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**ARCHER MILTON HUNTINGTON AND HIS
PERSONAL VIEW OF NAVARRE AND ARAGON**

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This project aims to analyze Archer Milton Huntington, founder of the *Hispanic Society of New York*, and a grand patron of Spanish art, as well as his hispanic streak and passion for Spain, for its art and its people, evident in his work which will serve as the basis for future analysis of his vision of Navarre and Aragon, regions to which he dedicates many poems in his work *Collected Verse* as well as his book *A Note-book in Northern Spain*. We will see how, through his works and writings, a part of our country are kept alive in America, thanks to the generosity and persistence of this poet, who dedicated a major part of his life travelling across our villages and mingling with our people, becoming immersed in the Spanish culture which he praised so much.

Key words: Archer Milton Huntington, hispanist, Hispanic Society, poet, Navarre, Aragon

En este trabajo se analiza la figura de Archer Milton Huntington, fundador de *Hispanic Society of New York* y gran mecenas de arte español, así como su vena hispanista y su pasión por España, por su arte y sus gentes, patente en sus obras, las cuales servirán como base para el futuro análisis de su visión de Navarra y Aragón, regiones a las que dedica tanto poemas en su obra *Collected Verse*, como en su libro de viajes *A Notebook in Northern Spain*. Veremos cómo, a través de sus trabajos y sus escritos, una parte de nuestro país sigue viva y latente en América, gracias a la generosidad y constancia de este poeta Hispanista, que dedicó la mayor parte de su vida a recorrer nuestros pueblos y a mezclarse con nuestra gente, impregnándose del color español que tanto alaba en sus obras.

Palabras clave: Archer Milton Huntington, hispanista, Hispanic Society, poeta, Navarra, Aragón

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La figura de este norteamericano hispanista llamado Archer Milton Huntington destaca desde los momentos finales del siglo XIX por su gran dedicación desde joven por España y por su cultura, que le hacen merecer por algunos autores el calificativo de mayor exponente de la cultura española en los Estados Unidos, merced a la fundación de la *Hispanic Society of America*.

José María González Parrilla¹

Throughout the centuries, the literature and the writings of a nation have contributed to creating its own identity and culture, as well as to transmitting them to other countries, forging international relationships with them. In the same way, one country's culture has been an important source of inspiration for writers, native and foreign alike. As for the latter, many have written about Spain, transmitting our way of life and the image of our country to other parts of the world.

If we focus on the specific literature about our country, including any work written in prose as well as verse, in the form of travel books, drama, or historical narratives in the 19th and the 20th centuries, it can be seen that many of these compositions are pushed into the background, undervalued or even ignored. This is due to the fact that Spain, until the end of the 19th century, had been one of the major European powers and it began to be replaced by the United States of America. As a result of this, Spain ceased to be the principal tourist destination in Europe, and it was discriminated and marginalized by other countries. Spain was no longer included in the cultural itineraries followed by students and writers, and it was no longer interesting culturally and politically. Many have even considered Spain as a dangerous country, lacking in interest and sophistication. It cannot be forgotten however, that these considerations granted Spain with a distinctive charm which differentiated it from the rest of European countries and, contrary to the prior situation, made it one of the principal destinations for those who wished to escape their day-to-day lives and searched for exotic and primitive adventures. This converted our country into a mythical place, full of charm, longed for by all those seeking to disconnect from the monotony of their lives.

¹ Parrilla, José María González. "Archer Milton Huntington y La Arqueología Italicense de Fines del Siglo XIX." Sevilla: Habis, nº 33, 2002, pp. 487–499. Web. 16 June 2014.

Almost all of these authors described Spain as a dangerous country, teeming with criminals, gypsies, bull fighters, and its inhabitants as temperamental and proud. It was an American, Archer Milton Huntington, to whom this essay will be dedicated, that did the most in order to change this image of our country, tried to dignify this idea of Spain and plunged himself into our culture and became interested in our people and our regions.

Archer Milton Huntington

Nowadays, Huntington is one of the most unknown American authors in Spain, seeing as, apart from certain specific details, he is not talked about and there is not a lot of information available about him. This is one of the main reasons for which I have decided to dedicate this project to the study of such an important figure considering that, not only is it a subject that has not yet been very well explored, Huntington was one of the Americans that invested the largest amount of money in our culture and in the study of our country.

His life

Archer Milton Huntington was born in New York on the 10 of March 1870. He was the son of Arabella Huntington and Collins Potter Huntington, founder of the railway company *Central Pacific Railroad* and the shipyard *Newport News Shipbuilding and Drydock Companies*. He was also in possession of one of the biggest fortunes of the United States, which his son later inherited.

Huntington decided to spend this money doing what he loved the most, which was travelling, cultivating his Hispanic streak as well as creating a museum in order to store all the objects brought back from his travels. He did not need to work to earn money; therefore he used to employ private tutors chosen by him, who would teach him exclusively what he wished to know seeing as he did not agree with the established university education system.

His lifelong passion for the Spanish culture flourished after his journey to Mexico which he undertook at the age of 15. That is where the love that this man felt towards our country as well as the desire to demonstrate that affection in North America began to develop.

His travels to Spain

He travelled to Spain for the first time in 1892, however, unlike many other tourists, Huntington was not in search of exotic adventures and neither was he influenced by the grim stories about our country. In contrast, Huntington possessed extensive knowledge about the Spanish history, culture as well as the language, since his mother and some of his tutors spoke Spanish. When he arrived, he was not only fluent in Castilian, but could also speak Galician and even learned Arabic in order to be able to study in more detail the aspects of the Muslim culture in Spain.

The fruit of his journey was *A Note-book in Northern Spain* (1897), catalogued as a travel book in which the author describes, in great detail, the landscapes which he traversed as well as descriptions of people whom he meets and observes, the nature of the Spanish people, its traditions and way of life. In this book, we can find the itinerary that he followed and all of the places he visited during his first journey to Spain, for example, among others: Galicia, León, Asturias, Madrid, Navarra, Aragón, Extremadura and Valencia. According to the information found in the writings of Huntington as well as in other related articles, we know that Huntington followed the same route as El Cid, from Burgos to Valencia, when he travelled across our land:

El Camino del Cid no es un itinerario creado en 2007 con motivo de la conmemoración de los 800 años del Cantar. En realidad, ya a finales del siglo XIX, Archer Milton Huntington, el mecenas norteamericano fundador de la Hispanic Society de Nueva York, viajó por buena parte de nuestra geografía siguiendo los pasos del destierro descritos en el Cantar.

