

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

NATIONAL HISTORIC LANDMARK NOMINATION FORM

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1. Name of Property

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historic name: Atalaya and Brookgreen Gardens

other name/site number:

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2. Location

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street & number: U.S. Highway 17

not for publication: N/A

city/town: Murrells Inlet

vicinity: X

state: SC

county: Georgetown

code: 043

zip code: 29576

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3. Classification

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Ownership of Property: private

Category of Property: district

Number of Resources within Property:

Contributing	Noncontributing
__7__	__10__ buildings
__1__	__1__ sites
__0__	__5__ structures
__1__	__0__ objects
__9__	__16__ Total

Number of contributing resources previously listed in the National Register: 9

Name of related multiple property listing: N/A

Significant Person(s): Huntington, Anna Hyatt

Cultural Affiliation: N/A

Architect/Builder: Huntington, Archer Milton (Architect)
Thomson, William (Contractor)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.
X See continuation sheet.

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9. Major Bibliographical References

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X See continuation sheet.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 667) has been requested.
- X previously listed in the National Register (part of Historic District)
- 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:

- X State historic preservation office
- Other state agency
- X Federal agency
- Local government
- University
- X Other -- Specify Repository: Brookgreen Gardens

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10. Geographical Data

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Acreage of Property: approx. 551 acres

UTM References: Zone Easting Northing Zone Easting Northing

A	17	677000	3710840	B	17	678800	3709540
C	17	678350	3708820	D	17	676200	3710400
E	17	679460	3708400				

Verbal Boundary Description: ___ See continuation sheet.

The boundary of the nominated property is delineated by the polygon whose vertices are marked by the following points on the enclosed USGS map: A= 17 677000 3710840; B= 17 678800 3709540; C= 17 678350 37088200; D= 17 676200 3710400; and also includes the point delineated by E= 17 679460 3708400 which is the building known as Atalaya.

Boundary Justification: ___ See continuation sheet.

The boundaries of the nominated area are roughly those that have historically been associated with Brookgreen Gardens and Atalaya. The nominated property consists of approximately 551 acres of the 9000 acres that make up Brookgreen Gardens. The boundary includes the formal sculpture garden at Brookgreen Gardens and Atalaya, and was chosen due to the nature of this nomination form. This nomination is for the historical and artistic significance of Anna Hyatt Huntington, and therefore the natural landscape, wetlands, and archeological portions of the entire Brookgreen Garden area and the rest of the property owned by the Huntingtons were excluded.

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11. Form Prepared By
=====

Name/Title: Jill S. Mesirow
 Dr. Page Putnam Miller

Organization: National Coordinating Committee for Date: April 15, 1992
 the Promotion of History

Street & Number: 400 A St., SE Telephone: (202) 544-2422

City or Town: Washington State: DC Zip Code: 20003

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DESCRIPTION OF SITE:¹

List of Contributing and Non-Contributing Resources
(see attached plans and photographs for location)

Contributing

Staff Quarters, ca. 1940s	(building)
Staff Quarters, ca. 1940s	(building)
Former Director's Residence ca. 1930 (now Horticulture Building)	(building)
Maintenance Building, ca. 1930s	(building)
Small Sculpture Gallery	(building)
Old Plantation Kitchen	(building)
Atalaya	(building)
Atalaya cistern	(object)
Brookgreen Gardens Sculpture Garden	(site)

Non-Contributing

Entrance Road	(structure)
Allston Circle Drive	(structure)
Flagg Lane	(structure)
Ward Road	(structure)
Ticket Booth	(structure)
Wildlife Park	(site)
Education Center	(building)
Restroom	(building)
Staff Quarters, ca. 1960s	(building)
Garage	(building)
Office ca., 1930, 1987	(building)
President's House, ca. 1950s	(building)
Greenhouse and support building, ca. 1950s	(building)
Visitor's Pavilion	(building)
Restroom	(building)
Service building, ca. 1980s	(building)

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Atalaya (Architectural Description)

Atalaya is located approximately one hundred and fifty yards from the ocean within the boundaries of Huntington Beach State Park near Murrells Inlet in northeastern Georgetown County, South Carolina. The entrance to the property is directly across U.S. Highway 17 from the entrance to Brookgreen Gardens. This single story masonry structure was the winter home of Archer Milton and Anna Hyatt Huntington. Atalaya was designed by Archer Huntington and was meant to resemble the Moorish style of architecture found along the Spanish coast. Built by local laborers under the direction of contractor William Thomson between 1931 and 1932, the building has been little altered over the years. It is now managed by the South Carolina Department of Parks and Recreation and is run as a public recreation area.

Atalaya is built in the shape of a square with the outer measurement of each wall being two hundred feet. It is a single story brick building and has a flat asphalt and gravel roof with a parapet of simple decorative brickwork. There are twenty-five chimneys located throughout the house capped with copper hoods on ball bearings which rotate with the winds in order to keep smoke out of the house. The exterior walls are stuccoed, while the inner courtyard walls have untooled mortar joints. All exterior walls are sprayed with a gray cement coating to help the building blend in with the environment. In order for the cement to stick to the brick walls, the mortar used in construction of the house is known as "slump joint." This refers to the extra mortar that is not wiped off after placing a brick. The workers at the Atalaya called it the "Huntington Squeeze."

The eastern elevation (photo 1) faces the ocean and consists of three bays. The recessed center bay is fronted by a semicircular patio, which fills in the recession between the center and end bays. Entrance is through the center bay which has two single doorways, each with a wooden door. The center bay has three windows, while the southeast has eight and the northeast has six-- all at random intervals.

The southern elevation (photo 2) has seven windows randomly spaced along its run and a door which opens into an inner courtyard.

Windows are randomly spaced on the northern elevation (photo 3). A projection on this side had public restrooms accessible only from the inside, but following hurricane Hugo in 1989 these were closed. Restroom facilities are now located in a temporary trailer structure adjacent to the

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property. A gate on this elevation opens into a small courtyard which serves as a storage and parking area for park staff.

The western elevation has a large double gate which opens onto an entrance courtyard (photo 4). This was the main entrance when the Huntingtons occupied the house. There are two small inner courtyards to either side of the entrance which contain storage sheds now used by the park staff.

The main courtyard formed by the building (photo 5) is bisected by a covered walkway of open decorative brickwork which has brick arches equally spaced along both walls of the walkway. Each arch has a concrete flower box at its base. This latticed brickwork is like that throughout Brookgreen Gardens, especially in the small sculpture garden. The walkway has as its centerpiece a forty foot brick bell tower that doubled as a water tower for the household. The original bell is now at Brookgreen Gardens. A sidewalk runs around the perimeter of this courtyard. A raised patio is located in the center of the eastern elevation and has two sets of steps which provide access to the roof. Windows are randomly spaced around the courtyard side of the building. All the windows in the building proper are covered with grillwork fashioned by Tito and Roger of Miami, Florida (photo 6). On the interior are elaborate sliding wood shutters (photo 7).

The house has approximately thirty rooms (excluding bathrooms, closets and animal pens) which are connected by an inner hall that runs the length of the northern, southern, and eastern elevations, and contained the living quarters of the Huntingtons and their servants (see attached floor plan). The Huntingtons occupied the rooms of the southeast and southern portion of the house. In the southern wing was Anna Hyatt Huntington's adjacent studios: an indoor one with a 25 foot skylight (photo 7), and an outdoor one with huge doors and a ramp to move sculpture from inside to outside. The dining room and kitchen were located in the northeast side of the building, where the stove hood, counters and cabinets remain. The servants' quarters ran along both sides of the inner hall of the northern elevation and consist of small rooms with communal baths.

The house was heated with fireplaces and wood or coal burning stoves located in every room and most hallways. The appearance of the walls is currently bare brick, but at the time of the Huntington's residence, they were painted. Some of the original furnishings such as bookcases, desks and safes are now used in the Brookgreen Gardens offices. The original outside doors were custom designed and match the house and have an arched

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area, an entrance corridor complete with sculpture, as well as several support structures built during the time of Anna Hyatt Huntington and Archer Huntington. Other resources include: modern maintenance structures, a wildlife preserve and an educational center. Contributing and non-contributing resources are listed at the beginning of this section and on the attached sketch map. Only the sculpture garden and Atalaya are included in this nomination out of the total 9000 acres known as Brookgreen Gardens, as these two properties are most closely associated with the sculpture career of Anna Hyatt Huntington. The rest of the acreage is primarily wilderness and conservation areas.

The pathways of the gardens are lined with hedges and shrubs or trees native to the Southern coastal region and there is a great variety of flowering plants and trees as well as evergreens in the gardens. Some of the plants are laid out in formal plots, while others are allowed to flourish in an informal setting. Tall, moss-covered oaks line many of the paths and avenues.

The entrance to Brookgreen Gardens is on the west side of U.S. Highway 17, about 15 miles south of Myrtle Beach. The entrance is marked by Huntington's "Fighting Stallions" as well as a set of gates on top of which sit "American Eagles" by Paul Jennewein (photo 10). Also near the entrance is a c. 1940 staff residence building (contributing, see photo 11; sketch map A). Continuing along the entrance road is the ticket booth (non-contributing, sketch map B) and another c. 1940 staff residence (contributing, sketch map D). The main roadway, Allston Circle Drive, includes parking for the formal gardens and the wildlife park, the Youth Pool (photo 12), and additional support buildings (see sketch map C, E, F, G, H, I, J; and photos 13, 14, 15, 16). The entrance road, Allston Circle Drive, Flagg Lane and Ward Road are post-historic and therefore listed as non-contributing structures.

The visitor's center (non-contributing, see sketch map L; photo 17), located off of Allston Circle Drive, serves as the entrance to the formal sculpture garden. Built in the late 1960s, it consists of an indoor sculpture display, museum shop, and a seasonal restaurant. Anna Hyatt Huntington's bronze "Lions," designed in 1930 for the entrance to the Hispanic Society of America in New York City, are also displayed. The portion of the property that is now the sculpture garden was formerly Brookgreen Plantation, built by William Allston in the mid-eighteenth century. Huntington's 1922 "Diana of the Chase," one of her most popular works, guard the entry to the gardens (see sketch map M; photo 18).

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Following the walkway past "Diana of the Chase" is Live Oak Allee, the central avenue of the gardens (see sketch map O; photo 19). It consists of old oak trees, planted in rows, and at one time was the same avenue that led to the original plantation house. Sculpture here includes Augustus Saint-Gaudens' "The Puritan," Anna Hyatt Huntington's "Jaguar," and Daniel Chester French's "Benediction."

The symmetrically designed Palmetto Garden (see sketch map P), located in the western corner of the garden, features the South Carolina state tree as well as sculpture such as Gleb Derujinsky's "Samson and the Lion," Paulanship's "Cycle of Life," Rudolph Evans' "Athlete," and Anna Hyatt Huntington's "Winged Bull" and "Winged Horse."

West of the Palmetto Garden is the Fountain of the Muses Garden (see sketch map Q) featuring Carl Milles' work of the same name, a fifteen piece bronze group.

Opposite the Muses Garden is Laura Gardin Fraser's "Pegasus," the largest sculpture in the collection (see sketch map R, photo 20).

In the upper section of the left wing of the butterfly shaped garden (sketch map S) are works including "Joy" by Karl Gruppe, "Shark Diver" by Frank Eliscu, "Man Carving His Own Destiny" by Albin Polasek, and "Jaguar Eating" by Anna Hyatt Huntington. Also part of this section is the former Brookgreen Plantation Kitchen (contributing, see sketch map T; photo 21) which still has its double-sided fireplace (photo 22). In creating the garden, the Huntington's moved this building to its present location.

The lower section of the butterfly's left wing (see sketch map U) features Bryant Baker's "The Afternoon of the Faun" and "Greyhound Lying Down" a bronze executed by Anna Huntington's protegee Katharine Lane Weems.

