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"THE VISIONARIES": ARCHER AND ANNA HYATT HUNTINGTON—
PATRONS OF AMERICAN SCULPTURE

by

LINDA BRAZEAU

A dissertation submitted to the Graduate Faculty in Art
History in partial fulfillment of the requirements for the
degree of Doctor of Philosophy, The City University of New
York

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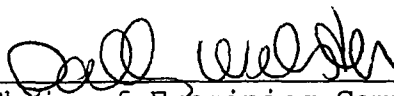
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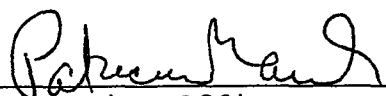
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This manuscript has been read and accepted for the Graduate Faculty in Art History in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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ABSTRACT

"THE VISIONARIES": ARCHER AND ANNA HYATT HUNTINGTON-
PATRONS OF AMERICAN SCULPTURE

by

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Adviser: Professor Sally Webster

This dissertation seeks to demonstrate that philanthropist Archer Milton Huntington (1870-1955) and his wife, sculptor Anna Hyatt Huntington (1876-1973) were major public benefactors whose generous gifts advanced numerous cultural institutions and art organizations during the first half of the twentieth century. The legacy of Archer and Anna Hyatt Huntington is a little known chapter in American art and cultural history, which begs to be rediscovered and revealed. The recognition the Huntingtons so rightly deserve inspires this study. I propose to demonstrate that the Huntingtons' deliberate philanthropy and visionary efforts had an enduring impact on American art. Their dedicated patronage provided for, and maintained artistic conventions and traditional aesthetics in 20th century American sculpture and their generous philanthropy promoted and made accessible to the public, American academic sculpture.

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INTRODUCTION

Philanthropist, Archer Milton Huntington (1870-1955) and his wife, sculptor Anna Hyatt Huntington (1876-1973) were major public benefactors whose generous gifts advanced numerous cultural institutions and art organizations, and enhanced numerous public art collections during the first half of the twentieth century. The Huntingtons were ardent supporters of American sculpture and their beneficence furthered the careers of numerous artists and made their work accessible to the American public.

Remarkably, while Archer and Anna Hyatt Huntington were among the leading cultural philanthropists and art patrons of their time, their contribution to American cultural life, and their remarkable legacy to American sculpture, largely has been ignored in the literature. The dearth of published material on the life of Archer Huntington is limited to short biographies that summarily address his activities as a philanthropist and art patron. And although the literature is replete with books and articles on Anna Hyatt Huntington, these sources primarily address her role as an artist and concentrate on the formal qualities of her sculpture rather than her patronage. Such patent oversight of the Huntington's benefactions in part reflects an intense

personal desire for anonymity and privacy. During their lifetime, the Huntingtons consciously avoided public recognition for their philanthropy and art patronage. The contention presented herein is that the Huntingtons deserve attention not only for the dedicated intensity of their philanthropy and patronage but also for the extent their visionary efforts served to promote American sculpture and champion public access to art.

The intent of this study is to reveal the Huntington's legacy of philanthropy and art patronage and to establish the significance of their contribution to American sculpture.

Archer Milton Huntington, heir to the vast fortune amassed by his stepfather, railroad and business tycoon, Collis P. Huntington, eschewed a business career in favor of scholarship and philanthropy. An acclaimed scholar of Hispanic literature, a recognized poet, art collector and patron, Archer Huntington was instrumental in founding several cultural institutions. His efficient management of inherited wealth was mirrored in his beneficence, which was equally disciplined to achieve optimum results. Archer dedicated his life dispersing his inheritance, estimated at over \$150 million, through deliberate philanthropy. He channeled much of his inherited wealth into institutions and

initiatives that would stimulate the nation's cultural and artistic development. Archer was instrumental in founding and supporting major cultural institutions, including the Hispanic Society of America, the American Numismatic Society, the American Geographical Society, the Museum of the American Indian, and the American Academy of Arts and Letters. These institutions form a distinguished complex of Neo-classical buildings financed by Archer and sited at Audubon Terrace in Upper Manhattan, property donated by Archer specifically for the creation of a cultural center. This centralization of educational and cultural institutions at Audubon Terrace was unprecedented in American urban development. Audubon Terrace, as the nation's first cultural center, stood as a symbol of expanding urban culture in early twentieth century America. For this pioneering initiative and other philanthropic endeavors Archer Huntington was memorialized as a cultural benefactor, "bent on conserving through institutions and personal effort significant material in cultural history, and also characteristic features of the natural world".¹

Archer experienced life during the Gilded Age, a period distinguished for its sanctioned materialistic extravagance. His parents, members of America's elite millionaire society and active participants in the rampant acquisitiveness of

the period, established one of the premier collections of fine and decorative arts. This collection, along with extraordinary wealth, represents the legacy inherited by Archer Huntington.

One necessary aspect of this study is a discussion of the development and orientation of Archer Huntington's cultural philanthropy and art patronage prior to his marriage to Anna Hyatt Huntington. This dictates a review of the legacy, both cultural and familial, which Archer inherited. Chapter 1 therefore, examines that legacy within the contextual framework of both cultural milieu and parental biography as it is revealed primarily through published historical and biographical information.

With consideration thus given to his inherited legacy, this study then, in Chapter 2, investigates how Archer's prescribed professional, and practical education stimulated his intellectual interests and directed his scholarly pursuits, and developed his firm business approach to philanthropy. These factors are considered fundamental to the understanding of, Archer's aesthetic orientation, the motivation and pragmatic approach directing his patronage and his early philanthropy, and his intense desire for anonymity in his philanthropy. Furthermore, it examines

Archer's singular philanthropic initiative, the development of the cultural center at Audubon Terrace in New York.

The alliance of patron, Archer Huntington, and sculptor, Anna Hyatt is the subject of Chapter 3. The discussion demonstrates that the union formed by their marriage was mutually beneficial. It examines Mrs. Huntington's role as a professional artist, who, by this union, was freed of common artistic constraints of time and money, and was encouraged by her husband to pursue her work. It explores her own aesthetic orientation and artistic perspective on patronage, and considers her attitudes in relation to those held by her husband.

Prior to his marriage to Anna Hyatt, Archer Huntington had established himself as a patron of American sculpture. Chapter 4 examines the initial phase of his patronage, beginning with his role as a patron member of the National Sculpture Society. The discussion examines his staunch support of the organization and his alignment with its philosophy and goals, which he demonstrated with unprecedented private commissions offered to its members.

In his enthusiastic patronage of American sculpture, Archer Huntington, joined by wife Anna, and in association with the National Sculpture Society, sponsored two major sculpture exhibitions in New York and San Francisco, in 1923

and 1929 respectively. Previous to this study, the extent of their role in the organization of these national exhibitions had not been fully recognized. Relying primarily on unpublished archived documents, Chapter 5 explores the extent of the Huntington's involvement with both exhibitions, focusing on their financial support, as well as their administrative roles. It will be revealed that the success of both exhibitions can be attributed largely to Archer's administrative skills and the Huntington's intense dedication.

The Huntington's patronage of American sculpture was fully expressed in the founding of Brookgreen Gardens, the nation's first public sculpture garden. Chapter 6 examines the significance of the establishment of Brookgreen Gardens during a period of economic depression and changing aesthetic trends. It will explore the Huntington's motivations for establishing the Gardens, as well as their roles in formulating its organization and administration, plan and development, and aesthetic orientation and acquisition policies. The discussion will established that Brookgreen Gardens not only sustained American sculptors through commissions but also fostered public appreciation of sculpture.

As patrons, and as a sculptor, Archer and Anna Hyatt Huntington cultivated relationships with numerous artists. Chapter 7 explores the relationship between patron and artist as revealed in their correspondence. The discussion focuses on the nature of the relationships that developed between Archer Huntington and a select number of sculptors, including Herbert Adams, Berthold Nebel, Adolph A. Weinman, and Paul Manship, who were frequent recipients of his commissions. Those commissions are addressed along with related issues, such as monetary support, and formal advice relating to aspects of a commissioned work. The discussion establishes that the patron and artist relationship was based on mutual respect on a personal and professional level.

The Conclusion, as a summary of the previous chapters, will emphasize that Archer and Anna Hyatt Huntingtons' legacy to American cultural life and art resides in their instrumental roles as cultural philanthropists, and as patrons of American sculpture and advocates of public art.

The legacy of Archer and Anna Hyatt Huntington is a little known chapter in American art and cultural history, which begs to be rediscovered and revealed. The recognition the Huntingtons so rightly deserve inspires this study. I propose to demonstrate that the Huntingtons' deliberate

philanthropy and visionary efforts had an enduring impact on American art. Their dedicated patronage provided for, and maintained artistic conventions and traditional aesthetics in 20th century American sculpture and their generous philanthropy promoted and made accessible to the public, American academic sculpture.

¹ Arthur Upham Pope, *Archer Milton Huntington Last of the Titans* (New York: Asia Institute, n.d.), 4.

CHAPTER 1

A LEGACY BORN: COLLIS AND ARABELLA HUNTINGTON, GILDED AGE COLLECTORS

Archer Milton Huntington's philanthropy as well as his aesthetic vision was shaped by the generosity and tastes of his parents, Collis Potter and Arabella Huntington whose extraordinary wealth and premier art collection represent the legacy inherited by Archer Huntington. This chapter will be devoted to Collis and Arabella Huntington and the beginnings of a legacy that would provide the basis for the development and orientation of Archer Huntington's cultural philanthropy and art patronage.

Collis Potter Huntington (1821-1900) (Figure 1) represents the epitome of a self-made man. He rose from humble beginnings, to become by the end of the nineteenth century one of the wealthiest men in America. He was born October 22, 1821 in Harwinton, Litchfield County, Connecticut.² He was the sixth of nine children in the poverty-stricken family of William and Elizabeth Vincent Huntington. William Huntington was an unsuccessful farmer who bound fourteen-year old Collis to a year apprenticeship with a local farmer. Following this less than rewarding episode, Collis sought employment with a local grocer. This

experience in merchandising would serve him well in the future. From the age of sixteen he was an itinerant salesman throughout the eastern United States. In 1842 he entered a partnership with his brother Solon. They established a moderately successful general merchandise store in Oneonta, Otsego County, New York. Oneonta was a thriving village of two thousand people located in the Susquehanna Valley of central New York, about one hundred fifty miles northwest of Collis's hometown of Harwinton. Two years later, the financially secure Collis married Elizabeth Stoddard, of Litchfield County, Connecticut, who, despite her husband's future national notoriety, "until her death in 1883 remained virtually unknown to all but her husband's closest associates"³.

Ever the opportunist, Collis lured by the economic boom of California's Gold Rush, moved in 1849 to Sacramento where he established a general merchandise store. Within two years the retail business proved profitable and so Collis brought Mrs. Huntington to California. By 1855 he expanded the business as a joint partnership with Mr. Mark Hopkins. The firm of Huntington and Hopkins became one of the largest hardware companies on the west coast, providing supplies to the developing western railroads which Collis and future partners would subsequently acquire.⁴

Collis with characteristic entrepreneurial foresight recognized the significance of railroad commerce to the economy of California as well as the nation. On April 30, 1861, Collis, in union with three other investors, Mark Hopkins, Leland Stanford, and Charles Crocker, later known as 'The Big Four', organized the Central Pacific Railroad. The sometimes unscrupulously ruthless tetrarchy ruled a national transportation empire, which would rapidly expand to include other railroad companies in California and Oregon. Their empire included, the Oregon and California, and the Southern Pacific Railroads; and in the south and southwest, the Western Pacific Railroad; and in the mid-Atlantic, the Chesapeake and Ohio Railroad. Ferry and steamship lines were added to these enterprises in an effort to capitalize on all forms of commercial traffic.

In 1862, Collis left California and established his residence in New York City where he served as executive officer, acting as purchasing and financial agent for the Central Pacific Railroad. During the following three decades Collis continued to expand his personal commercial empire. In addition to his transportation ventures other commercial enterprises included land companies in Huntington, West Virginia, and Newport News, Virginia where he established the Newport News Shipbuilding and Dry Dock Company. His

financial success propelled him into a league of wealthy New Yorkers including the Vanderbilt and Rockefeller families, J. Pierpont Morgan, William Astor, Henry Frick, and others.

In New York Collis met, in unclear circumstances, his future wife, Arabella Duval Yarrington Worsham, (Figure 2) who has been described as a truly remarkable and mysterious woman.⁵ Indeed she was both. Of Arabella Huntington's history prior to her marriage to Collis little is known⁶, and as one biographer has commented, "few women in American history have so efficiently managed to conceal their past . . ."⁷ Her interest in art would not only influence the collecting activities of husband Collis and son, Archer, but also those of Collis' nephew, Henry Edwards Huntington, whom in 1913, thirteen years after Collis' death, she married.

The precise date and location of Arabella's birth remains equivocal due to scant legal records. It has been variously recorded that Arabella was born sometime between 1850 and 1852; the later date is probably more accurate.⁸ She was born in Virginia to Richard Milton and Catherine J. Yarrington. After the death of her father in 1859, her mother managed a boardinghouse in Richmond to support Arabella and her four siblings. From then, until the birth of her son, Archer in 1870 her life remains a mystery. There are two versions that explain her appearance in New York and

Archer's birth. One interpretation is that Arabella married Mr. John A. Worsham, a faro parlor operator in pre-Civil War Richmond, Virginia, who relocated his business to New York in 1869. While the census of 1870 records them as husband and wife and son, Archer, living in the Catherine Yarrington house, no marriage or birth certificates have been found to substantiate this. In fact, it is likely that Mr. John Worsham was Arabella's husband in name only, since he already had a legal wife living in a jointly-owned house in Richmond. The records suggest that Mr. Worsham most likely returned to his wife in Richmond and died there in 1878.⁹

The second, later version, as related by a family member, suggests that Arabella was hired by Collis as a caregiver to his invalid wife. The two fell in love and their union produced son, Archer. The marriage to Mr. Worsham was fabricated to legitimize Archer.¹⁰

Whichever story is true, Arabella maintained her identity as Mrs. Belle D. Worsham in correspondence and legal documents until her marriage to Collis Huntington in 1884. Arabella's financial activities in New York during the 1870's suggest that she was far from being a destitute widow. By 1871 she was living in a townhouse that was located in the fashionable Murray Hill district and owned by Collis Huntington.¹¹ Shortly thereafter she began trading in

real estate and securities.¹² Presumably, Arabella's initial investment capital was provided by Collis Huntington.

In October 1874, Arabella acquired her first property, 68 East Fifty-fourth Street, for \$1 in an immediate conveyance from her mother, Catherine Yarrington, who purchased the house for \$43,000, with \$30,000 in cash and a \$13,000 mortgage.¹³ Remarkably, within a short period of three years, Arabella's transactions in property catapulted her into the arena of real estate with New York's millionaire elite including William H. Vanderbilt and John D. Rockefeller.

In April 1877 Arabella purchased a residence on 4 West Fifty-fourth Street for \$256,000.¹⁴ She expanded the property in 1878 and 1880 to the west and east by buying adjoining lots for \$33,000 and \$42,000, respectively. In 1883 she capitalized on her investment, selling the east lot to William H. Vanderbilt for \$60,000. A year later, she sold the remaining property to John D. Rockefeller, realizing a total sales profit of over \$2 million.¹⁵ Arabella's real estate holdings further increased first, when Collis deeded her his house at 65 Park Avenue just before their marriage, and again when, shortly thereafter they purchased The Homestead, Frederick C. Havemeyer's estate in Throg's Neck, Long Island for \$100,000.¹⁶ During this same period, Arabella

also made considerable profits buying and selling stock in Collis' railroads.

On July 12, 1884, nine months after the death of his first wife, Elizabeth, Collis P. Huntington, age sixty-three, and Arabella D. Worsham were quietly married by Reverend Henry Ward Beecher in the house on West Fifty-fourth Street in New York.

The Huntingtons were solidly placed in America's elite millionaire society of the Gilded Age. The sanctioned materialism of the period was fueled by the financial extravagance of America's millionaires. The conspicuous consumption of the Gilded Age was profoundly manifest in the creation of millionaire residences- American palaces-which became repositories for ever growing art collections. America's elite channeled their wealth into artistic patronage. Collis and Arabella Huntington, like other wealthy New Yorkers of the Gilded Age, built elaborate residences and filled their homes with art, an appurtenance of status and wealth.¹⁷

From about 1885 to 1920, America witnessed a Renaissance, art and architecture served as symbols of wealth and status for the wealthy elite. During this period of the American Renaissance, European-trained American architects and artists, many schooled at the Ecole des Beaux

Arts in Paris, incorporated in their work a formal aesthetic derived from idealized classicism.¹⁸ In the Beaux-Arts tradition, they sought unification of the fine arts by promoting the collaboration of architects, painters and sculptors. This ideological orientation is visibly manifest in the integrated design and decorative programs of many American 'palaces'.

Emulating European aristocratic society, America's social elite with its eclectic tastes, erected mansions resembling sixteenth-century Italian palaces and seventeenth-century French chateaux. The revival style buildings were designed by the nation's leading architects, including William Morris Hunt, Charles McKim, William Mead, Stanford White, and George Post, schooled in the classicism of the Ecole.

The aesthetic sensibility of Collis and Arabella Huntington is revealed in both the design and decoration of their residences, and in their art collections.

Arabella's aesthetic acuity was first manifest in her residence at No. 4 West Fifty-fourth Street. She oversaw the conversion of this undistinguished four-story brownstone into "a more ambitious *petit palais*", which "claims a special place in the unwritten history of palace decoration in America".¹⁹ Her legacy to the history of interior

decoration is a set of rooms from the house that are intact at the Museum of the City of New York (her bedroom and dressing room) and the Brooklyn Museum (her Moorish parlor).

Presumably, Arabella's social aspirations provided the motive in purchasing and transforming No. 4 West Fifty-fourth Street from an 'unassuming brownstone' to a '*petit palais*'. The house, which placed Arabella in the preferred fashionable 5th Avenue residential district amongst New York's millionaires, stood as a showcase of her affluence and taste. The costly renovation, which began in 1881, three years before her marriage to Collis, reveals the magnitude of Arabella's rapidly acquired wealth. The purchase price of \$256,000 pales when compared with the cost of redecorating and refurnishing the residence, which, exclusive of structural expansion, was estimated at \$800,000.²⁰ Arabella spared no expense in the renovation despite the fact that the nation was suffering the effects of a severe depression.

Arabella cultivated the image of a wealthy, sophisticated widow of discerning aesthetic taste through this unprecedented renovation project that transformed a modest residence into a fashionable 'artistic house'. Like the just completed William K. Vanderbilt mansion (1879-1881) designed by Richard Morris Hunt,²¹ the highlight of Arabella's artistic house was its 'artful interior'. The

concept of the artful interior, astutely incorporated by Arabella in her remodeling project, dominated interior decoration in the 1880's. This approach to interior design achieved popularity through illustrated books such as, the notable, George Sheldon's *Artistic Houses* (1883) that depicted the interiors of houses of many of New York's elite including William H. Vanderbilt's.²²

The anonymous architect charged with Arabella's renovation enlarged the original structure with two additions, a west wing and a four-story garden bay. The plain façade was enlivened with the addition of a projecting portico supported by Ionic columns and surmounted by a second-story wall bay. A projecting corner bay was added to relieve the structure's severe appearance. Decorative shell-headed and carved festoon panels enhanced the fenestration.

These major exterior modifications notwithstanding, Arabella's palatial intentions were more dramatically revealed in the opulently remodeled interior. The new wing featured a monumental 'black mahogany' staircase lighted by a stained glass skylight and three ascending stained glass, Renaissance design, windows that were known as "The Three Sisters" to the subsequent owners, the John D. Rockefeller family. Arabella also installed the latest convenience, an Otis passenger elevator, one of the first in a private

residence. The interior's elaborate woodwork included polished rosewood wall panels decorated with relief carvings, and architectonic marquetry of varicolored woods and inlaid mother-of-pearl, probably the work of Potter & Stymes, then the premier cabinetmakers in New York.²³ The interior décor, including embossed faux leather wall coverings, a salon ceiling painted with exuberant *putti*, and ornate furniture, was probably the work of Herter Brothers, the foremost New York decorators who had recently completed the design for the neighboring William H. Vanderbilt mansion. Arabella's house was typically Victorian-profusely furnished, ornate, with rich architectonic detail in a decorative style that was predominantly classical. The exceptions were two rooms, Arabella's *boudoir* and the Moorish parlor. Her *boudoir* reveals greater restraint in its decorative treatment that, with its "Empire resonances, had a modern, uncluttered, post-Victorian look"²⁴. Whether this room reflects Arabella's imposed constraints on the decorator, possibly Christian Herter, or her acceptance of his design remains equivocal.²⁵ Arabella's eclecticism is apparent in the exotic first-floor Moorish salon (Figure 3). The Moorish style, a popular decorative style, was also used in other contemporary New York mansions.²⁶ In keeping with fashionable trends, it was likely that Arabella purchased

paintings and sculpture to grace the lavish interior of the mansion.²⁷ In 1884, Arabella's house with all of its furnishings was purchased by the parsimonious John D. Rockefeller. Although the house reportedly contained a collection of French salon paintings including a Dwight Troyon, two Jean-Louis-Ernest Meissoniers, a Charles-François Daubigny, and a Rosa Bonheur, it is unclear whether the paintings were included in the sale of the house.²⁸ The Rockefeller family owned the house until its demolition in 1938, when John D. Rockefeller, Jr., an already committed preservationist sensitive to the historical significance of interior decoration, donated Arabella's *boudoir* to the Museum of the City of New York, and her Moorish salon to the Brooklyn Museum.

It was the construction in 1889 of the Huntington mansion on Fifth Avenue and Fifty-seventh Street that further aroused Arabella's interest in interior design and decoration and prompted the start of the couple's intense art collecting. The design and decorative program of the Huntington mansion was as equally impressive and sophisticated as those gracing the residences of William Astor, William H. Vanderbilt, Henry Havemeyer, J. Pierpont Morgan, Henry Frick, and others. Like these New York millionaires, the Huntington's sought the renowned Beaux-

Arts architect, Richard Morris Hunt. However, since he was unavailable, the Huntington's engaged his pupil, George B. Post, who excelled as an architect not of residences but of monumental civic buildings. Post, who was schooled in the academic ideals of the Ecole in the atelier of Hunt, designed a classical building with interior spaces accommodating ornamental sculpture and painting.

The exterior design of the mansion was unremarkable for anything but its palatial size (Figure 4). While the design is consistent with the contemporary tendency of historicism in its emulation of Italian Renaissance classicism, contemporary critic Russell Sturgis noted that it "is hardly attractive in its exterior aspect, in spite of a certain somber dignity which it undoubtedly possess."²⁹

Even more than the mansion's size, the opulence of the interior stands as testimony to the unlimited financial resources at the architect's disposal. The interior design was executed under the direction of Post and subject to the approval of Arabella.³⁰ Post directed the collaboration of interior designers and artists who embellished the architecture with a decorative program of sculpture and painting appropriate in both subject and scale. Post employed the leading firms including Herter Brothers, William Baumgarten & Co., Ellins Kilson & Co., and

Batterson, See & Eisele for architectural details and George A. Schasty & Co. for cabinetry.³¹ His interior design was not necessarily based upon historic precedent; rather, various styles were incorporated judiciously and harmoniously within the house resulting in a "highly personal and inventive interior". The collaborative efforts were described by Sturgis, who remarked with some irony that the house "presents a larger amount of very successful decoration than any interior in America. . . except the new Congressional Library. Yet at the same time he praised it, "No interior of modern times seems more harmonious--more appropriate and rational as well as sumptuous in its ornamentation." He further noted, "The rooms are not turned into 'palace halls,' but are simply the living rooms of a man rich enough to adorn them richly."³²

In emulation of Italian Renaissance palaces, the Huntington mansion featured a Beaux Arts program of interior decoration that included a coordinated ensemble of ornamental sculpture and mural paintings executed by prominent American artists. Such artistic collaboration was generally acknowledged and accepted by all parties.³³ The mansion's interior was praised, "Boldness and delicacy of design are combined in their adornment, and the work of first-rate masters who have been called in to paint the

ceilings and the lunettes has been worthily sustained and aided by the decorative treatment which they have received from the architect".³⁴

The significance of the decorative program is that it marks Arabella's active role as art patron and connoisseur. It is likely that, in this case, Collis as well as son Archer limited their input and deferred judgment on aesthetic issues to Arabella. Post's correspondence reveals that while he had control of the artistic scheme he also acknowledged Arabella's opinions on the interior decoration. In a letter to Collis in 1891, Post wrote that he had "completed sketches to show Mrs. Huntington of my idea of what would be a proper treatment for all of the first floor rooms".³⁵ Contracts, such as that with sculptor Karl Bitter, ensured payment to artists only after both Post and Arabella approved their work.³⁶ In concert, architect and client commissioned prominent muralists Elihu Vedder, Edwin Howland Blashfield, H. Siddons Mowbray and Francis Lathrop, as well as premier sculptor, Karl Bitter to execute an elaborate decorative program. In a later assessment of the project, the decorative program of thirty-one murals, twenty-eight lunettes and three ceiling panels, now in the collection of the Yale University Art Gallery, was described as an unprecedented private commission, the first awarded after

the 1893 Columbian Exposition where "the first large scale efforts in America at this type of decoration" occurred. The paintings were donated to Yale University by Archer Huntington prior to demolition of house after Arabella's death.³⁷

The Beaux-Arts classical idiom is revealed in the allegorical subjects that dominated the decorative sculpture and murals. Both abstract ideals and technology were expressed as personifications based on classical and Renaissance prototypes. The artists, especially Mowbrey, Blashfield, Vedder and Bitter, shared an intimate knowledge of such European sources.

Karl Bitter was commissioned, at a cost of \$3460, to carve caryatid figures and herms for the library fireplace, and three putti heads, at a cost of \$450, for the dining room mantel.³⁸ Bitter also created nine marble relief 'Muse' panels for the first floor corridor at a cost of \$3600. In 1893 Bitter was commissioned to execute twelve marble relief panels of the 'Months' for the sub-columnar frieze of the two-story central hall or atrium of the mansion.³⁹

The vaulted ceiling of the central hall featured nine panels painted by H. Siddons Mowbray, a respected artist who had abandoned easel painting for mural painting. The commission was Mowbray's first of several mural commissions

including those decorating the Appellate Court House, the University Club, and the Pierpont Morgan Library in New York, the Federal building in Cleveland, and the Gunn Library in Washington, Connecticut.⁴⁰ As part of the \$7,000 commission that took two years to complete, Mowbay also painted ten panels in the first floor corridor and directed the painting of the staircase hall. The allegorical subjects of the panel paintings, revealed in titles such as, Music, Literature, Tragedy, Comedy, Painting, and Astronomy, typically were drawn from Italian Renaissance decorations.

Prominent New York muralist and decorative artist, Francis Lathrop was commissioned to oversee the decoration of the East Room in concert with the desires of Arabella.⁴¹ Lathrop, a student of J. M. Whistler and Ford Madox Brown, was contracted for a sum of \$10,000 to paint seven canvases for the East Room ceiling. For additional work, including creating mantel figures and a door lintel frieze and gilding plaster and papier maché ornamental work, Lathrop received \$9350. As a consultant to Arabella, advising her about "color work, or finishing" provided by Herter Brothers, Lathrop was paid \$8000. Upon the artist's approval of the firm's marble, bronze and iron, and plaster work in the East Room, Herter Brothers was paid \$48,332.

The renowned artist, Elihu Vedder, although initially apprehensive about working for Arabella, when offered a generous commission of \$20,000, elected to paint panels for the dining room.⁴² The ceiling panel, an astrological theme entitled "Abundance of the Days of the Week", depicted each day symbolically "represented by its corresponding god or goddess and planet". The panel is "dense in its decorative detail, . . . the whole bespeaking 'abundance'".⁴³ Vedder's imagery is suffused with iconographic details, allowing for "multiple levels of identification and interpretation".⁴⁴

Vedder's dining room overmantel lunette *Dea Fortuna Resta Con Noi* depicts the goddess of fortune, an appropriate subject for the Huntingtons. Murry noted "It is, to be sure, a felicitous composition, meant to be decorative and lighthearted. . . ."⁴⁵

Vedder also painted eight lunette panels for the coping between the walls and ceiling. The scenes with allegorical figures are derived from mythology.⁴⁶ He was pleased with the installation of his paintings, commenting "It looks better than I expected and the whole ceiling and panels go together admirably."⁴⁷

Perhaps most impressive was the work of muralist, Edwin Blashfield, student of Leon Bonnat and Jean-Léon Gérôme. Blashfield's contract for \$7,000 called for him to paint

panels for the walls and ceiling of the parlor. The ceiling mural, entitled "Dancing Female Figures", depicts six semi-nude nymphs and three cherubs seemingly floating amid clouds. The other panels are entitled "Female Figure" and "Cupid with Bow and Arrow".⁴⁸

In keeping with cultural conventions, upon completion of the mansion, the Huntington's channeled their money and efforts into an art collection.⁴⁹

In New York, as early as the first quarter of the nineteenth century, art patrons, who felt it was their responsibility to elevate the cultural and moral standards of their community, established art collections. These wealthy collectors were motivated to acquire art for its moral, educational, and aesthetic value. However, after the mid-century, and especially during the last quarter of the nineteenth century, dramatic socio-economic changes altered collectors' motives. Art became desirable less for its moral content, and more for its investment potential.⁵⁰

Like Collis Huntington, America's other art collectors of the Gilded Age were successful businessmen engaged in banking, merchandising, industry and real estate. This generation of financiers and industrialists, including Havemeyer, Morgan, Altman, and Frick, were speculators who channeled the monetary rewards of their financial success

from the economic market into the world of art.⁵¹ Art historian Lois Fink has noted that, "The purchase of art as investment was an intriguing challenge to these men in offering two types of speculation: a speculation in cash value and a speculation in taste"⁵².

The ascendancy of art as a fashionable and speculative commodity was reflected in escalating market prices and competition not only between collectors but also between dealers whose numbers, like their clientele, steadily increased.⁵³ The potential profit in art, especially French paintings, promoted initially by European and later, American dealers, was realized by several American collectors including New York businessmen, William B. Astor II, J. Pierpont Morgan, William H. Vanderbilt and others. This phenomenon was not limited to New York, and wealthy businessmen in major cities across America invested in art. However, while their motives may have been the same, their individual tastes differed. These collectors, like their predecessors, would exhibit their art at notable institutions as well as in their residences. Newspapers publicized private collections and extolled their cultural and monetary value. Art became a source of prestige and power for collectors, who were praised for their aesthetic sensibilities. Journalists encouraged them to grant public

access to their private collections, thereby extending the art experience to those unable to afford it. The publicity attendant on the public display of private collections encouraged patrons/collectors to open their residential art galleries to the public.

The display of art and its integration in residential design became a concern to collectors.⁵⁴ Grand mansions with art galleries were built for New York's millionaires. When open to the public these residential museums, such as that of William H. Vanderbilt, would be a source of prestige for the status-conscious collectors who "were hailed as public benefactors in patronizing the arts and sharing their treasures with the public"⁵⁵.

Collis Huntington's art collection rivaled those of his contemporaries. His consuming interest in art had its beginnings prior to his marriage to Arabella. During the 1870's, like his business partners Leland Stanford and Charles Crocker, Collis began to acquire art, particularly paintings by European and American artists.⁵⁶ By the end of the century, Collis Huntington's art collection was one of the preeminent collections in America. It was so highly regarded that it warranted discussion by Earl Shinn in *The Art Treasures of America*, a three-volume compilation of America's premier art collections.⁵⁷ Although several pages

are devoted to an enthusiastic discussion of a few paintings in the collection, Shinn does not address the issue of Collis' aesthetic motivation.

Undoubtedly, like those of other art patrons, Collis' collection served as a demonstrative declaration of social status and wealth. Thus, he developed his collection purposefully, but without a thematic plan. Collis admittedly purchased art for personal pleasure and favored certain subjects, boasting that his two extravagances were books and pictures, "My greatest pleasure is in reading books; my next is in looking at my pictures".⁵⁸ Whether this statement represents truth or fancy, the fact was that mansions of the 1880's were repositories of picture and book collections. Just as picture galleries became popular, so too libraries became "an expected, if not obligatory room in a well appointed city residence"⁵⁹. Collis was conservative in his initial acquisition of paintings, favoring genre scenes and landscapes by both American and European artists. His conservative approach, not surprisingly reflected the current trend in art patronage.⁶⁰

One of the first paintings purchased by Collis was Albert Bierstadt's monumental landscape *Donner Lake from the Summit* (1873). When Bierstadt made his third trip to California in 1871 he was befriended by Collis, who

accompanied the artist on a sketching trip to the Sierra Mountains east of Sacramento.⁶¹ There, for much of 1872, Bierstadt executed studies for Collis' commissioned painting as well as for other works. Bierstadt's *Donner Lake from the Summit*, depicting the route of the transcontinental railroad through Donner Pass, served as a symbolic tribute to Collis' railroad empire.⁶² In 1873 Bierstadt wrote to Collis that the finished painting was "the best picture I have painted" and offered it to him for \$20,000 which was \$5,000 less than his "standard price for a large picture".⁶³ Bierstadt hoped it would "prove a pleasant reminder of our joint work".⁶⁴ When it was exhibited at the San Francisco Art Association Gallery it was critically hailed in *The Chronicle* as "a sublime painting of a sublime landscape, and in *The California Art Gallery* as "one of the most charming and grand landscapes in the State, one of the most striking paintings, his magnum opus".⁶⁵ Other landscapes purchased by Collis included two by the Hudson River School artist, Jasper F. Cropsey, *Wyoming Valley, Pennsylvania* (1864) and *Pompton Plains* (1867), as well as, William T. Richards' *Indian Summer* (1875). Collis bequeathed these three paintings to the Metropolitan Museum of Art.⁶⁶ Also part of the bequest to the Metropolitan Museum were three genre paintings acquired by Collis about the same time as the

landscapes, Seymour Guy's, *The Crossing Sweeper* (1862), Eastman Johnson's *The New Bonnet* (1876), and Daniel Huntington's *Study in a Wood* (1861).⁶⁷ Two later acquisitions, David Johnson's landscape, *On the Unadilla* (1884), and a portrait of *George Washington* (1796) by the premier Colonial artist, Charles Willson Peale, were also donated to the Metropolitan Museum. His collection of American landscapes and genre scenes also included Bierstadt's, *Near the Great Canon of the Middle Feather, California*; W. T. Richards', *On the Wissahickon*; Eastman Johnson's, *The Early Breakfast*; Daniel Huntington's, *Portrait of a Lady*; as well as Enoch Wood Perry's, *Watching the Wheel*.⁶⁸ Other American artists represented in the collection were landscapists, William Hart, *An Opening in the Wood*, Richard W. Hubbard, *Autumn-Lake George*, William Sonntag, *Early Morning*, and Worthington Whittredge, *In the Bernese Alps*. Also included in the collection was the painting, *Icy Walls of the Arctic* by William Bradford, a well-respected, New York and San Francisco artist. Bradford, who specialized in Arctic scenes, marinescapes, and landscapes of Yosemite and the Sierra Nevadas, may have been personally acquainted with Collis. Collis was also a major patron and close friend of acclaimed Western landscape photographer Carleton Watkins, who accompanied him to

California in 1849 and was exhibiting his work in the East by the early 1860's.⁶⁹ For several years Collis was Watkins primary financial backer. He commissioned photographs of captivating Western landscapes which, when published as stereoscopic views, like Bierstadt's paintings, were undoubtedly intended as advertisements promoting Collis' railroads. The collection was further distinguished for one of the most acclaimed works of American sculpture, *Zenobia* (1859), by Harriet Hosmer, the leading female neoclassical sculptor.

Despite the quantity and quality of Collis' American art, his collection was predominantly European. Like other contemporary collections it reflected the eclectic tastes of Gilded Age art patrons who preferred European art to American art.⁷⁰ Collis' collection consisted of French Salon paintings, primarily narrative genre scenes and landscapes.⁷¹ Numerous paintings by well-known and widely collected French artists were represented in his collection notably, Adolphe-William Bouguereau's *Shepherdess*, and *Boy and Flageolet*; Gustave Boulanger's *The Departure* and *The Return*; Diaz de la Peña's *Nymphs and Cupid*, *Wood-Gatherer*, and *Girl with Scythe*; Alexandre Cabanel's *Magdalen at the Tomb*; Thomas Couture's *The Trial of Pierrot* (illustrated in Shinn, 1880); Jean-Léon Gérôme's *Woman of Syria*; Jean-Georges Vibert's

Young Priest Burning State Papers; and Theodore Rousseau's *Forest Scene, Evening*. Paintings by other, lesser-known, French, Italian, English, and Dutch artists comprise the collection inventoried by Shinn.

