

Morgan, Julia and Arthur Byne, 1931

5-A-45-26

NEW YORK, JAN. 3, 1931.

J. WILLICOMBE,

SAN SIMEON, CALIFORNIA.

THE FOLLOWING IS THE LIST OF CEILINGS WE HAVE IN STORAGE STOP
 GOTHIC OAK CEILING TWENTY-FIVE BY EIGHTEEN FEET FIFTEENTH CENTURY STOP
 GOTHIC OAK CEILING TWENTY-ONE BY SEVENTEEN FEET FIFTEENTH CENTURY STOP
 TWO GOTHIC OAK CEILINGS FIFTEENTH CENTURY FORTY BY SIXTEEN FEET STOP
 CARVED STONE CEILING FRENCH SIXTEENTH TWENTY-FIVE BY SEVEN FEET STOP
 GOTHIC CEILING WITH FRIEZE AND WALL GERMAN TWENTY-THREE BY NINETEEN
 FEET THE WALL IS TEN FEET HIGH AND NINETEEN FEET LONG STOP
 ITALIAN COFFERED CEILING FOURTEEN BY TWELVE FEET STOP
 PAINTED GOTHIC CEILING FIFTEENTH CENTURY SIXTEEN BY THIRTY-SIX FEET
 STOP SMALL MOORISH CEILING SIXTEENTH CENTURY SIXTEEN BY SIXTEEN FEET ⁽²⁾ *moorishail*
 STOP SHAGUN CEILING ONE HUNDRED FOUR BY THIRTY-FIVE FEET STOP
 REFECTORY WOOD CEILING SPANISH FIFTEENTH CENTURY TWENTY ONE BY FIFTY
 TWO FEET STOP GOTHIC WOOD CEILING SIXTEENTH CENTURY TWENTY FIVE BY
 THIRTEEN FEET STOP PAINTED CANVAS CEILING EIGHT BY SIX FEET STOP PAINTED
 WOOD CEILING FIFTEENTH CENTURY THIRTEEN BY TWENTY FEET STOP SPANISH ⁽²⁾ *magar*
 GILDED CEILING FIFTEENTH CENTURY NINETEEN BY TWENTY SIX FEET STOP
 XIAN MOORISH CEILING STALACTITE SIXTEENTH CENTURY EIGHTEEN FEET
 SQUARE STOP THE CONSULAR INVOICES FOR THE FOLLOWING CEILINGS DO NOT
 GIVE THEIR DIMENSIONS BUT THE ORIGINAL PHOTOGRAPHS AND PLANS WERE SUB-
 MITTED TO CHIEF IN CALIFORNIA AND OUR RECORD HERE IS NOT COMPLETE STOP
 ENGLISH OAK CEILING CIRCA FIFTEEN HUNDRED PURCHASED FROM THORNTON
 SMITH STOP TWO CARVED OAK GOTHIC CEILINGS FIFTEENTH CENTURY
 PURCHASED THROUGH NASH MAGAZINE STOP CARVED OAK ENGLISH CEILING
 PURCHASED BY PERMAIN STOP WE ALSO HAVE TWO PAINTED WOOD CEILINGS FRENCH
 SEVENTEENTH CENTURY PURCHASED FROM FRENCH AND COMPANY STOP GOTHIC WOOD
 CEILING PURCHASED FROM KITZINGER NINETEEN TWENTY FOUR STOP ALSO
 WOOD CEILING FROM HEILBRONNER STOP ALSO WAINSCOTED CEILING FROM
 TORRES STOP PAIR OF TWIN COFFERED PINE CEILINGS PURCHASED FROM BYNE
 STOP VAULED CEILING IN LIMESTONE FROM BRUMMER STOP TWO GOTHIC CEILINGS
 FROM SCHAFER ONE IS TYROLEAN AND OTHER FROM CASTLE POLEHEIM
 STOP UNABLE TO ARRANGE TO GET PHOTOGRAPHS OF THE CEILINGS DESCRIBED UNTIL
 MONDAY WHEN I WILL SEND THEM AIR MAIL.

CHRIS MC GREGOR.

File
January 7th, 1931

Mr. Arthur Byne,
Paseo de la Castellana, 19
Madrid, Spain

Dear Mr. Byne:

There is much disappointment on account of the Alcantara difficulties. The two things really wanted from it are the actual vaultings - the arches, side walls, windows, etc., there is no definite place in mind for, but the vaultings we planned to use for a very fine library at Wyntoon - the room to take the form of a church with nave and side aisles, the elaborate wider vaulting to cover the nave, that from the cloister to make the (book alcoves) aisles on either side. Looking at your photographs it occurred to Mr. Hearst and self that perhaps you could get it out without affecting the appearance of walls, arches, etc. of exterior. Anyway, Mr. Hearst says to please get it some way if you have to buy the opposing paper, so to speak.

Also, Mr. Hearst asks that you please pay for more substantial packing and that he will meet the extra costs. I do not know just what special packing brought the matter up - but there is complaint from New York.

Your "Christmas Greeting" was a lovely bit - my best thanks to Mildred and yourself for it.

As always,

Very truly yours,

JM-M

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA.19

MADRID

Cable Address
STAPLEY-MADRID

January 20th,
1 9 3 1

William Randolph Hearst, Esq.
1111 Broadway,
Los Angeles,

C
O Miss Morgan
P
Y

Attention of Mr. Willcomb:

Dear sir:

To hand your cable of January 17th:

BYNE WOULD APPRECIATE DETAILED STATEMENT SHOWING
BALANCE DUE YOU AS OUR RECORDS DO NOT CORRESPONDE-WILLICOMB

The answer to which I confirm herewith:

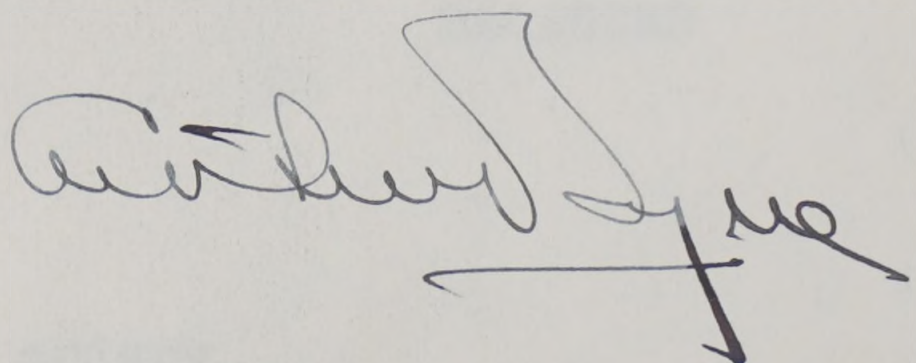
STATEMENT DECEMBER TWEFTH REFERS ONLY TO 1930 ORDERS
IS YOUR CONFUSION DUE TO TWO ADDITIONAL CHEQUES
PAID ME IN NEWYORK LAST WINTER SETTLING 1929 ACCOUNT-BYNE

I enclose herewith an extract of the final
orders for 1929 and the two cheques paid me in New York
while I was there settling this account.

My long statement of December 12th deals only
with 1930 orders and for such payments as were made
against these orders. Viewed in this light I think you
will find everything clear.

Appreciating your co-operation and with kindest
personal regards, believe me,

Yours sincerely,



MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

Cable Address
STAPLEY-MADRID

MADRID

January 20th
1 9 3 1

William Randolph Hearst, Esq.
1111 Broadway,
Los Angeles,

Extract of
end of 1929
account

Attention of Mr. Willicomb

Ordered	Object	Price
1 9 2 9		
Oct. 12th	Boxing of Castle	\$3,985.
Oct. 26th	Pair of Palma Ceilings	6,000.
Dec. 16th	Group of three Ceilings "Salamanca", "Toro" and "Tarazona"	18,000.
		\$ 27,985.

1 9 2 9

Dec. 11th Cheque (received in Madrid) \$10,000.

1 9 3 0
Jan. 1st Cheque (received in New York) 10,000.

Feb. 20th Cheque (received in New York) 8,000.

\$27,985. \$28,000.

BALANCED

NOTE

From this point on all orders
and payments for the year 1930
are detailed in my statement of
Dec. 12th, 1930

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

MADRID

Cable Address
STAPLEY-MADRID

Jan. 21st,
1931

William Randolph Hearst, Esq.
Los Angeles, California

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

Please find enclosed herewith photographs of two very fine little ceilings, both dating from the 15th century and richly decorated in color.

The first to be described is the companion ceiling to the little example I sold to Loewi of Venice (after you expressed no interest in it) and then later wished me to purchase back. This one is twice the size of the one sold Loewi and is in every other way just as fine, in fact a replica. Indeed it may be regarded as a perfect example of Mudéjar art. The size is 17'-0" wide by 22'-9" long.

Cable reference MUDCEIL

Price \$8,500 - ordered Feb 17-1931

(The price asked for the little one was \$5,250).

The second ceiling is a fine example of pure Gothic, laid out with major and minor beams, and the entire surface of beams, friezes, and panels beautifully decorated in color. The ceiling comes from the old palace of the Mendozas in Toledo. Size, 19'-0" wide by 26'-6" long.

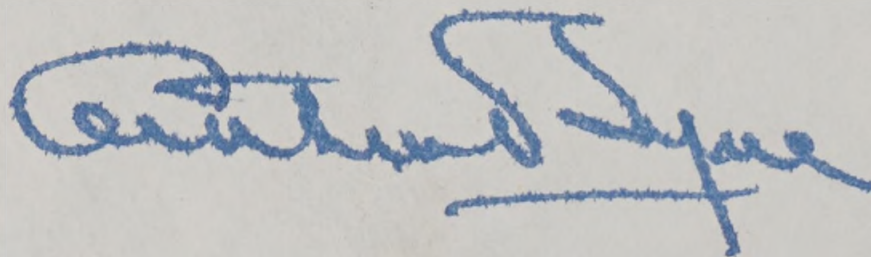
Cable reference MENDOCEIL

Price \$7,000. - ordered Feb 17-1931

This ceiling I acquired at a bargain and submit it to you as such; its price however must not be regarded as a precedent for future purchases.

Thanking you for your consideration,

Sincerely yours,



Photos in photo book

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA. 19

MADRID

Cable Address
STAPLEY-MADRID

Jan. 22nd,
1931

International Studio Art Corporation, C
387 Southern Boulevard,
New York City

O Miss Morgan
P
Y

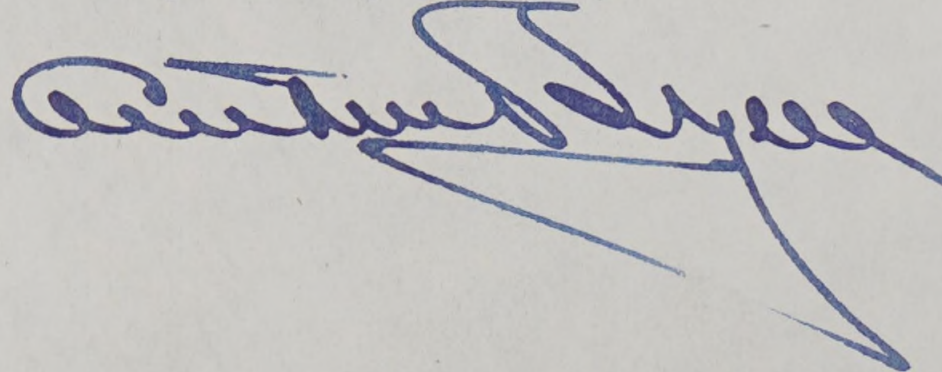
Dear sir;

In connection with the list of 1930 purchases made by Mr. Hearst from me will you kindly take notice that when the gothic painted ceiling designated as CAMPOS is called up it is contained in Vans 25, 26, 27, and 28 and two long boxes containing beams, numbered 29 and 30.

I bring this correction to your notice because in my list of Dec. 12th, 1930 where the year's purchases were detailed, this ceiling was marked as being contained in vans 25, 26, 27 and 28

Thanking you for your attention, I am,

Very truly yours,



Not in Calif:

NO PHOTOGRAPHS

CEILINGS (From list sent by Mr. McGregor
Feb. 1931)

	<u>Purchased from</u>	<u>Invoice date</u>	<u>Amount</u>
Wainscotted ceiling (no information)	E. Torres, Spain	March - 1927	\$1158.00
Gothic wood ceiling year 1450	M.Kitzinger	Oct.10,1924	1320.00
Gothic wood ceiling German, carved and painted. (Maker unknown)	Heilbronner	Nov.15,1927	3000.00
Oak ceiling, English circa 1500 (maker unknown)	Ltd. Thornton Smith, of Bury St.Edmunds	June 16,1922	632.61
Vaulted limestone ceiling	from Brummer	--	--
Marble groined ceiling 25 m.long x 9 m. wide	von Weigand,	1924	
(581 cases in N.Y. warehouse, Apr.1,1929) (photostat copies of sketch mailed to Mr.Hearst by Mr.McGregor)			
Gothic Tyrolean ceiling	Karl Schaefer	Aug.7,1930	\$3879.40
Gothic ceiling from Castle Polheim, near Wels.	Karl Schaefer	Aug.7,1930	
(purchased by Bartels through Zimmerman)			

*gm
9-7
Custom
House
In Hackett Warehouse*

in N.Y.

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA. 19

MADRID

Cable Address
STAPLEY-MADRID

Feb. 6th,
1931

William Randolph Hearst, Esq.
Los Angeles, California

Ref.
"MEDIFRONT"

C
O Miss M.
P
Y

Dear Mr. Hearst;

I am enclosing herewith photographs and drawing of the stone facade of a small house I have just recently found in Andalusia. It is remarkable for being a piece of 15th century Gothic domestic work - most everything Gothic in Spain is ecclesiastical.