The Center Garden, located at the end of Live Oak Allee, is the site of the former Brookgreen Plantation house (see sketch map Y; photo 23). It features Edward McCartan's "Dionysus," Nathaniel Choate's "Alligator Bender," and Anna Hyatt Huntington's "Alligator Fountain."

Along the edge of high ground which slopes down to the site of the old rice fields is the South Carolina Terrace (see sketch map DD). Sculpture here includes Paulanship's "Diana" and "Actaeon" and Janet de Coux's "Adam and Eve." Beyond the South Carolina Terrace are the old Rice Field Steps which originally led to the Brookgreen plantation boat dock,

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Springfield Creek and the rice fields.

The Dogwood Garden (see sketch map Z), laid out just prior to the United States' entry into World War II, features Adolph Alexander Weinman's "Riders of the Dawn" (photo 24). Also in this garden are Anna Hyatt Huntington's "Centaur Cherion" (photo 25) and "A Female Centaur." The upper section of the right butterfly wing (see sketch map V) contains works including Janet Scudder's "Tortoise Fountain," Henry Hering's "Wood Nymphs," and Hermon MacNeil's "Into the Unknown."

The Small Sculpture Gallery, inspired by the Moorish structures in Spain (contributing, see sketch map AA; photo 26), includes over 150 pieces, many by Anna Hyatt Huntington, such as small casts of her famed "Joan of Arc" and "El Cid Campeador." Huntington also designed the iron gates at the entrance to this gallery. Others artists represented include Frederic Remington's "Bronco Buster," Frederick MacMonnies' "Venus and Adonis," and John Quincy Adams Ward's "The Indian Hunter." The lower right butterfly wing section (see sketch map W) includes "Voratio" by Jane Armstrong, "Sunflowers" by Charles Parks, "Night" by Mario Korbel, and "Deerhounds Playing" by Anna Hyatt Huntington.

The Magnolia Garden (see sketch map EE), located to the north of the formal sculpture garden, consists of trees, an herb garden, the Folk Remedy Garden, as well as large sculpture. Examples of this include Paulanship's "Time and the Fates of Man," Marshall Fredericks' "Baboons" and "Gazelle," Paul Jennewein's "Sancho Panza," and Anna Hyatt Huntington's "Don Quixote" (see sketch map K; photo 27), "Brown Bears," and "Spout for a Drinking Fountain."

¹Information for the site description has been derived from the National Register of Historic Places Nomination Forms for Atalaya, prepared by Daniel Ray Sigmon, South Carolina Department of Parks Recreation and Tourism, March, 1984; and Brookgreen Gardens, prepared by John Califf and Julie Burr, South Carolina Department of Archives and History, February, 1978; Pamphlets and material from Robin Salmon, Vice-President of Academic Affairs and Curator of Collections, Brookgreen Gardens, including a Brookgreen Gardens walking tour, list of sculpture by Anna Hyatt Huntington, list and location of all sculpture at Brookgreen Gardens; Interviews and correspondence between Jill Mesirow, National Coordinating Committee for the Promotion of History and Robin Salmon and Gurdon Tarbox, President, Brookgreen Gardens; January 1992 site visit to Atalaya and Brookgreen Gardens by Jill Mesirow.

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STATEMENT OF SIGNIFICANCE:

Atalaya and Brookgreen Gardens, near Murrells Inlet, South Carolina, conceived of and built by Anna Hyatt Huntington and her husband Archer Huntington, most accurately reflect the distinguished career of this American sculptor. Atalaya was the winter home of the Huntingtons and contained a studio in which Anna Hyatt Huntington created one of her important works, "Don Quixote." Brookgreen Gardens, founded by the Huntingtons in 1931, was the first public sculpture garden in the country. The sculpture gardens at Brookgreen, designed by Anna Hyatt Huntington, served as a place to display her own works and those of her contemporaries. Anna Hyatt Huntington was a noted sculptor whose work spanned a period of seventy years. She specialized in studies of animals, and no other woman of her time period was as accomplished.¹ Her work won her international recognition, including the Palmes Academiques of France and the Grand Cross of Alfonso the Twelfth of Spain. Her equestrian monuments are located in cities around the world and most of her smaller pieces are located in some of the most prestigious museums; her work graces the large staircase at the Corcoran Gallery in Washington, DC. In 1958 Huntington was elected "Woman of the Americas" by the Union de Mujeres Americanas. According to the National Park Service thematic framework, Atalaya and Brookgreen Gardens fall under theme XXIV. Painting and Sculpture, H. The Twentieth Century, 1900-1930; K. Supporting Institutions.

A comparison between Anna Hyatt Huntington and other American women sculptors is difficult as she was so unique. Other American women sculptors such as Vinne Ream and Malvinia Hoffman mostly sculpted people, whereas Huntington's specialty lay in animal sculpture. Furthermore, the likelihood of finding a property as suitable as Brookgreen Gardens that represents the life and work of one of the other American women artists is quite remote. Vinnie Ream, for example, lived in an area of Washington, DC that no longer has any extant 19th century homes and Malvinia Hoffman spent several of her most productive years working in Europe.

Anna Hyatt Huntington is significant as both a sculptor and as a patron of the arts. Like Gertrude Vanderbilt Whitney, Huntington

¹For an analysis on animal sculptors, see Animals in American Art, 1880s-1980s (Roslyn, NY: Nassau County Museum of Fine Art, 1981). This exhibition catalogue has an extensive introductory essay on the history of American animal sculpture.

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established a museum setting to display the works of her contemporaries. Noted for her animal sculpture and her heroic themes, she was the equal of any other American sculptor.² In addition to displaying the works of other twentieth century sculptors, Huntington provided criticism and moral support. She executed large numbers of works, and won several significant prizes throughout her life. She won honorable mention at the Paris Salon in 1910, she received the Purple Rosette from the French Government in 1915, she won the Rodin Gold Medal from the Plastic Club of Philadelphia in 1916, she was made a Chevalier of the Legion of Honor in 1922, and she won the Saltus Prize at the National Academy of Design twice; thus her reputation was established well before she married Archer Huntington in 1923. In 1928 Huntington received the Shaw Prize at the National Academy for her work "Fighting Bulls," in 1930 she won the Gold Medal of the American Academy of Arts and Letters, and in 1932 was awarded an honorary Doctor of Arts degree from Syracuse. In 1936, Anna Hyatt Huntington had two retrospective exhibitions of her work. In 1937, she won the Widener prize at the Pennsylvania Academy and she was awarded a special medal of honor in 1940 by the National Sculpture Society.³

Brookgreen Gardens and Atalaya, taken as a whole, is the most appropriate place for National Historical Landmark designation. According to George Gurney, Curator of American Sculpture at the National Museum of American Art, Brookgreen Gardens is the largest outdoor collection of sculpture in the United States. The size and scope of the sculpture collection places it in league with the collections at the National Museum of American Art, the Hirshorn Museum, the Whitney Museum and the Museum of Modern Art.⁴ Wayne Craven calls Brookgreen Gardens "an outstanding collection of most of the important American sculptors who were active

²George Gurney, Curator of American Sculpture, National Museum of American Art, Washington, DC, telephone conversation with Jill S. Mesirow, 3 April 1992.

³Wayne Craven, Sculpture in America (Newark: University of Delaware Press, 1984), 545-47.

⁴George Gurney, Curator of American Sculpture at the National Museum of American Art, Washington, DC, telephone conversation with Jill S. Mesirow, 3 April 1992. Mr. Gurney conducted research on Anna Hyatt Huntington, and interviewed her before her death.

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between the late 19th century and about 1940."⁵ Anna Hyatt Huntington's association with the property began in 1930, after she established herself as a noted sculptor but many years before her death in 1973. Her extant studio at Atalaya, as well as the sculpture garden designed by her and displaying her works along with those of her contemporaries, reflect her long and distinguished career as both an artist and a patron of the arts. The Huntingtons last came to Atalaya together in 1947, a few years before Archer's death in 1955, but Anna returned twice more after his death in 1958 and 1959. Both the house and Brookgreen Gardens, a working museum, maintain a high degree of integrity. This is the only extant site that illustrates her actual work as a sculptor and exhibits the pieces she made.

Anna Huntington spent most of her life living in New York.

She had several studios and living quarters, often shared with friends, that she only occupied for a short time. Furthermore, beginning in 1907 she lived in Paris for several years where she opened a studio. After marrying Archer Huntington in 1923, Anna Huntington travelled more extensively. The couple lived in Archer Huntington's New York City house, cruised on his yacht, travelled in Europe, and spent summers at a retreat in New York's Adirondack mountains. In the late 1920s, Anna Huntington contracted tuberculosis and ceased working while she recovered in Switzerland. By 1930 the Huntingtons wanted to spend winters in South Carolina, and thus started building Atalaya. During the summer months they spent a few years living in Haverstraw, New York. By 1940, the Huntingtons had donated their Fifth Avenue townhouse to the National Academy of Design and they had moved to Redding Ridge, Connecticut, to a farm they called "Stanerigg." The house at Stanerigg resembled Atalaya in its design and Anna Huntington also had a studio there where she developed her works for over thirty years. Following her death in 1973 the land was donated to the state of Connecticut but the house, in private hands, was demolished.

Anna Hyatt was born in 1876 in Cambridge, Massachusetts. Her father was a professor of paleontology and zoology at Massachusetts Institute of Technology. In addition to teaching her about animal behavior and physiology, both he and her mother, an amateur painter, encouraged her to develop her artistic talents. Anna Hyatt had a special interest in horses and from a very young age made careful sketches of their anatomy. Her early art education consisted of self-study and teaching. She said of her

⁵Craven, Sculpture in America, 547.

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schooling:

Although I had nothing in the way of an art program in the high school, I did do something along art lines when we used to go out into the country. Then I used to follow the animals around and draw, and do sketches of them--that sort of thing. I had no intention at that time of doing anything serious about it, but I just had my sketch pad and did drawings of the animals as an information sort of thing.⁶

While spending time at her family's summerhouse in Massachusetts and her brother's house in Maryland, she became an accomplished horsewoman. Her study of equine anatomy was so intense that she no longer needed to work from a live model; her memory was now sufficient.

Anna Hyatt's first significant attempt at sculpting came in 1895. Her sister Harriet, an accomplished sculptor seven years her senior, asked her to model a dog in a composition she was planning. The work when completed was a success. It was exhibited by a national art society and later sold.⁷ The two Hyatt sisters set up a studio and collaborated for a few years until Harriet married and moved to New York in 1900. Anna continued to work and sold her work at Shreve, Crump and Low, a Boston jewelry store. In 1902 she exhibited 25 sculptures in clay, plaster, and bronze at the Boston Art Club.⁸

⁶Myrna G. Eden, Energy and Individuality in the Art of Anna Huntington, Sculptor and Amy Beach, Composer (Metuchen, NJ: The Scarecrow Press, Inc., 1987), 15.

⁷Eden, 16.

⁸Janis Conner and Joel Rosenkranz, Rediscoveries in American Sculpture: Studio Works, 1893-1939 (Austin: University of Texas Press, 1989), 72. Several books give the same basic description of Huntington's life and accomplishments, including: Craven Sculpture in America, 545-47; Nancy Heller Women Artists: An Illustrated History (New York: Abbeville Press, 1987), 111; Charlotte Streiffer Rubinstein, American Women Sculptors: A History of Women Working in Three Dimensions (Boston: G.K. Hall & Co., 1990); Eden, Energy and Individuality. It should be noted that Conner and Rosenkranz had the best entry on Huntington, and therefore I have cited them frequently in the course of this document, despite the fact that these other books provide the same biographical information.

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After the death of her father in 1902, Anna Hyatt and her mother moved to New York. There, she began to sketch animals at the Bronx Zoo, an activity that greatly influenced her later work. She also received a commission from the Brooklyn Institute of Arts and Sciences to create plaster models of three extinct animals.