After the marriage of Collis and Arabella, the Huntington's art collection expanded in response to the need to decorate their residences including the 5th Avenue, and the Park Avenue mansions in New York, The Homestead in Throg's Neck, Long Island, and the Nob Hill house in San Francisco. The San Francisco collection, reportedly "by long odds the most valuable west of Chicago", consisted of 245 pictures, including etchings by Bonheur, Millet, Rubens, Gainsborough, and Lawrence, and some fifty paintings including two by Murillo and Rousseau, and one each by Gerard, Greuze, and Diaz. An 1889 insurance inventory placed a value of \$638,500 on the collection.⁷²

Collis' favored paintings decorated the walls of the central hall, or court, of the 5th Avenue mansion, where he and select guests, by invitation or on occasion by request, took great pleasure in viewing them.⁷³ However, unlike some collectors who opened their galleries to the public, Collis did not grant general access, perhaps because, like J.P. Morgan's collection, the paintings were displayed in rooms throughout the house, including the library (Figure 5), and

not in a formal picture gallery. Unlike Henry Frick, Benjamin Altman, and Robert L. Stuart, Collis never wanted his house to become a private museum. Rather, his intention was, at the encouragement of good friend and director of the Metropolitan Museum of Art, L. P. di Cesnola, to donate his collection to the museum. Collis' bequest was not unusual. Several New York art patrons, including Cornelius Vanderbilt, John T. Johnston, and Henry Marquand, J.P. Morgan, Benjamin Altman, and Henry O. Havemeyer, had donated major works of art to the Metropolitan Museum.⁷⁴ Occasionally art patrons collectively purchased paintings as gifts, as was the case in 1899 when Collis and others, including H.O. Havemeyer, Thomas B. Clarke, William Dodge, Cornelius Vanderbilt, donated George Inness's *Peace and Plenty* to the Museum.⁷⁵ In appreciation to Collis for his generous future bequest of paintings, as well as other fine art acquisitions, including a collection of Greek antiquities purchased by him and donated to the museum, he was elected "Patron of the Metropolitan Museum of Art in Perpetuity".⁷⁶

Unlike most great patrons, who relied on dealers and connoisseurs for advice, Collis was reported to have selected the works himself. The *New York Times* commented in September 1900 that,

"Mr. Huntington did not buy his pictures through any individual dealer or under the advice or influence of any dealer. . . . He had a natural taste, which he cultivated by frequent studies of the pictures in museums and galleries. He seemed to be proud of his acquisitions and of the fact that he knew sufficient of the subject to be able to buy intelligently".⁷⁷

About his father's aesthetic sensibility Archer wrote that his "extraordinary taste and judgment led him early to the purchase of paintings. . . . His feeling for art was instinctive. He purchased on his own initiative and without advice. . . ."⁷⁸ Describing his father's attitude about art, Archer noted that "He said often 'A great work of art is the highest expression of life'. And again, 'A nation devoted to the gaining of money or power at the expense of art is dead' ".⁷⁹

However, Collis and Arabella, like J.P. Morgan, Henry Frick, Benjamin Altman, and others, did rely upon the expertise of art dealers, including the Duveen Brothers and Jacques Seligman, who served as consultants and buyers.⁸⁰ In fact, Collis maintained a record of art purchases from dealers from 1872 through 1895 that is especially revealing of his collecting activities. By 1880, prior to his marriage to Arabella, Collis expended a paltry sum of \$80,000 on art. After their marriage, the cumulative amount spent by Collis dramatically increased to \$287,000 by 1889, \$386,000 by 1891

and \$582,000 by 1895.⁸¹ According to these records, the Huntington's major acquisitions of art were purchased through Joseph Duveen, who as a consultant, often in consort with the Harvard-educated Bernard Berenson, helped establish major collections of European art in America.⁸² In these dealings, it is very likely that, as in the case of the decoration of the mansion, Collis often deferred to Arabella's emergent connoisseurship in the selection of paintings. Records also indicate that the couple bought paintings from other New York dealers, including Knoedler, and S.P. Avery. As a result of purchases made through these dealers and as "the most active buyers in the New York auctions", the Huntingtons amassed an impressive art collection.⁸³

The collection formed by Collis and Arabella after their marriage reflected changes in the art market. In the early 1880's, when connoisseurship was in its infancy, Salon paintings constituted a fine collection. However, in the following decade, collectors developed a cultivated preference for paintings of the 17th and 18th centuries. Illustrative of the earlier tendency, the Huntington's art collection at 65 Park Avenue, the couple's residence from 1887 to 1895, included landscapes by Barbizon artists Daubigny, Rousseau, Troyon, Corot, and Diaz de la Peña, and

Salon paintings by Cabanel, Gérôme, Couture, Bouguereau, Meissonier, Breton, Fromentin, Bonheur, Pierrot, and Vibert.⁸⁴ While the paintings are typical of those in other contemporary collections, they also are in keeping with Collis' conservative preference for scenic views and narrative paintings. The 1890's penchant for collecting 17th and 18th century paintings was not lost on the Huntingtons who during this period expended enormous sums acquiring paintings by Gainsborough, Lely, Romney, Raeburn, as well as those by others, which would form part of the Metropolitan bequest. That bequest included Sir Thomas Lawrence's *The Calmady Children*; Sir Joshua Reynold's *Lady Smith*; Vermeer's *Woman with a Lute*; Cuypp's *Piping Shepherds*; Van Ruisdael's *Mountain Torrent*; Angelica Kauffmann's *The Sorrow of Telemachus* and *Telemachus and the Nymphs of Calypso*; and Prud'hon's *Andromache and Astyanax*.⁸⁵

Collis P. Huntington died unexpectedly at age 79 at his beloved retreat, Pine Knot Lodge, on August 13, 1900. With his death Arabella, who inherited the major share of Collis' estate, estimated at between \$35 and \$80 million but probably about \$50 million, became one of the richest women in the world and owner of a premier art collection.⁸⁶ At the time of his death, Collis' collection, apart from Arabella's, was listed in his estate with a conservative

valuation of \$679,520.⁸⁷ By the terms of his will the collection was bequeathed to the Metropolitan Museum of Art with a life interest to Arabella and Archer; however it was not until 1925, upon the death of Arabella, that the Museum finally received the bequest when Archer relinquished his life-right to the art collection.⁸⁸ While Archer shared his parent's appreciation of art, he did not align with their aesthetic tastes. As will be revealed in the following chapter, his aesthetic sensibility was not dictated by trends in the art market, but instead developed out of his own scholarly interests. In contrast also, to the acquisitive practices of his parents, Archer was more restrained and discriminating in collecting, an approach much like that of a discerning connoisseur and scholar. While he shared his father's enthusiasms for art and books, Archer's intention always had been to disseminate his own collections to public repositories.

After Collis' death, Arabella's ardent collecting of seventeenth and eighteenth-century paintings earned her a celebrated national and international reputation as an art connoisseur. Even before her marriage, like other contemporary collectors, including Collis, Arabella acquired paintings by American artists, but more often by Europeans, typically Barbizon and Salon painters. One of her earliest

documented art purchases, made in 1880, was John F. Kensett's *Summer Day on Conesus Lake*, eventually included in the Metropolitan bequest. Presumably the painting was one of many that decorated her West 54th Street mansion and that was incorporated into the Huntington collection after her marriage to Collis.⁸⁹ During the decade between 1900 and 1910 Arabella's fine and decorative art purchases were accelerated by trips to Europe and her association with dealers Joseph Duveen and Jacques Seligman, who vying for her business, accused each other of theft, fakery and unscrupulous practices.⁹⁰ She also conducted business with other New York art dealers, including T.W. Stemmler, Jr., E. M. Hodgkins, Eugene Fischhof, Theodore C. Noe Art Galleries, The Erich Galleries, and V.G. Fischer Art Galleries.⁹¹ However, it was under the tutelage of Joseph Duveen that Arabella's tastes became more sophisticated. He patently fed her ambition to possess a substantive collection of art which, undoubtedly in her estimation, would lend authority to her cultivated connoisseurship.⁹²

Arabella's most impressive acquisition of art was celebrated in the press for both its distinguished paintings and its cost. In 1908, through Duveen, Arabella purchased recently auctioned paintings from the premier Rudolph Kann collection. She spent about \$2.5 million on furniture,

objets d'art, and fine art, including renowned paintings such as Rembrandt's *Aristotle Contemplating the Bust of Homer*⁹³ and his portrait of *Hendrickje Stoffels*; Franz Hals' *Young Kooijmanszoon van Ablasserdam* and *Portrait of a Lady*; and Roger van der Weyden's *Madonna and Child*.⁹⁴ The purchase also included many eighteenth-century paintings by French artists, Boucher, Fragonard, Watteau, and Greuze. With this major acquisition, Arabella not only elevated her position among the prominent New York collectors, but also, as the result of an article about her collection in the first issue of *The Connoisseur*, earned respect in England as a connoisseur of fine art.⁹⁵ Chagrined by England's loss of its art treasures, the article's author wrote begrudgingly,

Among the notable American art collections of recent growth, which are continually draining England and the Continent of Europe of their most precious art possessions, that of Mrs. Collis P. Huntington, at 2 East 57th Street, New York, is rapidly assuming formidable proportions.

Quite recently Mrs. Huntington's collection has gained new strength and, indeed, has become one of historical importance through an influx of priceless and unique works of art and craftsmanship from the great Rodolphe [sic] Kann collection.⁹⁶

Though Arabella did not open her collection for public viewing, she did lend pictures for exhibition. In 1909 she permitted The Union League Club to exhibit eleven paintings from her collection, including those by Rembrandt and Hals,

as well as the aforementioned Reynolds and Lawrence paintings; *Lady with a Guitar* by Vermeer; a portrait by Romney; and landscapes by Troyon, Corot and Rousseau; as well as a portrait of Collis Huntington by Francis Lathrop.⁹⁷

Arabella's international reputation as an art connoisseur was further embellished when in 1908 she purchased and renovated, reportedly for sums of \$300,000 and \$100,000 respectively, an historic 18th century Paris hotel. The acclaimed Hotel de Hirsch, was the former residence of Baron Maurice de Hirsch de Gereuth, a famous Jewish financier and philanthropist.⁹⁸ With the assistance of Duveen she decorated the residence with fine art. As many as fifty-three works were sent at one time by Duveen to Arabella's Paris residence.⁹⁹ However, only nineteen months after she bought the Paris palace, Arabella divested the property, perhaps to concentrate her efforts on the design and decoration of her future residence in San Marino, California.

After the Kann acquisitions Arabella's collecting waned. She devoted herself to aiding in the formation of another art collection, that of future husband Henry Edwards Huntington, Collis' nephew, confidant and trusted business associate in the Southern Pacific Railroad, and part heir to his fortune. Henry's inherited wealth, estimated at \$12 to

\$15 million dollars, was described as a "colossal" and an "enormous" fortune.¹⁰⁰ Like Arabella, Henry, familiarly known as Edward, used his inheritance to amass his art and book collection. Henry had known Arabella since her marriage to Collis but contact between the two became more frequent after Collis' death, when Henry temporarily resided in New York to assist in the settlement of his uncle's estate. After his uncontested divorce in 1907 from his first wife Mary Alice, Henry developed a closer relationship with Arabella. Undoubtedly in anticipation of his marriage to Arabella, Henry commissioned architect Myron Hunt to design a residence in San Marino, California.¹⁰¹ Arabella collaborated with both Myron Hunt and Edward on the mansion's design and in 1908 construction began.¹⁰² Unlike Collis and Arabella's 1860's faux stone Italiante mansion in San Francisco, Henry's sprawling residence in San Marino was classical, with French and Mediterranean stylistic accents. In 1913, a year after the mansion was completed, Henry and Arabella married. *American Art News* announced their marriage and noted that they were "well known in art circles as collectors of discernment and both possess famous masterpieces in their private collections".¹⁰³

Initially tentative in his acquisitiveness, Henry's earliest art purchases, between 1901 and 1906, had been

modest and consisted primarily of prints for which he had spent less than \$3000.¹⁰⁴ After his divorce he became a more committed collector of books and art. During the construction of the San Marino residence Henry's art collecting accelerated under Arabella's guidance. Arabella's critical role in the formation of Henry's collection was later acknowledged by a curator at the Huntington Art Gallery who observed, "It is probable that there would never have been any art collection at all if it were not for Mrs. Huntington"¹⁰⁵. Between 1907 and 1910 the art collection rapidly developed as Henry spent, remarkably, over \$2 million dollars purchasing art on the advice of Arabella and her dealers, especially Joseph Duveen.¹⁰⁶ At this point, despite the sum of money expended, Henry's art collection, like Collis', had no particular focus. The early purchases consisted mostly of paintings by late-nineteenth-century artists, including Corot and Daubigny but also included a small painting, *St. Roch*, by Giovanni Battista Tiepolo. The first major art acquisition, a set of five Beauvais tapestries, *The Noble Pastoral*, from designs by François Boucher, was purchased in 1909 for \$577,000 from the Kann collection through Duveen. The tapestries, complemented by a set of chair tapestries purchased by Arabella, were acquired to decorate the library. The collection expanded with art

purchases from other New York dealers patronized by Arabella, including Jacques Seligman, T.J. Blakeslee, Knoedler, and Ehrich Galleries. However, the collection began to manifest its English tenor in 1909 when Henry complemented a full-length portrait, *Sir William Miller (Lord Glenlee)* by Raeburn with Sir Thomas Lawrence's *Portrait of Mrs. Robins* and *Duke of Wellington*. Two years later the focus of the collection became decidedly English Georgian portraiture when, on the strong advice of Arabella, Henry purchased, from the Wertheimer collection through Duveen, three major portraits by Sir Thomas Gainsborough, *Lady Petre* and double portraits of *Lord and Lady Ligonier*; and Romney's double portrait of *Vicountess Clifden* and *Lady Elizabeth Spenser*.¹⁰⁷ This acquisition of these stellar eighteenth-century paintings for \$775,000 aroused great public attention. When exhibited at the dedication ceremonies for the Museum of Art in Toledo, Ohio in January 1912 more than two hundred national newspapers acclaimed the collection.¹⁰⁸ That year Edward further defined the collection with the purchase of another stunning Gainsborough portrait, *Anne, Duchess of Cumberland*, from New York dealers Scott and Fowles for \$200,000 as well as Romney's *Two Sisters*, and two Hoppner portraits, *Mrs. Munroe* and *Duchess of Glouster* from Fischer Galleries in New York.

During the next several years Henry increased the number of full-length portraits when he bought major paintings from Duveen, including Reynolds, *Jane, Countess of Harrington* and *Mrs. Edwin Lascelles (Lady Harwood)*, both for \$735,000; and Romney's *Jeremiah Milles* and *Mrs. Jeremiah Milles; Penelope Acton*, and *Susannah Lee Acton*; and two by Lawrence, *Mrs. Cunliffe-Offley*, and *Emily Anderson*. During the same period undoubtedly at the urging of Arabella, he purchased other art objects including twenty-two Renaissance bronzes from the J. P. Morgan collection, and eighteenth-century French sculpture and furniture.¹⁰⁹

Henry's art collection, later described as being "particularly remarkable for its coherence, its specialized character and dedication to the art of a particular time and place", complements his creation of a library of rare and historic books, the majority devoted to English and American literature and history.¹¹⁰ The culmination of his collecting occurred in 1921-22 when he purchased, through Duveen, the most desirable and universally famed masterpieces, Gainsborough's *The Blue Boy*, and Reynold's *Mrs. Siddons as the Tragic Muse*. When the former painting was exhibited for the final time in London and then in New York in 1922 it received great attention by the press, which praised its beauty and marveled at its price of \$728,800.¹¹¹ In addition

to these superior paintings Henry added between 1922 and 1924 fifteen other important English paintings for slightly more than \$3.5 million dollars. After Arabella's death in 1924, Henry continued his frenzied collecting in an attempt to realize the collection of art they had mutually envisioned. Until his death in 1927, he continued a vigorous program of acquisitions with the purchase of ten major paintings, including the much-acclaimed *Pinkie* by Gainsborough, at a cost of \$2.7 million.

Henry Huntington's legacy was his collection of books and art which, together with Arabella's collection of Italian Renaissance and later Italian and Flemish paintings, was the foundation for the Henry E. Huntington Library and Art Gallery at his residence in San Marino, an institution established by Henry with an endowment of \$8 million dollars.¹¹² This institution, legally formalized in 1919, has been described as "the greatest accomplishment of Edward's life".¹¹³ Perhaps Henry had been inspired by Archer's cultural stewardship instituted some ten years earlier when he founded the Hispanic Society and other institutions at Audubon Terrace. In the establishment of the Henry E. Huntington Library and Art Gallery, Henry expressed similar intentions for his collections of art and books, "I feel it is my duty to give them a safe and proper home, for the

owner of such things is really little more than a trustee and his responsibility is far greater than attaches to ownership of articles which there is some reason for regarding as purely personal".¹¹⁴ While Henry E. Huntington Library and Art Gallery represents Henry's legacy, as an heir of the Collis Huntington fortune and art collection, it also represents, in part, the wealth inherited from Collis and moreover, the Art Gallery stands as a tribute to the connoisseurship of Arabella.

Though Collis, Arabella, and Henry Huntington spent exorbitant sums of money acquiring art, their private collections would ultimately be disseminated to benefit various cultural institutions. Collis and Arabella's art collection benefited the Metropolitan Museum of Art, which received it in 1925, when Archer relinquished his life-right to the art collection.

However, the Huntington's legacy of art was not the only expression of their beneficence. Collis was known to have made monetary contributions to individuals in excess of \$2 million dollars, as well as to churches, schools, parks, museums, and libraries, including the Huntington Free Library and Reading Room in Westchester County, New York.¹¹⁵ Like Collis', Arabella's philanthropy benefited the public. Her largesse usually presented as memorials to Collis

included: \$250,000 to Harvard Medical School for the Collis P. Huntington Library; a bequest of two buildings, Huntington Hall and the Collis P. Huntington Memorial Building to Tuskegee Normal Institute; a bequest of the Collis P. Huntington Memorial Library to the Hampton Institute; and to the City of San Francisco, a bequest of a park dedicated to the memory of Collis at the site of her Nob Hill property.¹¹⁶

Despite this expression of cultural philanthropy, during his lifetime, Collis had been recognized more for his acquisitions than his beneficence. His benefactions were seldom made public and it was noted that, "Rarely was Mr. Huntington's name seen in connection with public subscriptions or loudly heralded charities. He had little faith in that sort of thing, but few men were more charitable, more generous in giving, or in doing good to others than he".¹¹⁷ As will be revealed in the following chapter, this attitude had a profound effect on Archer, who, like Collis, consciously avoided public recognition for his philanthropy.

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- ² Cerinda Evans, *Collis Potter Huntington*, (Newport News, VA: The Mariner's Museum, 1954); David Lavendar, *The Great Persuader*, (New York: Doubleday, 1970); Alice M. Vestal, "'I Am Satisfied With What I Have Done': Collis P. Huntington, 19th Century Entrepreneur," *Courier* 8 (July 1971): 20-29.
- ³ Vestal, 22.
- ⁴ As Huntington and Hopkins became more involved in the affairs of the Central Pacific Railroad, the pair elected in 1868 to relinquish the hardware firm to four new partners, reorganizing it as Huntington, Hopkins & Co., which remained viable until it was finally dissolved in 1891, see Evans, 42-49.
- ⁵ Robert R. Wark, "Arabella Huntington and the Beginnings of the Art Collection," from *The Founding of the Henry E. Huntington Library and Art Gallery: Four Essays*, in *The Huntington Library Quarterly* 32 (August 1969): 309-331.
- ⁶ See Cerinda W. Evans, *Arabella Duval Huntington*, (Newport News, Virginia, 1959); Stephen Birmingham, *The Grande Dames*, (New York: Simon and Schuster, 1982): 185-220; James T. Maher, *The Twilight of Splendor* (Boston: Little, Brown and Company, 1975): 237-309; James Thorpe, *Henry Edwards Huntington, A Biography* (Berkeley: University of California Press, 1994): 306-355.
- ⁷ Birmingham, 188.
- ⁸ See Evans, 7; Birmingham, 189; Maher, 242; and, Thorpe, 307-08.
- ⁹ Thorpe, 307-08.
- ¹⁰ A. Hyatt Mayor, *A Century of American Sculpture* (New York: Abbeville Press, 1980): 21-22.
- ¹¹ Evidence of the nature of the relationship between Collis and Arabella is revealed in a remarkable letter dated November 10, 1871, wherein B.D. Worsham requested Collis' "advice and financial assistance again" to bring her family (her mother and sick child, Archer) back to New York from Texas. See Thorp, 309.

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- ¹² Prior to her marriage to Collis, she had a securities account in his office and traded thousands of shares of railroad stock and relied on his attorneys for legal counsel; Ibid., 310.
- ¹³ Maher suggests that this double conveyance was a means to conceal the identity of Collis as Arabella's benefactor, p. 263.
- ¹⁴ Arabella purchased 4 West Fifty-fourth Street from Isaac Henderson and on the same day sold him 68 East Fifty-fourth Street. Originally built in 1864 for William P. Williams, a steamship company owner, the house may have been designed by Andrew Clark. See Maher, 264.
- ¹⁵ Thorpe, 310.
- ¹⁶ In addition to their New York City and Long Island properties, the Huntington's many real estate holdings included Pine Knot Lodge on Raquette Lake in the Adirondacks, and the Italianate mansion on Nob Hill in San Francisco.
- ¹⁷ Arnold Lewis, James Turner and Steven McQuillin, *The Opulent Interiors of the Gilded Age* (New York: Dover, 1987).
- ¹⁸ *American Renaissance 1876-1917* (Brooklyn: Brooklyn Museum, 1979).
- ¹⁹ Maher, 266.
- ²⁰ Ibid, 274.
- ²¹ See, Earl Shinn (Edward Strahan, pseud.), *Mr. Vanderbilt's House and Collection* (Boston: George Barrie, 1883-1884).
- ²² George Sheldon, *Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in America*. (New York: D. Appleton, 1883). Sheldon describes 92 "Artistic Houses" with photographic views of interiors. Other popular books include: Henry Hudson Holly, *Modern Dwellings in Town and Country Adapted to American Wants and Climate. With a Treatise of Furniture and Decoration* (New York, 1878); Jakob von Falke, *Art in*

the House (Boston, 1879); Maria Richards Oakey Dewing, *Beauty in the Household* (New York, 1882); Henry T. Williams and Mrs. C.S. Jones, *Beautiful Homes* (Boston, 1885); Arnold Brunner and Thomas Tyron, *Interior Decoration* (New York, 1887).

²³ Maher notes that while there is uncertainty about which firm was contracted to execute the interior remodeling, several factors point strongly to Pottier and Stymus and the Herter Brothers, 268-269.

²⁴ Maher, 271.

²⁵ Maher suggests that Christian Herter may have designed the room. Ibid.

²⁶ See Lewis et al, 27.

²⁷ There are no records of purchase of fine arts relating to this home according to Robert R. Wark, "Arabella Huntington and the Beginnings of the Art Collection," from *The Founding of the Henry E. Huntington Library and Art Gallery Four Essays*, in *The Huntington Library Quarterly*, 32 (August 1969): 309-331.

²⁸ Allan Nevins, *John D. Rockefeller, The Heroic Age of American Enterprise* (New York: C. Scribner's Sons, 1941): 160; and, Ron Chernow, *Titan The Life of John D. Rockefeller, Sr.* (New York: Random House, 1998): 220.

²⁹ Russell Sturgis, "The Works of George B. Post," in *Great American Architects Series*, no. 4, *Architectural Record* (June 1898): 83. Popular critical commentary about the house likened it to a railroad station. See, William S. Ayers, "The Domestic Museum in Manhattan: Major Private Art Installations in New York City 1870-1920" (Ph.D. diss., University of Delaware, 1993), 94; Birmingham, 198-99; and Maher, 277.

³⁰ The consultation between Post and Arabella on decoration is acknowledged by Collis who said, "Mrs. Huntington and I talked over the plans and told the architect, Mr. Post, what we wanted, and he elaborated our ideas. Of course I left most of it to Mrs. Huntington". Quote in Thorp, 326.

³¹ Isabell Hyman, "The Huntington Mansion in New York: Economics of Architecture and Decoration in the 1890's,"

Syracuse University Library Associates Courier, 25, no. 2 (Fall 1990): 3-30.

³² Sturgis, 83.

³³ See Edwin Blashfield, *Mural Painting in America*, (New York: Charles Scribner's Sons, 1923): 111-121.

³⁴ Sturgis, 83.

³⁵ Quote in Hyman, 8.

³⁶ Ibid, 17.

³⁷ The murals, now in the Yale University Art Gallery collection, are discussed in "American Mural Decoration," *Bulletin of the Associates in Fine Arts at Yale University* 1 (December 1926): 40-44.

³⁸ Bitter, one of the most accomplished Beaux-Arts sculptors, initially was recognized by Richard Morris Hunt, who collaborated with the artist on several architectural projects, notably, the Biltmore Estate, Asheville, North Carolina, and Trinity Church, New York. See, James A. Dennis, *Karl Bitter Architectural Sculptor 1867-1915* (Madison, WI: University of Wisconsin Press, 1967); and Donald Reynolds, *Monuments and Masterpieces, Histories and Views of Public Sculpture in New York City* (New York: Macmillian Publishing Company, 1988).

³⁹ The location of the reliefs presently are unknown and presumably were destroyed when the house was raised in 1926.

⁴⁰ Gwendolyn Owens, "H. Siddons Mowbray, Easel Painter", *Art and Antique* (July-August 1980): 82-89.

⁴¹ See Hyman, 18-20.

⁴² Thorpe, 325-26. The commissioned paintings, which represent his first attempt at mural painting, were executed by Vedder in Italy. See Richard Murray, "The Art of Decoration," in *Perceptions and Evocations: The Art of Elihu Vedder*, (Washington, D.C.: National Collection of Fine Arts, 1979: 167-235; see also, W.C. Brownell, "Recent

Work of Elihu Vedder," *Scribner's Magazine* XVII (February 1895): 157-164.

⁴³ Ibid, 206.

⁴⁴ Ibid, 208; for a discussion of the murals see also W.C. Brownell, "Recent Work of Elihu Vedder", *Scribner's Magazine* XVII (February 1895): 157-164.

⁴⁵ Murray, 208.

⁴⁶ Ibid, 209; see also Regina Soria, *Elihu Vedder, American Visionary Artist in Rome (1836-1923)*, (Rutherford: Fairleigh Dickinson University Press, 1970): 213.

⁴⁷ Soria, 214.

⁴⁸ See Royal Cortissoz, *The Works of Edwin Howland Blashfield* (New York: Charles Scribner's Sons, 1937); Leonard N. Amico, *The Mural Decorations of Edwin Howland Blashfield (1848-1936)* (Williamstown, MA: Sterling and Francine Clark Institute, 1978).

⁴⁹ Arnold Lewis, et al, 22.

⁵⁰ Lois Marie Fink, "French Art in the United States, 1850-1870 Three Dealers and Collectors," *Gazette des Beaux Arts* XCII (September 1978): 87-100; H. Wayne Morgan, *New Muses, Art in American Culture, 1865-1920*, (Norman, OK: University of Oklahoma Press, 1978); Madeleine Fidell Beaufort and Jeanne K. Welcher, "Some Views of Art Buying in New York in the 1870s and 1880s," *The Oxford Art Journal*, 5, no. 1 (1982): 48-55.

⁵¹ Aline B. Saarinen, *The Proud Possessors* (New York: Random House, 1958).

⁵² Fink, 92.

⁵³ See Calvin Tomkins, *Merchants and Masterpieces*, rev. ed. (New York: Henry Holt and Company, 1989).

⁵⁴ See Arnold Lewis, et al, 22.

⁵⁵ Ibid, 96.

⁵⁶ The art collections of Stanford and Crocker as well as that of Collis Huntington are discussed in Earl Shinn, Edward Strahan, pseud., *The Art Treasures of America*. 3 Vols. (Philadelphia: George Barrie, 1880).

⁵⁷ Shinn, Edward Strahan, pseud., *The Art Treasures of America*. Vol. III (Philadelphia, 1880):39-42.

⁵⁸ Quote in Thorpe, 330.

⁵⁹ Arnold Lewis, et al, 22.

⁶⁰ Ibid., 26.

⁶¹ Gordon Hendricks, *Albert Bierstadt, Painter of the American West*, (New York: Harrison House/Harry N. Abrams, 1988): 205.

⁶² For a discussion of the symbolism of this painting see Albert Boime, *The Magisterial Gaze*, (Washington, D.C.: Smithsonian Institution Press, 1991):135-137; and, Angela Miller, "Albert Bierstadt, Landscape Aesthetics, and the Meanings of the West in the Civil War Era," in "Terrain of Freedom: American Art and the Civil War," *The Art Institute of Chicago, Museum Studies* 27, no. 1 (2001): 40-59.

⁶³ Thorpe, 327.

⁶⁴ Ibid.

⁶⁵ Hendricks, 225; 228.

⁶⁶ For a detailed discussion of each of these paintings see, Natalie Spassky, *American Paintings in the Metropolitan Museum of Art*, Volume II (New York: The Metropolitan Museum of Art, 1985).

⁶⁷ Ibid.

⁶⁸ Shinn, 39-42.

⁶⁹ Thorpe, 327.

⁷⁰ See Beaufort and Welcher, 51.

⁷¹ According to Arnold Lewis et al, 24, approximately 50 to 60 percent of collections consisted of genre paintings and the second most common subject was landscape.

⁷² Thorpe, 329.

⁷³ Ibid.

⁷⁴ See Germain Seligman, *Merchants of Art: 1880-1960* (New York: Appleton-Century-Crofts, Inc., 1961); and, Arnold Lewis et al, 27.

⁷⁵ See Spassky, 250.

⁷⁶ Thorpe, 331.

⁷⁷ Quote cited in Thorpe, 330.

⁷⁸ Letter of Archer Huntington to Robert O. Foote, Star-News, Pasadena, California, dated June 7, 1934 in Archer M. Huntington Correspondence, Box 6, Syracuse University.

⁷⁹ Ibid.

⁸⁰ The relationships between these major art collectors including the Huntingtons and the dealers are discussed in the followings books: S.N. Behrman, *Duveen*, (New York: Random House, 1951); J.H. Duveen, *House of Duveen*, (London: Longmans, Green and Co., 1957); Calvin Thomkins, *Merchants and Masterpieces*, (New York: Henry Holt and Company, 1989); and, Germain Seligman, *Merchants of Art: 1880-1960*.

⁸¹ Thorpe, 329.

⁸² After the deaths of Collis and Arabella, Berenson and his wife maintained a friendly relationship with Archer until the latter's death. See Archer M. Huntington Files, Box 2, Special Collections, Arents Library, Syracuse University.

⁸³ Ayers, 94.

⁸⁴ An undated schedule of paintings bearing the heading Arabella D. Huntington, 63 & 65 Park Avenue; See Arabella Duval Huntington Papers, Archives of American Art, reels 4279, 4280.

⁸⁵ Two undated typescript lists of paintings in the Library, 'Gallery', Second Floor, and Third Floor presumably represent inventories of the Huntington's art collection in the 57th Street mansion. Each list is separately identified in handwritten script, Collis P. Huntington and Arabella Huntington suggesting individual ownership of art collections; see Arabella Duval Huntington Papers, Archives of American Art, reels 4279, 4280.

⁸⁶ According to Thorpe, Arabella's share of Collis' estate, excluding her life interests was estimated between \$20 and \$25 million dollars, 155-157.

⁸⁷ Ayres, 93.

⁸⁸ See Bryson Burroughs, "The Collis P. Huntington Collection Comes to the Museum" in *Bulletin of the Metropolitan Museum of Art* 20 (June 1925):142-143; and H.B. Wehle, "Notes on the Paintings in the Huntington Collection", in *Bulletin of the Metropolitan Museum of Art*, 20 (July 1925):178-180.

⁸⁹ See Spassky, 36-37.

⁹⁰ See Ibid., 150; and Thorp, 333.

⁹¹ Receipts for purchases of art from these dealers are found in the Arabella Duval Huntington Papers, Archives of American Art, reels 4279, 4280.

⁹² See Colin Simpson, *Artful Partners Bernard Berenson and Joseph Duveen* (New York: Macmillian, 1986): 115-121.

⁹³ This painting was not included in the Collis P. Huntington bequest to the Metropolitan Museum; rather Archer retained the painting after the death of his mother and eventually sold it back to Duveen, using the proceeds to build the American Academy of Arts and Letters.

⁹⁴ Arabella's main competition for works from the Kann Collection was J.P. Morgan, who purchased eleven paintings and five other art objects for \$1,275,000.

⁹⁵ J. Kirby Grant, "Mrs. Collis P. Huntington's Collection," *The Connoisseur* 20 (January 1908): 2-15.

⁹⁶ Ibid., 3, 4.

⁹⁷ See, The Union League Club, "An Exhibition of Paintings from the Collection of the Late Collis P. Huntington" (New York, 1909).

⁹⁸ For a thorough discussion of the Paris mansion see Maher, 282-287.

⁹⁹ A list of pictures sent by Duveen to Arabella's Paris residence can be found in the Arabella Duval Huntington Papers, Archives of American Art, reels 4279, 4280.

¹⁰⁰ Thorpe, 156-159.

¹⁰¹ Myron Hunt (1868-1952), F.A.I.A., was trained at Northwestern University and at the Massachusetts Institute of Technology. After five years practicing architecture in Chicago he went to Pasadena in 1903 where he formed a short-lived partnership with Elmer Grey. He worked alone from 1908 to 1920 when he entered a partnership with H. C. Chambers that lasted until his retirement in 1947. His work is characterized by its restraint and simplicity in design. See C.H. Cheney, "The Work of Myron C. Hunt," *American Magazine of Art* 15 (1924): 292-298, and H.C. Chambers, "Obituary," *American Institute of Architects Journal* 18 (October 1952): 165-166.

¹⁰² Thorpe notes that Hunt recorded meeting with Edward and Arabella at her New York residence to discuss the design of the San Marino house, 259-260.

¹⁰³ *American Art News*, 20 September 1913, 4.

¹⁰⁴ Wark, 322.

¹⁰⁵ Wark, 309.

¹⁰⁶ This is substantiated by numerous letters and telegrams between Arabella and Henry advising him on art purchases, as well as bills for art purchases by Arabella then transferred to Henry's account; See Wark, 322-323.

¹⁰⁷ The correspondence between Arabella, Henry and Duveen indicates that the focus of the collection would be English portraiture. After viewing the paintings Duveen bought from the Wertheimer collection Arabella cabled Henry from London strongly advising him "Best are three pictures which you must not miss ... Answer me immediately". See Thorpe, 283.

¹⁰⁸ Thorpe, 283-385.

¹⁰⁹ Thorpe, 379

¹¹⁰ See Wark, 323, and Thorp, 378-382.

¹¹¹ Thorpe, 437-439

¹¹² For a detailed discussion of the institution see, Thorpe, 386-393 and 503-512.

¹¹³ Thorpe, 386.

¹¹⁴ Ibid.

¹¹⁵ Collis documented his intention in founding the cultural institution, see, Huntington Free Library and Reading Room Folder, Archer M. Huntington Files, Box 4, Special Collections, Arents Library, Syracuse University.

¹¹⁶ Thorpe, 314.

¹¹⁷ Quote in Evans, *Collis Potter Huntington*, 499.

CHAPTER 2

A LEGACY CONTINUED: ARCHER MILTON HUNTINGTON, CULTURAL
PHILANTHROPIST AND ART PATRON

The Huntington legacy would be profoundly expressed in the philanthropy of Archer M. Huntington (Figure 6), who became a dominant player in America's cultural development in the first half of the twentieth century. As this chapter reveals, Archer Huntington's legacy of inherited wealth served as the foundation for an ambitious and enduring philanthropy that would stimulate the nation's cultural and artistic development. He channeled much of it into institutions and initiatives, including the unprecedented development of a cultural center at Audubon Terrace in New York, and founding there several institutions dedicated to both education and enrichment of American cultural life. These benefactions, more visible than the benefactor, represent a portion of the unrestrained generosity of Archer M. Huntington and his committed cultural stewardship.

In contrast to the plethora of documentation on the life and business career of Collis Huntington, little has been written about his son, Archer M. Huntington, a child of wealth and luxury, who dedicated his life to scholarly pursuits and cultural philanthropy.

Typical of America's privileged society, Archer had a sheltered childhood, educated in private schools and by tutors who were distinguished academic scholars.¹¹⁸ Through their instruction Archer mastered European languages, matching Arabella's proficiency in foreign languages. From his youth, Arabella nurtured her son's innate intellectual curiosity, cultivating his interests in literature and the arts. Living in extravagant mansions including the 5th Avenue palace, Archer was raised in an atmosphere saturated with the materialism and artistic display of the Gilded Age. In the art-filled settings of the Huntington's mansions and through countless visits with his mother to European museums, Archer's aesthetic sensibilities developed early. An athletic youth, he was also an accomplished sailor who by the age of sixteen owned a schooner and was a member in the prestigious New York Yacht Club. Like his parents he was acquisitive and his monthly allowance of \$1000 provided him with the capital to underwrite his own collections, including one of coins that he started at the age of sixteen.¹¹⁹

Collis, anticipating his son's future management of the Huntington commercial empire, educated Archer in business practice. Despite this practical education, and his business acumen, Archer eventually declined the offer to manage

Collis' Newport News Drydock and Shipbuilding Company. Instead, demonstrating independence of mind and great resolve, Archer directed his efforts to scholarly pursuits. Archer's marked preference for scholarship over business is attributable to Arabella's continual encouragement of his consuming interest in literature and appreciation of the arts. Arabella's support, both emotional and financial, gave direction to Archer's future devotion to intellectual pursuits and philanthropic enterprises.

Foremost among Archer's diverse scholarly interests was Hispanic culture. His curiosity was sparked in 1889 when at the age of nineteen he accompanied Collis on a business trip to Mexico. Thereafter, Archer was an inveterate hispanophile, dedicated to the research of Spanish language and culture. He delved into Spanish history and engaged Yale professor and Spanish scholar, William I. Knapp as his private tutor. Archer's trip to Spain in 1892 became an annual event for several years. In 1898 Archer sponsored the first of several archaeological investigations that were conducted throughout the Iberian Peninsula and in Latin America. These investigations yielded an important collection of prehistoric and historic antiquities, providing scholars with much needed information to reconstruct Hispanic cultural history. His own research

resulted in his book entitled, *A Note-Book in Northern Spain*, published in 1898. Beatrice Proske, former Curator of Sculpture at the Hispanic Society of America and biographer of Arabella, Archer, and Anna Hyatt Huntington, later praised the book for its "Keen observations and historical digressions", which were "lightened by the gay humor that always sparkled through his talk and his writings".¹²⁰ His proficient mastery of the Spanish language was revealed in his still authoritative translation of the *Poema del Cid*, a twelfth-century epic poem about an eleventh-century valiant warrior written by an unknown Castilian bard. For this scholarly achievement he received recognition from several institutions, including an honorary degree of Master of Arts conferred by Yale in 1897 and Harvard in 1904, degrees of Doctor of Letters and Doctor of Humane Letters from Columbia in 1907 and 1908, and honorary membership in Spain's Real Academia Espanola, Real Academia de la Historia, Real Academia Sevillana de Buenas Letras, and Real Academia de Belles Artes de San Fernando.¹²¹

In 1895, in London, Archer married his cousin Helen Manchester Gates, a poet and novelist. For a period of time the couple resided at Archer's country home, 'Pleasance', in Baychester, New York until 1902 when he built a townhouse at 1083 Fifth Avenue. The marriage, which was childless, lasted

until 1918 when Archer divorced Helen after she had abandoned him for Harley G. Barker, a London theater manager and playwright.

Unlike many of his Gilded Age predecessors for whom art patronage was an entrée to social gentility, institutional power, and widespread publicity, Archer, much like his contemporary, philanthropist and art patron, John D. Rockefeller, Jr., exercised restraint as a collector and anonymity as a patron. In contrast to the aggressive acquisitiveness manifested by the collectors of their fathers' generation, both Archer and John D. Rockefeller, Jr., were less intense and more focused in their collecting.¹²² Archer's selectivity in his acquisitions suggests a desire to distinguish himself as a true patron, scholar, and connoisseur, rather than a voracious collector. Like Archer, J.D.R., Jr. was selective in his collecting. Initially restrained by his father's frugality, once released from his control, J.D.R., Jr. became an avid collector of Chinese porcelains and medieval tapestries.

Exceptional when compared to the motives of earlier collectors, Archer's intention, later imitated by Henry E. Huntington, was to divest and disseminate his collections in repositories where, accessible to the public, they could be more fully appreciated and studied. To this end, he was

dedicated to founding cultural institutions. Inspired perhaps by Archer's cultural philanthropy, J.D.R., Jr. channeled his interest in medieval art and architectural restoration into founding museums and committed his inherited wealth to various cultural institutions, including The Cloisters.

Driven by an altruistic philosophy Archer used his financial privilege to serve as a steward of American art and culture. In his dedication to the principles of cultural stewardship, Archer may have been inspired by Andrew Carnegie who argued in his 1889 essay "Gospel of Wealth", that American millionaires were obliged to both invest their financial profits and apply their superior managerial abilities to enlightened philanthropic ventures such as libraries, museums and universities.¹²³ Assuming this philosophic orientation, Archer, with initiative and foresight, directed his inherited wealth and eclectic scholarly interests into founding cultural institutions.

Archer's philanthropic legacy to American culture is best witnessed in a unique group of five cultural institutions, including the Hispanic Society of America, the American Numismatic Society, the American Geographical Society, the Museum of the American Indian, and the American Academy of Arts and Letters, which he was instrumental in

founding and supporting. Intensely dedicated to the organization of each institution, Archer provided administrative advice as well as financial support and at his direction, these well-endowed institutions were hierarchically structured and managed by salaried experts. As major repositories for collections, including his own, he further legitimized these institutions, and his own connoisseurship, with financial support of professional curatorial staffs as well as scholarly publications and catalogues.

