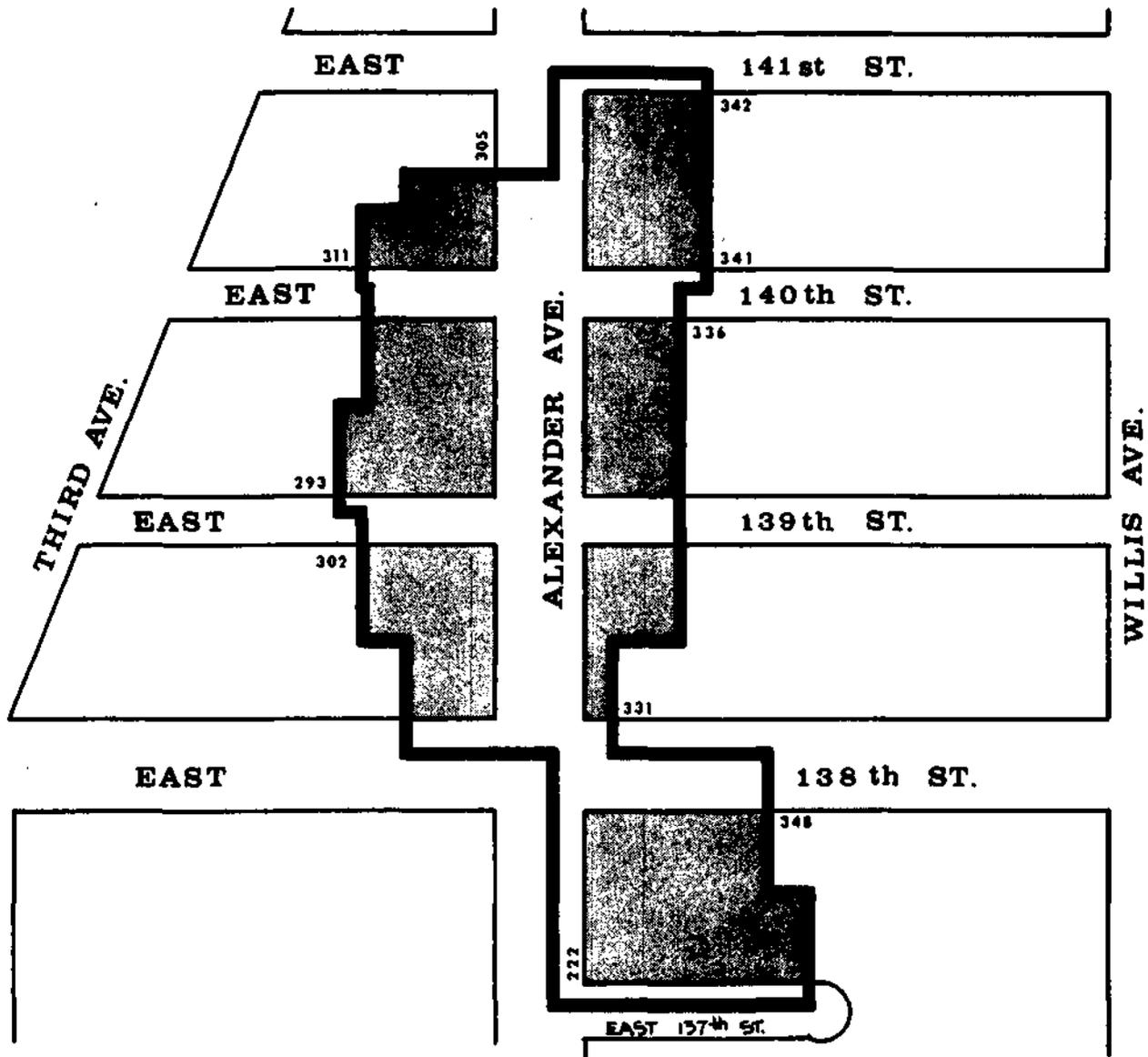


MOTT HAVEN HISTORIC DISTRICT

THE BRONX



SCALE: 1" = 200

DESIGNATED JULY 29, 1969

Numbers show buildings inside boundary of district

MOTT HAVEN HISTORIC DISTRICT, Borough of The Bronx.