Anna Hyatt had very little formal art training; while in New York she studied briefly with a number of artists at the Art Students League but her study of animals at the Bronx Zoo was of more use than art school. Her work with animals was such that she did not duplicate her model, rather she interpreted it to realize the form of the animal and then infuse it with life. Sketches of jaguars made at this time led to the execution in 1907 of two large jaguar sculptures now at Brookgreen Gardens and other places.⁹

In 1903 she set up her own studio with sculptor Abastenia St. Leger Eberle and two other women who were musicians. Hyatt and Eberle collaborated on many works, including "Men and Bull" (1904) which was exhibited at the Society of American Artists in New York and at the St. Louis World's Fair, where it won a bronze medal. The two artists continued to work together and received much notice as collaboration by women was seen as a novelty.¹⁰

Hyatt was also quite productive on her own during these years. She showed many animal sculptures at the Society of American Artists such as "Winter" and "Colts Playing." The influence of the Bronx Zoo led her to create a number of works using other large cats as subjects. She exhibited "Tiger and Bird" (1906) and "Tigers Watching," (1906) both action pieces that demonstrate her fascination and skill in sculpting predators.¹¹ Huntington's works show great variety in that her subjects are presented singly or in groups, in motion or at rest, with seriousness or at play.¹²

⁹"Anna Hyatt Huntington," Resource Sheet No. 10, published by Brookgreen Gardens, Murrells Inlet, South Carolina.

¹⁰Conner and Rosenkranz, 72.

¹¹Conner and Rosenkranz, 72.

¹²"Anna Hyatt Huntington," Brookgreen Gardens Resource Sheet No. 10.

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In 1907 Anna Hyatt went to France and opened a studio. There she created two more cat studies based on animals from the Bronx Zoo, "Reaching Jaguar" and "Jaguar." Both works were cast in plaster and exhibited in Paris salons. While in Paris, Hyatt completed one of her greatest works, "Joan of Arc."¹³ Casts of "Reaching Jaguar," "Jaguar" and "Joan of Arc" are displayed at Brookgreen Gardens.

Anna Hyatt managed to create a personal image of Joan of Arc. She studied various writers on the subject, including Mark Twain's Personal Recollections of Joan of Arc published in 1896, and reworked her own depiction of Joan of Arc from one of her earlier sculptures which had received honorable mention at the Paris Salon of 1910.

I thought of her there before her first battle, speaking to her saints, holding up the ancient sword. . . . [I]t was only her mental attitude, her religious fervor, that enabled her to endure so much physically, to march three or four days with almost no sleep, to withstand cold and rain. That is how I thought of her and tried to model her.¹⁴

What was unique about Hyatt's execution of the Joan of Arc monument was the fact that she had her dressed in period armor, and it was also the first equestrian of a female subject by a female artist. Hyatt conducted much historical research, getting assistance from the Metropolitan Museum and visiting homes in France that had preserved such armor. Furthermore, she sculpted the statue from a nude model and added the armor later which resulted in an accurate depiction of a woman and her armor moving as one. The success of this monumental work resulted in international recognition; Hyatt was made Chevalier of the Legion of Honor, and an honorary citizen of Blois, where a replica of the work was erected.¹⁵ The French government awarded her the decoration of the Palmes Academiques.

Anna Hyatt continued her success as a sculptor. She exhibited more compositions in New York and won a silver medal at the Panama-Pacific International Exposition in San Francisco in 1915. She also began to

¹³Conner and Rosenkranz, 73.

¹⁴Eden, 70.

¹⁵Eden, 72-74.

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create a series of outdoor garden sculptures, including a pair of fountains entitled "Boy and Crane" and "Boy and Fish." In 1922 she executed "Diana of the Chase," a composition depicting the hunting goddess with a hound at her feet.¹⁶ This work is also at Brookgreen Gardens.

In 1923, at the age of forty-seven, Anna Hyatt married Archer Milton Huntington. Archer Huntington, the son of a transportation magnate and the owner of Newport News Shipbuilding and Drydock, was also a scholar of Hispanic culture who had a passion for founding museums. After her marriage Anna Hyatt Huntington also took an interest in Hispanic culture which influenced many of her later works. She executed "El Cid Campeador" for the plaza of the Hispanic Society of America in New York City in 1927.¹⁷

In late 1929, after recuperating from tuberculosis in Switzerland, Anna Hyatt Huntington was on holiday with her husband in South Carolina. They stopped to examine some coastal property in Georgetown County which they had read about in a real estate brochure. By January 24, 1930 the Huntingtons purchased four plantations totalling 6,635 acres from the FMC Corporation Hunt Club. This initial acquisition was later increased to 9,127 acres. In March the Huntingtons moved into the hunt club's beach house (where Atalaya now stands) and began work on the gardens at Brookgreen. Anna Huntington's diary describes her new home:

As for me, I am having the joy of my life watching the breakers on the beach. It has always been a dream with me to live sometime where I could watch every changing mood of the ocean; it's certainly a feast for the gods and for a poor mortal it fairly turns one's head with the wonder of it. So you can imagine we are anticipating much pleasure and it will not be a life of pure idleness for there is an infinite amount to do here.¹⁸

¹⁶Conner and Rosenkranz, 74.

¹⁷Conner and Rosenkranz, 74.

¹⁸Anna Hyatt Huntington, as quoted in "Huntington Beach State Park: A Visitor's Guide to the Historic and Natural Areas," prepared by Ray Sigmon, Mike Foley, and Mark Barker for the South Carolina Department of Parks, Recreation, and Tourism, 5.

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Atalaya and Brookgreen Gardens

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The work she refers to involves repair on the clubhouse as it was built only for summer occupancy and needed to be insulated. This area of South Carolina was quite isolated; roads were poor, there was no bridge to the mainland, and there was no telephone or electric systems. Yet the Huntingtons loved the serenity and beauty of the unspoiled natural landscape. When the Huntingtons returned to the North in April 1930, Anna Huntington remarked:

Spring foliage is starting--especially the live oaks, their young leaves almost yellow, and there was a great variety of wild flowers along the road--probably there would be an infinite variety and the birds are so numerous--I hear their sweet notes outside of my window early mornings, their piping ever above the roar of the ocean.¹⁹

According to Anna Hyatt Huntington's diary dated April 15, 1930, "Archer has also decided to build something, decided that the sea-wall is an excellent start and what he has in mind would probably be a hair raiser to an architect."²⁰ Thus construction began on Atalaya in January 1931. Archer Huntington designed the house, but drew no plans. He personally guided the workers as to which wall was to be placed where. The Huntingtons employed local residents to do the actual construction which proved to be of great benefit to the community. In the midst of the Depression, in a poor region to begin with, they were able to support more than one hundred families with their new construction. Skilled craftsmen came down from the Newport News Shipyard to train local workers in bricklaying and other crafts. In addition, the Huntingtons were responsible for laying cable to electrify the area. They founded a school and a medical center, donated land for community buildings, and provided financial assistance to many local families. To promote the cultural life of the area, they donated furniture, works of art and of course Anna Huntington's sculpture to such institutions as the Charleston Museum and the Gibbes Art Gallery as well as to individuals, and they gave an

¹⁹Anna Hyatt Huntington, in "Huntington Beach State Park: A Visitor's Guide," 6.

²⁰Anna Hyatt Huntington, April 15, 1930. The original diaries are located at the George Arents Research Library, Syracuse University, Syracuse, NY, but copies of the entries related to Atalaya and Brookgreen Gardens are in the possession of Robin Salmon, Brookgreen Gardens, South Carolina.

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important collection of antebellum archival material to the South Carolina Historical Society.²¹

The shipyard also supplied the iron to make the decorative elements in the house, all designed by Anna Huntington. While Archer was directing the building of the house, Anna was in her new Atalaya studio designing the wrought iron grilles for the outside windows, stair railings, firescreens, candelabra, and mirrored wall brackets to hold plants for the interior of the house. In addition, she designed ornamental gates for both Atalaya and Brookgreen Gardens which were Tito and Roger of Miami, Florida.²²

By March 1932 Atalaya was completed. The exterior brick walls were sprayed with concrete and then painted. On the interior, the walls were painted. The new brick and concrete structure was made warm and inviting with fireplaces in every room, rugs, wall ornaments and furniture.

The former gun club building was divided and moved from Atalaya's interior courtyard. One third of the building was moved to the entrance of the property near U.S. 17 and used as a caretaker's residence (it still stands, but is not included in this nomination), and two thirds of the building stayed adjacent to Atalaya and served as staff housing. In the 1950s, part of the building was moved to Georgetown, and the remainder was demolished.²³

In addition to designing the gates and iron work for Atalaya and Brookgreen Gardens, as well as the central plan for the sculpture gardens, Anna Huntington did some of her important works while at Atalaya. When she and Archer would travel to South Carolina, they would outfit two buses to accompany them. One served as a house on wheels for the Huntingtons, and the other as way to transport Anna Huntington's menagerie. Atalaya was outfitted with kennels, stables, and facilities to house other animals such as bears and monkeys. Anna Huntington wrote to a friend:

²¹"The Huntingtons: Twentieth Century Visionaries," Brookgreen Journal 20 (1990).

²²"The Huntingtons: Twentieth Century Visionaries."

²³"Huntington Beach State Park: A Visitor's Guide," 9.

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. . . Now I have five monkeys chattering in the studio, the peafowl screaming in the yard and the bears crawling on the other side. As a sculptor I call it an embarrassment of riches but others might not think so. . . .²⁴

In 1936 Anna Huntington was working on a swan study while at Atalaya, and in 1947 she completed "Don Quixote" for Brookgreen Gardens. The horse in this piece, Rocinante, was created at the Atalaya studio; in fact the local horse used as a model was held up with a sling due to its decrepit condition. This horse was well cared for by the Huntingtons and was restored to health.²⁵ The remainder of the work was completed at her Stanerigg studio.

Anna Huntington's tuberculosis continued to bother her, and following doctor's orders, she and Archer erected a pre-fabricated Hodgeson house on the Laurel Hill portion of their land, in from the sea. Anna Huntington's condition did not improve after this move, so the couple returned to Atalaya and had the Hodgeson house moved adjacent to Atalaya in 1938. The house is no longer standing, although the foundation upon where it lay is still visible.

During World War II Atalaya was used as a residence for members of the United States Air Corps from the Myrtle Beach Air Field. These men patrolled the beaches and operated the targets (in the ocean) for the 455th Bombardment Squadron stationed at the air field. Atalaya housed a radar unit and the grounds were protected by armed soldiers. The Hodgeson house adjacent to Atalaya was used as a mess hall. There was no impact on Atalaya from this occupation, except for a plane crash in the sand dunes nearby; the Huntingtons returned in 1946 and 1947.

Anna Huntington never stayed at Atalaya following Archer's death in 1955 although she did visit the area and Brookgreen Gardens. She moved most of the furnishings to her home in Connecticut, giving some to the offices and library at Brookgreen Gardens. The equipment from her studio went to the new studio at Brookgreen Gardens. She leased the property to the Girl Scouts of Georgetown County to use as a retreat in 1958, and in 1960 she leased it to the state of South Carolina free of charge. The

²⁴"The Huntingtons: Twentieth Century Visionaries."

²⁵"Brookgreen Bulletin" (Winter 1974), 6.

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property, owned by Brookgreen Gardens, is still managed by the South Carolina Department of Parks and Recreation and is called Huntington Beach State Park.

Brookgreen Gardens was incorporated in July 1931 as a "Society for Southeastern Flora and Fauna." The original intent was to preserve the natural landscape including a live oak allee along with the remains of formal plantation gardens and a variety of indigenous plants and animals. As the Huntingtons developed the gardens, they realized it would be a perfect setting for sculpture.