These institutions were housed in a distinguished group of Neo-classically designed buildings financed by Archer and sited together at Audubon Terrace in Upper Manhattan (Figure 7).¹²⁴ Audubon Terrace is historically significant on a local and national level in that it represents one of the foremost cultural centers in New York City and the first of its kind in America. Such a centralization of educational and cultural institutions at Audubon Terrace outside of a university context represents a unique development in urban planning in America. Conceptually Archer's cultural center was aligned with more progressive ideas then promoted in American urban planning such as two proposed but never realized civic projects: one in Philadelphia, the Fairmount Parkway designed by Paul Philippe Cret; and another in

Chicago, the Civic Center Plaza, designed by Daniel H. Burnham and Edward H. Bennett.¹²⁵ Unlike these visionary designs which sited cultural institutions along broad civic avenues, Archer envisioned Audubon Terrace as an enclosed complex of institutional buildings. This center for scholarly research was made accessible without charge to the public through his liberal endowments. Moreover, he intended that the proximity of the societies, each serving as a repository of prestigious collections, would promote a spirit of collaborative research. In his effort to encourage societal cooperation and unity, he stipulated that the buildings of the complex be symbolically wed in a uniform architectural style. To this end, in 1901 he commissioned his cousin, architect Charles Pratt Huntington (1874-1919), who had graduated from Harvard and was trained in architecture at the Ecole des Beaux-Arts, to design the cultural center.¹²⁶ Characteristic of the principles of Beaux-Arts planning, the buildings were uniformly designed in a neo-Italian Renaissance style and were arranged around a central terraced courtyard. This organized plan of buildings and spaces was to be enhanced by architectural and freestanding sculpture.

Originally the farmland estate of renowned ornithologist, John J. Audubon, the site selected for these

institutions was by 1870 known as Audubon Park, a suburban residential area located between 155th and 156th Streets and Broadway and the Hudson River.¹²⁷ In the early 1900's further urban development such as the construction of a subway line and Riverside Drive attracted developers including Archer who, with Arabella, had invested in this real estate, purchasing several tracts of land. Arabella eventually deeded her parcels to support her son's project that would be known as Audubon Terrace.

In 1904, Archer founded the first institution, The Hispanic Society of America, at Audubon Terrace. A devotee of Hispanic scholarship and dedicated to advancing knowledge of Hispanic culture, Archer created this institution as a free museum and reference library dedicated to the "advancement of the study of Spanish and Portuguese languages, literature, and history, and the advancement of the study of countries wherein Spanish and Portuguese are or have been spoken languages". Its purposes were "to promote the public welfare by actively advancing learning, and providing means for encouraging and carrying on the before-mentioned work".¹²⁸ To this end, Archer funded the construction of the Hispanic Society's building and dedicated it to the memory of Collis P. Huntington.

The Hispanic Society building, designed by Charles P. Huntington in a neo-Italian Renaissance style, became the model for the other institutional buildings that were constructed at Audubon Terrace. The courtyard façade has a projecting pedimented entrance articulated by monumental Ionic columns and flanked on either side by three bays, each containing a tall arched window with scrolled keystone and paneled spandrels. The walls are terminated at roof level by a massive ornamental entablature. The frieze, inscribed with the names of Hispanic historical figures, serves as a visual reminder of the building's purpose. The building, which housed the Society's library and museum, opened to the public in 1908.

The Society's library and museum served as a repository for much of the material, including coins, books, and art works, collected by Archer. In his youth he had developed a serious interest in coins, which by his early twenties grew into an extraordinary collection of more than 30,000.¹²⁹ The collection represented "the entire coinage of the Iberian Peninsula. . . from the time of the early Greek colonies down to the birth of the independent republics in Latin America. . ."¹³⁰ His interest in the history and literature of Spain prompted him to collect Spanish books and manuscripts. The collection, initially housed in his own

library in his parents 57th Street mansion, grew to monumental proportions when in 1894 Archer purchased an 8,000 volume Spanish library from his mentor, Professor William I. Knapp of Yale University for \$21,000.¹³¹ His personal library formed the nucleus of the Society's library collection of more than 40 thousand volumes. The Society's library, unprecedented outside of Spain and renowned worldwide, particularly for its manuscripts and early books and maps, has had a significant impact on Hispanic scholarship in America.

The cultural material collected by Archer, with few exceptions, was "acquired outside Spain, when private collections were being dispersed early in this century in Paris and London. It was Mr. Huntington's policy not to remove objects of art from their country of origin".¹³² Archer's adherence to this responsible policy of collecting underscores his enlightened cultural stewardship and his remarkable foresight in establishing the Society's curatorial policy. According to this policy the Society's collections were catalogued, published, and made available for scholarly research. From the Society's inception, Archer, with pioneering prudence, extended employment opportunities to women who, in accord with his directives, were hired for administrative and curatorial positions.

Female scholars were employed to catalogue the collections and write many of its publications.

As a consequence of Archer's discriminating collecting and devotion to Hispanic material culture, the Society's museum also became a repository of fine arts, including paintings and prints, sculpture, textiles, metalwork and ceramics. His connoisseurship is evident in the Society's art collection, which offers a complete survey of Spanish painting and drawing from the Middle Ages to the present. The art collection is notable for sixteenth and seventeenth-century paintings, especially several works by El Greco, including the *Holy Family*, and *St. Luke*. Arabella donated three paintings by Diego Velasquez, the portrait of the *Duke of Olivares* purchased for \$400,000, *Cardinal Pamphili*, and *Portrait of a Little Girl*. The collection also includes works by other master artists of the period such as Francisco de Zurbaran, Jusepe de Ribera, and Bartolomé Esteban Murillo. It is also distinguished for numerous drawings, prints and paintings by Francisco Goya including the *Duchess of Alba*. Archer was a patron of contemporary Spanish artists and consequently the Society has an exceptional collection of works by Joaquin Sorolla y Bastida (1863-1923). In 1909 Huntington arranged and financially supported the first American exhibition of 350 paintings by

Sorolla at the Society, and purchased several paintings for the Museum's collection including *Leonese Peasants*, *After the Bath*, and *Breaching the Boat*. The month-long exhibition was enthusiastically received by the New York audience of almost 160,000 viewers and equally praised when it traveled to Buffalo, Boston, Chicago and St. Louis. The following year Archer sponsored another well-received exhibition and afterward, purchased paintings by contemporary Spanish artist Ignacio Zuloaga (1870-1945). In 1911 Archer commissioned Sorolla to create for the museum walls a series of paintings *Provinces of Spain* depicting regional Spanish fiestas.

The Society's continually expanding collections dictated the addition in 1915 of a west wing, also designed by Charles P. Huntington. The wing provided additional office space and also housed Sorolla's *Provinces of Spain*. An east wing similar in design and visually balancing the west wing was constructed in 1920 under the supervision of Erik Strindberg. In 1923 Archer commissioned Ecole-trained architect, H. Brooks Price to design a new library for the Hispanic Society on the north side of the courtyard facing the museum.¹³³ Like the museum building, the library's courtyard façade is dominated by a large projecting center section with a paneled wall terminated at the ends by

monumental volutes and which is flanked by two recessed wing sections. Adorning the façade of the recessed wings are monumental reliefs discussed in Chapter Four.

While the exteriors of the Society's buildings are uniformly Neoclassic, at Archer's insistence, the interiors were strictly Spanish in design and decoration. From its inception, Archer conceived an organized decorative design plan for the Society's buildings and courtyard. As will be discussed in greater detail in Chapter Four, a Beaux-Arts program of architectural sculpture was executed on the 155th Street façade of the original building to ensure its permanence as a monumental work of art.¹³⁴

In his effort to promote the Hispanic Society as a cultural focal point in New York and at the suggestion of Dona Manuela de Laverrerie de Barril, wife of the Spanish Consul-General in New York, Archer donated real estate and money for the construction in 1910 of a Spanish church, Nuestra Señora de la Esperanza, on Audubon Terrace. When it opened to the public two years later, it was the largest Spanish Catholic Church in New York. The neo-Italian Renaissance style church, also designed by Charles P. Huntington, is the only building at Audubon Terrace that is oriented to the street rather than the courtyard and, despite design modifications made in 1924 by Lawrence G.

White of McKim, Mead & White, its prominent pedimented portico flanked by Ionic columns was stylistically consistent with the other Audubon Terrace buildings.

Archer's commitment to Hispanic culture did not preclude interest in other scholarly pursuits. Archer's early interest in coins and his membership in a small, local numismatic society eventually led in 1900 to a Life Membership in the American Numismatic Society, one of the largest and oldest in the country. The Society consisted of a learned body of specialists primarily interested in the collection and scholarly study of coins and medals. Archer's participation as a member of the Society was unremarkable until 1905 when he was unanimously elected President, an action that marked a turning point in the organization's history.¹³⁵ With characteristic confidence and enthusiasm enabled by an inherited fortune, Archer instituted programs for collecting and exhibiting coins and medallion art. In an effort to encourage cooperation between organizations, Archer offered the use of the Hispanic Society facilities to the American Numismatic Society. He furthered the cause of cooperation in 1906 when he anonymously donated land and \$25,000 to the Numismatic Society for a permanent building to be sited adjacent to the Hispanic Society at Audubon Terrace.

Like the Hispanic Society, the Numismatic Society building was designed by Charles P. Huntington and when completed in 1907, it had the singular distinction of being the only museum in the world devoted entirely to numismatics. It housed the largest collection of coins, medals, decorations, and paper money in the nation. As well, it contained the largest library devoted to numismatics.¹³⁶ Seeking harmonious visual effect with the adjoining Hispanic Society building, Charles P. Huntington again designed a neo-Italian Renaissance building using a monumental Ionic order and creating a base, entablature and roof line that was continuous with the Hispanic Society building. The inscribed frieze bears the names of distinguished numismatists. In its construction, the building is unique for its technological innovation as one of the early reinforced concrete structures in America.

Another institution benefiting from Archer's largesse was the American Geographical Society. His affiliation with the Society and his interest in North American geography may have developed out of his early fascination with maps. His extensive collection of maps, charts, globes, and manuscripts, eventually was donated to both the American Geographical, and the Hispanic Societies. A fellow of the Society since 1893, Archer served as President from 1907 to

1911 and honorary president for an additional five years, as well as lifelong board member. While the American Geographical Society founded in 1851 was the oldest institution of its kind in the nation, it gained national recognition during Archer's tenure as President. His interest in cartography and geographic research prompted him to finance geographical excursions and Society publications, and to establish a permanent trust known as the Isaiah Bowman Memorial in honor of the Society's first director.¹³⁷ Archer regularly contributed money, single amounts as large as \$100,000, to the Society's trust fund.¹³⁸ His financial support enabled the Society to erect a much-needed larger building on donated property at Audubon Terrace. The building, also designed by Charles P. Huntington in the neo-Italian Renaissance style, is visually coherent with the adjoining Hispanic Society library. Like it, the American Geographical Society building features similarly designed wall bays pierced by tall arched windows and articulated by engaged Ionic columns and a continuous frieze inscribed with the names of famous explorers and geographers. In celebration of the building's completion and occupancy in 1911 and the Society's 60th anniversary, Archer financed a transcontinental excursion for nationally and internationally renowned geographers. In 1945 the Society

recognized Archer's efforts at encouraging geographical research with his financial support by awarding him its own Samuel Finley Breese Morse Medal.

Archer Huntington also served as a trustee of several organizations, including the American Museum of Natural History. His interest in Native American peoples was expressed through liberal financial support of the museum's anthropological research. Through his support the Museum conducted archaeological investigations in the American southwest that not only generated an expansive collection of cultural material but also resulted in the excavation and preservation of a prehistoric pueblo that was presented by the Museum in Archer's name to the United States government and which, in 1923, by presidential proclamation was designated the Aztec Ruin National Monument.¹³⁹ His monetary contributions also subsidized scientific publications on anthropological research.

Archer's fascination with aboriginal cultures brought him into contact with George Gustav Heye, an enthusiastic collector of Native American material culture who also financed ethnographic and archaeological expeditions. In 1916 Heye established the Museum of the American Indian, Heye Foundation, for his extensive artifact collection. In an effort to make the collection more accessible to scholars

and the public, Archer provided property and, with the museum's trustees, funds to erect a museum at Audubon Terrace that was completed in 1922.¹⁴⁰ Charles P. Huntington designed the museum, the last building before his death, to mirror the American Geographical Society building located directly across the courtyard. Like it, the museum is a three-story neo-Italian Renaissance building featuring nearly identical wall and fenestration design, including a modillioned and bracketed cornice surmounted by a paneled parapet and a frieze that is inscribed with names of indigenous American tribes.¹⁴¹ The museum's artifact collection, the world's largest collection of material objects made by indigenous cultures of the western hemisphere, grew so rapidly that in 1925 Archer presented to the Heye Foundation additional land, a six-acre tract in the Bronx to erect an annex serving as a storage and exhibition facility. Archer also arranged to have the Heye Foundation's library housed in the Huntington Free Library and Reading Room in Westchester established by Collis.

The complex of cultural institutions at Audubon Terrace was completed with the construction of two buildings, one housing the National Institute of Arts and Letters and the other, the American Academy of Arts and Letters. The National Institute of Arts and Letters was founded in 1898

as a national organization with restrictive membership limited to preeminent Americans in literature, music, architecture, and the fine arts. In 1904 the American Academy of Arts and Letters was founded as an ancillary body of the Institute dedicated to promoting American literature and fine arts. Its membership was limited to 50 individuals selected from the Institute. From its inception, the Academy enthusiastically supported American art, witnessed in its membership which included the nation's leading artists, sculptors, and architects, some of whom played integral roles in its initial organizational development, in its physical development, including the construction and decoration of the institution's buildings, as well as in its acquisitions and collections.¹⁴²

Archer's affiliation with these institutions began in 1911 when the National Institute elected Archer to its membership in recognition of his scholarship on Hispanic culture. However, Archer was not yet a member of the American Academy when, in 1914, he presented "the munificent gift to the Academy of an unoccupied site in New York City and of the sum of \$100,000, toward the permanent endowment of the Academy, the name of the donor being withheld at his request".¹⁴³ Five years later, citing his scholarly contributions to Hispanic studies as well as those made to

the American Geographical Society and the Numismatic Society, and in recognition of both his sympathetic understanding of the American Academy's mission and his munificence to the institution, Archer was elected an Academician. In that nomination Archer's commitment to the institution was praised, "Probably no one in the Academy is more interested in its future, or more convinced of the need of it, --a faith which he has already abundantly demonstrated".¹⁴⁴ Archer enjoyed the camaraderie of literary men and artists and actively participated in Academy affairs, regularly attending board meetings and serving as chairman of the Museum Committee for twenty-five years. Even before his election to membership, Archer was well acquainted with several American Academy artists including Vedder, Blashfield, Mowbray, and Lathrop, who had painted murals for Arabella's mansion. He also befriended one of the Academy's few female members at the time, Cecilia Beaux.¹⁴⁵

For his almost annual contribution of \$20,000 to defray Academy deficits, Archer was gratefully acknowledged by the Academy's president, "I know of no great literary or aesthetic undertaking in the world that has a Maecenas at all comparable to Mr. Huntington".¹⁴⁶ Academician Cass Gilbert affirmed the president's tribute, adding that Archer

"has the highly practical capacity of understanding every single detail for which he is giving and the high artistic and aesthetic appreciation of every element concerned in the matter. He is not only a Maecenas . . . but he is . . . a Pericles in a sense for he does things by a native instinct, for the love of beauty in the fine arts and in literature."¹⁴⁷

Archer had not only liberally endowed the Institute and the Academy by establishing a Permanent Endowment, but also, with Arabella, magnanimously funded construction of buildings to house these institutions at Audubon Terrace.¹⁴⁸ In this demonstration of beneficence, Archer acknowledged his mother's generosity while at the same time requested anonymity for himself, "It gives me great pleasure to inform you that I will subscribe a like sum of Two Hundred Thousand Dollars to the Academy for the same objects as needed. I assume that no publicity will be needed at this time".¹⁴⁹ The conditions of the bequest reveal the lengths to which Archer went in his insistent anonymity. It extended even to secretarial records of Board meetings wherein, despite his attendance, Archer's name is never mentioned and he is referred to simply as the "donor", "Friend", or "angel" of the Academy.

The American Academy was built after Charles P. Huntington's death by one of the Academy's members, William Mitchell Kendall of the firm of McKim, Mead & White. The

Beaux-Arts design is consistent with that of the other buildings of Audubon Terrace. The building's courtyard façade, featuring wall bays articulated by Ionic pilasters flanking tall arched windows, is similar to the other buildings on the Terrace. Two friezes spanning the façade are inscribed, "Hold high the flaming torch from age to age, all arts are one, all branches on one tree". The centrally placed entrance is distinguished for its decorative sculptured bronze doors discussed in the following chapter.

At his insistence, Archer provided funding to construct another building directly across the courtyard from the American Academy for the National Institute of Arts and Letters. This building was designed by fellow Academician, Cass Gilbert and constructed in 1930. At Archer's insistence the building featured an auditorium and an art gallery for exhibitions by Academy members, exhibitions he often underwrote. Its courtyard façade mirrors that of the American Academy with only slight differences. The entrance is also distinguished for its sculptured bronze doors described in Chapter Four.

Archer served as the institution's primary financial supporter, regularly contributing to its operating expenses and donating in excess of \$3.5 million over a period of twenty-five years.¹⁵⁰

Although he played a dominant role as financial backer, when his advice on administrative decisions was solicited, he continually deferred to those in charge and only occasionally offered counsel on financial matters. Yet the institution's many attempts to publicly acknowledge Archer's magnanimity were continually and ardently refused as revealed in a letter written by Archer to the Secretary of the Academy:

I am delighted with your Radio Talk on the American Academy, with, however, the exception of one part, where it refers to me in the proposed public statement. I would suggest that instead of using my name you say that the endowment was the gift of one of the members of the Academy.

In the beginning of the article you say that the academy building is the latest unit in what is often referred to as the Huntington Group of buildings, I very much object to 'the Huntington Group of buildings' personally, and I know others would feel the same, as it certainly does not encourage interest in the various institutions to have them so labeled. I am sure you will agree with me.¹⁵¹

Archer's emphatic abhorrence of any public recognition of his largesse was repeatedly addressed in his correspondence, "I was more than delighted at the simple statement about the Academy gift, having sat for some days trembling fear that my portrait, surrounded by a halo, would be presented to the public! Had such a thing been done, I

would now be running an airplane on the Burma Road as a relief and an escape."¹⁵²

When the issue of renaming Audubon Terrace, either 'The Archer M. Huntington Terrace', or 'The Huntington Terrace' was again proposed in 1944, Archer strongly objected, writing that "the adding of my name to the Terrace is an injustice to a person [Audubon] held in high esteem in this country, who unfalteringly gave his life to science without the aid of inherited wealth," . . .¹⁵³

Archer was equally adamant about receiving administrative appointments. When asked after a unanimous decision by the Board to serve as Chancellor of The Academy, in a letter to the Secretary Archer appreciatively declined:

I have received your more than gracious and flattering letter of the 14th December, and wish that I might accept the great honor that is proposed, but I am convinced that it is unwise, both from my own point of view and from that of the Academy. I ask your kind intervention on behalf of this opinion with my fellow members.

With high appreciation of the message which you have conveyed to me, and of the spirit which prompted it, believe me, my dear friend.¹⁵⁴

In response to the suggestion offered by Nicholas Murray Butler, president of Columbia University, and chancellor (1924-1928) and president (1928-1941) of the American Academy, to name the new building financed by

Archer, Huntington Hall, Archer again humbly and eloquently declined:

I am greatly flattered that Dr. Butler should have been moved to the idea of designating one of the Academy buildings, placing upon it my name, and the impulse which led him to do so gives me no small satisfaction. It has been my hope that when I am gone those which whom I have had the honor to be associated at the Academy may bear me for a while in pleasant memory before forgetfulness comes with a new generation, - a generation to wear the cloak of our achievements without the heed to its texture or the stitches which bound it into shape. I am filled by no ambition to be celebrated, and it has been a life-long practice to attach my name to no monument, and I am stirred to no sense of pleasure with the thought of self contemplation in a mirroring

pool filled by the silver drippings of a cheque book! I beg that you will convey, therefore, to our President my regret that I am unwilling to accept an honor which springs from profound kindness of a great man's generous heart.¹⁵⁵

Archer's beneficence to all of the cultural institutions at Audubon Terrace went beyond monetary support for building construction and administrative endowments to include generous contributions from his personal collections of books, cultural artifacts, and fine art. Moreover, since Archer envisioned Audubon Terrace as not only an architectural complex of cultural institutions but also as an artistic showplace, his munificence extended to embellishing the Beaux-arts structures and terrace with sculpture. As will be discussed in Chapter Four, his vision

would be expressed in a series of commissions for freestanding monuments and architectural sculpture.

Audubon Terrace, a unique and remarkable cultural and architectural landmark for New York and for the nation, stands as tribute to Archer Huntington's philanthropic vision. Archer's legacy of cultural institutions has been recognized by the New York City Landmarks Preservation Commission, which in acknowledgement of its historic and architectural significance designated the complex as the Audubon Terrace Historic District. On a national level its significance was recognized in 1980 when Audubon Terrace Historic District was listed on the National Register of Historic Places.

The cultural authority of Archer's philanthropy, visibly manifest in such a singular endeavor as Audubon Terrace, gave tangible form and inspiration to other contemporary patrons of American culture. It may have inspired John D. Rockefeller Jr. who, perhaps following Archer's initiative, channeled his inherited wealth and collections into institutions such as The Cloisters which opened in 1930, and the Colonial Williamsburg restoration project initiated in 1926. Rockefeller also sought to establish another cultural center in New York, Metropolitan Square, which for several reasons would be reconceived as

Rockefeller Center, a commercial enterprise of unparalleled scale.¹⁵⁶

Archer's cultural philanthropy was not limited to the institutions at Audubon Terrace. Like those institutions, the National Academy of Design, America's prestigious art school established in 1825, was a major recipient of Archer and Anna Huntington's beneficence.¹⁵⁷ Archer's benefactions of property and money empowered the NAD, when it was without a permanent facility, to maintain its established history of exhibition and teaching programs. In 1940, the Huntingtons deeded to the Academy their Fifth Avenue townhouse and adjoining property on 89th Street. Archer, a Fellow in Perpetuity, 'further extended his generosity to the National Academy of Design by establishing a fund in perpetuity', which enabled the Academy to engage distinguished architect and academician, William A. Delano to remodel the property to accommodate exhibition galleries.¹⁵⁸ The completion of renovation in 1942 was heralded by an inaugural exhibition entitled *Our Heritage* that "was acclaimed by the public and critics alike as an auspicious beginning of a new era for the Academy".¹⁵⁹ In appreciation of his beneficence and in recognition of his contribution to American art, the National Academy awarded Archer its president's gold medal, the Samuel Finley Breese Morse medal. Archer, to avoid

publicity, accepted the award at an intimate, informal dinner.¹⁶⁰ In its expanded facilities the Academy developed as a center accommodating exhibitions and offices of other professional art organizations, including the American Water Color Society, the Society of American Etchers, Audubon Artists, Allied Artists, and the National Association of Women Artists.¹⁶¹ In 1950, the Academy's school was opened at the bequeathed 89th Street property. With magnanimous financial contributions, Archer had provided for the creation of three endowment funds, the Archer M. Huntington Fund, the Archer M. Huntington Publicity Fund, and the Huntington Fund (Helen G. Granville Barker), from which income was designated for the Academy's discretionary use.¹⁶² For such generosity Archer was lauded in a valedictory address delivered by retiring President, Mr. Hobart Nichols who proclaimed, "He has enriched the Academy, actually and potentially, with gifts of real estate and money to more than a million dollars. He has done this unconditionally, which is characteristic of his generosity, and I feel that the Academy is obligated to use these funds and property with wisdom and prudence, and always for the permanent benefit of the Academy."¹⁶³

Archer's interest in maritime history and his ownership of Newport News Drydock and Shipbuilding Company, inspired

his founding in 1930 The Mariner's Museum at Newport News, Virginia, a city that owes its development to Collis Huntington. Archer donated land and \$350,000 for the museum building. The institution was dedicated to "illuminating mankind's experience with the sea and the events that shaped the course and progress of civilization"¹⁶⁴. The museum has become a repository of historic international and national maritime artifacts and art, and the research library houses an extensive collection of books, manuscripts, maps, and photographs. Unlike the classical buildings of Audubon Court, Archer insisted that the museum building be a structure 'built not by architects but by engineers' since it was meant to house scientific rather than art objects. He argued, "The moment you attempt to produce an art building on the usual Greek or Roman lines, you have made something which will clash entirely with the exhibits, which are purely scientific and mathematical".¹⁶⁵ However, as with the American Academy, Archer engaged Herbert Adams at the cost of \$30,000 to execute the bronze doors of the museum building.¹⁶⁶ The museum is sited in a park with a 167-acre lake developed as a preserve for native plants and wildlife. The park is further embellished by sculpture, including a limestone replica of Anna Huntington's *Youth Taming the Wild* installed by Archer and Anna as a memorial to Collis P.

Huntington. It symbolically represents Collis' fortitude as a builder of railroads and his initiative in 'taming' the frontier and developing the American West.¹⁶⁷

Archer's philanthropy, like that of his parents, was committed to a wide range of charitable enthusiasms, educational as well as recreational. Over the years Archer divested inherited acreage for public use as nature preserves and to benefit cultural endeavors. In 1932 Archer presented 6,000 acres of land in the Adirondack Mountains of New York to Syracuse University, which established a preserve, the Archer and Anna Huntington Wildlife Forest Station and in 1943 he gave the State of New York 500 acres at Bear Mountain to establish a bird sanctuary. From Arabella he inherited more than 4,000 acres of land in Galveston County, Texas that he deeded in 1927 to the University of Texas, which was to use money generated from the property's oil and gas leases to establish an art museum in Austin. The museum was built and was dedicated after his death as the Archer M. Huntington Art Gallery.¹⁶⁸

Another art institution that was a recipient of Archer Huntington's generosity was the Fine Arts Gallery of San Diego, now the San Diego Museum of Art. Its architect, William Templeton Johnson, consulted Archer regarding a candidate for the position of museum director.¹⁶⁹ As a result

of their meeting Archer donated to the museum, which opened in February of 1926, some of its earliest acquisitions, including Joaquin Sorolla y Bastida's *Artist's Daughter*, and Gutzon Borglum's *The Awakening*.¹⁷⁰ Shortly thereafter, the Archer and Anna Hyatt Huntington presented the museum with two of Anna's sculptures, *The Young Diana*, and *Youth Taming the Wild*. For these sculptures and for a donated painting entitled *Hamlet* by the Spanish artist Miguel Viladrich, Archer was hailed by Reginald Poland, Director of the Fine Arts Gallery of San Diego who wrote, "Archer M. Huntington has always been doing wonderful things for us. Scarcely have we thanked him for one donation, when he has almost embarrassed us with added gifts."¹⁷¹ In 1930, Archer and Anna donated to the City of San Diego a replica of Anna's *El Cid Campeador*, which was placed opposite the museum's entrance in Balboa Park. In 1937, the Fine Arts Gallery of San Diego sponsored a solo exhibition of Anna's sculpture, comprising 69 works. That year Archer and Anna presented the museum with two aluminum sculptures by Anna, *Echo Startled* and *Swan Stretching Wing*. The following year the couple donated one of Anna's bronze sculptures, *Fawns Playing*.

In addition to his affiliation in various capacities with the institutions he supported, Archer like his father, held membership in numerous arts, civic, cultural,

organizations that also benefited from his financial munificence. In 1950, in recognition of his continued support of American artists, the Artists Fellowship, an organization of American artists founded in 1868, awarded Archer the Gari Melchers Gold Medal.¹⁷² Beginning in 1900 Archer was an active Life Member of the Municipal Art Society of New York, founded in 1892. Archer also served as a Trustee and Life Member of the American Museum of Natural History to which he generously contributed.¹⁷³

Upon his death in 1955 Archer was eulogized by The New York Times as a "multi-millionaire who gave away most of his fortune founding and supporting museums".¹⁷⁴ He was a man of insight and,

"His historical work and organizations were designed not merely to preserve relics of the past, but to make these serve as bases for constructive interpretations and contribute to a more humane future as well as to satisfactions of knowledge. To this program he brought, in addition to his pioneer qualities, cultural breadth, versatility, artistic feeling and a sense of mission which, with his great wealth, made a contribution perhaps unique in this country."¹⁷⁵

At the same time the editors of the *Hispanic Review* penned a fitting tribute which celebrated his contributions to the study of Spanish culture but which at the same time speaks of his many endeavors:

"His foundations, as we see them now in comprehensive array, reveal a powerful, patient mind which, even in these our years of unparalleled confusion, was quietly building for the centuries. There is a massive uniqueness about this long, creative life . . .

The loving detail and skillful planning, the sweeping intelligence and sober practicality which seem to mark Mr. Huntington's foundations, will touch and influence the lives of uncounted Hispanists throughout the world for ages to come."¹⁷⁶

As he had envisioned, Archer institutionalized his cultural endeavors. As a consequence, both the cultural institutions he founded and the American public were beneficiaries of his philanthropy. Thus, in its philosophic implications and its practical achievements, the philanthropy of Archer Huntington enhanced American culture and life. His philanthropic priorities assumed added dimension after his marriage to sculptor, Anna Vaughn Hyatt. As will be addressed in the following chapters, Archer Milton Huntington and Anna Hyatt Huntington forged a campaign of patronage of American sculpture. The Huntingtons provided liberal financial support in their enthusiastic and dedicated promotion of American sculpture.

¹¹⁸ Thorpe, 323.

¹¹⁹ Thorpe, 323.

¹²⁰ Beatrice Gilman Proske, *Archer Milton Huntington*, (New York: The Hispanic Society of America, 1963): 4.

¹²¹ Ibid.

¹²² On the philanthropy of John D. Rockefeller, Jr. see, Raymond B. Fosdick, *John D. Rockefeller, Jr., A Portrait* (New York: Harper and Brothers, 1956); and Chernow, *Titan The Life of John D. Rockefeller, Sr.*

¹²³ Andrew Carnegie, "The Gospel of Wealth," in *The Gospel of Wealth and Other Timely Essays by Andrew Carnegie*, ed. Edward C. Kirkland (Cambridge: Harvard University Press, 1962): 14-49.

¹²⁴ Much of the information about the buildings at Audubon Terrace was derived from, Landmarks Preservation Commission, "Audubon Terrace Historic District Designation Report," New York: Landmarks Preservation Commission, 1979.

¹²⁵ This progressive approach in urban design is addressed in Barbara Haskell, *The American Century: Art and Culture 1900-1950* (New York: Whitney Museum of American Art in association with W.W. Norton & Co., 1999):80-81.

¹²⁶ Charles Pratt Huntington was a nephew of Archer. He received his training at the Ecole des Beaux Arts; see, Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects* (Los Angeles: Hennessey & Ingalls, Inc., 1970): 488-89.

¹²⁷ Audubon Park as it was originally known was the site of John J. Audubon's estate. It was in a suburban section of New York between 155th and 156th Streets, bound on the west by Broadway and on the east by the Hudson River. See George Bird Grinnell, *Audubon Park*, (New York: The Hispanic Society of America, 1927).

¹²⁸ A authoritative history and survey of the collections of the Hispanic Society is found in *A History of The Hispanic*

Society of America, Museum and Library, 1904-1954, with a Survey of the Collections (New York: The Hispanic Society of America, 1954).

¹²⁹ Proske, 6.

¹³⁰ In, *A History of the Hispanic Society of America*, 4.

¹³¹ A reference to "your son's library" is found in correspondence between George B. Post and Collis P. Huntington, 19 February 1891, see, Hyman, 7.

¹³² *A History of The Hispanic Society of America*, 17.

¹³³ See Henry F. Withey and Elsie Rathburn Withey, 488-89.

¹³⁴ *A History of The Hispanic Society of America*, 31.

¹³⁵ Archer remained actively involved in the Society as a member of the Council for fifty years.

¹³⁶ See Howard L. Adelson, *The American Numismatic Society, 1858-1958* (New York: The American Numismatic Society, 1958).

¹³⁷ According to the figures provided in John Kirtland Wright, *Geography in the Making: The American Geographical Society, 1851-1951*, (New York: The American Geographical Society, 1952), Archer Huntington contributions to the AGS amounted to \$262,500 (1911-12) and \$429,000 (1915-1935).

¹³⁸ George H.T. Kimble to Archer M. Huntington, Jan.5, 1953, Archer M. Huntington Files, Box 1, Special Collections, Arents Library, Syracuse University.

¹³⁹ Proske, 15.

¹⁴⁰ Museum of the American Indian, Heye Foundation, *The History of the Museum*, New York, 1956. The Museum of the American Indian, Heye Foundation is now known as the National Museum of the American Indian and has moved from Audubon Terrace, first relocating to a temporary site at the Customs House Building in Lower Manhattan, and then in

1999 to the Cultural Resources Center in Suitland, Maryland.

¹⁴¹ Landmarks Preservation Commission, "Audubon Terrace Historic District Designation Report," New York, 1979.

¹⁴² See Lillian B. Miller, "The Collection of the American Academy and Institute of Arts and Letters", 13.

¹⁴³ Untitled and anonymous typed partial record of the history of the American Academy of Arts and Letters, Box 1, Archives American Academy of Arts and Letters. The condition of the gift stipulated that the Academy was to raise matching funds, which unfortunately, because of World War I, had not been fulfilled.

¹⁴⁴ Archive File, Archer Huntington, copy of Formal Nomination authored by William Dean Howells, Box 1, Archives American Academy of Arts and Letters.

¹⁴⁵ The warm friendship between the Huntingtons and Beaux is revealed in ten years of correspondence; see Cecilia Beaux folder, Archer M. Huntington Files, Box 2, Special Collections, Arents Library, Syracuse University.

¹⁴⁶ See Lillian B. Miller, "The Collection of the American Academy and Institute of Arts and Letters", in Lillian B. Miller, Nancy A. Johnson, and James Thomas Flexner, eds., *Portraits from the American Academy and Institute of Arts and Letters*, (Washington, D.C.: National Portrait Gallery, Smithsonian Institution, 1987).

¹⁴⁷ Quote in Lillian B. Miller, "The Collection of the American Academy and Institute of Arts and Letters", 20.

¹⁴⁸ See, Archer Milton Huntington to President Nicolas Murray Butler, December 24, 1929; and, untitled and unauthored typed partial record of the history of the American Academy of Arts and Letters, Box 1, Archives American Academy of Arts and Letters.

¹⁴⁹ Letter, Arabella D. Huntington to Benjamin A. Morton, Vice President of The Central Union Trust Company, March 8, 1921, Box 1, Archives American Academy of Arts and Letters.

¹⁵⁰ Archive File, Archer Huntington, Archives American Academy of Arts and Letters.

¹⁵¹ Letter, Archer Milton Huntington to Mrs. William Vanamee, The American Academy of Arts and Letters, October 3, 1927, Archer Huntington File, Box 1, Archives, The American Academy of Arts and Letters.

¹⁵² Letter, Archer M. Huntington to Mr. Edward McCartan, Dec. 17, 1942, Archer M. Huntington Files, Box 5, Special Collections, Arents Library, Syracuse University.

¹⁵³ Letter, Archer Milton Huntington to Dr. Walter Damroch, President, The American Academy of Arts and Letters, Herbert E. Ives, President, The American Numismatic Society, Roland L. Rodman, President, The American Geographical Society, and George Hays, Museum of the American Indian, April 21, 1944, in Archer M. Huntington Correspondence, Box 1, Syracuse University.

¹⁵⁴ Letter, Archer Milton Huntington to Mrs. Robert Underwood Johnson, Secretary, The American Academy of Arts and Letters, December 17, 1928, Archer Huntington File, Box 1, Archives, The American Academy of Arts and Letters.

¹⁵⁵ Letter from Archer Milton Huntington to Mrs. William Vanamee, The American Academy of Arts and Letters, April 1, 1931, Archer Huntington File, Box 1, Archives, The American Academy of Arts and Letters.

¹⁵⁶ See Fosdick, 262-301, and 336-345; and Chernow, 667-670.

¹⁵⁷ A history of the institution's first forty years is documented by Thomas S. Cummings, *Historic Annals of the National Academy of Design* (Philadelphia: George W. Childs, 1865); see also, Eliot Clark, *History of the National Academy of Design, 1825-1953* (New York: Columbia University Press, 1954); Lois Marie Fink and Joshua C. Taylor, *Academy, The Academic Tradition in American Art* (Washington, D.C.: Smithsonian Institution, 1975).

¹⁵⁸ Clark, *History of the National Academy of Design*, 220.

¹⁵⁹ Quote in *Ibid.*

¹⁶⁰ *Ibid.*

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- ¹⁶¹ According to David Dearing, Chief Curator, National Academy of Design, in 1977 under the Directorship of Mr. John Dobkin, the relationship between these art organizations and the NAD was terminated. David Dearing, personal communication with the author, 27 February 2002.
- ¹⁶² Archer established a life trust for his first wife, Helen G. Granville Barker, wherein the National Academy was designated the beneficiary of funds upon her death. See the Archer M. Huntington Fund folder, the Archer M. Huntington Publicity Fund folder, and the Huntington Fund (Helen G. Granville Barker) folder, Files, the National Academy of Design.
- ¹⁶³ See Clark, *History of the National Academy of Design*, 232.
- ¹⁶⁴ *The Mariner's Museum, A History and Guide* (Newport News, Virginia: The Mariner's Museum, 1950).
- ¹⁶⁵ See Archer M. Huntington to H.L. Ferguson, President, Mariner's Museum, April 4, 1931, Archer M. Huntington Files, Box 5, Special Collections, Arents Library, Syracuse University.
- ¹⁶⁶ See Herbert Adams to Archer M. Huntington, March 13, 1931, and June 20, 1931, Archer M. Huntington Files, Box 1, Special Collections, Arents Library, Syracuse University.
- ¹⁶⁷ The sculpture was first installed at Brookgreen Gardens, see Myrna G. Eden, *Energy and Individuality in the Art of Anne Hyatt Huntington, Sculptor and Amy Beach, Composer* (New Jersey: The Scarecrow Press, 1987): 154-156.
- ¹⁶⁸ Andrea S. Norris, "Who Was Archer Huntington?" *Archer M. Huntington Art Gallery Newsletter* (September 1983): 1-2.
- ¹⁶⁹ Archer was impressed by Johnson's design for the museum which was modeled after the University of Salamanca.
- ¹⁷⁰ See Dagmar Grimm, "Anna Hyatt Huntington: A Member of the East Coast Establishment Develops a Presence in the Far West," *Sculpture Review* 43 (Fall 1994): 13-15.

¹⁷¹ Reginald Poland, "Progress at the Art Gallery," San Diego Magazine (July 1928):

¹⁷² Archer was absent for the formal presentation of the medal on December 6, 1950 at the Salmagundi Club. He received it on December 18 at Stannerig. See Artists Fellowship folder, Archer M. Huntington Files, Box 1, Special Collections, Arents Library, Syracuse University.

¹⁷³ Between 1898 and 1919 Archer donated over \$28,000 to the Museum. See American Museum of Natural History folder, Archer M. Huntington Files, Box 1, Special Collections, Arents Library, Syracuse University.

¹⁷⁴ *New York Times*, "A.M. Huntington, A Philanthropist," 12 December, 1955.

¹⁷⁵ Ibid.

¹⁷⁶ Editors, "Necrology Archer Milton Huntington", *Hispanic Review* XXIV (April 1956):148.

CHAPTER 3

PATRON AND SCULPTOR: ARCHER MILTON HUNTINGTON AND ANNA
VAUGHN HYATT, UNION OF PHILANTHROPY AND ART

Archer Huntington's altruistic cultural commitment and patronage of American sculpture was furthered by his marriage to Anna Vaughn Hyatt. As one of his biographers observed, their marriage, which "brought him happiness beyond the 'splendor of dreams'", developed as a devoted partnership so that, "from that time on his plans and values were fully understood, approved and supplemented".¹⁷⁷ As revealed in this chapter, this union of patron and artist was one of mutual respect wherein each fulfilled individual intellectual and artistic aspirations.

