



The story of my maternal family begins with **Christina**, the mother of the famous sculptors **Solon Hannibal de la Mothe Borglum** and **John Gutzon de la Mothe Borglum**.

In 1865, Christina married Jens Borglum as a plural wife in the Mormon community in Salt Lake City. When anti-polygamy laws were enforced, she was banished from the family and later labeled "the mad woman"—a painful, damaging role that was passed down through the generations.

My great-grandfather, **Solon Hannibal de la Mothe Borglum**, was a celebrated sculptor known for his works depicting animals and Indigenous Americans, receiving acclaim both in the U.S. and Europe. He was a colleague of **Auguste Rodin** and mentored **Paul Manship**. Solon founded the **Knockers Club** in 1908, which became the foundation for the **Silvermine Guild**

of Artists (officially founded in 1922), and also established the **New York School of Sculpture** around 1918.

Solon's career was overshadowed by his older brother, Gutzon, in a bitter sibling rivalry. After both brothers were approached for the **Mount Rushmore** project, unable to collaborate, they agreed not to submit a proposal. However, Gutzon applied behind Solon's back, secured the contract, and gained immense fame and wealth. The rivalry intensified, culminating tragically when Solon died of appendicitis after Gutzon, against Solon's dying wish, burst into his hospital room.

The legacy of the "mad woman" designation continued, passed to my grandmother and mother. I was "scheduled" for this role as well. This book is my effort to break that chain, allowing others assigned similar damaging roles to say, "No."