The sculpture garden area was designed by Anna Hyatt Huntington without the aid of a landscape architect. In designing the gardens she used the existing environment to a great extent. The avenue of oaks from the 18th century forms the central axis of the gardens, and the center of the gardens contains boxwood--remnants of an 18th century garden. As the first step in the development of the gardens, Archer Huntington constructed a serpentine open-work brick wall to define the limits of the garden area. Anna Hyatt Huntington then designed a series of pathways in the form of a butterfly with outspread wings. All of these pathways wind around the central space that was the site of the original Brookgreen plantation house.²⁶ According to Anna Huntington's diary:

Drew a plan for inside walks for Brookgreen Gardens today that Archer likes very much. They came out in the form of a butterfly very prettily. Middle walks plus planting in hearts and circles form the body and side walks form the wings. The inside of the butterfly is to be all flowers and bushes of the old fashioned garden and outside [will be] all wildflower plants.²⁷

By 1933 Brookgreen Gardens had a staff of ten, the Small Sculpture Gallery was completed, and it was open to the public. The transformation of Brookgreen from a plantation to sculpture gardens involved several changes. The Huntingtons removed the existing plantation house (built in

²⁶Brookgreen Gardens, National Register of Historic Places Nomination Form, prepared by John Califf and Julie Burr, South Carolina Department of Archives and History, February, 1978.

²⁷Anna Hyatt Huntington, March 15, 1932 as quoted in "The Huntingtons: Twentieth Century Visionaries."

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1901) at the end of the oak avenue and replaced it with a raised pool and fountain. They constructed the Small Sculpture Gallery to the north of this pool, and moved the old antebellum kitchen building to the south. Built in 1932 and enlarged five years later, the Small Sculpture Gallery consists of works of art mounted on pedestals arranged against unroofed walls and cement-sprayed brick. There is a pool in the center and covered walkways around. The architectural style of the sculpture museum is similar to that of Atalaya. According to Anna Huntington, "I do not know of any other little museum arranged like it and it will be very pretty."²⁸ Latticed brick walls and flower beds were constructed along with pathways which provided space for sculpture, decorative plantings and stone tablets inscribed with verse.²⁹ A wildlife park was created in the early 1930s, but was later moved and rebuilt in 1977. The current wildlife area consists of two aviaries, an alligator swamp, otter pond, deer savannah, fox and racoon glade, and educational center. The wildlife park is non-contributing.

Brookgreen Gardens continued to grow, acquiring new sculpture by Anna Huntington and others. A large pointing machine was donated to Brookgreen in 1956 and a studio was built to house it. Robert Baillie, a stone carver employed by the Huntingtons, made use of this studio. Staff residences and maintenance buildings were constructed through the years, and in 1973 Brookgreen Gardens was accredited by the American Association of Museums.

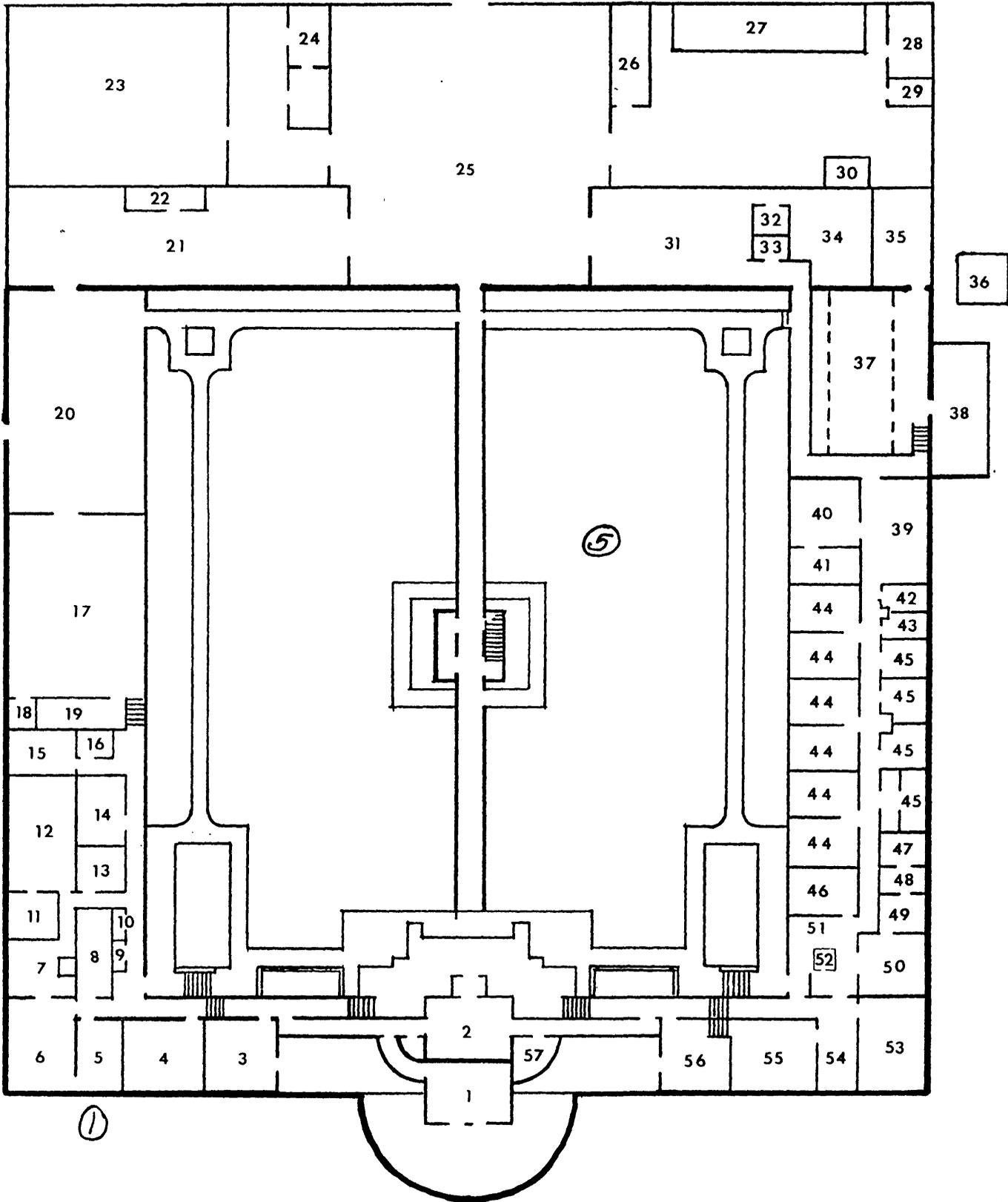
There are currently over 500 pieces exhibited at Brookgreen, representing American sculpture of the 19th and 20th centuries, and more are acquired each year. Brookgreen Gardens has been called "the largest and most representative collection of American figurative sculpture on exhibit anywhere in the world and the largest showing of sculpture in an outdoor setting in the United States."³⁰ Anna Huntington, in addition to being a sculptor of the highest rank, was also a philanthropist. It is unknown exactly how many works she executed because she gave so many to individuals and left no record. She continued her sculpting and philanthropy until her death in 1973.

²⁸"The Huntingtons: Twentieth Century Visionaries."

²⁹Gurdon L. Tarbox, Jr., "The Development of Brookgreen Gardens," in A Century of American Sculpture: Treasures from Brookgreen Gardens (New York: Abbeville Press, 1988), 102.

³⁰"Brookgreen Gardens" National Register Nomination Form.

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INTERIOR OF ATALAYA

KEY — INTERIOR OF ATALAYA

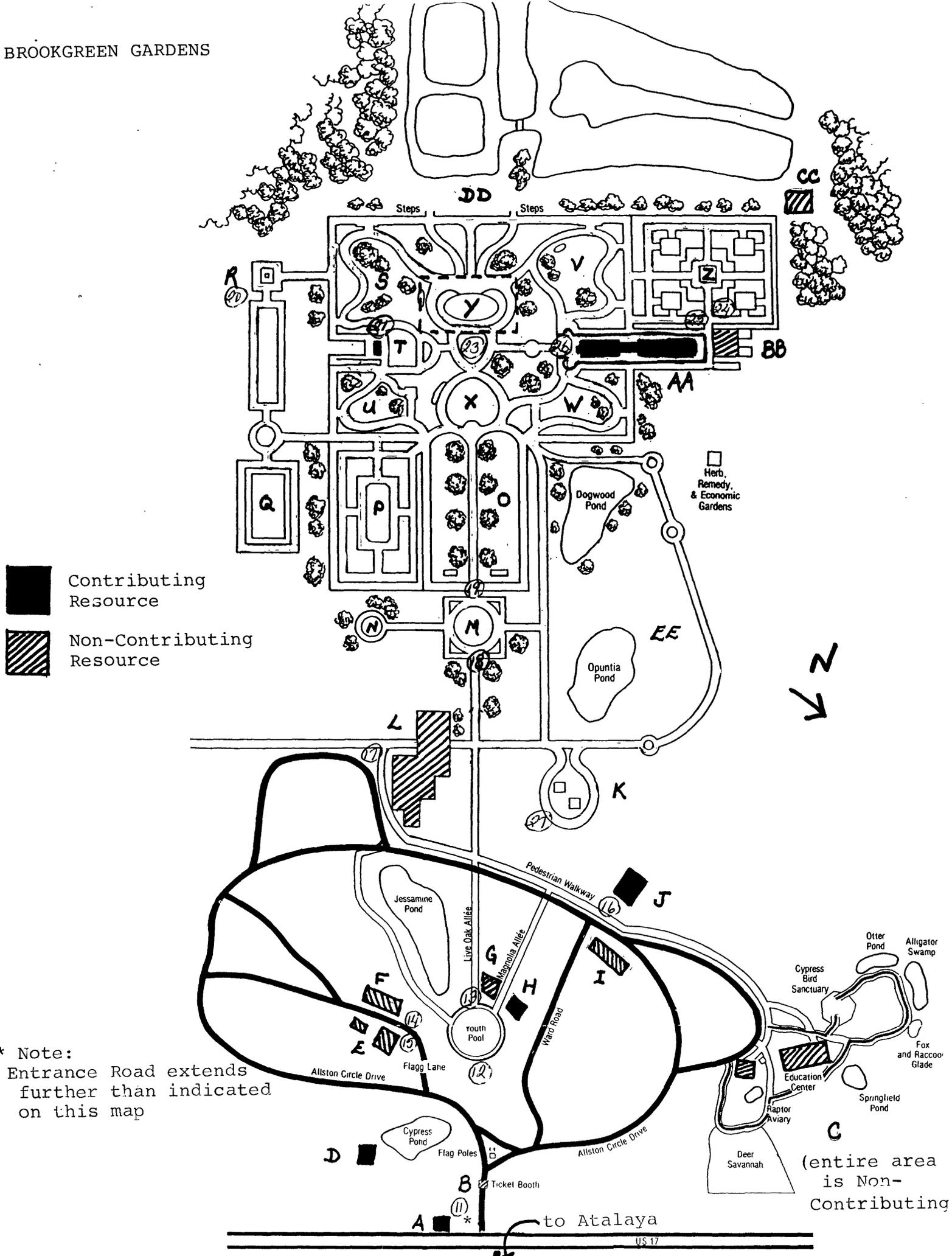
1. Sun Room
2. Foyer
3. Library
4. Secretary's Room and Bath (Miss Perkins)
5. Mrs. Huntington's Bath
6. Master Bedroom
7. Mr. Huntington's Bath
8. Clothes Storage
9. Clothes Storage
10. Clothes Storage
11. Valuables Storage
12. Mr. Huntington's Study
13. Clothes Storage
14. Linen Storage
15. Secretary's Office
16. Office Supplies Storage
17. Indoor Studio
18. Studio Restroom
19. Studio Storage
20. Outdoor Studio
21. Stables
22. Tack Room
23. Dog Kennels
24. Bear Pens
25. Paved Courtyard
26. Oyster Shucking Room
27. Wood Shed
28. Wood Shed
29. Incinerator
30. Fuel Tank (later than 1930's)
31. Garage
32. Restroom
33. Storage
34. Generator Room
35. Wood Storage
36. Cistern
37. Laundry Drying Yard
38. Laundryman's Quarters
39. Laundry Room
40. Housekeeper's Room (Miss McKinnon)
41. Housekeeper's Bath
42. Servants' Bath (Male and Female)
43. Servants' Bath (Male and Female)
44. Servants' Quarters
45. Storage
46. Cook's Quarters
47. Walk-in Ice Box
48. Pantry
49. Pantry and Equipment Storage
50. Kitchen
51. Food Preparation Room
52. Wooden Chopping Block Table
53. Servants' Living Room
54. Food Service Room
55. Dining Room
56. Breakfast Room
57. Restroom

The map on the opposite page depicts the layout of the interior of Atalaya as it appeared when the Huntingtons lived there. If you walked through the house today, you would see that there have been some minor interior alterations when you compare the layout to the rooms today. The most noticeable are in the southeastern corner in Room 4, where it has been partitioned and in Rooms 7, 11, and 12,

where door openings and passages have been changed. These changes were made during the 1950's, to accommodate a caretaker and his family.