As indicated the facade is 17 feet wide and approximately 33 feet high. I have drawn it up carefully because the photographs give an inadequate idea of its importance (partly due to the fact that they were taken in the rain).

NOTE CAREFULLY; that the balcony seen in the photo is of much later date and of no particular merit. In the drawing I have indicated what I think the facade was originally. You probably have in your collection a window grille that might serve the purpose, or I could look for one. Furthermore, I am not sure of the condition of the stonework below the line of whitewash but as this portion is straight-away work it doesn't matter much if it is somewhat deteriorated.

In October last I submitted to you a little Gothic facade in \$16,500 and I was the first to say it was too expensive. This, which is a capital example of a medieval front, I can turn over for TEN THOUSAND (\$10,000) dollars. At the exchange of a year ago this would have been at least half again as much. The cost of demolition and packing is extra. Cable reference; MEDIFRONT

If interested this can be shipped at once. Thanking you for your attention,

Sincerely yours,

Arthur Byne

C
O
P
Y

Medifront

Feb. 16th, 1931

William Randolph Hearst, Esq.,
Los Angeles, California

Dear Mr. Hearst:

I am enclosing herewith photographs and drawing of the stone facade of a small house I have just recently found in Andalusia. It is remarkable for being a piece of the 15th century Gothic domestic work - most everything Gothic in Spain is ecclesiastical.

As indicated the facade is 17 feet wide and approximately 33 feet high. I have drawn it up carefully because the photographs give an inadequate idea of its importance (partly due to the fact that they were taken in the rain.)

NOTE CAREFULLY; that the balcony seen in the photo is of much later date and of no particular merit. In the drawing I have indicated what I think the facade was originally. You probably have in your collection a window grille that might serve the purpose, or I could look for one. Furthermore, I am not sure of the condition of the stonework below the line of whitewash but as this portion is straight-away work it doesn't matter much if it is somewhat deteriorated.

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If interested this can be shipped at once. Thanking you for your attention,

Sincerely yours,

(signed) ARTHUR BYNE

LIST OF GOODS RECEIVED FROM INTERNATIONAL STUDIO

ART CORPORATION, NEW YORK. FEBRUARY 11, 1931.

S.B.Lot

344 #4 to 24 inc. as follows: Art #4 to 24 purchased for combined price of \$2,233.00

#4	1930-303	Knotted linen yellow spread, size 64x88"
#5	1930-303-A	Linen runner - blue pattern, size 15½ x 59.
#6	1930-303-B	Red and green runner with tasseled edge. size 13 x 71
#7	1930-303-C	Linen runner, long and narrow. size 10½ x 70
#8	1930-303-D	Linen runner, drawn and embroidered, size 22 x 30½
#9	1930-303-E	Linen runner applications, size 23½ x 32½
#10	1930-303-F	Red velvet spread-lions and castle, size 84 x 119
#11	1930-303-G	Flowered blue silk spread, size 68 x 92
#12	1930-303-H	Elaborately embroidered spread, size 81 x 102
#13	1930-303-I	Two coloured Damask spreads, size 85 x 94
#14	1930-303-J	Pillow cover, same design as Art #13, size 26 x 85.
#15	1930-303-K	Red damask spread, silk flounce, size 84½ x 95.
#16	1930-303-L	Valencian silk spread, gallon, size 64 x 82½
#17	1930-303-M	Green Granada lace spread, size 69 x 95
#18	1930-303-N	Red and yellow raw silk spread, size 80 x 99
#19	1930-303-O	Flowered blue silk spread, size 72 x 98
#20	1930-303-P	Cream flowered silk spread, size 87 x 100
#21	1930-303-Q	Knotted linen green spread, size 68 x 98
#22	1930-303-R	Black and gold velvet runner, size 15 x 64
#23	1930-303-S	Blue and gold silk runner, size 18½ x 50
#24	1930-303-T	Red and gold silk runner, size 14 x 73.

Note: Art. #6 was not listed on Mr. Byne's list of contents.
 Art. #14 contained Byne's #3442-A altho' not shown on his original list.

Note: The articles marked with a RED circle are the ones selected by Mr. Hearst, and have been kept at San Simeon.

WRW

SPANISH ART
ARTHUR BYNE

COPY

Feb. 17th, 1931

William Randolph Hearst, Esq.
Los Angeles, California

Dear Mr. Hearst:

I confirm receipt of your cable of Feb. 7th:

"CEILING WITH BIG DOORS VERY NICE BUT EXPENSIVE
PLEASE MAKE ME BETTER PRICE - HEARST (\$16,000 quoted).

To which my office answered by cable:

BYNE AT MOUNTOLIVE WILL COMMUNICATE CONCERNING DORANDCELL

Confirming your cable of Feb. 15th

WILL TAKE GREAT MOORISH DOOR AND CEILING SHIP DIRECT
TO SANFRANCISCO - HEARST (\$16,000). *— read at 12.0*

Confirming my cable of Feb. 16th

BACK FROM MONTOLIVE WORK GOING FULLBLAST STOP WILL SHIP
DORAND CEIL TO SANFRANCISCO FOR FIFTEEN THOUSAND BUT IMPERATIVE
THAT YOU PAY THIS AND FUTURE PURCHASES AS ORDERED OTHERWISE
UNABLE TO CARRY ON FOR LACK OF FUNDS. STAPLEY

Confirming your two cables of Feb.17th:

(1) WILL TAKE MUD^YCELL FOR EIGHTYFIVE HUNDRED AND ~~M~~^FONDCELL FOR SEVEN THOUSAND - HEARST

(2) WILL SEND TWENTYFIVE THOUSAND SOMETIME IN MRACH.

~~This is a test message and is not to be used for any purpose.~~
***** *

(Signed (Arthur Byne

EXCERPT FROM MR. BYNE'S LETTER OF FEBRUARY 17, 1931 -

"Confirming your two cables of Feb. 17th:

(1) WILL TAKE MUDCEIL FOR EIGHTYFIVE HUNDRED AND MONDCEIL
FOR SEVEN THOUSANDS - HEARST."

Feb. 17th, 1931

William Randolph Hearst, Esq.,
Los Angeles, California

C
O Miss Morgan
P
Y

Dear Mr. Hearst:

I confirm receipt of your cable of Feb. 7th:

CEILING WITH BIG DOORS VERY NICE BUT EXPENSIVE PLEASE MAKE ME
BETTER PRICE - HEARST (\$16,000 quoted)

To which my office answered by cable:

BYNE AT MOUNTOLIVE WILL COMMUNICATE CONCERNING DORANDCEIL

Confirming your cable of Feb. 15th:

WILL TAKE GREAT MOORISH DOOR AND CEILING SHIP DIRECT TO
SANFRANCISCO - HEARST (\$16,000)

Confirming my cable of Feb. 16th:

(BACK FROM MOUNTOLIVE WORK GOING FULLBLAST STOP WILL SHIP DORAND
CEIL TO SANFRANCISCO FOR FIFTEEN THOUSAND BUT IMPERATIVE THAT
YOU PAY THIS AND FUTURE PURCHASES AS ORDERED OTHERWISE UNABLE
TO CARRY ON FOR LACK OF FUNDS - STAPLEY

Confirming your two cables of Feb. 17th:

(1) WILL TAKE MUDCEIL FOR EIGHTYFIVE HUNDRED AND MONDCEIL
FOR SEVEN THOUSAND - HEARST

(2) WILL SEND TWENTYFIVE THOUSAND SOMETIME IN MARCH

This last is very vague and unsatisfactory. I
must return to Mountolive to-night but on my return will lay
out a budget which must be followed or it will be necessary
to either abandon the new orders confirmed above or hold up
Mountolive. I count on you for making a more satisfactory
arrangement.

Thanking you for your attention, I am,

Sincerely

(Signed) ARTHUR BYNE

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

MADRID

Cable Address
STAPLEY-MADRID

Feb. 19th,
1931

TALAVERA
CHOIRSTALLS

William Randolph Hearst, Esq.
Los Angeles, California

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

Last year I submitted several sets of choirstalls, of the Gothic period, but in each case something intervened to prevent the sale. Those at Celanova were too expensive at \$65,000 (the exchange was not favorable in those days), and later the church was declared a national monument. You were interested in those at Logroño and authorized me to pay \$25,000 for them but the Bishop died and they have never been on the market since.

Now I bring to your attention another set. Papal permission has been secured for their sale and I see no reason why the purchase cannot be at once consummated. The photographs are very deficient but I was permitted to enter the convent only with a pocket camera and take a few views on the light side of the choir only.

The set consists of 26 stalls not including the magnificent throne stall of the Lady Abbess (too dark to include in photo). They have formed part of the Convent of Nuestra Señora del Carmen, in Talavera, ever since the 15th century. The wood gives the impression of walnut but is hard Pyrenean dark pine with a most beautiful patina. This peculiar pine is as dense as hard wood and in no way resembles our pine; furthermore it is not subject to attack from worms as is walnut.

Owing to the advantage of the present exchange I offer this set of Gothic stalls for \$18,500 (a year ago the price would have been \$25,000). But bear in mind that, though as a rule my credit is good in Spain, this does not hold with the Church. I have to lay 150,000 pesetas on the table before I can touch the stalls (this is approximately \$16,000).

Cable Reference TALSTALLS;

Sincerely,

Arthur Byne

Feb. 19th, 1931

TALAVERA
CHOIRSTALLS

William Randolph Hearst, Esq.,
Los Angeles, California

C
O Miss Morgan
P
Y

Dear Mr. Hearst:

Last year I submitted several sets of choirstalls, of the Gothic period, but in each case something intervened to prevent the sale. Those at Celanova were too expensive at \$65,000 (the exchange was not favorable in those days), and later the church was declared a national monument. You were interested in those at Logrono and authorized me to pay \$25,000 for them but the Bishop died and they have never been on the market since.

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The set consists of 26 stalls not including the magnificent throne stall of the Lady Abbess (too dark to include in photo). They have formed part of the convent of Nuestra Senora del Carmen, in Talavera, ever since the 15th century. The wood gives the impression of walnut but is hard Pyrenean dark pine with a most beautiful patina. This peculiar pine is as dense as hard wood and in no way resembles our pine; furthermore it is not subject to attack from worms as is walnut.

Owing to the advantage of the present exchange I offer this set of Gothic stalls for \$18,500 (a year ago the price would have been \$25,000). But bear in mind that, though as a rule my credit is good in Spain, this does not hold with the Church. I have to lay 150,000 pesetas on the table before I can touch the stalls (this is approximately \$16,000).

Cable Reference TALSTALLS;

Sincerely,

(Signed) ARTHUR BYNE

Feb. 20th, 1931

William Randolph Hearst, Esq.,
Los Angeles, California

MOUNTOLIVE

C
O Miss Morgan
P
Y

Dear Mr. Hearst:

I have just returned from a short trip to Mountolive. I took a few snapshots to give you an idea of the physical difficulties of the site which I enclose.

Mountolive is 75 miles from the nearest railroad station, and 18 miles from a village. I have had to arrange to house and feed the 25 men working there, bringing all food and supplies from Madrid. For greater economy later this has meant the purchase of a large motor truck.

As indicated in the photograph the Monastery is approached only by a crude ferry over River Tagus. If I have started operations in mid-winter it is because the river is still low and tame; in the spring it can rise 15 or 20 feet and become a torrent.

I am not concerned over the difficulties that all this imposes, merely the financing of it. The \$25,000 you sent went entirely to the owner as a part payment. Should there be any interruption in the work (which I very much doubt) a proportionate amount of the money deposited with the owner will be returned. In any case financially you are well protected.

But the actual cost of starting this operation and its monthly bills is being entirely borne by me. This is to say nothing of the amount owed me and the new purchases which you are constantly ordering.

It is imperative therefore that the 2nd payment of \$25,000 arrive by the 15th of March; this will be devoted to carrying on Mountolive. But another \$25,000 must be sent in April to permit me to pay, in part, for the new orders.

I depend on your sense of fairness not to disappoint me.

Sincerely

(Signed) ARTHUR BYNE

EXCERPT FROM MR. BYNE'S LETTER OF March 16, 1931

"The little Gothic facade can wait but the choir stalls must be decided immediately. If I don't buy the stalls someone else will and once they are in Paris I don't have to tell you that the price will be doubled.

COPY

March 17, 1931

Miss Julia Morgan
Merchants Exchange Bldg.
San Francisco, California

Dear Miss Morgan:

Here are some choir stalls submitted
by Mr. Byne.

I do not understand the opening paragraph of his letter. Not long ago he offered me a fine set of Gothic choir stalls and also a set of later stalls, which ere either 16th or 17th Century, with large figures in low relief carved on them, figures of Saints I imagine. I accepted both of those sets of choir stalls and I imagine they have been bought and shipped, but his letter arouses in my mind the apprehension that I may not have secured them.

2 - The stalls Mr. Byne submits now are moderately interesting. What do you think of them?

I would also like to know how we stand on previous choir stall purchases. Can you inquire?

3. I am enclosing also photograph of the road and ferry that Mr. Byne is using in the transportation of our castle.

I cannot, however, send him \$50,000 in March. I have sent him \$25,000. He purposes applying this to previous purchases, for fear the price of the Peseta will increase. It has steadily decreased. However, I will guarantee him against any loss from the possible increase in the price of the Peseta, so he can use the \$25,000 sent him for his castle requirements, and I will send him further funds as often as I conveniently can.

Sincerely yours,

(Signed) W.R. HEARST

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

MADRID

Cable Address
STAPLEY-MADRID

April 9th,
1931

William Randolph Hearst, Esq.
Los Angeles, California

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

On November 5th, 1930, I brought to your attention a remarkable Romanesque portal from the province of Burgos. Cable reference ROMPORT.

