barnum, c. 1830s-1850s
3. Photograph, Barnum leering at dancer, 1864
4. Photographs, portraits of Barnum, middle aged, c. 1850s
5. Photograph, portrait of Barnum, c. 1880 by Rockwood Studio, Union Square, NY
6. Photograph, Portrait of Barnum, later years, by E.C. Betts studio, Bridgeport
7. Photographs, portraits of Barnum, older, c. 1870s-1890s
8. Photographs, portraits of Barnum from Schneider Collection, c. 1880s
9. Photographs, P.T. Barnum and Hugh Brady (coachman)
10. Photograph, Barnum in carriage at Waldemere (one of Barnum's homes), undated
11. Photograph, Barnum, Nancy Fish Barnum, Wander I. DeVer and Eva Warner, c. 1870s
12. Photograph, Barnum family portrait, c. 1880s
13. Photographs, Charity Barnum, undated
14. Photographs, Nancy Fish, undated
15. Photograph, Jim Bailey, Danbury newsman, 1878
16. Photographs, Pauline Barnum. undated
17. Photograph, Philo Barnum, 1875
18. Photograph, Reverend Thomas K. Beecher
19. Photographs, Lindencroft (one of Barnum's homes), undated
20. Photographs, Waldemere (one of Barnum's homes), c. 1875
21. Photographs, Waldemere (one of Barnum's homes), undated
22. Photographs, Barnum statues and plaques, undated
23. Photographs, Universalist church on Fairfield Avenue
24. Photographs, fountain in Bethel gifted to city by P.T. Barnum, undated
25. Photographs from the film "The Mighty Barnum"
26. Photograph negatives, undated

Drawer 1 (OS 1, HCC)

1. Bethel ledger, with detailed accounts of Barnum's store keeping in the early 1830s then jumps to 1854 and receipts of the American Museum. Details also on the menagerie, insurance policies, and various letters and other documents, 1832-1833 (Held out of drawer) Restricted access.
2. Barnum deed to Isaac E. Keeler, land in East Bridgeport, September 28, 1853, accession 1978.07
3. Barnum lottery document, September 1, 1834
4. P.T. Barnum's pocket diaries, 1883 and undated. Restricted access.
5. Barnum diary, 1889. Restricted access.
6. Barnum diary, 1890. Restricted access.
7. Salmagundi ledger, a highly eclectic group of documents. The contents are primarily but not exclusively business records --copies of letters, plans of vault at Mountain Grove Cemetery, receipts and routes of circuses, financial dealings, property transactions, etc. ,Restricted access.
8. P.T. Barnum's personal account book, undated And Mason certificate.
9. Caroline Barnum Thompson's diaries, handwritten, typed (2), 1848
10. Caroline Barnum Thompson's diaries, handwritten, typed, printed, 1850-1851
11. Genealogy of the Barnum family, undated
12. Bound copy of Barnum's Annual Address to Fairfield County Agricultural Society, 1849
13. PT Barnum to the public, responding to David W. Sherwood , April 5, 1875
14. Book, Running to Waste by George Baker, signed by Barnum to a grandchild for Christmas, 1874

15. New Haven Register, mock-up of full-page New Haven Register proof, biography of Barnum with art by Russ Jones, July 2, 1961
16. [PTB Caricature from Vanity Fair by Leslie Ward \(aka Spy\), undated](#)
17. [Frank Leslie's Illustrated News, PT Barnum at McLevy Hall, May 10, 1856](#)
18. Frank Leslie's Illustrated News, PT Barnum at McLevy Hall, May 10, 1856, cropped
19. Photograph, portrait of P.T. Barnum with signature, c. 1886, accession 2010.22

Flat File Drawer 2

1. Phonograph recording, The Wonders of the Age / Mr. Edison's New Talking Phonograph with PTB's voice , undated
2. [Herald of Freedom and Gospel Witness. Bethel: P.T. Barnum, v. 2, no. 8, December 5, 1832](#)
3. P. T. Barnum's real estate sub-division to Denver, 1882
4. Bridgeport Hospital decree honoring P.T. Barnum, deceased president, 1891
5. Columbia Register, December 20, 1851
6. Frank Leslie's Illustrated Newspaper, November 1, 1853
7. Frank Leslie's Illustrated Newspaper, illustration of PTB and Lindencroft; illustration of PTB in Bridgeport's Common Council, July 23, 1864
8. Frank Leslie's Illustrated Newspaper, "Barnum at the Common Council meeting" July 24, 1875
9. New York Dramatic News, Barnum as moral agent, December 14, 1878
10. New York Dramatic News and Society Journal, part of a Barnum picture, December 14, 1878
11. Clippings, advertisement for "Barnum and Beaches' Paper", 1853
12. Life Illustrated, a Journal of Entertainment, Improvement, and Progress, "sympathy with Mr. Barnum," Barnum's financial difficulties" May 3, 1856
13. New Haven Palladium, Barnum vs. Hubbard, April 25, 1878
14. Frank Leslie's Illustrated Newspaper, February 18, 1882
15. Frank Leslie's Illustrated Newspaper, dinner given to P.T. Barnum by citizens of Bridgeport, July 11, 1874
16. Frank Leslie's Illustrated Newspaper, Barnum's ethnological congress, April 25, 1885
17. Ladies Home Journal, clippings about Nancy Fish-Barnum, February/March 1891
18. Frank Leslie's Illustrated Newspaper, children at PTB's burial, April 25, 1891
19. Various publications, April 1891
20. Grand Army of the Republic tribute to P.T. Barnum, 1891
21. Steel Engraving plate, Portrait of Barnum, undated
22. Map, Bethel CT from the Beers Atlas, undated
23. Illustration, Iranistan (one of Barnum's homes) from newspaper, undated
24. [Illustration, Iranistan \(one of Barnum's homes\) from Gleason's, undated](#)
25. Illustrations, Iranistan (one of Barnum's homes), undated
26. [Illustration, Fairfield County Agricultural Society ploughing match, 1852](#)
27. Frank Leslie's Illustrated Newspaper, Illustrations of Waldemere and Seaside Park, August 29, 1874
28. Photograph, Lindencroft (one of Barnum's homes), undated
29. Photograph, Waldemere (one of Barnum's homes), 1868-1869
30. Photograph, Waldemere and Marina (one of Barnum's homes) side by side, check date
31. Photograph, Barnum and elephants on Stratford Ave. bridge, check date
32. Negative print of Waldemere lithograph, undated
33. [Barnum Polka by Theodore Eisfeld](#)
34. [Colored lithograph, Iranistan \(one of Barnum's homes\), undated](#)
35. Color illustration from Gleason's, Iranistan (one of Barnum's homes), 1857

36. Illustration, Waldemere (one of Barnum's homes), undated
37. Photograph of Barnum
38. Photograph of Barnum
39. Newspaper, Columbia Register, November 19, 1847, feature on Iranistan

Series II: American Museum

Arrangement: Material is grouped together by genre, with an emphasis on books printed about the museum and the performers there. Handbills were also placed together, with illustrations and photographs at the end.

