

FLORA
ATTORNEYS
AT LAW | PETTIT

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530 East Main Street
P.O. Box 2057
Charlottesville, Virginia 22902

August 27, 2021

Hand delivery

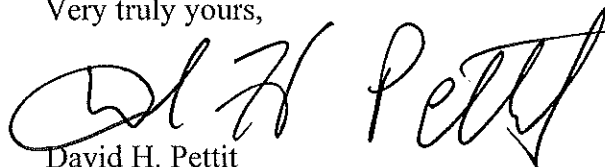
Mr. Chip Boyles
Charlottesville City Manager
605 East Main Street
Charlottesville, Virginia 22901

Re: Offer of Virginia Art Preservation LLC to Acquire Lewis & Clark and
Sacajawea Sculpture

Dear Mr. Boyles:

Pursuant to the Solicitation of Offers issued by the City of Charlottesville, we hand you herewith the offer of Virginia Art Preservation LLC to acquire the above-referenced sculpture. As stated in the enclosure, the offer will remain open for 120 days.

Very truly yours,

A handwritten signature in black ink, appearing to read "D H Pettit", written in a cursive style.

David H. Pettit

DHP/

RESPONSE TO SOLICITATION OF OFFERS

To: Office of the City Manager
605 East Main Street
Charlottesville, VA 22902

Subject: Offer to Acquire Lewis & Clark and Sacajawea Sculpture entitled "Their First View of the Pacific"

Soliciting Agency: City of Charlottesville ("the City")

Offer Date: August 27, 2021

OFFEROR INFORMATION

Name: Virginia Art Preservation LLC

Address: c/o David H. Pettit, Esquire
Flora Pettit
530 East Main Street
PO Box 2057
Charlottesville, VA 22902

Telephone: (434) 979-1400

Email: dhp@fplegal.com

Date: August 27, 2021

SUMMARY

Offeror is associated with a private resident of Albemarle County, Virginia, who requires personal anonymity as a condition of this proposal. The statue would be relocated to private property consisting of several hundred acres in a rural portion of Albemarle County. The statue would be permanently mounted on a reinforced concrete foundation in an area that is more than one quarter of a mile from the nearest public highway, and more than a half mile by road from the nearest public highway. It would no longer be publicly displayed, or visible to the public. The statue will be added to the landowner's substantial sculpture collection that includes works by the artists listed on the attached schedule. It will no longer be used as a political or historical symbol, but viewed solely as a work of art amongst other works of art. The Offeror will not sell or transfer the statue to any party who does not enter into a legally binding commitment to be subject to these terms.

EXPERIENCE AND QUALIFICATIONS OF THE OFFEROR

The Offeror has a substantial collection of historical sculpture art. As a collector, the Offeror is highly experienced at maintaining and preserving sculptures such as the Lewis & Clark and Sacajawea work.

PLAN FOR REMOVAL & RELOCATION OF STATUE

See attached statement from Empire Granite Corporation, a highly qualified and experienced contractor based in Richmond, Virginia. The work contemplated by this statement exceeds the work to be performed at this date, because the City has already caused the statue to be removed.

If selected, Respondent and the contractor will provide a plan detailing logistics of removal and relocation of the pink granite base, protection of utilities, name and contact details for any other contractors and design professionals, proof of appropriate liability insurance, and a performance bond in the amount of \$100,000. All planning and execution of the removal will be done in collaboration with the City of Charlottesville Public Works Department and Police Department.

COMPENSATION AND BENEFITS TO THE CITY

The Offeror will pay all costs associated with safe transportation of the statue from its present location to Offeror's premises, removal of the granite base and safe transportation out of the City, protection of utilities and removal of all debris and construction materials.

The Offeror will also pay the sum of \$55,000 to the City as additional compensation for the statue. It is the Offeror's opinion that the compensation provided herein fairly represents the fair market value of the statue.

FINANCIAL ASSURANCES

The Offeror is prepared to post a performance bond in the amount of \$100,000 upon acceptance of this offer, and is agreeable to mutually agreeable additional financial assurances.

LEGALLY BINDING OFFER

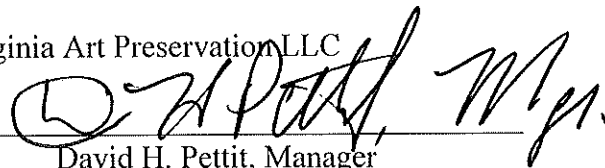
This is a legally binding offer. This offer will remain open for a period of 120 days from the date hereof.

Signature:

Virginia Art Preservation LLC

By:

David H. Pettit, Manager



SCHEDULE 1
List of Sculptors

Harriet Whitney Frishmuth
Vinnie Ream
Malvina Hoffman
Herbert Haseltine
Judd Hartmann
Henry Weekes
Tad Beech
Alfred Boucher
John Gibson
William D. Koelpin
Henry C. Fehr
J. Vrot Segoffin
Isidore Bonheur
Jo Davidson

EMPIRE GRANITE CORPORATION
P.O. BOX 5221 • RICHMOND, VIRGINIA 23220

suppliers and erectors of
granite
limestone
flagstone
marble
slate
and architectural precast

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Office 1717 Rhoadmiller Street
Telephone (804) 355-6508
Fax (804) 353-6889

Lewis and Clark Statue

Empire Granite Corporation has been performing natural stone masonry projects in Virginia since 1936. High profile projects include the Virginia State Capitol, Richmond; Hollywood Cemetery, Richmond and the Rotunda at the University of Virginia. Empire Granite has extensive knowledge of stonework and monuments. We have a crew of craftsmen skilled in installing and moving stone structures and monuments. Empire Granite has been involved in the following:

1976 - Harry F. Byrd statue in Capitol Square, Richmond, VA. Installation of the granite base and statue.

1996 - Arthur Ashe statue on Monument Avenue in Richmond, VA. Installation of the granite pedestal and surrounding granite piers.

2017 - Maggie Walker Plaza on Broad Street in Richmond, VA. Installation of all granite and the statue.

To remove the Lewis and Clark statue, we will use a 40-ton crane to first move and place the bronze statue on a trailer for transport to its new location. This process will take about one day. We will coordinate our work with the City Police Department, traffic and the necessary utility authorities. We anticipate placing the crane and performing that work which may impede traffic flow during low traffic hours on a weekend and at night, if necessary.

