

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

THE HISPANIC SOCIETY OF AMERICA COMPLEX

Page 1

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: The Hispanic Society of America Complex

Other Name/Site Number:

2. LOCATION

Street & Number: 613 West 155th Street

Not for publication:

City/Town: New York City

Vicinity:

State: New York County: New York Code: 061

Zip Code: 10032

3. CLASSIFICATION

Ownership of Property

Private: X
Public-Local:
Public-State:
Public-Federal:

Category of Property

Building(s): X
District:
Site:
Structure:
Object:

Number of Resources within Property

Contributing

2
1
1
4

Noncontributing

1 buildings
sites
structures
objects
1 Total

Number of Contributing Resources Previously Listed in the National Register: 2

Name of Related Multiple Property Listing:

Designated a National Historic Landmark

OCT 16 2012

by the Secretary of the Interior

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- Entered in the National Register
- Determined eligible for the National Register
- Determined not eligible for the National Register
- Removed from the National Register
- Other (explain): _____

Signature of Keeper

Date of Action

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

Page 3

National Register of Historic Places Registration Form

6. FUNCTION OR USE

Historic: RECREATION AND CULTURE

Sub: Museum

Current: RECREATION AND CULTURE

Sub: Museum

7. DESCRIPTIONARCHITECTURAL CLASSIFICATION: Late 19th & 20th Century Revivals: Beaux Arts Classicism**MATERIALS:**

Foundation: Concrete, Brick

Walls: Brick, Stone (limestone)

Roof: Metal (copper)

Other: Metal (windows and doors)

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

Page 4

National Register of Historic Places Registration Form

Summary

The Hispanic Society of America Complex, located in the Washington Heights neighborhood of New York City, is nationally significant under NHL Criterion 1 as an exemplary representation of a nationally significant shift in both attitudes toward Hispanic culture and understanding of Hispanic-American history in the United States, and under NHL Criterion 2 for its association with the nationally significant philanthropist, Archer M. Huntington. Founded in 1904 by Huntington, The Hispanic Society of America was created to “serve as [an] instrument...through which Americans could gain a direct knowledge of their heritage from Spain.”¹ The Hispanic Society of America building, completed in 1908 with additions, and the North Building, opened in 1930, were constructed as part of Audubon Terrace, a cultural center in the Washington Heights neighborhood established by Archer M. Huntington and largely designed by his cousin, Charles P. Huntington. The property includes sculpture by Archer Huntington’s wife, Anna Hyatt Huntington. This grouping of cultural institutions was designed to promote and encourage cultural and intellectual activity, with The Hispanic Society of America Complex as one of its focal points.

Describe Present and Historic Physical Appearance.**Audubon Terrace (contributing site)**

Audubon Terrace occupies most of an urban block bounded by Broadway on the east, Riverside Drive on the west, and 155th and 156th Streets on the north and south, respectively. The entrance to Audubon Terrace is through a gate along Broadway. Audubon Terrace itself is defined by a paved terrace bordered on the north and south by rows of neoclassical buildings, only a portion of which comprises The Hispanic Society of America Complex that is being nominated as a National Historic Landmark.

Archer Huntington’s original vision for Audubon Terrace called for a complex of cultural institutions extending from Broadway in Washington Heights down to the Hudson River. Only partially realized, this grand vision terminated short of Riverside Drive where multi-story apartment buildings form a western boundary. Listed in the National Register on May 30, 1980, Audubon Terrace consists of several buildings that historically represented different cultural and religious institutions. The main building of the Hispanic Society (1904-1908 with additions) extends along the south side of Audubon Terrace with a rear elevation fronting 155th Street. At the east end of the main building is the former Museum of the American Indian/Heye Foundation² (1916-1922 now a wing of the Hispanic Society property). The south side of Audubon Terrace is completed by two buildings on the west side of the Hispanic Society, the American Academy of Arts and Letters (1921-23), and the American Numismatic Society (1907 and now part of the American Academy). On the north side of Audubon Terrace is the North Building (1923-1930) built for the Hispanic Society and directly opposite the main building. On the east side of the North Building is the former American Geographical Society (1910, and now Boricua College). On the west side of the North Building is an open lot, followed by the Church of Nuestra Señora de la Esperanza (1912).

The terrace itself is at two levels reflecting the evolution of the Hispanic Society complex, originally oriented north toward 156th Street. As one enters through iron gates on Broadway, the terrace is depressed below sidewalk grade in front of the former Museum of the American Indian and Geographical Society buildings. This allows for a set of stairs rising to a second set of iron gates that open on to the elevated portion of the terrace in front of the Hispanic Society main building. Because the Hispanic Society’s North Building on 156th

¹ Hispanic Society of America, *A History of The Hispanic Society of America, Museum and Library, 1904-1954: With a Survey of the Collections* (New York: Printed by Order of the Trustees, 1954), 3.

² The collections are now part of the National Museum of the American Indian, Smithsonian Institution, Washington, D.C.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 5**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Street is at a lower grade (and occupies the original terraced approach to the main building), the statuary group between the two buildings is also lower than the terrace in front of the main building.³

Main Building (1904-1908 contributing)

As noted above, the main building of the Hispanic Society stands on a higher elevation than the Hispanic Society's North Building opposite. As the first building constructed by Huntington, the main building originally stood on an elevated terrace accessed by 156th Street with flanking staircases faced with ashlar limestone and defined by neoclassical balustrades. While these staircases survive, the cast iron fence with limestone piers on 156th Street has been entirely replaced by the North Building.

As originally built, architect Charles P. Huntington designed the exterior in a traditional neoclassical style faced with Indiana limestone with a low pitched hip roof covered in copper.⁴ The structure itself is constructed of steel and brick. A central pavilion projects from the middle of the seven bay north façade with a pediment and Spanish *caravel* (sailing vessel) in relief ornamenting the tympanum. The entrance, accessed by a short set of steps flanked by limestone lions on pedestals, consists to two large bronze doors below a transom. The lions were added later and are by sculptor Anna Hyatt Huntington. Ionic columns in antis flanking the entrance extend the full two-story height of the building to support the pediment. The composition of this façade continues with three bays on either side of the entrance pavilion. Monumental Ionic columns also flank each two-story window bay and support a full entablature with the names of prominent Spanish and Portuguese inscribed in the frieze. At either end the façade of the original building is defined by Ionic columns engaged to massive ashlar piers. The windows have bronze frames and are round arched with six-light mullions on the first floor and single pane double windows on the second floor.

As with the primary elevation, the rear (south on 155th Street) elevation is monumental in scale but with an arcade of Ionic pilasters supporting the entablature and hip roof. Between the pilasters are panels with carved figures in low relief. These figures were added in 1939 by sculptor Berthold Nebel and represent the people of civilizations that occupied the Iberian Peninsula.

Flanking Wings (1915 and 1921)

The original portion of the main building projects forward of its flanking wings. The west wing, replacing a temporary building in 1915, was also designed by Charles P. Huntington. The east wing dates to 1920-1921 but was designed by Erik Strindberg. Both wings repeat the traditional neoclassical motifs, but the façades consist of blind ashlar panels between shallow pilasters supporting a smaller scale cornice beneath a paneled parapet and flat roof. The composition of the south façade (155th Street) is similar, although there are no public entrances and the sloping street reveals a basement level above grade for the west wing.

Interior of Main Building

The main entrance leads into a hallway with flanking staircases and leads directly into the "Main Court." The hallway itself features tile floors (by the Moravian Pottery and Tile Works) and flanking staircases with iron

³ Architect Charles P. Huntington (1874-1919) served as Archer Huntington's architect until his early death. Charles P. Huntington graduated from Harvard (1893) and the École des Beaux-Arts in Paris (1901). "Charles P. Huntington Dies" *New York Times*, October 16, 1919. Audubon Terrace was the work for which he was principally known. His work for Archer Huntington was published in contemporary architectural journals. For the Hispanic Society buildings, see "Museum of the Hispanic Society of America," *American Architect and Building News* 89 (June 30, 1906): 220; "Building of Hispanic Society in America," *American Architect* 109 (May 17, 1916).

⁴ Hispanic Society, *History of Hispanic Society*, 17-31.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 6**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

railings and newel posts that curve back above the entrance doors. The Main Court is open a full two stories to the ceiling and is lighted by a decorative skylight. The space is defined by tile floors and arcades on all four sides constructed of terra cotta on marble plinths. The design of the Main Court is in a style inspired by Spanish Renaissance architecture, specifically the Palace of Vélez-Blanco in the province of Murcia. Above the arcades at the second floor level are open galleries with more exhibit space. Spanish motifs include the keystones above each arch with the arms of a province or city in Spain. This space was originally designed as the reading room but became exhibition space as the museum expanded.

The second reading room was initially in the west wing. The west wing served that function only briefly before it was closed for remodeling from 1921-1926, then reopened to display the *Vision of Spain*, a major permanent collection of large paintings created specifically for this room by Joaquin Sorolla y Bastida. The east wing, opened in 1921, contained the third reading room, as well as storage rooms for prints and photographs, and for the sale of the society's publications. The reading room, modeled on the Main Court, is open a full two stories with a skylight and surrounded by open galleries on four sides. Although this space also features tile floors, the architectural finishes consist of neoclassical piers and varnished woodwork.

North Building (1923-1930 contributing)

Designed by H. Brooks Price, this building closed-off the original monumental approach from 156th Street and completed the reorientation of the complex toward Broadway on the east. The long construction period for this building reflected Huntington's evolving plans for this institution. Although initially designed in 1923, work did not begin until 1926 with completion in 1928. Formal opening to the public was delayed until 1930. Only the south façade opposite the main building reflects a formal neo-classical design of Indiana limestone. On the south façade of each wing are carved limestone figures in relief by Anna Hyatt Huntington. One represents Don Quixote (1942), and the other Boabdil, the last Moorish king of Granada (1943).