Summary: The American Museum series is made up of printed material related to Barnum's American Museum. This includes booklets and handbills, along with illustrations and photographs, primarily of photographs of performers in the American Museum

Box 8 (BL is accurate and complete)

1. [Booklet, "An Illustrated Catalog and Guide Book to Barnum's American Museum" original and photocopy, c. 1850s](#)
2. Booklet, "A Historical Account of the Siamese Twin Brothers" 1831; 1834
 - a. Note: Chang and Eng Bunker did not appear at the American Museum until later. However, they are included in this series because of their later exhibition there.
3. Booklet, "Memoir of an Eventful Expedition" with the Aztec Children, 1850
4. Booklet, "Life of the Living Aztec Children" 1860
5. Booklet, "A Guide to Rapid and Accurate Computation By Professor Hutchins" c. 1860
6. Booklet, "The Circassian Girl, Zalumma Agra, Star of the East" 1873

Note: This was printed at the start of Barnum's circus venture, but lists her as appearing at the American Museum. As a result, it has been kept in the American Museum series.
7. Handbill, Brunhilda, September 14, 1863
8. Tickets, American Museum tickets for Morning Concert, Wednesday November 13, no year c. 1860s
9. Clippings, American Museum, 1851
10. Clippings about the American Museum, 20th century
11. Illustrations, American Museum on Broadway, 1850
12. Illustration, Barnum's Museum on Seventh and Chestnut, 1851
13. Illustrations, front of American Museum circa 1850s-1860s
14. Illustrations, American Museum interiors c. 1850s-1860s
15. Illustrations, American Museum fire, 1865
16. Photographs, Bates, Captain and Anna Swan undated
17. Photographs, Bunker, Chang and Eng (Siamese Twins), undated
18. Photographs, Campbell, Jane, undated
19. Photographs, Jones, Annie, undated
20. Photographs, American Museum performers, undated
21. Negatives, American Museum building, undated
22. Photographs, American Museum performers negatives, undated

Flat File Drawer 6 , accurate and complete

1. Handbill, Joice Heth, 1835 ([Online 1](#), [online 2](#))

2. Barnum's American Museum handbills -1861 with the Living Hippopotamus -Living Wonders, undated
3. Handbill, Barnum's American Museum Christmas and New Year Holiday Bill featuring the living whale and living hippopotamus, 1864 1 of 2
4. Handbill, Barnum's American Museum Christmas and New Year Holiday Bill featuring the living whale, the living hippopotamus, and white rats, 1864 2 of 2
5. [Lithograph, Chang and Eng, age 18, second page has Siamese and Malay characters plus the English translation; a facsimile of part of a treaty between the English and Siamese. \[B631.9\], undated](#)
6. [Lithograph, Chang and Eng, 1839.](#)
7. [Lithograph, the Wonderful Eliophobus Family by Currier and Ives, 187-](#)
8. Handbill, Siamese Twins for the Day Only, undated
9. Handbill, Franklin Hall Lecture Series at the American Museum, 1865
10. [Engraving, American Museum, 1852](#)
11. Norwich Weekly Courier, Ad for the American Museum, June 4, 1852
12. Norwich Weekly Courier, Ad for the American Museum, June 11, 1851
13. Norwich Weekly Courier, Ad for the American Museum, June 18, 1851
14. [Norwich Weekly Courier, Ad for the American Museum, June 25, 1851](#)
15. The New York Herald, Ad for the American Museum, July 23, 1853
16. [Illustrated News, January 1, 1853](#)
17. Frank Leslie's Illustrated newspaper, interior of the American Museum, 1853
18. Harper's Weekly, The Japanese Mermaid, February 4, 1860
19. Frank Leslie's Illustrated Newspaper, feature about Barnum, April 7, 1860
20. [Harper's Weekly, Living Curiosities at Barnum's Museum, December 15, 1860](#)
21. Frank Leslie's Illustrated Newspaper, Great Conflagration in New York City, Ruins of Barnum's museum, July 29, 1865 FRAGILE
22. [Life Illustrated, January 31, 1857](#)
23. Harper's Weekly, burning of the American Museum, March 21, 1868
24. Frank Leslie's Illustrated Newspaper, Fairy Wedding illustration, February 21, 1863
25. Foldered together (2 items) Clipping, Harper's Weekly, Holiday Street Fantasticals in New York City, January 12, 1867; Clipping, Harper's Weekly, Barnum's elephants in Winter Quarters, January 27, 1883
26. Foldered together (7 items) Harper's Weekly, Barnum's New Museum, July 17, 1880; -Frank Leslie's Illustrated Newspaper, Frightful collusion on the Housatonic Railroad new Bridgeport, Conn. September 2, 1865; Frank Leslie's Illustrated Newspaper, photographs and illustrations of Barnum's funeral, April 1891; Hearth and Home, Cottage at Seaside Park, February 27, 1869; Harper's Weekly, PT Barnum's The World in Contribution, March 29, 1875; Harper's Weekly, Barnum's New and Greatest Show on Earth, May 13, 1876; Harper's Weekly, Dayton Charity Circus, August 4, 1984
27. Gleason's Pictorial Drawing Room Companion, Spadling and Roger's floating circus palace, February 19, 1857
28. Photocopy, New York City scene showing museum building, undated
29. Illustration of American Museum on Broadway, New York by Avery, undated
30. Gleason's Pictorial Drawing Room Companion, undated FRAGILE
31. Gleason's Pictorial Drawing Room Companion, President passing through Broadway in front of American Museum, undated
32. [Roxbury Gazette, article about Chang and Eng, October 10, 30, 1847](#)
33. [Gleason's Pictorial Drawing-Room Companion, article about Chang and Eng, undated](#)
34. [Gleason's Pictorial Drawing-Room Companion, feature about museum and emphasis on elephants, June 21, 1851](#)

35. [New York Weekly Tribune, article about burning of the American Museum, January 1, 1873](#)

Series III: Circus

Arrangement: Material is grouped by genre then date.

Summary: The circus series strives to cover the various seasons of the Barnum circus, with an emphasis on the circus during Barnum's lifetime as well as the Winter Quarters housed in Bridgeport, CT. Composed primarily of handbills and programs, the series tracks the movements of the circus, as well as provides a number of photographs of the Winter Quarters. It also includes a number of souvenirs sold at various shows, including various editions of "The History of Animals" as well as artefacts and booklets about performers in the shows.

Box 9

1. Barnum and Bailey account book belonging to J. McCaddon, 1881-1887
2. Correspondence, James Bailey, October 6, 1902
3. Catalogues of show property, 1875
4. Catalogue of show property, 1894
5. Check, 1917
6. Circus performer scrapbook, "Life Story of Edwin Fritz Smith" 1918
7. Handbill, Howard Hall, February 19, 1877
8. Handbill, P.T. Barnum's Greatest Show on Earth, 1878
9. Handbill, P.T. Barnum and London Shows at Madison Square Garden, March 13, c. 1880s
10. Handbills (3), c. 1880s
11. Handbill, "Approaching the Close" Barnum and London Shows at Madison Square Garden, c. 1880s
12. Ticket, the Annex, c. 1870
13. Invitation to Barnum's Hippodrome for the visit of King Kalakaua, December 1874
14. Ticket, Barnum's Greatest Show on Earth, Gilmore's Garden, 1877
15. Ticket, Barnum gymnasium exhibition, 1890
16. Tickets, various venues, 1891-1918
17. Courier, Barnum's Greatest Show on Earth, FRAGILE, 1884
18. Courier, Barnum and Bailey's Greatest Show on Earth, Hartford, CT, June 14, 189
19. Program, Barnum and Bailey Greatest Show on Earth at Olympia, London, 1897
20. Program, Barnum and Bailey, Coney Island spectacular Water Carnival and Clown Joker, December 26, 1898
21. Program, Barnum and Bailey Greatest Show on Earth, America's Naval Victory at Santiago, 1898
22. Program, Barnum and Co.'s Greatest Show on Earth, 1898
23. Program, Barnum and Bailey, Magazine of Wonders, 1903; 1906
24. Program, Barnum and Bailey, Magazine of Wonders, 1908
25. Program, Barnum and Bailey, 1911
26. Program and Libretto, Cleopatra, 1912
27. Program, Barnum and Bailey, Greatest Show on Earth, Wizard Prince of Arabia at Missoula, August 11, 1914
28. Program, Barnum and Bailey Circus and Crookstown, FRAGILE, 1915
29. Program, Ringling Brothers and Barnum and Bailey, 1952
30. Booklet, Admiral Dot and the Bearded Girl [Annie Jones], 1873
31. Booklet "History of Animals and Leading Curiosities contained in P.T. Barnum's World's Fair, 1874