The removal of the granite base will take place about one week later. We will use a 90-ton crane, three rollback trucks, and one tractor trailer to move the granite base. This process will take about three days. Again, we will coordinate with City officials to minimize disruption of traffic flow.

We expect the entire process to take approximately ten days from start to finish, assuming cooperation from all other necessary parties and no weather delays.

We intend to leave the site clean at ground level. Any concrete, utilities or other infrastructure below grade will be left undisturbed for future action by contractors who will do the subsequent construction work needed to realign Main Street.

We look forward to working with the City of Charlottesville and the Charlottesville Police Department to safely remove the Lewis and Clark statue and base.

August 26, 2021

Chip Boyles
City Manager
City of Charlottesville, VA
P.O. Box 911
Charlottesville, VA 22902

Dear Mr. Boyles:

The City of Saint Charles, Missouri submits herewith a proposal in response to your recent Solicitation of Offers for the Sacajawea Statue entitled "Their First View of the Pacific."

I ask that you consider our Sacajawea Statue Offer in your decision making process. Our offer contained within the proposal will be valid for a period of 120 days from the date of this letter.

Questions regarding our proposal should be directed to me at (o) 636-949-3268, or (c) 636-485-0768 or to dan.borgmeyer@stcharlescitymo.gov.

Your consideration of our proposal is greatly appreciated.

Sincerely,



Daniel J. Borgmeyer
Mayor
City of Saint Charles, MO

Enclosures:

Letter of Support From Sacajawea's Family
Transcription of Phone Call from William Clark Descendant
Sacajawea Statue Offer
Letter Summarizing Fundraising Efforts

August 23, 2021

Mayor Borgmeyer,

My name is Lucy Charbonneau Dickerson. I am the fourth-generation granddaughter of Toussaint Charbonneau and his Native American wife, my great great grandmother, Sacajawea.

I am sending this letter in support of your efforts to acquire the statue of Lewis & Clark and my grandmother that was taken down the city of Charlottesville, Virginia.

The reasons given for the statue's removal was that her position on the statue gave the impression she was subservient to the two explorers. I disagree.

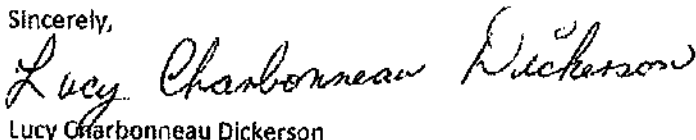
It is my impression and interpretation that she is positioned exactly as a guide and tracker should be and in no way subservient to Lewis & Clark. I believe her posture is exactly as is appropriate for the role she played and the service she provided.

My grandmother was an important part of the Corps of Discovery Expedition and held a trusted position as tracker, guide and interpreter. My family is extremely proud of her contribution and participation.

As evidence of her importance to the explorers, William Clark took in my grandmother's son, Jean Baptiste and paid for his care and schooling in St. Louis. He cared for her and my cousin very much.

I would be proud to see this statue in St. Charles. I believe you will elevate her image and further explain her great contributions to the Expedition.

Sincerely,



Lucy Charbonneau Dickerson

Lucy also conveyed that other members of her Charbonneau family, including her brother and sisters, Theresa, Loretta, Virginia, Margie and Arthur, all favor moving the statue to Saint Charles. They are currently confined due to COVID.

Transcription of phone recording from Sandy Adreon, wife of William Clark Adreon, Jr.

"My name is Sandy Adreon, and I'm calling in support. I don't live in St. Charles, but I'm calling in support of moving the Lewis and Clark, Sacajawea statue there. My husband and his father, who are the direct descendants of William Clark, always talked and always believed that without Sacajawea, there would not have been a Lewis and Clark trek out West. He said she was the one that had the impact with the other Indians, who I think are natives now she was the one that provided food, she was just instrumental. She was the one to help them get horses and supplies; she knew where she was going. He said there would not have been a Lewis and Clark adventure, if it had not been for her. He said she was the hero of the expedition. My father-in-law always said that too. My husband's name, now deceased, was William Clark Adreon, Jr. Maybe you can focus on that in getting the statue moved. But she was really important. And if she was down on the ground, she was probably looking for signs or directional things."