Camino del Cid²

² Orígenes del Camino del Cid.” *Caminodelcid*. Consorcio Camino del Cid. N.p., n.d. Web. 13 June 2014. <www.caminodelcid.org>.



Huntington following the route of El Cid from Burgos to Valencia, 1892.

Huntington travelled to Spain for the second time in 1898. This time he settled in Seville and travelled across Andalucía. Following this second visit, he wrote a book in which he included all his experiences in the south of the peninsula, but he decided not to publish it considering that, in his opinion, these experiences had become antiquated and obsolete. The aforementioned book can now be found in the *Hispanic Society of New York*, a museum and a library dedicated to the study of the art and culture of Spain, Latin America and Portugal, founded by Archer Milton Huntington himself and on which I will elaborate later on.

During his second visit to Spain, he devoted himself to archaeological excavations, where he was finding and later buying objects which would then be displayed in his museum. Huntington ordered to buy all of the objects being exported from Spain, and this was precisely the reason of his great collection.

Huntington's friendships and inspirations

During his travels to Spain, Huntington met and became acquainted with important personalities who put him in direct contact with art. Moreover, they also opened many doors for Huntington and helped him to become part of our country's elite. Among those personalities we find important figures from the social scene of the time such as the King Alfonso XIII, the Duke of Alba or the Marquis de La Vega Inclán who was the first Prime Minister of Tourism in Spain as well as important figures from the artistic and cultural scene such as López Mezquita, Mariano Benlliure, Blasco Ibáñez, Zuloaga, Gregorio Marañón, Concha Espina o Ramón Menéndez Pidal and many others. All of these personalities had a very close relationship with Huntington and this allowed him to immerse himself even more in our art, culture and the Spanish way of life. Among his group of Spanish friends, we can also find the famous impressionist painter Joaquín Sorolla whom he met in England in 1908 and who was quickly made a member of the Hispanic Society of America where Huntington displayed his works. Later on, in 1911, Huntington contracted Joaquín to paint 14 murals known as: *The Provinces of Spain* composed of a frieze which was 70 meters wide and 4 meters high. This frieze is displayed in the Hispanic Society and took 9 years to complete. This was, undoubtedly, the biggest order in Sorolla's artistic career and represents a culmination of his success.

Marriage with Anna Hyatt

Following his first marriage to Helen Manchester Gates in London, 1895, and their subsequent divorce in 1918, Archer Milton Huntington got married for the second time with Anne Hyatt, an American sculptor, in a private ceremony which took place in her working studio. Anna Hyatt, like her husband, was passionate about Spanish culture and history and has travelled to our country on numerous occasions. Among her best works, those that stand out the most are the equestrian sculptures of El Cid, one of which can be found in the *Hispanic Society of New York* and another in Sevilla, one of the King Boabdil and another one of Don Quixote. As we can see, many of her works have centered on important personalities of the Spanish culture. Information regarding this marriage can be found in the only book about Huntington, written by José García Mazas

entitled *El Poeta y la Escultura: la España que Huntington conoció* (1962), and which has served as the basis for this work. Later on, I will talk more about this book where we can find descriptions of Huntington's experiences during his travel to Spain.

Works and achievements of Archer Milton Huntington

The artistic facet of Archer Milton Huntington is very extensive and is divided into many different aspects, all equally important. This personality was not only a connoisseur and a representative of Spanish culture in the United States but was also a gifted poet, writer and translator. As a hispanist, his biggest achievement, known and admired by many, is the establishment of the *Hispanic Society of New York*, founded on the 18th of May, 1904 and later opened to the general public for the first time in 1908. This is, without a doubt, his most important work when it comes to our country and one that best expresses his love and admiration for all that is Hispanic. In this museum, large art gallery of Spanish paintings can be found, among those the best works of the aforementioned Sorolla as well as some by Goya.



The Hispanic Society of America (New York)

The gallery also contains a great photographic section which has not yet been classified. The artistic and cultural heritage of the *Hispanic Society of America* now boasts: 800 canvas and paintings from the Middle Ages until the 20th century, 6.000 watercolour paintings and drawings, 1.000 sculptures, 6.000 decorative objects and pieces, 250.000 books and magazines, 15.000 incunabula prior to 1701, 200.000 manuscripts, 175.000 photographs, all of the known Spanish coins and a marvellous cartographic collection.

On the inside, the building is filled to the brim with canvas and Spanish furniture. The Prince of Asturias, Prince Felipe de Grecia y Borbón, visited the museum on the 4th of December 2001 and said the following:

So it is extremely befitting that today we have all decided to get together under the roof of the Hispanic Society of America, one of the most prestigious cultural institutions in New York. For us, Spaniards, this Foundation, the brainchild of Archer Milton Huntington, has a profound fascination. Most other museums and libraries in the city possess a wealth of paintings, sculptures, maps or books that are the creation of Spanish artists, writers and minds. We see that Grecos, Zurbarans, Velaquez, Goyas, are all over the city's museums. Yet not one of them it could not possibly be so- is exclusively or even predominantly concerned with the creative genius of Spain like this one, with a fair representation of Portugal, Latin countries of America and the Philippines. This is a unique characteristic of the Hispanic Society, a museum that Huntington liked to describe as a love poem to the Spanish people.

Felipe de Borbón y Grecia³

With this we can see the magnificence of the work of Huntington, which is, without a doubt, the biggest one of all those that exist outside of Spain in relation to the history, culture and art of our country. The Valencian writer, Vicente Blasco Ibáñez, said the following referring to the museum, an excellent achievement, as a small representation of Spain in the United States of America:

³ “Palabras de Su Alteza Real el Príncipe de Asturias en la Hispanic Society of America.” *Casareal*. Casa de Su Majestad el Rey. N.p., n.d. Web. 14 June 2014. <www.casareal.es>

España, tierra de descubridores y conquistadores entregó a la mayor parte de América toda la civilización que exilia en esos siglos. Si no dio más, fue porque entonces no había más. Ahora la agradecida América devuelve a España su presente creando a un Huntington fundador de este museo, que es a modo de un templo elevado a la gloria de la civilización española. Si un cataclismo hiciese desaparecer nuestra Península, seguiría existiendo España en América, gracias al noble y generoso españolismo de este gran americano.