There are several rooms and sheds throughout the interior which are utilized by the park staff and unfortunately are off limits to the public.

BROOKGREEN GARDENS



* Note:
Entrance Road extends
further than indicated
on this map

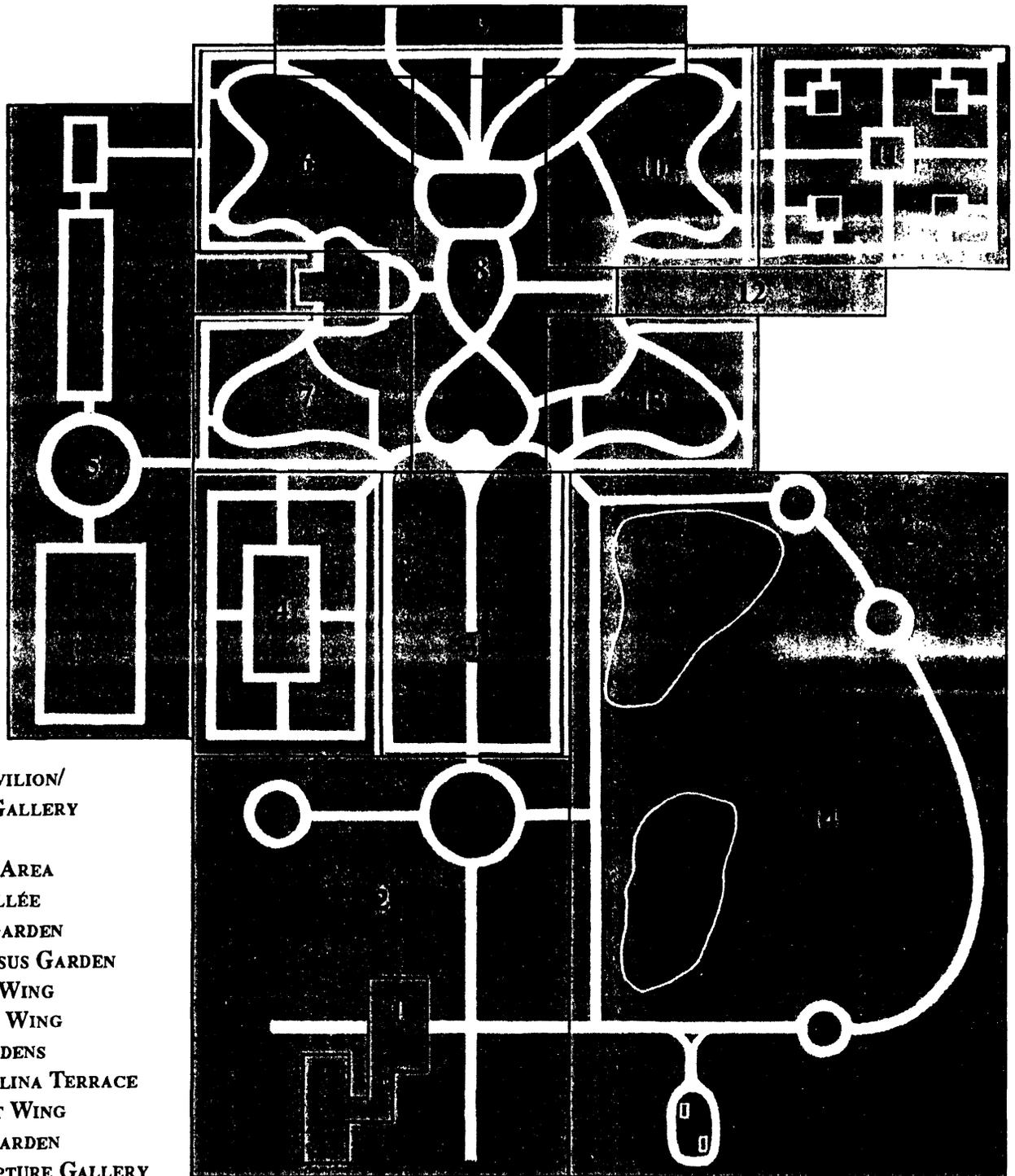
C
(entire area
is Non-
Contributing

to Atalaya

Key to Brookgreen Gardens Sketch Map

- A. Staff quarters; ca. 1940s
- B. Ticket booth
- C. Wildlife Park and Education Center; ca. 1976-80
- D. Staff quarters; ca. 1940s
- E. Staff quarters; ca. 1960s
- F. Offices; ca. 1930 and 1987
- G. President's House ca. 1950s
- H. Former Director's residence, now Horticulture Bldg; ca. 1930s
- I. Greenhouse and support buildings; ca. late 1950s
- J. Maintenance building; ca. 1930s
- K. "Don Quixote" and "Sancho Panza"
- L. Visitors Pavilion
- M. Diana Pool
- N. Memorial Garden
- O. Live Oak Allee
- P. Palmetto Garden
- Q. Fountain of the Muses
- R. "Pegasus"
- S. Upper Left Wing
- T. Old Plantation Kitchen
- U. Lower Left Wing
- V. Upper Right Wing
- W. Lower Right Wing
- X. Center Garden
- Y. Site of former Brookgreen Plantation house
- Z. Dogwood Garden
- AA. Small Sculpture Gallery
- BB. Restrooms
- CC. Service building; ca. 1980s
- DD. South Carolina Terrace
- EE. Magnolia Garden

From: "Sculpture Checklist and Location Plan"
Brookgreen Gardens Resource Sheet No. 6



1. VISITORS PAVILION/
JENNEWAIN GALLERY
2. PAVILION/
DIANA POOL AREA
3. LIVE OAK ALLÉE
4. PALMETTO GARDEN
5. MUSES/PEGASUS GARDEN
6. UPPER LEFT WING
7. LOWER LEFT WING
8. CENTER GARDENS
9. SOUTH CAROLINA TERRACE
10. UPPER RIGHT WING
11. DOGWOOD GARDEN
12. SMALL SCULPTURE GALLERY
13. LOWER RIGHT WING
14. MAGNOLIA GARDEN
15. ALL OTHER AREAS (NOT ON PLAN)

1. VISITORS PAVILION/JENNEWAIN GALLERY**Visitors Pavillon**

Archer Milton Huntington by Anna Hyatt Huntington
Anna Hyatt Huntington by Harriet Hyatt Mayor
The Huntingtons (galvanos) by C. Paul Jennewain

Jennewain Gallery

Old Horse by Anna Hyatt Huntington
Cupid and Crane by C. Paul Jennewain
Torso by Greg Wyatt
Debbie II by Isidore Margulies
Mare and Foal by Anna Hyatt Huntington
Swallow-tailed Kite by Lee Letts
Buster by Charlotte Dunwiddie
Red Doe and Fawn by Anna Hyatt Huntington
Sebastopol Geese by Anna Hyatt Huntington
The Greek Dance by C. Paul Jennewain
The Conqueror by C. Paul Jennewain
Resting Butterfly by Cleo Hartwig
Toro Bravo by Charlotte Dunwiddie
The Dreamer by Vincent Glinsky
Virginia Doe by Anna Hyatt Huntington
Sabrina by C. Paul Jennewain
Duckbill Platypus by Bruno Mankowski
Old Horse Grazing by Anna Hyatt Huntington
Nydia, The Blind Flower Girl of Pompeii by Randolph Rogers
Iris by C. Paul Jennewain
Spring by Joseph Boulton

Left Wall, Left Case of Medals:

The Huntingtons by C. Paul Jennewain
Wildlife by Gertrude Lathrop
Theodosia Burr Alston by Robert Weinman
Bicentennial by Joseph Kiselewski
Gazelle by Marshall Fredericks
The Sculptor's Medal by Donald De Lue
Ecology by Michael Lantz
Francis Marion, The Swamp Fox by Granville Carter
Brookgreen Garden's 50th Anniversary by Abram Belskie
Pygmalion and Galatea by Karen Worth
The Allston Family by Adlai Hardin
South Carolina Wildlife by Chester Martin
The Stone Carver by Marcel Jovine
The Centaur Carver by John Cook
The Real and the Mythical World by Laci de Gerenday
The Sculptor and the Garden by Alex Shagin
Adam and Eve in the Garden by Marika Somogyi
The Medalist by Patricia Verani

Left Wall, Right Case of Medals:

Leonardo da Vinci by Albino Manca
Michelangelo Buonarroti by Albino Manca
Pegasus by A.A. Weinman

Pope Paul VI Peace Medal by Albino Manca
Childhood of the Gods by Wheeler Williams
Washington Allston by Charles C. Wright
Thanksgiving by Albert Laessle
Conserve Wildlife (pair) by Gertrude Lathrop
Apache by Allan Houser
Flying Saucer by Herring Coe
Wildness Preservation by Donald Miller
Children's Medal by Nina Winkel
Research by Terry Iles
Paul Bunyan by Bruno Mankowski
Apollo 11 by Boris Buzan
Life Force by Tom Allen, Jr.
Atomic Energy by Hal Reed
Pandora's Box by Elbert Weinberg
Freedom of Man by Sten Jacobsson
Alaskan Indians by John Svenson
Soldiers and Peace by Mico Kaufman
The Alphabet by Edward Grove
The Sixth Day by Chester Martin

Right Wall, Left Case:

Head of a Young Man by George Demetrios
Child with Flower by Edward Fenno Hoffman, III
St. George and the Dragon by Edward Fenno Hoffman, III
Jungle Runner by Edward Widstrom
Sleeping Giraffe by Madeleine Park
Rabbit Nest by Joseph Boulton

Right Wall, Right Case:

The Original Narcissus by Anna Hyatt Huntington
Jaguar by Albert Stewart
White Mouse by Brenda Putnam
Sitting Bull by Michael Lantz
Coiled Snake by Herbert Adams
Head of Nero by Gutzon Borglum
Colt by Heinz Warneke
Fledgling by Paul Bartlett
Comedy by C. Paul Jennewain
Wrong Number by Anna Hyatt Huntington

Center Case:

Baby Goat by Laura Gardin Fraser
Fawn by Gertrude Lathrop
Young Elk Running by Anna Hyatt Huntington
The Fight by Edwin Deming
Young Lion with Rabbit by Eli Harvey
Jaguar by Louis Paul Jonas
Gazelles Running by Jack Metcalf
Fighting Bulls by Solon Borglum
The Vine by Harriet Frishmuth
Victory Horse by Anna Hyatt Huntington
Dancing Warrior by Benjamin Kurtz

2. PAVILION/DIANA POOL AREA

Spirit of American Youth by Donald De Lue
The End of the Trail by James Earle Fraser
Lions (pair) by Anna Hyatt Huntington
Len Ganeway by Derek Wernher
The Thinker by Marshall Fredericks