During the first half of the twentieth century, Anna Hyatt Huntington (Figure 8) was a preeminent *animalier* and figurative sculptor who, during her exceptionally prolific career spanning a period of seventy years, received more private and public commissions, and national and international recognition of intimately scaled sculpture and large-scale public monuments, than any of her female contemporaries.

Anna Vaughn Hyatt was born in Cambridge, Massachusetts, March 10, 1876, the youngest of three children born to

Alpheus and Ardella Hyatt.¹⁷⁸ She was raised in Boston where her father, a renowned scientist and scholar in the fields of zoology and paleontology, taught at MIT and Boston University and served as curator and scientific director at the Boston Society of Natural History. His interest in zoology was passed on to Anna who at an early age made detailed drawings of animals, both common and exotic. She was educated in private schools and her artistic training was for the most part informal and self-directed. Her initial formal training was limited to a very brief period of study with the Ecole des Beaux-Arts-trained Boston sculptor, Henry Hudson Kitson, who is best remembered for his memorial statues and with whom her sister Harriet had studied. Anna's departure from his tutelage may have been the result of a disagreement over a point of animal anatomy.¹⁷⁹

Anna first exhibited her work in 1898 in the showroom of the Boston jewelry firm of Shreve, Crump, and Low, where it was viewed by wealthy Boston merchant and art patron Thomas W. Lawson, for whom she later created several horse compositions. Her first commissioned piece for Lawson was a blue granite sculpture of two Great Danes. In 1900 Anna had her first one-person exhibition of fifty sculptures at the Boston Art Club. Two years later she was commissioned by The

Brooklyn Institute of Arts and Sciences (now the Brooklyn Museum of Art) to create several plaster models of extinct animals.

In 1903 Anna established a studio in New York, one of several she occupied over a period of three years. Her second experience in formal training came when she briefly attended classes at the Art Students League. There she studied with the leading academic sculptors, George Grey Barnard and Hermon MacNeil. For a short time Anna was a pupil of Gutzon Borglum with whom she also had a disagreement over animal anatomy.¹⁸⁰ In collaboration with roommate and fellow sculptor, Abastenia St. Leger Eberle, the pair created a bronze group, *Man and Bull*, which was awarded a bronze medal at the Louisiana Purchase Exposition in 1904. Eberle modeled the human figures and Anna executed the animals. Anna's expertise at modeling animals was the result of life studies she made during prolonged visits at zoos. In 1905 her method of direct modeling at the zoo received attention in the *New York Times* "a tall, young woman in tailor made frock and red-plumed hat. . .her clay on a high stool. . .doing a clay study of a bison."¹⁸¹

She established her reputation as an accomplished animalier despite competition presented by such eminent sculptors such as Alexander Phimister Proctor, Edward C.

Potter, and Albert Laessle. In 1905 she was elected as a member of the National Sculpture Society, which sponsored her first exhibition in New York. Her work brought her recognition as well as patrons. By 1906 two of her bronze animal groups had been acquired by the Metropolitan Museum of Art.¹⁸²

In 1906 Anna traveled to Europe, visiting Paris and Naples with the intention, not of formally studying with any leading sculptor but rather, of establishing a studio and creating sculpture of her own design. She explained, "I didn't study with anyone abroad. I merely went abroad to do the work I had in mind".¹⁸³ While there, she undoubtedly viewed the enlivened naturalistic sculpture of leading French sculptors, Antoine-Louis Barye and Emmanuel Frémiet. According to her nephew and Curator Emeritus of Prints at the Metropolitan Museum of Art, A. Hyatt Mayor, Anna's European experience was to her benefit, "I think it gave her a sense of design that she probably would not have got in this country, and it put her touch with the great monumental sculpture of Europe, above all, the sculpture of the nineteenth century".¹⁸⁴ In Paris, in the former studio of French sculptor Jules Dalou, she executed several sculptures including two life-size jaguars exhibited at the Paris Salon of 1908, two life-size Great Danes exhibited at the Salon of

1911, and her most famous work, an equestrian statue, *Joan of Arc*, for which the life-size plaster, despite questions of whether a woman could create such a masterpiece, received honorable mention at the Paris Salon of 1910.

After her return to New York she was very productive in spite of a succession of studio moves.¹⁸⁵ Anna's career prospered and she quickly achieved financial success for in 1912 she was listed as one of 12 women who earned \$50,000 a year. She executed forty-three small-scale animal sculptures that were well-received when exhibited in 1914 at Gorham Galleries and her ability to capture "the beauty and freedom of wild animals" was hailed.¹⁸⁶ In 1915 her work, ten animal sculptures, was awarded a silver medal at the Panama-Pacific Exposition in San Francisco.

Anna distinguished herself with large-scale conceptions and it was her monumental sculpture that received greatest acclaim. On the merits of her *Joan of Arc* model promoted by art patron and Tiffany and Company executive J. Sanford Staltus, Anna received a commission to execute a life-size bronze monument in New York to commemorate the 500th birthday of the heroine.¹⁸⁷ Such a singular commission for a monumental equestrian statue by a woman sculptor set Anna's work apart from that of her female contemporaries and secured her major future commissions. *Joan of Arc*, unveiled

in 1915 at Riverside Drive and Ninety-third Street, was praised by critic Charles H. Caffin as one of the few "truly monumental, impressive, and expressive equestrian statues of modern times", and for its artistic merit the distinguished Purple Rosette was awarded to Anna by the French government.¹⁸⁸ Critic Adeline Adams who apologized for an earlier "grotesque observation" that a monumental equestrian statue was for "man's working", subsequently applauded Anna's *Joan*, writing, "Rarely has any such statue been studied with as fine a vision of the relative claims of art and archaeology. It is one of the best-loved monuments in the city of New York".¹⁸⁹ For this statue she appropriately was presented the J. Sanford Saltus Medal for Merit by the National Academy of Design, and for a replica erected in Blois, France in 1921, she was awarded the Chevalier of the Legion of Honor by the French government. That same year, the National Academy presented Anna the Saltus Gold Medal for her figural piece, *Diana of the Chase*. She also received the Rodin Gold Medal from the Plastic Club of Philadelphia. Her talent was recognized by the National Academy of Design, which awarded her Associate Membership in 1916 and Full Member in 1922. From 1917 to 1920, Anna and her family resided at their summer retreat 'Seven Acres' at Annisquam on Cape Ann. About 1920 she received a private commission

from J. Sanford Saltus, for a standing figure of *Joan of Arc* for the Cathedral of St. John the Divine. Her sculptures would continue to receive critical acclaim, a succession of both national and international awards, and recognition in the form of commissions from public and private patrons, including Archer Huntington.¹⁹⁰

Anna Hyatt had known Archer Huntington on a casual basis, meeting him perhaps for the first time in 1915 at the *Joan of Arc* dedication ceremonies with which he was involved, and again late in 1919 at the Beaux Arts Ball in New York where she masqueraded as Joan of Arc.¹⁹¹ In 1920 she accompanied Archer and his niece on a tour of the Hispanic Society.¹⁹² The following year, the couple established a professional relationship when he offered Anna several sculptural commissions including one for the flagpole base at the Hispanic Society and another for designing two medals: the Mitre Medal for the Hispanic Society to be awarded for distinction in arts and letters in Hispanic scholarship, and the William D. Howells Medal for the American Academy of Arts and Letters. In acceptance of the former commission she wrote, "It is an unusual stimulus to work for one whose gifts and taste promise the keenest judgment and appreciation".¹⁹³ She deferred to Archer in the design of the Howells Medal when in providing photographs of

her sketches she wrote, "You undoubtedly have an idea infantely (sic) more interesting to suggest for such a medal and I hope you will give them a frank criticism".¹⁹⁴ After viewing the clay model Archer remarked that he 'was very much pleased with it'.¹⁹⁵ A working relationship continued when the couple collaborated on the National Sculpture Society's exhibition held at the Hispanic Society in 1923.

Their professional association simultaneously evolved into a personal relationship. Sometime after the Howells medal commission in 1921, Archer purportedly first proposed to Anna who declined the offer of marriage.¹⁹⁶ Although committed in friendship, she did not respond to his overtures until two years later when Archer, despondent over his mortifying divorce, was hospitalized with a life-threatening condition. When Anna was informed of his illness she immediately left the family retreat at Annisquam and returned to New York where she affectionately attended to Archer. After the restoration of his health and at his insistence Anna finally agreed to marriage. Anna, forty-seven years old, married Archer, fifty-three, on their mutual birthday March 10, in 1923 in her studio on 49 West 12th Street. Like the marriage of Collis and Arabella, the event was a private affair shared only by Anna's mother and her nephew, A. Hyatt Mayor whose task it was to report the

marriage to other family members and the public who, unaware of their close relationship, received it with great surprise. Directly after the event Archer telegraphed Arabella expressing his heartfelt joy.¹⁹⁷

The couple resided some of the time in Archer's home at 1083 Fifth Avenue that he had purchased in 1902. This was the building that would become the National Academy of Design. In 1913 Archer commissioned architect and designer Ogden Codman Jr. to renovate 1083 Fifth Avenue. Between 1895 and 1920, Ogden Codman had designed 21 houses, remodeled 10, and decorated 70, for America's elite society, including Edith Wharton, Frederick W. Vanderbilt, Cornelius Vanderbilt, John D. Rockefeller, Jr., and others.¹⁹⁸ Undoubtedly Archer was familiar with Codman's work given that in 1912 the architect built his own townhouse at 7 E. 96th Street, as well as three other houses (Nos. 7, 12, and 15) on the same street. Codman's penchant for 18th century French and closely related English classicism resulted in a more restrained but elegant style that was consistent with Archer's conservative taste. Thus, unlike the typically pretentious renovation of Arabella's palatial mansion of two decades earlier, Codman's commission resulted in a tastefully designed house that typically, according to

architectural historian Pauline C. Metcalf, would be void of "exuberant decoration tainted with vulgarity".¹⁹⁹

At Archer's direction, Codman enlarged the existing townhouse by building a wing facing 89th Street that formed an L-shaped plan with the 5th Avenue structure.²⁰⁰ Codman modified the Fifth Avenue façade, retaining its bow front but replacing the original opulent ornamentation with his characteristically restrained decoration that was repeated on the 89th Street façade. Typical of Codman's formal style, the simple façades are reminiscent of the classical sobriety of late 18th century architecture. In the 5th Avenue interior beyond the original vestibule and reception hall Codman installed a magnificent circular stairwell, which served not only to join the house to the new wing, but also to provide a setting for a grand staircase. The stairwell, a leitmotif of Codman's style, was capped by a saucer dome seated on a cove and featured a lower wall of false rusticated stone and a more ornate upper wall symmetrically divided by paired Corinthian pilasters. The pilasters frame six round arch bays, three with windows, two with doors and one with a blank wall. The stairwell is lighted by a bronze lantern with four curved glass sides suspended from the dome. The staircase is constructed of warm beige marble and its black wrought-iron railing with its enlivened design resembling "a

Vitruvian wave" with foam formed by acanthus leaves, is reminiscent of 18th century French design.²⁰¹ Codman enriched the original second floor gallery and drawing room overlooking 5th Avenue with Adamesque detailing. He remodeled the drawing room, enhancing the wall decoration with vertical and horizontal paneling on the upper and lower wall respectively, and creating a more decorative entablature with a cornice supported by volute modillions further embellished with egg-and-leaf, acanthus, and anthemion details. Codman adeptly wedded the wing and second floor with a small foyer having a groin vaulted ceiling and rusticated stone walls pierced by four round-arch openings. As designed, the foyer also served to discreetly separate the more public second floor from the wing's private adjoining salon, beyond which and overlooking 89th Street was the dining room. In this room Codman's symmetry of design is expressed in the decorative wall panels that on the end walls are uncharacteristically separated by niches defined by Doric pilasters. Above the lower wall panels, Codman applied another unusual decorative element, six painted relief panels. In its unostentatious renovation, Archer's house was modest in contrast to the overstated pretentiousness of Arabella's mansion.

While Archer and his new wife found the remodeled house spacious and convenient, both sought the tranquility offered in their country residences for artistic inspiration. In 1940 Archer and Anna bequeathed the property to the National Academy of Design, which the following year commissioned William A. Delano, N.A., to remodel the buildings to accommodate the Academy.²⁰² Preferring country life Archer in 1933 acquired "Rocas" an estate in Haverstraw, New York, which was deeded to the State as an addition to Palisades Interstate Park when the couple again moved to another estate in 1939. At Stanerigg, a 900 acre estate with a twenty room house and large studio in Redding Ridge, Connecticut, Anna lived out her days and at her death bequeathed it to Connecticut as Collis Huntington State Park.

Anna's heartfelt feeling for her new husband was expressed in a letter to her mother wherein she wrote, "Yes mammy dear you can certainly be happy about me, as I don't believe any woman has a more truly loving man than mine. Our mutual attachment has grown steadily each month and there hasn't been a word or a moment to diminish its surface."²⁰³

Archer's respect for Anna's artistic talent would be expressed in his continued support of her work for which she gratefully acknowledge, "What I have done in my own work . .

. could not have been except for the help spiritually, mentally, and materially that Archer has given me . . . My greatest fortune comes in having a husband whose encouragement and guidance is in the absolute sympathy and gives me freedom to work that is the lot of very few artists."²⁰⁴

Later, on the occasion of the presentation of the Medal of Honor from the National Sculpture Society to Anna for her achievements and in appreciation for her support of fellow sculptors, she humbly thanked her colleagues and acknowledged Archer:

I felt it beyond any distinction which could come to me and I beg that you will convey more earnestly to my fellow members my very deep sense of appreciation in an honor which while it left me speechless filled my inner self with enchantment.

I must add tho [sic], that as my husband is so largely responsible, spiritually, mentally and materially for what I have done either of my own or for others, that I accept this honor very humbly and only in part.²⁰⁵

Anna's nephew, A. Hyatt Mayor, also praised Archer's dedication to his wife, "He was very proud of her work, cleared everything to make it easy for her, and could not have been more wonderfully understanding about the whole business. He was the ideal sculptor's husband, and it was a wonderful marriage, late for both of them. He had an unhappy marriage beforehand . . . and this was exactly what he

wanted and exactly what she wanted. They got on famously together".²⁰⁶

With unlimited emotional and financial support Anna was free to pursue her work. Thus, unlike contemporary philanthropist and sculptor Gertrude Vanderbilt Whitney, whose personal life attracted public attention and detracted from her work that she actively turned to only after her marriage effectively was dissolved, Anna, with an established professional reputation and marriage that placed her beyond moral reproach, unreservedly was committed to sculpting. And, in contrast to most of her female contemporaries, Anna was afforded advantages of time and money not readily available to women sculptors who either remained single or typically gave up their careers upon marriage. She was consumed by her artistic endeavors as evidenced in the dramatic increase in her sculptural productivity after her marriage. While she remained dedicated to a traditional, academic realism in her work, she was a pioneer in her use of new materials in particular, the medium of aluminum.

In their union, Anna's art and Archer's philanthropy came into alignment. Anna's work as a sculptor lent another perspective to their philanthropy. Though she was not in need of income, even after her marriage Anna's intent was to

continue her career. Committed to her work, she created a remarkable body of sculpture that filled several studios.²⁰⁷ Shortly after her marriage, Anna's beneficence, perhaps somewhat self-serving, was demonstrated with donations of her sculpture to any national, as well as international institution that expressed interest in her work. Usually at her own expense she had her sculpture cast and shipped to the receiving institution. Scores of institutions that were recipients of her gifts of sculpture gratefully acknowledged her beneficence in praising correspondence.²⁰⁸ Through these donations she divested her assemblage of sculpture and allied with Archer in his vision to bring art to the American public.

Undoubtedly, her professional work gave greater focus and determination to Archer's support of American sculpture. As will be discussed in the following chapters, as members of the National Sculpture Society, both were sensitive to the organization's concerns with sponsorship and promotion of traditional sculpture. They also shared an interest in fostering public appreciation for sculpture. As the following discussion demonstrates, their vision was realized as they channeled their unrestricted charitable enthusiasms, liberal financial support, and tireless efforts into patronage of American academic sculpture.

¹⁷⁷ Pope, 8.

¹⁷⁸ See Cerinda Evans, *Anna Hyatt Huntington*, (Newport News: The Mariners Museum, 1965); Doris E. Cook, *Woman Sculptor: Anna Hyatt Huntington (1876-1973)* (Hartford: Privately printed, 1976); and, Myrna G. Eden, *Energy and Individuality in the Art of Anne Hyatt Huntington, Sculptor and Amy Beach, Composer*.

¹⁷⁹ According to Anna, she left after correcting the anatomy of a horse modeled by Kitson; in George Gurney, Interview with Anna Hyatt Huntington, March 19, 1970, Index of American Sculpture, University of Delaware, Newark, Delaware.

¹⁸⁰ Ibid.

¹⁸¹ "Woman Sculptor and Bison in the Bronx Zoo Exchange Confidences," *New York Times*, 31 December, 1905, Section 3, 6.

¹⁸² These works, "Winter Noon" and "Tigers Watching" were applauded for their technical virtuosity by Clarence Hoblitzell, "Collection of Bronzes in the Metropolitan Museum" in, *The Sketch Book*, VI (December 1906): 186.

¹⁸³ James Spray Crafts, "Factors Some Contemporary Artists Feel Have Contributed to Their Success and the Implications Such Factors Have For Art Education of Children Who Have Exceptional Ability in Art" (unpublished Ph.D. dissertation, Yale University, 1956): 259.

¹⁸⁴ Quote in Evans, 20.

¹⁸⁵ First Anna shared an apartment studio with her sister-in-law and then shared one with sculptor, Brenda Putnam. She next shared a studio on E. 48th Street with A. Phimister Proctor. After that, she shared another studio with her sister-in-law, and finally took a private studio on 58th Street. See Eden, 20.

¹⁸⁶ Ada Rainey, "Art Notes," *House Beautiful* 35 (May 1914): 167-169.

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- ¹⁸⁷ Anna contracted to execute the equestrian statue for the sum of \$12,500. See, George Kunz Folder, Archer M. Huntington Files, Box 4, Special Collections, Arents Library, Syracuse University.
- ¹⁸⁸ See, Charles H. Caffin, "Miss Hyatt's Statue of Joan of Arc", *Century Magazine*, 92 (June 1916): 308-311; and Beatrice Proske, "Joan of Arc by Anna Hyatt Huntington," *Joan of Arc* (New York: Municipal Art Society, 1987).
- ¹⁸⁹ Adeline Adams, *The Spirit of American Sculpture* (New York: The Gilliss Press, 1923): 203-204.
- ¹⁹⁰ Quote on The Mariner's Museum General Information
- ¹⁹¹ See Eden, 23. Archer Huntington, serving as Honorary President of the American Numismatic Society, which played a prominent role in the dedication ceremonies of the *Joan of Arc* monument had undoubtedly known Anna Hyatt since its dedication in 1915, see Adelson, 169-170.
- ¹⁹² Letter from Anna Hyatt to Mrs. Ardella Hyatt, March ?, 1920, The Hispanic Society of America, Anna Hyatt Huntington File, Envelope 3.
- ¹⁹³ Letter from Anna Hyatt to Mr. Huntington, June 27, 1920, The Hispanic Society of America, Anna Hyatt Huntington File.
- ¹⁹⁴ Letter from Anna Hyatt to Mr. Huntington, April 5, (1921) The Hispanic Society of America, Anna Hyatt Huntington File.
- ¹⁹⁵ Archer M. Huntington to Mr. John Mead Howells, May 5, 1921, Archer M. Huntington Files, Box 1, Special Collections, Arents Library, Syracuse University.
- ¹⁹⁶ See A. Hyatt Mayor, "Introduction: Brookgreen Gardens" in *A Century of American Sculpture Treasures from Brookgreen Gardens* (New York: Abbeville Press, 1988).
- ¹⁹⁷ Telegram, Archer to Arabella, Archer M. Huntington Files, Box 4, Special Collections, Arents Library, Syracuse University.

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- ¹⁹⁸ Pauline Metcalf, "Ogden Codman, Jr., Architect-Decorator, Elegance Without Excess", M.S. in Historic Preservation, Graduate School of Architecture and Planning, Columbia University, 1978; and, Pauline C. Metcalf, ed., *Ogden Codman and the Decoration of Houses*, (Boston: David R. Godine, 1988).
- ¹⁹⁹ Metcalf, "Ogden Codman, Jr., Architect-Decorator," 18.
- ²⁰⁰ Modifications to the townhouse described here are discussed by Henry Hope Reed, "The Townhouses of Ogden Codman: A Brief Tour", in Pauline C. Metcalf, ed., *Ogden Codman and the Decoration of Houses*, 111-132.
- ²⁰¹ Reed, 115.
- ²⁰² Legal papers, Archer M. Huntington Trust Folder, files, National Academy of Design, Museum and School of Fine Arts.
- ²⁰³ Letter from Anna Hyatt to Mrs. Ardella Hyatt, July 23, 1923, The Hispanic Society of America, Anna Hyatt Huntington File, Envelope 4.
- ²⁰⁴ Letter from Anna Hyatt Huntington to Michael A. Werhoff, October 1, 1940, George Arents Research Library, Syracuse University, printed in Myrna G. Eden, 23-24.
- ²⁰⁵ Letter from Anna Hyatt Huntington to Paul Manship, March 30, 1940, Archer Huntington Correspondence, Box 5, Manship File, George Arents Research Library, Syracuse University.
- ²⁰⁶ Quote in Evans, 24.
- ²⁰⁷ In addition to her studio in New York, which after her marriage was located in the adjoining 89th Street townhouse, Anna also had a studio at the parental retirement home in Annisquam, Massachusetts. She also set up studios at their various estates including, Rocas, at Haverstraw, New York, Stanerigg, at Redding Ridge, Connecticut which she maintained until her death, and Atalaya at Brookgreen Gardens.
- ²⁰⁸ Almost one hundred institutional letters acknowledging Anna Hyatt Huntington's gifts are filed in Boxes 1 through 8 of Archer Huntington Correspondence, George Arents Research Library, Syracuse University.



CHAPTER 4

ARCHER HUNTINGTON, PATRON OF AMERICAN SCULPTURE: THE
BEGINNINGS OF PATRONAGE

Even before his union with Anna Hyatt, Archer Huntington enthusiastically supported American sculpture. Chapter 4 and the succeeding two chapters seek to demonstrate that during the first half of the twentieth century, no other patron did more to promote American sculpture than Archer Huntington. His commitment to advance American sculpture was initially expressed with numerous commissions for architectural and freestanding sculpture and subsequently furthered by underwriting unprecedented national exhibitions of American sculpture, and by founding the first public sculpture garden in the United States. The following discussion explores Archer Huntington's earliest major commissions of architectural and freestanding sculpture for Audubon Terrace.

Archer Huntington's avid patronage of American sculpture began in 1893 with his affiliation with the Sculpture Society, a newly formed professional organization that was incorporated three years later as the National Sculpture Society (NSS).²⁰⁹ The organization, consisting of sculptors, architects, critics and businessmen, was

dedicated to the threefold purpose of standardizing sculpture competition procedures, enhancing the professional status of sculptors, and promoting commissions for sculptors.²¹⁰ The NSS also served as the "official guardian of the older traditions in sculpture and entrenched itself against the relentless advance of the new 'modern' art."²¹¹ However, from its beginnings the Society experienced organizational problems, including professional rivalries and conflicts of interest between sculptors and nonsculptors that impeded artistic autonomy.²¹²

Archer was fully aware of the Society's mission to promote commissions for its members, who were faced with a major organizational drawback that rendered them dependent on nonsculptor members. Nonsculptor members, businessmen and architects, provided sculptors with contacts crucial both to securing commissions and to promoting their sculpture in professional architectural publications and the popular press. Archer sympathized with the NSS goal of staunchly endorsing traditional sculpture.

Archer supported sculptors, underwriting civic commissions and personally endowed projects. One of his earliest commitments was serving as a member of the Washington Arch Committee. One of many projects generated by the City Beautiful Movement, the triumphal arch designed by

Sanford White was built in 1892 in Washington Square Park in New York. The monument's sculptural program was executed by distinguished NSS members Hermon A. MacNeil, and A. Stirling Calder, with contributions by French-born sculptor Philip Martiny, and members of the noted Piccirilli family of sculptors. When lack of funding delayed execution of the sculptural program Archer Huntington made a generous contribution in 1918 for its completion.²¹³

Another of Archer's early associations with American sculptors came after the death of his father in 1900 when Arabella commissioned a memorial portrait bust of Collis. Archer arranged the commission with sculptor and poet, George Grey Barnard. At the dedication ceremonies of his sculpture at the Capitol in Harrisburg, Pennsylvania, Barnard, with great respect for Archer's aesthetic judgment, penned this tribute to his patron,

Do you remember—a night
 When the contract came
 And we sat up till morning light,
 Giving the "vision" a name?²¹⁴

As another memorial to his father Archer commissioned Gutzon Borglum to create a statue of Collis, which was erected in 1924 in front of the new Chesapeake and Ohio

train station in Huntington, West Virginia, a city founded by Collis P. Huntington.²¹⁵

Archer's patronage of American sculpture intensified with an unprecedented private commission of sculpture for Audubon Terrace. From 1923 to 1935 he engaged a number of America's leading academic sculptors to execute the decorative program of architectural and freestanding sculpture for Audubon Terrace.

As previously mentioned Archer conceived Audubon Terrace as not only a collection of cultural institutions but also as an artistic showcase. As designed the plan incorporated architectural and freestanding sculpture. The conception of Audubon Terrace as a venue for public art was consistent with the Beaux-Arts tradition of great architectural and decorative projects. The precedent for the alliance of architecture and sculpture had been established with the Beaux-Arts program at the World's Columbian Exposition of 1893 and furthered by the City Beautiful movement that it spawned. This nationwide movement, emphasizing orderly planning and harmonious design, dominated urban development during the first two decades of the twentieth century. The movement's comprehensive programs of architecture and landscape design incorporated architectural sculpture and monuments. As part of its

promotional program, the NSS argued that public sculpture embodied the fundamental principles of America's cultural heritage and its edifying subject matter conveyed human values and nationalistic beliefs and traditions. Large public buildings aesthetically enhanced by architectural sculpture were perceived as the quintessential statement of American democracy.²¹⁶ In New York leading sculptors and architects, most members of the NSS, had collaborated on the sculpture programs of public buildings, including the New York State Supreme Court (Appellate Courthouse) (1896-1900); the New York City Hall of Records (1899-1911); and the United States Custom House (1900-1907). Cultural institutions included the New York Public Library (1897-1911); the Brooklyn Institute of Arts and Sciences (1895-1915); the Metropolitan Museum of Art (1902); and public monuments such as the Dewey Arch (1899).²¹⁷

The union of architecture and sculpture at Audubon Terrace is archetypical of the Beaux-Arts model described by muralist Edwin Blashfield as ". . . century-marks of the ages . . . to teach from within and without, by proportion and scale, by picture and statue, the history of the people who built it; to celebrate patriotism, inculcate morals and to stand as the visible concrete symbol of high endeavor".²¹⁸ Thus, more than simply an effort in urban beautification,

the sculptural program at Audubon Terrace is purposeful in intent. Archer envisaged a decorative program that would both elevate public aesthetics and edify moral values. Generally, in building projects such as this it was the purview of architects to select sculptors and to dictate the subject matter and scale of the architectural sculpture. Yet, as the chief benefactor of these cultural institutions Archer chose to dictate the sculptural program and to have final approval on the artists' designs. The result was an elaborate emblematic program of historical and allegorical imagery. The didactic content of frieze inscriptions, door and monumental wall reliefs, and statues at Audubon Terrace was designed to enlighten the public who in viewing this assemblage of sculpture were reminded of the elevated purpose of each institution.

Even before the completion of the Hispanic Society buildings, Archer deliberated over sculpture for the Society buildings as well as for the terraced courtyard between the main and the north buildings. After a protracted period of discussion about the design and subject of the sculptural program, Archer consulted fellow National Sculpture Society member Anna Hyatt whom, as previously mentioned, he had commissioned in 1920 to design the Mitre and Howells medals.²¹⁹ Well aware of Anna Hyatt's talent as a sculptor of

monuments and undoubtedly impressed by her *Joan of Arc*, and ever committed to acknowledge competent women and promote their careers, Archer sought her expertise. Anna, responsive to the artistic challenge, worked in concert with Archer to design a thematic program of sculpture. For the Hispanic Society building and courtyard they conceived a symbolic program of sculpture that Anna was commissioned to execute which embodied the ideals promoted by the institution.

The point of departure for Anna Hyatt's sculpture was the moral, spiritual and intellectual values of Hispanic culture. From the outset Anna had been moved by Archer's consuming interest in Hispanic culture and, as she later recalled, in the sculptural program sought to visually dramatize Spanish heroes, "... as my husband devoted his life to bringing Spanish culture to this country, his love and enthusiasm for Spain was naturally conveyed to me and gave me the wish to supplement his work by my sculpture."²²⁰

She was inspired to execute a statue of the Spanish conqueror, Ruy Diaz de Bivar, El Cid Campeador, after reading the third edition of Archer's translation of the twelfth-century Spanish epic poem *Poema del Mio Cid*, published in 1921. She was further persuaded after learning that Spain had no monument honoring El Cid. She later wrote, "My interest started from reading the poem of the Cid in to

[sic] English by my husband Archer Huntington, which showed the crusading spirit of this fearless character. I was surprised that in Spain there had been no serious statue to so beloved a hero in the history of Spain. That added to my interest to portray him."²²¹

She developed the initial sketch for the heroic monument in 1923 but first executed the preliminary model in January of 1925 in a spacious studio on 81st Street.²²² In the same painstaking manner she employed on *Joan of Arc*, Anna emphasized historical accuracy in figural details and relied on information provided by scholars. She later acknowledged, "Research by the staff of the Hispanic Society gave me as much data as one could get of the period of the Cid and Bashford Dean of the Metropolitan Museum gave me a coat of mail of the time of the Cid."²²³

Anna portrayed the eleventh-century armored Spanish knight with shield and bannered spear held aloft, confidently leading his troops on his stately war horse. The Huntingtons presented the first casting of *El Cid Campeador* to the city of Seville, Spain. In gratitude, Anna was personally presented with the Grand Cross of Alfonso XII by King Alfonso of Spain, and in recognition for her achievement was elected the first female member of the Real Academia de Bellas Artes de San Fernando.

The first replica of the statue was installed on Audubon Terrace on August 15, 1927. It was mounted on an elevated stone pedestal and centrally placed on the lower court fronting the blank wall of the Society's north building (Figure 9). According to Mr. A. Hyatt Mayor, "The Cid, of course, was made to be seen from one side only, not like most public monuments. It was to be put against that great blank wall at the Hispanic Society, and it's very effective in exactly the silhouette".²²⁴ The monument was praised: "While the figure, the physiognomy--and the armor--may have sprung in a measure from research, the brave swing of the whole composition could have no origin save that of an imaginative grasp upon an idea".²²⁵ Archer's own artistic contribution to the monument is the inscription on the pedestal, a sonnet to the Cid from his volume of poems entitled *Rimas*. Typical of Beaux-Arts sculpture, the inscribed text serves to complete the figure, to enlighten, and to enhance the aesthetic experience of the viewer.²²⁶ The corners of the pedestal's platform stairs feature four bronze figures, seated and armed Castillian warriors, intended to balance the entire composition. The east and west ends of the monument are terminated by flagpoles having sculpted bases. For these Anna, emulating a Renaissance manner, designed a multi-figural composition rising in

successive bands from muscular warriors and horses entangled in a frantic struggle, to kneeling monks and pious men, and finally to allegorical figures representing the arts. The composition symbolically suggests cultural ascendancy from chaos, to religion, to art.²²⁷

More decorative than symbolic in function was the animal sculpture demarking the Society building and courtyard. Anna revealed her talents as an *animalier*, executing several life-size animal sculptures representing Hispanic fauna. Two limestone *Heraldic Lions* (1930) with globes between their paws flank the main entrance. A *Red Stag* (1929) and a *Red Doe with Fawn* (1934), executed in bronze, face each other from the bottom newel posts of the double set of stairs. Four limestone groups, including *Vultures* (1936), *Brown Bears* (1936), *Jaguars* (1936), and *Wild Boars* (1935), were executed for placement against the large volutes, which terminate the center wall bay of the north building at the head of the stairs leading down to the upper flanking terraces.

Anna completed the sculptural program of the Hispanic Society court fourteen years later with two monumental limestone wall reliefs, *Boabdil* (1943) (Figure 10) and *Don Quixote* (1942). The equestrian reliefs decorate the setback walls of the side terraces. Anna's source of inspiration for

Don Quixote was the seventeenth-century novel, *El Ingenioso Hidalgo Don Quijote de la Mancha* by Miguel de Cervantes Saavedra. As she explained, "The *Don Quixote* is different from most of the art about him, as my reaction to Cervantes wonderful book was one of sadness of it all, which forced me to make a pathetic and rather bewildered old man, rather than the debonair and comic figure generally portrayed."²²⁸

Her portrayal conforms to Cervantes' description of Quixote's physical characteristics.²²⁹ His character is aptly described in the inscription beneath the relief derived from the lines of a poem by Archer entitled *Rocinante* from his book, *Rimas*.

Anna captures the complex nature of *Boabdil*, dethroned ruler and last Moorish king of Spain, turning on horseback to tearfully view for the final time his beloved Granada and palace, the Alhambra. Like the *Don Quixote* relief, inscribed beneath *Boabdil* are lines from a poem by Archer entitled *Godoy*, which convey the essential nature of the tragic figure.

The Huntingtons commissioned Robert A. Baillie, a master carver to cut the animal groups as well as the monumental reliefs in stone.²³⁰ Baillie's career began as an apprentice to his father, a Scottish émigré stonecutter, and followed with classes at the Cooper Union. He was selected

by Karl Bitter, supervisor of sculpture programs for the Louisiana Purchase Exposition in Saint Louis in 1904, as well as the earlier Pan American Exposition in Buffalo, 1901, and the later Panama-Pacific Exposition in San Francisco, 1915, to assist on sculptural decorations. In 1906 while creating capitals for the Cathedral of St. John the Divine he met and subsequently collaborated with sculptor Gutzon Borglum for a period of almost ten years. In Borglum's studio Anna Hyatt met Baillie who later assisted her in completing a portrait bust of her mother, *Mrs. Alpheus Hyatt* (1918) (Corcoran Gallery of Art), and roughing out her commissioned relief of *Joan of Arc* (1922) for the Cathedral in his own studio, which had been that of his father's in Closter, New Jersey. Subsequently, Baillie was employed for most of his career by the Huntingtons to execute Anna's sculpture in stone. As revealed in the friendly correspondence between the two parties, an enduring relationship developed between patrons and artist.

In carving the monumental relief of *Don Quixote*, Baillie closely consulted with Anna and upon its completion reported,

I have tried to convey in the stone what you had in your model. In the light it is in, from morning to about three O'clock is best and noon time best of all. The tail and the legs gave me most trouble. I took it upon

myself to put more color or shadows in the tail to make it register from the balustrade on the plaza. The legs I deepened the sinews but otherwise I have followed closely your model. I do hope you will approve when you see it.²³¹

In 1937, Archer engaged sculptor Berthold Nebel to create, for the sum of \$50,000, nine monumental reliefs for the wall bays of the south façade of the Society's main building.²³² Nebel came to America from Switzerland as an infant. Trained in his youth at a terra cotta firm in Perth Amboy, he also studied at the Mechanics' Institute. Later he enrolled at the Art Student's League where he attended James Earle Fraser's classes. After completing a three-year fellowship at the American Academy in Rome in 1917, he headed the school of sculpture at the Carnegie Institute of Technology. He subsequently established a studio in New York and received several commissions for architectural and medallion sculpture.

The monumental figural reliefs represent successive stages of civilization in Spain: the Stone Age, the Greek, the Phoenician, the Carthaginian, the Celtic, the Roman, the Visigoth, the Arab and the Christian (Figure 11). A smaller ornamental panel, related in theme, surmounts the reliefs. The artist received compensation for his efforts pending Archer Huntington's approval of both the working model and

the completed relief. It took Nebel ten years to complete the nine panels. Archer was never disillusioned by the artist's slow progress, for which he apologized, "It is true that my work on these panels is going rather slowly . . . It worries me too when I look back and find I have not completed more of them . . . I may have spent too much time in the preliminary sketches and changed the designs too often".²³³ Archer commissioned Robert Baillie to cut the reliefs in stone as well as to inscribe the five south façade panels flanking both sides of the figural panels with the names of distinguished Hispanic individuals.

The other buildings of Audubon Terrace were also enhanced by architectural sculpture. Archer commissioned Berthold Nebel to design the decorative reliefs of the bronze doors of both the Museum of the American Indian and the American Geographical Society. The design of the latter, which reflects Beaux-Arts classicism, was a challenge for the artist who in 1928 received initial payment for the project, which was not completed until 1933.²³⁴ Nebel deferred to his patron's opinion regarding an appropriate design, "I appreciate your frank opinion regarding my sketch for the Geographical Doors . . . I can see now that it could be improved a great deal even as a sketch".²³⁵ The doors of the Museum of the American Indian were ornamented with

Indian motifs and pictorial panels with scenes of Indian life. When consulted about the initial design sketch, Archer addressed Nebel's inquiry with candor:

I regret that I cannot be enthusiastic about the doors. It seems to me that you can do better, and that your reputation would not be greatly enhanced by the present design. I can see that the detail will be admirable, but consider it yourself and see whether you do not think the relation of the parts to each other can be greatly improved. These doors are more important to you than to me, therefore I do not hesitate to be frank. I have shown the photographs to my wife, and she is of very much the same opinion.²³⁶

The collaborative working association that the Huntingtons cultivated with artists was based on mutual respect and is apparent in the relationship between Archer and sculptor, Herbert Adams, one of two artists engaged by Archer in 1927 to execute the sculptural reliefs of the bronze doors of the American Academy of Arts and Letters.²³⁷ Herbert Adams, a fellow Academician, designed the doors leading from the North and South Galleries to Audubon Terrace (Figures 12 and 13). Academically trained in Paris in the atelier of Marius-Jean-Antonin Mercié, Adams is best known for his relief sculpture and portrait busts, including one of his wife Adeline (Pond) Adams in the collection of the Hispanic Society.²³⁸ Prior to this commission, Adams completed the doors of the Library of Congress upon the

death of Olin Warner and designed the doors for St. Bartholomew's Church, New York, as well as figural sculpture and monuments. The doors of the American Academy of Arts and Letters feature classical figures representing arts, letters, poetry, music, painting, sculpture, inspiration and drama. In 1935, Archer contracted fellow Academician and friend, Adolph A. Weinman, to design the doors at the 155th Street entrance (Figure 14).²³⁹ Weinman, a student of Philip Martiny, Augustus Saint-Gaudens, Charles Niehaus and Daniel Chester French, was recognized for his architectural sculpture, composed in the classical Renaissance manner.²⁴⁰ He designed the decorative panels for the Municipal Building, New York, the Morgan Library, and the pediments for the Wisconsin and Missouri capitols; his medallic sculpture included his designs for the Mercury dime and half dollar of 1916.²⁴¹ In keeping with Archer's desire to recognize the talents of female artists and writers, Weinman's doors are dedicated to the novelist Mary E. Wilkins Freeman, one of the Academy's first female members, and to all American women writers.