The rear elevation facing 156th Street is brick with limestone trim. Like the main building, this façade consists of a center section with flanking wings. The largely functional design of this façade, however, is reflected in the rows of closely-spaced pilasters and combinations of blind and glazed windows. The walls are largely without windows and somewhat more ornamental with end columns, pilasters, and entablature, rusticated brickwork and panels with brick diapering. As is suggested by the relative lack of windows, the interior of the North Building is largely for storage but does include gallery space on the first floor with wood-paneled walls.

El Cid Sculptural Group (1927 contributing)

The composition of the south façade was evidently dictated by the decision to serve as a backdrop for a sculpture group in the terrace by Anna Hyatt Huntington. The façade consists of large paneled walls framed by a neo-classical base, pilasters, and entablature. This facade consists of the central section and recessed flanking wings. Directly in front of this façade the terrace contains the bronze sculpture group on limestone pedestals by Anna Huntington. In the center is a large statue of El Cid on a horse. This heroic equestrian figure is surrounded by four smaller bronze statues of seated warriors. On either side is a small reflecting pool linked to the sculpture group by two flagpoles on bronze bases, also designed by Anna Huntington. The flagpoles fly flags of the United States and Spain. Anna Huntington also produced groups of marble and bronze animal figures for the pedestals of the staircases leading up to the terrace in front of the North Building.⁵

⁵ Ibid., 31-38.

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

Page 7

National Register of Historic Places Registration Form

East Wing (former Museum of the American Indian/Heye Foundation Noncontributing)

Although not acquired by the Hispanic Society until 2010, the former Museum of the American Indian building is now internally connected and is part of the nominated property. Constructed as a separate structure, it is a noncontributing building. The neoclassical design by Charles P. Huntington was completed in 1922. This building occupies a prominent corner on Broadway and 155th Street. Huntington's design and, like the former Geographical Society Building opposite, forms a strong architectural statement with rows of monumental Ionic columns supporting an entablature on all three sides. A third attic story above the roof parapet with its own copper pavilion roof reinforces the architectural importance of this building as part of this grand neoclassical composition for Audubon Terrace. The interior spaces are largely devoid of ornamental treatment and much of the plaster work that existed was removed by previous occupants. Only the staircase located in the building's west wing features significant ornamental treatment. With no historic connection existing between these two buildings, new openings have been cut into the walls.

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: Locally:

Applicable National Register Criteria: AX B X C D

Criteria Considerations (Exceptions): A B C D E F G

NHL Criteria: 1, 2

NHL Theme(s): II. Creating Social Institutions and Movements
 4. Recreational activities
 III. Expressing Cultural Values
 1. Educational and intellectual currents

Areas of Significance: Social History

Period(s) of Significance: 1907-1939

Significant Dates: 1907

Significant Person(s): Archer M. Huntington

Cultural Affiliation:

Architect/Builder: Charles P. Huntington

Historic Contexts: XXXI. Social and Humanitarian Movements
 L. General Philanthropy

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 9**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**Summary**

The Hispanic Society of America Complex, located in the Washington Heights neighborhood of New York City, is nationally significant under NHL Criterion 1 as an exemplary representation of a nationally significant shift in both attitudes toward Hispanic culture and understanding of Hispanic-American history in the United States and under NHL Criterion 2 for its association with the nationally significant philanthropist, Archer M. Huntington. Founded in 1904 by Huntington, The Hispanic Society of America was created to “serve as [an] instrument...through which Americans could gain a direct knowledge of their heritage from Spain.”⁶ The Hispanic Society of America Complex, completed in 1908, was constructed as part of Audubon Terrace, a cultural center in the Washington Heights neighborhood established by Archer M. Huntington. Huntington also encouraged such institutions as the American Numismatic Society (1908), the American Geographical Society (1911), the Church of Our Lady of Esperanza (1912), and the Museum of the American Indian, Heye Foundation (1916) to join the Society at the property, which was designed by his cousin, Charles P. Huntington. This grouping of cultural institutions was designed to promote and encourage cultural and intellectual activity, with The Hispanic Society of America Complex as one of its focal points.

Described as “a veritable Medici” for his philanthropy⁷ and credited with doing “more than any other individual to advance the field of Hispanic studies in America” during the early twentieth century,⁸ Archer Huntington was the stepson of Collis Huntington, one of the four founders, along with Leland Stanford, of the Central Pacific Railroad. At the time of Archer’s birth in 1870, Huntington’s mother, Catherine Arabella Worsham, was widely rumored to be the mistress of the already-married Collis Huntington.⁹ Following the death of his first wife in 1884, Collis Huntington married Catherine Worsham. Although Collis never formally adopted Archer, he became an heir to the substantial Huntington fortune. Archer did not receive a formal university education but his mother’s role as one of the early twentieth-century’s major art collectors and patrons undoubtedly influenced his development as a philanthropist, scholar, and collector.¹⁰ While The Hispanic Society of America reflected Huntington’s long-standing interests in Hispanic culture, Archer Huntington also went on to found and endow institutions ranging from the Mariners’ Museum in Newport News, Virginia, to a wildlife forest station in the Adirondack Mountains of New York, to a sculpture garden near Georgetown, South Carolina.¹¹

With the founding of The Hispanic Society of America, Huntington created an institution which directly encouraged the promotion of all cultures associated with the Iberian Peninsula (including those in South America) at a period when these areas were only beginning to receive scholarly attention. Although Spain’s long tenure as a colonial power in North America greatly shaped American culture as well as America’s

⁶ Ibid., 3.

⁷ “Archer Milton Huntington: Philanthropist Scholar Who Donated Most of His Fortune to Museums Dies,” *New York Times*, December 12, 1955.

⁸ Mitchell Coddling, “Archer Milton Huntington, Champion of Spain in the United States,” in *Spain in America: The Origins of Hispanism in the United States*, ed. Richard Kagan (Urbana-Champaign: The University of Illinois Press, 2002), 142.

⁹ After her marriage Worsham used the name Arabella Huntington.

¹⁰ “Archer’s education was carried on under the direction of a series of tutors...his tutors included a professor of Arabic at Yale [William Ireland Knapp] and other distinguished academic scholars, and Archer showed particular proficiency in modern and classical European languages.” James Ernest Thorpe, *Henry Edwards Huntington: A Biography* (Berkeley: University of California Press, 1994), 323.

¹¹ Atalaya and Brookgreen Gardens (South Carolina) was designated a National Historic Landmark in 1992 for its association with Huntington’s wife, Anna Hyatt Huntington, a nationally significant sculptor.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 10**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

relations with Mexico and other Latin American nations, perceptions of Hispanic influence and culture had been overwhelmingly negative throughout the eighteenth and nineteenth centuries. This “unique complex of pejoratives that historians from Spain came to call the Black Legend, *la leyenda negra*”¹² began to shift during the late nineteenth and early twentieth centuries. Ultimately, this shift paved the way for a more complex and nuanced understanding of the legacy of Spanish culture within the United States, the role of Hispanics in American society and history, and America’s historical connections with Latin America. The Hispanic Society of America, which was established as a library, research center, and museum promoting scholarship on Hispanic culture, was at the heart of this transition as was Archer Huntington himself.

The period of significance for the Society complex extends from the building’s opening in 1907 to 1939, when the Hispanic Foundation (later re-named the Hispanic Division) was formally established with Huntington funds in the Library of Congress. This period marks the beginning of institutional recognition of Hispanism in the United States and concludes with the development of a Federal effort promoting Hispanism.

The World of Gilded Age Philanthropy and Museums¹³

Archer Huntington’s deep interest in Spain and Hispanic culture dated back to his childhood when, on a visit to relatives in San Marcos, Texas, in the late 1870s, he became intrigued by the Spanish spoken by local Mexican ranch hands. In 1882, the twelve-year old traveled to Europe for the first time where he read about and studied Spanish history and culture. Traveling with his mother, an avid and significant collector of European art, Huntington also visited several of Europe’s leading museums, including the British Museum and the Louvre. In an autobiographical narrative written for his mother in 1920, Huntington noted that on his first trip to the Louvre in Paris “there was something about all of these mysterious objects that stirred and excited me. It was like a rapid visit to many countries, and the meeting of strange persons, and walking in new landscapes.”¹⁴ Despite Archer’s early and strong interests in museums and the art world, Collis Huntington arranged for his stepson to assume a position in the Newport News Shipyard in 1889. This position was intended to groom Archer to become the shipyard’s manager and, ultimately, to follow with a career in business. However, shortly after arriving in Virginia, Huntington realized “the plan to be a businessman in which I had acquiesced showed itself to be a taking of the wrong road. And my museum dreaming became clear and took on new forms.”¹⁵

Throughout the 1890s, Huntington expanded his efforts to collect materials related to Hispanic culture. As a gentleman scholar, Huntington also conducted research specifically on Spanish literature and history. He conducted and led a successful archeological expedition at a site outside of Seville. Following a long-standing interest, he also translated and annotated the *Poema del Cid*, a task which led him to perfect his understanding of Spanish and Spanish history. As Huntington traveled more extensively, his collection grew to include archeological finds, coins, paintings, and manuscripts, all of which had an association either with Spain or its colonies in the Americas. This collection was acquired with an eye to founding and developing a museum which would showcase Huntington’s collection and promote Hispanic culture.

In conceiving of himself as a museum founder, Huntington was not unique. During the late nineteenth century, individuals and families associated with some of the country’s largest fortunes engaged in a spate of museum building, constructing museums in large cities such as Chicago and New York, but also in smaller cities and

¹² David J. Weber, “The Spanish Legacy in North America and the Historical Imagination,” *The Western Historical Quarterly* 23, no. 1 (February 1992): 6-7.

¹³ Some components of this discussion of museums (specifically the broad discussion of Gilded Age art collecting) is derived from the National Historic Landmark nomination for The Frick Collection and Frick Art Reference Library Building (designated 2008).

¹⁴ Archer Milton Huntington quoted in Coddington, “Champion of Spain in the United States,” 144.