Flying Wild Geese by Marshall Fredericks
Orpheus by Nathaniel Choate
Eurydice by Nathaniel Choate
Diana of the Chase by Anna Hyatt Huntington
The Visionaries by Anna Hyatt Huntington
Black Panthers (pair) by Wheeler Williams
Griffins (pair) by Paul Manship
King Penguin by Paul Manship
Owl by Paul Manship

3. LIVE OAK ALLÉE

Narcissus by A.A. Weinman
Reaching Jaguar by Anna Hyatt Huntington
The Puritan by Augustus Saint-Gaudens
Zeus by Robert Aitken
Boy and Fawn by Gaetano Cecere
Dawn by Helen Journeay
The Youthful Franklin by R. Tait McKenzie
Benediction by Daniel Chester French
Jaguar by Anna Hyatt Huntington
Boy and Frog by Elsie Ward Hering

4. PALMETTO GARDEN

Icarus by Donald De Lue
Group of Aningas by Gustav Bohlund
Water Buckaroo by Joseph B. Ellis
The Sixth Day by Chester Martin
Awakening by Vincent Glinsky
Cycle of Life by Paul Manship
Ecstasy by Gleb Derujinsky
Vulture of War by Charles Grafly
Goose by Robert Laurent
Samson and the Lion by Gleb Derujinsky
Paul Bunyan by Robert Pippenger
Athlete by Rudolph Evans
Disarmament by Daniel Chester French
Primitive Man and Serpent by Roland Hinton Perry
Winged Bull and Winged Horse by Anna Hyatt Huntington

5. MUSES/PEGASUS GARDEN

The Wings of the Morning by Marshall Fredericks
Flight by Richard Recchia
The Fountain of the Muses by Carl Milles
Inspiration by Edward F. Sanford, Jr.
Gazelle and Cactus by Albino Manca
Maidenhood by Sherry Fry
Pegasus by Laura Gardin Fraser
Vases (pair) by Robert Baillie

6. UPPER LEFT WING

Joy by Karl Gruppe
Diana by Gleb Derujinsky
Fall of France by George Demetrios
Fauns at Play by Charles Keck
Triton on Dolphin by Benjamin F. Hawkins
Mares of Diomedes by Gutzon Borglum
Lioness and Cub by Hope Yandell
The Moonbeam by Abram Belskie
Leda and the Swan by Bruno Piccirilli
Jaguar Eating by Anna Hyatt Huntington

The Guardian by Sahl Swarz
Adonis by Eli Harvey
Marabou by Eugenie Shonnard
Laughing Boy and Goat by Attilio Piccirilli
Meditation by Ernest W. Keyser
Shark Diver by Frank Eliscu
Man Carving His Own Destiny by Albin Polasek
Call of the Sea by Harriet Frishmuth

7. LOWER LEFT WING

The Offering by Marjorie Daingerfield
The Scraper by Charles Niehaus
Two Kids by Oronzio Maldarelli
Evening by Paul Manship
The Whip by Frederick Holschuh
L'Apres-Midi d'un Faune by Bryant Baker
Lion by Sidney Waugh
Maidenhood by George Grey Barnard
Torso by Anthony Frudakis
Boy with Snails by Joseph Renier
Eros and Stag by Gaetano Cecere
Greyhound Lying Down by Katharine Weems
Seal by Furio Piccirilli
Penguins by Albert Laessle

8. CENTER GARDENS

Boy and Squirrel by Walker Hancock
Pastoral by Edmond Amateis
Nymph and Fawn by C. Paul Jennewein
Boy and Panther by Rudolph Evans
Autumn Leaves by Hilda Lascari
Sonata by Mario Korbel
Sylvan by Chester Beach
My Niece by Jo Davidson
Archer — Tejas Warrior by Allie Tennant
Dionysus by Edward McCartan
Play (pair) by George Snowden
Alligator Bender by Nathaniel Choate
Alligator Fountain by Anna Hyatt Huntington
Little Lady of the Sea by Ernest Haswell
Sea Scape by Herbert Adams
Boy with Dolphin and Girl with Dolphin by Milton Horn
A Fury (pair) by Joan Hartley
The Young Diana by Anna Hyatt Huntington
Long Long Thoughts by Charles Parks
Young Centaur and Baby and Rabbits by Albert Stewart
Sundial by Brenda Putnam
Playmates and Pelican Rider by Dorothea Denslow

9. SOUTH CAROLINA TERRACE

Diana by Paul Manship
Shoebill Stork and Adjutant Stork by Paul Manship
Adam and Eve by Janet de Coux
Forest Idyl by Albin Polasek
Saint Francis by Julian Harris
Pelican and Concave-casqued Hornbill by Paul Manship
Actaeon by Paul Manship

10. UPPER RIGHT WING

Dancing Goat by Albert Laessle
Saint Christopher by Eleanor Mellon
Isabel by Betty Branch
Sea Horse by Joseph Kiselewski
Faun by Leo Lentelli
Nymph by Paul Fjelde
Doe by Marion Branning
Seated Faun by Janet Scudder
Pelican and Fish by Bruce Moore
Children and Gazelle by Anthony de Francisci
Tortoise Fountain by Janet Scudder
Wood Nymphs (pair) by Henry Hering
Duck and Turtle by Albert Laessle
Seaweed Fountain by Beatrice Fenton
Into the Unknown by Hermon MacNeil

11. DOGWOOD GARDEN

Vases (pair) by Robert Baillie
Nature's Dance by Stirling Calder
Pomona by Joseph Renier
Orpheus by John Gregory
Reclining Woman and Gazelle by Walter Rotan
Between Yesterday and Tomorrow by Edith Howland
Sea Lion by Wheeler Williams
Riders of the Dawn by A.A. Weinman
Girl with Fish by Harriet Hyatt Mayor
Communion by Brenda Putnam
Dream by Joseph Nicolosi
The Centaur Cheiron by Anna Hyatt Huntington
A Female Centaur by Anna Hyatt Huntington
Nereid by Berthold Nebel

12. SMALL SCULPTURE GALLERY

Front Rooms:

Flamingo and Black-necked Stork by Paul Manship
Hounds (pair) by Charles Cary Rumsey
Crowned Crane and Goliath Heron by Paul Manship
Mother by Anna Hyatt Huntington
Grandmother by Anna Hyatt Huntington
Great Great Grandmother by Anna Hyatt Huntington
Fox and Goose by Anna Hyatt Huntington
Echo with an Old Shoe by Anna Hyatt Huntington
Lion's Share by Anna Hyatt Huntington
Mastodon by Anna Hyatt Huntington
Mammoth by Anna Hyatt Huntington
Nubian Goat by Anna Hyatt Huntington
Performing Goat by Ralph H. Humes
Boabdil by Anna Hyatt Huntington
Alligator by Anna Hyatt Huntington
Fish Hawk by Anna Hyatt Huntington

Upper Level, Right Side:

Joan of Arc by Anna Hyatt Huntington
Resting Stag by Elie Nadelman

Tragedy and Comedy by Stirling Calder
The Chant by Paul Herzel
Water Urchin by A.A. Weinman
Lotus Flower by Anna C. Ladd
Klipspringer by Joseph Coletti
Caryatid by Gertrude V. Whitney
Arab by Allan Clark
Victory by Evelyn Longman
Soubrette by Janet de Coux
The Rigger by Mahonri Young
Gazelle by Water Rotan
Food by Wheeler Williams
Joy Ride by Charles Rudy
Drink by Wheeler Williams
Orpheus and Cubs by John Gregory
Womboli by A.A. Weinman
On the Warpath by Cyrus Dallin
Spotted Hyena by James L. Clark
Giant Sable Antelope by Louis P. Jonas
The Driller by Mahonri Young
Greyhounds Unleashed by Katharine Weems
Elephant by Paul Troubetzkoy
Goat by Grace Johnson
Duet by A.A. Weinman
Water Lilies by Bessie P. Vonnoh
Geisha by Anna Hyatt Huntington
Eagle by Herbert Adams
Doe and Fawn by Katharine Weems
Wounded Crow by Ralph H. Humes
Pursued by A. Phimister Proctor
Diana by Edward McCartan

Upper level, left side:

El Cid Campeador by Anna Hyatt Huntington
Circus Horse by Katharine Weems
Polar Bears by Frederick G.R. Roth
Sleepy by Katherine G. Morton
Frog Baby by Janet Scudder
Adolescents by Grace Talbot
Cocoi Herons by Paul Herzel
Nova Scotia Fisherman by Adlai Hardin
Pan by Julie Yates
Rooting Hog by Dorothea Greenbaum
Dancer by Edward F. Sanford, Jr.
Baby and Frog by Richard Recchia
Orpheus and Tiger by Albert Stewart
Study for a Garden Pool by Allan Clark
Trumpeting Elephant by A. Phimister Proctor
Toy Venus by John Gregory
Cupid and Gazelle by C. Paul Jennewein
The Indian Hunter by John Q.A. Ward
Dolphin by Bruce Moore
Hawk by Trygve Hammer
Chico by Bruce Moore
Whippet by Katharine Weems
Fawn by Albert Stewart
Bear Group by Joseph Kiselewski
Ma, Don't Leave Me by Anna Hyatt Huntington
Bozie by Gertrude Lathrop
Early Morning Work-Out by Kristin Lothrop
The Windy Doorstep by Abastenia Eberle

Head of a Tewa Indian by George Blodgett
Sammy Houston by Gertrude Lathrop
Jumping Squirrel by Ralph H. Humes
Great Blue Heron by William Turner
Turning Turtle by Albert Laessle
Diana by Edward McCartan
Persephone by Marshall Fredericks
Frog Baby by Edith B. Parsons

Center Section:

Rearing Horses (pair) by Frederick MacMonnies
The Hunt by Eugene Schoonmaker
The Bat by Lawrence T. Stevens
Rain by Avar Fairbanks
Girl with Squirrel by Sylvia S. Judson

Lower level, extreme right:

Bear Hunting Grubs by Anna Hyatt Huntington
Little Lamb by Marion Sanford
Aphrodite by A.A. Weinman
Dance by Victor Frisch
Bali Dancer by Malvina Hoffman
Co-co by Eugenie Shonnard
Orphans by Pietro Montana
Co-co by Eugenie Shonnard
Mildred and Eleanor by Constance Ortmayer
Andaman Islander by Malvina Hoffman
Bacchante by Edith Burroughs
Young Faun by Isidore Konti
The Bronco Buster by Frederic Remington
Camouflage by Lone Wolf
Model Adjusting Her Girdle by A. Stirling Calder
Plaza Fountain Figure by Karl Bitter
Daughter of Pyrrha by Lorado Taft
I Am the Captain of my Soul by Alice M. Wright
Golden Age by Arthur Lorenzani
Nereid by Haig Patigian
Bull by Robert McKnight
Lady by Anne Philbrick Hall
Study in Bronze by Paul Bartlett
Dolphins by Anthony de Francisci
Twin Cubs by Anna Hyatt Huntington
Fatigue by Cecil Howard
Mare and Foal by Frances B. Godwin
The End of the Day by Sally J. Farnham
Survival of the Fittest by Robert H. Rockwell
Eagle by Horatio Piccirilli

Lower level, right side, center:

The Whirlwind by Jonathan S. Hartley
Little Lamb by Gertrude Lathrop
Ma Brings Home the Bacon by Anna Hyatt Huntington
Boy and Chickens by Harriet H. Mayor
Iris by C. Paul Jennewein
Saluki by Gertrude Lathrop
The Listeners by Hazel B. Jackson

On the Border of the White Man's Land by Solon Borglum
Victory of Spring by Willard Paddock

Lower level, center, rear:

Macaw Stretching by Anna Hyatt Huntington
Venus and Adonis by Frederick MacMonnies
Macaw Preening by Anna Hyatt Huntington

Lower level, extreme left side:

Amphitrite by Wheeler Williams
Pan by Ruth Yates
Neptune by Wheeler Williams
Modoc by Madeleine Park
Springtime Frolic by Joseph Boulton
Horse Scratching by Amory C. Simons
River Driver by Eugene Tefft
The Kicker by Amory C. Simons
Mocha by Ralph Menconi
The Duchess by Henry Clews, Jr.
Study for the Thinker by Henry Clews, Jr.
Marabout with Fish by Anna Hyatt Huntington
Whippet by Bashka Paeff
Study in Drapery by Brenda Putnam
Bessie the Belligerent by Robert Weinman
A Grizzly Grave Digger by Edward Kemeys
African Elephant by Robert H. Rockwell
Pipes of Pan by Louis St.-Gaudens

Lower level, left side, center:

Mercury by Wheeler Williams
St. Francis of the Curbs by Ethel P. Hood
Pan by Wheeler Williams
Gentle Tapir by Dorothea Greenbaum
Black African Rhinoceros by Robert H. Rockwell
Flight of Europa by Paul Manship
Saint Francis by Bruce Moore
Young Rhino by Cornelia Chapin
Zebra Mare and Foal by Anna Hyatt Huntington
Knockout by Cecil Howard
The Sower by Joseph Fleri

13. LOWER RIGHT WING

Voratio by Jane Armstrong
Christ Child by Abram Belskie
Girl by a Pool by Frances Grimes
Sea Horse and Companion by Ralph Jester
Great White Heron by Gertrude Lathrop
Deerhounds Playing by Anna Hyatt Huntington
Sunflowers by Charles Parks
Flute Boy by Richard Recchia
Goats Fighting by Hunt Diederich
The Sun Vow by Hermon A. MacNeil
Susan by Edward F. Hoffman, III
The Eagle's Egg by Ralph H. Humes
Night by Mario Korbel

14. MAGNOLIA GARDEN

Indian and Eagle by C. Paul Jennewein
Swans by Gaston Lachaise
Cares for Her Brothers by Veryl Goodnight
Crane Fountain by Louis P. Jonas
The Thinker by Henry Clews, Jr.
Time and the Fates of Man by Paul Manship
Mother and Baby Bear by Marshall Fredericks
Builders of the Future by William Zorach
Brown Bears by Anna Hyatt Huntington
Gazelle by Marshall Fredericks
Grouse, Rabbit, Otter and Hawk by Marshall Fredericks
Don Quixote by Anna Hyatt Huntington
Sancho Panza by C. Paul Jennewein
Great Anteater by Erwin Springweiler
Baboons (pair) by Marshall Fredericks
High Tide by Charles Parks
Spout for a Drinking Fountain by Anna Hyatt Huntington
The End of the Day by Sally James Farnham
Phryne Before the Judges by Albert Wein
American St. Francis by Charles Parks
Chloe by Clio H. Bracken
Joy of Motherhood by Willard Hirsch

**15. OUTLYING AREAS/WILDLIFE PARK
 (NOT ON PLAN)**

Picnic Area:

Vases (pair) by Robert Baillie

Wildlife Park:

Wolf and Wolfhound by Zenos Frudakis
Wildlife Column by Anna Hyatt Huntington
Otters at Play by Joseph Boulton

Youth Pool:

Great Danes (pair) by Anna Hyatt Huntington
Youth Taming the Wild by Anna Hyatt Huntington
Barberini Candelabrum by Furio & Horatio Piccirilli

Wall Building Exterior:

Adam and Eve by Julian Harris
Hygeia and Hippocrates by Julian Harris

Roadways:

In Memory of the Work Horse by Anna Hyatt Huntington
Diving Eagle by Albino Manca
Jaguars by Anna Hyatt Huntington
Brown Bears by Anna Hyatt Huntington
Vultures by Anna Hyatt Huntington
Wild Boars by Anna Hyatt Huntington
American Eagles (pair) by C. Paul Jennewein
Fighting Stallions by Anna Hyatt Huntington

From: "Anna Hyatt Huntington"
Brookgreen Gardens Resource Sheet No. 10

SCULPTURE BY ANNA HYATT HUNTINGTON IN THE COLLECTION OF BROOKGREEN GARDENS

1. *Great Dane*, granite. Height: 128.3 cm. Modeled in 1929. Placed in 1932. Other examples: Tulsa, OK. Philbrook Art Center (bronze); North Salem, NY. Hammond Museum; San Marino, CA. The Henry E. Huntington Library and Art Gallery (variant).

2. *Great Dane*, granite. Height: 128.3 cm. Modeled in 1929. Placed in 1932.

3. *Lion*, bronze. Height: 135 cm; Base Length: 110.5 cm, Width: 50.2 cm. Modeled in 1930. Placed in 1932. Other examples: New York. The Hispanic Society of America (stone); Newport News, VA. The Mariners' Museum Park (stone; heroic size).

4. *Lion*, bronze. Height: 135 cm; Base Length: 110.5 cm, Width: 50.2 cm. Modeled in 1930. Placed in 1932.

5. *Jaguar*, bronze on limestone base. Height: 155.1 cm. Modeled in 1907; cast in 1926. Placed in 1932. Other examples: New York. The Metropolitan Museum of Art (bronze); New York Zoological Park (stone); Newport News, VA. The Mariners' Museum Park (marble); Davenport, IA. Municipal Art Gallery.

6. *Reaching Jaguar*, bronze on limestone base. Height: 162.7 cm. Modeled in 1907; cast in 1926. Placed in 1932. Other examples: New York. The Metropolitan Museum of Art; New York Zoological Park (stone); Newport News, VA. The Mariners' Museum Park (stone); Paris. Musée National d'Art Moderne; Boston. Isabella Stewart Gardner Museum (bronze statuette).

7. *Joan of Arc*, bronze. Designed in 1910; remodeled in 1915. Height: 123.9 cm; Base Length: 72.4 cm, Width: 33.1 cm. Placed in 1934. Signed on base at right: *Anna V. Hyatt* Founder's mark: THE GORHAM CO FOUNDERS Q408 Other examples: Blois, France (bronze statue); The Cleveland Museum of Art (small model, variant); Dallas Museum of Art (small model); Gloucester, MA. (bronze statue); New York. Riverside Drive (bronze statue); Pittsburgh. The Carnegie Institute (reduction); Quebec. Plains of Abraham (bronze statue); San Francisco. The California Palace of the Legion of Honor (bronze statue); Utica, NY. Munson-Williams-Proctor Institute (small model, variant).

8. *El Cid Campeador*, bronze. Height:

142.3 cm; Base Length: 72.4 cm, Width: 33.1 cm. Signed on base at back: *Anna Hyatt Huntington 1927* Placed in 1934. Other examples: Buenos Aires (bronze statue); New York. The Hispanic Society of America (bronze statue); San Diego. Balboa Park (bronze statue); San Francisco. The California Palace of the Legion of Honor (bronze statue); Sevilla. Glorieta de San Diego (bronze statue); Valencia (bronze statue).

9. *Youth Taming the Wild*, limestone. Height: 407.7 cm; Base Length: 205.9 cm, Width: 192.1 cm. Modeled c.1927. Placed in 1933. Other examples: Chapel Hill. Ackland Art Museum, The University of North Carolina (bronze reduction); San Diego Museum of Art (bronze reduction); Newport News, VA. The Mariners' Museum (adapted as a memorial to Collis Potter Huntington).

10. *Diana of the Chase*, bronze. Height: 244 cm. Signed on base at left: ANNA-V-HYATT HUNTINGTON Founder's mark; KUNST' F'DRY' N.Y. Modeled in 1922. Placed in 1934. Other examples: Austin, TX. University of Texas; San Marino, CA. Huntington Library and Art Gallery; Evanston, IL.

Northwestern University; Hagerstown, MD. Washington County Museum of Fine Arts; Havana, Cuba. Palacio de Bellas Artes (aluminum statue); New Orleans. Audubon Park; Syracuse University; Tokyo; Madrid. University City; Jacksonville, FL. Cummer Gallery of Art; New York. The National Academy of Design; The New-York Historical Society.

11. *Entrance Gates*, wrought iron. Height: 236.4 cm, Width: 162.7 cm. Designed in 1934. Placed in 1934.

12. *Gallery of Small Sculpture Gates*, wrought iron. Height: 233.8 cm, Width: 89.9 cm. Designed in 1934. Placed in 1934.

13. *Owl and Penguin Gates*, wrought iron. Height: 177.9 cm, Width: 102.3 cm. Designed in 1934. Placed in 1934.

14. *Jaguar Eating*, bronze. Height: 43.2 cm; Base Length: 101.7 cm, Width: 39.6 cm. Signed on base at right: ANNA HYATT HUNTINGTON Founder's mark: KUNST FOUNDRY N.Y. Modeled in 1907. Placed in 1934. Other example: New Haven, CT. Yale University Art Gallery.

15. *The Young Diana*, bronze. Height: 213.4 cm. Signed on base at right: ANNA V HYATT HUNTINGTON Founder's mark: KUNST' FDRY. NY. Modeled c.1924. Placed in 1934. Other examples: Charlotte, NC. Queens College; Ticonderoga, NY. Fort Ticonderoga Garden; San Diego Museum of Art; Boston. Museum of Fine Arts.

16. *The Centaur Cheiron*, brass. Height: 127.2 cm; Base Length: 84 cm, Width: 36.9 cm. Signed on base at back: *Anna Hyatt Huntington 1936* At front: *Cheiron* Placed in 1941.

17. *A Female Centaur*, brass. Height: 114.4 cm; Base Length: 83.5 cm, Width: 36.9 cm. Signed on base at back: *Anna Hyatt Huntington 1936* Placed in 1941.

18. *Alligator Fountain*, aluminum. Length: 122 cm, Width: 122 cm. Founder's mark: ROMAN BRONZE WORKS. N.Y. Modeled in 1937. Placed in 1937.

19. *Brown Bears*, aluminum. Height: 114.5 cm; Base Length: 131.1 cm, Width: 86.6 cm. Signed on base at right: *Anna Hyatt Huntington 1935* Founder's mark: GORHAM CO FOUNDERS Placed in 1939. Other examples: New York. The Hispanic Society of America (marble); Richmond, VA. Hospital of the Medical College of Virginia (stone); (same model as number 46).

20. *Jaguars*, aluminum. Height: 81.3 cm; Base Length: 131.1 cm, Width: 86.6 cm. Signed on base at right: *Anna Hyatt Huntington 1935* Founder's mark: GORHAM CO FOUNDERS Placed in 1939. Other example: New York. The Hispanic Society of America (marble).

21. *Vultures*, aluminum. Height: 94 cm; Base Length: 130.9 cm, Width: 86.6 cm. Signed on base at right: *Anna Hyatt Huntington 1935* Founder's mark: ROMAN BRONZE WORKS • N.Y. Placed in 1939. Other example: New York. The Hispanic Society of America.

22. *Wild Boars*, aluminum. Height: 110.6 cm; Base Length: 131.1 cm, Width: 86.6 cm. Signed on base at right: *Anna Hyatt Huntington 1935* Founder's mark: ROMAN BRONZE WORKS • N.Y. Placed in 1939. Other example: New York. The Hispanic Society of America (marble).

23. *Winged Bull*, bronze wind vane. Height: 196 cm. Modeled in 1922. Placed in 1946.

24. *Winged Horse*, bronze wind vane. Height: 196 cm. Modeled in 1922. Placed in 1946.

25. *Macaw Preening*, bronze. Height: 86.6 cm. Signed on base at back: *Anna Hyatt Huntington 1936* Placed in 1952. Other examples: Norfolk, VA. Chrysler Museum; Hanover, NH. Hood Museum of Art, Dartmouth College.

26. *Macaw Stretching*, bronze. Height: 70.1 cm. Signed on edge of base at back: *Anna Hyatt Huntington 1936* Placed in 1952. Other examples: Norfolk, VA. Chrysler Museum.