Vicente Blasco Ibáñez⁴

Another aspect of his work is that of a translator therefore it is necessary to mention the critical translation of the *Poema del Mío Cid* (1897-1903), in a three-volume edition in which he included his full version of the poem in English as well as the edition of the facsimile of the *Comedia de Calisto y Melibea* (1909), which was later reprinted in 1970. It is also important to underline that his work as a translator was very successful in more than one way seeing as he also translated many Spanish manuscripts into English and this gave him a different outlook than that of other authors.

It is through poetry that we can really see the artistic potential of Archer Milton Huntington, his quality as a poet, his style and particular sensibility. As for his poetic works written in English about Spain, there are some that stand out such as *The Lace Maker of Segovia* (1928), which is a book of verses composed of 46 different poems related to Spain in which Huntington intertwines the description of landscapes, legends and important figures of the Spanish social scene of the time. *Polvo* (1930), *Maraima's Tower* (1933), *The Ladies of Villbona* (1934), *Vela Venenosa* (1936), *Rimas* (1936), *A Flight of Birds* (1938), *Spain and Africa* (1943) and *Recuerdos* (1949), are other titles which can be found in the bibliography of this author.

Collected Verse (1953) is one of his best works, in which he compiled 236 poems. In it, Huntington cites, in the form of epigraphs, many fragments of poems written by great Spanish writers, which demonstrates that he had a vast knowledge of our poetry, and that it had marked his identity. During his lifetime, Huntington wrote approximately 300 poems about Spain and most of those are included in that volume, therefore this

⁴ “The Hispanic Society of America: Un templo en Nueva York, elevado a la gloria de la civilización española.” *Blascomanía: El Blog*. 10 May 2012. Web. 14 June 2014.

work, as well as one I will talk about next, is one of the main works on which this project will be based.

Finally, focusing on his narrative works, we find one of his grand works which reflects his love for Spain and his knowledge of our country. I am referring to *A Note-book in Northern Spain* (1897), a travel book in which the author, meticulously and in an extraordinary manner, describes his travel to Spain. As I had already mentioned before, Huntington travelled to Spain for the first time in 1892, longing for knowledge and adventures, searching to mingle with the Spanish people, participate in their day to day life and the traditions of our people. During this first trip, Milton, who was an expert on the *Cantar del Mio Cid* and he traverses the same route as Rodrigo Díaz de Vivar, from Burgos to Valencia and he describes it in his book. All the cities and small towns visited by him are perfectly represented in the smallest details as well as the monuments he saw and the people he met... and thanks to this work what we were like from his own point of view and see the Spain that Huntington got to know and fell in love with.

Titles of Archer Milton Huntington and his most important foundations

As the final part of this introduction, I would like to mention the titles that have been bestowed upon Huntington throughout his life and the institutions that he founded. Archer Milton Huntington received Doctor Honoris Causa title from the Central University of Madrid in 1920 and from the University of Salamanca in 1955, received the Order of Merit of Alfonso XII, Carlos III and Alfonso X the wise, as well as a medal Plus Ultra and another one from Isabel the Catholic. Moreover, this North American was also named a member of the Royal Spanish Academy. At that time, Huntington was very well known not only in Spain but also in Germany, seeing as he helped the Jews to flee, being a member of the Spanish Embassy. He was also a very important figure in the United States as he was a founder and a patron of many institutions, for example:

- Founder of the Hispanic Society of America, founded on the 18th of May, 1904.
- Member of the American Numismatic Society founded in 1858 in New York.
- Honorary President (1911-1916) of the American Geographic Society founded in 1851 in New York.

- President of the American Indian museum.
- Member of the American Academy of Arts and Letters created in 1904 in New York.
- Church of our Lady of Hope.
- The National Academy of Design, which was the Huntington family's residency.
- Founder of The Mariners' museum at Newport News in 1930.
- Golf museum at Newport News (Virginia).
- Founder of Brookgreen Gardens in South Carolina.
- Archer and Anna Huntington Wild Life Forest Station.
- Archer Milton Huntington Art Gallery in the University of Texas.

To resume the introduction of this research project, it is necessary to say that Archer Milton Huntington, despite of being one of the least known and least mentioned authors in the history of literature and art about Spain, he is without a doubt one of the key figures in the improvement of our country's image in the United States of America, and whose extensive work about Spain has contributed to transmit a little bit of our culture to that country.

Status of the issue

Generally speaking, it can be said that the works of Archer Milton Huntington have only been analyzed very briefly, and almost all works written about him were written after his death in the United States, in 1955.

In 1945, 10 years before Huntington's death, D. Jose María Millás Vallicrosa, a lecturer in the University of Barcelona and member of the Real Academia de las Buenas Letras, writes about him in a brief but interesting work entitled *Breve Semblanza de Mr. Archer M. Huntington* (1962). In nearly 50 pages of this bilingual work, Millás Vallicrosa praises and analyses the works of Archer Milton Huntington and his hispanic vocation and his dedication to the study and discovery of our country. His work about Huntington includes a carefully selected collection of images among which the most important one is the image of the façade of the Hispanic Society of America and the one of the inside of the museum, as well as the praises about the foundation:

Si entráis en este edificio, pronto os daréis cuenta de que no es un de los tantos museos y bibliotecas, más o menos funcionales, fríos y arqueológicos, sino que todo parece revestirse del más puro acento y gusto español... Pues ello es la obra — el milagro, diríamos — del más ilustre y fervoroso hispanista que han visto los modernos tiempos, de Mr. Archer Milton Huntington, un norteamericano, un hijo de Nueva York, quien desde su más temprana edad fue tocado del amor a España, del amor al espíritu auténtico que tensa y anima las páginas de la Historia de España. (Vallicrosa, 1954:9-10)

In the LXXXVII chapter of the book entitled *El Poeta y la Escultora. La España que Huntington conoció* (1962), about which I will talk later on in this project, José García Mazas writes about the close relationship between the Spanish writer Concha Espina and the Huntingtons, and about how they kept in touch through written correspondence in spite of the Civil War. In this chapter, he tells how, after becoming blind due to the vitamin deficiency, Concha Espina sends a goodbye letter to the Huntingtons, soon before dying at 86 years of age, in which she included her last article written for the newspaper ABC and which was dedicated to her great friend. This article, published on the 3rd of March of 1954 in the newspaper ABC, is one of few writings about Archer Milton Huntington written during his life, and can be considered as an ode to his person in which Concha Espina praises and acclaims the last and extraordinary work of this

author: *Collected Verses*. According to Concha Espina, Huntington demonstrates in the 240 pages of this work, the exquisite and intense love and affection that he felt for Spain as well as his extensive and unequalled knowledge of our culture, our people and our country.