32. Booklet, "Life of General Mite" 1876
33. [Booklet, "History of Animals and Leading Curiosities" 1879](#)
34. Booklet, "History of Animals" c. 1882

Box 10

1. Booklet, "History of Animals" c. 1882-1885
2. Booklet, "Little Grains for Little People." 1885
3. Booklet, "The Life and Adventures of Lord George Sanger" by George Sanger c. 1870s-1880s
4. Booklet, "The Fall of Babylon," 1890
5. Booklet, "Nero; or the Destruction of Rome" 1890-1891
6. Booklet, "Columbus and the Discovery of America" 1892
7. Booklet, "Biographical Sketch of count and Countess Philippe Nicol" c. 1894
8. Booklet, "Guide to Olympia, Barnum and Bailey's Great Show" 1897-1898
9. Booklet, "Zeo the Air Queen" c. 1880-1900s
10. Booklet, "Circus Realm" June 29, 1906
11. Booklet, "Rhyme and Reason Truly" undated
12. Booklet, "History and medical description of the two headed girl" (reprint) 1976
13. Songster, P.T. Barnum's Great Clown Songster, c. 1877
14. Songster, Clown Songster for the 1879 season
15. Songster, Barnum and Bailey songster, undated
16. Souvenir, "Panorama of Barnum's Roman Hippodrome" 1874
17. Souvenir of Barnum and London 15 united shows, c. 1884
18. Souvenir, Barnum and Bailey's Greatest Show on Earth for Augusta, August 1, 1891
19. Lunch car statement, October 1, 1916 and Barnum Circus puzzle, 1893
20. Trade cards by J.A. Goffrey and Co.
21. Pin, "The Great Barnum and Bailey Show" undated
22. Commemorative wallet, undated
23. Clippings, Harper's Weekly, February 18. March 29, 1873; Frank Leslie's Illustrated Newspaper, 1870s-1880s
24. Clipping, P.T. Barnum's Roman Hippodrome, 1874 from Harper's
25. Clipping, Dan Rice to Adam Forepaugh in Chicago Evening Journal, 1879
26. Article, "Human Cannonballs" by Fred D. Pfening from Bandwagon, November/December, 1976
27. CBT advertisement with old Barnum advertisements on it c. 1980s
28. Illustration, circus scenes, 1883-1884
29. Illustration, Barnum's Mammoth tent, undated
30. Illustration, Greatest Show on Earth with hippos and seal, undated
31. Illustration, cut out horse drawn carriage advertising Barnum's greatest show on Earth, undated
32. Illustration, Captain Costentenus, 1876
33. Illustration, Millie Christine, the renowned two headed lady, 1880
34. Illustrations, elephants, Barnum's white elephant postcards, 1884
35. Illustration, The Barnum and Bailey Circus Girl, 1905
36. Illustration, circus carousel, c. 1911
37. Photograph, Chang the Chinese Giant, undated
38. [Photograph, William Cody, "Buffalo Bill"](#)
39. Photograph, elephants, Head of Grace the Elephant, December 27, 1887
40. Photographs, elephants, Hebe and Baby Bridgeport
41. [Photographs, elephants, Barnum and elephants on Stratford Avenue Bridge, 1889](#)
42. Photographs, elephants c. 1870s-1890s

43. Photograph, Mammoth the Fat Boy, undated
44. Photographs, Trapeze artist, male performer, name unknown, undated
45. Photographs, circus performers, c. 1870s-1890s
46. Photographs, Mr. and Mrs. Arthur Middlebrook (Winter Quarters manager), undated
47. Photograph, Barnum and Bailey Department of Prodigies at Olympia, London, 1898-1899
48. Photograph, Mabel Stark wrestling with a tiger, undated
49. Photograph of a Lillian Leitzel poster, undated
50. Real estate ad with Barnum and plastic sheet map of properties for Barnum and Noble, undated
51. Negatives for circus material

Subseries C - Winter Quarters

Box 11

1. Nancy Fish Barnum to Middlebrook, 1890
2. Roberts to Middlebrook, July 31, 1891
3. Roberts to Middlebrook, August 23, 1891
4. H.B. Rennell to Middlebrook, March 1, 1895
5. F.W. Rennell to Middlebrook, March 6, 1895
6. D.W. Thompson to Middlebrook, March 7, 1895
7. Funeral home bill sent to Middlebrook for W.F. Bishop, March 8, 1895
8. Middlebrook death notice telegram from J. Fish to McCaddon
9. Jessica Seeley Marshall to Middlebrook, July 9, 1895
10. Mary L. Chasebrough to Dear Friend, August 14, 1905
11. Illustrations of Baby Bridgeport, 1882
12. Photographs of elephants at Winter Quarters, c. 1922; undated
13. Winter Quarters buildings and grounds, building plan, c. 1927
14. Winter Quarters buildings and grounds, illustrations, 1871-1927
15. Winter Quarters buildings and grounds, postcard views, 1909; undated
16. Winter Quarters buildings and grounds, railroad, 1871-1927
17. Winter Quarters buildings and grounds, yard, 1871-1927
18. Illustrations, Winter Quarters fire, 1927
19. Photographs, aftermath of Winter Quarters fire, 1927
20. Winter Quarters negatives, 1871-1927
21. Booklet, RGN studio on the old grounds of Winter Quarters, undated

Flat File Drawer 8

1. un010: Courier, P.T. Barnum's the World in Contribution for Taunton, New Bedford, Fall River, and North Bridgewater, May 7-10, 1873
2. cm032, Courier: P.T. Barnum's Great Traveling World's Fair for Boston, Mass., May 12, 1873
3. Courier, P.T. Barnum's illustrated news, Bridgeport, CT, May 3, 1880
4. cm002, Courier: P.T. Barnum's Greatest Show on Earth and the Great London Circus for June 1, 1881, in Lowell, MA (red paper)
5. un007, Courier: Barnum and London Eight United Shows at Madison Square Garden commencing Monday, March 26, 1882 [red paper]
6. Cm12, Courier, "Book of Jumbo", Newburyport, July 19, 1882
7. cm009, Courier: P.T. Barnum's Greatest Show on Earth combined with the Great London Circus for Jackson, August 28, 1884