CITY OF SAINT CHARLES, MISSOURI
200 N. Second Street
St. Charles, MO 63301

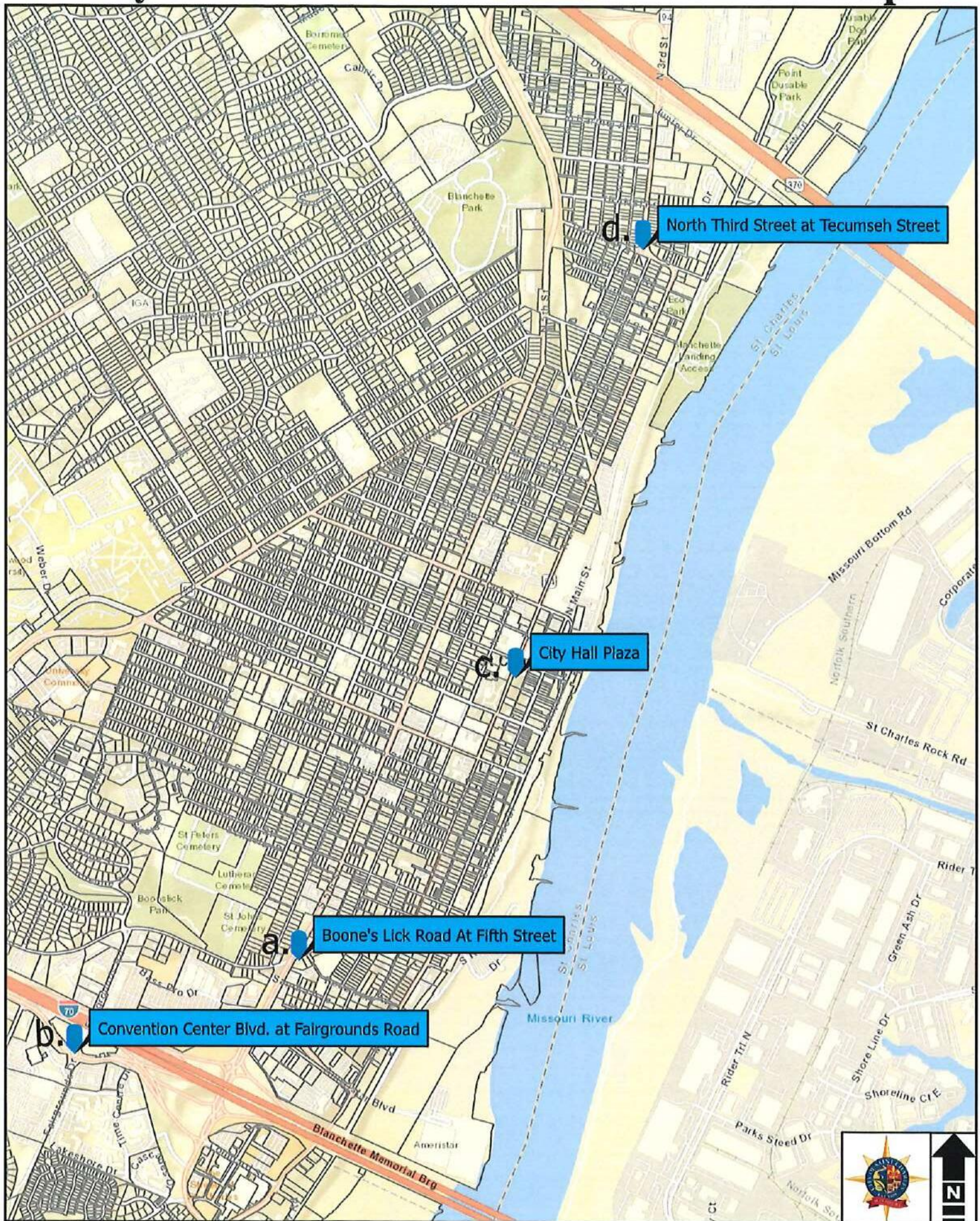
SACAJAWEA STATUE OFFER

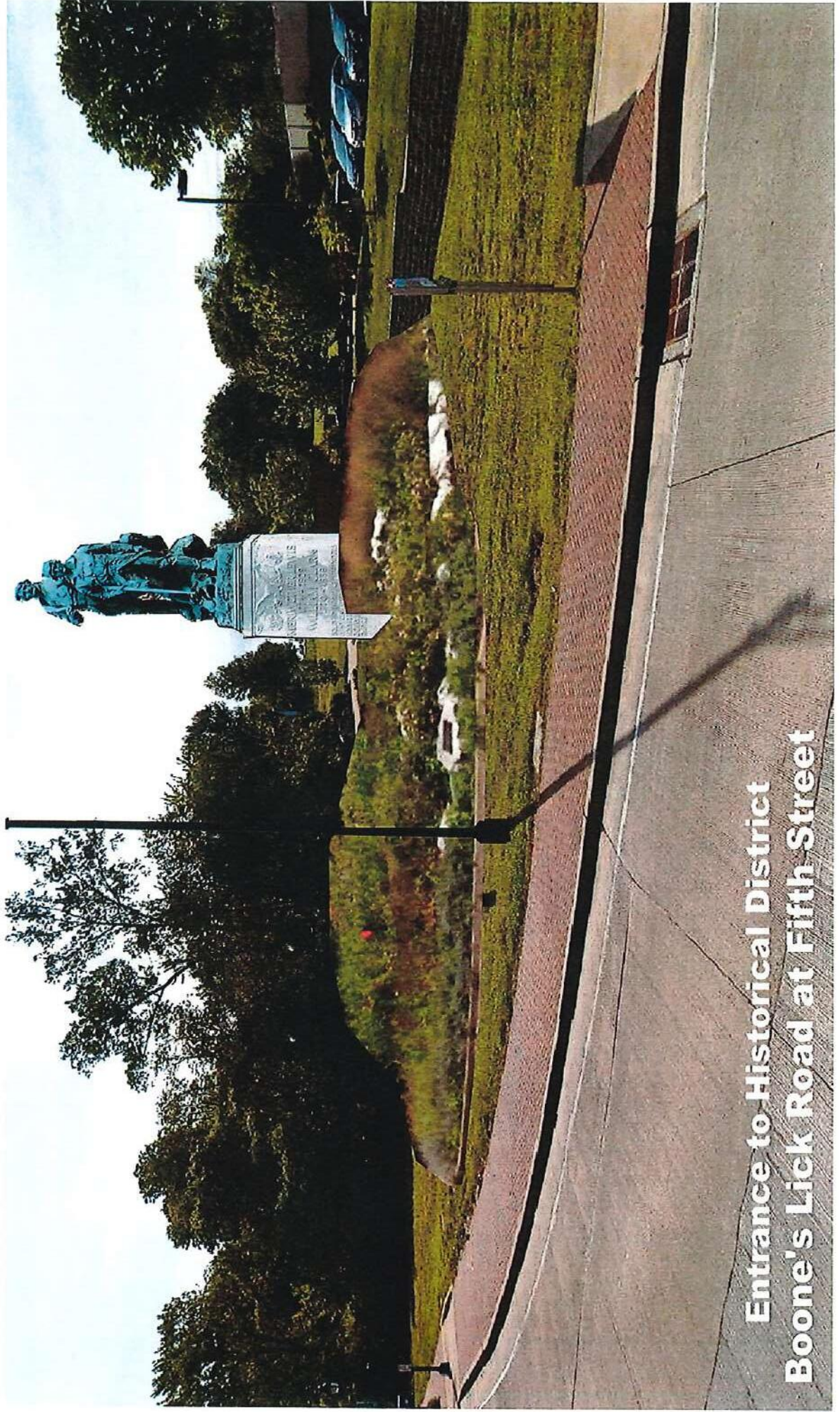
The City of Saint Charles, Missouri hereby requests consideration of ownership of the bronze figurative sculpture depicting the 19th century Explorers Lewis & Clarke, and their Native American partner, Sacajawea, the sculpture, entitled "Their First View of the Pacific", and created by the famous American sculptor Charles Keck.

Below, the City of Saint Charles has outlined their plan for the acquisition, transportation, placement and display of the Sacajawea Statue in response to your Solicitation of Offer, noting a response related to the item number referenced in your solicitation.