The property bounded by East 137th Street, the eastern property lines of 222 through 230 Alexander Avenue, East 138th Street, the eastern property line of 331 East 138th Street, part of the southern property line of 268 Alexander Avenue, the eastern property lines of 268 through 274 Alexander Avenue, East 139th Street, the eastern property lines of 276 through 288 Alexander Avenue and 336 East 140th Street, East 140th Street, the eastern property lines of 341 East 140th Street and 342 East 141st Street, East 141st Street, Alexander Avenue, the northern property line and part of the western property line of 301-305 Alexander Avenue, the rear building lines of 313 and 311 East 140th Street, part of the western property line of 311 East 140th Street, East 140th Street, the western property lines of 299 through 289 Alexander Avenue, the northern property lines of 303 through 293 East 139th Street, the western property line of 293 East 139th Street, East 139th Street, the western property line of 302 East 139th Street, the southern property lines of 302 and 304 East 139th Street, part of the southern property line of 306 East 139th Street, the western property lines of 261 through 251 Alexander Avenue, East 138th Street and the western property lines of 230 through 222 Alexander Avenue.

On November 22, 1966, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Mott Haven Historic District (Item No. 2). Four speakers testified in favor of designation. There were no speakers in opposition to designation. The hearings had been duly advertised in accordance with the provisions of law. At a meeting in the community, strong support was expressed for designation. The people within the district have expressed pleasure at the interest shown in their neighborhood.

DESCRIPTION AND ANALYSIS

The Mott Haven Historic District consists of an interesting cross-section of buildings including, primarily, handsome residential rows of houses, two churches, a library and a police station. Individual houses, on the side streets, lend an attractive variety to this area. The architecture is representative of the best of the second half of the nineteenth century and ranges from that of the imposing public buildings and churches to the domestic scale of the dignified rows and single houses. The district centers about Alexander Avenue, including only those side streets which best accord with the fine quality of the buildings which extend along both sides of it. The fact that the buildings in this neighborhood retain so much of their fine original character makes it readily recognizable as an Historic District.

History

The Mott Haven Historic District is located in one of the oldest settled areas of The Bronx. The land was purchased from the Indians by the Dutch West India Company in 1639, and two years later, Jonas Bronck, a Danish Lutheran, bought a large tract between the Harlem and Bronx rivers from the Company and became the first European to settle in the borough which bears his name. In 1670, he sold the land to Richard and Lewis Morris, merchants from Barbados. Traces of the Morris family still remain in the neighborhood, and it has been suggested that Alexander Avenue, the central thoroughfare in the Mott Haven Historic District, was named for Alexander Bathgate, the Scottish overseer of the Morris manor lands.

In 1828, Jordan L. Mott, the inventor of a coal-burning stove, established an iron works on the Harlem River at 134th Street. Mott was the first major industrialist to locate in The Bronx. He built his residence near the foundry and was so impressed by the area that, in the eighteen-forties, he purchased a second tract of land from the Morris family. Although the Morris family sold Mott the land for his foundry, his industrialism was resented as a crass intrusion into the quiet, rural countryside. Legend has it that upon being asked if he had any objections to Mott's naming the new village Mott Haven, a member of the Morris family answered that Mott could do as he pleased and could change the name of the Harlem River to the River Jordan if he so desired.

In 1850, Mott drew up plans for the lower part of the Mott Haven Canal, which followed an underground stream parallel to Morris Avenue and east of the Harlem River. When completed, it enabled canal boats using the canal to go up as far as 138th Street, encouraging the local industrial development. Residential neighborhoods, such as the one which forms the Mott Haven Historic District, are not common in Mott Haven. After 1856, Mott Haven joined with several other villages to form the town of Morrisania, although the area still continues to be known by its original name.

The Mott Haven Historic District centers around Alexander Avenue, an airy, dignified thoroughfare which, in the past, was known as "The Irish Fifth Avenue" and also as "Politicians' Row". Yet, even at that time the neighborhood was characterized by a wide range of nationalities. At present it is largely occupied by recently settled Puerto Rican families.