27. *Don Quixote*, aluminum. Height: 461.3 cm; Base Length: 264.3 cm, Width: 104.2 cm. Signed on base at back: *Anna Hyatt Huntington Bethel, Conn. 1947* Founder's mark: ROMAN BRONZE WORKS INC N.Y. Placed in 1949. Other examples: Salt Lake City. College of Fine Arts, University of Utah; San Antonio, TX. Marion Koogler McNay Art Institute (bronze model).

28. *Fighting Stallions*, aluminum. Height: 457.5 cm; Base Length: 366 cm, Width: 193.2 cm. Signed on base at right: *Anna Hyatt Huntington Stanerigg 1950* Placed in 1951. Other examples: San Marcos, TX. State Teachers' College; Salt Lake City. College of Fine Arts, University of Utah; Cherokee, IA. Sanford Museum and Planetarium (1/4 life-size); Racine, WI. Charles A. Wustum Museum of Fine Arts (1/2 life-size); West Redding, CT. Elementary School.

29. Spout for Drinking Fountain, aluminum. Height: 55.9 cm, Width: 46.4 cm. Signed at right: *A•H•H • 1953* Marble drum placed in 1952; aluminum relief added in 1953.

30. *The Visionaries*, limestone. Height: 317.7 cm. On base at front: THE VISIONARIES At left: ARCHER MILTON HUNTINGTON 1870 1955 At right: ANNA HYATT HUNTINGTON 1876 1973 On back: *The Silver Gardens* (portions of a poem by Archer M. Huntington) Designed c.1954. Model finished 1 October 1956. Placed in 1958. Other example: New York. The Hispanic Society of America (plaster sketch model).

31. *Archer Milton Huntington*, bronze. Height: 89.5 cm; Base Width: 24.6 cm, Depth: 24 cm. Signed on left side: *Anna Hyatt Huntington 1958* On front: *Archer M. Huntington 1870 to 1955* Placed in 1967.

32. *In Memory of the Work Horse*, bronze. Height: 353.1 cm; Base Width: 106.7 cm, Depth: 274.3 cm. Signed on top of base: *In Memory of the Work Horse Anna H. Huntington 1964*. Placed in 1970. Other examples: Redding, CT. (1/2 life-size); Washington, D.C. National

Museum of American Art (1/4 life-size); Syracuse University, Heroy Hall.

33. *Wildlife Column*, bronze. Height: 264.2 cm. Signed on top of base: *Anna H. Huntington 1963*. Founder's mark: ROMAN BRONZE WORKS INC. N.Y. Placed in 1971.

34. *Lion's Share*, aluminum. Height: 16.5 cm, Width: 19.5 cm, Length: 46 cm. Signed on base at back: *Anna H. Huntington 1964* On front: *LION'S SHARE* Founder's mark: ROMAN BRONZE WORKS INC. N.Y. Placed in 1971.

35. *Ma Brings Home the Bacon*, bronze. Height: 38.5 cm; Base Width: 41 cm, Depth: 12.5 cm. Signed on top of base: *Anna H. Huntington 1964* On front: *MA BRINGS HOME THE BACON* Founder's mark: ROMAN BRONZE WORKS INC. N.Y. Placed in 1971.

36. *Ma, Don't Leave Me*, bronze. Height: 31 cm; Base Width: 31.8 cm, Depth: 20.5 cm. Signed on top of base: *A.H.H. 1969* Placed in 1971.

37. *Mare and Foal*, bronze. Height: 24.8 cm; Base Width: 12.9 cm, Length: 33 cm. Signed on base at right: *Anna H. Huntington 1960* Founder's mark: "Modern Art Fdry. N.Y." Placed in 1971.

38. *Mother*, bronze. Height: 25 cm; Base Width: 13.5 cm, Depth: 25.5 cm. Signed: *Anna H. Huntington 1953* On front: *Mother* On right side of base: *Audella Beebe 1840-1932* On left side of base: *Married Alpheus Hyatt 1867* Placed in 1971. Other example: Tamasee, SC. D.A.R. School.

39. *Great Great Grandmother*, bronze. Height: 28 cm; Base Width: 15.2 cm, Depth: 20.5 cm. Signed on base at back: *19_3* [date unclear] *A.H. Huntington* On front: *Great Great Grandmother Anna Vaughn Born 1767 Died 1849* On left side of base: *Daughter of Capt. John Vaughn 1732-1776* On right side of base: *Married Capt. Roderick Beebe 1771* Founder's mark: R.B.W., INC. Placed in 1971. Other example: New York. The Hispanic Society of America.



In Memory of the Work Horse by Anna Hyatt Huntington

40. *The Original Narcissus*, museum stone. Height: 24.3 cm, Width: 28 cm, Depth: 25.5 cm. Copyrighted reproduction of the original model by Museum Pieces, Inc., 1964. Placed in 1971. Other example: New York. The Hispanic Society of America.

41. *Wrong Number*, bronze. Height: 27.8 cm, Width: 19.2 cm, Depth: 18 cm. Modeled in 1967. Placed in 1971.

42. *Grandmother*, bronze. Height: 48.2 cm, Base Width: 14.6 cm, Depth: 23 cm. Signed: *A.H. Huntington* Founder's mark: R.B.W., INC. Placed in 1971. Other example: Tamasee, SC. D.A.R. School.

43. *Fox and Goose*, bronze. Height: 41 cm, Width: 40 cm, Depth: 45 cm. Signed: *Anna Hyatt Huntington 1936* Founder's mark: MODERN ART FDRY. N.Y. Placed in 1972. Other examples: Washington, D.C. National Museum of American Art (aluminum); Boston. Children's Art Centre.

44. *Bear Hunting Grubs*, bronze. Height: 19.3 cm; Base Width: 8.2 cm, Depth: 25.7 cm. Signed: *Anna Hyatt Huntington 1937* Founder's mark:

MODERN ART FDRY. N.Y. Placed in 1972.

45. *Alligator*, bronze. Height: 49 cm; Base Width: 28 cm, Depth: 54 cm. Signed: *Anna Hyatt Huntington 1937* Founder's mark: MODERN ART FDRY. N.Y. Placed in 1972. Other examples: Newport News, VA. The Mariners' Museum (aluminum); Elon, NC. College.

46. *Brown Bears*, bronze. Height: 114.5 cm; Base Width: 131.1 cm, Depth: 86.6 cm. Signed: *Anna Hyatt Huntington 1935* Founder's mark: MODERN ART FDRY. N.Y. Placed in 1972 (same model as number 19).

47. *Boabdil*, bronze. Height: 99.5 cm, Width: 91 cm. Founder's mark: MODERN • ART • FDRY N • Y Placed in 1972. Other example: New York. The Hispanic Society of America (limestone high relief, heroic size).

48. *Young Elk Running*, bronze. Height: 22.8 cm; Base Width: 7.2 cm, Depth: 16.5 cm. Signed: *Anna V Hyatt* Founder's mark: "Modern Art Fdry. N.Y." Placed in 1972. Other example: Amherst, MA. Mead Art Museum, Amherst College.



Diana of the Chase, clay model
by Anna Hyatt Huntington

49. *Virginia Doe*, bronze. Height: 27.8 cm; Base Width: 7.8 cm, Depth: 20.5 cm. Signed: *A.H. Huntington* Modeled in 1927. Founder's mark: MODERN ART FDRY. N.Y. Placed in 1972. Other example: Green Bay, WI. Neville Public Museum (aluminum).

50. *Twin Cubs*, bronze. Height: 15.2 cm; Base Width: 27 cm, Depth: 17 cm. Modeled in 1937. Placed in 1972.

51. *Geisha*, bronze. Height: 17.4 cm; Base Width: 11.4 cm. Depth: 10.3 cm. Signed: *Anna Hyatt Huntington 1937* Founder's mark: "Modern Art Fdry. N.Y." Placed in 1972.

52. *Deerhounds Playing*, bronze. Height: 46 cm; Base Width: 128 cm, Depth: 40 cm. Signed on top of base: *Anna Hyatt Huntington 1949* Founder's mark below signature: "Modern Art Fdry. N.Y." Placed in 1972. Other example: Greenville, PA. Thiel College, Langenheim Memorial Library (aluminum).

53. *Echo with an Old Shoe*, bronze. Height: 21.5 cm; Base Width: 50 cm, Depth: 29.2 cm. Signed: *Anna Hyatt Huntington 1936* Founder's mark: MODERN ART FDRY. N.Y. Placed in 1973. Other examples: Charlotte, NC. Mint Museum of Art (aluminum); Bloomington, IN. University.

54. *Old Horse Grazing*, bronze. Height: 33 cm; Base Width: 38 cm, Depth: 14 cm. Signed: *Anna Hyatt Huntington 1937* Placed in 1973. Other example: Syracuse University (plaster model).

55. *Old Horse*, bronze. Height: 33 cm; Base Width: 30.6 cm, Depth: 14.5 cm. Signed on base at left: *1937 Anna Hyatt Huntington* Placed in 1973. Other examples: Washington, D.C. National Museum of American Art (aluminum); Syracuse University (plaster model).

56. *Marabou with Fish*, bronze. Height: 52 cm, Base: 40 cm diameter. Signed on top of base: *Anna Hyatt Huntington* © 1934 Founder's mark: MODERN ART FDRY. N.Y. Placed in 1974. Other examples: Charleston, SC. Gibbes Museum of Art; Terre Haute, IN. Sheldon Swope Art Gallery; Nashville, TN. George Peabody College for Teachers.

57. *Zebra Mare and Foal*, bronze. Height: 50.5 cm; Base Width: 66 cm, Depth: 27.5 cm. Signed on top of base: *Anna Hyatt Huntington 1934* © On front: *Lève-toi Maman j'ai Faim* Placed in 1974. Other examples: Athens, GA. Georgia Museum of Art (aluminum); Cincinnati, OH. Cincinnati Art Museum (aluminum).

58. *Red Doe and Fawn*, bronze. Height: 29.8 cm; Base Width: 33.6 cm, Depth: 19.2 cm. Signed at back: *Anna H.*

Huntington 1934 © Placed in 1977. Other examples: New York. The Hispanic Society of America (bronze statue); Washington, D.C. National Museum of American Art (aluminum).

59. *Fish Hawk*, bronze. Height: 39.3 cm; Base Width: 51.3 cm, Depth: 13.2 cm. Signed on back: *Anna Hyatt Huntington 1935* Founder's mark: • MODERN ART FOUNDRY • NEW YORK • N.Y. • Placed in 1978.

60. *Sebastopol Geese*, bronze. Height: 31.4 cm; Base Width: 31 cm, Depth: 24 cm. Signed on base at back: *Anna Hyatt Huntington 1936* Placed in 1978. Other examples: Newark, NJ. The Newark Museum (aluminum); St. Petersburg, FL. Museum of Fine Arts (aluminum).

61. *Victory Horse*, bronze on a marble base. Height: 33.7 cm. Signed on mound above base: *Anna V Hyatt* Founder's mark: 2 GORHAM CO. FOUNDERS Q480 Placed in 1978; gift of Mrs. Louise Breck Fergus. Other example: Hagerstown, MD. Washington County Museum of Fine Arts.

62. *Nubian Goat*, aluminum. Height: 19.7 cm; Base Width: 36.5 cm, Depth: 22.5 cm. Signed on base at back: *Anna Hyatt Huntington 1936 IX* Founder's mark on left side of base: ROMAN BRONZE WORKS INC. N.Y. Placed in 1981; gift of Mr. George Kemeny. Other examples: Sumter, SC. Sumter High School (variant); Washington, D.C. National Museum of American Art (variant); New York. The Hispanic Society of America (bronze).

63. *Mastodon*, bronze. Height: 36.2, Base Width: 34.3 cm, Depth: 16.5 cm. Signed on top of base: *Anna V Hyatt 1902* (cast in 1989). Placed in 1990.

64. *Mammoth*, bronze. Height: 36.2 cm; Base Width: 40.6 cm, Depth: 17.8 cm. Signed on top of base: *Anna V Hyatt* (cast in 1989). Placed in 1990.