- 1.2 The City of Saint Charles will have a certified, qualified transportation service travel to Charlottesville to remove and transport both the base and statue to the City of Saint Charles at our expense.
- 2.1 The offer from the City of Saint Charles will be signed by Mayor Daniel J. Borgmeyer, who is authorized on behalf of the City to enter into contracts such as this.
- 2.2 The City of Saint Charles is eligible to receive donations of property, however in consideration of this proposal, the City of Saint Charles has established a committee and a gofundme account to raise funds to purchase the statue. The campaign is being presented to our citizens through a marketing campaign that includes social media, billboards, email marketing and event marketing. While you have not identified a "price" for the statue, a ballpark estimate would certainly be helpful to our fundraising efforts.
- 2.3 The City of Saint Charles has four potential locations under consideration for the placement of the statue.
 - a. At the corner of Fifth Street and Boone's Lick Road: Fifth Street is a major entry point into the City's historical district, off of Highway 70. The corner lot at Fifth and Boone's Lick is a perfect entry way as visitors and residents travel to the Historic Main Street District.
 - b. In the roundabout area at the St. Charles Convention Center. This is a prominent location in front of our very successful convention center in the City. The Center sees tens of thousands of visitors annually. This would serve as a wonderful historic addition to this City facility.
 - c. City Hall Plaza: St. Charles City Hall sits in the heart of the downtown historic district. The statue would serve as a centerpiece of the entry plaza into our building.
 - d. In the Frenchtown Historic District, at the roundabout located at Tecumseh and North Third Street. Frenchtown is an area of focus and revitalization of the City of Saint Charles. Frenchtown was recently part of a Great Streets Project to create framework that will connect the area to the Missouri River and Main Street, maximize existing public assets, build district resiliency, create places for the community, enhance the Frenchtown brand and reflect the vision of the people.

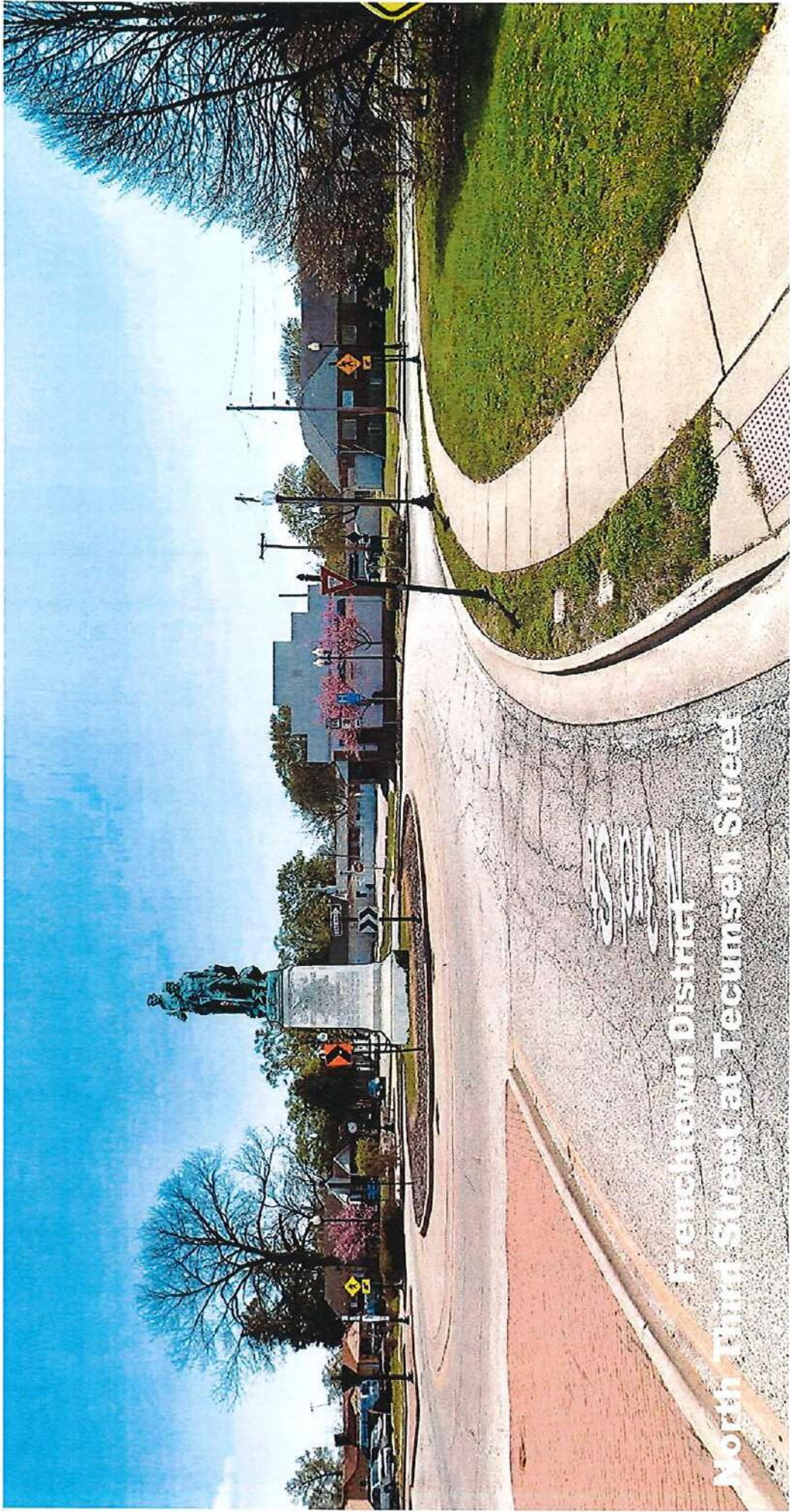
City of Saint Charles Statue Location Map