Architectural Importance

Alexander Avenue, between 137th and 141st Streets, is framed at the ends by two tall churches on the east side and by two imposing civic buildings on the west. The east side of the Avenue, between these two streets, has a low line of houses which stand in striking contrast to the high churches. On both sides the block fronts present residential rows of unified design.

While the houses maintain their individuality, and many of the interiors were custom built to suit the owners, it is clear that the architects generally recognized the fact that they were designing blocks of row houses, not individual residences. It is a quiet, dignified street characterized by handsome architectural details. Although construction dates range from the early eighteenth sixties to the nineteen twenties, the bulk of the buildings were built in the last quarter of the nineteenth century. Despite the fact that designs range through a wide variety of revival styles and include those built in the local vernacular, there are common denominators of scale, materials, and the high quality of craftsmanship, which give the district a remarkable degree of unity.

The Mott Haven Historic District is now surrounded by tall, impersonal housing projects. It remains as a happy oasis that recalls the elegant character which this neighborhood once had.

DESCRIPTION OF THE BUILDINGS

ALEXANDER AVENUE East Side (Between 137th and 138th Streets)

#222 The congregation of St. Jerome's Roman Catholic Church was founded in 1869, and two years later, the present school was erected. This school building was designed in the Victorian Gothic style with two low towers and pointed arch windows. The central triple doorway has handsome stone arches with pointed drip moldings above. The windows at the tops of the towers, with quatrefoils set in pointed arches, reflect the character of the doorway without being identical to it. Along 137th Street, the long side has paired arched windows lending rhythmical interest to a wall which might otherwise have been a dull expanse. Its dignified simplicity and attractive proportions make this an impressive building.

#226 The Rectory, set between the Church and the School, was designed in the French neo-Grec style, displaying typical features in its horizontal band courses and third floor window lintels. The building has a square-headed doorway with stoop in front and has deep reveals at the door. The two story bay window, to the left of the doorway, has paired windows with a central mullion at each floor. At the first floor, the window is crowned by a richly ornamented segmental-arched lintel with keystone. The bold projection of this bay window calls for a similar boldly projected roof cornice which is carried on console brackets.

#230 In 1898, the congregation at St. Jerome's built the Church which now stands on the corner of Alexander Avenue and 138th Street. The Church was designed by DeHli & Howard in the style of the Italian Renaissance with features reminiscent of Hispanic antecedents. Although the then primarily Irish congregation could not have possibly foreseen it, the present congregation is largely Spanish speaking, making the style of architecture particularly appropriate.

The architectural scheme of the church is promised on its corner location. Of the two towers, which flank the pedimented center section, the corner tower is appropriately higher and more elaborate. It is surmounted by an octagonal belfry with Tuscan columns and is crowned by bold entablature blocks which, in turn, support an octagonal dome with a delicately detailed lantern. Between the two towers an enormous arched window, with keystone, rises up dramatically breaking the lower chord of the roof pediment.

A handsome rusticated triple-arched entrance frames the three doors with columns and an entablature crowned by a widely spaced broken pediment. This entranceway further emphasizes the verticality of the central motif, giving architectural significance to this imposing facade.

ALEXANDER AVENUE East side (Between 138th and 139th Streets)

#260-

266

This five story brick apartment house, located on the corner, was built in 1892-1893 as part of a row of seventeen apartment houses extending along Alexander Avenue and 137th and 138th Streets. It was designed in the Queen Anne style by Carl A. Millner for John Cotter and provided apartments for eight families as well as ground floor stores. The Avenue front is defined by the regular rhythm of the windows which are separated vertically by textured brick spandrel panels. Grooved and rusticated pilasters are typical expressions of the Queen Anne style, as are the projections for the chimneys, carried on stepped corbels at the second floor level. They effectively divide the groups of windows, providing vertical accents. The roof cornice, at the corner, is signaled by a sheet metal bracket which probably once had a pinnacle similar to the one which was removed from No. 274 Alexander Avenue, closing the other end of the block. The main doorway on Alexander Avenue is flanked by colonnettes, carried on stone brackets with lions' heads, and surmounted by a richly carved frieze with cornice.

