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National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**The Aviator #002-5073  
Albemarle County, Virginia**

<sup>26</sup> Ibid., letter from Gutzon Borglum to President Alderman, April 15, 1919.

<sup>27</sup> Ibid., letter from President Alderman to Mr. W.H. Gallaher, c/o Gutzon Borglum, April 22, 1919 (Gallaher was an associate of Borglum's; at this point Borglum had traveled to Cuba on business).

<sup>28</sup> Ibid., letter from President Alderman to Miss Eugenia Flagg, May 21, 1919, and telegram from Flagg to Alderman, May 2, 1919, and letter from Flagg to Alderman, May 22, 1919.

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<sup>29</sup> Ibid., letter from President Alderman to Mr. W.W. Fuller, June 13, 1919, and letter from Flagg to Alderman, May 27 1919, and letter from Alderman to Flagg, May 28, 1919, and letter from Flagg to Alderman, June 4, 1919.

<sup>30</sup> Ibid., letter from President Alderman to W.W. Fuller, June 13, 1919.

<sup>31</sup> Ibid., letter from Eugenia Flagg to President Alderman, June 11, 1919.

<sup>32</sup> Borglum is noted as not lacking commissions and attracting high prices: for portraits he could earn \$2,500 to \$5,000, and for an equestrian statue of General Philip Sheridan, unveiled in 1908, he was paid \$50,000. A monument created in the late 1920s, "Texas Cowboys", 32 feet high and 40 feet long, brought \$100,000. "The Aviator", for which donations of \$5,000 were being raised, would have been among his lower-cost sculptures. Wayne Craven, *Sculpture in America* (New York: Thomas Y. Crowell Company, 1969), 489-491.

<sup>33</sup> "James Rogers McConnell: Monuments and Memorials", University of Virginia Library, The James Rogers McConnell Collection, letter from President Alderman to Eugenia Flagg, June 14, 1919, and letter from Alderman to W.W. Fuller, June 13, 1919. In his letter to Fuller, Alderman noted that "The occasion of the unveiling itself, in spite of every apparent effort of Borglum's, was a distinguished success. . ."

<sup>34</sup> "Gutzon Borglum", *Wikipedia, the Free Encyclopedia*, at [http://en.wikipedia.org/wiki/Gutzon\\_Borglum](http://en.wikipedia.org/wiki/Gutzon_Borglum). Borglum's parents followed the Latter-day Saint or Mormon religion and practiced plural marriage; Ida Borglum was the second wife of James. His father is noted as being a physician, rancher, and also a woodcutter; when he decided to abandon bigamy he left Gutzon's mother, Ida Mechelson, and remained married to his first wife, Ida's sister (*American Experience*, "People and Events: Gutzon Borglum (1867-1941)", at [http://www.pbs.org/wgbh/amex/rushmore/peopleevents/p\\_gborglum.html](http://www.pbs.org/wgbh/amex/rushmore/peopleevents/p_gborglum.html), and *Infoplease Encyclopedia*, "Gutzon, Borglum", at <http://www.infoplease.com/ce6/people/A0808364.html>).

<sup>35</sup> Craven, 488, and *American Experience*.

<sup>36</sup> *The Handbook of Texas Online*, "Borglum, John Gutzon De La Mothe", at <http://www.tsha.utexas.edu/handbook/online/articles/BB/fbo31.html>.

<sup>37</sup> Springville Museum of Art, "John Gutzon Borglum, at <http://www.shs.nebo.edu/Museum/borglum.html>; *Infoplease*; Craven, 489; *The Handbook of Texas Online*; *American Experience*; *Wikipedia*.

<sup>38</sup> Susan E. Menconi, *Uncommon Spirit: Sculpture in America 1800-1940* (New York: Hirschl & Adler Galleries, Inc., 1989), 4; Sarah Gates with Thomas Eaton, Editor, *From Neo-Classical and Beaux-Arts to Modernism: A Passage in American Sculpture* (N.p.: Eaton Fine Art, 2000), 6.

<sup>39</sup> "Airplane Warfare in WW I", at <http://www.cyberessays.com/History/1.htm>; Menconi, 30, 35, 47-51; Eaton, 24, 26; Daniel Robbins, "Statues to Sculpture: From the Nineties to the Thirties", in *200 Years of American Sculpture* (New York: Whitney Museum of American Art, 1976), 117. Interestingly, the work entitled "Benediction" resulted from an aborted project to create a French monument to commemorate American World War I soldiers, and was revised to honor the mother of French's son-in-law.

<sup>40</sup> "The Aviator", *University of Virginia Alumni Bulletin*, vol. 12, no. 4, 1919, 354. Borglum explained his idea for the statue as follows, in an interview published in the New York *Evening Sun*: "The vision of Daedalus, the Greek, who attempted to make wings for himself and his son has at last come true. Daedalus and Icarus, however, flew too near the sun and their waxen wings melted, but the aviator of today has combined the daring and fearlessness of the Greek with twentieth century science. The legendary dream is realized. The McConnell statue represents a modern Icarus just on the point of leaping off the world, the short knife that he carries in his belt symbolizing combat. To me and, I believe, to the average layman, the aeroplane as it rests on the ground with its static wings and huge fishlike body does not suggest the act of flying. Perhaps if we should see it on the water we might think of some kind of flying monster of the sea. Nevertheless to the mind of ordinary man, wings will always bring the idea of the bird, which lightly soars into ethereal space. I was asked to make a memorial to one of those young Americans who offered his life and gave it to France, fighting against her enemies and the enemies of mankind. I saw no better way of memorializing their great accomplishment than by making this modern Icarus a real man flying." Stuart Sorge, "The University's Jim McConnell And A Winged Piece Of Bronze", *Cavalier Daily*, February 3, 1960, in University of Virginia Library, The James Rogers McConnell Collection; *Wikipedia*.