In 1962, José García Mazas, published an extensive work of around 500 pages, dedicated to Archer Milton Huntington and whose content is related to our author and his travels to Spain. Mazas talks about the life and the adventures of Archer Milton Huntington, in a friendly and a very personal manner. It is possible that, his friendship with Huntington led him to create a work that is a little superficial and maybe even trivial, in which he includes, with little objectivity, statements and scrupulous details which can be found throughout the ninety chapters of this work. The aforementioned work is divided into ninety chapters grouped into four parts. The first one is called “Primeros contactos con España”, and is exclusively dedicated to the itinerary of Archer Milton Huntington in Spain in 1892. In those sixty-two chapters, the author encourages us to travel across our own country following in the footsteps of the great hispanist, Huntington:

Razón sobrada tenía el joven estudiante en viajar por España para poder comprender a los españoles. Todo esto que nos cuenta Huntington en su impresión general de España en el 98, no se puede *aprender* en los libros, hay que «vivirlo» para poder asimilarlo. (García-Mazas 1962:367)

The second part of José García Mazas’ work, entitled: “Un Americano en el sur de España en el 98”, focuses on Huntington’s second travel to Spain, during which the author dedicated most of his time to archeological excavations in the South of Spain. This part of the work is composed of eight chapters, in which Mazas compiles and translates Huntington’s notes and personal opinions, where it becomes clear that Huntington aspired to create a Hispanic museum in New York, which would include the pieces and remnants of the Spanish culture, in which he said:

«Desde luego, la mayoría de los objetos de importancia que encontraremos en Itálica, permanecerán en España, en manos de coleccionistas o en museos. Siempre seguiré este método,

y, si más tarde —como espero—, puedo construir en Nueva York un museo hispánico con los restos de la cultura española, lo haré con lo que pueda hallar en cualquier parte del mundo, sin sacar nada de España. (García-Mazas 1962:389)

The third part is entitled: “El museísta” and deals with the Hispanic Society of America, including seven chapters in which José García Mazas talks about the construction of the museum, its members, the medals or special exhibitions, as well as the conferences, activities or publications and editions. It is a section in which we can find all the information regarding the Hispanic Society of New York.

Finally, the fourth and the last part of Mazas’ book, entitled: “Amor, hispanismo, poesía y escultura”, and which takes up the last thirteen chapters of the book, the author stops to analyze and comment on the marriage of Huntington’s marriage with Anna Vaughn Hyatt, his last days before passing away, and his friendships, among them that with Concha Espina, which I had already mentioned above, as well as José Pijoán and the Duke of Alba. In this part of the work we can find statements relating to the work: *Collected Verse*, written by Archer Milton Huntington, which appears in one of the chapters entitled: “El Hispanista Poeta y el Poeta Hispanista”.

Pero muchos de estos versos, aunque publicados en 1953, fueron escritos «en el lugar», mientras recorría España a lomos de mulo, en diligencia, a pie o en tren. Y la erudición que rezuman pone bien a las claras que el autor no es solamente un viajero admirador, sin más conocimiento que «lo que vio exteriormente» de estos lugares y tipos españoles, sino el fruto de investigación, estudio y atentas lecturas complementarias. (García-Mazas 1962: 492)

As we can see in in the work *The Poet and the Sculptor: The Spain that Huntington knew*, not only do we find proof that Huntington possessed a wide knowledge about our land and the people he wrote about, but we also notice that José García Mazas has demonstrated his deep understanding of the work, life and preoccupations of the north American author, Huntington.

Continuing with the literary review of the works of Huntington, I have been confronted with a huge emptiness during many years, in which nobody has written about our author, not even in the form of investigation or a literary analysis. All this changed in

2005, when José Manuel Barrio Marco, lecturer in the Department of English at the University of Valladolid, and the supervisor of this project, studied Huntington and wrote an article about him as part of a project carried out in this university called: ‘‘The image of Spain in English and North American literature’’. In the tenth volume of this work, we find a 30 page chapter dedicated to Archer Milton Huntington, in which José Manuel Barrio states the following:

De todos los nombre ilustres que nos visitaron procedentes de EEUU, tal vez sea Archer Milton Huntington el que más haya hecho por dignificar y cambiar esa idea de España, de sus gentes y de su cultura, pues lo español fue para él, desde niño, una vocación premeditada a la que dedicar buena parte de su vida, de su saber y de su fortuna. (Barrio 2005:12)

My interest in Archer Milton Huntington and my decision to dedicate this project to the analysis and the study of the work of this North American hispanist, is therefore due to this article by José Manuel Barrio Marco, as well as the course called *España y la literatura en lengua inglesa*, as part of the Grado en Estudios Ingleses.

In 2009, a student of the University of Valladolid, Héctor Fernández Bahillo, wrote a thesis entitled: *España en la vida y obra de Archer Milton Huntington*, and was also supervised by José Manuel Barrio Marco.

To conclude this section, it is necessary to mention that much more has been written about this author and more information available about the literary review of his works, but probably without the relevance of the books and articles cited previously, whose reading has contributed to the development of this project.