#268-

274

Although basically similar in design to Nos. 260-266 Alexander Avenue, and designed at the same time by Carl A. Millner for John Cotter, this row of four apartment houses reflects its lower cost by its slightly smaller scale. Each building served nine families and had a store at street level. The cornice, which displays the same detail as that at No. 260-266 Alexander Avenue, is slightly lower because the floor heights are lower. No. 274, the corner building, once had a corner pinnacle above the roof cornice which was probably matched by a similar one at No. 260-266, thus pulling together the design of the entire block front.

ALEXANDER AVENUE East side (Between 139th and 140th Streets)

#276-

294

This fine row, consisting of ten, three-story brick houses is one of the earliest, if not actually the earliest, row of houses built in The Bronx. They were built between 1863 and 1865 and at least one of them, No. 280, is known to have belonged to Edward Willis, a major developer of Bronx lands. This row represents an important bit of urban design because, although the concept of "suburbs" had not really developed in the nineteenth century, the owner foresaw that this primarily rural area would one day become strictly urban and, accordingly, constructed his houses in a uniform row. The houses were built in the local vernacular with French Second Empire influence and were designed as a block front, rather than as distinct, individual houses.

Even today the block reserves its unity with uniform cornice line and ironwork, most of which is still intact. The cast iron yard fences with their gates, the handrailings at the stoops, and the newel posts are all carefully aligned. These attractive features, once so typical, are now rarely to be found in New York.

The prototype for these houses is at No. 280. This house retains all of its original detail, including an awning and exterior window blinds. The attractive facade is composed of segmental arched windows with haunched lintels. The diminutive cornices of the lintels follow the lines of the arches and of the haunches. At the entrance doorway the lintel is of the same design as those of the windows but its cornice, because of its more important function, is brought forward and carried on ornamented console brackets.

#276-294

Cont. The paneled and bracketed roof cornice, although of uniform height for the row, breaks at each house, giving identity to each. The brackets, located between the windows, complete the relationship of the features of each house and also of the houses as parts of the row. The paneled double doors and the delicate cast iron work in front all add a touch of elegance.

Just after the turn of the century, the two first floor windows at No. 278 were replaced by a store front resembling a bay window with delicate colonnettes. This window has an attractive yet functional appearance, and, with its gold lettering and heavy cornice, has an air of considerable dignity.

140TH STREET South side (Between Alexander and Willis Avenues)

#336 In 1876 John Knox converted this two story brick house from a stable for A. J. Rogers. It is a fine expression of brick construction, especially in its segmental-arched windows with keystones and in its brick panels between the windows. The roof cornice is carried on three brackets and has unusual wood bosses in the frieze. The house is entered through an off-center entrance platform surmounted by an attractive wrought iron railing.

140TH STREET North side (Between Alexander and Willis Avenues)

#339-
341 These two small houses, dwarfed by the scale of the later houses to the west, were built in 1876-1877 for Mr. Tiemeyer. The theme of the two houses is that of console brackets. These are found supporting the first floor bay windows and, in larger form, supporting the overhangs of the doors. The cornice of the fine mansard roof at No. 339 and the pedimented dormer windows also feature similar brackets. Although the original mansard at No. 341 has been replaced by a full third floor with roof cornice, these houses, with high front stoops, would form a charming pair if restored to their original appearance.

#335-
337 These two brick houses are three stories high and were built in 1887-1888 for I. E. Odell. They were designed by John Rogers in the French neo-Grec style. The houses are of a type which could have made part of an attractive row. They have nicely composed double windows to the right of the front doors. These windows are framed by pilasters, carried up from the windows at basement level to support the window cornices. Narrow stone band courses, at sill and lintel levels, accent the horizontal and unify the two buildings. The small corbel blocks which support the window sills attractively punctuate the horizontal line of the band courses. The front doors are supported on thin, brick pilasters and have full pediments carried on console brackets. The ironwork, which is of the same character as the roof cornices, relates well to the facades.

ALEXANDER AVENUE East side (Between 140th and 141st Streets)

#302-
312 Although these six brick houses appear identical and were designed for the same man, Andrew J. O'Dell, they were constructed over a span of eight years. Nos. 302-306 were built in 1880-1881 and were designed by John Rogers, while Nos. 308-312 built in 1888-89 and designed by B. E. Lowe.