Hearing nothing from you by the middle of December I sent the photograph to my friend Fiske Kimball, Director of the new Pennsylvania Museum (I have supplied many important medieval pieces for this institution). I enclose herewith Kimball's reply, (December 29th).

On the meanwhile (Dec. 16th) I received a cable from Miss Morgan expressing an interest in the portal -- presumably at your request, and asking for the lowest price; I replied \$35,000. Since then I have had no communication from you on the subject.

Now, comes a letter from Kimball's friend in which he says his Board of Directors is interested in securing the portal. The price quoted them was \$45,000 delivered in America (which would mean about \$40,000 in Spain).

Having brought the portal to your attention first, and at a lower figure (partly due to the more favorable exchange at the time) I wish to play fair and give you an opportunity to acquire it before anyone else. It is the most important thing of its kind in Europe and I very much doubt if any thing like it will ever again be available.

The price remains \$35,000 (though the exchange is far less favorable to me than when this figure was quoted). Furthermore the sum must be sent intact before I can do anything about acquiring it.

Awaiting your reply, I am,

Sincerely,

Arthur Byne

WILLIAM RANDOLPH HEARST
San Simeon Warehouses
W. R. Williams, Mgr.

San Simeon, San Luis Obispo Co.
Calif.

April 15th, 1931.

Mr. C. A. McGregor
137 Riverside Drive,
New York, N.Y.

Dear Mr. McGregor;

I have a letter from Miss Julia Morgan dated
the 11th. inst and which reads as follows;

Dear Mr. Williams;

Please send Mr. McGregor, 137 Riverside Drive,
New York, the collection of spreads, etc., you were to send
directly to Mr. Byne- with list showing what you received and
what you kept - and ask Mr. McGregor to forward them back to
Mr. Byne. I will write Mr. Byne explaining reason of return.
Please do this soon.

Yours very truly,

(signed) Julia Morgan.

The case went forward by Railway Express yesterday
and now enclose you a list of same.

Yours very truly,

W. R. WILLIAMS

CEILINGS NOT IN CALIFORNIA

May 1, 1931

Photo #		Description	Dimensions
2510	J.H. Robb IN N.Y. ✓	Antique Italian coffered ceiling with painted arabesques and panels.	14'1-3/8"x 12'8"
2508	French & Co. ✓ <i>N.Y.</i>	XVII Century wood ceiling, painted on pine planks, design after Le Brun.	
2509	French & Co. ✓ <i>N.Y.</i>	XVII Century wood ceiling, painted on pine planks, design after Le Brun.	
2514	French & Co. ✓ <i>N.Y.</i>	XVIII Century painted canvas, Venus, nymphs and Paris.	6'4 1/2"
2591	BYNE Ordered Feb. 1931.	"Mudceil", beamed ceiling, Gothic painted foliage.	17'x 22'9" ✓
2592	BYNE Ordered Feb. 1931.	"Mendoceil", major and minor beams, entire surface decorated in color - Gothic painted foliage. <u>Flat beam type.</u>	19' x 26'6"
2421	BYNE <i>in N.Y.</i> ✓	"Barbastro" XV Century Gothic, Moorish triangles of small white lozenges framing heraldic scenes. <u>Flat beam type.</u> (Like Mr. H's room).	16' x 36' <i>shipped in blue vans 4+5</i>
2546	BYNE <i>in N.Y.</i>	"Sahagun" Ceiling, flat wooden beams decorated in Gothic style with painted panels of geometric tracery. <u>Flat beam type.</u>	35'x 104' ✓
2574	BYNE <i>in N.Y.</i>	"Tudela Gothic Ceiling" <u>Flat beam type.</u>	24'4" x 40'11" ✓
3299. Blue print	BYNE <i>in N.Y.</i>	"Gothic Ceiling from Tudela" with shields and inscriptions.	20'X50' approx 22 ✓
2547 3332	BYNE IN N.Y.	"Almagro" Ceiling, from Monastery of San Francisco TYPE	41' x 102' ✓
2418	BYNE <i>in N.Y.</i> ✓	"Campos" Ceiling, small beams and soffit panels. 800 ft. of painted frieze. Material - not completed.	4200 sq.ft. <i>in Study Library, 3rd Floor -</i>
2545	BYNE <i>in N.Y.</i> Pair	"Palma-Majorca" Ceilings, Pyrenean red pine, uncolored.	16'x 31'

TO BE USED IN House (E) LOGGIA OFF CENTER COURT.

*asked
how shipped
Oct 26/31*

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Oct 26/31*

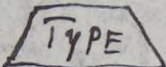
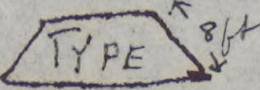
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how shipped
Oct 26/31*

CEILINGS NOT IN CALIFORNIA

May 1, 1931

Photo #		Description	Dimensions	
2548	BYNE Submitted May, 1930 <i>not bought</i>	"Flatceil" (Toledo), interlaced flat Moresque. Supporting beams are behind and invisible - between applied patterning is painted decoration. <i>where?</i>	10' x 16'	✓
2513	BYNE <i>in N.Y.</i>	"Alcantara" ceiling, XV Century from refectory - beams and sunken panels. (On order of Mr. H's B.R.)	21' x 52'	✓
1916	BYNE <i>in N.Y.</i>	"Painted Mudejar" Ceiling, signed, and dated 1410. Center beam with supporting stepped corbels, Gothic panels, scenic Gothic paintings.	13' x 20'	✓
2549	BYNE <i>in N.Y.</i>	"Painted Mudejar" ceiling (from Tarazona)-but not ceiling called by that name). Large beams and corbels. FLAT BEAM TYPE	20' x 41'	✓
2417	BYNE <i>in N.Y.</i>	"Moorishceil", XVI Century, diagonal corner corbels, panels painted in color.	15' x 15'	✓

COULD USE IN 3RD STORY DUPLEX

2575	BYNE <i>in N.Y.</i> <u>enroute</u> June, 1927.	"Palancia" Ceiling - plateresque.  		✓ ?
2593	BYNE <i>where?</i>	"Domicalceil" Ceiling. <i>bought?</i>	22'6" x 22'6" opening of well. Diam. 17'6"	✓
2577	BYNE <i>in N.Y.</i>	"Stalactite", Moorish-X-tian ceiling, natural pine, XVI Century - truncated cupola. 	18' x 18' USE FOR DOME B.R.	✓

CEILINGS NOT IN CALIFORNIA

May 1, 1931

Photo #	Description	Dimensions
-- (Photostat copies of sketch mailed Mr. Hearst by MacG.) <i>in N.Y.</i>	VonWeigand MARBLE groined ceiling. (581 cases in N.Y.)	29' x 80' <i>This to be checked as not sure.</i>
--	Brummer <i>in N.Y.</i> Vaulted LIMESTONE ceiling. (Mr. MacGregor's wire Jan. 3, 1931)	
2507	Wm Permain (White Allom) <i>in N.Y.</i> Carved STONE Ceiling, Henry II, XVI Century French. Panels of various sizes, and pendants.	7' x 25'

ALGAWAY BOND
MADE IN U.S.A.

CEILINGS NOT IN CALIFORNIA

May 1, 1931

Photo #	Description		Dimensions	
2499	Otto Ebyner	English Gothic, XVI Century carved beams.	14'x 15'6"	
2500	Permain	English Gothic, XV Century, oak ceiling, large central beam 2 main beams, set of minor beams, carved. (from Walgrave Hall)	large	?
2505	Permain Nash	English Gothic XV Century 5 main beams, 28 joists - soffits and beams carved and decorated. (from Bury St. Edmunds)	17' x 21'	
2504	Permain Nash	English Gothic XV Century, 37 beams, carved. (from Nacton Hall)	18'x 25'	
2506	Permain Nash	English Gothic XV Century. (from Nacton Hall)	16' x 20'	
2503	Permain Nash	English Gothic XV Century, carved. (from house near Soham Church)	--	
--	Kitzinger	Gothic ceiling, dated 1450, bought in 1924.	--	
--	Thornton Smith (1922)	Oak ceiling, circa 1500 (bought of E. Short of Bury St. Edmunds)	--	
--	E. Torres	Wainscoted Ceiling	--	(?)

CEILINGS NOT IN CALIFORNIA

May 1, 1931

<u>Photo #</u>		<u>Description</u>	<u>Dimensions</u>
--	Karl Schafer <i>N.Y.</i>	Gothic Tyrolean Ceiling (from Castle Polheim)	
--	Karl Schafer <i>N.Y.</i>	Gothic German Ceiling (from Castle Polheim)	
---	Heilbronner <i>N.Y.</i>	XV Century German Gothic, carved and painted.	
2501	Otto Ebner <i>N.Y.</i>	XV Century Gothic, Bavarian Ceiling - - - - - 19'9" x 23'3" Paneled wall - - - - - 10'1" x 19'9" Carved frieze and 2 Doors.	
✓ 2550	BYNE <i>N.Y. S.F.</i>	✓ "Dorandceil", Spanish-Arabian XIV Century. 32 flat panels of Moorish carpentry, each with two deep inset gilded coffers, and 150 ft. of painted frieze. Also, great door, 14' high, to audiance Hall.	13' x 45' <i>(FOR WYNTOO)</i>

CEILINGS IN CALIFORNIA

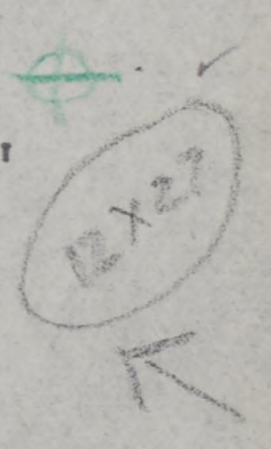
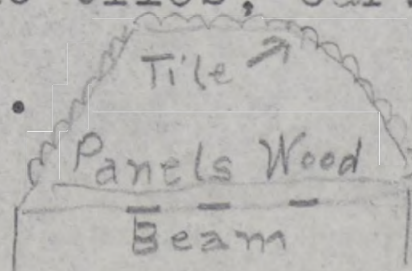
May 1, 1931

Photo #	Car #	Description	Dimensions
✓ 712	27th-Jul.1924 To SS Aug.1924	-#866- XV Century Spanish, typical pine beam, all beams carved richly, large beams carved on xxx sides, square soffit panels, boldly carved circular and square rosettes - separate. (Ruiz)	10'2 3/8" x 24'8" IN CLOISTER #2 M.B. S.S.
✓ 713	27th-Jul.1924 To SS Aug.1924 (Reproduced by VanderLoo for Library. MB.- casts stored at SS warehouse 1927)	X #856- XV Century Spanish, carved and molded deeply coffered octagonals with carved rosettes - interstices with rectangular panels and carved quatre-foils, broad carved frieze.	10' x 16'6"
✓ 1219	Hacienda -M-900 To SS Nov.1924	-Italian painted ceiling, elliptical center panel raised on frieze of balusters and heads, painted dome set in field of panels with plain moldings, frieze with egg-and-dart moldings below small carved brackets.	7'7"x 6'0" 13' depth Now IN Doges Loggia M.B. S.S.
	Hacienda-M902 To SS Nov.1924	X Portion of similar ceiling sent SS June 1927.	
✓ 354	Hacienda-M800 To SS Nov.1924 Dec.1924	-Italian painted ceiling, square with circular center panel painted allegorical scenes set in field of cartouched panels, drop floral festoons.	Now IN Doges SITTING ROOM M.B. S.S.
(974	30th-Sept.1924 To SS Aug.1926	-Painted Spanish ceiling (Photo sent Mr.Willicombe Feb.1927 and not returned)	
✓ 975	30th-Sept.1924 To SS Aug.1926	-XVI Century Spanish, Seville, painted. Raised moldings, one square panel and four triangular pieces with inserts between, and flat frieze. Browns, grays, blues and reds.	15'x 15' Now IN NORTH GOTHIC B.R. S.S.
✓ 979	30th-Sept.1924 To SS Feb.1925	-XVIII Century Italian painted walnut ceiling, coffered. Cream ground,	Now IN Doges Suite BED ROOMS 25'x 25' M.B. S.S.
✓ 1082	BYNE -Oct.28,1924. B-14 To AA Aug.1926	-XV Century Spanish, consisting of 53 painted panels of medieval figures.	12"x 36" each panel Now IN SOUTH TOWER OF GOTHIC SUITE M.B. S.S.
✓ 1088	BYNE-Oct.1924 (Howard) B-1 To SS Apr.1927	X XV Century Mudejar Purchased through Mr.Byne directly.	16'x36' x 6'6" high TYPE