8. cm008, Courier: P.T. Barnum's Greatest Show on Earth and Great London Circus for Bridgeport, Connecticut, 1885-1887 (white paper)
9. cm001, Courier: P.T. Barnum and Co's United Greatest Show On Earth, Sanger's Royal British Menagerie, Great London Circus, and Grand International Allied Shows for Newburyport, July 18, 1887
10. bb020, Courier: "Barnum's Wonders, an Illustrated History of the Hindoo Hairy Family and other prodigious and exclusive features of the Greatest Show on Earth" for Fall River, June 17, 1888 **Returned to Skutel collection MSS 0009 as of 1/18/2018**
11. cm010, Courier: Barnum and Bailey Greatest Show on Earth and the Great London Circus for Lowell, July 5, 1889 [red paper]
12. cm016, Courier: P.T. Barnum's Greatest Show on Earth in London, November 11, 1889 (owned by the Bridgeport History Center) (color cover)
13. cm011, Courier: Fall of Babylon at Oakland Garden, Boston, June 30, 1890 [red paper]
14. un008m Courier: Barnum and Bailey's Greatest Show on Earth for Madison Square Garden, beginning Thursday night on March 26, 1891 [yellow paper]
15. cm003, Courier: Barnum and Bailey Greatest Show on Earth for Lowell on May 22, 1891
16. cm033, Courier: The Barnum and Bailey Greatest Show on Earth for Lowell, Mass., June 22, 1891 [red paper]
17. cm019, Courier : The Barnum and Bailey Greatest Show on Earth, Imre Kiralfy's Columbus and the Discovery of America for Jersey City, Monday, May 2, 1887; Bridgeport, Monday May 29, 1892; Newark New Jersey on May 4-5, 1892 [red paper and blue paper]
18. un009, Courier: the Barnum and Bailey Greatest Show on Earth for Madison Square Garden, March 28, 1895, featuring a "New Ethnological Congress of Strange and Savage People"
19. UN003, Courier: The Barnum and Bailey Greatest Show on Earth, "The World Its Field" for Bridgeport, Friday, June 19, 1903[?]
20. UN004, Courier: Ringling Brothers Barnum and Bailey Greatest Show, "Joan of Arc", for Saturday, August 10, 1912
21. UN005: Courier, Barnum and Bailey Greatest Show on earth and the Gorgeous Indo-Arabic 1250 Character Oriental Wordlessly Play the Wizard Prince of Arabia, 1914
22. un011, Courier: Barnum and Bailey Greatest Show on Earth, "New Superb Spectacle Cleopatra" c. 1910s
23. un012, Courier: Barnum and Bailey's Greatest Show on Earth for Bradford, Friday, September 18, [check year] [reproduction]
24. cm021, Program: Dan Rice's Paris Pavilion circus, New York, September 25, 1871
25. cm022, Program: The Arena in New York City for Monday, November 18, 1872
26. cm023, Program: P.T. Barnum's Great Roman Hippodrome bill of the performance for the week ending November 21, 1874
27. cm024, Program: P.T. Barnum's Great Roman Hippodrome bill of the performance for the week ending April 3, 1875
28. un020, Program: P.T. Barnum's Great Roman Hippodrome, 1875
29. cm025, Program: P.T. Barnum's Daily Show Program for Boston, Mass., 1876
30. Cmoo1, P.T. Barnum's Daily Program, May 15, 1880
31. cm018, Program: P.T. Barnum's Greatest Show on Earth and the Great London Circus at Madison Square Garden, March 25, 1882
32. cm013, Program: Barnum's Greatest Show on Earth and Great London Circus at Madison Square Garden, 1884 [red paper]
33. un018, Program: Barnum and London 9 Jumbo Shows United for Madison Square Garden, April 22, 1886
34. cm015, Program: P.T. Barnum's Greatest Show on Earth combined with the Great London Circus [...] for Madison Square Garden, 1888

35. cm014, Program: P.T. Barnum's Greatest Show on Earth,...Great London Circus. Combined, for the N.Y .season only, with Adam Forepaugh's, 1887
36. un019. Program: Barnum and Bailey's 15 New United Shows[...] Madison Square Garden Regular Programme, 1889
37. cm017
38. un017, Program: P.T. Barnum's Greatest Show on Earth and Great London Circus for Lowell, Mass. or Boston, Mass, 1889 [pink paper]
39. un021, Program: Barnum and Bailey's Greatest Show on Earth for Boston, Mass, Lowell, Mass, and Madison Square Garden, New York, 1891 [orange paper] [extremely fragile]
40. cm026, Program: The Barnum and Bailey Greatest Show on Earth official program for Nashua, New Hampshire, July 3, 1893 [red paper]
41. un014, Program: The Barnum and Bailey Greatest Show on Earth for Boston, June 11-16, 1894, [range paper]
42. un013, Program: The Barnum and Bailey Greatest Show on Earth for Madison Square Garden beginning April 19, 1897, orange paper
43. un016, Program: The Barnum and Bailey Greatest Show on Earth, the Newly Added Cleopatra, for Spokane, Monday. August 12, 1912

Flat File Drawer 9

1. unnumbered, Handbill: Dan Rice's Circus, "This Very Monday, January 11, for Kemp's Benefit, nothing but fun and frolic." January 11, 1871
2. hb001, Handbill: "P.T. Barnum's Great Travelling Museum, Menagerie, Caravan...", 1871
3. cm029, Handbill: P.T. Barnum's Greatest Show on Earth and the Great London Circus, Sanger's Royal British Menagerie and Grand International Allied Shows performing in Bath, Maine, on June 15, 1881.
4. hb012, Handbill: "The Towering Giant Consolidation! P.T. Barnum's Greatest Show on Earth and the Great London circus" for 1881 featuring Chang the Chinese Giant
5. hb009, Handbill: "Better Wait for Jumbo and the Entire United 8 Monster Shows" with blank space for show location, 1882-1885
6. hb008, Handbill: "Barnum & London, Barnum Returns No More" Lowell, Mass., for June 22, 1884 featuring Jumbo [yellow paper]
7. un006, Handbill: "P.T. Barnum's Great Traveling Museum, Menagerie, Caravan, and Hippodrome..[and]...Dan Costello's Mammoth Circus....Opinions of the American Press" 1884
8. UN002, Handbill : "The Great and Only Barnum and London 10 United Monster Exhibitions" with emphasis on excursion rates, July 25, 1887
9. hb002, Handbill: "Madison Square Garden Inauguration of the Hippodrome Season", 1887
10. cm028, Handbill: The Barnum and Bailey Greatest Show on Earth for Anderson, Ind. July 9, 1890 featuring the racetrack at Olympia on one side and Nero or the Destruction of Rome on the other [green paper]
11. hb006, Handbill: Barnum, Bailey & Hutchinson's Barnum & London Shows for Lowell, Mass. Friday July 11, 1884 featuring the Sacred White Elephant and Jumbo on both sides
12. hb010, Handbill: "The P.T. Barnum and J.A. Bailey Greatest Show On Earth [...] and with it Imre Kiralfy's Nero" for Springfield, July 18, 1890
13. hb007, Handbill: The Barnum and Bailey Greatest Shows on Earth for Reading, May 14, 1891 with red and black ink, featuring "Cheap Excursions from All Ponits" and "Hands Across the Sea" on one side and "Nero or the Destruction of Rome" on the other
14. hb005, Handbill: The Barnum and Bailey Greatest Show on Earth for Lowell, Monday, June 22, 1891 featuring the interior of the Greatest Show on Earth on one side and Nero or the Destruction of Rome on the other [yellow-green paper]

15. cm027, Handbill: The Barnum and Bailey Greatest Show on Earth for Woonsocket, June 20, 1893 featuring Imre Kiralfy's Columbus on both sides, plus acrobats [green paper] (2 COPIES)
16. cm030, Handbill: "Truth! [...] Compare! [...] Great London Circus and P.T. Barnum's Greatest Show on Earth" for Monday, May 1, in Buffalo, New York [yellow paper]
17. UN001: Handbill: "Aladdin and his Wonderful Lamp" written in Hebrew, playing at Madison Square Garden, April 7-14, 1917