All of these three story houses with high basements were designed in the so-called French neo-Grec style. They are united by band courses which run through all six houses. The doorways have handsome brick reveals which appear even deeper than they are because the pediment above the door extends out on brackets, creating an impressive depth at the top.

The roof cornice, carried on modillions, presents an original and unusual design with its pattern of projected bosses on the fascia board. Delicately incised ornamentation decorates the stone lintels over the windows.

Finally, the row is unified by its handsome cast iron railings. The monumental newel posts at the stoops are dramatically contrasted with the slender spindles of the handrailings which are flared out at their bases and just below the handrails. The combination of uniformly designed stoops, ironwork and horizontal band courses, give these houses a quiet dignity.

#314 This three story brick house, which Joseph T. Dennis designed for himself in 1887, is very similar to the row of six houses adjoining it to the south. (Nos. 302-312). The entablature over the doorway has the same deep overhang as may be seen in the row, but, unlike the pediments there, No.314 has a conventional bracketed entablature. This house, despite its minor differences of detail, adds to rather than subtracts from the uniformity of the blockfront.

ALEXANDER AVENUE East side (Between 140th and 141st Streets)

Cor. of
E. 141st

Street The Tercera Iglesia Bautista (Third Baptist Church) occupies this corner site. It was designed by Ward & Davis and was built for the Alexander Avenue Baptist Church in 1900-1902. When built, the style of the church was extremely modern. The stark simplicity of the design is balanced by the rich detail at top and bottom which, fortuitously, in view of the present congregation, suggests Spanish antecedents. The church is symmetrical about the corner where the main entrance and tower are located. The handsome rustication, at the base of the church, is repeated in the window enframements, putting the light colored stone in contrast with the smooth planes of the brickwork. The curved walls, flanking the tower on either side, are appropriately constructed with brick headers.

The corner tower, which becomes increasingly ornate near the top, is Baroque in feeling with many Spanish features. This is especially noticeable in the open belfry, located just below four large inverted consoles which support the copper crested dome. The church, which is skillfully designed, is in scale with its neighbors and makes good use of its corner location. It is an appropriate ornament to the Avenue, terminating the northern end of the Mott Haven Historic District.

141ST STREET South side (Between Alexander and Willis Avenues)

#338 The Parsonage of the Tercera Iglesia Bautista was designed by Frank F. Ward and built in 1901-1902. Even standing alone it would be considered a handsome building, but it has the further advantage of having been designed in harmonious relation to the church which it serves. This is particularly true of the rusticated basement and of the top floor band course. At the fourth floor, ornamental brick panels separate the windows.

#340-

342 Both of these two story brick houses were designed by J. F. Burrows for Fannie L. Cole and were built in 1883-1884. Burrows, perhaps influenced by the desire of his lady client to express the architecture then most in fashion, managed to compress many of the features of the Queen Anne style into these small facades. The transoms of the windows, on the first floor, are of stained glass and carry out the pattern over the main doorway. The ornament under the small second floor windows is of terra cotta, and the double windows have arches and are set between slender brick pilasters carried on animal-head corbels. These pilasters are extended up to and are incorporated in the brick corbel-type cornice, an interesting interrelationship of parts. These houses retain their handsome, original ironwork.

ALEXANDER AVENUE West side (Between 141st and 140th Streets)

#301-

305 The Mott Haven Branch of the New York Public Library (#321 East 140th Street), was opened to the public on March 31, 1905. It was the first branch of the Library to be located in the Bronx. It was built on the site of a frame house which belonged to Dr. A. Arthur King, pastor of the Lutheran Church at Brown Place and East 139th Street. The funds for the construction of the library were provided by Andrew Carnegie's grant, of 1901, to establish branch libraries throughout the city. It was designed by Babb, Cook & Willard, who also designed Carnegie's own house on Fifth Avenue at 91st Street, Manhattan, erected in 1902.

#301-
305

Cont. The library was built in the style of an Italian Renaissance palazzo and has the same high, narrow proportions. It is three stories high of Flemish bond brickwork with light colored stone trim.

Unlike the conventional residence where the window sizes diminish at the upper floors, we have here, as in a Renaissance palazzo, the highest ones at the second floor, crowned with cornices carried on console brackets. The windows at the first floor have semi-circular arches. The small attic windows, at the third floor, tied together with a strong band course at sill level, almost become a part of the main roof cornice to which they are beautifully related.