The sculptural program at Audubon Terrace was only the beginning of Archer Huntington's patronage of American sculpture. Archer joined by Anna continued to enthusiastically endorse academic sculpture by providing

financial support to both individual artists and the NSS. In these endeavors the Huntingtons steadfastly subscribed to traditional aesthetics based on realism and promoted by the then conservative NSS. The Huntingtons sponsored two major national exhibitions of American sculpture organized by the NSS in 1923 in New York at Audubon Terrace and in 1929 in San Francisco at the California Palace of the Legion of Honor. These ambitious projects, generously financed by the Huntingtons, are the subject of Chapter Five.

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- ²⁰⁹ A roster of members dated 1923-24, records that Archer was elected as a lay member in 1893 and as a life member in 1910. Anna Hyatt was elected as a sculptor member in 1905. Files, National Sculpture Society.
- ²¹⁰ Michele H. Bogart, "In Search of a United Front, American Architectural Sculpture at the Turn of the Century," *Winterthur Portfolio* 19 (Summer/Autumn 1984): 151-176; and, Michele H. Bogart, *Public Sculpture and the Civic Ideal in New York City, 1890-1930* (Washington, D.C.: Smithsonian Institution Press, 1997): 47-70.
- ²¹¹ Wayne Craven, *Sculpture in America* (New York: Thomas Y. Crowell Company, 1968): 479.
- ²¹² Ibid, 162.
- ²¹³ Letter from William R. Stewart to Archer M. Huntington, July 6, 1918, Hispanic Society Files. For a discussion of the monument project see Reynolds, *Monuments and Masterpieces*, 356-366.
- ²¹⁴ Quote from Beatrice Gilman Proske, "The Development of the Sculpture Collection", in Walton Rawls, ed., *A Century of American Sculpture Treasures from Brookgreen Gardens* (New York: Abbeville Press, 1988): 33-47.
- ²¹⁵ Archer M. Huntington to Mr. Gutzon Borglum, January 17, 1923, Archer M. Huntington Files, Box 2, Special Collections, Arents Library, Syracuse University.
- ²¹⁶ See, Richard Guy Wilson, "Expressions of Identity," in *American Renaissance 1876-1917* (New York: Brooklyn Museum, 1979): 21; and Wilson, "Architecture, Landscape, and City Planning," in *American Renaissance 1876-1917*, 74-109.
- ²¹⁷ See Michele Bogart, *Public Sculpture and the Civic Ideal in New York City, 1890-1930*.
- ²¹⁸ Edwin H. Blashfield, *Mural Painting in America*, 18.
- ²¹⁹ Although Anna Hyatt does not specifically mention this, it was a likely topic of discussion during her guided tour of the Hispanic Society in 1920. See Footnote 154.

²²⁰ Quote in Eden, 180.

²²¹ Ibid.

²²² Archer subsidized the building of the new studio, now part of the National Academy of Design, Museum and School of Fine Arts.

²²³ Eden, 183.

²²⁴ Eden, 185.

²²⁵ Uncited quote in, *A History of the Hispanic Society of America*, 32.

²²⁶ See Michele H. Bogart, *Public Sculpture and the Civic Ideal in New York City, 1890-1930*.

²²⁷ According to Beatrice Proske, the figures were originally intended to represent Spain's Order of Chivalry but that idea was abandoned when it was learned that there were only three orders; see Eden, 185.

²²⁸ Quote in Eden, 83.

²²⁹ Eden discusses the similarities between text and image, 83-84.

²³⁰ Beatrice Gilman Proske, *Robert A. Baillie, Carver of Stone* (Murrels Inlet, South Carolina: Brookgreen Gardens, 1946).

²³¹ Robert A. Baillie to Mrs. Huntington, July 30, 1942, and December 5, 1942, Archer Huntington Correspondence, Box 1, Baillie File, George Arents Research Library, Syracuse University.

²³² Archer Huntington to Berthold Nebel, October 2, 1937, Archer Huntington Correspondence, Box 6, Nebel File, George Arents Research Library, Syracuse University.

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- ²³³ Berthold Nebel to Archer Huntington, July 24, 1937, Archer Huntington Correspondence, Box 6, Nebel File, George Arents Research Library, Syracuse University.
- ²³⁴ Berthold Nebel to Archer Huntington, September 17, 1933, and reply Archer Huntington to Berthold Nebel, September 18, 1933, Archer Huntington Correspondence, Box 6, Nebel File, George Arents Research Library, Syracuse University.
- ²³⁵ Berthold Nebel to Archer Huntington, June 29, 1930, Archer Huntington Correspondence, Box 6, Nebel File, George Arents Research Library, Syracuse University.
- ²³⁶ Archer Huntington to Berthold Nebel, June 13, 1931, Archer Huntington Correspondence, Box 6, Nebel File, George Arents Research Library, Syracuse University.
- ²³⁷ The correspondence between Adams and Archer Huntington reveals the friendly nature of their relationship. Adams received \$22,000 for the doors for the old building and \$22,000 for the doors for the new building, see Herbert Adams to Archer Huntington, September 20, 1930, Archer Huntington Correspondence, Box 1, Adams File, George Arents Research Library, Syracuse University.
- ²³⁸ See *Bulletin of the Pan American Union*, XLV, (July 1917): 93-104; Ernest Peixotto, "The Sculpture of Herbert Adams", *The American Magazine of History* 12 (May 1921):151-159; Lorado Taft, *The History of American Sculpture* (New York: The Macmillan Company, 1924): 386-393; Wayne Craven, *Sculpture in America*, 434-437; Katherine Holler, "Herbert Adams, American Sculptor" (Thesis, M.A., University of Delaware, 1971); and Marilyn Gage Hyson, *Profile of Herbert Adams, 1858-1945, Sculptor* (Princeton, Mass. : s.n., 2000).
- ²³⁹ Correspondence between patron and artist reveals mutual friendship with salutations such as "Dear friend" and "Dear poet", see Archer Huntington Correspondence, Box 7, Weinman File, George Arents Research Library, Syracuse University.
- ²⁴⁰ On Weinman see, Charles H. Dorr, "A Sculptor of Monumental Architecture," *Architectural Record* 33 (June 1913):518-532; "Work of Adolph Alexander Weinman," *Bulletin of the Pan-America Union* 45 (December 1917): 775-787.
- ²⁴¹ See Beatrice Gilman Proske, *Brookgreen Gardens Sculpture*, (Murrels Inlet, South Carolina: Brookgreen Gardens, 1968): 120-125.

CHAPTER 5

THE NATIONAL SCULPTURE SOCIETY EXHIBITIONS: NEW YORK 1923,
SAN FRANCISCO 1929

In the same enthusiastic manner in which he approached the sculptural program at Audubon Terrace, Archer together with Anna continued to patronize American sculptors and the National Sculpture Society by providing liberal financial support to both individual artists and the organization. In 1923 and again in 1929 he parleyed his monetary support and institutional resources into two major NSS exhibitions of sculpture. The following discussion, based on information obtained from archived documents, reveals that the success of these two national exhibitions is primarily due to the administrative and financial support of the Huntingtons.

In January 1922, the Council of the National Sculpture Society proposed a national, outdoor exhibition of sculpture. Although the NSS had sponsored annual exhibitions of sculpture by its members since 1895 in its effort to increase public awareness and appreciation of sculpture, what it now proposed was unprecedented in conception for its grand scale and unique venue. The annual exhibitions were often held in collaboration with other arts organizations and traveled to major cities in the country. In 1895 and

again in 1898, as part of its promotional program and undoubtedly in response to the critically acclaimed impressive program of American sculpture at the Columbian Exposition, the NSS annual exhibitions showcased garden and fountain statuary in indoor 'gardens' created with potted plants.²⁴² The Society's relentless promotional efforts were bolstered by the heralded exhibitions of sculpture at the Pan American Exposition in Buffalo in 1901, at the Louisiana Purchase Exposition in St. Louis in 1904, and at the Panama-Pacific Exposition in San Francisco in 1915. The success of these exhibitions, especially the latter where sculpture was showcased outdoors, would eventually induce the NSS to propose an exhibition of sculpture by all of its members in an outdoor landscaped venue. However, as proposed, such a national exhibition of sculpture previously had never been organized by the NSS nor staged entirely in an outdoor setting in the United States.

The NSS approached the City of New York Department of Parks about staging an open-air exhibition of sculpture in a 'suitable place'. However, it was not until end of March 1922 when a meeting finally was arranged between the Exhibition Committee of the NSS and the Commissioner of Parks. At that time, the Society presented its proposal for an open-air exhibition of sculpture "on a plot bounded by

the north wing of the Metropolitan Museum at the South, the path running parallel to 85th Street at the North, Fifth Avenue at the East and probably the grassy slope near the driveway at the northwest end of the Museum".²⁴³ The exhibition was tentatively scheduled to be held from the mid-September to late October. Furthermore, the NSS proposed to "prepare in collaboration with a landscape architect and submit a general plan showing the layout of temporary paths and probable disposition of sculpture", and also considered "asking the Horticultural Society to cooperate in arranging a joint exhibition of sculpture and flowers at the site".²⁴⁴ In this proposal, the NSS clearly stated its desire "to undertake this exhibition both as an educational movement, free from motives of pecuniary gain, and for the advancement of American Sculpture".²⁴⁵ In obvious anticipation of potential opposition to the proposal the Society further justified their position stating, "In view of this and the further fact that the exhibition would be free to the public, we believe ourselves justified in hoping for support rather than opposition, from such public bodies having the preservation and enhancement of the Park, as well as the advancement of American Art, at heart."²⁴⁶

However, while the Commissioner of Parks seemed amenable to the proposal, when presented by NSS Exhibition

Committee Chairman, Adolph Weinmann and Committee Member, Daniel Chester French, to the Board of Directors of the Parks and Playgrounds Association of the City of New York it was rejected. Despite the Board's acknowledgement that the 'exhibition of the National Sculpture Society would 'undoubtedly be of the highest character' and 'actuated by the very best motives', "still the exhibition would in itself be to a certain extent commercial in its character in that it would serve to bring to the attention of the public the work of the exhibitors".²⁴⁷ In defense of their position on the grounds that permission would set a dangerous precedent, the Board clearly argued that:

Our Association fully recognizes the fact that there is something very appropriate and proper in an exhibition of sculpture in our parks. We also concede that the educational value of such an exhibition would be great, and the good taste and moderation that has been shown by Mr. French and Mr. Weinman in the presentation of their case has very much impressed all the Directors. Nevertheless, giving due weight to all of these considerations and with very full deliberation, our Association must record itself as strongly opposed to the proposed exhibition. To grant the application would be to open the door to innumerable propositions to use Central Park for exhibitions of every character.²⁴⁸

Lending legal precedence to their opposition against the project, the Board further cited a court mandate, which restricted park usage. The letter concluded, "For these reasons, and because we believe that this exhibition of

sculpture by a private society is not a park purpose; because we believe that it would afford a very dangerous precedent and because we believe that it would be contrary to the law, our Association very respectfully and earnestly objects to this application and herewith files its protest against it."²⁴⁹

This position was incredulously and bitterly received by the NSS, which strongly responded,

It was with painful surprise that your Executive Committee's resolution seems to carry the inference that our proposed exhibition was to be held for 'commercial purposes'.

Knowing, as the members of your organization doubtless must, the aims and purposes which the National Sculpture Society has pursued in all the exhibitions it has arranged in the past and more especially in the view of our attitude regarding the Central Park project, the Committee utterly fail to understand how such a conclusion as stated in your Executive Committee's resolution, could possibly have been arrived at.

The inference of commercialism in our exhibition, coming as it does from an organization which we had reason to believe to be in full accord with us in the cause of beauty and the spread of the knowledge thereof, it would not fail to leave a distinctly unpleasant impression upon the members of my Committee and upon those of the National Sculpture Society to whose notice it has come through the Press.²⁵⁰

From the very inception of the exhibition the public was informed of the project's developments by the press. The initial proposal and meeting between the NSS and Park Commissioner Gallatin were enthusiastically reported in

daily newspapers.²⁵¹ As controversial developments unfolded, the press informed the public presenting the arguments of opposing sides.

In support of the position of the Parks and Playgrounds Association Board of Directors, Dr. Edward Hagaman Hall, Secretary of the American Scenic and Historic Preservation Society, argued against the exhibition noting,

"The purpose of the exhibition is to advertise sculpture and while this may be done in the name of art, it would be difficult to draw the line against other exhibitions for which permission to use the parks may be asked. There has been a continual fight for as long as I can remember to keep such things out of Central Park, and, in my opinion, it would be a great mistake to allow this exhibition there."²⁵²

Opposition to the project was also expressed by the New York Chapter of the American Society of Landscape Architects, which voiced its concern and passed the resolution, "In accordance with the policy of the N.Y. Chapter with regard to encroachments on Central Park this committee is opposed to the exhibition of sculpture in Central Park as proposed by the National Sculpture Society, or to an 'exhibition in the park for commercial purposes' ".²⁵³

Unlike the organizations opposing the exhibition, the Architectural League of New York endorsed the project as a

precedent to a permanent sculpture garden. It expressed its position in a resolution, "That the Architectural League of New York regrets the fact that those associations did not consider with more favor the request of the National Sculpture Society to hold an exhibition in the Park, feeling that such a plan if carried out, would lead to the establishment of a permanent sculpture garden maintained by the Metropolitan Museum."²⁵⁴

Perhaps the most controversial position was that taken by preeminent sculptor, Gutzon Borglum. Borglum, who remarkably was not a member of the National Sculpture Society but was a Director of the Board of the Parks and Playgrounds Association, publicly expressed his support of the exhibition in an enlightened argument presented in a letter to the Editor of *The New York Times* wherein he contended:

The National Sculpture Society should be allowed an area of fifty or one hundred acres, . . . and there adjust their exhibits to suit the natural conditions precisely as they would place this work if permanently located. They should not be allowed to redesign the park or any part of it, nor can I conceive that they would so desire; and if some such plan is once inaugurated, I feel certain it will be so successful and acceptable to the city at large that the city itself will request annual continuance of it and that it may be adopted generally in the nation.²⁵⁵

Concurrently, the NSS was embroiled in another controversy involving a proposed World War I memorial to be sited in Central Park, which met with similar opposition.²⁵⁶ This controversy compounded problems for the NSS and the Exhibition Committee. Consequently, despite support from the Architectural League, in face of the adamant opposition of the Parks and Playgrounds Association, the American Scenic and Historic Preservation Society, and the New York Chapter of the American Society of Landscape Architects, the Exhibition Committee withdrew its application for the Central Park exhibition venue:

It is evident, however, that although the Park Department has tentatively consented to the request of the Sculpture Society, there are still many people who resent the occupation of the Park for this or any other purpose and the Society is wholly in sympathy with the wish to preserve the integrity of the Park in every way, that we prefer to sacrifice the great opportunity that the exhibition would afford, rather than to incur the criticism of attempting to injure the Park or of creating an unfortunate precedent.

The Society, therefore, begs leave to withdraw its application with regret that its request should have bade the Department so much trouble and involved it in so serious a controversy.²⁵⁷

A copy of this letter was included in the Society's letter to the Parks and Playgrounds Association wherein its conciliatory position was stated:

The committee have learned with much regret of your association's decision in regard to our proposed use of park space for the exhibition, and we believe that the exhibition, if held, and though only temporary in its general arrangement, would fully demonstrate its entire fitness as a phase of park development.

While your board's decision has come as a great disappointment to us, we accept it with every appreciation of the thorough consideration you have given the matter and of the courtesy you have shown any committee.²⁵⁸

The public was informed of the aborted project as the Society's letter was reprinted in newspapers. Notably, a column in the *New York Times* followed the letter with a reply by Commissioner Gallatin, who justifiably remarked, "I still feel that such an exhibition would not have been an improper use of the park", and, "I believe that it would be advantageous for the city to acquire a piece of ground to be laid out as a park or a formal garden for the purpose of holding exhibitions of an artistic nature".²⁵⁹ His comment was appended with a conciliatory statement issued by William Bradford Roulstone, chairman of the Parks and Playgrounds Association:

The Parks and Playgrounds Association of the City of New York is gratified to know that the National Sculpture Society has abandoned its design of conducting in Central Park an exhibition of sculpture made by its members. The Society's action, . . . strengthens the precedent of inviolability of the parks. I think we should commend the National Sculpture Society in

gracefully withdrawing from a situation where they undoubtedly would not have had the approval of the public.²⁶⁰

In an editorial entitled "Saving Central Park", the NSS was praised for bringing closure to the controversial project:

The National Sculpture Society is to be congratulated on withdrawing its application for the use of one of the Central Park meadows to display an exhibition of garden sculpture this fall.

The incident is now closed. But should serve to show us all how watchful we must be if the park is to be invaded for all sorts of purposes not proper to it. The definite rule should be laid down at City Hall that no use of any park for any purpose other than strictly park purpose will be allowed.²⁶¹

The public's opinion about the controversy, though not official, was offered, "Our public opinion is still far behind where it should be in recognizing the importance of playgrounds and of supervised play. But the manner in which it was aroused over the proposal to commandeer a section of Central Park for the sculpture exhibition shows that it is becoming more alive to the need for saving every inch of open space the city has and of securing more where that is possible".²⁶²

Despite such controversy, the NSS was determined to stage a national outdoor exhibition of sculpture. By the fall of 1922 a venue for the exhibition had yet to be

selected. On the suggestion of Mr. Chester Beach, the Exhibition Committee approached the Hispanic Society regarding the use of its building and courtyard terrace. At that time, the Hispanic Society's president, Archer Huntington, was consulted and in response to the NSS request he not only embraced the project earnestly but also volunteered financial assistance. Aware of and sympathetic to the Society's practice of sponsoring annual exhibitions, Archer, upon learning that the NSS had few funds for such a large-scale exhibition, provided the Society with an unprecedented opportunity when he generously offered to underwrite the entire exhibition, including the expense of installation, advertisement, and publications. He also offered as venues for the exhibits the galleries of the Hispanic Society, the Numismatic Society, the Society of Arts and Letters, and the courtyard of Audubon Terrace.²⁶³

The significance of Archer Huntington's intervention was twofold. First, as a result of his private bequest, the exhibition was removed from the political arena and public controversy, and was no longer reliant on municipal cooperation for success. Second, Archer's provision of unlimited funding and venue virtually ensured the project's success. Without Archer's financial sponsorship and pragmatic administrative assistance, it is unlikely that,

within the very short period of 6 months, the National Sculpture Society could have brought such an ambitious and unprecedented project, a national exhibition of American sculpture, to fruition.

The NSS Board enthusiastically relayed to their membership Archer Huntington's magnanimous offer with the response, "This opportunity has come to us through the generosity of Mr. Archer M. Huntington, opening up a vista of a series of exhibitions to follow." It continued by emphasizing the significance of the endeavor, "If this can be brought about the Society will take its place as a really national body".²⁶⁴ The members of the Society, fully recognizing the potential popular impact of the project, then adopted a resolution,

"The National Sculpture Society at its first meeting of the year, recognizes the fresh evidence of the keen interest in Art of Archer M. Huntington in offering to assist the National Sculpture Society to create an epoch making National Exhibition of Sculpture. The Society hereby expresses to him its appreciation of his interest and his public spirited cooperation".²⁶⁵

Characteristic of Archer's pragmatic approach in administration and his compulsion to excel in all ventures, he placed one condition on underwriting the exhibition. He insisted that the Exhibition Committee work 'to create a very fine exhibition ensuring artistic success'. To this

end, he became an active participant in organizing the exhibition.

The first meeting of the Exhibition Committee was held on October 28, 1922, at Archer Huntington's residence. This meeting and all subsequent Exhibition Committee meetings were held either at Archer's residence or his office in obvious deference to the sponsor whose administrative power and demanding personal calendar were fully recognized. Members of the Exhibition Committee included chairman, Adolph Weinman, Chester Beach, Daniel Chester French, Hermon MacNeil, Emil Fuchs, W. Frank Purdy, Miss Anna Hyatt, with Archer in attendance. At this meeting several essential issues were discussed including exhibition title and dates, publications, organization and promotion, and exhibition details such as pedestals and landscaping.²⁶⁶

The committee agreed upon the exhibition title: "The Exhibition of American Sculpture, under the auspices of the National Sculpture Society and the American Academy of Arts and Letters, cooperating with the American Numismatic Society, the Hispanic Society of America, the American Geographic Society and the Museum of the American Indian, Heye Foundation".²⁶⁷ It was decided that the exhibition would open in mid-April and continue for a period of two months.

Perhaps at Archer's suggestion, the Exhibition Committee was empowered to appoint sub-committees to work in conjunction with it. As a result, three sub-committees were created: the Soliciting Committee, composed of five members in New York and one in "important centers of the country", to generate interest among sculptors and invite them to submit their work; the Publicity Committee, consisting of three members, to provide photographs and information to the publicity agent; and, the Catalogue Committee to collect photographs and biographical information for the catalogues.²⁶⁸ A protocol was established so that "All matters relating to publications and publicity in connection with the exhibition to be in the hands of the publicity committee with power: Mr. Herbert Adams, Mrs. Adeline Adams, and Mr. Archer Huntington".²⁶⁹ It was initially proposed that four publications would be issued for the exhibition including a small catalogue, an illustrated catalogue, a biography of artists and history of the National Sculpture Society, and a monograph of American sculpture. Herbert and Adeline Adams had been selected to collect the biographical information on artists and to prepare a history of the NSS and to confer directly with Mr. Huntington.²⁷⁰ In addition to the exhibition publications, Archer offered to underwrite another catalogue illustrating medals that would be prepared

by the Numismatic Society.²⁷¹ The Committee also considered exhibition details, including cost estimates for contract work and for exhibit pedestals and landscaping.

In a demonstration of both his commitment to the project and his own magnanimity Archer pledged his monetary support but declined to enter into a formal contract with the NSS and straightforwardly provided \$5,000 to the Exhibition Committee to defray immediate expenses.²⁷² In this gentleman's agreement, it was understood that the NSS would fulfill its responsibilities to ensure the success of the exhibition. At the same time, Archer agreed to assume the full cost of all publications.²⁷³

Beyond providing funding for the exhibition, Archer, undoubtedly the tacit steering member of the Exhibition Committee, played an integral, albeit unobtrusive, role in all aspects of the organization of the project.

Assuming a businesslike approach, Archer proposed that entry forms include a clause releasing the NSS from "all responsibility for damage or loss from any cause whatsoever".²⁷⁴ He proposed that his personal secretary serve as managing secretary to work with all committees and sub-committees. Archer's insistence on a publicity agent suggests awareness, possibly as the result of controversial exhibitions such as the Armory Show of 1913, that properly

channeled information about an exhibition had the potential to insure its success.

Actively involved in all aspects of the exhibition project, Archer, representing the Societies of Audubon Terrace, together with Adolph Weinman, representing the NSS, and Ferruccio Vitale, a landscape architect, were designated as members of the Sub-committee to oversee landscaping of the Terrace.²⁷⁵ Through their concerted efforts, a plan was developed to showcase 75 to 100 pieces of sculpture. The landscape plan was conceptually designed specifically to accommodate the sculpture.²⁷⁶

At the same time the landscape design was tentatively agreed upon, Archer announced that the Publication Committee was preparing two catalogues and the monograph on American sculpture by Adeline Adams was near completion. Thus, within the short period of six weeks and probably at the inducement of Archer Huntington, a major exhibition of American sculpture was on schedule.

Like Archer, Anna Hyatt was thoroughly committed to the project, serving as a member of the Exhibition Committee and as the appointed chairman of another Sub-committee established to investigate the potential of forming a traveling exhibition.

Progress continued and by early January exhibition details had been discussed and approved by the Exhibition Committee. It selected Mr. Walthausen, a contractor, to install the exhibition sculpture. The issue of expenses was summarily dismissed when \$3,000 was 'anonymously' offered by a member of the Committee and more money promised upon its depletion, to be disbursed by Archer's secretary.²⁷⁷ The extent of Archer's unrestrained commitment was manifest in his suggestion to personally seek permission from Mr. Gallatin, Park Commissioner of New York, to use the boulevard on Broadway to install a monumental sculpture 'which would attract to the exhibition'.²⁷⁸ He also offered practical economic advice regarding the format of the catalogue, suggesting that the sculptors' biographies be arranged opposite the illustrations "to run a lot of plates".²⁷⁹ Further progress was revealed when, at Archer's direction, author Adeline Adams reported that her monograph entitled *Spirit of American Sculpture* was to be published by February 1, 1923 by the American Academy of Arts and Letters. At Archer's suggestion, the Committee agreed that a copy of *Spirit of American Sculpture* and the exhibition catalogue be sent to newspapers for review. Consequently, 300 copies of each book accompanied by a statement prepared for the press by the hired Publicity Agent, Mr. Purdy who,

in justification of their free distribution, astutely observed that, "if we do not make careful plans for publicity we are losing an opportunity".²⁸⁰ Both Archer and Mr. Purdy had recognized that the exhibition, if effectively promoted, had great potential for popular impact.

Archer's commitment to underwrite all aspects of the exhibition directly benefited sculptors who did not have to assume the cost of shipping their sculpture to New York; rather they only had to deliver to designated shipping agents. They were informed on the artists' entry application and announcement for the exhibition that, "THE ACCEPTED WORKS WILL BE PACKED AND SHIPPED BY THE AGENTS MENTIONED BELOW, AT THE SOCIETY'S EXPENSE".²⁸¹

Unique for an art exhibition, sculptors submitted photographs rather than actual examples of their work to the Exhibition Jury. The photographs were reviewed by the Jury, which then selected the exhibiting sculptors.²⁸² Herbert Adams, Chairman of the Jury, noted that this unusual means of selection was "due to the sort of catalogue wanted" that was to include artist's biographies and illustrations of sculpture. Excluding the exhibiting medallists, the number of works exhibited by figural sculptors, varied from one to as many as nine sculptures.²⁸³

In an effort to generate public enthusiasm for the event, the NSS, upon the exhibition opening on April 14, 1923, issued a press release noting that, "This Exhibition is unquestionably the largest exhibition of sculpture ever held in this country".²⁸⁴ It also announced "TWO IMPORTANT BOOKS ON SCULPTURE" published in conjunction with the exhibition by the NSS, *Catalogue of the Exhibition of American Sculpture* and *The Spirit of American Sculpture* by Adeline Adams. Additionally, a Guide was published which included a diagrammatic plan of the exhibition venue and a numerical listing of sculpture by title, artist, and location.²⁸⁵

The *Catalogue* presented biographies of the exhibiting artists, listing Honors, Memberships, and Works, and one photographic example of sculpture by slightly more than one-half of the figural sculptors represented.²⁸⁶ Adams' *The Spirit of American Sculpture* traced the stylistic trends and developments in American sculpture. Newspaper reviews praised the books as "prettily written and prettily made", "very beautiful" and "a beautiful memorial of an important event in America's art history".²⁸⁷ A more discerning review of *The Spirit* noted that the author, "has not aimed at composing a connected history of American sculpture; rather she has given to the public a series of pleasant, chatty,

anecdotal essays upon its various periods and phases. . . stressing particularly what she aptly denominates its 'moral earnestness'".²⁸⁸ It was perhaps, the popularity of *The Spirit* and public interest in sculpture generated by the exhibition that induced The MacMillan Company to issue in 1924 a revised edition of Lorado Taft's *The History of American Sculpture*.

In its final installation the Exhibition featured an impressive display of "1,011 entries including enlarged photographs and medals and plaques, of which the latter there are 380."²⁸⁹ Enlarged photographs of sculpture, many of monuments and permanently installed works, were mounted as a separate exhibit in a gallery of the Hispanic Society. Remarkably, only slightly less than half of the 203 exhibiting sculptors were women whose work was comparable in subject and execution to that by men. The figural sculpture was predominantly lyrical in content and traditional in style, reflecting the conservatism of NSS members. This adherence to an academic manner suggests that American sculptors had been minimally influenced by the few examples of European avant-garde sculpture exhibited in the celebrated Armory Show in 1913. Perhaps in recognition of the academicism that had sustained their work, few of the exhibition's sculptors were committed to experimenting with

academic form. One notable exception in the exhibition was Paulanship's *Diana* which, in its simplification and stylization of form, revealed the sculptor's individual approach to abstraction which had already been acclaimed and popularly received as an aesthetic style in concert with contemporary American life.²⁹⁰

Notwithstanding the original intention to stage an outdoor exhibition, most of the sculpture, including 731 figural pieces and 380 medals and plaques, was installed in the galleries of the Hispanic Society (Figures 15 and 16), the American Academy, and the Numismatic Society, and only 155 pieces were exhibited outdoors in the Entrance Court, Main Terrace, The Plaisance and The Garden.²⁹¹ The classical buildings and landscaped grounds of Audubon Terrace complimented the exhibition of Beaux-Arts figural sculpture, 'scores of beautiful works well adapted for garden vistas' (Figure 17).²⁹² The settings created by the leading landscape design firm of Vitale, Brinckerhoff and Geiffert aesthetically enhanced the presentation of sculpture to the delight and appreciation of the viewing public. The venue was enthusiastically praised, "though masterpieces abounded within doors, the public preferred on the whole to take its sculpture in the open . . . In charm and interest, the garden was mightier than the gallery."²⁹³

Critical reviews of the exhibition began almost immediately. Armed with information provided in the NSS news releases, newspapers championed the event and relayed details about the exhibition.²⁹⁴ A lengthy column previewing the exhibition emphasized its national significance and applauded its "unique setting" with, "a special scheme of landscape gardening", "devised by eminent landscape architects", and a "background afforded by the fine buildings" of the museums, which also "will be utilized for the showing of small sculpture", all destined to aid the public in its wider appreciation of native sculpture'.²⁹⁵ The column approvingly noted the exhibition's unique features including free admission, no conferred prizes or awards, and no public sales of sculpture. Most importantly it was observed that, "The supreme object is to bring American sculpture before the public in a unique, attractive and pretentious manner for educational purposes."²⁹⁶

In a glowing review entitled "A Sculptors' Triumph", an anonymous critic applauded the exhibition noting that the NSS has "good reason to be proud of the display . . . In its external aspects - the show is of remarkable charm and beauty, such a spectacle as our city has never seen."²⁹⁷ Praised as an unprecedented event, the reviewer continued, "an effect of majesty and certainly one of a splendor such

as never before was seen in a sculpture exhibition in our country". Significantly, the critic perceptively remarked that 'the real merit' of the efforts of the NSS, "is to show under fortuitous conditions an assemblage of distinguished works, And this, the most impressive feature of the show, reveals, . . . how high American sculpture stands when matched with present day European sculpture."²⁹⁸

Favorable criticism of the exhibition extended to the international arena. *The Studio's* reviewer praised it,

Few exhibitions of contemporary sculpture have been more interesting or important than the extensive display just held in 1923 in New York. The exhibition was symptomatic; it was large, it was comprehensive, it was loudly and widely heralded and as widely applauded. The National Sculpture Society has for its aim the education of the public in the art by all means possible, but its greatest effort was this wonderful exhibition, national in scope (including works by American sculptors abroad) and popular in appeal.²⁹⁹

The article hailed the innovative use of photographs to acknowledge sculpture too large to 'commandeer' for the exhibition. It further praised the presentation of various types of sculpture "in the galleries in a profusion which admirable arranging has saved from confusion", and lauded the "magnificent illustrated catalogue" which "usefully aids the study of this important phase of art". The critic observed that, "American sculpture of to-day partakes of the

character of America" and that, "it has humanity to give to the people as well as art; it is part of American life; and is becoming rapidly a more important part". He concluded that, "After this exhibition it will be a confession of ineptitude to admit ignorance of sculpture of that country".³⁰⁰

The significance of the magnitude of the exhibition did not fail to impress an anonymous critic for Toronto's *The Globe*, who wrote, "Sculpture may emerge from its less appreciated position among the fine arts if the example of the National Sculpture Society in New York is more generally followed."³⁰¹

Like other reviewers, the critic addressed the significance of the exhibition catalogue as an invaluable reference noting that, "The illustrated catalogue for the event is a work of art, with many illustrations, usually one for each sculptor. The text forms a valuable art record, giving biographical information, together with a list of the artist's most important works."³⁰²

On all accounts, the success of the exhibition was the result of the NSS' promotion and publicity campaign. The exhibition's success was revealed not only in the rave reviews conferred upon it in the press but was further demonstrated by attendance figures. Within the first three

weeks of the opening, total attendance was a remarkable 48,344, with 6,584 people viewing the exhibition on Sunday, April 22.³⁰³

Archer's contribution to the success of the exhibition did not go without recognition despite his characteristic insistence on anonymity. The Exhibition Committee acknowledged in its report that, "the financial difficulties which have always beset our Society during and usually long after an exhibition, . . . owing to Mr. Huntington's magnanimous support, . . . has not weighed very heavily upon us. His wise counsel and broad experience have been of utmost help to the Committee in formulating its plans for the Exhibition."³⁰⁴

As early as February an appreciatory gift for Archer from the NSS had been proposed. In recognition of his contributions the NSS honored Archer with a bronze medal depicting the Society's emblematic seal. After he refused to meet with the Committee, which sought to honor him at a formal dinner, it accepted 'his extreme modesty' and resorted to sending the medal to him by special messenger. In a typical self-effacing response, Archer wrote,

I have just received your charming letter the demonstration of friendliness and consideration on the part of the National Sculpture Society, which I welcome with keen appreciation as a distinguished honor where I can find little in my heart to believe an honor was due. But in thanking you and in thanking through you those Members of the National Sculpture Society who have thus

seen fit to express a sentiment which I scarcely assure you is dear to me, I must add some expression of gratitude to you and the Committee who actually performed the work and accomplished the result. And if I have been able to some small degree to contribute to a deeper appreciation of American Sculpture, I could hardly have received a greater honor than the fact itself. To the pleasure of this distinction you and your confreres have added a greater. I beg that you will convey to the Members of the various Committees my deep appreciation.³⁰⁵

A more public plaudit penned by Adeline Adams in *The Spirit of American Sculpture* acknowledged the significance of Archer's beneficence in the veiled reference to his offering of the Audubon Terrace venue:

In the stimulating opportunity for exhibition offered to American sculptors through the courtesy of the group of learned Societies housed in stately fashion in upper Broadway, the National Sculpture Society desires once more to show, in a creditable manner and to a discerning public, the beauty and serviceableness of the art of its members practise. The National Sculpture Society counts on a dignified setting such as it has never before enjoyed, together with a sympathetic collaboration such as it has always appreciated, to achieve a worthy revelation of sculptured form.³⁰⁶

Adams later attributed the success of the exhibition to its singular outdoor venue, commenting that the exhibition, "soon proved itself worthy of its singularly beautiful

setting. Its success with artist and public was immediate . . . visitors took special delight in the figures. . . arranged out-of-doors, on the terraces and in the sunken gardens, with all the advantages given by the landscape gardener's art".³⁰⁷

As a consequence of the wide public acclaim of the exhibition, the National Sculpture Society garnered recognition for the Society as well as for its members. However, the exorbitant cost associated with a national exhibition of sculpture prohibited the NSS from sponsoring annual exhibitions of such scope. It was immediately realized, given the cost of such a large undertaking 'without some outside assistance', it 'would be prohibitive' for the Society to sponsor future annual exhibitions of similar magnitude.³⁰⁸

Inspired perhaps by the success of the 1923 exhibition, Archer presented an unsolicited proposal to the NSS in 1928 to sponsor a more comprehensive exhibition of American sculpture. Prior to his proposal Archer had conferred with his friend and newly elected President of the NSS, Adolph Weinman. As chairman of the 1923 Exhibition Committee, Weinman, thoroughly convinced of the potential benefits for the NSS, was receptive to Archer's offer to underwrite, with

the amount of \$100,000 a national sculpture exhibition. Archer further proposed that the exhibition be held on the West Coast. Specifically, for the site of the exhibition Archer designated the California Palace of the Legion of Honor in Lincoln Park in San Francisco, a war memorial, and museum and library of art, which had been dedicated in 1924.³⁰⁹

Although never a resident of San Francisco, Archer Huntington had ties to both the City and the Legion of Honor. Archer's initial connection to San Francisco was through his parents who, in 1892, had purchased the San Francisco Italianate mansion of Collis' deceased railroad associate, David Colton.³¹⁰ Located in the exclusive Nob Hill neighborhood, the house was entirely remodeled and redecorated and finally inhabitable in 1897. Henry Huntington supervised the renovation.³¹¹ Henry, charged with the responsibility of hanging the mansion's picture gallery, was encouraged by Collis who wrote, "You can judged for yourself, how they should be hung".³¹² An inventory of art made in 1899 lists eighty-five pictures, ranging in value from \$100 to \$75,000, most of which were French Salon paintings with notable exception of two by Murillo.³¹³ The extensive and costly alterations as well as the mansion's contents, notably the imported furniture and decorative and

fine arts, caused Collis to insure it for \$1,000,000. The senior Huntingtons occupied the mansion only during Collis's occasional business trips to San Francisco. And although it was quite spacious and accommodating to visitors, Archer was not known to have been an occupant of the residence. In 1905 Arabella, still the grieving widow and troubled by her memories of the mansion, which she had not revisited since Collis' death, decided to close the house permanently. In 1906, the house was destroyed by the conflagration that followed the San Francisco earthquake. Virtually everything in the house was destroyed with the exception of four paintings, which had been cut from their frames and saved from the fire.³¹⁴ Subsequently, undoubtedly at the urging of both Edward and Archer, Arabella prudently disposed of the vacant property. In 1917, Arabella gave the site in memory of Collis to the City of San Francisco as a park, "to be used so far as possible for the pleasure of women and children" and not "as a loafing place for undesirable citizens".³¹⁵

Archer's selection of the California Palace of the Legion of Honor as the exhibition site may have been prompted by a request from Mrs. Alma de Bretteville Spreckels, an avid patron of the arts and the wife of late sugar magnate and financier Adolph B. Spreckles. Mrs.

Spreckles, magnanimously underwrote construction of the permanent California Palace of the Legion of Honor and gave it to the City of San Francisco.³¹⁶ She was also instrumental in forming the museum's art collection. She had a consuming interest in French art and undoubtedly was familiar with Arabella's celebrated collection of eighteenth-century French decorative and fine art. Not surprisingly then, one of the first patrons Mrs. Spreckles enlisted was Archer whom she persuaded to donate to the California Palace of the Legion of Honor a sizeable and choice selection of French paintings, sculpture, tapestries, and furniture from Arabella's collection. In 1927, Archer bestowed the collection on the California Palace of the Legion of Honor in tribute to his father as the Collis Huntington Memorial. Furthermore he established a bequest fund that the museum used to purchase paintings by Corot, Fragonard, Largilliere, and Greuze. Shortly thereafter, the California Palace of the Legion of Honor was the recipient of Archer and Anna Huntington's largesse when the couple presented the institution with a replica of Anna's acclaimed *Joan of Arc*.³¹⁷ That same year, the couple donated to the museum two portrait busts by Anna, *Collis Huntington* and *Archer Huntington*. In 1937 the Palace received a replica of Anna's

El Cid Campeador and two years later it received *Fawns Playing* (1936) and *Greyhounds Playing* (1936) from Anna.

