The mission of the LCTHF is:
As Keepers of the Story —
Stewards of the Trail, the Lewis
and Clark Trail Heritage Foundation,
Inc. provides national leadership
in maintaining the integrity of
the Trail and its story through
stewardship, scholarship, education,
partnership and cultural
inclusiveness.

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Atlanos, Maps, Star Charts

The David Rumsey Map collection,
now available online at davidrumsey.
com, you can find, in a few keystrokes,
the 1893 map of the German Empire,
a 1693 lavishly illustrated star and
constellation map illustrated by Ignace
Gaston Pardies. And of course, you
find the 1814 A Map of Lewis and
Clark's Track Across North America,
drawn by Samuel Lewis from the
original by Captain William Clark.
The collection, which was started
more than 25 years ago by the real estate
developer who made what he called an
"accidental fortune" in partnership
with Chuck Feeney, Rumsey retired
in 1995 to pursue this other passion.
"Maps sated my inclination for art,
science, and history," he said.
The Rumsey collection now
contains more than 150,000 maps
and focuses on rare eighteenth- and
nineteenth-century maps of North and
South America. There are all kinds of
maps included: atlases, wall maps, old
school geographies, children's maps,
manuscript maps, and maritime charts
ranging in age from 1700 to the 1950s.
Today nearly a quarter of that
collection — more than 34,000 items —
is available online and more items are
added regularly. Viewers can not only
access the high-resolution images of the
maps, but they can also compare them
to one another to analyze history of an
area. American maps, for example, tell
the story of how the country's history,
culture, and population evolved — how
Indian populations were pushed West by
expanding eastern settlements and towns
grew and declined as railroads unfolded.

Celebrating George Catlin

A large crowd gathered at Green-Wood
Cemetery in Brooklyn on July 30, 2012,
to witness the unveiling of The Greeter,
a bronze sculpture of the Hidatsa Chief
Black Moccasin by John Coleman.
Coleman created the sculpture to honor
George Catlin, who died in 1872, but did
not receive a grave marker until 1961.
Even then, Coleman said, his grave was
marked by a simple gravestone tucked
in an out-of-the-way location. Creating
the sculpture was Coleman's way of
righting a wrong — and he worked
with Green-Wood president Richard
J. Moyland to donate it to the area.
The bronze statue will be placed near
Catlin's grave. Established in 1838,

This bronze statue of Black Moccasin,
Chief of the Hidatsa Indians, was unveiled
at Green-Wood Cemetery in tribute to
painter George Catlin.
the 478-acre cemetery is a National Historic Site with 560,000 permanent residents, including many well-known figures ranging from Leonard Bernstein to Boss Tweed.

The reception, which was attended by several of Catlin descendants, also included Donna Couteau, of the Sac and Fox tribes, and her husband Joe Cross, of the Caddo and Potawatomi tribes, who discussed Catlin’s importance to Native Americans—how his beautiful paintings captured images of their ancestors. Linda Ferber, vice president and senior art historian at the New-York Historical Society spoke about George Catlin, the artist. Gwen Pier, executive director of the National Sculpture Society, talked about Green-Wood as a sculpture garden.

Coleman, who is a member of the Cowboy Artists of America and was voted a professional member of the National Sculpture Society in 1999, said the sculpture is based “on an account by Catlin of the time he spent with Black Moccasin, chief of the Hidatsas.” In 1832, George Catlin was the first artist to follow Lewis and Clark to the Upper Missouri, and he painted Black Moccasin’s likeness for his Indian Gallery. Coleman explains that the sculpture is what “Black Moccasin may have looked like when he met Lewis and Clark: a man in his 70s standing on the banks of the Missouri River, holding his ceremonial pipe and making a welcoming gesture with his eagle fan.”

**From the Library Shelves to the Easel**

Artist Sandra Harris, who has painted scenes featuring the Lewis and Clark Expedition, was first inspired by the story in the library. She read about the journey in one of the first library books provided by her aunt, who founded the library in the small Mississippi town where she grew up. Inspired again by Ken Burns’ documentary *The Journey of the Corps of Discovery* as well as Stephen E. Ambrose’s *Undaunted Courage*, Harris has interpreted several scenes from the expedition in her oil paintings.

Most recently, Harris’ work featured scenes from the Expedition was featuring during a Living History demonstration at Fort Atkinson on June 2-3, 2012. The story of Fort Atkinson was where, Captains Meriwether Lewis and William Clark first encountered the Otto and Missouri Indians.

**Tribal Legacy Project**

Find an overstuffed chair and sit down with your laptop to explore the www.le-tribalegacy.org—a rich resource for anyone interested in Native American history ranging from creation myths to contemporary educational issues. The Lewis and Clark National Historic Trail recently released an excellent multi-media website that features Native American perspectives expressed during the bicentennial.

The website features video presentations by descendants from the array of tribes ranging from the Arikara to the Otos encountered by the Lewis and Clark expedition as well as other Native American speakers. Topics are divided geographically and thematically—and cover a broad range of issues including various forms of contact with Europeans (including the French and British) as well as the Lewis and Clark Expedition, western expansion, language revitalization, healthy living, as well as land stewardship. Direct links to various sections of the website are also available on the LCTHF website, www.lewisandclark.org.

**CORRECTIONS**

We wish to correct the following errors and omissions. In Carolyn Gilman’s article, “Lewis and Clark Encounter A World of Women,” a reprint credit to Gateway Magazine of Missouri was omitted. Also, the name of the artist in the caption on page 14 should be corrected to read: John Wesley Jarvis. Likewise, the picture caption on page 15 should read: Charles Balthazar Fevret de St. Memin.

Similarly, the credit for the Edgar S. Paxson print on the August 2012 WPO front cover should have read as follows: Edgar S. Paxson (American, 1852–1919) *Sacajawea*, 1904, Oil on canvas, 50 x 29 inches, Montana Museum of Art & Culture Permanent Collection.