The corner blocks (quoins) diminish in height near the top of the first floor to align with the rustication blocks surrounding the main entranceway. This is caused by the fact that the joints of the rustication must meet the radials of the arch of the entrance. The quoins are carried up with even spacings above the first floor, through the second and third floors, and, as related to the horizontal band courses, are important design factors in establishing the dignity of this imposing building.

140TH STREET North side (Between Alexander and Third Avenues)

#313 This three story frame house with a brick front was already built by 1874, when it was assessed to H. C. Winter. It was built in the vernacular of the day and has generous proportions. The long windows of the first floor make contrast with those above and the front is crowned by a cornice which is carried on four vertically placed console brackets. The high basement has windows with sills above the level of the pavement.

#311 This two story house, which was built for J. B. Swift, was also completed by 1874. It expresses the vernacular design of the day with its segmental arched windows and cornice lintels. The roof cornice, carried on console brackets appears a bit large in relation to the size of the building but is an attractive feature.

If the stoop, which has been altered by the addition of brick wing walls and a wood vestibule, were restored to its original appearance, this house would benefit immeasurably.

ALEXANDER AVENUE West side (Between 140th and 139th Streets)

#277-
299

This row of twelve brick houses, three stories high above high basements is an interesting complement to the row directly across the Avenue. It was designed by Charles W. Remoyne for Thomas Kilpatrick and was built in 1881-1882 in a style which was transitional from the French neo-Grec to the Queen Anne. The transition can be seen at the doorways where grooved neo-Grec pilasters are surmounted by an entablature with small sunburst panels, so typical of the Queen Anne, centered above the pilasters.

This row of houses represents an interesting attempt at comprehensive block planning and is tied together by horizontal stone band courses just below the window lintels and at the sill level of the first floor windows. There is also a uniform level for the roof cornice, even though the cornice of each house, carried on four brackets, returns against each party wall.

The paired doorways have a common enframingent, as described above, which gives the overall facade a bolder appearance than the more usual design with single, isolated doors. All the paired stoops, except those at Nos. 281-283 retain their original iron handrailings and imposing cast iron newel posts. This row is unusually well preserved and achieves a distinctive quality through the nobility of its scale.

139TH STREET North side (Between Alexander and Third Avenues)

#301-
303

This large double house, built in 1886-1888 by Arthur Arcanator for Annie Arcanator, is a pure example of the Queen Anne style. It is unlike most urban structures and, in many ways has the characteristics of a

#301-
303
Cont.

country house. The brick facade is symmetrical about a pediment at roof level with sunburst design. At the first floor, triple sheetmetal bay windows flank the paired doors. A feature of these windows, so typical of this style, is the small division of lights in the top sash, in contrast to the single sheet of glass at the bottom. At the third floor, single windows, carried on corbels, project forward and the wall extends above the roof line with paired, arched panels above, creating the effect of low towers. The sidewalls of this house are of frame construction, clapboarded.

#299 This three story brick house, built in 1886 by Alan Ferguson, a carpenter, for Sarah M. Donohue, is in striking contrast to its neighbor (Nos. 301-303). Although it was also designed in the Queen Anne style, it represents the adaptation of that style to the simple, vernacular townhouse. It uses detail, such as the slender cast iron balusters and heavy, square newel posts, to lend interest to the design but it is chiefly notable for its simplicity.

#295 This two story house was built for Samuel Briggs some time before 1874. It appears extremely low, by contrast with its neighbors to the east. However, in spite of its small size, it is aesthetically pleasing due to its good proportions. The first floor windows are considerably larger than those of the second floor, and, as the house is only two stories high, the contrast is particularly noticeable. There are segmental arches above the doorway and all the windows. The cornices of the window lintels at the first floor and that of the doorway have been damaged, but those at the second floor are still intact. The facade is crowned by a paneled roof cornice carried on four handsome ornamental brackets.

#293 This two story house with a mansard roof was also completed by 1874 and was built for James Montgomery. The arched dormers recapture the lines of the window lintels below and greatly enhance the appearance of this well composed facade. A large tree, in front of this small house, seems literally to embrace it and hides it from view in summertime.