CEILINGS IN CALIFORNIA

May 1, 1931

Photo #	Car #	Description	Dimensions
✓ 1089	BYNE - Dec. 1924 B-2 (Howard) To SS July 1925	- XV Century Spanish Gothic. Open rosettes, carved beams, painted panels.	9' x 26' Now in CLOISTER Room #1 M.B. S.S.
✓ 1090	BYNE-Dec. 1924 B-3 (Howard) To SS July 1925	- XVI Century Mudejar, carved wood panels, painted borders and stars, red, ochre, black and white.	Now in CLOISTER 7' x 15' VESTIBULE OFF HALL M.B. S.S.
1091	BYNE-Dec. 1924 B-5 (Howard) To SS May 1925	✓ XVI Century, Spanish Renaissance, pine, with carved beams - no x-beams, square carved wood panels between, rosettes in high relief - separate.	9' 21' Now in CLOISTER #2
1092(A)	BYNE-Dec. 1924 B-6 (Howard) To SS Apr. 1927	✓ XVI Century Spanish, squares with square rosettes, 7 beams, 14 brackets.	15' x 28'
✓ 1093(A)	BYNE-Dec. 1924 B-7 (Howard) To SS 1927	✓ XVI Century Spanish Renaissance, small round rosettes, 6 panels, 7 beams, 14 brackets (about 1'6" deep).	14'6" x 28' Now in CLOISTER #3 M.B. S.S.
✓ 1094	BYNE-Dec. 1924 B-9 (Howard) To SS Apr. 1927	✓ <i>Gold Moresque</i> XVI Century Spanish Renaissance, 10 bays. Pine, beamed, with carved panels, rosettes cut in soffits, beams carved with cartouches and small motifs. 3'3" clear panels	14' x 33' 7 1/2 12-8 to 14-10 girders
1197	BYNE - Mar. 1925 To SS June 1925	✓ "Royal Box" or "Zaragoza" Ceiling, XVI Century, square panels, gilded rosettes and pendants, carved corbels and decorated frieze.	10' x 10'
--	BYNE - July, 1925 To SS June 1925.	✓ <u>TILE</u> Ceiling from Andalusia, composed of Hispano-Moresque tiles, carved wood brackets and beams. Photo mailed Mr. Hearst in 1925 - not returned).	10' x 32'
1135 to 1140	34th-Sept. 1925 To SS Apr. 1927.	✓ #1150 - Hispano-Moresque (Arabian) XV Century. Eight concave rhombs, and heraldic borders, vari-colored and inlaid, flat beams.	12' x 25' x 14' high TYPE 12' 25' long



CEILINGS IN CALIFORNIA

May 1, 1931

Phot #	Car #	Description	Dimensions
1366	39th-40th Mar. 1926 To SS Mar. 1926	- TCHO-1, from French & Co. One of a pair, Spanish, octagonal coffers, small panels with carved pendants on flat soffit, carved rosettes with pendants at soffits of coffers, frieze of balustered arcades.	12.90 meters x 6.64 6.64 meters Now IN LIBRARY M.B. S.S.
1367	39th-40th Mar. 1926 To SS Mar. 1926	- TCHO-2, from French & Co. One of a pair - see above entry.	DITTO 12.90 meters x 6.64 meters
1368	39th-40th Mar. 1926 To SS Mar. 1926	- TCHO-3, from French & Co. Carved beams laid in herringbone pattern.	USED LOWER A-B.R. 3.95 meters x 3.36 meters AND D.R. OFF HALL M.B. S.S.
1369	39th-40th Mar. 1926 To SS Mar. 1926	- TCHO-4, from French & Co. Rectangular coffers, dentelled, carved cross-beams. (NOTE: as not sure how much of this left from SS Mar. 1926)	15' x 20' 18 x 21 approx
1370	39th-40th Mar. 1926 To SS Mar. 1926	- TCHO-5, from French & Co. Applied moldings in geometrical design. (Not sure how much of this left from Library)	USED IN LIBRARY AND LOBBY 5.45 meters M.B. S.S. x 5.40 meters
-	39th-40th Mar. 1926 To SS Mar. 1926	- TCHO-6, from French & Co. BEAMS	USED IN LIBRARY ETC. M.B. S.S.
1371	39th-40th Mar. 1926 To SS Mar. 1926	- TCHO-7 - BEAMS, from French & Co. applied moldings in arabesque designs.	About 8' x 10' USED IN LADIES' ROOM OFF HALL M.B. S.S.
1454	42nd - May 1926 To SS May 1926	- "SAINTS" Ceiling, XVI Century. Fifteen coffers with figures of Saints and coats-of-arms.	Now IN REFECTORY M.B. S.S.
1485	43rd - May 1926	✓ Spanish, beamed with square soffit panels occupied by rosettes, double rope carved.	21'4" x 14'4"
1907	BYNE-Sept. 1926 To SS Dec. 1926	✗ "GRANADA" ceiling, Gothic, carved beams. FLAT BEAM TYPE	26' x 76'

CEILINGS IN CALIFORNIA

May 1, 1931

Photo #	Car #	Description	Dimensions
-	BYNE-Sept.1926 To SS Oct.1925	✓ TILE Ceiling, Seville, composed of painted tiles and panels. <i>no photo</i>	22'6"x 65'
2453	47th-Jan.1927 To SS Jan.1927	✓ #781-Ruiz, XVI Century Spanish, carved pine, molded, with small square panels, square leaf rosettes, deep beams. <i>PROBABLY HAS GIRDERS AS THIS IS ONE SECTION</i>	20'9"x 14'7"
-	47th - Jan.1927 To SS Jan.1927 Boxes 3126, 3136, 3143, 3149	✓ #785-Ruiz, XVI Century Spanish, finely molded with small square panels, carved square rosettes alternating with leaved circular cartouches. <i>POSSIBLY TOWERS of C?</i>	21'4"x 13'7"
1740	48th - Mar.1927 To SS Mar.1927	✓ #583-Ruiz, pine, paneled frieze with heraldic shields, animalistic corbels, carved X-beams, sunken panels with arabesqued lozenges centering spirally fluted pendants. <i>MIGHT DO DUPLEX -</i>	12'x 20' x 2' deep
1745	48th-Mar.1927 To SS Mar.1927	✓ #388-Ruiz, XVI Century Spanish, pine carved X-beams enclosing deeply sunken panels molded in squares and carved with rosettes.	13'3"x 44' <i>CLUSTER #3?</i>
Sketch 2595	54th-June 1929	✗ XVI Century Florentine ceiling, 9 coffers. Purchased by Mr.Hearst in 1928.	26'x 78'
2413	62nd-June 1930 To SS July 1930 <u>BYNE</u>	✓ "Salamanca", XVI Century Spanish, small beams and soffit panels, carved and painted. <i>Aty 21/1/1930</i>	17'2" x 17'7" FOR DOME BR.
2414	62nd-June 1930 <u>BYNE</u> To SS July 1930	✓ "Tarazona", XV Century, decorated wooden ceiling. Sunken panels 5 Sq. Coffered, painted, with rich frieze Apparently no girders.	16' x 19'

CEILINGS IN CALIFORNIA

May 1, 1931

Photo #	Car #	Description	Dimensions
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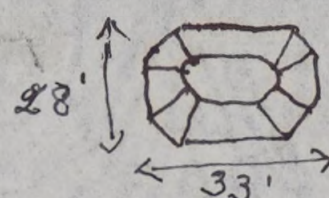
2415	62nd-June 1930	✓ "TORO", XV Century Spanish, beams To SS July 1930. and cross-beams with frieze. 3 spans - deep effect. (Order of "Hall")	18'x 18'
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2543	68th- To SS Jul.1931 BYNE	✓ "Castleceil"-painted Gothic, XV Century, from old castle near Palencia. Painted beams & panels.	28'x 22'
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2524	64th-Jan.1931	✓ XV Century Swiss Gothic (from Helbing)	FOR WYNTON
	Stringers, S.F.	Ceiling - - - - - 13'1"x 18'8"	
		Wainscoting - - - - - 10'2"h x 31'2"L	
		Door - - - - - 6'10 ¹ / ₂ "h x 4' w	

2525	64th-Jan.1931	✓ XV Century Tyrolean Gothic (from Helbing)	FOR WYNTON
	Stringers	Ceiling - - - - - 11'5"x 18'4"	
		Wainscoting - - - - - 10'2"h x 36' L	
		Door - - - - - 6'10 ¹ / ₂ "h x 4' w	

2519	66th-Mar.1931	✓ "Sumptuous Gilded Mudejar" or	
2544	BYNE	"Great Mudejar" Ceiling.	28'3" x 33'2"
	To SS Mar.1931		



2578	66th-67th	✓ "Longceil", XV Century Gothic	FOR WYNTON
2544	To SS Mar.1931	painted frieze showing heraldic shields, and signature of maker.	17'2"x 102'4" Library
	BYNE		

Refectory Ceiling

But in 1910 no record
of what ph.

A-Closter Ceiling #3634 (is P.C.
No.)
Photo # 2455
you gave me 5519 I think

Madonna & Child

Photo 4140.

Pair Wall Cabinets

photo 877
Value ? \$ 550

Ceiling N.E. Tower B.R. Gothic S.

Photo 975
975A

Neptune statue (Front) Group

Photo #

Spring Fountain

Photo. 2374

Terre Group

□

Photo. 2291
2291A

□

□

"

1918 A

"

2293

Girl feeding Lamb

Photo 2206

Venus Anadyomene

before 1920

Photo 2 1918 B
9C

Ref. Ceiling

*

Closter #3634

*

Photo #

5519

P.C. No.

2455

22

I think

Madonna & Child

* Photo 4140

(1500)

Pair Wall Cabinets

Photo 877

\$ 550 ?

* N. B.R. Mosaic
B.R.



Ceiling

*

Photo 975

975A

Neptune

*

Photo ? 568

*

Girl

Photo

2374

Spring Fountain

April, 1931

CEILINGS

<u>SOURCE</u>			<u>Photo</u>
Ruiz	20'9" x 14'7"	#781 - Carved pine, molded with small sq. panels sq. leaf rosettes, deep beams. 47th car SS Jan. 1927	✓ 2453
Ruiz	21'4" x 13'7"	#785 - Carved pine, XVI Cent. Spanish finely molded with small square panels, carved sq. rosettes alternating with leaved circular cartouches. 47th car SS Jan. 1927	✓ 2575
Byne	16' x 31' Pair	"Palma-Majorca", Pyrenean red pine uncolored <i>Small house - To be used in House (E) Loggia off center court -</i> N.Y. 1931	2545
J.H. Robb	14'1 3/8" x 12'8"	Italian coffered ceiling with painted arabesques & panels N.Y. 1931	2510
Byne	10' x 10'	"Royal Box", 16th Century, sq. panels gilded rosettes & pendants, carved corbels & decorated frieze. SS June 1925	✓ 1197
French		"Ceiling No. 6" (1 of 7) beamed 40th car SS Mar. 1926	✓ 1368 1371
Ruiz	21'4" x 14'4"	Typical beam ceiling with sq. soffit panels occupied by rosettes, double rope carved beams, carved frieze & corbels. 44th car - SS Apr. 1927	✓ 1485
Byne	14' x 33'	"Ceiling #9" - 10 bays. Spanish Renaissance, pine beam ceiling with carved wood panels, rosettes cut in soffits, beams carved with cartouches and small motifs. SS Apr. 1927	✓ 1094
Byne	14'6" x 28'	"Ceiling #7" - 6 panels, 7 beams, 14 brackets, Renaissance, small rosettes. SS Apr. 1927	✓ 1093 1092A
Byne	15' x 28'	"Ceiling #6" - 6 panels, 7 beams, 14 brackets, sq. rosettes SS Apr. 1927	✓ 1092 1093A
Ruiz	12' x 20'	#583 - Pine, animalistic corbels, paneled frieze with heraldic shields, carved X-beams, sunken panels with arabesqued lozenges centering spirally fluted pendants. 48th car - SS March 1927	✓ 1740
Ruiz	13'3" x 44'	Pine, early XVI Century, X-beams carved, enclosing deeply sunken panels molded in squares & carved with rosettes. 48th car - SS March 1927	✓ 1745
Byne	26' x 78'	"Granada" - Gothic, carved beams SS Dec. 1926	✓ 1907
?	9 coffers	XVI Century Florentine, purchased by Mr. Hearst in 1928 54th car - SS Jul. 1929	✓ -

April, 1931

Page 2

CEILINGS

Photo

SOURCE

	Byne	17'2"x 102'4"	"Longceil" - painted Gothic, XV Century Spanish 66th & 67 cars -	SS Apr. 1931	✓ 2544
2	⁶⁵¹⁰ Byne	17'x 22'9"	"Mudceil" - carved & painted beams Submitted June 1930 Ordered Feb. 17, 1931	?	2591
3	⁷⁰⁰⁰ Byne	19'x 26'6"	"Mendoceil" - Gothic, major & minor beams, entire surface of beams, friezes and panels decorated in color. Submitted Jan. 1931 Ordered Feb. 17, 1931	?	2592
4	Byne	16'x 36'	"Barbastro" - XV Century Spanish Gothic. Moorish triangles of small white longenzes framing heraldic scenes.	N.Y. June 1930	2421
5	Byne	35'x 104'	"Sahagun" - flat wooden beams decorated in Gothic style with painted panels of geometric tracery.	N.Y. Jan. 1931	2546
26	Byne	18'6"x 43'6" approx.	"Tudela" - Gothic, Spanish, carved and painted beams & panels	?	2574
7	Byne	41'x 102'	"Alamagro" - from Monastery of San Francisco, Spain.	N.Y. Jul. 1928	3532 2547
8	Byne	4500 sq. ft.	"Campos" - small beams & soffit panels. 800' painted frieze Shipped to New York, Jan. 1931		2418
	Ruiz	10'x 16'6"	#856 - 15th Century Spanish, carved & molded deeply coffered octagonals, carved rosettes, carved frieze. 27th car - SS Aug. 1924 (Reproduced by VanderLoe & casts stored at SS warehouse 1927) for Library		✓ 713
	French	15'x 20' approx.	#4 - Spanish, rectangular coffers dentelled, cross beams carved. 39th & 40th cars.	SS 1926	✓ 1369
	Byne	17'2"x 17'7"	"Salamanca", XVI Century, Spanish, carved and painted, small beams and soffit panels. 62nd car --	SS Jul. 1930	✓ 2413