Flat File Drawer 10

1. Program notes for Brattleboro Vermont, July 21, 1885 and Lowell MA, July 22, 1885
2. Barnum and Bailey circus route sheets for 1892; 1910; 1912
3. Children's book, "P.T. Barnum's Circus with text and illustrations arranged for little people" by P.T. Barnum and Sarah J. Burke, 1888
4. Children's book, removed pages from "P.T. Barnum's Circus with text and illustrations arranged for little people" by P.T. Barnum and Sarah J. Burke, 1888
5. Children's book, "Barnum's Great Show", 1889
6. Children's book, "The Great American Menagerie"
7. Object, Gold belt buckle made by Tiffany and Company commemorating the 1908 circus season
8. Film canister containing a catalog of circus items sold at auction, 1894
9. Illustration, Roman Hippodrome in Madison Square Garden from the Daily Graphic, March 5, 1874
10. Illustration, Roman Hippodrome interior from Frank Leslie's Illustrated Newspaper, May 9, 1874
11. Illustration, various circus animals at the winter quarters in Bridgeport, Connecticut from Harper's Weekly, February 18, 1882
12. Illustration, Bathing elephants in Central Park from Harper's Weekly, August 21, 1886
13. Enlarged copies of Illustrations taken from an unknown program or courier, c. 1880s-1900s
14. Scrapbook, Circus Book pictures and articles pertaining to the American Museum and later period circus material, 1850s-1938
15. Fragment, Daily Mirror and American, "Barnum is Coming", June 8, 1878 *
16. Fragment, various newspaper fragments, undated
17. Fragment, various newspapers, handbills, and couriers, undated
18. Newspaper, Harper's Weekly, October 4, 1879
19. Newspaper, ad taken from Cooley's Weekly, June 4, 1887
20. Newspaper, Boston Herald featuring the Hippodrome, July, 1874
21. Newspaper, Daily Mirror and American featuring the Hippodrome, May 28, 1875
22. Newspaper, Free Press [Burlington VT], June 27, 1879
23. Newspaper, The Hartford Globe, May 24, 1885
24. Newspaper, New York Tribune, December 7, 1887
25. Newspaper, New York Family Story Paper, supplement, December 24, 1887
26. Newspaper, The Daily Graphic, an illustrated evening newspaper, March 23, 1889
27. Newspaper, Feature on Madison Square Garden from the New York Times, May 21, 1967
28. Newspaper, History of Madison Square Garden from the New York Times, February 14, 1968
29. Article, Madison Square Garden through the Ages from unknown source, undated
30. Article, The Glory of the Circus Parades, by T.F. Magner, undated
31. Photograph: Carl Claire's Military Band [12 ½" x 17 ¼"] from Schneider Collection, 1889-19899
32. Photograph: Circus in Hungary [12 ½" x 16 ¼"] from Schneider Collection, undated

33. Photograph, circus elephants at winter quarters in Bridgeport, Conn, copy 1, undated
34. Photograph, circus elephants at winter quarters in Bridgeport, Conn, copy 2, undated

Series IV: Jumbo

Arrangement: Material is arranged chronologically with illustrations and photographs at the end. Oversize material was left in drawers, but renumbered to reflect arrangement of other material.

Summary: The Jumbo the Elephant series features copious photographs and illustrations of Jumbo, along with images of Jumbo used for advertisements and collectibles. The oversized material reflects these genres, but also includes a piece of Jumbo's tusk, along with the tip of the elephant Columbia's tusk.

Box 12

1. Ad for Barnum's Greatest Show on Earth featuring Jumbo c. 1880s
2. Billy Burke's Jumbo Songster c. 1881
3. Jumbo trade cards by J.H. Bufford's Sons, 1882
4. Advertising trade cards with Jumbo c. 1800s
5. The New York Receipt Book featuring Jumbo on page 21, 1883
6. Keer and Co Cord ad with Jumbo and "The History of Jumbo" c. 1800s
7. Spool cotton thread ad with Jumbo, c. 1880s
8. The Story of Jumbo by W.F. L. Edwards, 1935
9. Jumbo's Jolly Tales, unknown author. Circa 20th century
10. The Tuftonian, volume 1, number 2, January 1941
11. [Clippings related to Jumbo's death, 1885](#)
12. Clippings, 1959; 1982
13. Jumbo picture clippings, 1881, 1882, n.d
14. Illustrations, Jumbo in park in London c. 1870s
15. Illustrations, Jumbo from various sources, c. 1884; undated
16. Illustrations, Jumbo's departure from London and arrival (includes negatives) c. 1880s
17. Photographs, Jumbo as a child with Matthew Scott
18. [Photographs, Jumbo with Matthew Scott](#) in zoo setting
19. Photographs, Jumbo with Matthew Scott, c. 1879s-1885
20. Photographs, Jumbo, dead, September 15, 1885
21. Photographs, Jumbo's Skeleton at the Museum of Natural History, 1950s
22. Photographs, Jumbo mounted prior to Tufts
23. Photographs, Jumbo at Tufts, c. 1940s-1950s
24. Photographs, Jumbo's successor at Regent Park Zoo, undated

Flat File Drawer 7 (OS 7), accurate.

1. [Box with circle of Jumbo's tusk c. 1885, tip of Columbia's tusk check date](#)
2. Jumbo trade cards (52), n.d
3. [Jumbo plate, undated](#)
4. Baby Bridgeport statue
5. "Jumbo" a ballad from Young Ladies Journal, May 1, 1882
6. [Sheet music, Jumbo march, undated](#) 1 of 2
7. Sheet music, Jumbo March, 2 of 2
8. Cut outs of Jumbo c. 1880s
9. [England's Loss is America's Gain, c. 1882](#)

10. The London Illustrated News, Arrival of the White Elephant from Burmah and illustrations of Jumbo, January 26, 1884
11. Illustration, the White Elephant, 1884
12. Photographs, Jumbo dead on tracks
13. Magazine, the Animal World, April 1882

Series V: Jenny Lind

Arrangement: The series featuring Jenny Lind had a number of manuscript items, as well as concert related material. As such, the handwritten material was given priority, followed by the various documents relating to her musical career. The sheer number of books and sheet music were grouped together, before clippings, illustrations and photographs.

Summary: The Jenny Lind series represents a small number of manuscript items, and a large amount of material about Lind's career. In addition to concert programs and tickets, there is a large number of books about her life, as well as copies of sheet music of songs that she sang. These two genres in particular offer a glimpse at how popular Lind was in her time, and how successfully Barnum marketed her to American audiences. Likewise, the contemporary clippings also reflect this and provide insight into reactions that the public had towards Lind and her skills as a musician and entertainer.

Box 13

1. Correspondence, outcoming from Lind, c. 1847-1858; undated
2. Correspondence, incoming to Lind, undated
3. Correspondence, Felix Mendelssohn Bartoldy to Gustav Naunberg regarding Lind, February 8, 1846
4. Correspondence, David Shaw, Lind's P.R. Manager, October 5, 1850
5. Letter, to or from H.W. Jewett, c. 1850-1851
6. Manuscript, 'Jenny Lind At Last' (play?) by Baron, undated
7. Program, Tremont Temple, Boston, c. 1850
8. Program, Tripler Hall, November 7, 1850
9. Program, Tripler Hall, November 14, 1850
10. Program, Gran Teatro de Tacon, January 13, 1851
11. Program, May 9, 1851
12. Program, the Melodeon, June 18, 1851
13. Program, (photocopy), July 5, 1851
14. Program, Mrs. Otto Goldschmidt, May 21, 1852
15. Program, undated
16. Jenny Lind celebrating Christmas with Hans Christian Andersen copy, undated
17. Advertisements for Lind concerts at Theatre Royal, London; Royal Amphitheatre, 1847, FRAGILE
18. Tickets, various Lind concerts, 1850-1851
19. Book, "Jenny Lind: Ein Skizze ihres Lebens" 1846
20. Book, "The Life of Jenny Lind...her genius, struggles, and triumphs" by C.G Goldschmidt, 1850
21. Book, "Life of Jenny Lind" by G.C. Foster, 1850
22. Book, "Flowers of Literature and Ladies Keepsake" 1850
23. Book, "Jenny Lind's Tour through America and Cuba, 1851