¹⁵ *Ibid.*, 144.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 11**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

towns across the United States. These new museums differed from those of previous eras in not only their scale but also in how they were conceived, with a greater emphasis being placed on the idea of order and rigid hierarchies in these new museums than had been common in antebellum museums. Regarded “as treasure houses that would both display and legitimate the vast fortunes of their founders,” Gilded Age museums have often been viewed by scholars as the ultimate examples of conspicuous consumption in an era which glorified extreme wealth.¹⁶ But American museum founding during this period also reflected a unique concept of civic responsibilities as the American art collector sought to ensure that “his collection should not pass to his descendants, but [should instead] ultimately benefit the community.”¹⁷

During this period, museums also became “sites of intellectual and cultural debates, where the prevailing cultural ideas and assumptions of American society were put on display and where changes in those assumptions were reflected.” At a time when the American research university was still a rarity, museums provided an important forum for both the creation and dissemination of new knowledge.¹⁸ But museums also allowed for a different approach to the study and understanding of both science and other cultures than that used by university scholars. For the Victorians, objects were imbued with multiple meanings and deciphering cultures and nature required scholars to decode the objects associated with these cultures and/or scientific fields. This emphasis on objects as the subject of scholarly research meant that museums, unlike universities, were especially well-poised to encourage and promote scholarly research. Museums also differed from universities in releasing this knowledge to the general public through exhibits which were available to all citizens, regardless of their age, background, or current status as students.¹⁹

The Hispanic Society of America fit very much into this late nineteenth-century vision of a museum. By creating the Society to serve multiple purposes -- a library, research center, and museum -- Huntington showcased his own collection, encouraging his contemporaries to examine and understand Hispanic culture through exhibits of Hispanic art, while spurring new scholarship in this area. The Society’s setting within a campus of different cultural institutions underscored the idea of a museum as both a research center and a focal point for an important collection. If any doubt remained as to the Society’s mission, Huntington’s Deed of Foundation executed on the day of the Society’s opening (May 4, 1904) further clarified that the Society was intended to “promote the public welfare by actively advancing learning.” Embedded in this deed was a commitment not only to promote learning on site but also to issue publications on Hispanic culture, thereby ensuring that the Society promoted Hispanic culture and history to those outside the immediate area of New York City.²⁰

While the development of Audubon Terrace as a complex of cultural institutions was unusual in America, the impetus for its creation very much reflected the tenor of the day. Generated and made possible by the accumulation of great fortunes during the post-Civil War era, turn-of-the-century museums took on a uniquely American caste, with the art that was collected and the buildings that were constructed to house these collections reflecting the very specific tastes and concerns of the collectors. Most of these nineteenth-century

¹⁶ Steve Conn, *Museums and American Intellectual Life, 1876-1926* (Chicago: University of Chicago Press, 1998), 10.

¹⁷ William George Constable, *Collecting in the United States of America* (London: Thomas Nelson and Sons, 1964), 3.

¹⁸ Conn, *Museums and American Intellectual Life*, 12-13. See also Vera L. Zollberg, “Conflicting Visions in American Art Museums,” *Theory and Society* 10, no. 1 (January 1981): 105, and Alexandra Oleson and John Voss, “The Organization of Knowledge in Modern America, 1860-1920,” *Bulletin of the American Academy of Arts and Sciences* 32, no. 8 (May 1979): 10-31. Oleson and Voss point out that along with endowing and creating museums as educational institutions during the late nineteenth century, many American millionaires also simultaneously endowed and/or created research universities. Leland Stanford, Collis Huntington’s partner, provides the best example of this type of varied giving to educational institutions.

¹⁹ Conn, *Museums and American Intellectual Life*, 16.

²⁰ Deed of Foundation quoted in *History of The Hispanic Society of America*, 13.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 12**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

collectors focused on the acquisition of Old Masters and European or American works, with only a few collectors branching into either a specific type of art or non-European art.

Beginning with the creation of a “Rembrandt Room” in the New York City mansion of sugar baron, Henry O. Havemeyer, many early large-scale collectors, including Huntington’s own mother, created what were essentially domestic museums within their homes.²¹ Collectors, such as Isabella Stewart Gardner, Charles Lang Freer, the Vanderbilts, and Andrew Mellon, visited one another’s locations, developing in the process, whether consciously or unconsciously, a shared approach to collecting and displaying their collections. Generally, these collectors built Beaux-Arts and Italianate mansions with opulent interiors that served as elaborate backdrops for their collections. Some of these domestic museums were open to the public on a limited basis but the primary impetus for these collections was probably a desire to emulate the European aristocracy.

Although the idea of transforming a private collection into a public museum pre-dated the Civil War, it was only in the post-war period that private collectors became benefactors of exceptional and lasting museums. The year 1870 witnessed the founding of what became one of the nation’s premier museums, the Metropolitan Museum of Art (New York; NHL, 1986). With its list of high-profile patrons and its extensive collections, the Metropolitan Museum of Art dominated and has continued to dominate American museums. From its founding, the Metropolitan reflected the dictum of its early twentieth-century president, J. Pierpont Morgan, that it be “the most opulent museum filled with the most treasured art in the United States, a museum which would be the standard for and the envy of every other art museum in the country.”²² By the end of the 1880s, a variety of other museums, including the Museum of Fine Arts Boston, the Philadelphia Museum of Art, and the Art Institute of Chicago, competed with the Metropolitan for patrons and attendees.

Many of these municipal museums relied upon the patronage of multiple benefactors but museums were also built by individuals. By serving as the sole patron, individual collectors were able to create institutions that reflected their own interests. While most late nineteenth-century collections reflected the taste of the day and included primarily Old Masters that critics had already deemed to be among Europe’s greatest works, collections could also, on occasion, be more eclectic. Some nineteenth-century collectors, for example, focused predominantly on one type of art (i.e. porcelains) or one specific culture in their collecting.

Huntington’s museum was one of the few that focused narrowly on one culture. Ethnic museums of the late twentieth- and early twenty-first centuries “represent, exhibit, and interpret the history, art, and culture of a specific subpopulation...distinguishable...by its ethnicity.”²³ By raising the visibility of ethnic cultures and histories that have been marginalized and by promoting an alternative to mainstream historical and cultural narratives, ethnic museums provide “alternative site[s] of cultural production and exhibition and [serve] as...promoter[s] of ethnic culture and identity.”²⁴ Huntington’s mission to educate Americans about Hispanic culture so that they could better understand their own Spanish cultural heritage was, in other words, very much in keeping with the goals of today’s ethnic museums, which seek to shift mainstream historical and cultural narratives by encouraging them to be more inclusive. Although this type of museum has become very much a mainstay of late twentieth and early twenty-first century American society, The Hispanic Society of America,

²¹ Esmée Quodbach, “Rembrandt’s ‘Gilder’ Is Here:” How America Got Its First Rembrandt and France Lost Many of Its Old Masters,” *Simiolus: Netherlands Quarterly for the History of Art* 31, no. ½ (2004 -2005): 99. For a discussion of Arabella Huntington’s collection, see Robert R. Wark, “Arabella Huntington and the Beginnings of the Art Collection,” in “Fiftieth Anniversary of the Founding of the Henry E. Huntington Library and Art Gallery,” ed. John M. Steadman, special issue, *Huntington Library Quarterly* 32, no. 4 (August 1969): 309-331.

²² Conn, *Museums and American Intellectual Life*, 192.

²³ Anastasia Loukaitou-Sideris and Carl Grodach, “Displaying and Celebrating the ‘Other:’ A Study of the Mission, Scope, and Roles of Ethnic Museums in Los Angeles,” *The Public Historian* 26, no. 4 (Fall 2004): 55.

²⁴ *Ibid.*, 54.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 13**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

with its focus on a specific and non-Anglo culture was, while not unique, somewhat of an anomaly among early twentieth-century American museums.²⁵ In fact, the relatively new “idea of a museum focusing on the artistic and intellectual achievements of a single people...and the very novelty of Huntington’s career plans may have been the source of the dismissive responses of his relatives and peers.”²⁶

Several comparable museums were created during this period. Charles Lang Freer, for example, amassed an extensive collection of Asian art. In 1904, the year Huntington founded The Hispanic Society of America, Freer donated his art collection, with its heavy focus on Asian art, to the American public. Along with this donation, Freer included enough funds to construct a building bearing his name in which to house the collection. By providing the building for his collection, Freer ensured “the exhibition of every object in the collections in a proper and attractive manner.”²⁷ However, Freer’s museum which focused on Asian art differed from Huntington’s as it focused on and included highly disparate cultures ranging from India to China.

Like the Freer Gallery of Art, The Oriental Institute at the University of Chicago also was established as a museum with a geographically- and chronologically-defined focus. In 1896, the University of Chicago created the Haskell Oriental Museum with galleries devoted to the ancient Near East, specifically Egypt. Both private donations and the university’s contributions to British field expeditions working in Egypt led to a rapid expansion of the collection. In 1919, John D. Rockefeller, Jr. (1874-1960) contributed funds to create The Oriental Institute which served as a laboratory---basically a museum and research center---for the study of the rise and development of ancient civilizations in the Middle East. But here again, the focus of The Oriental Institute was so broadly defined that it encompassed and embraced a broad range of very different cultures and time periods, unlike The Hispanic Society.

In 1922, Rockefeller also acquired The Cloisters, a group of medieval structures that had been re-assembled by the sculptor George Grey Barnard. Rockefeller then donated these structures to the Metropolitan Museum of Art in 1927. Rockefeller expanded on this gift by donating Fort Tryon as a setting for the structures, along with funds to move and expand them and to preserve an unobstructed view. Rockefeller also added land (in New Jersey) across the Hudson River from The Cloisters. Finally, Rockefeller donated objects from his collection, the most famous of which were the Unicorn tapestries. Rockefeller’s museum focused solely on one period---the medieval period---and its collection included only European art from this period.