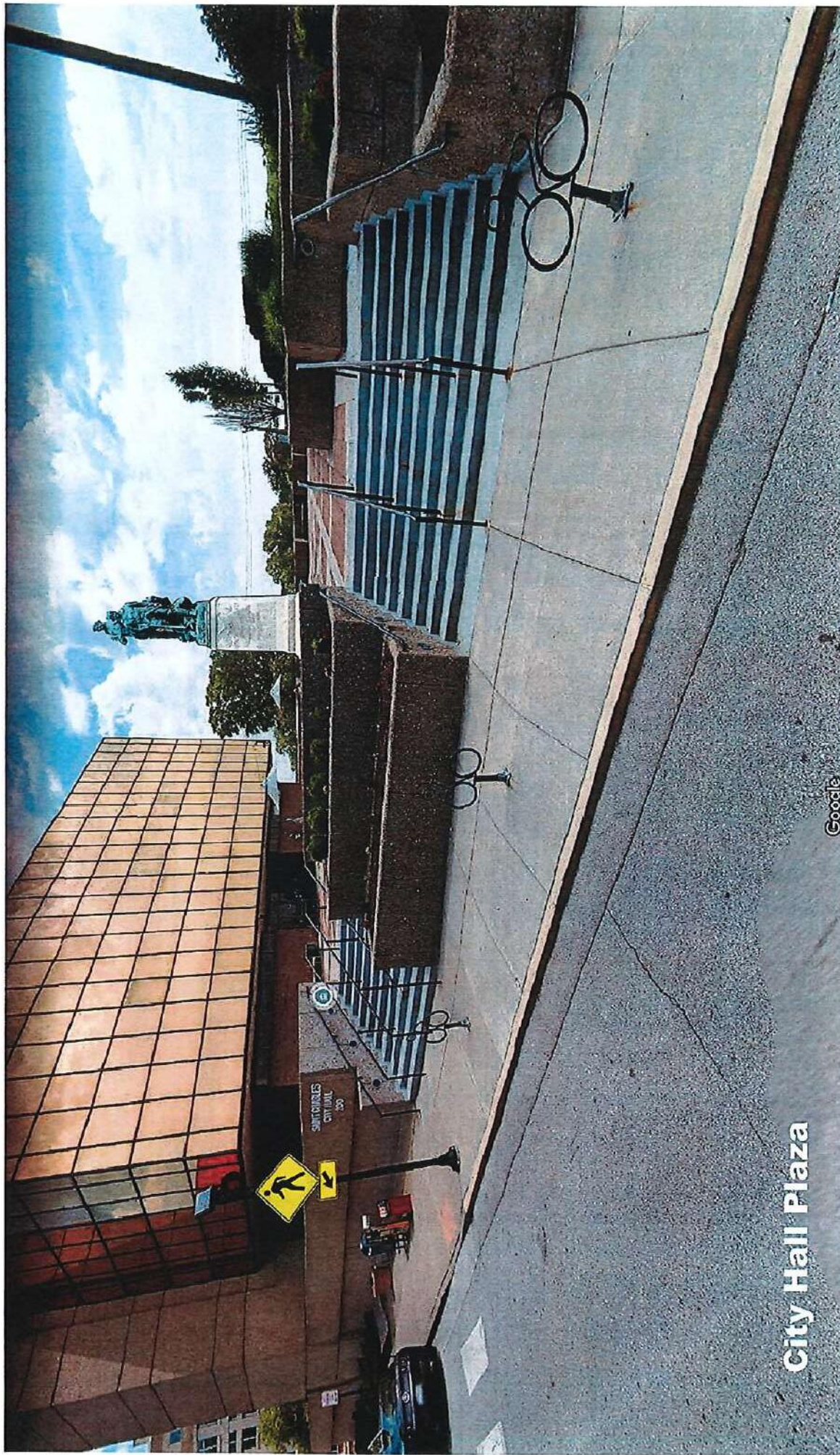






Convention Center Blvd. at Fairgrounds Road





City Hall Plaza

The City of Saint Charles plans to produce a large, bronze plaque to be displayed with the statue describing Sacajawea's contributions to Lewis and Clark's journey. It is our belief that the importance of her involvement and the significance of her in this historical journey that has close ties to our City is the most important piece of this artwork. While our City has a stature of Lewis and Clark, with their dog, Seaman, in our Riverfront Park, we do not have a statue depicting Sacajawea's contribution. This is our opportunity to tell her story.

Plaque could read:

First View Of The Pacific

This statue of Meriwether Lewis, William Clark and Indian tracker, guide and interpreter Sacajawea shows their first view of their westward journey to the Pacific Ocean. Sacajawea's position shows her invaluable contribution to the journey. Some interpret her position as subservient and secondary to the mission. Others depict it as proper for a tracker/guide. As history shows, she was integral to the Expedition's success.

- 2.4** The City of Saint Charles is the oldest city on the Missouri River. Founded by French Canadian fur trader Louis Blanchette, the city was named Les Petites Cotes, ("The Little Hills"), which later evolved into Saint Charles. The town regularly welcomed guests from many nations and grew into an important trading center for countless pioneers. Because of its strategic location on the Missouri River and its entrance to the western territory known as the Louisiana Purchase, it was a critical destination for tens of thousands of travelers. We have many statues across our City recognizing and celebrating this rich history including: Lewis and Clark, Located in Frontier Park along the River; Louis Blanchette in Blanchette Park, Daniel Boone, along historic Main Street. In addition, for our 250th anniversary celebration, we had 25 statues of Lewis and Clark's dog, Seaman, across the City in various locations for people to visit and have their picture taken with. Many of those remain on display today. For that same anniversary, a statue of Sacajawea was prominently displayed in the lobby rotunda of City Hall for nearly two years. In addition to statues, we have a Lewis and Clark Boathouse Museum that sits on the River in our historical district, we have a Lewis and Clark Restaurant on Main Street, and a Lewis and Clark Career Center. Our citizens identify with this rich history.
- 2.5** As stated above, we will produce and display a bronze plaque along with the statue telling the important role that Sacajawea played in the journey of Lewis and Clark. We welcome the opportunity to tell our residents and visitors of her role as a guide/tracker along the journey. This is an opportunity for us to tell another side of the journey that we do not currently have depicted in artistic form in our great City. Sacajawea has more statues across our country than any other American woman, and she needs a prominent face and role in our historic community. Our 70,000-plus residents, and one million plus visitors a year, identify our City with the history of Lewis and Clark and will embrace and cherish this addition to the story. This is building upon our already strong historical brand identity.

It is important to remember, not glamorize Sacajawea, the “Bird Woman” and her genuine achievements.

There are different schools of thought on this Lemhi Shoshone woman. Over time, oral traditions of different Indian tribes have come to claim her as their own. Her death – and even her name – are topics of dispute.

Yet, there are more statues of her than any other woman in American history!

The most remarkable thing about Sacajawea is how little is known. No other member of the Corps of Discovery has inspired more mythology than Sacajawea. Lewis & Clark’s journals, which provide virtually the entire written record about her, are indispensable in trying to separate myth from fact.

That is exactly what the City of St. Charles, MO will do if ownership of the sculpture, entitled “Their First View of the Pacific,” by American Sculptor Charles Keck, is acquired.

Concurrent with a recontextualization of the statue, the City of St. Charles will promote programmatic events involving indigenous communities with a focus on the role of women as leaders, educators, and peacemakers.

