

Artwork, Portraits and Sculptures

A Journey's Quiet Guide – The Lewis and Clark Commemorative Paintings

The Missouri River weaves its way through a network of rolling hills, bluffs and hardwood forests as it passes farms and small river towns. This view looks west from a bluff near St. Albans, Mo., near the point where Meriwether Lewis almost fell to his death in 1804. The river becomes the quiet guide during this journey of discovery.

The painting “*A Journey's Quiet Guide*” represents the first of 10 paintings produced by Stuart Morse in his “*Lewis and Clark Commemorative Paintings*” series produced to commemorate the 200th anniversary of the Lewis and Clark Expedition. Each painting depicts a portion of the route the expedition traveled during its journey from St. Louis to the Pacific Northwest between 1804 and 1806. These contemporary landscape paintings represent communities and river environments in each of 10 states that the Lewis and Clark National Historic Trail passes through today.

“A Journey's Quiet Guide - The Lewis & Clark Commemorative Paintings” by
Stuart H. Morse. Courtesy of the Morse Fine Art Studios, Inc., Chesterfield, MO - www.morsefineart.com

Near Miss, 1804

One of the greatest hazards the men of the Lewis and Clark Expedition encountered was the Missouri River itself. Swift currents, constantly shifting sandbars, underwater snags and huge rafts of trees moving down river made the alert bowman's job nerve wrecking and dangerous. This scene portrays the keelboat in danger of capsizing after hitting a hidden sandbar. With the boat tipping far to its side, her crew frantically try to keep her upright when suddenly the sand boils out from underneath, righting the vessel and nearly pitching the men into the muddy water. John Colter is in the foreground wearing his civilian hat and a pair of buckskin breeches and moccasins. An infantryman in a yellow shirt, fatigue hat and well patched overalls struggles with his oar as York lends his strength and size. The 55-foot long keelboat was modified by Capt. William Clark at Wood River to include storage lockers running the length of the gunwales. They may have had cleats or wood strips at intervals to give the crew footing while polling. The scene also portrays the importance of diversity and teamwork on the expedition.

“Near Miss, 1804” by Michael Haynes.
Courtesy - www.mhaynesart.com

LEWIS AND CLARK Foggy Morning on the Missouri River, 1804

Hazards on the Missouri River were many. Fog was a common occurrence encountered by Lewis and Clark's Corps of Discovery. The Missouri River was a formidable challenge when the crew could see its many hazards including snags and sawyers, shifting sandbars and floating rafts of trees. These dangers increased when a veil of gray mist descended over the river and made it difficult to see the obstacles ahead. Capt. Meriwether Lewis and Capt. William Clark chose the power of the oars as the optimum power source for this part of the river. On the 55-foot long keelboat, men were posted on the bow as lookouts and manned long spar poles to move floating logs aside. The helmsman at the rear steered the boat and received alerts from his forward crew. The silence on this foggy morning must have been overwhelming. Oars on the water, a groan or two from the crew under the strain, and an occasional order shouted to give guidance, would have been the only sounds to pierce the veil of the river.

“Lewis and Clark: Foggy Morning on the Missouri River, 1804” by
Gary R. Lucy. Courtesy of the Gary R. Lucy Gallery, Inc., Washington, MO - www.garylucy.com

Kickapoo Camp, May 22, 1804

“Soon after we came...the Indians arrived with 4 deer as a present, for which we gave them two quarts of whiskey.”

William Clark, May 22, 1804. These Indians were Kickapoo and Capt. Meriwether Lewis had arranged the exchange earlier in the day after encountering them while exploring the north bank of the Missouri River. The Kickapoo were closely associated with the Sac and Fox tribes and many lived in a village called Kickapoo Town located near St. Charles. It is possible these men were from that village. They have been described as being well-built, robust men with high cheekbones and fierce expressions. They usually shaved their heads

except for a small Mohawk-style tuft onto which they tied red-dyed deer tail “roaches.” Their faces were often painted in specific geometric patterns. Silver armbands, jewelry, numerous earrings and an occasional turban made of colorful fabric and feathers made an impressive appearance. Commonly, the men carried powder horns and hunting bags and would hunt with French style Fusils. The original “Kickapoo Camp” can be viewed at Van Meter State Park in Miami, Mo.

“Kickapoo Camp, May 22, 1804” by Michael Haynes.
Courtesy - www.mhaynesart.com

LEWIS AND CLARK Campsite at Tavern Creek, May 23, 1804

The campsite above Tavern Creek marked approximately 51 miles that the Lewis and Clark Expedition traveled against the current of the Missouri River. On this moonlit evening, the keelboat is tied off and resting in the current. The stern of one of the pirogues is visible in front of the keelboat and the other pirogue is tied a little farther upstream. The evening sentinels are on the decks of the keelboat as the men gather around the campfire to cheer the fiddle of Pierre Cruzatte and the dance of a fellow crewmember. Three crewmembers in the foreground are shown smoking their pipes and telling stories.

The men are shown wearing their fatigue uniforms with the Frenchmen in their civilian clothing. The depiction of the crew on May 23, 1804, is that of a fresh military unit – an image that will change over the next two years and four months. Through the keelboat windows, one of the captains can be observed with a quill in hand, writing in his journal. These journals are destined to become the most valuable record of the expedition, the geographic region of the West, the flora and fauna, and the people of that land.

“LEWIS AND CLARK: Campsite at Tavern Creek, May 23, 1804” by
Gary R. Lucy. Courtesy of the Gary R. Lucy Gallery, Inc., Washington, MO - www.garylucy.com

Portraits Displayed in Front Entry Area:

Portrait of William Clark

Artist: Charles Willson Peale
ca. 1807
Oil on board
H 23” W 18 3/4”
Independence National Historic Park
INDE 14096

Portrait of Meriwether Lewis

Artist: Charles Willson Peale
ca. 1807-08
Oil on paper on canvas
H 23” W 19”
Independence National Historic Park
INDE 11870

Sculpture:

“Lewis and Clark Corps of Discovery”

Sculpture by Eugene Daub
Donated by the William T. Kempker Foundation

A composition by Eugene Daub to commemorate the passage of the expedition called the Corps of Discovery through the Kansas City Territory. The statue features not only Merriwether Lewis and William Clark but also Sacajewea, a Shoshone guide and interpreter; and York, an African-American slave. Also represented is Lewis’ dog, Seaman. The statue will overlook the Missouri and Kaw rivers. The monument will be the central feature of the renovated Case Park on Quality Hill between 8th & 10th streets. The explorers passed through it on their way west in the early 1800’s opening the way for expansion. The statue’s location will approximate that of the Lewis & Clark Campsite. The figures are 9 feet tall standing & sitting on a rocky promontory which sits on a massive granite base 16 feet wide. The total height is also approximately 16 feet. The William T. Kemper Foundation is handling the cost of the monument, with the aid of the Public Improvements Advisory Commission and private donations.

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