Analysis of his works: His personal view of Navarre and Aragon

Methodology

In this section of my work, as well as an investigative project and a final analysis, I am going to focus on the study of two of the biggest works of Archer Milton Huntington, already mentioned above. The first one is *Collected Verse*, a work which the author dedicated to his mother and in which he included 236 poems about Spain, from among which I have selected seven, which refer to specific cities of Navarre and Aragon. These poems are: “Vendimia” (Huntington 1953:94), “Zaragoza” (Huntington 1953:231), “Sueños” (Huntington 1953:233), “Liberation of the Doves” (Huntington 1953:239), “Teruel” (Huntington 1953:288), “Alcañiz” (Huntington 1953:316) and “Rio Jiloca” (Huntington 1953:394). As we will see later on, an epigraph with a citation from the greatest Spanish authors is included in nearly all of the poems, once again showing his extensive knowledge and appreciation of the Spanish literature and writers. The second work which I would like to focus on in order to analyze his point of view of Navarre and Aragon is: *A Note-book in Northern Spain*, also dedicated to his mother and in which, as I had already mentioned before, he describes, meticulously and in a very detailed manner, his itinerary throughout the villages of Spain, in which, if possible, he fell in love even more with our country and the people. In this work we can find statements such as this one, included in the first chapter of his work called: “In General”.

In Spain it is less the “color” and “romance” of which we hear so much, than the strange, sombre setting of it all —the wonderful, melancholy landscape, unvaried, sullen, monotonous to-day, to-morrow ablaze with a fiery life; impetuous, restrained, indifferent, responsive. Look deep enough into its heart and you may read the heart of the Spaniard. (Huntington 1898:1)

Using these two works, as well as the information encountered in works by Jose García Mazas in his work *El Poeta y la Escultora. La España que Huntington conoció* as the basis for my project, I have decided to dedicate my investigation and analysis to the search of the way in which the two, marvellous Spanish regions of Aragon and Navarre are portrayed in the works of Huntington.

Firstly, I will analyse the author's perception of Aragon considering that he dedicates more time and space in his works to the description of this community than to that of Navarre. Throughout his works we can find: five chapters in his book *A Note-book in Northern Spain*, dedicated exclusively to the description of regions and small municipalities of Aragon, as well as the main cities, and six poems compiled in his work entitled *Collected Verse*, which also shows his particular perception of Aragon, focusing on small details like for example the fields of Cariñena or the Plaza del Pilar in Zaragoza.

Consequently, I will analyse Huntington's perception of Navarre, because, as I have already mentioned, he dedicates less time and space to this city in his works. For example, we can only find three chapters in his travel book and only one poem in *Collected Verse*, entitled "Sueños".

By comparing and analysing these two works, we will discover the general perception of the author regarding those two regions of Spain as well as if this perception differs from one work to another, keeping in mind the difference of fifty years between them, as one was written in 1898 and the other in 1953. Moreover, I will add opinions of José García Mazas included in his work: *El Poeta y la Escultora. La España que Huntington conoció*, in which he comments the work of Huntington entitled *A Note-book in Northern Spain*, some of his most important poems.

Aragon in the eyes of Archer Milton Huntington

TERUEL

The first chapter dedicated to Aragon in this travel book, focuses on the región of Teruel, a Spanish city located to the south of Aragon, and especially on the legend of the natives of Aragon Isabel de Segura and Juan Diego Martínez de Marcilla, better known as the Lovers of Teruel, which is also the name of this chapter in which Huntington wishes to recognize the importance and fame of the poet and playwright,

Juan Eugenio Hartzenbusch, that he deserves and that he never received on many occasions, Our American poet has compared this legend with the tragic story of Romeo and Juliet. According to Archer Milton Huntington, and following the original storyline, Juan Diego Martínez de Marcilla, was a young, poor boy, in love with Isabel de Segura. Due to his economic situation, he was not allowed to marry her, and this is why he decided to leave and work at sea and on the land, in search of riches, and return to his loved one five years later. As the accorded time came to an end, Isabel de Segura was obliged to marry another man, and this is what she did, but very soon after, Juan Diego Martínez de Marcilla returned. One night, while Isabel was sleeping together with her husband, Diego entered in the alcove, and begged her for a kiss, which she denied claiming faithfulness to her husband. Diego collapsed and died at that very moment and Isabel and her husband removed his body from her bedroom. The next day, aching for having rejected Diego's kiss, went to the church where Diego's body was reposing, and she kissed him, dying at his side. Isabel's husband told the story to all those who were present, and decided that both of them should rest together for eternity, and this is why they were buried in the same grave.

In this book, Huntington mentions the church of San Pedro, where the wake of Juan Diego Martínez de Marcilla was taking place, and which he definitely visited during his stay in the city. Our author ends this chapter with this surprising personal opinion in which he states:

Finally, in 1854, the people of Teruel, realizing at last the importance of their mummified lovers, had them placed upon a walnut stand, supported mechanically in a standing position, and clothed in light gauze skirts! It is impossible to conceive of anything more grotesque or amusingly horrible. (Huntington 1898:143)

As we can see, this chapter is solely dedicated to the legend that Huntington himself knows, without providing his personal opinion, nor references to his stay in Teruel, but is in his work *Collected Verse*, where we can find a poem entitled "Teruel", in which the author mentions the Torre de San Martín, to which these verses are dedicated:

TERUEL

*E fue maravillosa cosa
Que de la espina sallió la rosa.*
Vida de Santa María Egipciaca

There is a tower,
A fretted tower,
In Teruel,
Of brickwork wrought
In Eastern form,
A thing of grace,
A symbol of a vanished race.

This is the tower
Of San Martín,
In Teruel,
A gently wrought
Mudéjar shaft.
Upon its face,
Vague handwork of a vanished race.

There is a tower,
A fretted tower,
In Teruel.
Sad ghosts, they say,
In furtive hour,
Seek there a place,
To whisper of a vanished race.

The Torre de San Martín in Teruel, declared a World Heritage site in 1986 and constructed in the year 1316, is a mudejar style building located in the Plaza de Pérez Prado right in front of the street de los Amantes. Archer Milton Huntington dedicates time to admire this construction and long for the old art, of which remained only pieces scattered all around Spain. When Huntington talks about this “vanished race”, he is referring to the Muslims who cohabited with the Spanish in Medieval Spain. The mudejar style of art, composed of Christian and Muslim artistic styles, examples of which can be found in Teruel and Zaragoza, are the fruit of this cohabitation. Huntington, a huge admirer of Spain and the influence of the Muslim culture, even learned Arabic in order to be able to understand this kind of art, therefore it is not surprising that one of his poems is dedicated to admiring this marvelous construction in Teruel.