Just as Sacajawea “served as an ambassador, bridging relations amongst nations,” the City of St. Charles, MO will play host to meetings of different cultures creating another version of the “Voyage of Discovery,” making sure that the lessons learned over two hundred years ago have not been diluted. The City of St. Charles, MO can take the contributions of Sacajawea “as a symbol of unity and peace for all people” into our own times and beyond.

Perhaps, this would begin to serve as “a greater reward for her attention and services on that rout than [Lewis & Clark had in their] power to give her.” (paraphrasing William Clark as he wrote to T. Charbonneau at the journey’s end.

Other ideas involved with recontextualization are:

- Have a bas relief done of the E.S. Paxson painting, “Lewis & Clark at Three Forks” (done in 1912—very much a different concept) attached to the statue.
- Have an interactive map with a graphic representation of where Sacajawea was throughout the trip from Fort Mandan and notes attached that describe her actions/contributions at points along the way. Put in stars or x’s for her part of the journey.

Some thoughts in reinterpreting the statue, “Their First View of the Ocean,” and Sacajawea’s position.

While some view her as a guide and tracker, that she is looking down at a map or signs on the ground, this interpretation can be dismissed as too generalized for this particular statue. Sacajawea was only an occasional “guide” in two areas near her home country and on a stretch near what is now Bozeman Pass.

Sacajawea’s “first view of the [Pacific Ocean] came, as recorded by Lewis on January 6, 1806. Parties of salt-makers had been traveling back and forth between Fort Clatsop and the Pacific. When one group came back with reports of a beached whale, Clark assembled a group of men to go down to the water to collect meat and blubber. Sacajawea wanted to go too and inserted herself into the party. This was perhaps her first and only view of the Pacific Ocean. Could she not have been taken by the sight and fell to her knees, reaching out to Lewis’s hand for support? Reaching the Pacific was the whole reason for the expedition. Perhaps, she was overcome by the realization that she had played an important part in this accomplishment.

She contributed to the success of one of the greatest explorations in all of American history:

As interpreter and negotiator - From the start, Lewis considered her “our only dependence for friendly negotiation with the Snake (Shoshone) Indians on whom we depend for horses to assist us in our portage from the Missouri to the Columbia river.”

And not just translation abilities but as an influencer making introductions: On the Columbia, where one tribe at first viewed the expedition suspiciously, Clark commented: “As soon as they saw the Squar wife of the interpreter they pointed to her and...they immediately all came out and appeared to assume new life, the sight of this Indian woman...confirmed those people of our friendly intentions, as no woman ever accompanies a war party of Indians in this quarter.” She was a flag of peace.

As provider and contributor: She provided the corps with wild artichokes, currants, prairie turnips, and wild licorice she foraged for their meals and fennel root for stomach ailments.

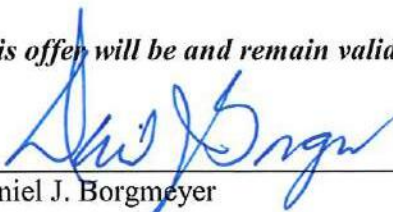
On the Missouri, Lewis notes her “fortitude and resolution” in rescuing the medicines and other essential supplies and well as notes and journals that nearly washed away in a boat accident.

- 2.6** The City of Saint Charles is aware that we are responsible for any and all costs associated of transporting the statue to our City, and we are prepared to cover those costs. We have already spoken and secured a local fabrication and transportation company to assist with the resurrection of the statue in our City.

- 2.7** Daniel J. Borgmeyer, Mayor of the City of Saint Charles, Missouri
636-949-3268
dan.borgmeyer@stcharlescitymo.gov

- 3.1 Based upon our experience with our existing Lewis and Clark statue, all-in expense in 1997 was approximately \$310,000. If we are awarded the statue, we intend to continue our fundraising efforts.

This offer will be and remain valid for a period of 120 days from the date of submission.



Daniel J. Borgmeyer
Mayor
City of Saint Charles

8-25-21

Date

August 24, 2021

Save the Statue

Report on the Save The Statue Fund Raising Efforts at the Festival of the Little Hills, City of St. Charles, Missouri. Saturday, August 21 and Sunday, August 22, 2021

The Saturday participants at the Fund Raising Tent located next to The Lewis and Clark Statue in Frontier Park were Marge Greenwald and my self Greg Greenwald. We are retired from 45 years owning and operation our Print Industry business located in St Charles. I was asked to serve on the Mayors Task Force to see what the public reaction to the Lewis and Clark and Sacagawea statue that was removed from public display in Charlottesville, Virginia is.

We arrived on scene Saturday morning at 10:00 am and set up our tent with information handouts, signage and a large informational poster. To say I was not concerned at possible confrontation from passerby's would not be true. I was prepared for a day of confrontation, arguments, arm waving and name calling. To my amazement, nothing of the kind happened! We calculate, based on the number of rack cards we handed out and the fact that all those who stopped to talk with us were in groups of 2, 4 and more, we talked with over 1,000 people. It was not uncommon for two groups of 4 and six to be talking with us at the same time. The overwhelming response was frustration and disbelief that people actually feel the statue was depicting a pose or activity that was disrespectful to Sacagawea in any way. The removal of historical statutes was considered a major error by these visitors. Our visitors took a rack card or used their phone to record the QR Code on the posters and signage and exclaim they were going to help out the cause. Our day came to an end at 6:00 pm Saturday. During all of Saturday, we had one, (yes, 1) person who commented that the statue was disrespectful.

Sunday was the same in terms of overwhelmingly favorable comments and support of our Save the Statue efforts. While Sunday was a shorter period of time, 10:00 am to 3:00pm, we had three of us talking with visitors, me, Mayor Dan Borgmeyer and Marge Greenwald and we barely had a moment where we could rest or stretch our legs or grab a bite to eat from the activities at our tent. The three of us easily talked with over a thousand people based on the amount of rack cards that were taken off our table or asked for information.

We talked with people from all parts of St Charles City and County as well as folks from Creve Coeur, South St. Louis County, Metro East and out of state visitors (excluding those from Illinois). The negative comments on Sunday amounted to three people (3 people) who expressed concern or disagreed with our efforts.

Mayors Vice Chair,
Save the Statue Task Force

Greg Greenwald

Summary

Thank you for the opportunity to submit this proposal to your City for review and consideration. We hope to secure the statue for our City, to add to the rich history of Lewis, Clark and Sacajawea in our area.

We look forward to hearing your decision.