When the proposed San Francisco exhibition was announced to the Society's members, they were informed as in the case of the 1923 exhibition, that the only condition laid down by its sponsor was to mount "as fine and large an exhibition as it is possible".³¹⁸ The organizational precedent set by the 1923 exhibition was applied to the San Francisco exhibition and as a consequence, exhibition plans were quickly established and by fall 1928 committee appointments had been made. In addition to the Exhibition Committee chaired by James E. Fraser, and the Catalogue Committee, a Soliciting Committee to review photographs of entrees, and a Jury of Selection to choose sculpture for exhibition, also were appointed. In contrast to the opposition presented to the Society in 1922 by the Board of Directors of the Parks and Playgrounds Association of the City of New York, the San Francisco Board of Park Commissioners welcomed the opportunity to showcase the California Palace and Lincoln Park, and John McLaren, Superintendent of Parks and landscape designer for the 1915 Panama Pacific Exposition of 1915 and Golden Gate Park, generously offered to execute the landscape design of the exhibition site. In fact, the City and County of San

Francisco were so enthusiastic about the exhibition that the Board of Supervisors passed a resolution to acknowledge and thank Archer for his 'generous donation' as 'evidence of his affection for the city and state'.³¹⁹ For selecting the California Palace of the Legion of Honor as the exhibition site both Archer and the NSS were praised as having "conferred upon San Francisco a great honor", and in so doing, elevated its status which "is now generally recognized as being, next to New York, the most active contemporary art center of the United States".³²⁰

Apart from organizational parallels, the programs of the two exhibitions were pronouncedly different. In a patently obvious reversal of its earlier position, for this exhibition the NSS authorized the sale of sculpture at the insistence of Archer who, augmenting his magnanimous offer to finance the Exhibition, announced at a Council meeting attended by Cornelia B. Sage Quinton, Director of the California Palace of the Legion of Honor that, "a sum of \$20,000 would be available for the purpose of purchasing works of sculpture".³²¹ Thus Archer empowered the NSS in its efforts to promote American sculpture and provided its members another opportunity to market their work.

At that meeting the Huntingtons also agreed to serve on various exhibition committees in advisory capacities. Archer

also prudently suggested that 'as a matter of local pride and morale' the proposed 'handsomely illustrated' catalogue, which he was to underwrite, be printed in San Francisco and that Mrs. Brett again serve as a compiler for the catalogue.³²² Herbert Adams offered to repeat his chairmanship of the Catalogue Committee.³²³ Adeline Adams published a revised edition of *The Spirit* that included a chapter discussing contemporary American sculpture.³²⁴

The announcement for the exhibition served as an emphatic statement of reorientation of the intentions and approach by the NSS. Notably, in a reversal of the 1923 decision to maintain the anonymity of the exhibition's patron, from the project's inception the NSS acknowledged, presumably with his approval, Archer's magnanimity. In the revised edition of *The Spirit*, Mrs. Adams applauded Archer's role as patron of American sculpture writing, "American sculptors acknowledge a debt of special gratitude to Mr. Archer M. Huntington, who has made possible the Sculpture Society's exhibition of the present year in San Francisco, as well as that of the year of 1923".³²⁵ The announcement circulated to sculptors by the Exhibition Committee credited both patron and sponsor and boastfully declared the exhibition's significance:

THROUGH THE GENEROUS OFFER OF MR. ARCHER HUNTINGTON AND THE COOPERATION OF THE DIRECTORS OF THE PALACE OF THE CALIFORNIA LEGION OF HONOR AT LINCOLN PARK, SAN FRANCISCO, THE NATIONAL SCULPTURE SOCIETY HAS BEEN PLACED IN A POSITION TO USE THE GROUNDS AND GALLERIES OF THE MUSEUM FOR AN EXHIBITION OF SCULPTURE DESIGNED FOR ALL SETTINGS. THE MAGNIFICENT OUTDOOR SPACE SURROUNDING THE PALACE WHICH CONTAINS SIXTEEN GALLERIES MAKES IT

POSSIBLE TO HOLD THE GREATEST EXHIBITION IN THE HISTORY OF AMERICAN SCULPTURE.³²⁶

The announcement emphasized both the scope of the exhibition - 'WILL REPRESENT IN CONTEMPORARY AMERICAN SCULPTURE OF WHATEVER SCHOOL OR TENDENCY', and its noble purpose - 'IT IS THE EARNEST DESIRE OF THOSE INTERESTED IN FURTHERING THIS PROJECT TO MAKE THE MOST NOTEWORTHY EVENT IN THE LONG CONTINUED EFFORTS OF THE NATIONAL SCULPTURE SOCIETY TO SECURE FOR AMERICAN SCULPTURE THE POSITION IT MERITS IN ART AND IN AMERICAN LIFE'.³²⁷ The Committee encouraged sculptors to submit work which 'THEY CONSIDERED THEIR HIGHEST ACHIEVEMENTS' since, as they argued, 'THIS IS THE MOST SPLENDID OPPORTUNITY SCULPTORS HAVE EVER HAD TO ACHIEVE THESE RESULTS'.³²⁸

With this public pronouncement to promote 'Contemporary American Sculpture' the NSS proclaimed a more liberal exhibition policy. For this exhibition the NSS departed from previous restrictions to open competition to non-Society members and accept both traditional and avant-garde

sculpture. And yet, as critic Aline Kistler aptly noted, "the show is dominated in numbers and distribution by National Sculpture Society members".³²⁹ In the Society's relentless promotion of traditional American sculpture at a time when it was challenged by dramatic changes in aesthetics, the Society acquiesced in its conservatism to acknowledge all 'schools and tendencies'. In this modulation of attitude, albeit limited in practice, the NSS took initial steps in recognizing new modes in sculpture and thereby reshaped the approach of its conservative membership.

For all intents and purposes, the Society's programmatic objective of mounting a comprehensive survey of contemporary sculpture was not fully executed. The profoundly conservative Society gave only limited recognition to those contemporary avant-garde sculptors whose work signaled a reorientation of aesthetics. Consequently, although the exhibition included work by modernist sculptors such as William Zorach, Alexander Archipenko, Eli Nadelman, Leo Friedlander, John Storrs, Alice Morgan Wright and others whose work had achieved a modicum of acceptance by the late 1920's, for the most part it was hardly daring given that the majority of the 300 entrants were sculptors committed to a traditional

figurative manner. In fact, an entire gallery was devoted to the work of Daniel Chester French. Critic, Aline Kistler remarked, "the exhibition in general is characterized by a decidedly retrospective note. A large proportion of the work has been shown in New York and else at various times during the past ten years."³³⁰ In an assessment of the exhibition's conservatism, another critic, Junius Cravens observed, "the majority of the works exhibited reveal no originality, and no tendency toward a true form of national artistic expression".³³¹ Moreover, the objective sculpture exhibited by the modernists represented a stylistic compromise between academic and avant-garde tendencies wherein the figural form was simplified and stylized but never rendered totally abstract. These modernist tendencies of 'simplification, abstraction, and deformation' were discussed by Adeline Adams in her book as being 'useful enough in the right dosage' accepting that 'simplification and abstraction are fairly easy to handle' but warning that sculpture will suffer from 'deformation in the hands of the vulgar'.³³² The comparatively few contemporary sculptures that were exhibited provide evidence that the jury was only partly open to simplification and stylization in sculpture. Typifying this tendency is the sculpture of Paulanship who was praised as "the outstanding individual of the

exhibition", and whose work was singularly "strong enough to rise noticeably above the level of the mass".³³³ Yet this token acknowledgement of a modernist approach failed to placate Junius Cravens, who after viewing the exhibition wrote, "sculpture is the least progressive, the most under-developed, of the arts in this country today", because as he caustically contended, "The greater part of it is a pale reflection of what has been done in the old world time out of mind, and the sanguine insipidity which characterizes most of it is sickening."³³⁴ At the same time Cravens commended the work of the direct-carve sculptors such as Ernest Dielman, Robert Laurent, Heinz Warnecke, Enrico Glicenstein, and Alexander Archipenko. The NSS jury's attempt to maintain a balance between traditional and modernist tendencies was revealed in its decision to reject one of Jacob Epstein's abstract entrees, *Madonna and Child*, in favor of *Weeping Woman*, a directly modeled naturalistic figure.³³⁵ Following the exhibition the sculpture was purchased for \$1500 by the California Palace of the Legion of Honor.³³⁶

Like Audubon Terrace, the classically designed Palace of the Legion of Honor with its galleries (Figures 18, 19, and 20) and landscaped grounds provided a theatrical setting for the exhibition of predominantly traditional sculpture

(Figure 21). Surpassing the 1923 exhibition, the San Francisco exhibition included 1335 pieces of sculpture, ranging in size from small medals to monumental equestrian statues, which had been shipped across country and from Europe at costs estimated at \$100,000 and paid by Archer. The magnitude of the exhibition was addressed by Aline Kistler who astutely observed that it "seems to defeat its ends by its size. The spectacle it provides minimizes the effectiveness of the individual work", and consequently the sculpture appeared on the whole, "the work of followers rather than of leaders in art". She continued, "Undoubtedly one would have a higher opinion of the quality of American sculpture if a small proportion of the work shown might have been chosen for separate exhibition."³³⁷

The San Francisco exhibition was a defining event for American sculpture. The Society gauged the Exhibition's success in attendance, which was an unprecedented 1,067,741 viewers.³³⁸ Its resounding success was articulated in the many accolades conferred on the NSS. The exhibition was a source of local and national pride and it garnered the attention of not only art critics but also political dignitaries. Most notable was the congratulatory message offered by the President of the United States, Herbert Hoover who, in a telegram to the Board of Trustees,

California Palace of the Legion of Honor, praised the efforts of all involved, "I congratulate you upon the successful inauguration of this great exhibition of American sculpture which will give pleasure to so many thousands, affording them an opportunity for cultural growth and inspiring them with enthusiasm for development of native creative talent."³³⁹

The Mayor of New York, James J. Walker, in a telegraph to Adolph Weinman congratulated the NSS and commended its efforts, "I heartily endorse the public spirit which has actuated the sponsors of a free educational and art event of international significance."³⁴⁰

Even the Mayor of Philadelphia, Harry A. Mackey, extended his congratulations on the success of the exhibition to the Mayor of San Francisco, James Wolfe, praising his support, "May the exhibition prove a great event in the history of San Francisco as marking the interest of your administration in the cultural progress of our country."³⁴¹

The success of the exhibition was also acknowledged by the NSS in the number of sculptures sold. According to the Society records, thirty-two bronzes were sold from the exhibition for a total of \$22,939.³⁴² Seven sculptors sold multiple pieces; the greatest number was sold by Emmanuel A.

Cavacos whose bronzes were the most affordable, ranging in price from \$35 to \$120. The highest priced bronze at \$5,000 was M. Earl Cummings's *Neptune's Daughter*.

In recognition of Archer's contribution to the success of the San Francisco exhibition the NSS awarded him the Society's Medal of Honor for 'preeminent service rendered in the advancement of American Sculpture'.³⁴³ The NSS also presented Archer with a memento in the form of a unique book of photographs of the exhibition.

Even after the successful San Francisco exhibition, the NSS benefited from the largesse of the Huntingtons. A check for \$22,650 representing the balance from the 1929 exhibition was endorsed by Archer back to the Society as a contribution to the then tentatively planned George Washington Bi-Centennial Exhibition to be held in 1932 in Washington, D.C.³⁴⁴ Using this fund the NSS sponsored the Washington Exhibition, which opened in March 1932. The NSS acknowledged that its success was a result of 'much effort by the committees, and was made possible through the munificence of one of our Lay Members'.³⁴⁵

In 1930, the Society also received from an 'anonymous' donor \$10,000 which 'she designated as a Relief Fund for needy sculptors'.³⁴⁶ Sympathetic to the financial difficulties that fellow sculptors experienced with the

Depression, Anna Huntington, was determined to provide monetary assistance. The NSS accepted the donation and decided that the fund be designated as the Loan Fund administered by the Loan Committee empowered to allocate money to sculptor members as a loan rather than a gift. For their continued financial support of the fund, Anna and Archer were explicitly acknowledged by the NSS in the Annual Report to Lay Members, 'the Loan Fund supplied by our generous members, Mr. And Mrs. Archer M. Huntington, has been of great help to sculptors in need'.³⁴⁷

The Huntington's sustained support of American sculptors is best witnessed with their founding of Brookgreen Gardens, the nation's first public sculpture garden. As discussed in the following chapter, Brookgreen Gardens offered sculptors an alternative venue for their work during a period of national economic depression when the only other major sponsor of art was the Federal Arts Projects.

²⁴² The popularity of garden sculpture is discussed in Michele H. Bogart, "American Garden Sculpture: A New Perspective", in *Fauns and Fountains: American Garden Statuary, 1890-1930* (Southampton, New York: The Parrish Art Museum, 1985), n.p.

²⁴³ Letter of March 28, 1922, to Hon. Francis D. Gallatin, Commissioner of Parks, City of New York, from Mr. Adolph Weinmann, Chairman, Exhibition Committee, NSS, National Sculpture Society Files.

²⁴⁴ Ibid.

²⁴⁵ Ibid.

²⁴⁶ Ibid.

²⁴⁷ Letter of April 18, 1922, to Hon. Francis D. Gallatin, Commissioner of Parks, City of New York, from Mr. George Gordon Battle, President, Parks and playgrounds Association of the City of New York, National Sculpture Society Files.

²⁴⁸ Ibid.

²⁴⁹ Ibid.

²⁵⁰ Letter of April 29, 1922, to Mr. Clarence Fowler, Acting Secretary-Treasurer, the New York Chapter of the American Society of Landscape Architects, from the A.A. Weinman, Chairman, for the (Exhibition) Committee, (NSS), National Sculpture Society Files.

²⁵¹ See, for example, "Sculptors' Show Will Be Held in Central Park," *New York Herald*, 31 March 1922; "Sculptors' Show To Be Held in Central Park," *New York Sun*, 31 March 1922; "Plan Sculpture Exhibit North of Art Museum," *Harlem Home News*, 2 April 1922; and, "Sculptors Favor Park Show Plans," *New York Times*, 6 April 1922.

²⁵² "Sculptors Draft Park Show Plans," *New York Times*, 5 April 1922.

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- ²⁵³ Letter of April 20, 1922, to Secretary of the National Sculpture Society, from Mr. Clarence Fowler, Acting Secretary-Treasurer, the New York Chapter of the American Society of Landscape Architects, National Sculpture Society Files.
- ²⁵⁴ "Architects Endorse Statuary Exhibition," *New York Times*, 22 April 1922.
- ²⁵⁵ Gutzon Borglum, "Sculpture in the Park," *New York Times*, 8 April 1922.
- ²⁵⁶ For a discussion of the World War I Memorial controversy see, Michele H. Bogart, *Public Sculpture and the Civic Ideal in New York City 1890-1930*, (Washington, D.C.: Smithsonian, 1997): 271-292.
- ²⁵⁷ Letter of April 22, 1922, to Hon. Francis D. Gallatin, Commissioner of Parks, City of New York, from Mr. Adolph Weinmann, Chairman, Exhibition Committee, NSS, National Sculpture Society Files.
- ²⁵⁸ Letter of April 22, 1922, to George Gordon Battle, President, Parks and playgrounds Association of the City of New York, from Mr. Adolph Weinmann, Chairman, Exhibition Committee, NSS, National Sculpture Society Files.
- ²⁵⁹ "Sculptors Abandon Park Show Project," *New York Times*, 25 April 1922.
- ²⁶⁰ Ibid.
- ²⁶¹ "Saving Central Park", *New York Evening Mail*, 25 April 25, 1922.
- ²⁶² Ibid.
- ²⁶³ Minutes of the Regular October Meeting of the Council of the National Sculpture Society, Held on Tuesday, October 11, 1922, National Sculpture Society Files.
- ²⁶⁴ Minutes of the Regular October Sculptors' Meeting of the National Sculpture Society, Held on Tuesday, October 11, 1922, National Sculpture Society Files.

²⁶⁵ Ibid.

²⁶⁶ Minutes of Meeting of the Exhibition Committee Held at Mr. Huntington's Residence, October 28, 1922, National Sculpture Society Files.

²⁶⁷ Ibid.

²⁶⁸ Ibid. Also see Minutes of the Meeting of the Council of the National Sculpture Society, Held on Thursday, November 2, 1922, National Sculpture Society Files.

²⁶⁹ Ibid.

²⁷⁰ Ibid.

²⁷¹ Minutes of Meeting of the Exhibition Committee of the National Sculpture Society, Held on November 25, 1922, at the Residence of Mr. Archer Huntington, National Sculpture Society Files.

²⁷² Minutes of the Meeting of the Council of the National Sculpture Society, Held on Thursday, November 2, 1922, National Sculpture Society Files.

²⁷³ Minutes of Meeting of the Exhibition Committee of the National Sculpture Society, Held on November 4, 1922, at the Residence of Mr. Archer Huntington, National Sculpture Society Files.

²⁷⁴ Minutes of the Meeting of the Council of the National Sculpture Society, Held on Thursday, November 2, 1922, National Sculpture Society Files.

²⁷⁵ Minutes of Meeting of the Exhibition Committee of the National Sculpture Society, Held on November 25, 1922, at the Residence of Mr. Archer Huntington, National Sculpture Society Files.

²⁷⁶ According to Mr. Vitale, "it is his business to adapt his scheme to the work to be shown, and not the work to his scheme", and "will make his scheme fit the work", see Minutes of the Regular December Sculptors' Meeting, Held on December 12, 1922, at the Hispanic Society's Building, National Sculpture Society Files.

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- ²⁷⁷ Minutes of Meeting of the Exhibition Committee of the National Sculpture Society, Held in Office of Mr. Archer Huntington at the Hispanic Society, January 5, 1923, National Sculpture Society Files.
- ²⁷⁸ Ibid.
- ²⁷⁹ Archer argued that this format allowed for at least one illustration of sculpture by each artist, rather than a few select works illustrated. See Ibid.
- ²⁸⁰ Minutes of Meeting of the Exhibition Committee of the National Sculpture Society, Held on February 9, 1923, at the Residence of Mr. Archer Huntington, National Sculpture Society Files.
- ²⁸¹ "Exhibition of American Sculpture 1923 Information for Exhibitors," National Sculpture Society Files.
- ²⁸² As recorded, 691 photographs were reviewed by the Jury. Minutes of Meeting of the Exhibition Committee of the National Sculpture Society, Held on February 9, 1923, at the Residence of Mr. Archer Huntington, National Sculpture Society Files.
- ²⁸³ Of the fifty-five medallists in the exhibition, forty-one also exhibited figural sculpture.
- ²⁸⁴ Press Release, National Sculpture Society Files.
- ²⁸⁵ Adeline Adams, *The Spirit of American Sculpture; The National Sculpture Society, Catalogue of the Exhibition of American Sculpture* (New York, 1923), and *Exhibition of American Sculpture Guide* (New York, 1923).
- ²⁸⁶ Excluding the illustrations of work by exhibiting medallists, ninety-nine illustrations of figural sculpture are included in the catalogue.
- ²⁸⁷ See, for example, "The Spirit of American Sculpture." *Pittsburgh Gazette Times* 20 May 1923; and, A. Pelzer. Wagener, "American Sculpture," *The Roanoke World News*, 4 September 1923, clippings, National Sculpture Society Files.

²⁸⁸ "Art," *The Literary Review*, *The New York Evening Post*, 24 November 1923, 288.

²⁸⁹ Minutes of the Regular May Meeting of the Council of the National Sculpture Society, Held on Tuesday, May 8, 1923, National Sculpture Society Files.

²⁹⁰ See Wayne Craven, *Sculpture in America*, 566-568.

²⁹¹ The National Sculpture Society, *Exhibition of American Sculpture Guide*.

²⁹² Adeline Adams, "Form in Garden Art," *Scribner's Magazine*, LXXIV (September 1923):379-384.

²⁹³ *Ibid.*, 379.

²⁹⁴ See, for example, "Sculpture Society to Hold Exhibition," *New York Herald*, 23 April 1923; and, "Private View Will Open Sculpture Show Today," *The New York Tribune*, 12 April 1923.

²⁹⁵ "Great Open Air Sculpture Show Begins April 14," *The New York Tribune*, 1 April 1923, clippings, National Sculpture Society Files.

²⁹⁵ *Ibid.*

²⁹⁶ "A Sculptors' Triumph," *American Art News*, 21 April 1923, clippings, National Sculpture Society Files.

²⁹⁷ *Ibid.*

²⁹⁹ Kinton Parkes, "New York," *The Studio* 22 (1923): 235-238.

³⁰⁰ *Ibid.*

³⁰¹ "Art and Artists," *The Globe*, 30 June 1923; clippings, National Sculpture Society Files.

³⁰² Ibid.

³⁰³ Minutes of the Regular Meeting of the Council of the National Sculpture Society, Held on Tuesday, May 8, 1923, National Sculpture Society Files.

³⁰⁴ Ibid.

³⁰⁵ Minutes of the Regular December Sculptors' Meeting, Held on Tuesday, December 11, 1923, National Sculpture Society Files.

³⁰⁶ Adeline Adams, *The Spirit of American Sculpture*, 211-212.

³⁰⁷ Adeline Adams, *The Spirit of American Sculpture*, revised ed., 1929: 165.

³⁰⁸ Minutes of the Regular Meeting of the Council of the National Sculpture Society, Held on Tuesday, May 13, 1924, National Sculpture Society Files.

³⁰⁹ Minutes of a Special Meeting of the Council of the National Sculpture Society, Held on Friday, July 6, 1928, National Sculpture Society Files.

³¹⁰ See, Thorp, 98.

³¹¹ Collis and Henry were in continual communication about the project. See, Thorp, 122-23.

³¹² Ibid.

³¹³ Wark, 318.

³¹⁴ The paintings included one by George Morland and one by Dwight Troyon, and Joseph M. W. Turner's *A Street in Carthage*. See, Thorp, 332-333.

³¹⁵ Quote in Thorp, 314.

³¹⁶ The building is a permanent replica of the pavilion built by the French government for the 1915 San Francisco, Panama

Pacific International Exposition. The Exposition pavilion was a reduced-scale version of the Palais de le Légion d'Honneur in Paris. A history of the California Palace of the Legion of Honor can be found in Steven A. Nash, Lynn Federle Orr, and Marion C. Stewart, *Masterworks of European Painting in the California Palace of the Legion of Honor*, (San Francisco: Fine Arts Museums of San Francisco, 1999): 9-13; and in Cornelia B. Sage Quinton and William Warren Quinton, "History of the California Palace of the Legion of Honor," unpublished manuscripts, National Sculpture Society Files.

³¹⁷ See formal announcement for the "Dedication and Presentation of the Statue of Joan of Arc to the California Palace of the Legion of Honor", June 18, 1927, Hispanic Society Files.

³¹⁸ Minutes of a Special General Meeting of the National Sculpture Society, Held on Tuesday, September 11, 1928, National Sculpture Society Files.

³¹⁹ Undated typescript resolution by Board of Supervisors of the City and County of San Francisco, National Sculpture Society Files.

³²⁰ Junius Cravens, "Our National Sculpture," *The Argonaut*, 4 May 1929, 6.

³²¹ Although it is not specified, it is assumed that the purchased works would become incorporated into the Museum's collection. Minutes of a Special Meeting of the Council of the National Sculpture Society, Held on Tuesday, July 17, 1928, National Sculpture Society Files.

³²² Minutes of the Regular Meeting of the Council of the National Sculpture Society, Held on Tuesday, October 9, 1928, National Sculpture Society Files.

³²³ Ibid.

³²⁴ Adeline Adams, *The Spirit of American Sculpture*, revised ed.

³²⁵ Adams, *The Spirit of American Sculpture*, revised ed.: 177.

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- ³²⁶ See National Sculpture Society, Preliminary Announcement, National Sculpture Society Files.
- ³²⁷ Ibid.
- ³²⁸ Ibid.
- ³²⁹ Aline Kistler, "American Sculpture at San Francisco," *The New York Times*, 12 May 1929, 10:3.
- ³³⁰ Ibid.
- ³³¹ Cravens, "Our National Sculpture", 6.
- ³³² Adams, *The Spirit of American Sculpture*, revised ed.: 170-171.
- ³³³ Kistler, "American Sculpture at San Francisco."
- ³³⁴ Cravens, "Our National Sculpture", 6.
- ³³⁵ Letter, W.C. Findlay, Findlay Galleries, to National Sculpture Society, 15 February 1929; letter, Mrs. A. M. Simpson (NSS) to W.C. Findlay, 7 March 1929, National Sculpture Society Files.
- ³³⁶ Dr. Cornelian B. Sage Quinton, Report of the Director, California Palace of the Legion of Honor, 27 April 1929 to 1 January 1930, National Sculpture Society Files.
- ³³⁷ Kistler, "American Sculpture at San Francisco."
- ³³⁸ See Horace Moran, Account of Activities of the NSS, 30 April 1930; and Dr. Cornelian B. Sage Quinton, Report of the Director, California Palace of the Legion of Honor, 27 April 1929 to 1 January 1930, National Sculpture Society Files.
- ³³⁹ See Minutes, Annual Meeting, National Sculpture Society, 5/14/29, National Sculpture Society Files.
- ³⁴⁰ Ibid.

³⁴¹ Ibid.

³⁴² List of Sale of Bronzes, San Francisco Exhibition, 1929, National Sculpture Society Files.

³⁴³ Minutes of the Regular Meeting of the Council of the National Sculpture Society, Held on Tuesday, November 12, 1929, National Sculpture Society Files.

³⁴⁴ Minutes of a Special Meeting of the Council of the National Sculpture Society, Held on Friday, November 28, 1930, National Sculpture Society Files.

³⁴⁵ See, Horace Moran, Annual Report to Lay Members of the National Sculpture Society, June 7, 1932, National Sculpture Society Files.

³⁴⁶ Minutes of a Special Meeting of the Council of the National Sculpture Society, Held on Friday, November 28, 1930, National Sculpture Society Files.

³⁴⁷ See, Minutes of the Regular Meeting of the Council of the National Sculpture Society, Held on Tuesday, October 13, 1931; and, Horace Moran, Annual Report to the Lay Members of the National Sculpture Society 1933-1934, National Sculpture Society Files; and, Herbert Adams to Archer M. Huntington, Dec. 11, 1932, Archer M. Huntington Files, Box 1, Special Collections, Arents Library, Syracuse University.

CHAPTER 6

BROOKGREEN GARDENS: THE CULMINATION OF PATRONAGE

The Huntington's forged a patronage campaign that would sustain American sculpture during the first half of the twentieth century. Their mission was the enthusiastic and dedicated promotion of traditional American sculpture. The culmination of this campaign was the founding of Brookgreen Gardens. As the nation's first public sculpture garden, Brookgreen Gardens fostered public appreciation of sculpture. As revealed here, Brookgreen Gardens sustained American figural sculptors through commissions during a period of devastating economic depression and in the ensuing years, which witnessed a decline in the market for representational sculpture.

The stock market crash of October 1929, which triggered financial panic and resultant nationwide unemployment, profoundly impacted American society. During the Great Depression of the 1930s Franklin D. Roosevelt's New Deal Administration sought to resolve the nation's economic crisis by creating various agencies empowered to administer government-sponsored programs designed to stabilize and invigorate the national economy while at the same time

promote, through a idealistic program of rhetoric, a democratic discourse emphasizing a national culture.³⁴⁸

Despite the inflated art market of the 1920s, with the Depression the unemployment rate for artists was greater than that of the national population.³⁴⁹ In the 1930s, efforts to alleviate the financial burden carried by artists came as work relief projects. The initiatives were first taken by private, and city or state agencies, and then by the federal government.³⁵⁰ All of these programs subsidized art for public consumption.

Despite initial emergency actions to keep artists from starving, as economic conditions worsened, private philanthropy and local government efforts were supplanted by more ambitious, federally funded programs. While the immediate concern of government-sponsored programs was to provide temporary relief to artists, the fundamental intention was to integrate, with an ideological discourse of democratic nationalism, both art and artist into American culture.³⁵¹ The New Deal Administration's various programs for artists endorsed ideologically-infused public art, which was nationalistic in theme, to engender patriotic sentiment, to stimulate public optimism, and to ignite popular interest in art. In essence, this effort to democratize art represents a singular union of an elitist belief in the

merit of high culture with the democratic ideal of public welfare. This idealistic approach to art, stressing its socially redeeming value, was consonant with Archer Huntington's strongly held convictions.

Government patronage took form as various programs including the first national art project sponsored by the Treasury Department, the Public Works of Art Project (PWAP). The program's objective was "to employ artists to make a pictorial representation of the American scene for the embellishment of public buildings."³⁵² This initial experiment was successful but short-lived. To remedy the effects of the prolonged economic crisis, the federal government instituted more ambitious programs including, the Treasury Relief Art Project (Trap, 1935-1938), and the Treasury Section of Painting and Sculpture, later the Section of Fine Arts (1934-1943). The Treasury Relief Art Project employed 356 artists nationwide, who qualified for relief, to decorate Federal buildings, most notably the nation's post offices, with murals and sculpture. Unlike TRAP, the Treasury Section program, which sought to incorporate art into daily life, awarded individual commissions for murals and sculptures to artists who submitted work in anonymous competitions.³⁵³ The intent of the competition was "to secure suitable art of the best

quality for the embellishment of public buildings."³⁵⁴ The Section not only promoted quality in artistic production but also, through individual commissions, advocated artistic entrepreneurship.³⁵⁵

The New Deal program which had even greater nationwide cultural impact was the Works Progress (later Projects) Administration's Federal Art Project (WPA/FAP, 1935-43), which was the "most comprehensive art program ever undertaken by a U.S. government, affirming its commitment to democratizing art and culture."³⁵⁶ Unlike the Section, the WPA/FAP both subsidized financially needy artists nationwide and promoted artistic creativity and experimentation most often through group collaboration.³⁵⁷

Sculptors were afforded more creative opportunities through the WPA/FAP than through the other projects (PWAP, TRAP, and the Section). Under the WPA/FAP about 17,700 architectural and freestanding sculptures were produced.³⁵⁸ In New York, the WPA/FAP employed 'professional' sculptors who work the requisite 15 hours per week at \$23.86 to create 'pedestal' and monumental or architectural sculpture.³⁵⁹ However, budget constraints required sculptors to initially work in less expensive media, clay and plaster. Sculptures were carved or cast only after a sponsor had been found. Unfortunately, many pieces remained in plaster for lack of

sponsors and most of these are missing or were destroyed after the program was terminated in 1943.³⁶⁰ The WPA/FAP also supported a sculpture exhibition program at numerous galleries, including the WPA Federal Art Gallery in New York where forty exhibitions were held between 1935 and 1939, of which three were exclusively sculpture.³⁶¹ In 1936, sixty-two pieces of sculpture by Anna Huntington were displayed in a comprehensive retrospective exhibition held at the American Academy of Arts and Letters. From this show twenty-six bronzes were sent to the Federal Art Project of Columbia, South Carolina as a traveling exhibition of sculpture to be viewed by the public in eight South Carolina cities.³⁶²

The projects were a success in that they effectively employed a staggering number of artists, who not only benefited financially but also realized satisfaction in the creation of a vast amount of art for the public audience.³⁶³ The economic benefits and exhibition opportunities for artists in general, and for sculptors in particular were recognized as both immediate and long range by WPA/FAP sculptor Robert Cronbach who commented, "several thousand artists, including several hundred sculptors, were being paid to work continuously at their own profession", and he remarked, "This was a stimulating environment of excitement and challenge, and of comradeship", which was "capable of

engaging the best efforts and imaginations of the artists".³⁶⁴ In his assessment of the WPA/FAP program in New York, Cronbach observed that the foremost result was "the burst of art activity and discussion which it stimulated and supported".³⁶⁵ However, it was not only the commissions and exhibition opportunities offered by the program but also it was the public's newly developed appreciation of sculpture that encouraged sculptors. As WPA/FAP sculptor Samuel Cashwan related, "The public's appreciation . . . has created in us an almost unbelievable change. Our function in the social scheme of things, . . . has suddenly begun to widen and embrace a whole society, . . . That this is satisfying a real need is beyond question."³⁶⁶

Notwithstanding such an optimistic assessment of the projects, fewer benefits and opportunities were presented to sculptors than to other artists. Despite the quantity of sculpture produced by project artists, more than 18,000 pieces, overall there were comparatively few sculpture commissions, particularly for monumental marble or bronze sculpture. In 1943, when the government-sponsored programs were effectively terminated, sculptures in plaster intentionally were destroyed for lack of sponsors.

During the Depression private patronage of sculpture was almost non-existent, with one remarkable exception, the

Huntingtons. Archer Huntington's financial status was little affected by the Depression and he continued his public service a patron of the arts, the humanities and the environment. He remained committed to cultural causes and as a patron was an exemplary respondent to FDR's appeal for private enterprise to sustain artistic livelihoods. During this period, Archer and Anna Huntington provided liberal financial support to maintain the tradition of American figural sculpture. Their campaign of patronage and visionary efforts culminated with the founding in 1930 of Brookgreen Gardens, the first public sculpture garden in the United States. The development of Brookgreen Gardens was fortuitous for American figurative sculptors, many of whom were in need of such privately sponsored projects to survive professionally and financially. Like the government, the Huntingtons sponsored sculptors through commissions and at the same time made their art accessible to the American public.

In January 1930, Archer purchased Brookgreen plantation and three adjoining plantations, Laurel Hill, Springfield and The Oaks, a combined tract of land ultimately comprised of almost 10,000 acres in Murrells Inlet, South Carolina.³⁶⁷ The history of the property, listed on the National Register of Historic Places, dates from the 1730s when the four

plantations were given as land grants by King George II. The illustrious history of the four plantations is marked by ownership held by prominent South Carolina families including that of William Allston whose son Washington, the noted nineteenth century American painter, was born on Brookgreen plantation in 1779.³⁶⁸

Captured by the serenity of Brookgreen plantation's natural beauty with its broad allee of moss-draped live oaks and plantation house ruins surrounded by a boxwood garden, the Huntington's initially considered the property for a winter retreat and salubrious place for Anna to recuperate from a protracted case of tuberculosis.³⁶⁹ Soon recognizing the site's potential, Archer and Anna envisioned Brookgreen as a perfectly idyllic setting to exhibit Anna's sculpture, and its adjoining property as a nature preserve for the native flora and fauna of South Carolina. Describing their vision Archer wrote, "Brookgreen Gardens is a quiet joining of hands between science and art."³⁷⁰

The tradition of art in gardens has its origins in antiquity. Greek and Roman gardens, verdant sanctuaries for relaxation and contemplation, were decorated with statuary and architectural sculpture. The tradition continued with the Italian Renaissance garden, which in some cases, decorated with a collection of antique sculpture such as the

Florentine gardens of the de'Medici family and that of Pope Julius II, was transformed into a garden museum. The Italianate garden with its formal design, classical architectural elements, ornamental statuary, and water features, would inspire the designers of American estate gardens, notably Charles Platt.³⁷¹ Platt's *Italian Gardens*, 1894 and Edith Wharton's, *Italian Villas and Their Gardens In America*, 1904, attractively illustrated by Maxfield Parrish, introduced the American public to the aesthetic principles underlying Italianate garden design.³⁷²

In America the trend of formal gardens so popular from 1890 to 1940, coincided with the development of country estates for the nation's affluent.³⁷³ Beaux-Arts architects commissioned to design these country estates worked in concert with landscape architects. Italianate-inspired garden designs mirrored Beaux-Arts architectural plans in that both emphasized clearly measured and articulated units, axial relationships, and harmonious spatial transitions. These design principles were aesthetically enhanced by a decorative program, which in garden design included statuary and architectural sculpture.

As mentioned earlier, garden sculpture had been promoted by the NSS as part of its initial program to broaden the market and audience for American sculpture. The

endorsement was supported by NSS members, including sculptor, heiress, and patron, Gertrude Vanderbilt Whitney who strongly argued for special exhibitions like those of the NSS in 1895 and 1898 showcasing garden and fountain statuary in indoor 'gardens'. The endorsement also proposed awarding distinguished garden statuary.³⁷⁴ In response, sculptors created sculpture that appealed to wealthy patrons and was appropriate for estate gardens designed by landscape architects. Advocating the genre in *The Spirit of American Sculpture* Adams wrote,

Garden art in our country is no longer in its infancy and not yet in its decadence. Accepting the broad principles of Italian garden design, (such as the treatment of the garden as a place to live in, the harmonizing of the house with the garden, and the adaptation of both to climate and landscape) it does not today admit of the baroque puerilities of the hydraulic toys and monsters. Fortunately, much of our landscape gardening is in the hands of true artists, who employ the best resources of other days, and the genius of modern sculptors.³⁷⁵

Despite these endorsements, garden statuary was perceived by some critics and sculptors to lack significant content and consequently it was not afforded the elevated status of architectural sculpture or monumental commissions. It is not surprising that in this hierarchy garden sculpture was relegated to a lowly status since historically landscape designers regarded it as an aesthetic accessory serving

simply as formal and visual accents in landscape design. Landscape architects treated garden statuary like other garden ornament, as a pleasing decoration rather than an edifying sculpture and "did tend to deemphasize its content, commonly regarding it as a mere adjunct to the total landscape design."³⁷⁶ Accordingly many sculptors regarded commissions for garden figures only as an alternative to the more respected and desired commissions for civic architectural sculpture and heroic monuments. Not surprisingly, a disproportionately large quantity of garden fountains and statuary was executed by ever increasing numbers of American women sculptors desperately seeking both recognition and commissions.³⁷⁷ Consequently, the common perception negatively associated the female creative temperament with garden decoration. This 'female proclivity to create garden art' was in actuality a blatant case of gender bias that was reinforced in contemporary reviews wherein, "Critics often observed that the happy, childlike, and intimate nature of garden statuary particularly suited women artists because they were temperamentally less inclined to express abstract, heroic, or other lofty sculptural ideals".³⁷⁸ In effect, this popular misconception dissuaded many established and aspiring male sculptors from creating garden statuary.

Unlike America's private estate gardens of the previous three decades designed by landscape architects who to embellish their design commissioned garden statuary from sculptors, many of whom were NSS members, Brookgreen Gardens was originally designed by Anna to showcase her own sculpture. The Huntington's vision of Brookgreen Gardens was articulated by Archer, "Its object is the presentation of the natural life of a given district as a museum, and as it is a garden, and gardens have from early times been rightly embellished by the art of the sculptor, that principal has found expression in American creative art."³⁷⁹

Later, one of Brookgreen's presidents Joseph Veach Noble wrote about their vision, "This farsighted concept embodied aesthetic appreciation and ecological preservation".³⁸⁰

The property's unique ecological setting, including cypress swamps, Atlantic seashore and the Waccamaw River, provided a diverse habitat for wildlife and an ideal environment for over 2000 varieties of both native and exotic plants and trees. Considering the two nature preserves he already had established, Archer perceived this one as a "final link in a chain of three wild refuges: the first in the Adirondacks in New York consisting of over 13,000 acres of forests and lakes; the second at Newport

News, Virginia, . . . which, though smaller, reports extraordinary numbers of birds. . . ."³⁸¹

The original garden design was created by Anna. Around the former plantation house site, Anna designed a series of connecting 'garden rooms' arranged in a butterfly plan with the wings outlined as pathways and an axial approach formed by the Live Oak Allee of giant oaks draped with Spanish moss. The garden was framed by walls embellished with architectural detailing. Brookgreen's informal design reflects an increasingly popular, eclectic style of the early twentieth century that featured the combination of native flora casually presented in the 'Picturesque Style' and exotic plants more formally arranged in the 'Beautiful Style'.³⁸² Despite a continuing controversy over the appropriateness of formal versus informal garden design, Anna undoubtedly recognized that the overall informality of her design complemented the more 'natural' surroundings of the area.