Torre de San Martín (Teruel)

ALCAÑIZ

*Venid, pues, sin tardanza
Adonde el mal no mueva cruda guerra;
Y hallaréis bienandanza.*

Antonio Arnao

Out of the world I rode one day,
Years have fled since I passed that way,
As I entered that vega of sweet release,
The birds were still singing
In Alcañiz.

A landscape fair of roundelay;
Alcañizanas made their way,
In a world of soft whispering symphonies,
In the garden of song
Of Alcañiz.

River of silence moving slow,
Crested palm trees beside it grow,
With tremulous messages murmured the trees,

In the gladsome garden
Of Alcañiz.

Trophies are mine you may not see,
The Guadalupe spoke to me,
A riverside voice with a message of peace—
A riverside message
Of Alcañiz.

I shall not know whose silver voice
Reached me there that my heart rejoice,
But I gathered the sweetness borne on the breeze,
Forever recalling
Fair Alcañiz.

Guadalupe river is still
Singing soft in my days athrill;
That channel of memory never will cease,
As I dream of the voice
Of Alcañiz.

“Alcañiz” (Huntington 1953:316) is a poem dedicated to the Spanish municipality of Alcañiz, in the province of Teruel. It is a very metaphysical poem in which Huntington describes a voice speaking to him, a gentle whispering, a symphony coming from the Guadalupe River, a tributary of the river Ebro, which flows through the town. In this way, the author lets us see his more subjective view of Teruel, explaining in detail the landscape which graces the region as well as the emotions and feelings that memories of this region awaken in him, as he mentions in the last three lines of the poem:

That channel of memory never will cease,
As I dream of the voice
Of Alcañiz. (vv. 28-30)

In this case, Huntington dedicates his travel book to offering a more objective version of a legend, that is very present in Spain since quite a long time ago, as Mazas states in his work: “creyó que debía aprovechar esta oportunidad para presentar la «versión española» del argumento que había inspirado a tantos” (García-Mazas 1962:237). Whereas in his book of poems he offers us a much more subjective view of this city, focusing on one detail in particular, such as the Torre de San Martín and a small region like Alcañiz.

ZARAGOZA

In the tenth chapter of his travel book, Huntington writes about Zaragoza, a province of Aragon. As he mentions at the beginning of this chapter, Zaragoza is a Spanish city, which in spite of growing under the same circumstances as the other cities and being influenced or affected by the same factors, has a specific ambience, which differentiates it from the rest and endows it with a special essence. In this chapter, in contrast to what was previously commented, Huntington begins by portraying the nature of the Aragonese people in a detailed manner, which is a proof of his cohabitation with the Spanish people and his knowledge of our land. Only a person who has lived with the Aragonese people is able to formulate such an exact description:

Active and intelligent, the Aragonese of to-day has a love of letters and the arts, though in a more sober and restrained manner than his brother of Cordova or Sevilla. He possesses a certain good-natured dignity. He is strong, a fighter, a drinker of pure wine and aguardiente, a tall, lusty fellow of the mountains and the glaring, bare, broken foot-hills of his native province. (Huntington 1898:145)

In this chapter he also briefly alludes to the Mudejar style of art in the poem entitled “Teruel”, where Huntington mentions the high towers and buildings influenced by this kind of art. According to the author’s view, the influence of the Church is very strong and it can easily be noticed in Zaragoza. As Huntington (1898:147) states, “an odor of incense seems to lurk in dark corners; the deep swelling of voices singing comes from the doors of the churches we pass”. According to Huntington, a priori, he did not plan on staying in Zaragoza for longer than it was required for him to see all of the main monuments, as he said, Zaragoza does not have anything that would set it apart from other cities. He even underestimates the beauty of two of the cathedrals in Zaragoza, stating that they were not at the same level as other grandiose cathedrals he visited in Spain. However, it was when he entered La Seo and El Templo del Pilar, that he discovered its hidden wonders which causes everybody, even atheists, to kneel down.

In this chapter, as well as the previous one, we can read, through the eyes of Huntington, about the story of Pedro de Luna, known as Benedicto XIII, which he discovered thanks to the works of Father Lamberto. Huntington describes, in a few

pages of this chapter, the tragic story of Pedro de Luna, full of obstacles and rejection. In the same way, he tells us about the murder of the Inquisitor of Aragon in the cathedral La Seo by a group of Jewish converts living in Zaragoza. It is, according to Mazas, a costumbrist story that describes in detail the atmosphere in Zaragoza and one of the strongest blows ever dealt to the city.

As we will see later on, in this chapter, like in one of his poems, Archer Milton Huntington leaves space for a detailed description of the demolition of the Torre Nueva, initially constructed to indicate the time to the inhabitants of Zaragoza. Probably, this poet witnessed the great debate which was taking place on the streets of the city between the inhabitants who believed that the tower needed to be knocked down as it was crooked and would end up collapsing, and others who believed that the tower was constructed like this on purpose in order to make it more attractive. It was finally decided to demolish the tower in 1892, the year of Huntington's first travel to Spain, and he presents it as a sad incident in the history of Zaragoza.

ZARAGOZA

*Zaragoza está en un llano
Y la Torre Nueva en medio.
Cantares populares de Castilla*

No more the lace-clad tower,
The guardian
Of Eastern memories
And Eastern pride,
That passed away,
Uplifts above the city
Its leaning shaft.
The little empty plazuela,
Where one I knew
Its fairy presence,
Is desolate.
The Torre Nueva now has gone
Back to its elements.

So fade to nothingness
The works of hands.
'Tis sad to lose
A precious thing,

That nevermore may stir
Our hearts.
Time ever sets a crown
Upon work of love,
Warning that here is royalty.
It seems unworthy to destroy
The gems that light
Triumphal hours
Of dreamlands.

O tower of lace,
Do not the skies,
Above your town,
At times recall you,
And reshape
Your transient lines,
Against a moonlit
Spectral cloudland,
Torre Nueva,
Torre Nueva?