La Leyenda Negra

When Huntington first began collecting Spanish manuscripts, art and other artifacts, a relative asked him “Why Spain?”²⁸ During the sixteenth and seventeenth centuries, Spain had been a major world power, dominating and colonizing much of South and North America. By 1904, the year of the founding of The Hispanic Society of America, several former colonies or regions of the Spanish empire and/or Mexico had already been incorporated into the United States. During the early nineteenth century, Florida and Louisiana, both of which had been held by the Spanish, had become states. Some decades later, the Treaty of Guadalupe Hidalgo, which ended the Mexican-American war in 1848, ceded California, Nevada, Utah, New Mexico, most of Arizona and Colorado, and parts of Texas, Oklahoma, Kansas and Wyoming to the United States; in the process, thousands of Mexicans living in these areas became American citizens. Similarly, the more recent Spanish-American War in 1898 brought multiple territories into the United States, including Puerto Rico, the Philippines and Guam, and a temporary military occupation of Cuba, all of which had formerly belonged to Spain. These territories

²⁵ Ibid., 50-51.

²⁶ Coddling, “Champion of Spain in the United States,” 149.

²⁷ Thomas Lawton and Linda Merrill, *Freer: A Legacy of Art* (Washington, DC: Smithsonian Institution Press, 1993), 6-7.

²⁸ Archer Milton Huntington quoted in Coddling, “Champion of Spain in the United States,” 148.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 14**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

varied in the intensity of their identification with Spanish culture, language, and history, with some territories, such as Puerto Rico, being heavily influenced by Spanish culture and others such as Guam being markedly less influenced.

Throughout much of the eighteenth and nineteenth centuries, Anglo Americans who assessed the influence of Spain and Spanish culture on American history and culture did so primarily through a negative lens, using Spanish “tyranny” and “oppression” as a means of justifying Anglo-American colonialism and expansion into Spanish and former Spanish colonies. Arguing that “centuries of Spanish government had enervated Spain’s New World colonies,” these writers asserted that the Spanish were “unusually cruel, avaricious, treacherous, fanatical, superstitious, cowardly, corrupt, decadent, indolent, and authoritarian---a unique complex of pejoratives that historians from Spain came to call the Black Legend, *la leyenda negra*.”²⁹

The reasons for this denigration were varied and not limited simply to the desire to justify American expansionism. Anglo Americans’ concerns over the racial mixing that was more overt in Spanish territories were undoubtedly a factor in this antipathy as was the fervent anti-Catholicism which continued to dominate much of the country.³⁰ And finally, Americans had also inherited the centuries-old distaste the British felt for Spain. Yet even as Anglo Americans denigrated Hispanic culture and influence, thousands of residents of Hispanic descent became American citizens during the nineteenth century. Although neither the terms “Hispanic” nor “Latino” were used to define these new Americans at this time and although the ethnic backgrounds of these citizens varied greatly, many of them strongly identified with their Spanish roots continuing to speak Spanish, and to embrace and maintain Spanish cultural traditions.

The acquisition of Spanish and Mexican territories also brought Hispanic-styled buildings and structures, many of which reflected the dominance of Spanish and Mexican culture, into the borders of the United States. In Florida, which had become an American territory in 1822, St. Augustine (NHL, 1970) provided a very visible and tangible reminder to Anglo Americans that the Spanish predated the arrival of the British in North America. Along with this very obvious reminder of the longevity of Spanish culture in North America, “Spanish forts, public buildings, homes, and missions dot[ted] the arid landscape” from Texas to California. Of equal significance as an influence on contemporary America were “the human and environmental transformations that [had] accompanied Spanish exploration and settlement in North America.” The Spanish introduced both new animals, such as horse, sheep, and cattle as well as “alien diseases that...inadvertently created new ecological niches for the peoples, plants, and animals that crossed the Atlantic.”³¹ Spanish farming traditions, religious beliefs, and even commercial patterns further transformed vast swaths of North America during this period, influencing the lives of many Americans whose ancestors had not even originated in Spain.

As the United States absorbed formerly Spanish territories, tensions between Anglo and Hispanic culture intensified at times, with outright violence erupting on occasion. At the Trujillo Homesteads, Alamosa County, Colorado (NHL, 2012), for example, Mexican and Anglo farmers clashed over a division between sheep ranching, which was associated with Hispanic farmers, and cattle ranching, which was associated with Anglo farmers. The clash resulted in the burning of the Teofilo and Andrellita Trujillo homestead in 1902.

Although antagonism toward Spain and Mexico continued to be common throughout this period, attitudes toward America’s Spanish heritage and the contributions of its citizens of Spanish descent were not uniformly antagonistic. Throughout the nineteenth century, there was also a tendency to romanticize Spain and Spanish

²⁹ Weber, “Spanish Legacy in North America,” 6-7.

³⁰ “In southeastern America, where little Spanish-Indian blending had occurred, this was a moot issue. From Texas to California, on the other hand, Anglo Americans were shocked to meet a predominantly mestizo population.” *Ibid.*, 7.

³¹ *Ibid.*, 9.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 15**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

culture, with depictions of Spain itself as “a pleasing but backward people who were caught in a time warp that prevented them from embracing modernity of any sort.”³² This image, although in sharp contrast to *la leyenda negra*, was equally problematic in terms of understanding and analyzing the complexity of the Spanish heritage within the United States.

Toward the end of the nineteenth century, just as Huntington was becoming interested in Spanish culture and history and just as he was beginning to accumulate his collection of Spanish artifacts, attitudes toward Spanish culture began to shift. The early twentieth century witnessed the emergence of Hispanism, a term loosely defined as the “study of the language, literature and history of Spain by foreigners.” While the origins of this term are unclear, the term was in common use by 1906, an indication perhaps of a relatively recent flowering of interest in Spanish culture and history.³³

This shift in understanding unfolded slowly and in multiple stages. However, the shift ultimately led to the development of both Hispanic and Latin American studies as a field of scholarly study, with this field becoming firmly established, with its own scholarly journals, libraries that promoted Hispanic culture and even scholarly positions which focused solely on Hispanic studies. These developments, most of which began in the first two decades of the twentieth century, were firmly established by the 1930s.

The growing professionalization of historians, demonstrated by the founding of the American Historical Association in 1884, played a significant role in the emergence of this new view of Hispanic history. At the University of California, Berkeley, Bernard Moses (1846-1930) became the first historian of Latin America in the United States while Edward Gaylord Bourne (1860-1908) at Yale University published a seminal and highly influential work, *Spain in America*, in 1904. The works of these scholars, while noteworthy, reflected many of the biases of the day. Both historians, for example, continued to associate racial mixing and Catholicism with the poverty associated with Latin America. Both historians were also Social Darwinists who “viewed Spain’s colonial enterprise as beneficial for Latin America bringing civilization to the New World.” Finally, reflecting and highlighting the “parallels between United States colonial expansion after 1898 and the Spanish imperial experience” these historians tended to see Spain, as a stand-in for the United States, in a positive light.³⁴

Like many revisionists, Bourne and Moses veered too far in the opposite direction from *la leyenda negra*, by portraying Spain as a civilizing force in South and North America. However, the work of these historians, as well as that of their contemporaries, presented a ground-breaking shift in how scholars approached the study of America’s Spanish legacy, opening the door for what would be in the future a different and more nuanced understanding of Spanish history in the Americas, the history of Latin America, and even the role of Latinos in the United States. The professional nature of their work, combined with the growing power of professional historians to define and address a topic, meant that this scholarship helped shape how the academic community understood the legacy of Spain within the United States.

Along with the emergence of scholarly work, the early twentieth century also saw the emergence of institutions that fostered and promoted scholarship in this area. In 1918, after soliciting money from academics and the business community, two historians, Charles Chapman (University of California, Berkeley) and William Spence Robertson (University of Illinois), founded the *Hispanic American Historical Review*, the first separate journal

³² Rolena Adorno, “Washington Irving’s Romantic Hispanism and Its Columbian Legacy,” in *Spain in America: The Origins of Hispanism in the United States*, ed. Richard Kagan (Urbana-Champaign: The University of Illinois Press, 2002), 53.

³³ This definition is drawn from *Diccionario de la literatura Española*, a contemporary publication. Richard Kagan, “Introduction,” in *Spain in America: The Origins of Hispanism in the United States*, ed. Richard Kagan (Urbana-Champaign: The University of Illinois Press, 2002), 2.

³⁴ Marshall C. Eakin, “Latin American History in the United States, From Gentlemen Scholars to Academic Specialists,” *The History Teacher* 31, no. 4 (August 1998): 541.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 16**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

of Latin American history. Within the next few years, a splinter group---“the Hispanic American History group”---had emerged within the AHA. In 1928, they formed the Conference on Hispanic American History, an organization that was later reconstituted and more narrowly defined as the Conference on Latin-American History (1937).³⁵

Founding of The Hispanic Society of America

It was within this context of increasing attention to Hispanic history and culture that Archer Huntington formally established The Hispanic Society of America on July 8, 1904. The foundation deed for the Society specified that its object was the “Advancement of the Study of the Spanish and Portuguese languages, literature, and history, and advancement of the studies of the countries wherein Spanish are or have been spoken languages.”³⁶ From the beginning, Huntington envisioned the society as one that would be global in scope, reaching out to and working with scholars in Europe and South America on a variety of projects, including a comprehensive Spanish dictionary which would also contain biographical and geographical components assessing and reflecting the impact of Spanish culture on the Americas. To underscore the significance of the Society, Huntington drew its trustees from the nation’s more prominent families. The Society also had an advisory board of ten similarly-distinguished members. Members of this board included American luminaries such as Elihu Root but also prominent individuals drawn from outside the United States, including Jacobo Fitz-James Stuart y Falcó, the Duke of Alba, and Porfirio Diaz, the president of Mexico.