24. Booklet, "Jenny Lind Comic Almanac" 1851

Box 14

1. Book, "Jenny Lind, her vocal art and cadence" 1894
2. Sheet music, Jenny Lind Album c. 1850s
3. Sheet music, "Metropolitan songster" c. 1850s
4. Song book, "Jenny Lind Songster and Ethiopian Melodist" undated
5. Song book, "The Swedish Nightingale Songster" undated
6. Bank notes with Lind on them (5), c. 1850s
7. Booklet with article on Lind, page 79, "Pictorial National Library" 1849
8. Booklet with article on Lind, "Woodsworth's Youth's Cabinet" vol 5. No. 4, April 1850
9. Clippings, magazine articles, 1851-1852; undated
10. Clippings, contemporary to Lind, includes concert information and marriage information, c. 1850s-1890s
11. Clippings, arrival in America and first concert, September 1850
12. Clippings, reviews, 1850s
13. Clippings, related to Lind and Hans Christen Andersen, 1928; undated
14. Clippings, brief biographies, 1947; mid 20th century
15. Clippings, related to various Lind anniversaries, 1949; 1970; undated
16. Clippings, biographical articles, 1968-1970, undated
17. Clippings, citations of various articles on Lind, undated

Box 15

1. Illustration, Lind, published by John Neale, undated
2. Illustration, Lind, engraved by J.C. McRae, undated
3. Illustration, Lind in La Sonnambola (character role), 1847
4. Illustration, Jenny Lind as Alice at Her Majesty's Theatre, August 26, 1848
5. Illustration, portrait of Jenny Lind around age 18, by J. Fagerplan
6. Illustration, Lind by W. C. Wrankmore
7. Illustration, portrait of Jenny Lind by Edward Mangus, 1862
8. Illustration, Lind, Belletti, and Benedict, c. 1850s
9. [Illustration first lessons from the Nightingale, c 1850](#)
10. Illustration, portrait of Lind by Zeichnung von. O Sodermark, undated
11. Illustration, young Lind with sheet music, undated
12. Illustration, painting of Lind by L. Asher, undated
13. Illustrations, Lind, young, undated
14. Photograph, daguerreotype of Lind c. 1850s-1860s
15. Illustrations, Lind from daguerreotype, various engraver. c. 1850s-1860s
16. Illustration, older Lind by W. B. Closson, 1881
17. Illustrations, Lind, older, undated
18. Photographs, Lind, older, undated
19. Illustrations, Lind being welcomed to America in New York City, 1850
20. Illustration, Lind performing at Castle Garden fro Orcutt, c. 1887
21. Illustration, Lind's home, undated
22. Illustrations, exterior of Castle Garden, c. 19th century
23. Illustrations, interior of Castle Garden, c. 19th century
24. Photograph, statue of Lind in Stockholm, c. 1930s
25. Photographs and illustration of bust of Lind by J. Durham, c. 1880s and 20th century
26. Photographs, negatives for images in Lind series
27. Photograph, Leni [name?] as Lind in the CBS program "You Are There", April 10, 1955

Flat File Drawer 3

1. Ah! Don't Mingel, One Human Feeling. Composed by Bellini, undated
2. Annie Laurie, undated
3. The Birds' Song. Composed by M. Taubert, undated
4. [Be Watchful and Beware] The Song of the Gipsy, undated.
5. By the Sad Sea Waves. Composed by J. Benedict (3 copies), undated
6. Comin' thro' the Rye. (2 copies), undated
7. Cradle Song, undated
8. Deux Rondinos – Polkas: #2 Jenny Lind. Jenny Lind's Favorite Polka. With variations by Czerny, undated
9. Dodge's literary museum vol 9 no 22, November 4, 1854
10. The Dream. From the original of Frederica Bremer adapted by Carl Muller (3 copies), undated
11. The Evening Breeze. (Gently Sighs the Breeze.) music by Stephen Glover, undated
12. The Gipsy Polka. Composed by Leutner, undated
13. Grand Valse de Caprice. Composed by Theod. Von La Hache, undated
14. Herd Song, the Celebrated Echo Song, undated
15. Homage à Jenny Lind. Composed by Carl Lobe, undated
16. I Will Never Wend From Three. Arranged by Charles M. King, undated
17. I've left the Snow-Clad Hills. Music by G. Linley (3 copies), undated
18. Jenny Lind's English Polka. Composed by Ricardo Linter, undated
19. Jenny Lind's Fashionable Songster, undated
20. Jenny Lind's Favorite Polka. Arranged by N.P.B. Curtis, undated
21. Jenny Lind's Favorite Serenading Polka or the National Schottisch. Arranged by H.P. Weller, undated
22. Jenny Lind's Greeting to America. Composed by Julius Benedict, undated
23. Jenny Lind's Last Night in England. English words by Charles Jeffreys, undated
24. Jenny Lind's Salutation to America. Music by M. Strakosch, undated
25. Jenny Lind's Swedish Mountain Bells. Composed by John Barnett, undated
26. The Jenny Lind Mania. Written by W.H.C. West [literary magazine, back page], undated
27. Jenny Lind Melodist by William H. Murphy, undated
28. Jenny Lind Newspaper, F. Gleason, Boston, undated
29. Jenny Lind Polka. Arranged by a. Wallerstein, undated
30. Jenny Lind Polka. Arranged by Allen Dodworth (7 copies), undated
31. Jenny Lind Polka. Arranged by N. Andrew Baldwin, undated
32. Jenny Lind Waltz. Music by Ludwig Hagemann, undated
33. Les Ideales. Composed by Charles Grobe (2 copies), undated
34. Lindianna or Jenny Lind's Dream Waltz. Composed by Carl Lobe, undated
35. The Lonely Rose. Music by M.W. Balfe, undated
36. The Little Golden Ring by Robert Schumann, undated
37. Love Smiles No More. Music by Berg (2 copies), undated
38. The Mountaineer's Song, undated
39. My Home My Happy Home. Music by G.A. Hodson (6 copies), undated
40. My Heart With Fond Emotion. Music by Donizetti, undated
41. Ossian's Serenade. Music by Ossian E. 8. Dodge (2 copies) [cover only located]
42. The poetry by J. Wrey Mould, undated
43. A Ride I Once Was Taking. Composed by Fred. Kucken, undated
44. The Sea King's Bride. Music by Ahlstrom (2 copies), undated
45. Seek Not to Know the Future. Music by Charles W. Clover, undated