SOURCECEILINGS

April, 1931

Photo

Otto Ebner	14'x 15'6"	English Gothic, XVI Century, carved beams	<u>N.Y. 1929</u>	2499
Permain	(large) -	English Gothic, XV Century, oak large central beam, 2 main beams & set of minor beams, carved. from Walgrave Hall (2 photos missing)	<u>N.Y. 1927</u>	2500
Permain (Nash)	17'x 21'	English Gothic, XV Century, 5 principal beams & 28 joists, soffits & beams carved & decorated. From Bury St. Edmunds	<u>N.Y. 1927</u>	2505
Permain (Nash)	18'x 25'	English Gothic, XV Century, 37 beams, carved. From Nacton Hall	<u>N.Y. 1927</u>	2504
Permain (Nash)	16'x 40'	Two English Gothic Ceilings, XV Century - From Nacton Hall	<u>N.Y. 1927</u>	2506
Permain (Nash)	--	Two English Gothic Ceilings, XV Century, carved. From house near Soham Church	<u>N.Y. 1927</u>	2503
Kitzinger Permain	--	Gothic wood ceiling, dated 1450, Bought 1924.	<u>N.Y. 1924</u>	--
Thornton Smith	--	Oak ceiling, circa 1500, purchased of E. Short in 1922 of Bury St. Edmunds	<u>N.Y. 1922</u>	--
E. Torres	--	Wainscotted Ceiling	<u>N.Y. 1927</u>	--
Karl Schafer	--	Gothic Tyrolean Ceiling, 1 Gothic Ceiling, German (Both from Castle Polheim)	<u>N.Y. 1930</u>	--
Heilbronner	--	XV Century German Gothic, carved & painted	<u>N.Y. 1927</u>	--

SOURCE
CEILINGS

Ebner 19'9"x 23'3"
wall-10'1"x19'9"

Gothic ceiling with
paneled wall & carved frieze
two doors,

XV Century, Bavarian

N.Y.
(Wyntoon)

Photo

2501

N.Y. 1927

Helbing 13'1"x18'8"
wainsc.10'2"h
x 31'2" L
Door 6'10 $\frac{1}{2}$ "h x 4'

XV Century, Swiss, Gothic
ceiling, wainscoting & door
64th car - Stringers- S.F.1931

(WYNTOON)

✓2524

Helbing 11'5"x 18'4"
wainsc.10'2"h
X 36"
door 6'10 $\frac{1}{2}$ "h x 4'

Tyrolean, XV Century, Gothic,
ceiling, wainscoting & door

(WYNTOON)

✓2525

64th car - Stringers - S.F.1931

CEILINGS

April, 1931

SOURCE

Photo

Byne	10' x 16'	"Flatceil" - laceria type, supporting beams are behind & invisible - between applied patterning is painted decoration. <u>Submitted May, 1930</u>	2548	?
Byne	18'x 18'	"Stalactite", Moorish-Christian, natural pine, 16th Century, truncated cupola. <u>N.Y. June 1930</u>	2577	
Byne	15'6"x 18'7"	"Tarazona" - XV Century, decorated wooden ceiling, dark sunken panels 62nd car - <u>SS Jul. 1930</u>	✓ 2414	
Byne	18'x 18'	"Toro", XV Century Spanish, decorated, beams & X-beams 62nd car - <u>SS Jul. 1930</u>	✓ 2415	
Byne	21'x 52'	"Alcantara" - XV Century, Spanish, refectory wooden ceiling, beams and painted sunken panels. <u>N.Y. 1931</u>	2513	
Byne	13'x 20'	"Painted Mudejar" - signed & dated 1410, frieze, painted and decorated, center beam with supporting stepped corbels, painted panels. <u>N.Y. 1928</u>	1916	
Byne	19'x 26'	"Great Mudejar" - late Gothic & Mudejar, 15th Century, gold and color decoration, laid out in intricate geometric designs, put together in form of large panels. <u>N.Y. 1930</u>	2519	
Byne	28'3"x 33'2"	"Sumptuous Gilded Mudejar" - XV Century, 66th car - <u>SS Mar. 1931</u>	✓ 2590	
Byne	20'x 41'	"Painted Mudejar" - from Tarazona, large beams & corbels <u>N.Y. 1928</u>	2549	

CEILINGS

SOURCE

Photo

Byne 15'x 15' "Moorishceil" - XVI Century,
diagonal corner corbels, panels
painted in color. 2417
N.Y.1930

Byne 13'x 45' "Dorandceil" - Spanish-Arabian,
XIV Century,- 32 flat panels of
Moorish carpentry, each with 2 deep
inset gilded coffers and 150 ft.
of painted frieze. Also great door
to audience hall. 2550
Submitted Dec.1930 Ordered Feb.15,1931

Byne -- ? "Palancia" - plateresque 2575
enroute June,1927 ?

~~Byne~~
~~D'Aquin~~ 12'5"x 14'8" "Hispano-Moresque", XVI Century Spanish,
greenish-grey background, ornaments in
red, blue & gold, grilled corner panels,
rectangular panels in geometric design. 505-510
26th car - Stringers, S.F.

French 12'6" x 12'6" XV Century Spanish, gilded and
polychromed, 28 domed rectangular
panels on plain X-beams forming
octagons, frieze carved & decorated,
octagonal at top, square at base, with
decorative cut corners. 1194
9th & 10th cars - SS 1921

French -- Painted ceiling 30th car 974
(Photo sent Mr. Willicomb Feb.24,1927,
not returned)

Byne 22'6" sq. "Domicalceil" - 2593
opening of well,
17'6" diam. Submitted Oct.1930

Byne 6' diam. Set of 4 Ceiling Pendants, gilded 2594
Countermanded Jul.1930 ?

SOURCE

CEILINGS

Photo

Ruiz 12'x 25'
14' high

#1150- Hispano-Moresque, Arabian,
15th Century, 8 concave rhombs &
heraldic borders, vari-colored and
inlaid, flat beams.

34th car - SS Apr. 1927

✓ 1135
1137
1140

✓ Ruiz- 17'x 47'
French 14'x-60'-each
approx.

Two painted Moresque ceilings,
called "Raimondo Ruiz" Ceiling,
star pattern, octagonal center
piece.

20th & 21st cars - SS Apr. 1926
(Sent out for Refectory)

✓ 524

Ruiz 10'6" x 26'

#880 - XV Century Spanish,
typical Moorish domed ceiling,
grooving on sloping beams &
x-pieces, flat center section
in Hispano-Moresque interlacing
beams.

27th car - SS Nov. 1924

✓ 714

Byne #1 16'x 36'
(Howard)

Mudejar ceiling, XV Century,
(purchased through Mr. Byne directly)

SS Apr. 1927

✓ 1088

(Howard #4 - not bought - but "key" from House (C) kiosks.

April, 1931

CEILINGSSOURCE

✓ Photo

Byne	10'x 32'	from Andalusia TILE Ceilings, composed of panels of Hispano-Moresque tiles carved wood brackets and beams. (Photo mailed Mr. Hearst in 1925 - not returned. SS Apr. 1927	✓
Byne	22'6" x 65'	Sevillian TILE Ceiling, composed of painted tiles and panels. SS Oct. 1926	✓
VonWeigand	29'x 80'	MARBLE groined ceiling 581 cases in N.Y. warehouse, Apr. 1929 (photostat copies of sketch mailed Mr. Hearst by Mr. MacGregor)	
Brummer	-	Vaulted LIMESTONE ceiling (Mr. MacGregor's telegram, Jan. 3, 1931)	N.Y. 1931
Wm. Permain White Allom	7' x 25'	Carved STONE Ceiling, Henry II, FRAN XVI Century French. Panels of various sizes and pendentives. N.Y. 1931	2507

SOURCECEILINGS

Photo

French

6'4 $\frac{1}{2}$ "

Painted canvas, XVIII Century
Venus, nymphs amongst clouds
and Paris -

2514

N.Y.1930

French

--

XVII wood ceiling, painted, designed
after LeBrun, on pine planks.

2508

N.Y.1930

French

--

XVII wood ceiling, painted,
designed after LeBrun, on pine
planks.

2509

N.Y. 1930

ARTHUR BYNE
Paseo de la Castellana, 19
Madrid

May 11th, 1931

International Studio Art Corporation,
387 Southern Boulevard
New York City

Dear Mr. Tunell:

To hand your letter of April 30th concerning
the shipment of a Renaissance portal listed as RENFACE.

At the time the invoice of December 12th was
made out the portal in question had not yet been boxed and the
number of cases was approximated at 40 (you will notice that
they were given no number in my invoice of that date). Later
when the Consular Invoice was sent we had the definite number
of cases which proved to be 30. This comprises the entire
portal. RENFACE dated from 1620 or early 17th century.

May I ask you why certain velvets have been
returned to Spain after having been duly accepted by Mr. Hearst?
As the case in question has not yet arrived I don't know exactly
which pieces are being returned. While the Customs examiners
admitted the antiquity of the lot they came to the bright con-
clusion that several pieces had been "made over" and were there-
fore dutiable. Mr. McGregor wrote me that he considered their
decision most unfair and that Mr. Hearst would pay the duty.

I am always perfectly willing to take back
anything which a good client feels has been misrepresented, and
in this case would naturally have credited Mr. Hearst's account
with the amount. But never order anything returned to Spain.
There is no free entrance on antiquities coming into Spain; in
fact there is a heavy de lux tax on art, regardless of period.
I could easily have paid the duty in New York and disposed of
the lot elsewhere.

Thanking you for your attention,

Very truly yours,

ARTHUR BYNE

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA. 19

MADRID

Cable Address
STAPLEY-MADRID

May 20th
1931

William Randolph Hearst, Esq.
1111 Broadway,
Los Angeles, California

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

In confirmation of my cable to-day;

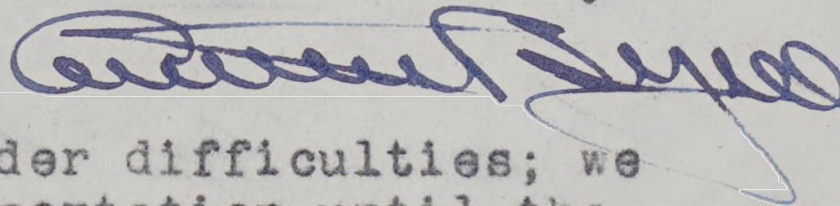
EVENTS MAKE ROMPORT BARGAIN AT TWENTYSEVEN THOUSAND
FIVE HUNDRED ADVISE ACQUISITION BUT ONLY IF ENTIRE
SUM BE ADVANCED ALSO AM DELAYED WITH WORK IN HAND
FOR LACK OF FUNDS - STAPLEY

By "events" I mean the burning of church
property throughout this country; this act has simply
terrified people of money in Spain (for the most part
extremely religious).

You will recall that Brummer offered
\$25,000 for ROMPORT two years ago; as the owner was
asking twice that nothing came of the offer; a short
while ago Brummer repeated his offer and the owner
came down to \$40,000. In the meanwhile I was able
to bring it to your attention for \$35,000. Now the
owner, alarmed at the situation, offers it to me at
Brummer's price of \$25,000. The difference between
this and what I ask is my commission of 10 %. This
is the lowest figure we can hope for and if the sale
is not consummated the portal will be packed up and
held until better times.

I consider this one of the most important
architectural subjects on the market to-day, worthy
of any museum in our country, and at a bargain figure.

Yours sincerely



P.S. Montolive continues but under difficulties; we
may have to call off transportation until the
countryside quiets down as the trucks are assaulted

May 23, 1931

Arthur Byne, Esq.
Paseo de la Castellana, 19
Madrid, Spain

Dear Mr. Byne:

Replying to your letter of May 11th, this
clears up the matter of the "Renface" portal.

Regarding the velvets returned to Spain,
these were returned per instructions of Mr. Hearst as issued
thru Mr. C. A. McGregor. Insofar as the duty is concerned,
I had nothing whatsoever to do with this, and further com-
munications regarding it should be referred to Mr. McGregor.

I am most thankful for your early reply
as we are now able to properly catalog and record the portal
in our accounts.

Yours very truly,

OHT:EN

O. H. Tunell

(copy)

ARTHUR BYNE
Paseo de la Castellana, 19
Madrid

June 16th, 1931

Mr. McGregor, Secretary,
William Randolph Hearst, Esq.
137 Riverside Drive,
New York City

Dear Mr. McGregor;

I was recently surprised and annoyed to receive a shipping notice that some velvets, originally ordered by Mr. Hearst and declared dutiable by the New York Customs, had been returned to Spain. As there is no law in Spain corresponding to the free entry of works of art over a hundred years old in America, these velvets were subject to a de lux tax of 7,000 pesetas: (\$750.00).

Fortunately I was able to order them to be returned to New York immediately. Once they arrive there I have directed the Hudson Forwarding Co. to turn them over the Mr. Hearst's storage Company in New York. For their stupidity in returning these velvets to Spain without communicating with me I expect the Hudson Co. to pay all charges of transportation etc. We know the velvets to be antique (the New Customs Officials admitted as much but some idiotic technicality caused them to assess them). I will pay the duty but Mr. Hearst's account will be still be charged with the amount.

At a moment when I am sweating blood in Spain, transporting a whole Monastery in the midst of revolution and anarchy all for Mr. Hearst's sake I am in no mood to listen to any such Tom-follery as this. Counting on your good judgement to rectify this matter, I am with kindest regards,

Yours sincerely,

ARTHUR BYNE

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

MADRID

Cable Address
STAPLEY-MADRID

June 19th
1 9 3 1

William Randolph Hearst, Esq.
Hotel Savoy,
L o n d o n

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

I am sorry to bother you on your holiday but I think the enclosed matter is of sufficient importance to bring it to your attention.

The subject of this letter is not Montolive but ALCANTARA, which, as you will recall, was the monastic palace you ordered and then the exportation proved impossible (afterwhich we turned our attention to Montolive).