The construction of the building was begun in 1905 and Huntington took a deep personal interest in the details of every aspect of the building and design, even going so far as to design his own cases for the museum’s collection. The building was completed within a year but moving Huntington’s collection from his estate in Baychester into the museum and then arranging the collection within the museum took two years. At the time of the museum’s founding, Huntington’s collection already was “the largest of its kind in the country and one of the most important in the world,” but Huntington also provided an endowment to enable the collection to grow.³⁷

In an era in which Americans were buying some of the most important art collections in Europe and transporting them to America, Huntington prided himself on making “it a principle to buy [artwork and collections] only outside of Spain in order not to rob the country of its treasures.” He did not, however, consistently adhere to this principle.³⁸ In 1902, for example, Huntington purchased the library of the Marqués de Jerez de los Caballeros whose extensive collection included books dating back to the fifteenth century. Huntington’s purchase of this library enraged many Spaniards, inadvertently adding to the simmering tensions between Spain and the United States following the Spanish-American War. Only the opening of The Hispanic Society of America redeemed Huntington in the eyes of the Spanish---but this redemption was on a grand scale; in fact, “the Spaniards responded to the announcement [of the museum] enthusiastically, with offers of all types of assistance.”³⁹

In 1904, Huntington’s collection included not only sculpture, paintings, maps, and archeological artifacts but also an extensive library, containing approximately 40,000 books. The donation of this library to the new museum meant that The Hispanic Society of America “offered Hispanic scholars in America an unprecedented

³⁵ The hyphen was later dropped. Marshall C. Eakin, “Latin American History in the United States,” 542.

³⁶ Foundation deed, executed on May 18, 1904, 6.

³⁷ “Plans for Its New Home: Building for Hispanic Society to Be Begun at Once,” *New York Tribune*, October 12, 1904.

³⁸ Beatrice Gilman Proske, *Archer Milton Huntington* (New York: Printed by Order of the Trustees, The Hispanic Society of America, 1963), 9.

³⁹ Codding, “Champion of Spain in the United States,” 158. See also David R. Whitesell, “Archer M. Huntington,” *Grolier 2000* (New York: The Grolier Club, 2000), 168.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 17**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

wealth of material.”⁴⁰ With bells that could be rung so that a researcher could “secure any desired volume without leaving his seat,” the library included the latest improvements in technology, all designed to assist scholars by providing easy access to the collection. Volumes were brought up from the archives by “electronic elevators” and photographic copies, rather than originals, were provided to researchers to ensure that “the more valuable works were protected from constant handling.”⁴¹

From its founding, the Society was not intended to be an “inert body but one that plays, on the contrary, an active part in the exploitation of its subject.”⁴² As part of this effort to foster and support scholarship on Hispanic cultures, the Society launched its own periodical, *Revue Hispanique*, a quarterly journal edited by one of the world’s foremost scholars of Hispanic culture, Raymond Foulche-Delbosc. Contemporaries noted that this journal was “stimulating men of authority everywhere to the discussion of countless Spanish topics, salient and obscure.” The production of scholarship continued unabated in the decades after the museum’s founding. Within its first fifty years, the Society “published more than 200 monographs on virtually all facets of Hispanic culture. Through [Huntington’s] financial sponsorship countless Hispanicists were able to conduct their research and publish the fruits of their scholarly labors--in many instances in journals that he also supported such as *Revue Hispanique*, *The Romanic Review*,” along with a variety of monographs.⁴³ While these publications occurred within a broader based “boom in art publishing” which characterized America during the late nineteenth and early twentieth centuries,⁴⁴ Huntington’s belief that art collecting needed to be about more than “home decoration and vanity badges,” as well his conviction that serious scholarship on Hispanic culture was much needed, placed the Society and its publications at the crux of a wider and national scholarly discussion about art, its meaning, and the importance of Hispanic culture.⁴⁵ By providing scholars and enthusiasts with facsimiles of its rare books, the Society further enriched this discussion while ensuring that materials that might otherwise have been buried in archives received a wide reception.⁴⁶

Although many of the materials produced by the Hispanic Society focused on the past glories of Hispanic cultures, Huntington did not see Hispanic culture as frozen in the past. After discovering the art of Joaquin Sorolla y Bastida (1863-1923), a prominent Spanish artist, in London, Huntington became convinced that Americans needed to be exposed to Sorolla’s work. In 1909, The Hispanic Society hosted an exhibit of Sorolla’s work, bringing 160,000 visitors into the museum over a one-month period and introducing these visitors to contemporary Spanish art.⁴⁷ Three years after the wildly successful Sorolla exhibit, Huntington commissioned the artist to paint a series of murals, *Vision of Spain*, specifically for the Society. Reflecting Huntington’s belief that one had to engage with Spanish culture at all levels to understand it, Sorolla traveled extensively across Spain for several years before completing his masterwork, which became a focal point of The Hispanic Society of America building and a draw for many visitors.

⁴⁰ Beatrice Gilman Proske, *Archer Milton Huntington*, 9.

⁴¹ Untitled Article, *New York Press*, December 31, 1905. “He experimented with microfilm before it was in common use...he thought this was an ideal way to make rare books available to the public--reprints were made for distribution to anyone who wanted them.” “The Huntingtons: Twentieth-Century Visionaries,” *Brookgreen Journal* 20, no. 1 (1990): 3.

⁴² Royal Cortissoz, “The Field of Art: The Genius of Spain in New York,” *Scribners* 49 (June 1911): 765.

⁴³ Coddling, “Champion of Spain in the United States,” 142.

⁴⁴ Kristin Schwain, *Signs of Grace: Religion and American Art in the Gilded Age* (Ithaca: Cornell University Press, 2007), 4.

⁴⁵ *Ibid.*, 164.

⁴⁶ “The Huntingtons: Twentieth-Century Visionaries,” 2.

⁴⁷ This number put them on par with the approximately 197,000 people who had flocked to the opening of the World’s Fair in St. Louis in 1904.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 18**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

The Emergence of Hispanism: Archer Huntington and The Hispanic Society of America

Almost from its founding, The Hispanic Society attracted praise and acclaim from many of the world's leading scholars and it was and remains very much a scholarly institution. In 1917, for example, Miguel Romera-Navarro, a Spanish émigré teaching at the University of Pennsylvania and the author of the noted work *El Hispanismo en Norte-América: Exposición y Crítica de su Aspecto Literario* (1917), specifically pointed to the founding of The Hispanic Society of America as a seminal moment in the development and understanding of Hispanic culture in America.⁴⁸ Similarly, Martin Hume, an acclaimed scholar of Hispanic culture at Cambridge University, singled out Huntington and his activities as being crucial to the development of Hispanism in the United States.⁴⁹ As the founder and president of the nation's largest museum of Hispanic culture, Huntington's status and that of his museum were underscored each time he was consulted on a range of topics including but not limited to the development of scholarly journals dealing with Hispanic culture and the furtherance of scholarship in this area.

In many ways, Huntington's fascination with Hispanic culture and history as well as his desire to build a museum and an archive encouraging research on this topic reflected a broader shift that was already underway in American society. As the study of history and art history began to become more professionalized during the late nineteenth and early twentieth centuries, access to archival research as well as the use of archival research in historical scholarship became increasingly important. The Hispanic Society's library, which allowed "the scholar [to have]...at his command the sources from which he may draw freely for the encouragement of American scientific research," provided an opportunity for scholars to ground their work in archival research; in a period in which travel to Europe was expensive and time-consuming, the establishment of one of the world's most comprehensive archives on Hispanic culture in the nation's largest city ensured that American scholars could and would produce scholarship of the highest caliber.⁵⁰

Similarly, the emphasis The Hispanic Society placed on the relationship between Spain and the development and emergence of the United States as a nation reflected the growing "desire that history should serve the needs of the nation state in producing 'national' histories."⁵¹ Questioning and re-assessing both *la leyenda negra* and the equally simplistic versions of Spanish history and culture perpetuated by writers such as Washington Irving was, in other words, a crucial first step in enabling scholars to understand the roots of American history and what they viewed as American exceptionalism. The Hispanic Society of America not only provided scholars with an outstanding archive in which this research could be initiated but it also provided a forum to remind the general public that "everywhere in the South and West the names of States and cities, of mountains, rivers, plains, and the survivals in speech and institution recall the deeds of the Spanish pioneer and the day when two-thirds of our land acknowledged the sway of the Spanish crown."⁵²

But while Huntington and his creation, The Hispanic Society, reflected a shift that was already occurring in American society, both he and the Society also played a very real and important role in shaping the emergence of scholarship in this area and the development of young scholars. "As founder and president of the Hispanic Society," Huntington was ever-present in his museum; "he directed all its activities and often walked through the museum unannounced."⁵³ Convinced that cataloguing and researching was "women's work," Huntington hired a predominantly female staff as curators and librarians. At Huntington's insistence, each staff member

⁴⁸ Kagan, "Introduction," *Spain in America*, 12.

⁴⁹ Ibid, 1. Hume pointed to Hugo Rennert, Henry Charles Lea, Samuel Parsons Clark---and Huntington---as the key individuals in this field. Huntington is the only scholar/benefactor noted (the others noted are simply literary scholars and historians).

⁵⁰ "The Hispanic Museum," *The Independent*, November 10, 1910, 1037.

⁵¹ John H. Arnold, *History: A Brief Insight* (Sterling Press, 2009), 68.

⁵² "The Hispanic Museum," *The Independent*, November 10, 1910, 1033.

⁵³ "The Huntingtons: Twentieth-Century Visionaries," 2.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 19**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

was asked to choose her own area of specialization and “they eagerly accepted.”⁵⁴ While dealing “out harsh criticism,” Huntington was also viewed as a stimulating leader who inspired his staff with his own contagious enthusiasm.⁵⁵ Under his guidance, curators and scholars at The Hispanic Society became some of the mid-twentieth century’s leading scholars, writing what would become the standard monographs on a variety of Hispanic topics as well as providing fundamental reference points for their field. These works included Beatrice Gilman Proske’s *Castilian Sculpture* (1951), Alice Wilson Frothingham’s *Spanish Glass* (1963), and Florence Lewis May’s *Silk Textiles of Spain, Eighth to Fifteenth Century* (1957).