46. The Serious Family Polka, undated
47. Sheet music covers, undated
48. Sheet music
49. Somnambulist's Song. Words by Charles Jefferys (1 copy), undated
50. Song of the Gipsy, Seek not to know the future, Charles W. Clover, undated
51. Songs of Germany, Sung by Mlle. Jenny Lind: Ah, Lovely, Lovely Maiden Covers of sheet music, without the music – all in one covers, undated
52. Songs of Mademoiselle Jenny Lind, undated
53. Soul of My Blessed Adored One, undated
54. Souvenir de Jenny Lind. #4 Theme de Lucrezia Borgia, undated
55. Sounds So Entrancing. Composed by Andrea's Randel, undated
56. The Swedish Carrier Dove. Arranged for guitar by M. Zorer, undated
57. The Swedish Star Polka. Composed by J.T. Treakell (2 copies), undated
58. Take this Lute. Composed by Jules Benedict (2 copies), undated
59. Tis the Last Rose of Summer. ch: Charles Grobe, undated
60. Welcome Jenny Lind in America. Composed by Francois Stuckler, undated
61. Winter Warm'd Into Showers, undated
62. A Set of Jenny Lind's Songs Arranged for the Piano, undated :
 1. I've Left the Snow Clad Hills
 - The Stars of Heaven are Gleaming
 - The Sea Kings Bride
 - Farewell My Fatherland
 - My Home My Happy Home
63. Child of the Regiment, music by Donizetti, undated :
 1. Child of the Regiment. (4 copies)
 2. Theme de L'Infant du Regiment.
 3. Salut à La France. (2 copies)
64. Farewell Songs of Jenny Lind in America (set), undated
 1. Comin' Thro the Rye. (2 copies)
 2. The Last Rose of Summer.
 3. Home Sweet Home.
65. Set, undated:
 1. The Stars of Heav'n are Gleaming
 2. The Sea Kings Bride
 3. Farewell My Fatherland
 4. My Home My Happy Home
66. . Set, undated :
 1. My Heart With fond Emotion
 2. Lament For Home
 3. The Camp Was My Home
 4. Swedish Nightingale
67. Set, undated :
 1. Olison's serenade
 2. La Fille du Régiment,
 3. Bird Song
 4. My Home, My Happy Home

Flat File Drawer 4

1. [Plate, undated](#)
2. Brooch, undated

3. Buttons with Lind, undated
4. Illustration, Lind with Belleit and the other dude, undated
5. Illustration, Lind at Castle Garden, undated
6. Illustrations, Linden taken from various song sheets, undated
7. Book, Fran Delaware till Garbo, Swedish publication with Lind and Barnum illustrations, 1938
8. Dodge's Literary Magazine, "Jenny Lind Mania" Nov 4, 1859
9. Etude, May 1938, Lind on cover
10. Etude covers, 1913
11. Jenny Lind illustrations, see listing
12. Gleason, Jenny Lind and Castle Garden, 1850
13. Program and ticket from first concert at Castle Garden, September 11, 1850
14. Illustration, Jenny Lind after life by Wolf
15. Illustration, lithograph of Jenny Lind,
16. Articles :
 1. The Illustrated London News, Departure of Jenny Lind from Liverpool [illus] August 25, 1850
 2. The Weekly Herald – Edition for Europe, Arrival of Jenny Lind, September 3, 1850,
 3. The Illustrated London News, Reception of Jenny Lind in NY , September 21, 1850
 4. The Illustrated London News, Jenny Lind in NY [large illus], September, 28 1850,
 5. The Illustrated London News, Jenny Lind in NY [illus], October 5, 1850,
 6. The Illustrated London News, Jenny Lind in NY , November 2, 1850
 7. The Illustrated London News, Advertising in the United States , November 23, 1850,
 8. The Illustrated London News, Last Concert in NY, December 7, 1850
 9. The Illustrated London News, Madame Goldschmidt at Exeter Hall [illus], December 22, 1855
 10. The Illustrated London News, Baltimore Appearance, December 28, 1850
 11. Norwich Weekly Courier, Farewell Visit to NY , May 28, 1851
 12. Illustrated News of the World, Jenny Lind's Life as an Artist [illus] , June 6, 1891
 13. The Illustrated London News, NYC Firemen's Testimonial [illus] , June 21, 1851
 14. The Illustrated London News, Hartford Crowd Situation, July 26, 1851

Series VI: Charles Stratton and M. Lavinia Warren

Arrangement: The original boxes contained mixed content related to not only Charles S. Stratton, but also his wife Lavinia Warren, her sister Minnie Warren, and fellow Barnum performer George Washington Morris Nutt, with copious materials - especially photographic - related to Stratton's marriage to Warren known as the Fairy Wedding. The material was separated out between these individuals and this event. With that done, primary documents and manuscript material was prioritized. Items were then grouped together by genre, then arranged chronologically. Illustrations and photographs were placed at the end. In regards to Stratton and Warren, photographs were further separated out between individual portraits, promotional photos, and photos with multiple copies within the collection.

Summary: The Charles S. Stratton series features four distinctive groupings: materials relating to Charles S. Stratton, materials relating to M. Lavinia Warren, materials relating to the Fairy Wedding, and materials relating to George Washington Morris Nutt. Stratton's grouping features primarily booklets about him printed throughout his life, coupled with handbill and copious illustrations and

photographs. The Fairy Wedding grouping features illustrations and photographs, including negatives, mostly promotional for the wedding. M. Lavinia Warren's grouping features a type manuscript of her autobiography, along with photographs of herself, her sister Minnie Warren, and her second husband after Stratton's death, Count Primo Magri. Nutt's material is small, and is mostly photographic in nature.

Box 16

1. Stratton autographs and Warren autographs, December 28, 1878
2. Handbill, Stratton as Tom Thumb at the Brooklyn Institute, 1860, FRAGILE
3. Handbill, Courthouse in Po'keepsie, August 26 and 27 c. 1850s-1860s
4. Handbill, (copy) for Stratton at Egyptian Hall, Piccadilly, c. 1844
5. Ticket, General Tom Thumb's Entertainment, undated
6. Handbill copy, Stratton, Warren and others at Central Music Hall c. 1870s
7. Handbill reproductions from Mabel Leigh Hunt c. 1954
8. Calling card, Mr. and Mrs. Stratton, February 19, no year
9. Book, "Sketch of the Life of...Charles Stratton..." 1849
10. Book, "Life and Travels of Tom Thumb..." 1849
11. Book, "Sketch of the Life of General Tom Thumb..." 1852
12. Book, "Sketch of the Life of General Tom Thumb..." 1854
13. Book, "Sketch of the Life...Charles S. Stratton" 1859
14. Book, "A Sketch of the Life of Charles S. Stratton, Personal Appearance..." 1863
15. Book, "Sketch of the Life of Charles S. Stratton..." 1867
16. Book, "Sketch of the Life of Charles S. Stratton..." 1869
17. Book, "Gen. Tom Thumb's 3 Years Tour Around the World" 1 of 2, 1872
18. Book, "Gen. Tom Thumb's 3 Years Tour Around the World" 2 of 2, 1872
19. Book, "Sketch of the Life, Personal Appearance...of Charles S. Stratton..." 1874
20. Book, "The History of Tom Thumb" from Aunt Louisa's series, 1875
21. Book, Madame Tussaud & Son's catalogues, 1878; 1886
22. Book, "The Story that Never Grows Old" by Benjamin J. Bump, 1953
23. Book, MGM Presents: Tom Thumb, the great big story about a daring little man" [comic book], 1958

Box 17

1. Book, "Reading the Wonders of Tom Thumb" undated
2. Book, "The American General Tom Thumb" undated
3. Book, "Grandmama Peases's General Tom Thumb" undated
4. Book, "Life of Gen. Tom Thumb" undated
5. Book cover, "Barnum Presents: General Tom Thumb" by Alice Curtis Desmond, undated
6. Title page proof for "Have You Seen Tom Thumb" by Mabel Leigh Hunt, 1942
7. Paperdoll, Stratton as Tom Thumb by McLaughlin Bros. c. 1860s
8. Clipping about paper dolls of Stratton, Nutt, and others, March, 1952
9. Stratton as Tom Thumb by Charles Bagniet, 1844
10. Print of Stratton painting by R. R. Reinagle
11. Illustration, Stratton as Tom Thumb under the patronage of Her Majesty the Queen
12. Illustrations, Stratton as Tom Thumb in costumes from the 1861 Currier and Ives, painted over print, 1 of 2, c. 1860s ([1](#), [2](#), [3](#))
13. Illustrations, Stratton as Tom Thumb in costumes from the 1861 Currier and Ives, painted over print, 2 of 2, c. 1860s ([1](#), [2](#))
14. Illustrations, Stratton as Tom Thumb in costumes from the 1861 Currier and Ives, center image. 1860s