Miss Morgan has repeatedly expressed the desire of securing the big vaulted chambers of ALCANTARA, but the affair has always seemed impossible to me and I have given her no encouragement.

Now things have taken a new turn in Spain; if we have been able to carry on at Montolive it is because the Minister of Labor regards the work as a solution to the unemployment problem in the district where the monastery is situated. He is of such importance in the present Government that the whole department of Fine Arts has been swept aside.

It now occurs to me that, appealing to the Minister of Labor, it might be possible to secure the desired rooms at Alcantara. Much more work was done at Alcantara than you are aware of (I never render bills in matters where I don't succeed). The two vaulted chambers were carefully drawn up - as the enclosed drawings indicate, and much of the centering put in place for the demolition.

The price quoted for the vaulting of the Long Gallery in my letter of April 23rd, 1930, was \$14,000. (demolition and transportation apart). The more favorable exchange of to-day permits me to offer this at \$11,500.

W.R.Hearst, Esq.

2

June 19, 1931

In working at ALCANTARA a second vaulted chamber was uncovered which was not indicated in my original plan. This is about 26 feet square. I enclose the plan drawn up at the time. The price for this would be \$4,500.

All this stonework is in excellent condition - we had good opportunity to examine it as some of the vaulting had already been taken down when we were held up.

Of course there remains the Cloister also which you were keen to have at the time. The price for this was \$18,000 which would be subject to a proportionate reduction. But I am not so sure that we could remove this.

Once you indicate to me that you are still interested in the vaulted chambers I will take the matter up with the Minister of Labor and see if the former order prohibiting the demolition and exportation can be changed and the whole work undertaken with full permission.

Cable reference ALCANTARA - LONGAL or SQUAREGAL

With kindest regards, believe me,

Sincerely,

P.S. Please don't disappoint me with the funds for June concerning Montolive; there are 92 men working at the site on the demolition and 45 men in Madrid at the boxing. Furthermore we must purchase lumber to start the scaffolding of the heavy BODEGA shortly.

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA. 19

Cable Address
STAPLEY-MADRID

MADRID

June 23rd,
1931

William Randolph Hearst, Esq.
Hotel Savoy,
London

Dear Mr. Hearst;

Please find enclosed herewith a batch of photographs; the smaller ones all concern MONTOLIVE, showing the demolition of the CHURCH and the bridge we were forced to build over the river (we had to abandon the ferry as the water has become too shallow).

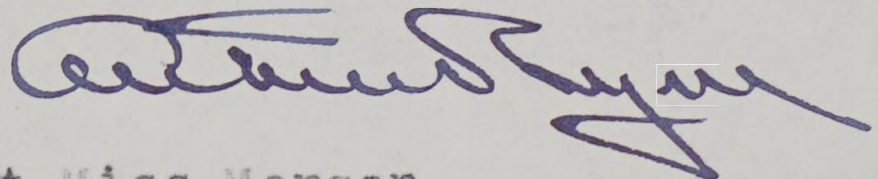
The larger photograph shows two of a set of twenty huge gargoyles in the form of a mythical Lion supporting a Castle on his back (the two being symbolical of the Lion of Leon and the Castle of Castile).

The fact that there are twenty makes this an interesting collection for they might be used as a crenellated parapet on the tower of Wyntoon. I don't consider them in the least cheap, even with the favorable exchange, but as they stand three stories in the air it will cost a great deal to take them down.

Price for the set of TWENTY placed in Madrid ready for boxing \$12,500. This is the lowest price that can be considered. Cable reference GARGOYLES

Thanking you for your attention,

Sincerely



Copy of letter and photograph sent Miss Morgan

June 29, 1931

Mr. Arthur Byne
Paseo de la Castellana, 19
Madrid, Spain

Dear Mr. Byne:

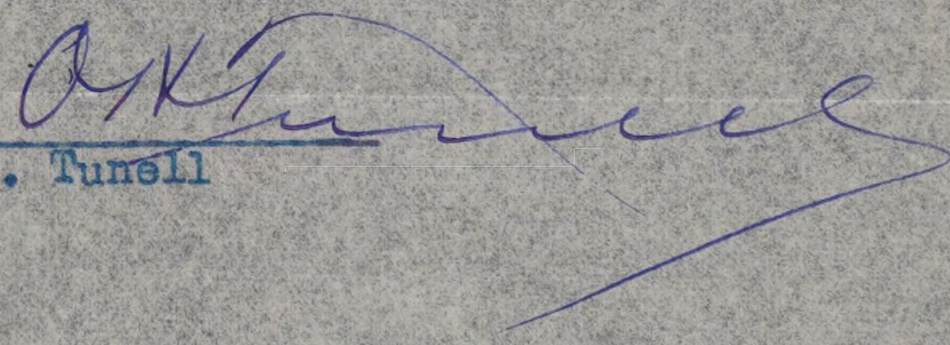
I have a copy of your letter to Mr. C. A. McGregor, dated June 16th, regarding the return to Spain of some velvets.

In order that you may fully understand the handling of these from the warehouse, I enclose a copy of my letter of May 23rd, which was in reply to yours of May 11th; also enclosed is a copy of letter from W. R. Williams to Mr. McGregor, dated April 15th, in which a letter signed by Miss Julia Morgan to Mr. Williams is listed. Attached to this letter you will find a schedule of the entire purchase, with four items marked with a red circle, also a notation that they were the ones selected by Mr. Hearst and kept at San Simeon.

Trusting that this will clear the matter up from this end, I am

Yours very truly,

OHT:EN


O. H. Tunell

CC: Mr. McGregor
Miss Julia Morgan

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

MADRID

Cable Address
STAPLEY-MADRID

July 7th
1 9 3 1

"Sovereignceil"

William Randolph Hearst, Esq.
c/o The National Magazine Co.
153 Queen Victoria Street,
L o n d o n

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

I enclose herewith four photographs of what I consider the most important ceiling in Spain. Because of its immense size it is difficult to take comprehensive photographs.

The ceiling covered the Refectory of the famous Convent of La Madre de Dios in Toledo, founded by the Catholic Kings in the 15th century and whose escutcheons are featured in the form of shields under the beams. The entire ceiling is decorated in color and in addition the triple-corbels are treated in gold. The whole is in perfect condition.

*photos
27#7
abs.*

There are twenty major beams which divide the ceiling into nineteen bays, making a total length of 103 feet. The width is 19 feet 6 inches.

To get this huge mass of timbering out of the old Convent at this difficult moment required no end of skill and patience as every truck-load had to be disguised. The whole ceiling has now been brought to Madrid and set up in place (the photographs were taken in my warehouse). For this reason there is no danger now of Government intervention.

The price paid for the ceiling and subsequent costs have been very great for which reason I must ask TWENTY-TWO THOUSAND dollars; if it were not for the very favorable exchange the price in dollars would be half again as much. CABLE REFERENCE - SOVREIGNCEIL

Thanking you for your attention, also for the \$25,000 deposited in Paris, believe me,

Sincerely,

Arthur Byne

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA.19

MADRID

Cable Address
STAPLEY-MADRID

July 9th
1931

William Randolph Hearst, Esq.
c/o The National Magazine Co.
153 Queen Victoria Street,
London

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

Please find enclosed herewith a photograph of a remarkable 12th century Romanesque baptismal font (inscribed and dated). The piece is perfect condition and as there is nothing particularly religious in its design it could be used as an indoor fountain (it is too valuable to expose outside).

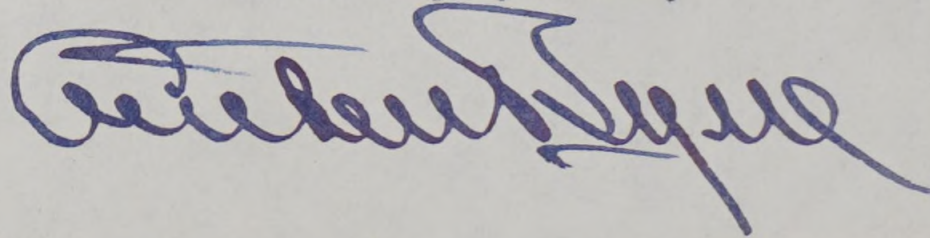
The font measures 4 feet in diameter and is 3 feet high. As it is my personal property there is no difficulty about the acquisition. Price \$3,500.
Cable reference ROMFONT

- - - - -

I enclose herewith also another photo of the famous Romanesque portal (ROMPORT). This is not my property and there is every chance of its being sold shortly to an American Museum. I wish you could see your way to taking it as it is a most exceptional piece and nothing like it will appear again on the European market. You practically committed yourself to an offer of \$30,000 on January 14th. My best price then was \$35,000. A month ago because of the more favorable exchange I was able to offer it to you for \$27,500. This is the lowest figure I can offer it for. In fact this is what Brummer originally offered for the portal (\$25,000.) plus my commission of 10 %. His price in New York would be double or treble of course.

A decision on this must be soon reached; aside from the fact that there are two offers for it the question of the peseta-dollar exchange may soon be altered by the projected stabilization.

Sincerely yours,



Medieval

SPANISH ART

Renaissance

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

MADRID

Cable Address
STAPLEY-MADRID

July 19th
1931

William Randolph Hearst, Esq.
c/o The National Magazine Co.
153 Queen Victoria Street,
London

Dear Mr. Hearst;

Referring to my letter of June 23rd concerning the set of twenty great gargoyles and your cable of July 2nd accepting them a difficulty has arisen.

Immediately after submitting the proposition to you the Church, forming part of the monastic group, was declared a National Monument (this present Minister of Belles Artes seems determined to make a National Monument out of every sand heap). I thought this declaration threw the purchase of the gargoyles out of the question, and told Miss Morgan so immediately. I would have wired you but had no address.

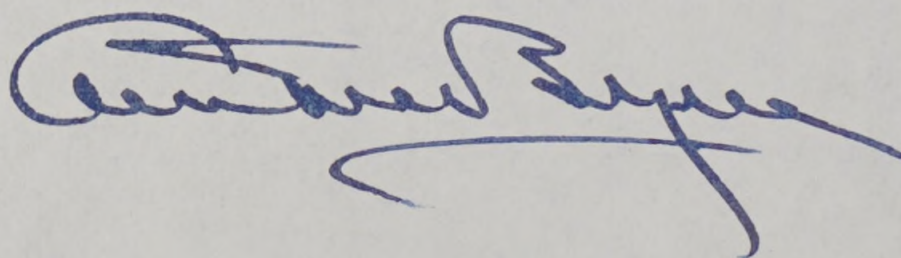
Now it develops that only the Church is effected - not the surrounding units. Unfortunately however six of the twenty gargoyles are imbedded in the church and cannot be touched. This leaves fourteen available at the price of \$10,500 - the very best figure I can make.

I regret these changes but we are not dealing with "show-window stuff"; conditions in the country are very uncertain and contradictory laws are being turned out by the bushel every day.

Kindly advise me if interested; cable reference GARGOYLES

With best wishes, believe me,

Sincerely,



17/1
MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

Cable Address
STAPLEY-MADRID

MADRID

July 24th
1931

Miss Julia Morgan,
Merchants Exchange,
San Francisco

Dear Miss Morgan;

You will see by the enclosed that the fine portal designated as ROMPORT has finally been acquired by Mr. Hearst; I am sure he looked all over Europe before he decided on it! At the price it is a bargain and I am glad he has secured it; I was afraid it was going to the new Museum of Toledo.

What I wished to bring to your attention in this note is a matter which Mr. McGregor has been cabling me about - information concerning a ceiling designated as FLATCEIL. As the name indicates this is a ceiling devoid of visible beams, covered with arabesques painted in color.

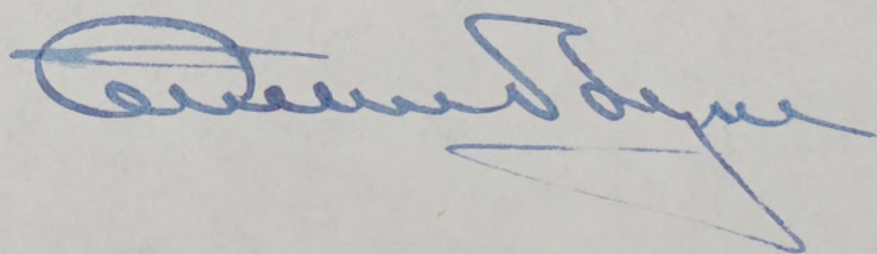
This ceiling was submitted to Mr. Hearst (and you) May 8th, 1930. Size 10 x 16 feet; price \$2,500. As there never was any comment I took it for granted that our client was not interested. Now, McGregor has sent three cables asking where the ceiling is, what are the case numbers etc. I have wired him to the effect that the ceiling was submitted but never ordered and that it is still available (in a palace at Guadalajara).

To-day I could turn the ceiling over for \$2,000 because of the more favorable exchange, that is of course, if you are interested.

At last Montolive is coming to an end; we shall finish up - the cut stone blocks as well, about August 12th.