In 1916 and 1917, The Hispanic Society also hosted the first meetings of the American Association of Teachers of Spanish (later renamed the American Association of Teachers of Spanish and Portuguese).⁵⁶ Funded by Huntington and Juan C. Cebrián, this organization was the first American association devoted to the study of a specific foreign language.⁵⁷ At the time of the organization’s founding, Greek and Latin were still the primary foreign languages taught to American school children. Today, approximately forty-four percent of all American high school students study a foreign language, with sixty-nine percent of those students studying Spanish.⁵⁸

In the wake of the founding of The Hispanic Society of America, the study of Hispanic cultures became increasingly professionalized. A range of scholarly journals dedicated to this topic appeared, joining the *Revue Hispanique*, the journal published by The Hispanic Society. Libraries and other institutions across the country also began to acquire and maintain collections devoted to Hispanic art, literature, and culture. Huntington was often consulted on the creation of these institutions and the collections at The Hispanic Society of America, combined with the Society’s promotion of the study of Hispanic culture, played no small role in shaping the development of these other, later, institutions, helping to transform American understanding of Hispanic culture and the Spanish legacy within the United States.⁵⁹

By the 1950s, scholars were crediting The Hispanic Society with having been instrumental in introducing Americans to such acclaimed Spanish artists as Diego Velázquez, Doménikos Theotokópoulos (el Greco), and Francisco de Goya.⁶⁰ Readings at The Hispanic Society throughout this period also helped introduce Americans to writers such as Rubén Darío, the world-famous Nicaraguan poet who is credited with initiating the Spanish-American literary movement known as *modernism*, and María de Maeztu, the Spanish writer and feminist.

Huntington’s own importance as both a leading scholar of Hispanic culture and one of the foremost, if not *the* foremost, promoters of the study of Hispanic culture was reflected in the honorary degrees and awards he received from American as well as Hispanic universities and institutions. In 1897, some ten years before The Hispanic Society complex opened, Huntington had received his first honorary degree from Yale University but in the years that followed the establishment of the Hispanic Society itself, Huntington received honorary degrees from Harvard (1904) and Columbia University (1907 and 1908). In 1919, he was elected to the American Academy of Arts and Letters. He was also inducted as a member in all the major Spanish royal academies as well as most of the national academies of Latin America, and he was appointed “to the governing boards of numerous museums, including Spain’s *Casa del Greco* and the *Casa de Cervantes*, both of which he

⁵⁴ Speaking of this effort, Huntington said “I hope to get each one interested in a single subject, so that they may become expert in each case along a definite line.” Archer Huntington quoted in Coddling, “Champion of Spain in the United States,” 166.

⁵⁵ “The Huntingtons: Twentieth-Century Visionaries,” 3.

⁵⁶ Henry Grattan Doyle, “Archer Milton Huntington,” *Modern Language Journal* (1956): 60.

⁵⁷ The years that followed saw the emergence of the American Association of Teachers of Italian (1923), the American Association of Teachers of French (1927), and the American Association of Teachers of German (1927).

⁵⁸ “Teaching Language for National Security and American Competitiveness,” United States Department of Education Report, January 2006, 1.

⁵⁹ *Ibid.*, 142.

⁶⁰ Henry Grattan Doyle, “Archer Milton Huntington,” *Modern Language Journal* (1956): 60.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 20**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

helped found.” Most impressively, he received “the award of every conceivable Spanish and Latin American medal of honor or distinction,” clearly in recognition of his work promoting scholarship on Hispanic culture and history.⁶¹

For Huntington, promotion of Hispanic culture did not end with the opening and success of The Hispanic Society Complex. During the 1920s, he slowly came to recognize that “the capacity of the building was not equal to the burden of an increasing volume of publications...Therefore, Huntington decided to turn over to the Library of Congress the responsibility for collecting and conserving this material.”⁶² In 1927, twenty-three years after founding The Hispanic Society of America, Huntington created the Huntington Endowment Fund for the Library of Congress. Using funds from this endowment, the Library of Congress was able to collect and maintain Hispanic books, manuscripts, and other materials. Huntington also provided funds to establish a Consultantship in Hispanic Letters at the Library in 1928. Juan Riaño, the Spanish ambassador to the United States (1914-1926), served as the first consultant from 1928 to 1931; he was followed by Father David Rubio of The Catholic University of America who served from 1931-1943. Initially, using funds provided by Huntington, the consultant in Hispanic Literature guided the expansion and maintenance of the Library’s Hispanic holdings. In 1939, the Hispanic Foundation (later re-named the Hispanic Division) was formally established with Huntington funds; this “became the primary focus for Latin American and Iberian acquisitions and bibliography” at the Library; its first director was the acclaimed scholar of Latin America, Lewis Hanke, a protégée of Huntington’s.⁶³

The establishment of a division devoted to Hispanic culture and history at the nation’s premier scholarly research center, the Library of Congress, illustrated the success Huntington had had in re-shaping the narrative of American history to include an understanding of Hispanic culture. It also represented a shift away from The Hispanic Society as the premier institution in America promoting scholarship on Hispanic history and culture. In 1987, the Library recognized Huntington’s significant role in shaping the study of Hispanic history and culture at the library with an exhibit dedicated, in part, to his philanthropic activities at the Library, noting “Archer M. Huntington’s contributions have enriched not only the collection of Hispanic materials in the Library of Congress but also the study of Hispanic cultures, including Iberian and Latin American. Indeed, scholars from throughout the world look to the Hispanic and other divisions of the Library of Congress for expert assistance in bibliographic, reference and research matters related to themes in Hispanic culture.”⁶⁴

Huntington as Philanthropist

“Though raised in an atmosphere of opulence,” Huntington was deeply uneasy “with the lavish lifestyle of his peers and he formed the belief that he and his future wife, Anna, shared---that priceless furnishings, art works, and jewels belonged in museums to be used for the education and enjoyment of the public rather than in private homes and collections.”⁶⁵ Huntington clearly believed that great wealth should be used to create institutions that could serve the American public. Throughout his life, he acted upon this belief, dispersing much of the large fortune he had inherited both to institutions which he had founded himself as well as to existing institutions.

⁶¹ Coddling, “Champion of Spain in the United States,” 142-143.

⁶² Gilman Proske, *Archer Milton Huntington*, 20.

⁶³ Jorge J. E. Gracia and Mireya Camurati, eds., *Philosophy and Literature in Latin America: A Critical Assessment of the Current Situation* (Albany, NY: State University of New York, 1989), 179.

⁶⁴ Archer M. Huntington, Gertrude Clarke Whittall, and Library of Congress, *Two Benefactors: Literature, Music, and Hispanic Culture at the Library of Congress*, An Exhibition at the Library of Congress, Thomas Jefferson Building, Great Hall, December 17, 1986-April 15, 1987 (Washington, DC: Library of Congress, 1986), 4.

⁶⁵ “The Huntingtons: Twentieth-Century Visionaries,” 2.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 21**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

As a benefactor, Huntington was, in many ways, typical of his period. Judith Sealander points out that those wealthy Americans who did distribute funds during the early twentieth century “did as had the philanthropic rich for centuries. They personally distributed funds for causes they deemed worthy.”⁶⁶ Certainly, Huntington’s dispersal of funds to existing institutions as well as his establishment of new institutions reflected his own specific interests. However, Huntington not only helped to endow some of the nation’s most important institutions, he also helped shape the creation of new institutions founded by his peers.

Among the institutions that reflect Archer Huntington’s vision at The Hispanic Society of America is the Huntington Library in California. As one of the wealthiest families in America, the entire Huntington family engaged in a range of philanthropic efforts. Huntington’s mother, Arabella and her third husband, Henry E. Huntington, are, perhaps, best known as the founders of the Huntington Library---although both gave generously to other institutions.⁶⁷ While no correspondence exists between Henry and Archer Huntington about the creation of the Huntington Library,⁶⁸ Archer was on the Board of Trustees for the Huntington Library. Additionally, “the Huntington Library bears Archer’s hallmark: Henry Huntington’s decision to found an institution devoted to the history and culture of the English-speaking peoples reflects in no small way his advisor George Ellery Hale’s shrewd exploitation of the Hispanic Society model.”⁶⁹

In 1936, after five years of consultation, Huntington and the then Librarian of Congress, Herbert Putnam reached an agreement that allowed for the creation of a chair of poetry at the Library of Congress (the position was funded by an endowment provided by Huntington). In 1937, the first Consultant in Poetry, Joseph Auslander, was appointed. As no term of office had been set, Auslander held the position until 1941, when it became a one-year position. The poets who followed in Auslander’s footsteps included Archibald MacLeish, Allan Tate, Robert Penn Warren, and Conrad Aiken. While a brief disagreement over the appointment of William Carlos Williams to the position led to a short hiatus in the appointment of this Consultant during the 1950s, the position became so important during this period that its holders unofficially became known as the nation’s “poet laureates;” in 1958, the title of “poet laureate” became official. Each poet laureate was, and continues to be, tasked with “advising the Library on public programs, acquiring manuscripts, and generally represent[ing] the Library of Congress to the world of letters.”⁷⁰

Huntington also provided funding to the American Academy of Arts and Letters “when the Academy needed an endowment to be more effectual.”⁷¹ Money left to him by his mother was used to endow an art museum at the University of Texas and after marrying the sculptor, Anna Hyatt Huntington, he and she established Atalaya and Brookgreen Gardens (NHL, 1992) in South Carolina. Wildlife refuges, the Mariners’ Museum in Newport News, Virginia, and even a Golf Museum illustrate Huntington’s broad range of interests as well as the variety of institutions he formally founded.

Yet even as his broad interests led him to endow a range of institutions, Huntington returned, again and again, in his philanthropic giving to endowing or simply funding institutions and projects that promoted Hispanic

⁶⁶ Judith Sealander, *Private Wealth and Public Life: Foundation Philanthropy and the Reshaping of American Social Policy from the Progressive Era to the New Deal* (Baltimore: Johns Hopkins University, 1997), 1-2.

⁶⁷ Following the death of Collis Huntington in 1900, Arabella Huntington married Collis’ nephew, Henry E. Huntington, in 1913. This made Henry E. Huntington both Archer’s stepfather and cousin.

⁶⁸ James Thorpe, “The Founder and His Library,” in “Fiftieth Anniversary of the Founding of the Henry E. Huntington Library and Art Gallery,” ed. John M. Steadman, special issue, *Huntington Library Quarterly* 32, no. 4 (August 1969): 304. The only correspondence regarding the library that exists is between George Ellery Hale and Henry E. Huntington, but the influence of Archer is fairly self-evident when one looks closely at the parallels between The Hispanic Society of America and the Huntington Library.