CROW HOLDINGS

August 23, 2021

Charlottesville City Council
Office of the City Manager
605 East Main Street
Charlottesville, VA 22902

Dear Charlottesville City Council Members:

My name is Harlan Crow and I'm a real estate investor from Dallas, Texas. I am writing this letter as a part of my offer to purchase the sculpture entitled "Their First View of the Pacific" from your city.

We have a business campus here in Dallas called Old Parkland. On this campus, we have an extensive display of sculptures, artwork, and other historical artifacts, which we've both collected and commissioned over a number of years. These pieces have been strategically placed around our campus to beautify the campus, promote American ideals and values, and provoke thought and conversation among the tenants and visitors who walk across our campus daily. We take great care of our pieces to maintain them to their upmost integrity, and we take pride in the collection we've created.

Our most recent addition to the Old Parkland campus is "Spirit of Duty", a colossal bronze statue by Scottish sculptor Alexander Stoddart, who has created a number of other pieces which also reside on our campus. Spirit of Duty was commissioned for display outside one of the buildings on our campus whose theme is Altruism. The sculpture beautifully exemplifies the principle that one should always do what is right and what ought to be done.

Enclosed is a pamphlet with my offer, which highlights our sculpture collection here on our campus at Old Parkland.

CROW HOLDINGS

Charlottesville City Council

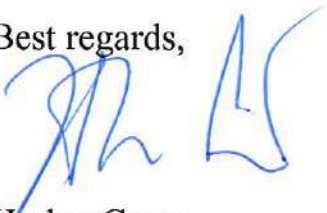
August 23, 2021

Page 2

The statue your city currently possesses of Meriwether Lewis, William Clark, and Sacagawea would be a wonderful addition to our campus. As previously mentioned, many of the pieces we have displayed on campus are intended to stimulate reflection on our nation's heritage and serve as a reminder of its importance. This piece would be no exception, and we intend to pay proper and respectful attention to the significant impact of all three of these individuals made in the growth of our nation.

I do hope you will take serious consideration of my offer.

Best regards,

A handwritten signature in blue ink, appearing to read 'Harlan Crow', is written over the 'Best regards,' text.

Harlan Crow

Enc.

- 2.1 The Offeror acknowledges this Offer is legally binding, evidenced by the signature of the Offeror. The Offer remains valid for a period of 120 days from the date of submission.
- 2.2 The Offeror hereby offers \$325,000 for the Statue, which the Offeror deems to be fair market value, based on both personal experience with buying historical statues and the expert opinions of auctioneers familiar with the buying and selling of historical statues.
- 2.3 The Offeror intends to re-erect the Statue on the Old Parkland Campus in Dallas, Texas. The Old Parkland Campus displays an extensive collection of statues and historical artifacts, and the Statue would be on display alongside the collection which currently resides on the Old Parkland Campus. A majority of the statues on the Old Parkland Campus pay tribute to the history of the United States. The Offeror intends to place a historical marker next to the Statue, and more information about this can be found in section 2.5. Additionally, more information about the statues and historical artifacts that currently reside on the Old Parkland Campus can be found in the pamphlet entitled "The Art of Old Parkland: Sculpture" enclosed with this Offer. The Offeror has used his significant financial resources to build the extensive collection at the Old Parkland Campus and if the Statue is added, such resources will be directed to implement the proposed plan stated in this Offer.
- 2.4 More information on the Offeror's Historic Statue and Artifact Experience can be found in the pamphlet entitled "The Art of Old Parkland: Sculpture" enclosed with this Offer, as well as the personal letter from the Offeror enclosed with this offer. As evidenced by the enclosed pamphlet, the Offeror is responsible for maintaining and displaying a large collection of statues and is financially secure to continue to properly care for the expanding collection.
- 2.5 At the time the Statue was constructed, the important role of Sacagawea in Lewis and Clark's expedition was not fully understood. Our intention is to have a historical marker located next to the Statue upon installation, which will pay proper and respectful attention to the positive and important contributions made by Sacagawea. The historical marker will pay tribute to the impactful role Sacagawea had as a translator, navigator, and also as a peacemaker between Lewis and Clark and the Native Americans they encountered on their expedition.

- 2.6 The Offeror is aware the City of Charlottesville is not liable for any costs associated with the removal, relocation, or re-erection of the Statue. The Offeror acknowledges he will be both financially and physically responsible the removal, relocation, and re-erection of the Statue, including the base, and has the financial ability to do so as well as to preserve the Statue. The Offeror will assume responsibility of everything which resides above ground. The Offeror has experience with purchasing large sculptures and artifacts from around the country and the world and has experience with organizing transportation to move these pieces as fine art in a professional manner to their destination.
- 2.7 The following people are employed by the family office of the Offeror and are authorized by the Offeror to negotiate with the Offeror and have the full authority to bind the Offeror to finalize the transaction if the Offer is accepted.