Torre Nueva (Zaragoza)

Although we do not clearly see the critique of the demolition in his travel book, and making use of the subjectivity provided a poem, Huntington dedicates the verses of a poem called “Zaragoza” (Huntington 1953:231) to the description of the tower’s architecture, and how its demolition was a real pity for the town, as he mentions: “tis sad to lose a precious thing, that nevermore may stir our hearts” (vv. 16-19).

VENDIMIA

*Nadie ponga su viña
Junto a un camino,
Porque todo el que pasa
Corta un racimo.*
Francisco Rodríguez Marín

She is bending,
In the shadow,
To lift the vine
In place.
The grapes fall
In the basket.
The sunshine
Lights her face.
And across the hills

Of Aragón,
A song is floating low.
That is all;
Yet, no, not all,
For wine one day will flow,
Perhaps the wine
From those sweet grapes,
To stir men’s dreams aglow.
Perhaps indeed the subtle gleams
Of richer wine,
Of glances soft,
This very day
May stir men’s dreams aglow.

“Vendimia” (Huntington 1953:94) is another of the three poems that Huntington dedicates to Zaragoza. It is quite a descriptive poem, in which an ordinary day-to-day image of Campos de Cariñena, in Zaragoza, is portrayed. With little use of words, the

authors explains the wine making process and how the women crouched down in the shade, is collecting the grapes and putting them in a basket, singing an Argonese *jota*. Subsequently, according to the author, this wine would later intoxicate the men and stimulate their dreams. One of Huntington's customs as regards writing poems consists of describing working women, especially when it comes to hard work what is also reflected in this poem. He considered that women possess a particular sensitivity, which is why he entrusted them with important tasks in his museums and art centers, and they also play an important role in his poems.

LIBERATION OF THE DOVES

*A beber llegó a la Fuente
Una cándida paloma
Cuyas argentadas alas
El sol en su vuelo dora.*
Villanueva

In the Plaza de la Virgen,
Crowds await
The thunder tones,
When the great bell tolls its order—
Liberation
Of the doves.

When the great bell tolls its mandate,
Whereto answer
Will be given,
In the song of beating pinions,
As the white doves
Rise in flight.

They will flutter upward, outward,
Thousands watching
In the Plaza.
Hearts respond to joy of freedom,
When the captives
Take their flight.
Now above the crowned Plaza,
Thundering speaks
The rugged tower,
By the great cathedral gateway.
Little captives,

Dressed in white,

Rise to seek the unseen pathways;
And the people
Watch the swift ones,
Gaily floating high above them,
Freedom seeking,
Dressed in white.

When the bell above is sounded,
Deep within us,
Out of darkness,
Rise the spirits of our dream world,
Freedom seeking,
Dressed in white.

“Liberation of the Doves” (Huntington 1953:239) is the third poem that Huntington dedicated to Zaragoza. Similarly to his other poems, Huntington portrays the ordinary life which he discovered through his travels to Spain. The theme is a very common occurrence in Zaragoza, where historically, hundreds of doves gather in the Plaza del Pilar, in front of the Basilica, waiting for food, to later pick up and fly away at the sound of the bells. Huntington, faithful to his habit of describing ordinary events which for some may seem trivial, dedicates a poem to narrating in detail the very moment when the doves fly away.

RIO JILOCA

(To S.)

*Vega hermosa del Jiloca
Con tus sombríos nogales.*
Francisco Rodríguez Marín

That day, beside Jiloca's stream you stood,
And pointed there a place so marked of Time
That you became a part of history.
You seemed to be a gloss upon the past!

Your voice was raised to emphasis and set
The tale before me, lit by vividness
That swept away the present, while I sailed
Upon your purple sea of poetry.

The past you built! The sky was softly clear,
The hills but faintly drawn. You called a name;
Your daughter came, and garden's sweetness brought.
She was yourself, reclad in womanhood.

And always after, when you went away,
My thought of you was by Jiloca's stream,
Your incantation unto dead—of her,
Your incantation to a world to be.

In this poem, "Rio Jiloca" (Huntington 1953:394), the author pauses to contemplate and portray in detail the Vega del Jiloca, situated between Calatayud and Villafeliche in the province of Zaragoza. It is a very metaphysical poem in which he describes the flow of the river Jiloca, which passes through Teruel and Zaragoza, and the landscapes upon which one can also contemplate. Avoiding the typical costumbrist poems, which are very common in the work of his author, other poems appear, such as "Rio Jiloca", in which Huntington describes his view of a landscape. As our poet states:

That day, beside Jiloca's stream you stood,
And pointed there a place so marked of Time
That you became a part of history.
You seemed to be a gloss upon the past! (vv. 1-4)

José Manuel Barrio remarks that in this poem, Huntington allows us to share his: "recuerdos y añoranzas a la vera de este río aragonés afluente del Jalón" (Barrio 2005:26).

Faithful to his habit of providing a more neutral version of the cities he visited in his travel books, he uses poems to show his more sensitive side. As we have seen it in the analysis of the Teruel province, Huntington uses the travel book as a diary, in which he describes, in a methodical manner, the journeys he undertook in Spain and its landscapes, the people he met and the stories they told him, leaving the sentimentality for his poems.

HUESCA

If we focus on the image of the city of Huesca, in the autonomous community of Aragon, provided by Huntington, we find that *A Note-book in Northern Spain* (1898) is the only work that contains information about Huesca, considering that no poems dedicated to this city were found in *Collected Verse* (1953).

In his book, Huntington dedicates three out of its sixteen chapters to his stay in the city of Huesca and its surrounding area. In the first of these three chapters, Huntington shares with us his opinion about the city with one of the first of his declarations:

The Province of Huesca offers a somewhat new phase of Spanish life to the traveller. It has had the happy fate of escaping the tourist, and, although less rich than other provinces in the rare and wonderful of art, is yet famous for its hardy, law-making people and for a few solid and severe monuments. (Huntington 1898:164-167)

Huntington begins by describing the location and the population of Huesca, as well as its inhabitants, the activities they carry out, distinguishing hunting, and the type of fauna and flora present in this area. This chapter is mostly descriptive, and the author dedicates these pages to the description of the streets he walked, as well as the main monuments he visited although at the beginning he considered them inferior to monuments in other parts of Spain, they managed to captivate him with the magnificence of their views. By following in Huntington's footsteps, we can see the Cathedral of Huesca to whose bells he dedicates a few lines of his book, the Sierra de Guara, the ruins of the castle Monte Aragón, or the murals of the Salto de Roldán. This description of the landscape is accompanied by a climatic description throughout the book. Moreover, we also find a brief mention of the journalistic tradition of the city, and some of the processions which took place during his visit. Further on, there is a description of his visit to the ruins of the monastery of Montearagón, and the author invites us to share the feeling of sadness which overwhelmed him as he found out about the huge loss that had taken place.