With all manner of good wishes from us both, believe me,

Sincerely,



MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA. 19

MADRID

Cable Address
STAPLEY-MADRID

July 24th
1 9 3 1

William Randolph Hearst, Esq.
c/o The National Magazine Co.
153 Queen Victoria Street,
L o n d o n

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

Acknowledging receipt of your wire of July 22nd;

HEARST WILL TAKE ROMPORT ROMAN ARCH - HEAD NATIONAL
MAGAZINE COMPANY

To which I have replied under this date;

OWNER OF ROMPORT WILL RELEASE ONLY FOR CASH STOP CAN
INCLUDE WITH NEXT MONTOLIVE SHIPMENT FREE OF EXPORT
TAX PROVIDING FUNDS ARE CREDITED MY ACCOUNT CHASEBANK
PARIS IMMEDIATELY - STAPLEY

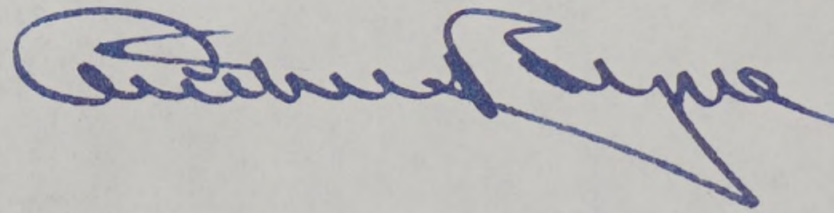
The agreed price for ROMPORT (which was not repeated
in your cable of acceptance) was \$27,500. In all earlier
letters in which I brought this important purchase to
your attention I made clear the necessity of sending
funds along with order of acceptance; ROMPORT belongs
to a Bishopric and the Church lets nothing get out of
its possession until the cash is laid on the table.
There will be no difficulties about the sale as the
portal is completely dismantled and hidden away.

If, as stated in my wire, we can have the portal in
our possession and pack it immediately we can include
it in one of the last of the Montolive shipments (for
which we have secured official export permission). This
will facilitate greatly getting the portal out of the
country and save at least \$1,500 export tax.

It will not suffice this time to send \$25,000 for
that will not cover the cost of the portal; besides we
are clearing out of Montolive August 15th and I have
numerous bills to settle up.

Thanking you for your attention, believe me,

Sincerely,



24
MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA. 19

MADRID

Cable Address
STAPLEY-MADRID

July 28th
1 9 3 1

William Randolph Hearst, Esq.
Hotel Excelsior,
L i d o,
ITALIA

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

Confirming your wire of to-day;

DISREGARD ROMPORT - HEARST

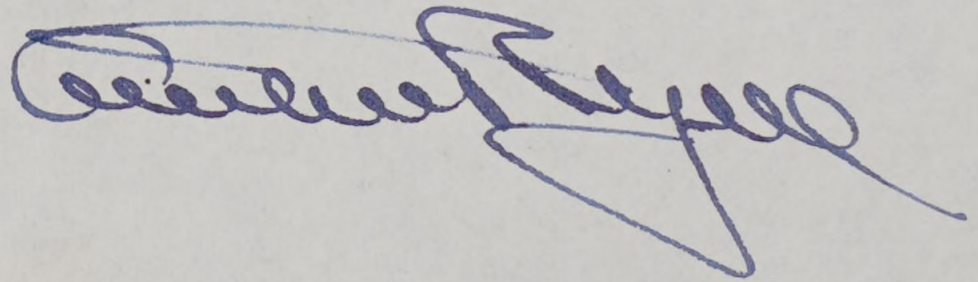
To which I have replied;

BEG YOU NOT MISS GREAT WORK OF ART MERELY BECAUSE
OWNER INSISTS CASH STOP I HAVE ALREADY SECURED
ROMPORT PAYING TEN PERCENT DEPOSIT AND WILL RESERVE
UNTIL YOU FEEL ABLE TO SEND FUNDS - STAPLEY

In sending this wire I don't wish
you to think that I have only my own interests in
view; Romport is one of the most important pieces
of medieval art on the market to-day and you are
the logical buyer. The price could not be more
favorable. If you fail to acquire it now it will
most likely form part of the new wing of the Toledo
(Ohio) Museum as they have asked me to send measured
drawings of it and are willing to pay a deposit.

Awaiting your reconsideration of the
proposal, believe me, with kindest regards,

Sincerely yours,



P.S. A difficult client indeed!

MEDIEVAL

SPANISH ART

RENAISSANCE

Handwritten initials

ARTHUR BYNE

PASEO DE LA CASTELLANA. 19

MADRID

Cable Address
STAPLEY-MADRID

August 19th
1 9 3 1

William Randolph Hearst, Esq.
St. Donats Castle,
Llantwitmajor,
South Wales,

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

Confirming your wire dated yesterday;

TELLING WILLICOMBE HONOR YOUR DRAFT BUT INSTRUCTING
HIM NOT ACCEPT FURTHER DRAFTS WITHOUT APPROVAL STOP
SORRY BUT THESE DAYS YOU MUST BE LITTLE MORE PATIENT-
HEARST

It is quite as distasteful for me to have to draw
on a person as it is for you to be drawn on. In this
case I had no other recourse. Even so don't think I
would have sent the draft without your knowledge and
approval; the letter drawing on Los Angeles was only
mailed this afternoon after receipt of the wire con-
firmed above.

No one has better reason to appreciate the present-
day financial depression than I; I'm all patience!

By the end of this month the last stone of Montolive
will be shipped and I will then be in a position to
render a clear account of the total expenditures and
credits to date.

Once the Monastery is settled up I propose to present
a plan for the payment of your remaining obligations
whereby you will profit considerably by the present
day advantage in the dollar-peseta exchange. If I had
had any spare cash of my own I would have gladly used
it in settling for the Monastery without calling on
you but all of my available capital has gone into pur-
chases, principally ceilings for you, which have not
yet been paid for.

Hoping Llantwitmajor is cooler than Madrid, believe
me with kindest regards,

Sincerely yours,

Handwritten signature of Arthur Byne
SEP 1 1931

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA. 19

Cable Address
STAPLEY-MADRID

MADRID

August 25th,
1 9 3 1

William Randolph Hearst, Esq.
St. Donat's Castle, Llantwit Major,
South Wales

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

When in California I marveled at your remarkable memory; on receipt of your recent letter from St. Donat's Castle I marvel still more. Nevertheless it contains certain references which are not accurate - due to your not having all the correspondence to hand undoubtedly.

First, in regard to the Bodega, ^{mine vault} four weeks elapsed between the cable of June 3rd ordering me to purchase the Bodega and that of July 4th from Italy annulling it. Naturally the demolition was well underway; and the owner displeased at the change. I myself never complained and am willing to meet the expense incurred since you think you are not responsible.

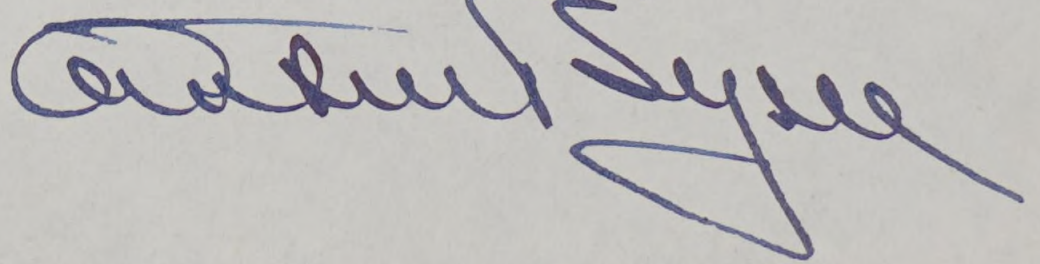
Nor did I complain of your change of mind over ROMPORT. I cabled it was a pity to miss so magnificent an object and at a bargain merely because cash was demanded; that was not criticism but friendly advice.

I must correct your recent misapprehension as to the recent draft on you. I did not draw, as you seem to think, without previous notification but waited for your cabled permission. This is clearly explained in my letter of August 19th. Nor indeed did I ever draw on you without permission. Moreover this is the first draft in three years. You know I am a man of no capital; whenever my available funds can cover a purchase for you I gladly apply them; but the monastery enterprise was beyond my scope.

To carry off Montolive during the Revolution and during the ban raised against the exportation of anything was nothing less than a triumph. I can't expect you to appreciate the fact being so remote from the spot. But I can't help feeling that you are unfair in criticising details now that it has been safely accomplished; the affair almost cost me my residence in Spain.

With best wishes, believe me,

Yours sincerely,



MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

MADRID

Cable Address
STAPLEY-MADRID

Sept. 10th
1931

William Randolph Hearst, Esq.
Los Angeles, California

C
O Miss Morgan
P
Y

ORDERED	OBJECT	PRICE
1930		
Feb. 9th	Sumptuous gilded Mudejar Ceiling .	\$13,000.
" 9th	Bedspreads & Runners (revised bill)	1,080.✓
" 9th	Painted Majorcan Frieze, Canvas . .	3,000.
Apr. 15th	Painted Ceiling From Campos . . .	12,000.
" 16th	Pair Romanesque stone Corbels . . .	400.-
May 15th	Canopy Bed of oak, dated 1572 . . .	1,500.
" 19th	Refectory Ceiling from Alcantara .	6,000.
M" 19th	Wrought Iron Grille, Pamplona . . .	12,000.
" 19th	Painted Gothic Ceiling, "Barbastro".	14,000.
" 19th	Moorish Ceiling, "Stalactite" . . .	4,000.
" 19th	Little Moorish Ceiling, "Moorishceil"	2,000.
" 20th	Set of Renaissance Choirstalls . .	12,000.✓
" 22nd	Set of 200 gold lustre tiles . . .	1,650.-
Oct 18th	Renaissance stone portal, "Renface".	7,000.-
Nov 23rd	Painted Gothic Ceiling, "Longceil" .	12,000.✓
" 23rd	Painted Gothic Ceiling, "Castleceil"	10,000.✓
1931		
Feb. 15th	Moorish Ceiling & Doors, "Dorandceil"	15,000.
" 17th	Painted Mudejar Ceiling, "Mudceil" .	8,500.✓
" 17th	Painted Mendoza Ceiling, "Mendoceil"	7,000.✓
		<u>\$142,130.</u>

1930	Credits by Cable	
May 23rd		\$17,000.
July 30th		17,000.
Sept 3rd		17,000.
Oct 22nd		17,000.
Dec 10th		12,000.-
		<u>\$80,000.</u>

Difference due Arthur Byne	<u>\$62,130.</u>	
	<u>\$142,130.</u>	<u>\$142,130</u>

N O T E

For detailed account of this bill
see statement of Dec. 12th, 1930

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

MADRID

Cable Address
STAPLEY-MADRID

Oct. 6th
1931

William Randolph Hearst, Esq.
Los Angeles, California

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

Confirming three cables of Oct. 5th & 6th respectively;

Oct. 5

ON ACCOUNT OF HEAVY MONTOLIVE AND GARROUSTE PAYMENTS AND COMMITMENTS THIS MONTH MUST MAKE SERIES DRAFTS SUBMITTED BEGIN DECEMBER FIRST HAVE SIGNED AND RETURNED ALL BUT DRAFT MATURING NOVEMBER FIRST PLEASE PUT THIS AT END OF SERIES MATURING JULY FIRST AND RETURN FOR ACCEPTANCE IF YOU COULD MAKE SIMILAR SATISFACTORY ARRANGEMENTS WOULD LIKE GARGOYLES AND VAULTED CEILING FROM PORTUGUESE BORDER AND LONG HUNDRED FOOT GOTHIC CEILING - HEARST

Oct. 5

ALCANTARA IS NAME VAULTED CEILING MENTIONED IN CHIEFS TELEGRAM YESTERDAY AND HUNDRED FOOT CEILING IS REALLY HUNDRED TWENTYTHREE FEET LONG ALSO FROM ALCANTARA -WILLICOMBE

Oct. 6

WOULD LIKE BOTH VAULTED CHAMBERS AT ALCANTARA ALSO SOVEREIGN-CEIL ALSO GARGOYLES - HEARST

To which I have just replied by cable

Oct. 6

SOVEREIGNCEIL RESERVED FOR YOU PAYABLE BY DRAFTS FOLLOWING ON PRESENT SERIES INVESTIGATING GARGOYLES AND STONE VAULTING WILL SEND REPORT LATER - STAPLEY

Referring to first cable I accept your rearrangement of dating drafts though November is the month I most need money.

Referring to second cable Alcantara is right for the vaulted stone chambers. In regard to the wooden ceiling 123 feet long in the same Monastery that is the unfortunate ceiling where half was found destroyed by fire; the existing half was sent you on May 19th, 1930.

The ceiling you really referred to is the magnificent example painted Gothic, 103 feet long, known as SOVEREIGNCEIL; this in accordance with my cable I am holding for you and will ship later, soon as the Montolive shipping expenses are over with.

W.R.Hearst

2

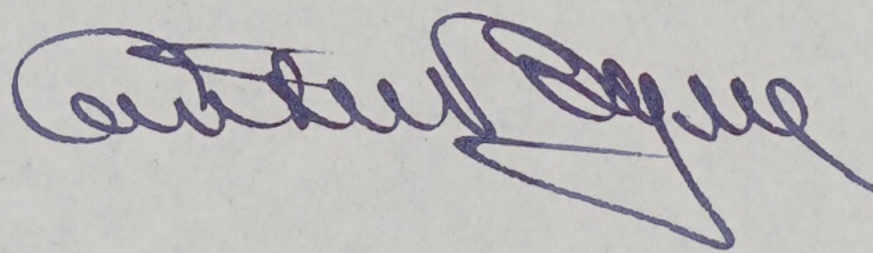
Oct.6,1931

Returning to the vaulted chambers at Alcantara you may rest assured that I shall do everything in my power to send these to you - not only because it would give me a satisfaction to serve you but you may recall that I had to virtually buy this Monastery two years ago; since the work was held up this has been a sheer loss to me. My present plan, once we have a permanent government in Spain, is to present the State with the Cloister providing they will permit me to carry off the vaulted chambers - a perfectly fair proposition which would give me an opportunity to break even on the financial end.

As to the Gargoyles they too present a problem. They are held by the Church and before I can touch them it will be necessary to lay the whole amount involved on the table; this I can't do at present as I have no funds; later when some of the drafts mature I shall approach the owners again; no one else would dare touch them in the meanwhile.