Several of the garden's structural features reflect Archer's fondness for Hispanic culture. In the manner of Spanish gardens, Brookgreen Gardens' design features several pools fed by water that initially was channeled through open troughs. Another design element reminiscent of Spanish gardens is the enclosing serpentine wall of open brickwork

that resembles the decorative brickwork of Spain. The wall provides a framework for plants and defines sculpture settings. Complementing the design and distributed throughout the garden are decorative ornaments such as pergolas, exedrae, urns, and plaques engraved with appropriate prose and poetic verse, described by Archer as, "the verse of some of those writers who have taken pleasure in the beauty of nature and her living forms".³⁸³ One such plaque with a verse by Rudyard Kipling reads,

"Oh, Adam was a gardener and God
 Who made him sees
 That half a proper gardener's work
 Is done upon his knees."³⁸⁴

The ornamental lettering for the engraved plaques was executed by stonecutter and sculptor, Robert Alex Baillie.³⁸⁵ As discussed earlier, the Huntington's association with Baillie began with a commission to carve Anna's sculpture for the Hispanic Society and Audubon Terrace. Baillie had carved Anna's *Heraldic Lions* and her four animal groups including *Vultures*, *Brown Bears*, *Jaguars*, and *Wild Boars*, as well as her two monumental limestone wall reliefs, *Boabdil* and *Don Quixote*. By the time Brookgreen was founded, Baillie had an established relationship with the Huntingtons, collaborating with them on the development of the Gardens.

Archer's respect for the artist as well as his own sense of humor and self-effacing attitude is revealed in a letter to Baillie:

Your letter headed 'Hearty Congratulations' filled me with pleasure, - although I do not quite see why anyone should be congratulated on an acceleration of his approach to the grave; But for a man who has created some of the most beautiful lettering in stone that I have ever seen, I wish to call your attention to the fact that the alignment of the 'Hearty Congratulations' at the top of this letter is entirely 'out of kilter'; It has three small hills in it and a sharp depression.³⁸⁶

In 1941 the Brookgreen trustees honored the sculptor's talent and appointed Baillie Curator of Sculpture.³⁸⁷

In the garden's developmental stages, the Huntingtons desired to be present and took up residence in the former plantation's summerhouse located on the beach east of the entrance to Brookgreen. The wood framed house was replaced by a thirty-room brick and concrete house with courtyard and forty-foot water tower of Moorish brickwork similar to *atalayas*, watchtowers along the Spanish coast, and hence its name 'Atalaya'. The house became the couple's winter retreat and Anna's studio until 1942 when it temporarily housed the Army Air Corps. The Huntingtons last occupied the house during the winter of 1946-1947 and when the property was deeded to the state, it was eventually incorporated into the existing state park.

With the same perspicacity that marked his previous endeavors, Archer appointed Frank G. Tarbox, Jr., a Clemson University graduate in agronomy and an authority on native flora of the southeast, as director of the gardens. Under his management, which included close consultation with the Huntingtons, Tarbox developed the gardens, as they essentially exist.³⁸⁸ Working with Tarbox was his nephew Gurdon L. Tarbox, Jr., a forestry graduate from Purdue University, who assumed directorship upon his uncle's death in 1968. Gurdon Tarbox managed the comprehensive design program that landscape architects Clarke & Rapuano initiated in 1974 to accommodate ever growing number of visitors to the Gardens. The plan included a new Visitors Center, access roads, and Wildlife Park.³⁸⁹

The Huntingtons desire to perpetuate Brookgreen Gardens as they envisioned it was realized in 1931 when it was incorporated. At that time a Board of Trustees appointed, and a liberal endowment fund was established. Five years later, Brookgreen Gardens was opened to the public and the Huntingtons deeded surrounding property to the State of South Carolina. On the occasion of this magnanimous gesture Archer respectfully acknowledged both those responsible for bringing the project to fruition, "These gardens are entrusted to the courtesy of the visitors, and are dedicated

to the memory of those whose loving hands planned and planted them.", as well as those visitors to whom the Gardens were dedicated,

No little pleasure is felt in expressing the great indebtedness to the people of South Carolina which is felt by all who have worked for the development of this plan.

An unfailing, friendly response and understanding has rewarded the undertaking far less difficult than it might otherwise have been. To those friends there is the highest satisfaction in dedicating the Gardens.³⁹⁰

With the realization of Archer and Anna's vision for Brookgreen Gardens, Archer composed the verse,

The splendor of the Gardens enfolds our dreams;
Their glory with the grace of starlight gleams;
The flames of genius still make fair the night;
And clear the pattern of our lives with light.³⁹¹

In the development of the gardens, Archer provided jobs for hundreds of locals, many being African-Americans for whom employment during the Depression was unavailable. As a result many laborers developed marketable building skills in brick and concrete work. Additionally, Archer built and funded a medical clinic, two schools, and a Methodist church for local residents and employees. Archer considered providing such employment, services, and facilities to local residents as one of his more propitious benefactions.³⁹²

By the time Brookgreen Gardens opened to the public the main road to the outdoor sculpture garden had been rebuilt and paved, making it more accessible to visitors, whose numbers annually increased. Brookgreen generated great interest as well as commentary, including an article in the *New York Herald Tribune* that praised the vision and the patrons,

A fine answer to the question of how best to aid American sculpture has been given by the founders of the open air museum presented recently to the State of South Carolina, by Mr. and Mrs. Archer Milton Huntington of New York.

The question and its answer is clearly worded in the fascinating story of Brookgreen, their plantation estate near Charleston, South Carolina, and the improvement of this vast old Southern place which was opened to the public recently at a cost of well over two million dollars."³⁹³

The *New York Times* reported, "An endowment fund of \$1,200,000 has been provided, so that Brookgreen, thus lovingly conceived, may be maintained and further enriched through the years to come."³⁹⁴

The development of the sculpture collection began with the placement of Anna's sculpture, a pair of *Great Danes* (1932), carved in granite by Robert Baillie, at the entrance gateposts.³⁹⁵ The gates, decorated with birds and animals, were also designed by Anna. Anna's *Diana of the Chase* (1922) (Figure 22), which was awarded the prestigious Saltus

Medal for Merit by the National Academy of Design, was placed in the center of a circular pool at the approach to the walled main garden. This sculpture had been so popular that a dozen full-size replicas had been cast.³⁹⁶ Placed at the steps leading to the Diana Pool were Anna's two bronze *Lions* (1930) formerly at the entrance to the Hispanic Society.³⁹⁷ Just beyond the pool flanking the entrance of the main garden are two of Anna's bronze jaguars, *Reaching Jaguar* and the companion *Jaguar*, modeled in France at Auvers-sur-Oise in 1907 and cast in 1926.³⁹⁸ Another of Anna's sculptures, the monumental *Youth Taming the Wild* (1927) (Figure 23), depicting a young man subduing a rearing stallion, was placed in 1933 at the terminus of the Live Oak Allee opposite the Diana Pool. The group was modeled by Anna about 1927 from an earlier design for gateposts.³⁹⁹ The monumental sculpture was cut in stone by Baillie who, with six assistants, first reduced a 57 ton block of stone to 27 tons on a railroad siding and then, after fourteen months of studio carving, finished the sculpture which, with great difficulty, was shipped to Georgetown, South Carolina on a flatbed railroad car and then transferred to a barge that conveyed it to a specially designed dock from where it was pulled to the pool site by laborers singing "Come on Horse, Come on Horse, we got a stable all fixed for you".⁴⁰⁰

Shortly after these initial developments, the Huntingtons reconceived their vision of Brookgreen to incorporate the work of other American sculptors. Archer remarked, "At first, the garden was intended to contain the sculpture of Anna Hyatt Huntington. This has gradually found extension to an outline collection representative of the history of American sculpture from the nineteenth century, which finds its natural setting out of doors."⁴⁰¹

With this decision the Huntingtons developed at Brookgreen Gardens an unprecedented and unparalleled collection of American figurative sculpture of the nineteenth and twentieth centuries. Archer later explained their revised plans for Brookgreen to close friend, Paulanship, after the sculptor's visit to the Gardens, "My plan in building the Gardens (my last museum) was simply to have a place for a full and representative presentation of the work of my wife. But she would not let it rest there, and the result is what you see."⁴⁰²

The Huntingtons 're-vision' held major significance for American sculptors whose representational work was marginally patronized during the interwar period and whose careers were especially tenuous during the Depression. Not only had the couple provided direct financial assistance to sculptors through their well-endowed Relief Fund

administered by the NSS, but with the development of the comprehensive collection at Brookgreen, which would eventually comprise 550 pieces of sculpture by 250 artists and continues to expand, the Huntingtons in their devoted patronage offered sculptors both financial as well as creative opportunities with an unprecedented venue, a public sculpture garden, for their work. Moreover, in this extraordinary endeavor the Huntingtons removed sculpture from the private realm of the estate garden and placed it in a unique outdoor museum accessible to the American public.

At Brookgreen Gardens, the Huntingtons initiated a different approach in the presentation of sculpture in a garden. Typically, in estate garden design, landscape architects chose sculpture appropriate for a particular garden site, using sculpture architecturally as a 'structural' accent that essentially contributed to a more harmonious and visually enhanced landscape design. In contrast, at Brookgreen it is the garden setting that provides the 'backdrop' for sculpture. The couple envisioned Brookgreen as an outdoor museum to exhibit sculpture, not as a garden decorated with ornamental statuary. In a letter to Paul Manship explaining their vision for the Garden Archer declared, "it is yet a background for art".⁴⁰³ The philosophy endorsed at Brookgreen maintained that "The Garden settings

bring out the best in sculpture, while the charms of the garden and landscape are heightened by the intensity of mood either in harmony or in contrast, of the sculpture."⁴⁰⁴

The Huntingtons established a precedent at Brookgreen with the installation of Anna's sculptures, many of which essentially were not conceived as garden statuary. Predictably, given the high technical quality and informed nature of Anna's work, when appropriating sculpture for Brookgreen, the Huntingtons often selected work that was elevated both in aesthetic standard and content. At the same time, the Huntingtons did not completely ignore 'garden sculpture' but instead acquired and displayed numerous examples, many by eminent American female sculptors. The prominent representation of women sculptors in Brookgreen's collection, underscores Anna's recognition of, and sensitivity to, the talents and the needs of female colleagues who were faced with limited prospects, barring international exhibitions and a few galleries, to exhibit and market their sculpture. Anna's patronage was a welcome opportunity for female sculptors, continually challenged by professional prejudice to demonstrate their professionalism.⁴⁰⁵ The majority of practicing female sculptors of the 19th and 20th centuries is represented in Brookgreen's collection.

For more than 30 years Brookgreen's sculpture collection strongly reflected Archer and Anna's aesthetic preferences. The sculpture collection revealed that they subscribed to a traditional aesthetic of realism. In this alignment of aesthetic orientation, the Huntingtons were markedly dissimilar from their contemporaries, art patrons of disparate tastes, John D. Rockefeller, Jr., an enthusiast of medieval art, and wife Abby Aldrich Rockefeller, an advocate of modern art. Archer affirmed their aesthetic orientation declaring, "My wife and I are classicists".⁴⁰⁶ Guiding their preference for a traditional style was the belief often articulated by Archer that, "art is craftsmanship concealed by its own superiority".⁴⁰⁷ Consequently, in their selection of sculpture for the collection at Brookgreen, the Huntingtons chose work that conformed to academic technical conventions, concomitantly displayed excellence in craftsmanship, and frequently expressed lofty ideals. In forming the collection they were especially responsive to works acclaimed for their technical excellence and consequently often acquired award-winning sculpture. In their acquisitions they remained committed to a more traditional representational manner and ignored the work of sculptors who subscribed to modernist abstract tendencies. However, in a concession to modernity, the

couple also selected works by sculptors practicing modernist tendencies of stylization and simplification of form, decorative qualities which had enormous popular appeal. Nevertheless, the Huntingtons steadfastly held to their aesthetic conservatism and were increasingly disturbed by the growing popularity of abstraction in the decades framing World War II. Their acquisition policy was simply explained by Archer, "we have kept out those who have so misrepresented American sculpture in the past. I hope in the future we may be no less fortunate, when others have the say as to what should be presented".⁴⁰⁸ In 1941, Anna expressed her disillusionment with artistic trends and empathy for fellow traditionalists, "I am downhearted about the present outlook for sculpture. I see about me our very best men with no orders to fill their time--their best years to be unproductive, and even what they have produced brushed aside, with an assured 'outmoded!' There is nothing to be done, as you cannot fight a tide--you have to wait for the inevitable recoil".⁴⁰⁹

Their strict adherence to this policy is witnessed in the stylistic uniformity of the collection, which though based in realism reveals individual artistic tendencies of idealism, naturalism, and stylization.

Through the Huntington's active acquisitiveness and as a result of numerous donations, the assemblage of sculpture at Brookgreen Gardens remains unparalleled as a comprehensive collection of American figurative sculpture of the 19th and 20th centuries by renowned and less recognized sculptors. The early history of American sculpture is witnessed in the idealistic figures by Neoclassical sculptors, including Hiram Powers' *Fisher Boy* (1846), and Randolph Rodger's *Nydia, Blind Girl of Pompeii* (1880 reduction). Nineteenth century realism, manifest in John Quincy Adams Ward's *The Indian Hunter* (1860), evolved into the enlivened naturalism of works by Beaux-Arts sculptors including Augustus Saint-Gaudens' *Diana* (1879 bronze reduction); Daniel Chester French's *Benediction* (1922); and Frederick MacMonnies' *Rearing Horses* (c.1898). The commitment to realistic naturalism in 20th century sculpture, manifest in Anna's own sculpture, is evident in many works in the collection including Evelyn Beatrice Longman's *Victory* (1908); Gertrude Vanderbilt Whitney's *Caryatid* (1913); Henry Clews' *The Thinker* (1914); Harriet Frishmuth's *Call of the Sea* (1924); Edward McCartan's *Dionysus* (1936); Adolph Alexander Weinman's *Riders of the Dawn* (1946); Donald DeLue's *Spirit of American Youth* (1954); Isidore Margulies' *Debbie II* (1979); and Charles C. Parks *High Tide* (1985), to

name a very few. A more decorative, stylized naturalism revealed in Paulanship's many works in the collection is also apparent in other sculptor's work including, Joseph Kiselewski's *Sea Horse* (1937); Albino Manca's *Gazelle and Cactus* (1939); John Gregory's *Orpheus* (1941); Jane Armstrong's *Voratio* (1969); and Marshall Fredericks' *Gazelle* (1972).

In the development of Brookgreen's sculpture collection the most intense period of acquisition occurred during the first ten years. Collection activity ceased during World War II but resumed immediately after the war. The Huntingtons thoughtfully selected sculpture after viewing it while visiting sculptors' studios or gallery exhibitions, or from photographs of artists' work. Also, the couple solicited work from sculptors whom they had previously patronized. Not surprisingly, many of the sculptors were members of the NSS as former President of Brookgreen Gardens, Joseph Veach Noble later observed, "I am constantly struck by the interrelationship between the National sculpture society and Brookgreen Gardens. The vast majority of the 232 sculptors represented in the Gardens were members of the Society, including 29 of its 34 presidents."⁴¹⁰

As with the other institutions he founded, in an effort to disseminate information about the sculpture collection,

Archer published a catalog of the Garden's collection in its formative stage. He appointed Beatrice Gilman Proske to compile a catalog of the collection, which since its first printing in 1936 has been revised and enlarged twice. Proske's long association with the Huntington's began in 1921 when she was hired to catalog the Hispanic Society collection where she became, Curator of Sculpture. Her catalog is an especially valuable resource because much of the information it contains was acquired by Proske directly from the sculptors. In 1993, a second volume authored by Robin R. Salmon, Curator of Collections at Brookgreen Gardens was published.⁴¹¹ Salmon, whose established history at Brookgreen began in 1975, has unrivalled knowledge of the Garden's collection and familiarity with more contemporary sculptors.

By 1936, Archer and Anna had secured for Brookgreen more than 130 works, of which 94 had been purchased through Arden Galleries in New York, "which specialized in contemporary American sculpture and had as its fundamental purpose 'to expand and to awaken the consciousness of art in daily life'".⁴¹² In 1938, the Gallery sponsored an exhibition of garden sculpture that included photographs of Brookgreen Gardens. Two years later Arden Gallery sponsored a program of Limited Editions of American Masterpieces of Garden

Sculpture, offering to the public the first issue of eight lead statues of the Childhood of the Gods by Wheeler Williams.⁴¹³ Arden Gallery's intention was to "help American sculptors reach a larger audience and make it possible for more American homes and gardens to have fine examples of our native sculpture".⁴¹⁴ As sponsors the Huntingtons acquired four of William's statuettes for Brookgreen. Assisting the Huntingtons, the Gallery solicited sculptors apprising them that Brookgreen Gardens was purchasing sculpture and encouraged them to submit photographs of their work. That Archer intentionally sought such promotion is revealed in an emphatic declaration, "The sculptors themselves have a right to have it known that there is a place where their work is shown in sympathy with a full expression of American achievement in sculpture".⁴¹⁵ At the same time, the Huntington's purchased works through other galleries and also directly from the artists, several of who were close acquaintances of the patrons. Fellow female contemporaries of Anna whose work was acquired for Brookgreen's collection included, her former studio partners Brenda Putnam and Katherine Lane Weems, her sister Harriet Hyatt Mayor, Abastenia St. Leger Eberle, and Sylvia Shaw Judson, to name a few.

When news of Brookgreen's acquisition program had circulated greater numbers of sculptors responded with photographs of their work. Such enthusiastic response suggests that sculptors clearly perceived the significance of having their work placed in Brookgreen Gardens, especially those aspiring sculptors who hoped to establish artistic reputations. Not surprisingly, given Anna's familiarity with the difficulties facing a novice artist, the Huntingtons did not restrict their acquisitions to work executed by eminent artists but also selected pieces by little known sculptors and in so doing helped establish careers. Their commitment to patronize both struggling and established figural sculptors was apparent in the diversity of themes and subjects of sculpture in the collection, including representations of birds and animals, religious, mythological and allegorical subjects, fictional figures, and social genre.

Archer and Anna were instrumental not only in the selection but also in the preparation of the sculpture. For a commissioned work, prior to casting or carving, they often consulted with sculptors about modifications to the design, scale, medium, and appropriate base. If the Huntingtons requested a change in medium of a sculpture, it was done at their expense and only upon the approval of the sculptor.

The Huntingtons also gave considerable thought to the placement of the sculpture in the garden, selecting an appropriate site that would complement and enhance the beauty of the piece. In this effort the couple was assisted by Robert Baillie, who installed most of the sculpture and executed many of the commissions in marble, especially favored by the patrons, and in stone. Baillie's correspondence with the Huntingtons is replete with reports addressing issues relating to his modifications of sculpture specifically reductions and enlargements, his designs for pedestals, and his installation of sculpture in the Gardens.⁴¹⁶ Since its beginnings, as sculpture was acquired, the appearance of Brookgreen repeatedly has been transformed. Thus, presently as in the past, to accommodate new pieces, previously installed sculpture often has been rearranged to ensure aesthetic consistency.

Though over time, some sculpture has been repositioned in the garden, Anna's original garden design, with the exception of added garden areas, has not been altered. Brookgreen Gardens' design features several 'garden rooms' with distinctive plantings that form a 'natural backdrop' for the placement of sculpture. In the early stages of Brookgreen's development, sculpture was installed within the confines of the walled garden. As the collection expanded,

additional garden areas were developed to accommodate the display of sculpture. Since, throughout the garden, sculpture was arranged based on an aesthetic of viewpoint, the various garden areas contain sculpture extraordinarily diverse in subject and theme, size and medium. The diversity of subjects and themes, entertaining, provocative, and meditative, engages the viewer. At the same time, the display of sculpture in a continually changing outdoor setting coupled with the striking contrasts of size, texture, and color of sculpture enhances the visual experience for the museum visitor.

Though Anna's original design remains the focal point of Brookgreen Gardens, the placement of sculpture has been rearranged as pieces are acquired. Initially, sculpture was aesthetically positioned within and around Anna's butterfly-shaped design of the walled garden. The pathways defining the butterfly create distinct garden areas and serve as vantage points from which to view sculpture. The focal point of the butterfly was the oval body, known as the Center Garden, where in 1932 Chester Beach's marble sculpture *Sylvan* was placed. The idyllic figure was originally commissioned by the Huntingtons for a niche in the dining room of their New York residence.⁴¹⁷ Repositioning of sculpture began as early as 1936, when *Sylvan* was supplanted

by Edward McCartan's gilded bronze *Dionysus*, originally created in 1923 but redesigned and enlarged for the Gardens. Also placed in 1936 in this 'room' were two bronze sculptures both entitled *Play* by George Snowden who originally created the male and female figures, formerly known as *Earth* and *Water*, for the Drink Hall at Saratoga Springs. At the head of the Live Oak Allee in the heart-shaped garden known as the Hancock Oval, was Walter Hancock's *Boy and Squirrel*, another sculpture originally in bronze but, at Anna's request, executed in marble. At the opposite end, the Alligator Pool was surrounded by sculpture with an aquatic theme including Herbert Adams', *Sea Scape*; Ernest Bruce Haswell's, *Little Lady of the Sea* (1929); Milton Horn's *Boy with Dolphin* and *Girl with Dolphin* (1929); and within the pool, Nathaniel Choate's *Alligator Bender* (1937); and Anna's own *Alligator Fountain* (1937); a group of four sleeping alligators executed in aluminum.

Anna pioneered the use of aluminum as a sculpture medium. She explained, "I started to use aluminum as a sculpture medium for my animal pieces back in the early 30s, as the somber effect of bronze never seemed satisfactory. I asked the Roman Bronze Works of Corona to experiment with an aluminum casting for me and it proved most satisfactory, giving a life and brilliance of surface that showed fine

modeling in even a poor light and I have used it ever since whenever possible."⁴¹⁸

Numerous sculptures were positioned for viewing from pathways defining the upper and lower wings of the butterfly. Sculpture was positioned in the three variously sized pools and other works were arranged either along the walls or in areas with open vistas or landscaped backdrops. Positioned in one pool of the upper left wing, is a later work, Albin Polasek's, compelling figure *Man Carving His Own Destiny* (1961) which in the artist's own words represents, "Man chiseling himself, struggling to hack out his own character, carving his future by the effort of his will - it was a part of his life, just what he himself had done, and into this composition he threw his whole soul, expressing himself more fully than he had ever done before."⁴¹⁹ Polasek created several versions and replicas of this sculpture. This version was cut in limestone by Robert Baillie and Arthur Lorenzani. Two other pools contain Benjamin Hawkins' stylized limestone group, *Triton on Dolphin* (1932) awarded the Avery Prize by the Architectural League in 1932, and Harriet Frishmuth's invigorated bronze, *Call of the Sea* (1924) depicting a girl playfully riding a dolphin. One of the more unique and enlivened compositions commissioned by Archer is Frank Eliscue's bronze *Shark Diver*, depicting a

muscular diver holding the fin of a shark as both descend through the entwining foliage of a marine plant embedded with sea animals.⁴²⁰ Perhaps the sculpture most recognized as the result of popular exposure is James Earle Fraser's award-winning equestrian statue, *End of the Trail* (1915). The bronze reduction depicts a downcast Indian mounted on an emaciated and unsteady horse, a poignant visual commentary on the hopeless fate of the American Indian.

The pools in the butterfly's upper right wing contain sculpture with appropriately themes including, Beatrice Fenton's award-winning *Seaweed Fountain* (1920), an enchanting bronze group of a seaweed-draped girl playfully perched on the back of a sea turtle; Joseph Kiselewski's bronze *Sea Horse* (1937); and Bruce Moore's *Pelican and Fish* (1935), an aluminum replica of an original that had been awarded the Speyer Prize by the National Academy of Design. Also sited in this garden area are Janet Scudder's charming small bronze *Tortoise Fountain* (c.1908), which, inspired by Italian Renaissance sculpture, depicts a cupid on tiptoe upon the back of a tortoise, and nearby, the engaging marble figure by Hermon MacNeil, *Into the Unknown* (1911) depicting a seated, scantily draped, winged female in the act of carving. The figure symbolizes 'the mystery of artistic

creation' and a version of it had been adopted as an emblem of the NSS in 1923.⁴²¹

Within the lower left wing of the butterfly design, Furio Piccirilli's black marble, *Seal* (1928), awarded the Speyer Prize at the National Academy of Design exhibition in 1929, was centered in a small pool.⁴²² Several sculptures were placed along the brick wall, including Percy Bryant Baker's *L'Après-midi d'un Faune* (1934), originally bronze but which, at Anna's request, was enlarged and executed in Tennessee marble for Brookgreen.⁴²³ The enlivened, lyrical work depicts a standing faun and a seated nymph who playfully pull on a piece of drapery wrapping the shoulders of the nymph. Other sculptures sited in this garden area included two Garden Club of America award-winners, Gaetano Cecere's small bronze group, *Eros and Stag* (1930); and Joseph Renier's bronze, *Boy with Snails* (study, 1928); as well as Ralph Humes' small bronze *Performing Goat* (1933); and Oronzio Maldarelli's stylized and decorative, lead statuette *Two Kids* (placed in Brookgreen 1937).

Similarly, in the butterfly's lower right wing, sculpture was placed along the paths and inner brick wall and in the small pool. Centered in the pool is Albert Laessle's bronze group *Penguins* (1917), which in 1918 were awarded the Widener Gold Medal by the Pennsylvania

Academy.⁴²⁴ Displayed against the wall were several sculptures including Frances Grimes' marble *Girl by Pool* (1936); Gertrude Lathrop's Benedict nickel statue, *Great White Heron* (1931) which, in 1931 won the Shaw Prize at the National Academy of Design; William Diederich's bronze *Goats Fighting* (1938); and Hermon MacNeil's bronze group reduction *Sun Vow* (1899). Another sculpture, Abram Belski's *Christ Child* (1934) was commissioned in marble by Archer upon viewing it in Baillie's studio where the artist was working.⁴²⁵ Contemporary sculpture placed more recently in this area include Jane Armstrong's *Voratio* (1969), an oversized stubby caterpillar, direct carved by the artist in Vermont verde antique marble and donated by her to Brookgreen, and Charles Parks's bronze *Sunflowers* (1974), depicting a girl seated on a giant sunflower playing a flute.

Marble sculptures including Beach's *Sylvan* (c.1932); Helda Lascari's *Autumn Leaves* (1936); and Mario Korbel's *Sonata* (1929), originally entitled *Music* and designed for the George G. Booth estate in Birmingham, Michigan, were placed in the Boxwood Garden, formerly the kitchen terrace adjoining the original house, where they brighten the shadowed exterior room.

As sculptors responded to the Huntington's active acquisition program, Brookgreen's collection continued to grow and additional garden 'rooms' and exhibition areas were developed to accommodate the ever-increasing numbers of sculptures. In 1937 the Small Sculpture Gallery, the first building in America specifically designed to display sculpture was created to exhibit more intimately scaled works unsuitable for placement outdoors. It was recently remodeled and is now known as the Bennett A. and Mary Alice Brown Sculpture Court. The building's architecture resembles that of nearby Moorish Atalaya, the Huntington's winter home. The gallery now showcases over 150 pieces, early acquisitions such as, Edith Parson's engagingly delightful bronze fountain sculpture, *Frog Baby* (1917) placed in the small central pool, and other sculpture mounted on pedestals including Frederick MacMonnies' marble group, *Venus and Adonis* (1895), and bronze reduction, *Rearing Horses* (orig. 1898); and Frederic Remington's *The Bronco Buster* (1895).

In 1940, the Dogwood Garden was created adjacent to the northwest corner of the walled garden. The Garden's formal design is rectilinear in plan with a large central pool and four smaller rectangular pools at the corners. The highlight of its central pool is Adolph Alexander Weinman's, *Riders of the Dawn* (1945) (Figure 24), a monumental limestone group

depicting two charging stallions ridden by young men. Commissioned for the Garden, the sculpture was awarded the Watrous Gold Medal by the National Academy of Design in 1945.⁴²⁶ About the placement of Weinman's group, Robert Baillie reported to Archer,

The wall directly back of Mr. Weinman's group is where I thought the three lettered panels would go, as you look at the group and take the whole background in you see three blank spaces. To put other sculpture there would detract from the present harmony. Mr. Tarbox has planted trees and they are now making a background for the 'Riders', if you put more sculpture where the curve shows some of this background would have to come away by removing the trees.

Baillie continued his explanation and offered a suggestion, Lettered panels would enhance the present harmony and sculpture would spoil what Tarbox has started. These spaces would take a good sized stone like your 'Rocinante'.⁴²⁷

The garden's four quadrant pools featured sculptures including Joseph Renier's *Pomona* (1937); Berthold Nebel's *Nereid* (placed, 1945); Joseph Nicolosi's *Dream* (placed, 1937); and Walter Rotan's *Reclining Woman with Gazelle* (1937). Adjoining the latter two pools are Harriet Hyatt Mayor's bronze, *Girl with Fish* (placed, 1941); and Wheeler Williams' bronze, *Sea Lion* (1938). At the front of the garden at the entrance are two brass statuettes by Anna

Huntington, *The Centaur Cheiron* (1936) and *A Female Centaur* (1936), and to one side Brenda Putnam's bronze, *Communion* (1939). On the opposite side at the back along the low brick wall are A. Stirling Calder's limestone female, *Nature's Dance* (1938); John Gregory's bronze group, *Orpheus* (1941); and Edith Howland's marble group, *Between Yesterday and Tomorrow* (1914).

Sculpture added to the collection after the hiatus during World War II necessitated further expansion of the gardens and in 1949 the Palmetto Garden was created southeast of the Live Oak Allee. Dominating the garden is the large rectilinear central pool, the site of Gleb Derujinsky's invigorated limestone group, *Samson and the Lion* (1949), depicting the mortal struggle between man and beast.

Placed in a section of the garden near the back wall known as the South Carolina Terrace is Gutzon Borglum's bronze reduction, *Mares of Danymede*, depicting three unbridled charging stallions, the central group from the original award-winning and career-making composition (1904) of seven horses commandeered by a nude rider.

Borglum's sculpture is one of Brookgreen's many equestrian groups, including the previously mentioned *Youth Taming the Wild* by Anna. Commanding the view at the main

entrance to Brookgreen Gardens is Anna's heroic aluminum group, *Fighting Stallions* (1950) (Figure 25), depicting two rearing frenzied horses engaged in a fight, one biting the other's neck as a nude male struggles to remain mounted on its back. In its strategic location the striking aluminum sculpture draws attention to the Gardens. Anna's bronze equestrian group *In Memory of a Workhorse* (1964) portrays a farmer bracing himself against a strong wind while guiding a large workhorse up an incline. The conception was originally executed as a small study entitled *L'Orage*, modeled in 1907 in France. Also placed in the Gardens were bronze reductions of Anna's heroic equestrian statues, *Joan of Arc* and *El Cid Campeador*. For Brookgreen Anna reconceived her earlier monumental relief and remodeled *Don Quixote* (1947) as a life-and-a-half size aluminum equestrian group. In this representation Anna captures the tragic figure directly after his unfortunate encounter with the windmill. Quixote's spear is broken, his breastplate battered and trousers torn. He is mounted on the emaciated, dispirited horse, Rocinante with head deeply bowed nibbling at the shaft of the spear. Quixote's gaunt long body and cadaverous face belie his 'undaunted inner conviction' suggested by his upward turned head and firm grasp of his broken lance and saddle pommel. Anna's portrayal of Quixote as a weathered, lean but tough

man of fifty is consistent with Cervantes' description of him, "our hidalgo was verging on fifty; he was of tough constitution, lean-bodied, thin faced".⁴²⁸ Her characterization captures the heroic ideal of Quixote's life. Paired with this equestrian statue is another, Don Quixote's comic, loyal companion *Sancho Panza* (1968) created by Carl Paul Jennewein, then President of Brookgreen at Anna's suggestion. The stout Sancho stands relaxed, arm akimbo, leg nonchalantly crossed, hand in animated gesture, leaning against his donkey. For his characterization, Jennewein studied Cervantes' book and for authenticity of costume consulted scholars at the Hispanic Society.⁴²⁹ *Sancho Panza* was cast in aluminum to compliment *Don Quixote* and unify the grouping.

Another monumental equestrian group was commissioned for a broad open area southwest of the walled garden. The Huntingtons engaged Connecticut neighbor and friend, Laura Gardin Fraser, sculptor, medalist, and wife of sculptor, James Earle Fraser, to create the granite *Pegasus* (1946-1951). It is the largest sculpture in the collection and was carved in situ by E.H. Ratti. The group portrays a winged horse rising from clouds below lifting a floating rider. The conception symbolizes the creative individual gifted with vision and imagination who is "floating along with Pegasus,

symbol of inspiration, through the clouds and over the heights".⁴³⁰

Opposite *Pegasus* is the Fountain of the Muses Garden, one of the last garden areas to be developed and the site of Carl Milles bronze group, *The Fountain of the Muses* (1949-1955). Originally the work was commissioned in 1949 by the Trustees of the Metropolitan Museum of Art and was exhibited in the pool of the Museum's Lamont wing from 1956 until 1982 when it was purchased by Brookgreen Gardens. The large water sculpture consisting of 15 bronze figures humorously relates a classical theme derived from Greek mythology. Milles interpreted his conception just before his death,

"Of the eight fountain figures round and in the pool - five of these represent the arts - men who have just been drinking holy water from the Goddess Aganippe's well. Famous water helping the musical artists as well as all artists to get the right spirit to work and create. Here we see them rushing home filled with enthusiasm - each one with his new ideas forcing them to hurry."⁴³¹

The five nude artists, poet, architect, musician, painter and sculptor, each identified by the symbol he carries, sprightly jaunt with open arms and are carried on the backs of fish across the pool. Positioned behind them at the edge of the pool is the Goddess Aganippe waving her well wishes while playing with a fish below in the water. At the

corners are a centaur, and a faun receiving music lesson from a bird.

Much of the sculpture acquired for the collection during the first twenty-five years was purchased or commissioned by the Huntingtons. Brookgreen also obtained sculpture through donations often made by sculptors and their estates. Donations were especially welcomed after Archer's death in 1955, when for about a decade, acquisitions slowed with the limited availability of immediate funds. During this period many donations to Brookgreen were received from artists, who perhaps in their generosity also were motivated by the prestige afforded sculptors whose work was represented in such a prominent collection. However, donations were offered by sculptors already represented in the collection, including Carl Paul Jennewein, who presented several sculptures to Brookgreen just prior to his death.⁴³² During the period from 1970 through the 1990s much of the sculpture donated to the Gardens was presented as gifts, some from sculptor's heirs and estates, others from beneficent donors.

Donations of sculpture were typically acknowledged by the Huntingtons. In one case, the daughter of the renowned sculptor, Charles Grafly, donated his bronze *Vulture of War* (1895) to Brookgreen in 1936. Originally the figure of a

semi-crouched man reaching to seize a victim was part of a larger grouping symbolically representing the theme of war.⁴³³ The Huntingtons acknowledged the donation, "thank you for the gracious and very generous arrangement you made, so the Gardens could have an example of work by your famous father", and at the same time praised the collection at Brookgreen, "This collection of American sculpture is now the best to be seen anywhere, and we are so happy to add this piece to the collection, and your father's name to the 112 sculptors already there."⁴³⁴

A small bronze by Willard Paddock, *The Victory of Spring* presented to Brookgreen after the sculptor's death by his sister Josephine, was warmly accepted by Anna, "I should indeed be glad to have your brother represented in the Gardens and thank you very much for your generous gift".⁴³⁵ Of the many donated sculptures two significant gifts were Frederick MacMonnies' acclaimed *Venus and Adonis* (c.1898), presented to Brookgreen by his wife shortly after his death, and Augustus Saint-Gaudens' *Diana*, a gift of former Brookgreen President, Joseph Veach Noble.

Though such donations of sculpture to Brookgreen were especially appreciated during the decade after Archer's death, the Board of Trustees sought to reestablish an acquisition program. After Paul Jennewein's election in 1963

as President of the Board of Trustees of Brookgreen Gardens, an acquisition program "governed by rigorous standards of excellence" in the Huntington tradition was initiated.⁴³⁶ The policies established at that time presently govern acquisitions of sculpture, which are made with the availability of funds.

During her lifetime Anna continued to add her own sculpture to the Gardens' collection as well as to hundreds of public repositories, museums, schools, universities, and libraries. Not surprisingly, given that she was an *animalier*, many of the sculptures given to Brookgreen are of birds and animals. However, her most poignant sculpture is the memorial to her husband and herself as founders of Brookgreen Gardens. Finished just before Archer's death, the heroic limestone sculpture entitled *The Visionaries* (1955) (Figure 26) portrays a man and woman seated on a bench intently examining the garden plan on their laps. Around the inspired couple are animals and books and behind them a bird-filled tree. Inscribed on the back of the sculpture is a poem composed by Archer entitled, "The Silver Gardens" which reads,

Grey oaks of mystery!

Beneath their cloister arches in pale rose

The morning creeps, Epiphany of the Day,

Filling the breathing depths with prophecy.
In lambent light and lyric preparation
To raise again the holy hymn of dawn.

A thousand choristers,
Intone their endless canticles of birth,
By flowered fonts of woven shadows luring,
Haunted of footfalls of the fox and fawn,
Here loves chill not the hands that reach
to them,
As roses of renown sting in the gathering.

Come to the silver gardens of the South,
Where whisper hath her monarchy, and winds
Deftly devise live tapestries of shade,
In glades of stillness patterned,
And where the red-bird like a sanguine stain,
Brings Tragedy to Beauty.

A fitting tribute, *The Visionaries* symbolically represents the union of two creative forces, artist and poet, engaged as patrons of the arts in planning one of the nation's most unique art museums, Brookgreen Gardens. Their vision was realized in the formation of an incomparable collection of American representational sculpture of the 19th

and 20th centuries at Brookgreen Gardens. This legacy was extolled on the occasion of the Huntington's induction to the Honor Roll of the American Artists Professional League,

Mr. And Mrs. Huntington have had a great influence on American Art. They have always upheld the tradition of fine sculpture. Brookgreen Gardens is an everlasting inspiration to all sculptors who believe in conservative art. The success of the undertaking speaks for itself in the number of daily visitors. Hundreds of people have seen sculpture for the first time and have seen it in ideal surroundings. All this has been made possible by the generosity and vision of Mr. And Mrs. Huntington. It is a great accomplishment.⁴³⁷

³⁴⁸ Jonathan Harris, *Federal Art and National Culture* (Cambridge: Cambridge University Press, 1995).

³⁴⁹ For a discussion of the economic impact of the Depression on artists see, Harris, *Federal Art and National Culture*, 13-27; and, Marlene Park and Gerald E. Markowitz, *The New Deal for Art The Government Art Projects of the 1930's, with Examples from New York City and State* (Hamilton: Gallery Association of New York State, 1977): 2.

³⁵⁰ Art and the New Deal Administration is discussed at length in Francis V. O'Connor, *Federal Support for the Visual Arts: The New Deal and Now* (Greenwich, Conn.: New York Graphic Society, 1969); O'Connor ed., *The New Deal Art Projects: An Anthology of Memoirs* (Washington, D.C.: Smithsonian Press, 1972); O'Connor ed., *Art for the Millions: Essays from the 1930s by Artists and Administrators of the Works Progress Administration Federal Art Project* (Greenwich, Conn.: New York Graphic Society, 1973); Richard D. McKinzie, *The New Deal for Artists* (Princeton, N.J.: Princeton University Press, 1973); Marlene Park and Gerald E. Markowitz, *The New Deal for Art; Park and Markowitz, Democratic Vistas Post Offices and Public Art in the New Deal* (Philadelphia: Temple University Press, 1984); Belisario R. Contreras, *Tradition and Innovation in New Deal Art* (Lewisburg, PA.: Bucknell University Press, 1983); Jonathan Harris, *Federal Art and National Culture*.