After visiting Huesca, Huntington narrates in the same way his journey and visit to Jaca. He begins by describing the landscape he saw when, in the middle of the journey, he

stopped in Ayerbe and visited its palace and its squares. Later on, the following chapter is dedicated to his visit in Jaca, walking the street and meeting its people. Panticosa, a municipality located in the north of Huesca, also appears in this chapter and Huntington, similarly to what he did with the other cities he visited, describes what he saw and experienced:

One has to have seen the Pyrenees to realize their influence on the character and history of the Spanish people. This great spiked collar about the neck of Europe has truly been tight enough to choke off international communication. It is as though the bareness, the chilling, sombre, deserted, lifeless grandeur of these mighty Dons of stone had set the fashion of dignity and forbiddingness to a whole people whom they look down upon. How could the light grace of France be ever brought to struggle across this line of grimness? Or, if across, how muffled up and chilled must it be on arrival! (Huntington 1898:195)

Finally, the author concludes the pages about Huesca with a description of his visit to the monastery of San Juan de la Peña, which was the most important monastery in the Middle Ages, and the Virgen de la Cueva in Oroel. Seeing as the author did not write poems about Huesca, the only opinion available about this city appears in his travel book, and as I have mentioned before, it is mostly descriptive.

Navarre in the eyes of Archer Milton Huntington

The last three chapters of his work *A Note-book in Northern Spain* (1898), and one of his poems included in his book *Collected Verse* (1953), entitled “Sueños” (Huntington 1953:233), are exclusively dedicated to the Autonomous Community of Navarre which Huntington also visited.

In the account of his travels, from Jaca to Leyre, we can feel the lamentation of Huntington due to the decadence of some of the regions of Navarre which he treats as if it was his own native country (García-Mazas 1962:333). Between the municipalities that Huntington describes in his book we find Esco or Berdún. In this part we can also find, like with the legend of los Amantes de Teruel, the famous legend St. Biril. St. Biril was a monk in the monastery of Leyre who one day decided to leave for a walk in a nearby forest. Enchanted by the singing of the birds, he walked towards a fountain and

fell asleep. When he woke up, he began to walk back to the monastery, and when he arrived, he saw that everything was much bigger, and the people different, nobody was recognizing him and he realized that it was a monastery that disappeared three hundred years ago. Huntington, keen to live new experiences, wanted to visit the place where this story had taken place, and this is why he went on a journey to the monastery of Leyre.

Passing by Yesa, whose church did not please Huntington, by Lumbier, Izca or Idocin, our poet finally arrives in Pamplona, capital of Navarre, where he was disappointed to find out that he would not be able to see the ivory chest which is found in the Cathedral.

The last two chapters of his book are dedicated to the municipality of Estelle, from where he describes the encounter with its people and to Roncesvalles. After seeing the name Roncesvalles in many writings, the author becomes curious and wishes to visit this place; therefore he decides to finish his work with a description of Roncesvalles.

He was a little disappointed as when he arrives in Roncesvalles he realizes that the descriptions were exaggerated and are detached from the reality. As Mazas points out in his work: “es interesante esta visión, este contraste entre la realidad y la ficción creada por el poeta, que nos descubre Huntington con su visita a Roncesvalles” (García-Mazas 1962:361).

SUEÑOS

To the fireside voyager of Tafalla
Durmió quanto Dios quiso suenno dulz e temprado.
Berceo: Vida de Sant Millán

Who has not sailed upon a ship of state,
Of wayward fancies builded and delight,
Illumed of regal wonders through the night?
Who has not worn the garlands of the great?

What beggar never mounted thrones of kings,
What timid one but gained the spoils of war,
Or slave who unto freedom found no bar?
How splendours crown the mind's imaginings!

“Sueños” (Huntington 1953:233) is the only poem that Huntington dedicates to the Autonomous Community of Navarre. It is one of the most metaphysical poems out of all of the poems mentioned in this project. Huntington tends to write very abstract poems, like this one, and sometimes we cannot understand what he is referring to.

That is the end of the comments about Aragon and Navarre in Huntington’s books, who after travelling through most of Spain, decided to project in his books all that he saw and lived.

Conclusion

As a conclusion, after the research, the reading and later the analysis of all the information relating to Archer Milton Huntington, to his work as well as that written about him by others, which was what I aimed to portray in this project, it is undisputable that Archer Milton Huntington has been, and will remain throughout history one of the biggest hispanists that Spain had the pleasure to welcome. Huntington, always thirsty for knowledge about Spain, presented us with huge wonders, which, although they have not always received the attention they deserve, have managed to harbor a piece of the special Spanish nature, as well a part of the charm of its land, whether in his written works or in the monuments created by Huntington for this purpose.

As regards to the comparison of his works *Collected Verse* and *A Note-book in Northern Spain* as well as the analysis of his views about the Communities of Navarre and Aragon, it becomes obvious that there are two completely different ways of representing the same reality. In his book of poems, Huntington offers us a more subjective version of his travels to Spain and of the feelings which blossomed in him in each one of the places he visited and with each one of the images we perceive through his eyes; meanwhile in his travel book he offers us a more objective version of these cities. The last one is a particularly descriptive book, in which he pauses to analyze and reproduce in writing everything that Huntington saw and heard during his stay in our country. In a few pages of this work, the author stops to narrate the feelings and emotions, meanwhile, he describes, in a very methodical manner, the places, the monuments, the people and some of the legends of the country which stole his heart.

Once again, and in order to conclude this project, it is necessary to mention that the admiration and the interest for Spain that Huntington demonstrated throughout his work, and which is visible in his works and the creation of the Hispanic Society of America, should be sufficient for all the Spanish people to feel proud, and we should grant him the recognition that he deserves and always have him in mind, just like he did with Spain during his whole life.

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