15. [Illustration, Stratton as Tom Thumb in his carriage, undated](#)
16. Illustrations, Stratton's life by E. Sears, undated ([1](#), [2](#), [3](#), [4](#), [5](#))
17. [Photograph of daguerreotype of Stratton and man thought to be his father, c. 1842](#)
18. [Photograph of daguerreotype of Stratton as Napoleon, c. 1843](#)
19. [Photograph, Barnum and young Stratton, c. 1850s](#)
20. [Photograph, Barnum and Stratton, stereo option, undated](#)
21. Photograph, Stratton as Tom Thumb in [Scottish](#) and [Napoleon](#) costumes; with Abraham Lincoln, done in Norwalk, C.T., c. 1850s
22. Photograph, Stratton as Tom Thumb in [Sailor](#) and [Napoleon](#) costumes done in Norwalk, C.T., c. 1850s
23. Photograph, Stratton in suit leaning on column, 1856
24. [Stereograph, Stratton c. 1860s](#)
25. Carte de Visite, Stratton as Tom Thumb
26. Photograph, Stratton performing in Scotsman costume
27. Photograph, Stratton in Knights Templar uniform by George T. Burnham of Middleboro, MA, undated
28. Photograph, Stratton, older, possibly with his father ,undated
29. Photograph, Stratton, Warren, and a baby
30. Photograph, Stratton and Warren, older, together on a balcony
31. Photograph, older Stratton and Warren beside a bed (bed now held by Barnum Museum), c. 1870s-1880s
32. [Photograph, Stratton's Grave at Mountain Grove Cemetery, undated](#)
33. [Photograph, Stratton's home in Bridgeport, CT, undated](#)
34. [Photograph, Stratton's carriage, undated](#)
35. Photographs, items owned by Stratton including a violin, undated

Box 18

1. Handbill, advertising the Fairy Wedding, 1863
2. Fairy Wedding sheet music greeting cards, 2009
3. [Fairy Wedding clippings, undated](#)
4. Illustrations, Stratton and Warren taking their vows, 1863
5. Illustrations, Fairy Wedding party with Barnum, 1863
6. Illustration, the Fairy Wedding by Currier and Ives, 1863
7. Photographs, Stratton and Warren taking their vows, 1863
8. Photographs, the Fairy Wedding party, 1863
9. Individual wedding portraits of Stratton and Warren, 1863
10. Cartes de Visite of the Fairy Wedding, 1863
11. Cartes de visite from the Fairy Wedding Album, 1863
12. [Trade card, Stratton and Warren in front of the crowned heads of Europe, c. 1860s-1870s](#)
13. Photograph, Stratton, both Warrens, and Nutt recreating costumes worn in front of Queen Victoria, undated
14. Photograph, Nutt, Stratton, and both Warrens playing cards, undated
15. Correspondence, from Lavinia Warren to Margaret Donnelly, undated
16. "Some of my Life Experience" typewritten manuscript by Lavinia Warren c. 1880s-1900s
17. [Postcard signed by Warren and Count Primo Magri, c. 1890s-1900s](#)
18. Wedding invitations to Warren's marriage to Primo Magri, 1891
19. Handbill (copy), Warren and Magri performing, c. 1890s-1900s
20. Individual portraits of Warren, 1860s-1900s
21. Photographs, Warren with Primo and Ernesto Magri, c. 1890s
22. Photograph, Warren and Magri in Middleboro, MA, c. 1890-1900s

23. Photographs, items belonging to Warren, undated
24. Photograph, Mrs. Bump, Lavinia and Minnie Warren's mother, undated
25. Photographs, Minnie Warren and husband Edward Newell, c. 1860s-1870s
26. Clippings, George Washington Morris Nutt, undated
27. Carte de Visite, George Washington Morris Nutt, c. 1860s
28. Carte de Visite, Nutt and Minnie Warren, c. 1860s
29. Photograph, Barnum and Nutt, undated
30. Portraits, Nutt, undated
31. Photograph, Little people visiting Stratton's grave, undated
32. Negatives, Stratton
33. Negatives, the Fairy Wedding, 1863
34. Negatives, Stratton and Warren
35. Negatives, Warren

Flat file 5 (OS 5), accurate

1. Handbill, General Tom Thumb at Lycem Hall, Lynn, July 27 and 28, no year.
2. Book, General Tom Thumb's 3 Years Tours Around the World by S. Bleeker, 1872
3. **Book, Life and Travels of Tom Thumb, 1849**
4. **Book, The History of Tom Thumb from Aunt Louisa's series, 1875**
5. Book, History of General Tom Thumb, undated
6. Book cover and promo items, The Autobiography of Mrs Tom Thumb with an introduction by A.H. Saxon, c. 1980s?
7. Token with Stratton on it, 1846
8. Medallions featuring Stratton, (3), undated
9. Sheet music, Fairy Wedding Waltz. Music by J.W. Turner (3 copies), undated
10. Sheet music, Tom Thumb's Polka. Composed by W. Mardon, undated
11. Sheet music, General Tom Thumb Quadrilles, undated
12. The Christian Intelligencer, October 12, 1844
13. Norwich Courier, Article about Stratton, January 20, 1857
14. Harper's Weekly, full paper, June 27, 1863
15. [Frank Leslie's Illustrated Newspaper, February 28, 1863](#)
16. Clipping, Frank Leslie's Illustrated Newspaper, departure after Fairy Wedding, November 9, 1864
17. Clipping, Sunday News, "They Were the World's Littlest Lovers" November 7, 1957
18. Clipping, Frank Leslie's Illustrated Newspaper, fruit basket and cake, February 28, 1863
19. Photocopy of Stratton lithograph by Day and Haghe, 1844 (accession 1974.09)
20. Photocopy of Stratton as a child with his father, undated
21. Illustration, L'Admiral Tom Puce, 1852
22. Illustration, General Tom Thumb and Wife, Comm. Nutt and Minnie Warren, undated
23. Illustration, Fairy Wedding lithograph by Currier and Ives
24. Illustration, Tom Thumb as a child by J/ Baillie, c1844.
25. Illustration, Gen. Tom Thumb as he appeared before her Majesty Queen Victoria. (backed on heavy cardboard), undated
26. Framed illustration of Stratton sitting on sofa and Warren holding a baby, undated
27. Box contained 3 tintypes of Stratton, Warren, and Nutt, undated
28. Tintypes of Slybester Bleeker and unknown man
29. Tintype of Fairy wedding,
30. [Small lead statue of Stratton, undated](#)
31. 2 sheets of clippings about Fairy Wedding#236/3.50
32. [New York Herald, March 15, 1847](#)

33. Frank Leslie's Illustrated Newspaper, January 17, 1868
34. [The Illustrated London News, December 17, 1845](#)
35. Harper's Weekly, February 21, 1863
36. Illustration, Collage frame of General Tom Thumb in his Characters, now performing with Barnum's Traveling Museum and Menagerie
37. Posters for Tom Thumb Weddings, [October 28, 1926](#); [October 4, 1840](#)
38. [Harper's Weekly, February 2, 21, 1863, Fairy Wedding cover](#)

Special oversized housing

1. **The Fairy Wedding Album - ACCESS RESTRICTED**

Due to the fragile nature of the Fairy Wedding Album, access to it is restricted. [A full digital copy is available online.](#)