³⁵¹ Harris, *Federal Art and National Culture*, 8-9.

³⁵² Quote in Park and Markowitz, *The New Deal for Art The Government Art Projects*, 4.

³⁵³ For a discussion of the Section's award process see Park and Markowitz, *Democratic Vistas*, 130-137.

³⁵⁴ Park and Markowitz, *The New Deal for Art The Government Art Projects*, 5.

³⁵⁵ Significantly, the Section recognized with commissions more contemporary artists whose work reflected 'modern' trends and in so doing brought an end to the established practice of commissioning "official" art for federal buildings from a restricted body of academic artists.

³⁵⁶ Carole Gold Calo, "Public Art" in *Viewpoints, Readings in Art History* (Saddle Ridge, N.J.: Prentice Hall, 2001): 156-158. The intent of this program was to encourage artists to assimilate into and, through their production of public art, contribute to the social milieu in order to effect, "a closer, more understanding alliance between the artist and the people", while at the same time it sought to maintain and foster artistic talent. See, Park and Markowitz, "New Deal for Public Art," 131.

³⁵⁷ For a discussion of program implementation see, Park and Markowitz, *New Deal for Art*.

³⁵⁸ Park and Markowitz, *New Deal for Art*, 122.

³⁵⁹ Robert Cronbach "The New Deal Sculpture Projects" in O'Connor ed., *The New Deal Art Projects: An Anthology of Memoirs*, 133-152.

³⁶⁰ Park and Markowitz, *New Deal for Art*, 24.

³⁶¹ See Cronbach "The New Deal Sculpture Projects" in O'Connor ed., *The New Deal Art Projects: An Anthology of Memoirs*, 138.

³⁶² See "Federal Art Project Folder", Archer Huntington Correspondence, Box 1, Adams File, George Arents Research Library, Syracuse University.

³⁶³ By 1943 when the government-sponsored programs effectively were terminated, the various projects had employed more than ten thousand artists to create 100,000 easel paintings, 18,000 sculptures, over 13,000 prints, and 4,000 murals as well as posters and photographs. See, Park and Markowitz, *New Deal for Art*, 8.

³⁶⁴ Robert Cronbach "The New Deal Sculpture Projects", 142 and 146.

³⁶⁵ *Ibid.*, 142.

³⁶⁶ Samuel Cashwan, "The Sculptor's Point of View," in O'Connor ed., *Art for the Millions*, 88.

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- ³⁶⁷ Correspondence pertaining to the particulars of the sale are found in the Brookgreen File, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.
- ³⁶⁸ An exhaustive study of the history of the four plantations can be found in Robin R. Salmon, "Historical Background of the Plantations Comprising Brookgreen Gardens", in Walton Rawls, ed., *A Century of American Sculpture Treasures from Brookgreen Gardens* (New York: Abbeville Press, 1988): 111-126; on Brookgreen Gardens see, *Brookgreen Gardens, Brookgreen Gardens, History* (Brookgreen Gardens, S.C.: Brookgreen Gardens, 1949); Eunice Agar, "The Brookgreen Gardens Sculpture Collection," *American Artist*, 53 (June 1989: 62-67, 96-100; Robin R. Salmon, "Brookgreen Gardens, Sculpture, nature, beauty," *Sculpture Review*, Vol.40 (1991): 20-27; Gary Blonston, "Splendor in the Low Country," *Art and Antiques* 17 (May 1994): 66-71.
- ³⁶⁹ Despite curative trips to the Caribbean and Europe, for a period of more than seven years Anna suffered from a pulmonary infection, see Evans, 9-10.
- ³⁷⁰ See Brookgreen Gardens, *Brookgreen Gardens*.
- ³⁷¹ See Deborah Nevins, "Flower Gardening in the American Way," in *Fauns and Fountains: American Garden Statuary, 1890-1930* (Southampton, New York: Parrish Art Museum, 1985), n.p.
- ³⁷² Charles Platt, *Italian Gardens*, (1894); Edith Wharton, *Italian Villas and Their Gardens* (New York: The Century Co., 1904).
- ³⁷³ A comprehensive study of estate gardens in America is found in Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens* (New York: Harry H. Abrams, 1999).
- ³⁷⁴ See Michele H. Bogart, "American Garden Sculpture: A New Perspective," in *Fauns and Fountains: American Garden Statuary, 1890-1930* (Southampton, New York: Parrish Art Museum, 1985), n.p.
- ³⁷⁵ Adeline Adams, *The Spirit of American Sculpture*, 1923.
- ³⁷⁶ See Michele H. Bogart, "American Garden Sculpture: A New Perspective".

³⁷⁷ Ibid.

³⁷⁸ Ibid.

³⁷⁹ Brookgreen Gardens, *Brookgreen Gardens*.

³⁸⁰ Joseph Veach Noble, "Forward" in Walton Rawls, ed., *A Century of American Sculpture Treasures from Brookgreen Gardens*.

³⁸¹ See Brookgreen Gardens, *Brookgreen Gardens*, 1949.

³⁸² Eunice Agar, "The Brookgreen Gardens Sculpture Collection," 65-66.

³⁸³ Ibid.

³⁸⁴ Verse in Evans, *Anna Hyatt Huntington*, 26.

³⁸⁵ See Beatrice Gilman Proske, *Robert A. Baillie*.

³⁸⁶ Archer Huntington to Robert A. Baillie, March 12, 1943, Baillie File, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.

³⁸⁷ The close relationship Baillie shared with the Huntingtons is revealed in the letters of the two parties. See Folders: Baillie, Robert, Archer M. Huntington Files, Box 1, Special Collections, Arents Library, Syracuse University.

³⁸⁸ Gurdon L. Turbox, Jr., "The Development of Brookgreen Gardens" in Walton Rawls, ed., *A Century of American Sculpture Treasures from Brookgreen Gardens*, 97-110.

³⁸⁹ A. Hyatt Mayor, "Introduction: Brookgreen Gardens" in Walton Rawls, ed., *A Century of American Sculpture Treasures from Brookgreen Gardens*, 17-29.

³⁹⁰ Quote in Evans, *Anna Hyatt Huntington*, 29.

³⁹¹ Ibid.

³⁹² See Gurdon L. Turbox, Jr., "The Development of Brookgreen Gardens".

³⁹³ Quote in Evans, *Anna Hyatt Huntington*, 30.

³⁹⁴ "The Sky is This Museum's Lofty Roof," *The New York Times*, 5 July 1936, 7: 2.

³⁹⁵ Beatrice Gilman Proske, *Brookgreen Gardens Sculpture*, (Brookgreen Gardens, S.C.: Brookgreen Gardens, revised ed., 1968); "The Development of the Sculpture Collection" in Walton Rawls, ed., *A Century of American Sculpture Treasures from Brookgreen Gardens*, 33-47.

³⁹⁶ One of the replicas occupies the stairwell at the National Academy of Design. See Cook, 28.

³⁹⁷ The bronze lions were transferred to Brookgreen after they were replaced by examples in stone; see Proske, "Anna Hyatt Huntington", p. 175.

³⁹⁸ Another pair cast the same year were given by the artist to the Metropolitan Museum of Art; see Proske, "Anna Hyatt Huntington", 175.

³⁹⁹ Proske, "Anna Hyatt Huntington", 173.

⁴⁰⁰ Proske, "The Development of the Sculpture Collection", 37.

⁴⁰¹ Quote in Evans, *Anna Hyatt Huntington*, 26.

⁴⁰² Archer Huntington to Paul Manship, March 8, 1941, Manship File, Archer Huntington Correspondence, Box 5, George Arents Research Library, Syracuse University.

⁴⁰³ Archer Huntington to Paul Manship, March 8, 1941, Manship File, Archer Huntington Correspondence, Box 5, George Arents Research Library, Syracuse University.

⁴⁰⁴ See Brookgreen Gardens, *Brookgreen Gardens*, 1949.

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- ⁴⁰⁵ The topic of women as art patrons is discussed in Kathleen D. McCarthy, *Women's Culture American Philanthropy and Art, 1830-1930* (Chicago: The University of Chicago Press, 1991); the prejudicial problems faced by women artists is addressed in Kirsten Swinth, *Painting Professionals, Women Artists & The Development of Modern American Art, 1870-1930* (Chapel Hill, NC: The University of North Carolina Press, 2001).
- ⁴⁰⁶ Proske, "The Development of the Sculpture Collection", 36.
- ⁴⁰⁷ Ibid.
- ⁴⁰⁸ Archer Huntington to Paul Manship, March 8, 1941, Manship File, Archer Huntington Correspondence, Box 5, George Arents Research Library, Syracuse University.
- ⁴⁰⁹ Anna Hyatt Huntington to Charles Bregler, May 15, 1941, Anna Hyatt Huntington Correspondence, George Arents Research Library, Syracuse University.
- ⁴¹⁰ Quote by Joseph Veach Noble in Robin R. Salmon, "Brookgreen Gardens, Sculpture, nature, beauty", 20.
- ⁴¹¹ Beatrice Gilman Proske, *Catalogue of Sculpture* (Brookgreen Gardens, S.C.: Brookgreen Gardens, 1936); *Brookgreen Gardens Sculpture*, revised ed. 1968; Robin Salmon, *Brookgreen Gardens Sculpture, Vol. II*, (Brookgreen Gardens, S.C.: Brookgreen Gardens, 1993).
- ⁴¹² See Proske, "The Development of the Sculpture Collection", 42; and, "The Sky is This Museum's Lofty Roof," *The New York Times*, 5 July 1936, 7:2.
- ⁴¹³ Arden Gallery, "Childhood of the Gods, Eight Garden Sculptures in Lead by Wheeler Williams" (New York: Arden Gallery, 1940).
- ⁴¹⁴ Ibid., 5.
- ⁴¹⁵ Archer Huntington to Paul Manship, March 8, 1941, Manship File, Archer Huntington Correspondence, Box 5, George Arents Research Library, Syracuse University.

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- ⁴¹⁶ See Baillie File, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.
- ⁴¹⁷ Proske, "The Development of the Sculpture Collection", 38;
- ⁴¹⁸ Quote in Salmon, *Brookgreen Gardens Sculpture*, 42.
- ⁴¹⁹ Quote in Proske, *Brookgreen Gardens Sculpture*, 203.
- ⁴²⁰ The piece, commissioned for \$6500, was ordered by Archer shortly before his death, see Eliscue Folder, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.
- ⁴²¹ Proske, *Brookgreen Gardens Sculpture*, 76.
- ⁴²² Ibid., 101.
- ⁴²³ Ibid., 239.
- ⁴²⁴ Ibid., 181-182
- ⁴²⁵ Proske, "The Development of the Sculpture Collection", 41;
- ⁴²⁶ Ibid., 123-124.
- ⁴²⁷ Robert Baillie to Archer Huntington, May 4, 1948, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.
- ⁴²⁸ Eden discusses the similarities between text and image, 83-84.
- ⁴²⁹ Salmon, *Brookgreen Gardens Sculpture*, 59.
- ⁴³⁰ Proske, *Brookgreen Gardens Sculpture*, 250.

⁴³¹ Salmon, *Brookgreen Gardens Sculpture*, 33.

⁴³² Ibid., 57.

⁴³³ Proske, "The Development of the Sculpture Collection", 48.

⁴³⁴ Archer Huntington to Miss Grafly, October 26, 1936, Grafly File, Archer Huntington Correspondence, Box 3, George Arents Research Library, Syracuse University.

⁴³⁵ Anna Huntington to Miss Josephine Paddock, June 13, 1958, Archer Huntington Correspondence, Box 6, George Arents Research Library, Syracuse University.

⁴³⁶ Proske, "The Development of the Sculpture Collection", 47.

⁴³⁷ Georg Lober to Mr. Paul W. Whitener, Director, The Hickory Museum of Art, March 12, 1956, Archer Huntington Correspondence, Box 4, George Arents Research Library, Syracuse University.

Chapter 7

THE ARTISTS AND THE PATRON

The dramatic change in the role of the art patron from the last quarter of the 19th century to the second quarter of the 20th century is readily apparent in the different approaches to art collecting taken by Collis and Archer Huntington. As an art patron, unlike his father who assumed a consummate consumer role in his avid effort to amass a private art collection, Archer Huntington was primarily an active promoter of art. He generously supported art organizations and established institutions that served as public repositories for art. As this chapter reveals, unlike Collis who engaged in more formal business associations with artists, Archer established close and enduring friendships with several artists for whom he served as patron. His genuine appreciation and expressed recognition of creative talent endeared him to artists. The mutual respect between patron and sculptor is underscored in Archer's sculpture commissions and the nature of his relationships with Herbert Adams, Berthold Nebel, Adolph A. Weinman and Paulanship is revealed in his correspondence.

It is not surprising that, like Archer, these sculptors were aligned with traditionalism. Both patron and artists were all members of the same staunchly conservative organizations, including the NSS, of which Adams was President, the National Academy of Design where Adams also served as President, and, with the exception of Nebel, the American Academy of Arts and Letters. In the latter organization, Academicians were stalwart defenders of conservatism in literature and art. In its membership as in its collection of art, initially formed upon the approval of members of Committee on Art Censorship, Herbert Adams, Kenyon Cox and Cass Gilbert, and Chairman of the Museum Committee, Archer Huntington, the Academy, with its many voices some unabashedly self-serving, steadfastly sought to maintain the conservative "genteel tradition". Such commitment, articulated by fellow Academician and art critic for *The New York Herald Tribune*, Royal Cortissoz, as "the production of noble work", was publicly prescribed in the address delivered at the dedication of the Academy's Audubon Terrace building,

"Our effort in word and work must be to discover and cherish the true American spirit and keep it pure, in order to prevent inferior literature and art from getting the upper hand."⁴³⁸

The Academy's inclination "toward vituperation--delivered repeatedly, resentfully, remorselessly, relentlessly; and aimed at the New in music, painting, sculpture, literature," was echoed in the conservative orientation still maintained at that time by both the NSS and the National Academy of Design.⁴³⁹ Thus, in their mutual institutional affiliation, Archer and the sculptors he patronized were allies in their committed traditionalism despite the later inevitable dominance of "Modernist" tendencies.⁴⁴⁰

A sculptor who developed one of the closest relationships with the Huntingtons was Herbert Adams (1858-1945).⁴⁴¹ Adams was born in Vermont, attended the Massachusetts Normal Art School, and studied with Marius-Jean-Antonin Mercié in Paris from 1885 to 1890. After his return he taught for eight years at Pratt Institute, Brooklyn, a position he surrendered to attend to numerous and diverse commissions including architectural, monumental, figural, and medallion sculpture. He was a close colleague of Daniel Chester French and Augustus Saint-Gaudens and a member of the Cornish art colony in New Hampshire. Like these fellow Academicians, his many prestigious commissions enhanced his reputation and elevated his status. Adams was a tireless advocate for American sculpture and was recognized

for his integrity, which served him well as an arts administrator. In acknowledgment of the admiration afforded her husband by friends and associates, Adeline Adams penned a fitting tribute, "The wisdom, restraint, and true sense of the just and fitting, which for years have rendered all relation with his calm and balanced intellect the delight of friends and the aid of fellow workers, are mirrored in an art which so easily reflects these qualities".⁴⁴²

Adams, a consummate craftsman shared the conviction, elucidated by fellow Academician Adolph Weinman in a memorial address, "that it is the lack of training in craftsmanship which accounts for so many failures in the field of so-called self expression in art, that futile effort of the untutored to say something without possessing the power of speech."⁴⁴³ His work was recognized for its outstanding quality in a series of awards conferred by The Architectural League of New York, the National Institute of Arts and Letters, the National Academy of design, and the NSS, as well as honorary degrees from both Yale University and Tufts College.

Adams held several administrative positions, serving as president of the NSS for three terms and president of the National Academy of Design for two terms, as director of the Hispanic Society of America as well as of the American

Academy in Rome, and he was a member of the American Academy of Arts and Letters, the Art Commission of the City of New York, and the National Commission of Fine Arts.

The relationship between Adams and Archer Huntington was both professional and personal. The two were inextricably linked through their mutual, intense involvement in the organizational functions of the American Academy of Arts and Letters, the Hispanic Society, and the NSS. Archer as a patron, as previously discussed, awarded the much-respected sculptor commissions to design the bronze doors for the American Academy of Arts and Letters, for the Mariners' Museum, and for the Huntington Mausoleum at Woodlawn Cemetery.⁴⁴⁴ In these, Adams deferred to Archer's aesthetic sensibility when submitting designs for his commissions. For the design for the Academy insignia, Adams wrote to Archer, "Please stop me if I am not going in the right direction, and I shall be glad of any suggestions".⁴⁴⁵ Archer also commissioned Adams to create honorary medals for the Hispanic Society and the American Academy. For the latter, the communication between patron and artist reveals their mutual respect. Sympathetic to Archer's desire for anonymity, Adams responded to Archer's initial proposal for a medal offered by a 'donor', "The letter contained a check for \$1,000 from the donor of the fund in payment for the

model for the medal, and asks that I undertake to make it. Please thank him for me, and tell him that I am most appreciative, and that I shall be glad indeed to make the medal, although I feel a certain embarrassment on account of my being on the Art committee of the Academy".⁴⁴⁶ When the medal was finished Archer wrote, "The medal sits on the table before me, to my joy and edification. We are delighted with it, and send you heartfelt admiration and congratulations".⁴⁴⁷ At the same time Archer declined the request to deliver a speech to the Academy on the occasion of the medal unveiling and suggested that Adams have the honor.

For Brookgreen Gardens, Adams executed the commissioned limestone group, *Sea Scape* (1935) depicting a girl riding a galloping sea horse. The sculptor donated to the Gardens two bronzes, *Coiled Snake* (1889), executed while studying in Paris, and *Eagle*, a study for the original bird that surmounts the Cornelius Scranton Bushnell monument (1906) in New Haven, Connecticut.⁴⁴⁸

Archer's respect of the sculptor's talent and his integrity is underscored by a letter written just two months before Adams death, "I heard that you had a bronze valued at \$3,000 on exhibition, but I may be mistaken. In any event, it seems to me it would be well at this moment to make a

gift to some museum where you think it would do the most good. I therefore enclosed my cheque for \$3,000, leaving to you the selection of the institution".⁴⁴⁹

As discussed earlier, Berthold Nebel (1889-1964)⁴⁵⁰ received major commissions from Archer including one to create the nine monumental limestone panels for the south façade of the Hispanic Society building, and two others for the bronze doors of the American Geographical Society, and the Museum of the American Indian. When awarded these commissions Nebel relocated his studio to Westport, Connecticut. As previously noted, in regard to his designs Nebel deferred to the advice offered by Archer who was frank but never condemnatory.⁴⁵¹ Archer demonstrated confidence in the sculptor's ability and appreciation of his creative talent when he solicited Nebel for a figural piece for Brookgreen gardens while the sculptor was still working on the Audubon Terrace commissions:

You spoke about a figure in the round. Would you care to send me some sketches of a stone composition, life size figure, male or female, accompanied with an animal, - the figure slightly draped? As we are buying a number of other statues for the garden in Brookgreen, the price would have to be limited to \$6,000. If you would care to consider this, I should be very glad to see any sketches you may send in the next few days, - but as it is a matter you would have to think over seriously, it is not necessary to make the sketches final, but only suggestions of what occurs to you.⁴⁵²

Nebel eventually carved a marble group, *Nereid*, of a reclining female and lion that was installed at Brookgreen in 1945. Nebel also was contracted by the Huntingtons to create armatures for Anna's sculpture, as well as to rescale sculpture by Anna and other Brookgreen sculptors, using machines for enlarging and reducing that he invented and patented.⁴⁵³

Archer commissioned his friend and fellow Academician at the American Academy, Adolph A. Weinman to create another of the Gardens' commanding sculptures, the equestrian group *Riders of the Dawn* (1946). His respect of the award-winning sculptor's talent had been demonstrated with the earlier commission for the doors of the American Academy. Weinman in turn had presented to Brookgreen four works, three sculptures, *Aphrodite* (1936), *Water Urchin* (1927), *Womboli* (1902) and a silver medallion, *Pegasus* (1930). Archer occasionally deferred to Weinman's aesthetic sensibilities on decisions regarding sculpture for Brookgreen, always careful not to emphatically express his opinion. In one case Archer wrote to the sculptor addressing Weinman "Dear Friend and Poet", requesting his fellow committee member's opinion on sculpture submitted for purchase by Brookgreen, "As my wife and I do not think they are very interesting, she

prefers to give her vote against them, but its rests with you and Mr. Jennewein to settle it."⁴⁵⁴

In another, concerning Gleb Derujinsky's *Samson and the Lion* for Brookgreen, Archer previously having discussed the matter with Anna consulted Weinman, "As to the piece by Derujinsky, it seems that we should only purchase one of his at this time, and your other member thinks that if "Samson and the Lion" were enlarged it would be the one to take. I do not know what the price he would ask, but she thinks it might be a good composition in stone, - if you and Mr. Jennewein approve of it."

Archer closed with an apology, "this is giving you no little trouble and I hope for your forgiveness".⁴⁵⁵ In a later reply Archer approvingly remarked, "I am very glad you found Derujinsky's work satisfactory and that he accepted so readily your suggestions, which seems only too natural. He seems to have a pretty good thing there, and I am awfully glad that it is going well." Archer continued with a personal message, "I therefore with all the more cordiality send to you and your wife our best and heartiest greetings, in which my own wife shares earnestly."⁴⁵⁶

One of America's most celebrated sculptors of the first half of the twentieth century, Paulanship (1885-1966), also was one of the most represented sculptors at Brookgreen

Gardens.⁴⁵⁷ Manship was born in St. Paul, Minnesota and studied there at the School of Fine Arts. At the Pennsylvania Academy of Fine Arts he studied with Charles Grafly and worked as a studio assistant with Solon Borglum and Isidore Konti. In 1909, he was awarded a fellowship at the American Academy in Rome where he studied for three years. While in Italy and during eastern Mediterranean travels Manship had been profoundly influenced by antique art, particularly the decorative stylized figures of archaic Greek art. Incorporating the formal elements of the antique in his work he developed a singular manner that, upon his return, endeared him to American patrons and audiences alike. In his unique approach, Manship 're-modeled' the classical academic Beaux-Arts statue into a stylized, simplified figure that was more compatible with contemporary Art Deco and Moderne styles of design and architecture popular in the 1920s and 1930s'. His highly personal representational mode, perceived as an archaizing classicism, rooted in the academic yet approaching avant-garde abstraction, was acceptable to both traditionalists and modernists. In the eyes of the traditionalists he symbolized the success of the American Academy in Rome and Herbert Adams with great admiration of the sculptor's talent wrote, "It is not impossible that this man alone may be

worth to American Art all the effort the American Academy in Rome has cost".⁴⁵⁸

Exhibitions garnered Manship honors and awards, and immediate success with numerous commissions including those offered by Archer Huntington. About his success the sculptor modestly said, "I was the right man at the right time".⁴⁵⁹ His superb craftsmanship and aesthetically appealing style, with its unique blend of naturalism and abstraction, was critically acclaimed. The decorative, lyrical quality of Manship's work was especially suited for display outdoors, whether in garden landscapes, such as the estate gardens of Mrs. Rockefeller McCormick, Lake Forest, Illinois and Herbert Pratt, Glen Cove, Long Island, or in city plazas such as those in New York at Rockefeller Center, and in his hometown St. Paul. Of Manship's major works executed between 1911 and 1926, more than one-third was conceived as outdoor sculpture.⁴⁶⁰ Manship also created outdoor sculpture for the New York World's Fairs of 1939 and 1964.

Manship undoubtedly knew Archer through their affiliation with the National Academy of Design, the NSS where Manship was President from 1939 to 1942, and the National Academy of Arts and Letters where Manship served as President from 1948 to 1954. Given Archer's declared emphasis on craftsmanship in art, which critics recognized

and applauded in Manship's sculpture, it not surprising that he acquired so many of Manship's works for Brookgreen. By 1936, thirteen of Manship's sculptures had been placed in the Gardens, including gilded bronze castings of ten birds originally created in 1932 as part of the Paul Rainey Memorial Gateway at the New York Zoological Park. At Brookgreen the birds, at once realistic in detailing and abstract in elegantly decorative form, were strategically sited in three areas of the garden: *Owl* and *King Penguin* on either side of the entrance gate; *Goliath Heron*, *Crowned Crane*, *Flamingo* and *Adjutant Stork* at the entrance to the porch of the Small Sculpture Garden; and, *Black-Necked Stork*, *Concave-Casqued Hornbill*, *Pelican*, and *Shoebill Stork* at the twin staircases at the back of the garden.

In recognition and appreciation of the Huntingtons' generous patronage Isabel (Mrs. Paul) Manship wrote to Anna, "Paul and I feel that we want to write and thank you and Mr. Huntington personally for the very great compliment you paid him in buying so many of his bronzes - I don't think Paul has ever been so flattered as to have you, whom he admires so much as a fellow sculptor, like his work enough to want to own it and so much of it too".⁴⁶¹

One of Manship's most acclaimed sculptural groups, *Actaeon* (1923) and its companion piece, *Diana* (1921) when

exhibited in 1925 at New York's Scott and Fowles Gallery, was praised both for its distinguished manner combining classical and archaic elements and, as an example of consummate craftsmanship in execution. *Diana* portrays the goddess accompanied by her hunting dog in forward flight looking back as she releases her bow aimed at Actaeon. About Manships's technique and *Diana* Walker Hancock wrote, "Manship was the first to treat bronze as a hard material enhanced by the beauty of chased surfaces - his bronzes suggest in their flow of line the running of molten metal . . . Diana is the supreme example of fluidity of line and reveals his debt to Greek vase painters."⁴⁶²

The companion piece, *Actaeon* depicts the moment when the wounded hunter is transformed, as the result of his transgression of observing the naked goddess, by Diana's arrow into a stag, soon to be devoured by his own hunting dogs. The group's refined design and sinuously modeled and rhythmic forms was at once delicately decorative and boldly monumental. These exceptional qualities appealed to critics, the American audience, and the Huntingtons who acquired the heroic gilt bronze group for Brookgreen Gardens where it was installed in 1936. The two share perhaps the most dramatic site at Brookgreen, silhouetted against the sky at the edge of a terrace overlooking a swamp below.

The extent of the Archer's admiration for Manship and his work, as well as the patron's very own tongue-in-cheek humor is revealed in a letter wherein Archer inquired about the availability of Manship's *Griffins* (1917)⁴⁶³,

Your letter and the book brought home to us once more the amasing [sic] beauty of your achievement-

I am tempted, greatly tempted, to act on your suggestion that possibly these pieces might be had, but I am also a bit halted by the fact that already you are represented by so many pieces here - as you should be of course.

I might welcome a new Baptist of Brookgreen and the change of its name to the Gardens of Manship, but would it be fair to others? However, scruples be damned; I am building a gate - just two simple posts at the entrance, and while we have no live griffins in the Gardens (they having fled from the fields of Mythology when the first Ford honked its petulant petrol plaint) it might be a lesson to the exterminators of game birds to see the outlines of these lost mammals breathing Manship fire at our portals.

To come to earth then, if they are not beyond price, like the virtues of the women of the past, could we have them? Their position would be fine, and as they are in stone they would not be stolen for the bronze, when Mr. Roosevelt's meal tickets run out. They also have another value in that they do not arouse the sexual enthusiasm of our visitors as do Korbel's ladies, whose thighs I fear are growing under the erotic strokings of our manly youth.

Let me hear how we may obtain, within the bounds of a slowly fading income, those creatures of the mist.⁴⁶⁴

Manship's *Griffins* as Archer envisioned were placed at the front wall of the sculpture garden guarding the entrance gate. Other sculptures by Manship acquired by the

Huntingtons, included two small sculptures, *Evening* (1938), a bronze study model for one of the four elements of the fountain group, *Moods of Time*, for the 1939 World's Fair in New York, and the gilt bronze, *Flight of Europa* (1925). *Evening* depicts a recumbent female languidly floating above clouds as three owls hover over her and a band of drapery drifts around her. Manship explained the figure, "*Evening* symbolizes inertia - that time of inactivity before the movement of night begins, and the figure is falling asleep, with the shadows of evening over it."⁴⁶⁵ Prior to their acquiring *Evening*, Manship invited the Huntingtons to his studio to view the sculpture and to discuss its placement at Brookgreen.⁴⁶⁶ Critic Stanley Casson immediately recognized Minoan art as a source of inspiration for the statuette *Flight of Europa* and praised its innovative design, "from these Minoan sources, he has made an original work of great rhythm and acclaimed. The triangular shape of the whole composition brings with it great subtleties of balance in weight and in line".⁴⁶⁷ *Flight of Europa* depicts the Phoenician princess faced backward on a fleeting bull borne by four leaping dolphins. She attentively listens to a flying Eros whispering in her ear. The piece represented one of several Manship sculptures of mythological subjects that together are "distinguished by a marked simplification of

style and by his choice of subjects--usually a group to which some fleet footed animal imparts a feeling of strong and graceful action."⁴⁶⁸

Manship's *Cycle of Life-Armillary Sphere* (1924), a sundial, consists of four rings representing the great circles of the heavens, symbolizing the 'Cycle of Eternity'. It is one of several versions, the first completed in 1918, another completed in 1920 was enlarged as a garden sculpture several times.⁴⁶⁹ The sphere's widest band is decorated with signs of the zodiac and at the apex is the North Star flanked by two griffins. At the base is a family group, 'Cycle of Life', and the entire sphere is supported by a ring of turtles, 'emblems of eternity'.⁴⁷⁰

The most monumental of Manship's sculptures at Brookgreen, *Time and the Fates of Man* (1939), commissioned for the 1939 New York World's Fair, was purchased in 1950 by Brookgreen Gardens at Sotheby's in New York.⁴⁷¹ The molded white plaster version prominently exhibited at the Fair was advertised as the 'world's largest sundial' with a gnomon of eighty feet in length.⁴⁷² Manship described the sculpture,

The gnomon casts its shadow on the platform dial surrounding it and registers sun-time. The gnomon is upheld by the Tree of Life, which grows out of a rocky, insular base. THE THREE FATES - Clotho, the Future, holds the distaff and is the motif of the forward curve; Lachesis, the Present, is vertical and looking ahead, and is measuring the thread as it passes through her hands; Atropos, the Past, the curved line which returns

within itself, symbolizes the end of things as she cuts the thread. Over her head the branches of the Tree of Life have lost their foliage, and the Raven - the Bird of Doom - sits watching her.⁴⁷³

At Brookgreen *Time and the Fates of Man* commands the view at the back of the Magnolia Garden where it was placed the year of purchase.

Archer's correspondence reveals that as an art patron he often assumed an attitude of deference to the artist. Perhaps Archer's own artistic propensity as a poet engendered in him a keen appreciation for both the artist and his work. It was for such recognition afforded to artists that Archer in turn was respected. After his death, Robert Baillie, the artist with whom Archer most frequently communicated, wrote to Anna,

I know that I have lost a source of much inspiration for whenever I saw Mr. Huntington and talked to him I came away a much better man in mind and spirit. He has left you a heritage of things well done, of things to be done and it will give you comfort to be able to do them. His poem 'Alas we know your deeds your words make them warm the memories of our loss' is so true, that we who are left behind can always feel the sense and the knowledge that for centuries to come his written word will still be there for all to read.⁴⁷⁴

⁴³⁸ From the address delivered by William Milligan Stone quoted in, Cynthia Ozick, "Against Modernity: the American Academy in the '20s," *The New Criterion* 13 (September 1994): 16.

⁴³⁹ Ibid., 17.

⁴⁴⁰ As more liberal minded Academy members ascended in power and conservatives departed, Archer estranged himself from the Academy and finally resigned in 1940; see, Cynthia Ozick, "Against Modernity: the American Academy in the '20s,"; and, Lillian B. Miller, "The Collection of the American Academy and Institute of Arts and Letters".

⁴⁴¹ See *Bulletin of the Pan American Union*, XLV, (July 1917): 93-104; Peixotto, "The Sculpture of Herbert Adams"; Taft, *The History of American Sculpture*, 386-393; and, Craven, *Sculpture in America*, 434-437.

⁴⁴² Adams, *The Spirit of American Sculpture*, New York, revised ed. 1929, XIII.

⁴⁴³ Quote in Lillian B. Miller, "The Collection of the American Academy and Institute of Arts and Letters", 21.

⁴⁴⁴ The contractual agreements for the doors of the Huntington Mausoleum and the Mariners' Museum, both dated June 20, 1931, state that the artist's designs must be in accordance with the designs approved by Archer M. Huntington. See Adams File, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.

⁴⁴⁵ Herbert Adams to Archer Huntington, Sept. 20, 1930, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.

⁴⁴⁶ Herbert Adams to Archer, February 19, 1940, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.

⁴⁴⁷ Archer to Herbert (Adams), October 3, 1940, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.

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- ⁴⁴⁸ Proske, *Brookgreen Gardens Sculpture*, 28.
- ⁴⁴⁹ Archer to Herbert (Adams), March 30, 1945, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.
- ⁴⁵⁰ Proske, *Brookgreen Gardens Sculpture*, 344-346.
- ⁴⁵¹ Archer wrote to Nebel concerning the doors for the Museum of the American Indian that "he and Mrs. Huntington are delighted with the doors of the Indian", see, Archer Huntington to Mr. Nebel, June 3, 1931, Nebel File, Archer Huntington Correspondence, Box 6, George Arents Research Library, Syracuse University.
- ⁴⁵² Archer Huntington to Mr. Nebel, July 21, 1932, Nebel File, Archer Huntington Correspondence, Box 6, George Arents Research Library, Syracuse University.
- ⁴⁵³ Contractual agreements with the Huntingtons are found in numerous letters, See Nebel File, Archer Huntington Correspondence, Box 6, George Arents Research Library, Syracuse University.
- ⁴⁵⁴ Archer Huntington to Mr. Weinman, January 21, 1948, Archer Huntington Correspondence, Box 7, George Arents Research Library, Syracuse University.
- ⁴⁵⁵ Archer Huntington to Mr. Weinman, January 27, 1948, Archer Huntington Correspondence, Box 7, George Arents Research Library, Syracuse University.
- ⁴⁵⁶ Archer Huntington to Mr. Weinman, July 14, 1948, Archer Huntington Correspondence, Box 7, George Arents Research Library, Syracuse University.
- ⁴⁵⁷ On Manship see, Edwin Murtha, *Paul Manship* (New York: MacMillan, 1957); Proske, *Brookgreen Gardens Sculpture*, 285-294; Minnesota Museum of Art, *Paul Howard Manship, An Intimate View*, (St. Paul: Minnesota Museum of Art, 1972); Minnesota Museum of Art, *Paul Manship Changing Taste in America*, (St. Paul: Minnesota Museum of Art, 1985); Robert Silberman, "Thoroughly Moderne Manship," *Art in America*, (January 1986):110-115; Craven, *Sculpture in America*, 565-568; John Manship, *Paul Manship*, (New York: Abbeville, 1989); Harry Rand, *Paul Manship*, (Washington, D.C.: Smithsonian, 1989); Susan Rather, *Archaism, Modernism, and*

the Art of Paul Manship, (Austin, Texas: University of Texas Press, 1993).

⁴⁵⁸ Minnesota Museum of Art, *Paul Howard Manship, An Intimate View*, 18.

⁴⁵⁹ Ibid, 2.

⁴⁶⁰ Gurdon L. Tarbox, Jr. and Robin R. Salmon, "Manship and the Tradition of Garden Sculpture" in Minnesota Museum of Art, *Paul Manship Changing Taste in America*, 94.

⁴⁶¹ Isabel Manship to Mrs Huntington, November 19, 1935, Archer Huntington Correspondence, Box 5, George Arents Research Library, Syracuse University.

⁴⁶² Walker Hancock, "Paul Manship", *Fenway Court* 1 (October 1966), 3.

⁴⁶³ The pair of limestone *Griffins* were originally created for the estate garden of steel magnate, Charles M. Schwab, Loretto, Pennsylvania; see Gurdon L. Tarbox, Jr. and Robin R. Salmon, "Manship and the Tradition of Garden Sculpture", 94.

⁴⁶⁴ Archer Huntington to Mr. Manship, February 17, 1939, Archer Huntington Correspondence, Box 5, George Arents Research Library, Syracuse University.

⁴⁶⁵ Harry Rand, *Paul Manship*, 164.

⁴⁶⁶ Paul Manship to Mr. And Mrs. Huntington, June 9, 1940, Archer Huntington Correspondence, Box 5, George Arents Research Library, Syracuse University.

⁴⁶⁷ Stanley Casson, *Twentieth Century Sculptors*, (London: Oxford University Press, 1930), 53.

⁴⁶⁸ "New Manship Sculpture: Recently Completed in Paris," *Vanity Fair* 26 (April 1926): 68.

⁴⁶⁹ According to Proske, *Brookgreen Gardens Sculpture*, p. 290, in 1924 it was enlarged for the garden of Mrs. E. H. Harriman, Arden, New York.

⁴⁷⁰ Minnesota Museum of Art, *Paul Howard Manship, An Intimate View*, 127.

⁴⁷¹ Salmon, *Brookgreen Gardens Sculpture*, 69.

⁴⁷² William M. Stott, "Manship's Once and Future Reputation" in Minnesota Museum of Art, *Paul Manship Changing Taste in America*, 113.

⁴⁷³ Harry Rand, *Paul Manship*, 158.

⁴⁷⁴ Robert Baillie to Mrs. Huntington, December 18, 1955, Archer Huntington Correspondence, Box 1, George Arents Research Library, Syracuse University.

CHAPTER 8

CONCLUSION

Archer M. Huntington was a dominant player in America's cultural development in the first half of the twentieth century. His inherited wealth served as the foundation for an ambitious and enduring philanthropy that stimulated the nation's cultural and artistic development. He channeled much of his wealth into cultural organizations and institutions dedicated to both education and enrichment of American cultural life. His committed cultural stewardship was initially expressed in the creation of an unprecedented cultural center at Audubon Terrace in New York. Archer was instrumental in founding and supporting there, a unique group of five cultural institutions, including the Hispanic Society of America, the American Numismatic Society, the American Geographical Society, the Museum of the American Indian, and the American Academy of Arts and Letters.

Archer Huntington's altruistic cultural commitment and art patronage gained intense focus after his marriage in 1923 to sculptor, Anna Vaughn Hyatt. Together they directed their unrestricted philanthropic enthusiasms, financial support, and tireless efforts into patronage of American

figural sculpture. From the 1920s through the 1950s Archer and Anna Hyatt Huntington were a formidable force as patrons and promoters of American sculpture. Together the pair forged a campaign that not only provided liberal financial support to sculptors but also promoted public access to American sculpture. Their campaign of dedicated patronage and visionary projects began with the decorative program of monuments and architectural sculpture at Audubon Terrace initiated in the 1920s and completed the following decade. Their patronage extended uninterruptedly to other sculpture commissions and also was expressed in their financial support of the National Sculptor Society's, Sculptors Relief Fund and in their major endowment to the NSS. The Huntingtons magnanimously sponsored two major national exhibitions of American sculpture organized by the NSS in 1923 in New York at Audubon Terrace and in 1929 in San Francisco at the California Palace of the Legion of Honor. These ambitious initiatives so generously financed by the Huntingtons culminated with the founding of Brookgreen Gardens, the first public sculpture garden in the United States. During a period of economic depression and changing aesthetic trends, Brookgreen Gardens not only sustained American figural sculptors through commissions but also fostered public appreciation of sculpture.

The Huntingtons are remembered here for their legacy of cultural philanthropy and art patronage. Their patronage sustained American figurative sculpture during the first half of the twentieth century and simultaneously fostered public appreciation of sculpture.

ILLUSTRATIONS

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