⁶⁹ David R. Whitesell, “Archer M. Huntington,” 169.

⁷⁰ “Literature, Music, and Hispanic Culture at the Library of Congress: Two Benefactors,” An Exhibition at the Library of Congress, Thomas Jefferson Building, Great Hall, December 17, 1986-April 15, 1987, 4.

⁷¹ Gilman Proske, *Archer Milton Huntington*, 19.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 22**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

culture. In 1916, he provided crucial support for the foundation of the Cervantes Chair at the University of London; in Spain, he endowed another chair at the University of Madrid. He also established a Spanish Research and Publication Fund at New York University's Institute of Fine Arts that "provided financial assistance for advanced students from the University to work in Spain and for qualified Spanish students to study at the Institute."⁷² Most importantly, he returned repeatedly to the Hispanic Society Complex in the period between 1907 and 1930 to expand on the existing building, add to its collections, and even add Hispanic-themed sculptures in the area opposite the building.

Unlike the Rockefellers, Vanderbilts, Stanfords, and many of his peers who also engaged in philanthropy on a grand scale, "Huntington was often reclusive and chary of the public eye."⁷³ While scholars have speculated that Huntington avoided the limelight because of questions relating to his purported illegitimacy, this tendency toward reclusiveness has meant that the institutions Huntington founded are often better known than Huntington himself. However, Huntington's low profile should not be mistaken as evidence that his philanthropy was less significant than that of his peers. The institutions Huntington founded or created—such as the position of the poet laureate—are extremely well known among most Americans today, even if their founder is not.

Comparable Properties

While Huntington's philanthropic interests were wide-ranging, he demonstrated an extraordinary focus on Hispanic culture beginning at a very early age and continuing on throughout his life. Huntington's clear prioritizing of the promotion of Hispanic culture in his philanthropy indicates that his philanthropy must be understood within the context of his fascination with Spain and its former colonies. Of all the organizations he created or helped promote dealing with Hispanic art and culture, The Hispanic Society of America was undoubtedly the most important. This was the institution that Huntington had imagined as a child and his collecting, which dated back to his adolescence, had begun with the creation of this institution in mind. After its founding, Huntington continued to shape The Hispanic Society; it was at this complex, above all the others that he founded, that "he directed all its activities and often walked through the museum unannounced."⁷⁴ While a brief discussion of the other significant institutions Huntington created and their association with Huntington follows, The Hispanic Society of America clearly has the strongest ties with Huntington's nationally significant philanthropy.

During the early twentieth century, the founding of journals such as *Hispanic American Historical Review* and the creation of organizations such as The American Association of Teachers of Spanish and Portuguese (AATSP) undoubtedly served as important institutions for furthering the study of Hispanic culture among American scholars—just as The Hispanic Society of America did. The AATSP, which held its early meetings at The Hispanic Society complex but which has since moved to Michigan, was funded with money Huntington provided. Although a national organization, the AATSP is not and never has strongly associated with a specific place and its annual meetings are held in a variety of different places. Similarly, while an important journal in the field and highly significant for its contributions in furthering understanding of Hispanic cultures, *Hispanic American Historical Review* is not strongly associated with one specific place.⁷⁵ Moreover, it could be argued that while *Hispanic American Historical Review* was and remains an important journal in the field, its impact has been limited to scholars in the field of Hispanic studies. In contrast, The Hispanic Society of America has reached a broad national audience that has included scholars, students, and the general public.

⁷² Gilman Proske, *Archer Milton Huntington*, 26.

⁷³ Coddington, "Champion of Spain in the United States," 166.

⁷⁴ "The Huntingtons: Twentieth-Century Visionaries," 2.

⁷⁵ The journal's home has not been constant.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 23**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Atalaya and Brookgreen Gardens (NHL, 1992), Murrells Inlet, South Carolina

At the time of its founding in 1931, Atalaya and Brookgreen Gardens was the first public sculpture garden in the country. Although founded by Archer and Anna Hyatt Huntington, the property's strongest association is with Anna, a sculptor whose work spanned a period of seven years. Anna Hyatt Huntington, who is considered one of the leading female artists of her period, specialized in studies of animals, and her work is currently on display in a variety of museums, including The Hispanic Society of America. Atalaya served as the Huntingtons' winter home and the house contained a studio for Mrs. Huntington.

Although Atalaya and Brookgreen Gardens was one of the more significant institutions created by Archer Huntington, this property does not reflect Huntington's strong interest in Hispanic culture.

The Hispanic Reading Room, Library of Congress, Washington DC

Created with funds from Archer Huntington, the Hispanic Reading Room was dedicated in 1939 to serve as a focal point for Luso-Hispanic materials throughout the Library of Congress. Because this room was created in conjunction with staff from the Library of Congress, Huntington was not the sole creator of this institution (although it was he who funded this room). Moreover, the creation of the Hispanic Reading Room followed the establishment of The Hispanic Society of America and it was, in many ways, influenced and shaped by Huntington's experiences in creating and running The Hispanic Society of America.

Mariners' Museum, Newport News, Virginia

Archer and Anna Hyatt Huntington also founded The Mariners' Museum in Newport News, Virginia. In 1930, the Huntingtons acquired 800 acres of land that eventually became the home of a research library, a 167-acre lake, a five-mile shoreline trail with fourteen bridges, and a museum housing over 35,000 maritime artifacts from around the globe. Today, the museum is one of the most important maritime museums in the United States and its collection includes significant objects such as the *USS Monitor*.

Although The Mariners' Museum was one of the more significant institutions created by Archer Huntington, this property does not reflect Huntington's strong interest in Hispanic culture.

Conclusion

Between 1907 and 1930, The Hispanic Society of America Complex, located in the Washington Heights neighborhood of New York City, was the foremost institution promoting Hispanic culture in the United States. Created to "serve as [an] instrument...through which Americans could gain a direct knowledge of their heritage from Spain,"⁷⁶ The Hispanic Society of America directly encouraged the promotion of all cultures associated with the Iberian Peninsula (including those in South America) at a period when these areas were only beginning to receive scholarly attention. The Hispanic Society of America Complex, which was established as a library, research center, and museum promoting scholarship on Hispanic culture, was at the heart of this transition to a more nuanced understanding of America's Hispanic heritage as was Archer Huntington himself. In its early years, the Society published more than 200 monographs on all facets of Hispanic culture, helping to set the parameters of scholarly debate and research on Hispanic culture. Additionally, the Society complex not only provided a forum for the emergence of important organizations such as The American Association of Teachers of Spanish and Portuguese, it also hosted exhibits which introduced Americans to contemporary Hispanic artists

⁷⁶ Hispanic Society of America, *History of The Hispanic Society of America*, 3.

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

Page 24National Register of Historic Places Registration Form

and writers such as Joaquin Sorolla y Bastida along with Spanish Old Masters such as Diego Velázquez, Doménikos Theotokópoulos (El Greco) and Francisco de Goya.

Today, The Hispanic Society of America complex remains dedicated to its original mission---which is to provide Americans with free access to a museum, library, and research center that promotes Hispanic culture.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 25**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

9. MAJOR BIBLIOGRAPHICAL REFERENCES

- Anonymous. "Building of Hispanic Society of America." *American Architect* 109 (May 17, 1916).
- . "Charles P. Huntington." *American Architect* 116 (November 1916).
- . "The Huntingtons: Twentieth-Century Visionaries." *Brookgreen Journal* 20, no. 1 (1990).
- . "Literature, Music, and Hispanic Culture at the Library of Congress: Two Benefactors." An Exhibition at the Library of Congress, Thomas Jefferson Building, Great Hall, December 17, 1986-April 15, 1987.
- Conn, Steve. *Museums and American Intellectual Life, 1876-1926*. Chicago: University of Chicago Press, 1998.
- Constable, William George. *Collecting in the United States of America*. London: Thomas Nelson and Sons, 1964.
- Cortissoz, Royal. "The Field of Art: The Genius of Spain in New York." *Scribners* 49 (June 1911).
- Doyle, Henry Grattan. "Archer Milton Huntington." *Modern Language Journal* (1956).
- Eakin, Marshall C. "Latin American History in the United States: From Gentlemen Scholars to Academic Specialists." *The History Teacher* 31, no. 4 (August 1998): 539-561.
- Gracia, Jorge J. E., and Mireya Camurati, eds. *Philosophy and Literature in Latin America: A Critical Assessment of the Current Situation*. Albany: State University of New York, 1989.
- Hispanic Society of America. *A History of The Hispanic Society of America: Museum and Library, 1904-1954*. New York: Printed by Order of the Trustees, 1954.
- Loukaitou-Sideris, Anastasia, and Carl Grodach. "Displaying and Celebrating the 'Other': A Study of the Mission, Scope, and Roles of Ethnic Museums in Los Angeles." *The Public Historian* 26, no. 4 (Fall 2004): 49-71.
- Kagan, Richard, ed. *Spain in America: The Origins of Hispanism in the United States*. Urbana-Champaign: The University of Illinois Press, 2002.
- Lawton, Thomas, and Linda Merrill. *Freer: A Legacy of Art*. Washington, DC: Smithsonian Institution Press, 1993.
- . "Museum for the Hispanic Society of America." *American Architect and Building News* 89 (June 30, 1906).
- Oleson, Alexandra, and John Voss. "The Organization of Knowledge in Modern America, 1860-1920." *Bulletin of the American Academy of Arts and Sciences* 32, no. 8 (May 1979): 10-31.

THE HISPANIC SOCIETY OF AMERICA COMPLEX**Page 26**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Proske, Beatrice Gilman. *Archer Milton Huntington*. New York: Printed by Order of the Trustees, The Hispanic Society of America, 1963.

Quodbach, Esmée. "Rembrandt's 'Gilder' Is Here:" How America Got Its First Rembrandt and France Lost Many of Its Old Masters." *Simiolus: Netherlands Quarterly for the History of Art* 31, no. ½ (2004 -2005): 90-107.

