



Smithsonian

Archives of American Art

A Finding Aid to the Harriet Collins Allen
Papers Relating to Solon Borglum,
1897-1925, in the Archives of American Art

Jean Fitzgerald

July 2005

Table of Contents

Collection Overview	
Administrative Information	1
Biographical Note	2
Scope and Content Note	2
Arrangement	3
Names and Subjects	
Container Listing	
Series 1: Letters, 1897-1925	4
Series 2: Printed Material, 1898-1907, undated	5
Series 3: Photographs, undated	6

Collection Overview

Repository:	Archives of American Art
Title:	Harriet Collins Allen papers relating to Solon Borglum
Date:	1897-1925
Identifier:	AAA.alleharr
Creator:	Allen, Harriet Collins
Extent:	0.2 Linear feet
Language:	English .
Summary:	The papers of art patron Harriet Collins Allen measure 0.2 linear feet and date from 1897-1925. Found within the papers are letters primarily written by Solon Borglum and his wife, Emma, to Harriet Collins Allen. The letters were written from Omaha, London, Paris, and New York and provide a cursory overview of some of the events in Borglum's career and insights into his relationship with his older brother sculptor Gutzon Borglum. Borglum writes about meeting and working with other sculptors in Paris and New York and his wife writes about conflicts between the two brothers and exhibitions of Solon's work. Also found within the papers are clippings, a brochure for Borglum's book <i>A Comparative Analysis of Natural Forms and Their Relation to the Human Figure</i> , and photographs of Borglum in his studio and of his works.

Administrative Information

Provenance

The Harriet Collins Allen papers relating to Solon Borglum were donated in 1989 by Joan Parsons Wang, granddaughter of Harriet Collins Allen.

Related Material

The Archives holds several additional collections relating to Solon Borglum, including a loan of Gutzon Borglum papers microfilmed on reel 3056 (originals housed at the San Antonio Museum of Art) and the Solon H. Borglum and Borglum Family papers. The Library of Congress holds additional papers of Solon H. Borglum and is the primary repository of Gutzon Borglum's papers.

Processing Information

The collection was processed in July 2005 by Jean Fitzgerald.

Preferred Citation

Harriet Collins Allen papers relating to Solon Borglum, 1897-1925. Archives of American Art, Smithsonian Institution.

Restrictions on Access

The collection is open for research. Use requires an appointment and is limited to the Washington, D.C. research facility.

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Biographical Note

Harriet Collins Allen and her husband, Dr. Samuel Allen, befriended sculptor Solon Borglum while he was studying at the Cincinnati Art Academy in the mid-1890s.

Solon Hannibal Borglum was born December 22, 1868 in Ogden, Utah. He was the younger brother of noted sculptor Gutzon Borglum. Both brothers spent their early lives on a ranch near Omaha, Nebraska. From 1883 to 1884, Solon and Gutzon traveled to California where Gutzon studied art and both earned a living at ranching. After spending a short time at his brother's studio in Sierra Madre, and living as an artist in Santa Ana, Solon enrolled at the Cincinnati Art Academy, where he studied from 1895 to 1897 as a student of Louis Rebisso.

Solon traveled to Paris and met sculptor Augustus Saint-Gaudens who persuaded him to study at the Académie Julian. There he studied under Denys Puech and began winning awards for work exhibited in both France and the United States. In 1898, Solon married Emma Vignal in Paris. They spent four years living at the Crow Creek Reservation in South Dakota, an experience that influenced his art work. In 1901, Solon was elected to the National Sculpture Society, later becoming vice-president. He set up a studio in New York.

Borglum displayed several works at the Louisiana Purchase Exposition, the Lewis and Clark Exposition in Portland, Oregon, and at the Panama-Pacific Exposition in San Francisco. Among his most noted commissions was the "Rough Rider Monument" commemorating Captain William Owen "Buckey" O'Neill in Prescott, Arizona. In 1906, Borglum moved to Silvermine, Connecticut, where his studio became the center of a colony called the Silvermine Group of Artists. It was also during this time that Paul Manship was employed as one of Borglum's assistants and lived with the family.

From 1916 to 1917 Solon taught at the Beaux-Arts Institute of Design in New York and worked on an art textbook. During World War I, he served as the Director of Sculpture for the American Expeditionary Forces Art Training Center. Following the war, Borglum returned to New York City and established a School of American Sculpture in New York City.

Solon Hannibal Borglum died suddenly after an appendectomy in January 1922 in New York City.

Scope and Content Note

The papers of art patron Harriet Collins Allen measure 0.2 linear feet and date from 1897-1925. Found within the papers are letters primarily written by Solon Borglum and his wife, Emma to Harriet Collins Allen. The letters were written from Omaha, London, Paris, and New York and provide a cursory overview of some of the events in Borglum's career and insights into his relationship with his older brother sculptor Gutzon Borglum. Borglum writes about meeting and working with other sculptors in Paris and New York and his wife writes about conflicts between the two brothers and exhibitions of Solon's work. Also found within the papers are clippings, a brochure for Borglum's

book *A Comparative Analysis of Natural Forms and Their Relation to the Human Figure*, and photographs of Borglum in his studio and of his works.

Arrangement

The collection is arranged as 3 chronological series:

- Series 1: Letters, 1897-1925 (Box 1; 19 folders)
 - Series 2: Printed Material, 1898-1907, undated (Box 1; 1 folder)
 - Series 3: Photographs, undated (Box 1; 3 folders)
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Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art -- Collectors and collecting
Art patrons -- Ohio -- Cincinnati
Sculpture, American

Types of Materials:

Photographs

Names:

Borglum, Emma Vignal, 1864-1934
Borglum, Gutzon, 1867-1941

Container Listing

Series 1: Letters, 1897-1925

19 Folders (Box 1)

Scope and Contents: Letters are written primarily by Solon Borglum and his wife, Emma to Harriet Collins Allen. The letters were written from Omaha, London, Paris, and New York and provide a cursory overview of some of the events in Borglum's career and insights into his relationship with his older brother sculptor Gutzon Borglum. Borglum writes about meeting and working with other sculptors in Paris and New York, including Alexander Phimister Proctor, described as "the best American animal sculptor" in the Jardin des Plantes. Solon's wife writes about conflicts between the two brothers and exhibitions of Solon's work. There is a letter from Borglum's father, James Mothe Borglum, thanking the Allens for their interest in Solon. One letter contains a photograph of Borglum in Paris. One letter and two postcards are illustrated.

Box 1, Folder 1-19 Letters, 1897-1925

[Return to Table of Contents](#)

Series 2: Printed Material, 1898-1907, undated

1 Folder (Box 1)

Scope and Contents: Printed material consists of clippings and a brochure for Borglum's book.

Box 1, Folder 20 Printed Material, 1898-1907, undated

[Return to Table of Contents](#)

Series 3: Photographs, undated

3 Folders (Box 1)

Scope and Contents: There is one photograph of Solon Borglum in his studio. The remaining photographs are of his sculptures.

Box 1, Folder 21-22 Photographs, undated

Box 1, Folder 23 Negatives, undated

[Return to Table of Contents](#)