Thanking you for your consideration, believe me,

Sincerely,



MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

MADRID

Cable Address
STAPLEY-MADRID

Oct. 10th,
1931

William Randolph Hearst, Esq.
1111 Broadway,
Los Angeles,

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

In accordance with your cabled instructions of October 4th I am enclosing herewith for your signature three drafts;

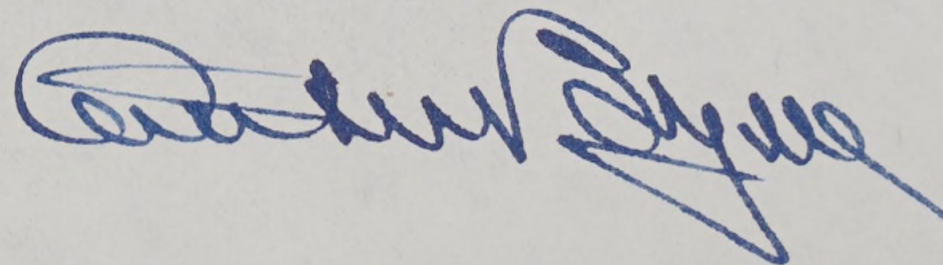
The first, maturing July 1st, 1932, is the draft for \$14,082.00 which originally headed the series and was dated November 1st, 1931. At your request this was placed at the end of the series and dated July 1st, 1932

The remaining two drafts, for \$11,000.00 each, and dated respectively August 1st and September 1st, 1932, are in payment for the long painted Gothic Ceiling designated as SOVEREIGNCEIL, the price of which is \$22,000.00; ordered in your cable of October 4th.

Within a fortnight or so we shall commence packing the ceiling for shipment; unless I receive orders to the contrary it will be sent straight through to San Francisco.

Thanking you for your consideration, I am,

Sincerely yours,



7/2/24
MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA.19

MADRID

Cable Address
STAPLEY-MADRID

Oct.25th
1931

William Randolph Hearst, Esq.
Los Angeles, California

C
O Miss Morgan
P
Y

Dear Mr.Hearst;

In October of 1924 I sold you a collection of unique painted Gothic Frieze Boards. If I am not mistaken these Boards were combined with other elements and form to-day the very beautiful ceiling of your bedroom at San Simeon.

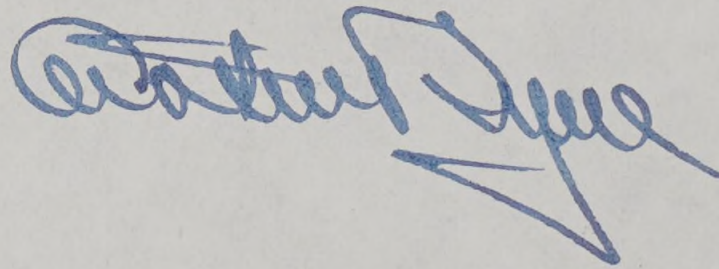
As mentioned in my letter at the time these Frieze Boards came from a famous 15th century Palace at Teruel; there were three palatial rooms with similar ceilings; in each case the beams forming the ceilings had been sold (as timber) but the Frieze Boards remained intact. One set was sold to you, another set formed part of the Collection of the Count of Almenas, and a third was purchased by a Spanish collector. Owing to the present troublous times this third set has been offered to me.

As indicated by the enclosed set of photographs (I regret there is not an additional set for Miss Morgan) there are 12 boards, of varying length, totalling in all about 70 running feet; the uniform height is 19 inches

It is needless for me to add that this collection of medieval frieze painting is worthy to be placed in a museum "as is". The lowest price I can offer them is \$3,500. Cable reference FRIEZEBOARDS

Thanking you for your attention, I am,

Sincerely,



12/1
October 28th, 1931

Mr. Arthur Byne,
Paseo de la Castellana 19,
Madrid, Spain

Dear Mr. Byne:

Mr. Hearst has been home some weeks, and the Montolive shipments are all here except one.

I stopped writing after the Bodega and "linen and spreads" misunderstandings, because it was evident that trying to handle letters and orders from three points inevitably would make complications and misunderstandings.

It was a difficult summer for us as well as for you. Those drafts, given the state of affairs in this country, were just gruelling - uncertain as to arrival, or amount, upsetting all allowances here. There were two sides to the worries and difficulties. However, the stones are all in high neat piles in a warehouse on the waterfront, - seemingly in good condition. We will know on the next and last shipment, due, just how much there is to work with. A tentative constructional plan is nearly ready to submit to Mr. Hearst - but we still will need to know whether you can send the Alcantara library vaulting before definitely assigning those from Montolive. The square one is not so important, but could be used for a billiard room off the Montolive "refectory." Mr. Hearst showed me your letter of October 6th Sunday, mine just here, and asked me to tell you he would really like to have these two rooms.

We took off the main roof at San Simeon and built it up again high enough to give a fine Gothic room over a good part of the building. Will probably use the "Campos" ceiling material between stone arches - of a tracery type. It promises well.

With kindest regards to Mildred and yourself, as always,

Yours very truly,

P.S. I saw your textile collection at the Park de Young Museum the other day. You have an interesting exhibit.

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA.19

MADRID

Cable Address
STAPLEY-MADRID

November 1st
1 9 3 1

William Randolph Hearst, Esq.
Los Angeles, California

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

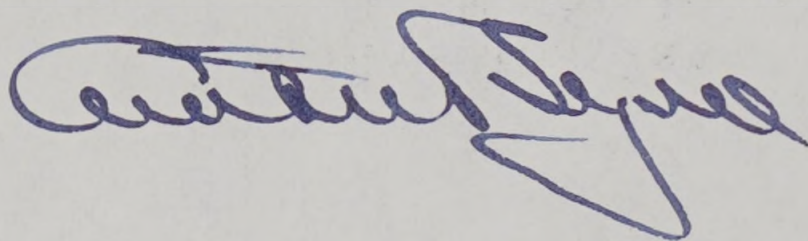
On February 6th, of this year, I submitted to you a small Gothic facade from Andalucia, cable reference, MEDIFRONT. The price quoted at the time was TEN THOUSAND dollars, demolition, transportation to port and packing apart. As there was never any response to the letter it is to be presumed that the facade was too expensive or did not answer to you requirements.

I have now demolished the facade and carried it to a warehouse I have in Seville. The demolition and transportation cost me a thousand dollars.

Due to the more favorable exchange of to-day and to the fact that the expenses have been definitely determined in connection with the taking down and transportation to Seville, I am in a position to offer this little medieval facade in \$7,500. At this price I consider it a bargain. As before the cable reference is MEDIFRONT

Thanking you for your attention, I am,

Sincerely yours,



Enclosure

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA.19

MADRID

Nov.18th
1931

Cable Address
STAPLEY-MADRID

William Randolph Hearst, Esq.
1111 Broadway,
Los Angeles

C
O Miss Morgan
P
Y

Dear Mr.Hearst;

Confirming your cable of Nov. 18th;

SUPPOSE WE SAY SEVENTHOUSAND FOR MEDIFRONT AND THREE
THOUSAND FOR FRIEZEBOARDS TENTHOUSAND FOR BOTH IF
AGREEABLE KINDLY SHIP MISS MORGAN - HEARST

Later cable of same date;

ON RECONSIDERATION I DO NOT WANT MEDIFRONT HAVE NO
USE FOR IT - HEARST

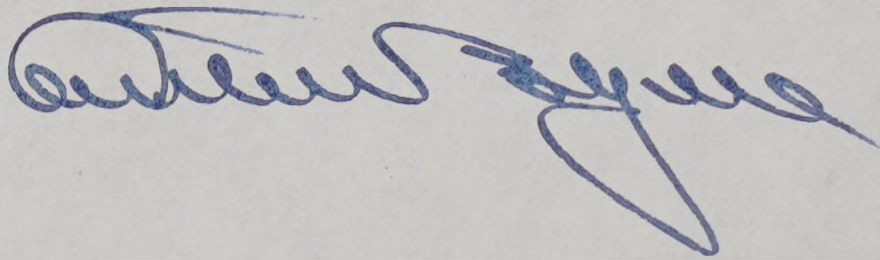
To which I have replied by cable;

MEDIFRONT ABANDONED HOLDING FRIEZEBOARDS AT THIRTYFIVE
HUNDRED HOPING TO SECURE STONE VAULTING WILL ADVISE-

I fully realize the necessity for a
decision on the Alcantara stone vaults and am doing
everything in my power to consummate the purchase. In
this instance a tacit permission from the Government
to export the vaults is necessary. It is my idea to
barter the cloister for export permit of the vaults.
The Commission looks upon the matter favorably but
has not yet come to a definite conclusion.

With kindest regards, believe me,

Sincerely



MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA, 19

MADRID

Cable Address
STAPLEY-MADRID

Nov. 22nd
1931

Miss Julia Morgan,
Merchants Exchange Bldg.
San Francisco,

Dear Miss Morgan;

I appreciated your long letter of October 28th. Yes, I can well imagine that your summer was no more a bed roses than mine! I knew the expenses of transportation for the Monastery would be enormous but fortunately the dollar-peseta exchange worked greatly in Mr. Hearst's favor; just imagine, two years the cost in dollars would have been exactly double! And this applies as well to the purchase price of the Monastery and cost of the demolition.

At the present minute I am making every effort to secure the Alcantara vaults. In this instance it is absolutely necessary that I have full permission from the Government before a single stone can be touched. As the Monastery of Alcantara is my personal property I have proposed giving the Cloister and the Facade to the State for the privilege of removing and exporting the stone vaulted ceilings. If this can be arranged the result should be satisfactory all around - you will have the vaulted chambers, the State will have the site, cloister and facade, so as to build a local school which the Community needs, and I shall recover the cost of the original purchase. Under the circumstances I am just as keen as any other party to see the plan go through.

I recall you were lifting the roof of the central portion of San Simeon when we were there; the new scheme should produce a very grand Gothic Hall. With traceried arches, such as you describe, a painted wooden ceiling in the style of Campos will combine beautifully.

Speaking of Campos it reminds me that I have still an obligation to perform as far as that purchase is concerned (not that I had really forgotten it). You recall by my letters (March 26th, Nov. 27th, and Dec. 11th, 1930) that it was a purchase surrounded by innumerable difficulties and taking almost a year to consummate.

will

Miss Morgan

2

Nov.22nd

*we have no letter
of this date* →
As indicated in my drawing of the time the structural difficulties were such that it was impossible to examine the whole ceiling before taking it down. To my great disappointment, as explained at length in my last letter touching on the subject (Dec.11th) a great deal of the wood was badly rotted and had to be abandoned. As one buys from the Church on the basis of "as is" there was no redress from them but I still stand by my promise. In fact there are two ceilings of this period that have been on my list to visit for some time and I must go about it immediately.

Since this unfortunate affair I have erected an enormous structure on the outskirts of Madrid where I bring all my ceilings now. Here they are cleaned and repaired and reerected before photographed and submitted. In this way all doubt as to what I am offering for sale is put aside. This should have been done years ago of course but it means capital. This new loft is so large that the big Gothic painted Ceiling. over one hundred feet long, which Mr.Hearst has just bought is easily accommodated. *"Sovereign"*

Hoping to be able to report favorably on the Alcantara vaulting shortly and with kindest personal regards in which Mildred joins, believe me,

Sincerely,

Arthur S. Jones

Dec 21 1931

Excerpt from letter of Mr. Byne dated November 22, 1931

-- "At the present moment I am making every effort to secure the Alcantara vaults. In this instance it is absolutely necessary that I have full permission from the Government before a single stone can be touched. As the Monaster of Alcantara is my personal property I have proposed giving the Cloister and the Facade to the State for the privilege of removing and exporting the stone vaulted ceilings. If this can be arranged the result should be satisfactory all around - you will have the vaulted chambers, the State will have the site, cloister and facade, so as to build a local school which the Community needs, and I shall recover the cost of the original purchase. Under the circumstances I am just as keen as any other party to see the plan go through. -- "

✓ Letter of December 21, 1931 -

-- " I am still making every effort to secure the stone gargoyles and the vaults from Alcantara. At the present minute the country is too much engaged in electing its first President to pay any attention to my requests. -- "

CHANCELLOR

BOND

MEDIEVAL

SPANISH ART

RENAISSANCE

ARTHUR BYNE

PASEO DE LA CASTELLANA. 19

MADRID

Cable Address
STAPLEY-MADRID

Dec. 21st /
1931

William Randolph Hearst, Esq.
1111 Broadway,
Los Angeles,

C
O Miss Morgan
P
Y

Dear Mr. Hearst;

On November 29th I sent you the following cable to which there has been no reply;

PLEASE ADVISE WHEN I MAY EXPECT RETURN OF THREE DRAFTS SENT YOU OCTOBER TENTH - STAPLEY

The three drafts referred to covered, respectively, the final payment of \$14,082 which ends the series of eight drafts (the preceding seven of \$10,000. each having been signed); and two additional drafts of \$11,000. each, in payment for the 100 foot ceiling known as SOVEREIGNCEIL, price \$22,000, ordered by cable October 4th.

SOVEREIGNCEIL has been carefully packed in vans and shipped to San Francisco; with it have been included the set of Painted Gothic Friezeboards (ordered Nov. 21st by cable, price \$3,500).

As all these items are of considerable importance it is necessary for me to arrange my budget according to the signed drafts for which reason I sent the cable above mentioned.

I am still making every effort to secure the stone Gargoyles and the vaults from Alcantara. At the present minute the country is too much engaged in electing its first President to pay any attention to my requests.

Thanking you for your attention and with Best Wishes for the New Year, believe me,

Sincerely,