Sealander, Judith. *Private Wealth and Public Life: Foundation Philanthropy and the Reshaping of American Social Policy from the Progressive Era to the New Deal*. Baltimore: Johns Hopkins University, 1997.

Schwain, Kristin. *Signs of Grace: Religion and American Art in the Gilded Age*. Ithaca: Cornell University Press, 2007.

Thorpe, James Ernest. *Henry Edwards Huntington: A Biography*. Berkeley: University of California Press, 1994.

_____. "The Founder and His Library." In "Fiftieth Anniversary of the Founding of the Henry E. Huntington Library and Art Gallery," ed. John M. Steadman. Special issue, *Huntington Library Quarterly* 32, no. 4 (August 1969): 291-308.

Wark, Robert R. "Arabella Huntington and the Beginnings of the Art Collection." In "Fiftieth Anniversary of the Founding of the Henry E. Huntington Library and Art Gallery," ed. John M. Steadman. Special issue, *Huntington Library Quarterly* 32, no. 4 (August 1969): 309-331.

Weber, David J. "The Spanish Legacy in North America and the Historical Imagination." *The Western Historical Quarterly* 23, no. 1 (February 1992).

Whitesell, David R. "Archer M. Huntington." *Grolier* 2000. New York: The Grolier Club, 2000.

Zollberg, Vera L. "Conflicting Visions in American Art Museums." *Theory and Society* 10, no. 1 (January 1981): 103-125.

Previous documentation on file (NPS):

Preliminary Determination of Individual Listing (36 CFR 67) has been requested.

Previously Listed in the National Register. Audubon Terrace Historic District, NR#80002667, 05/30/1980

Previously Determined Eligible by the National Register.

Designated a National Historic Landmark.

Recorded by Historic American Buildings Survey: #

Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

Page 27

National Register of Historic Places Registration Form

__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: 1.4 acres

UTM References:	Zone	Easting	Northing
	18	588795	4520590

Verbal Boundary Description: Beginning at a point located at the southwest corner of the main building at 155th Street, continue in a straight line north to 156th Street, then turn east along that street to the northwest corner of the Boricua College Building. Continuing south along the west side of the Boricua building the property continues to the center of the staircase, then turns east where it intersects the city property on Broadway. The property then parallels Broadway to the southeast corner of the East Wing at the intersection of Broadway and 155th Street, then turns west to follow the line along 155th Street to the place of beginning.

Boundary Justification: The boundary includes all of the buildings owned by The Hispanic Society of America, as well as an L-shaped portion of the terrace between those structures. Excluded is the portion of the Hispanic Society property that comprises an open lot to the west of the North Building. Also excluded is the north side of the Audubon Terrace entrance plaza that is shared with Boricua College.

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

Page 28

National Register of Historic Places Registration Form

11. FORM PREPARED BY

Name/Title: Alexandra M. Lord, Ph.D.
Branch Chief
National Historic Landmarks Program
National Park Service

Roger Reed
Historian
National Historic Landmarks Program
National Park Service

Address: 1201 Eye St. NW, 8th Floor (2280)
Washington, DC 20005

Telephone: (202) 354-6906

Date: February 2012

Edited by: Patty Henry
National Park Service
National Historic Landmarks Program
1201 Eye St. NW, 8th Floor (2280)
Washington, DC 20005

Telephone: (202) 354-2216

DESIGNATED A NATIONAL HISTORIC LANDMARK
October 16, 2012

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

PHOTOS AND FIGURES

National Register of Historic Places Registration Form



Historic View of Main Building with 155th Street entrance, n.d.
Courtesy of Hispanic Society of America Archives



View of Complex as completed, circa 1940, Broadway and 156th Street.
Courtesy of Hispanic Society of America Archives

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

PHOTOS AND FIGURES

National Register of Historic Places Registration Form



Corner of Broadway and 156th Streets, January 2012

Photo by R. G. Reed



Main Building, north elevation, 2007

Photo by Roberto Sandoval

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

PHOTOS AND FIGURES

National Register of Historic Places Registration Form



Main Building, north elevation looking west, 2007
Photo by Roberto Sandoval



Main Building, north elevation looking east toward Broadway, 2007
Photo by Roberto Sandoval

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

PHOTOS AND FIGURES

National Register of Historic Places Registration Form



Entrance hall with staircase and second floor landing, January 2012

Photo by R. G. Reed



Central Court, looking east, January 2012

Photo by R. G. Reed

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

PHOTOS AND FIGURES

National Register of Historic Places Registration Form



Sorolla Gallery, looking southwest, January 2012
Photo by R. G. Reed



Reading Room, looking south, January 2012
Photo by R. G. Reed

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

PHOTOS AND FIGURES

National Register of Historic Places Registration Form



Sculptural Group with North Building in background, 2007
Photo by Roberto Sandoval



North Building, north elevation on 155th Street, January 2012
Photo by R. G. Reed

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

PHOTOS AND FIGURES

National Register of Historic Places Registration Form



Gallery space in North Building (first floor), January 2012
Photo by R. G. Reed



South Elevation (156th Street), January 2012
Photo by R. G. Reed

THE HISPANIC SOCIETY OF AMERICA COMPLEX

United States Department of the Interior, National Park Service

PHOTOS AND FIGURES

National Register of Historic Places Registration Form

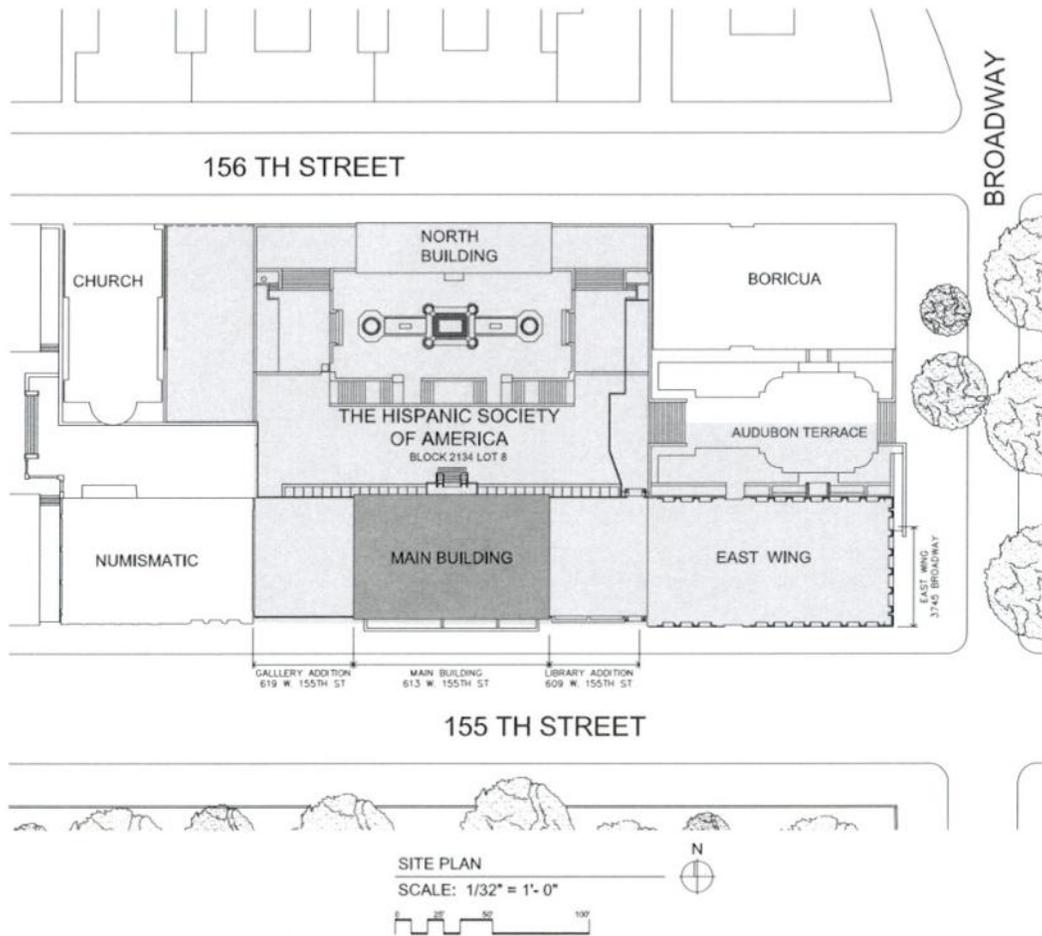


Figure 1: Site Plan (Maria C. Romanach Architects)





United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, DC 20240

Memorandum

AUG 16 2012

To: Secretary

Through: Principal Deputy Assistant Secretary for Fish and Wildlife and Parks *nycom*

From: Director *WPA, Jon Jarvis*

Subject: Designation of Three Properties as National Historic Landmarks: Director's Recommendation and Request for Secretarial Action

At its meeting on May 23, 2012, the National Park System Advisory Board recommended designation of the following properties as National Historic Landmarks as part of the American Latino Heritage Initiative:

1. ADMIRAL DAVID GLASGOW FARRAGUT GRAVESITE, Bronx, NY
(Criterion 2, Exception 4)
2. THE HISPANIC SOCIETY OF AMERICA COMPLEX, New York, NY
(Criteria 1 and 2)
3. UNITED STATES POST OFFICE AND COURT HOUSE (Court House for the Central District of California), Los Angeles, CA
(Criterion 1)

In accordance with National Historic Landmarks Program regulations, the Board reviewed the studies nominating these properties for Landmark status and found that these properties meet National Historic Landmarks Program criteria. The Board, therefore, voted to recommend that these properties be designated as National Historic Landmarks. The Certificate of Action by the National Park System Advisory Board is attached for your review.

Per the National Historic Landmark Program regulations, I hereby certify that the procedural requirements set forth in 36 CFR Part 65.5 have been met.

I recommend that you approve the Board's May 23, 2012, recommendation, and designate as National Historic Landmarks the properties listed above.

APPROVE: Ken Salazar

DISAPPROVE: _____

DATE: OCT 16 2012

Attachments