139TH STREET South side (Between Alexander and Third Avenues)

#302-
308

This row of four apartment houses was built by Thomas Overington, a carpenter, for John Demarest. Each building, four stories high, provided for eight families. The row was designed in the Romanesque Revival style and achieves its main expression through its fine use of materials including rock-faced stone at the basement and first floor with expressive brickwork above. The entire row is surmounted by a corbeled brick and sheetmetal cornice with small panels of toothed brickwork below it.

An interesting contrast is achieved between the semi-circular arched windows of the first floor and the segmental-arched ones of the upper floors. Tiers of curvilinear wrought iron balconies appear at the upper floors and the relatively low stoops have their original wrought iron handrailings and ornamental cast iron newel posts. These details present the only relief to the imposing simplicity of this row.

ALEXANDER AVENUE West side (Between 139th and 138th Streets)

#263-
273

This row of six brick houses, three stories high, was designed by Richard Lomax for Thomas Overington and was built in 1887-1888. Although constructed during the Queen Anne period, it displays a remarkable amount of constructive expressionism, a carryover from the Victorian Gothic of a decade earlier. This may be seen in the paired stone colonnettes which support the segmental arches of all the bay windows. The top floor windows, above the bay windows, are deeply set back in their arches and have forward projecting balconies formed by the roofs of the bays below them. Ornamental iron crestings surmount the brick parapets of these balconies above diminutive slate roofs.

#263--
273

Cont. Signaling the corner, and rising above the roof line at No. 273, there is a picturesque diagonally placed tower on which is carved the inscription "Tower Block". A slate pseudo-roof rises above the main cornice and extends continuously along the tops of the houses, leading the eye up to the focal climax, the corner tower. Below the cornice, classical swags ornament the fascia, a typical Queen Anne feature. The tower windows have stained glass transoms, which relate to those above the bay windows.

These fronts have interesting brickwork and utilize panels beneath the windows and brick frames at the openings of the top floor. Rustication blocks trim the entrance doorways above their high stoops and the basements are all of rock faced masonry. The relationship of the numerous details, repeated at strategic points, gives this row a fine sense of unity.

#261 This five story, late Romanesque Revival apartment house was designed by J. A. Webster for William J. O'Gorman and was built in 1890-1892. As seen from the street, it has a rusticated basement and first floor which features a porch with arches carried on squat columns with full Romanesque capitals. Arched windows flank the entrance porch and reappear at the top floor across the width of the building. At the middle floors, two sheet-metal bay windows extend from the second through the fourth floor. A bold cornice surmounts the building and, in the ornamental fascia beneath the roof cornice, an interesting Romanesque design is much in evidence.

#257
(251-257) The 40th Precinct Police Station, with garage, was designed by Thomas E. O'Brien and was built on this conspicuous corner site in 1922-1924. Designed in the style of the Italian Renaissance, both the first floor of the station house and the garage are handsomely rusticated. The garage has a large, arched doorway flanked on either side by small windows. A bold band course serves as a coping above the garage and extends around the main building above the rusticated first floor. The two upper floors of the main building have English cross-bond brickwork trimmed at the corners by stone quoins.

All the window openings in the upper portion of the building are framed in stone. In contrast to the semicircular arched windows of the first floor, where the window muntins are formed in a radial design, the windows of the second floor are square-headed with alternating triangular and arched pediments carried on vertically placed console brackets. The building is surmounted by a handsome, dentiled roof cornice with a stone fascia below it and a low stone parapet above.

The two fronts of this fine civic building are characterized by a play of light and shade resulting from the contrast of materials and textures and from the projection of the band course, roof cornice and pediments of the second floor windows.

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this area the Landmarks Preservation Commission finds that the Mott Haven Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that among its important qualities the Mott Haven Historic District is an exceptionally homogeneous residential district of the second half of the nineteenth century containing within its bounds two fine churches and two notable civic buildings, that architecturally it is important as an area which first developed the row house at this uptown location, that it also contains many fine individual residences, that it was, historically an outstanding Irish neighborhood and that it continues in the pride of its traditions under those nationalities whose descendants are represented there today.