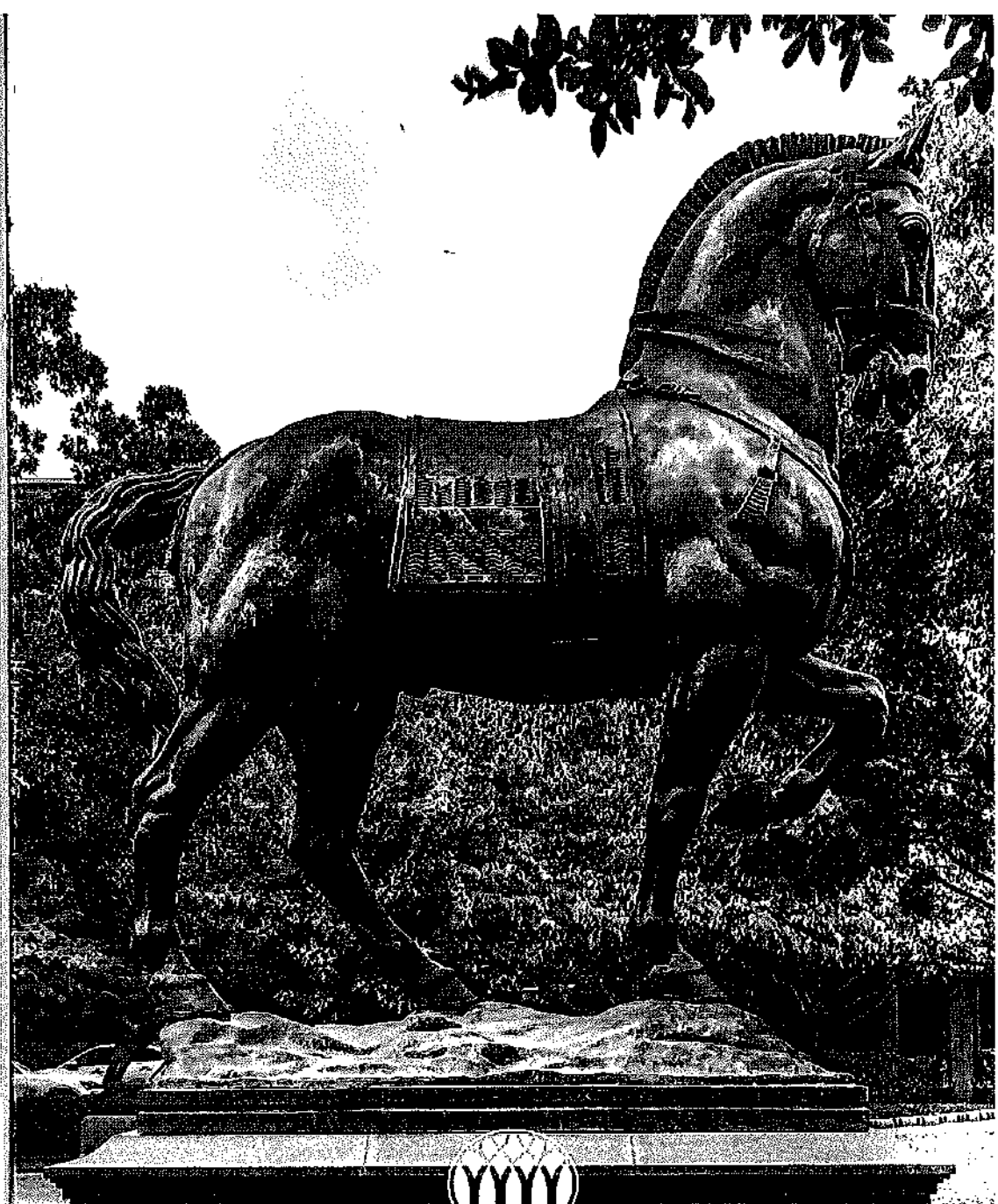
Kevin Bryant
KBryant@CrowHoldings.com
214.661.8110

Jordan McAdams
Jmcadams@crowholdings.com
214.661.8269

Mills Hancock
mhancock@crowholdings.com
214.661.8327



Harlan R. Crow



THE ART OF OLD PARKLAND: SCULPTURE



GENIUS OF ETERNAL REST

1898, this casting 1984

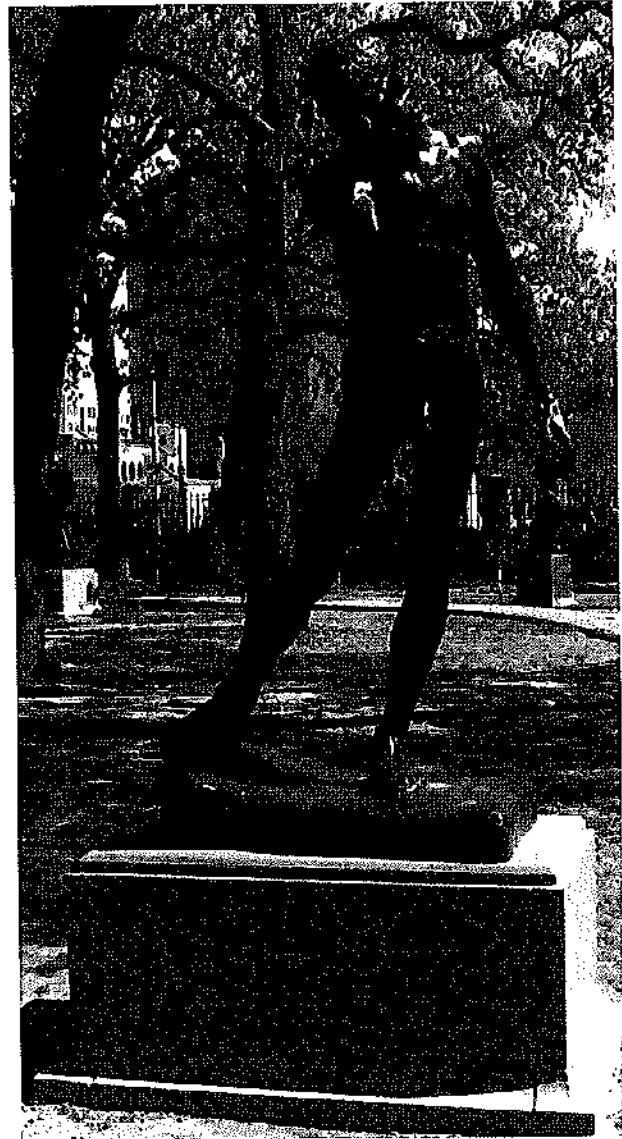
Sculpture Garden, Front Lawn

A standing nude figure, leaning far to the right side, this sculpture was originally part of a grouping that Rodin proposed as a funerary monument to painter Pierre Puvis de Chavannes (French, 1824-1898). Rodin and Puvis de Chavannes shared a love for classical art, yet the figure's unbalanced pose tweaks classical ideals even as it upholds them. In the complete piece, this figure was reaching to pick up an apple from a tree limb resting against a table that held a portrait bust of Puvis de Chavannes.

Auguste Rodin

(French, 1840-1917) was an influential artist whose work helped bridge a transition from traditional to modern sculpture. Rodin's work infused passion and feeling into what had previously been decorative or formulaic. At the same time, Rodin famously modeled the human body realistically and with a level of detail that earned him great admiration; focusing attention on each individual part of the body- the nostrils, brow, muscles and fists, to express emotion and character. As Rodin himself said, "To any artist, worthy of the name, all in nature is beautiful, because his eyes, fearlessly accepting all exterior truth, read there, as an open book, all the inner truth."

[Inside back cover: Sculpture map and key]



PIERRE DE WIESSANT

1885, this casting 1984

Sculpture Garden, Front Lawn

This figure embodies Rodin's focus on expressing emotion- in this case, torment-- through the design of the body. Pierre de Wiessant's pose is taut and tensed, his oversized fingers stretched and curled, and his neck muscles strained. Rodin left two "accidents" on the piece- a gash in de Wiessant's chest and a mass of bronze on his right arm- as further dramatic elements.



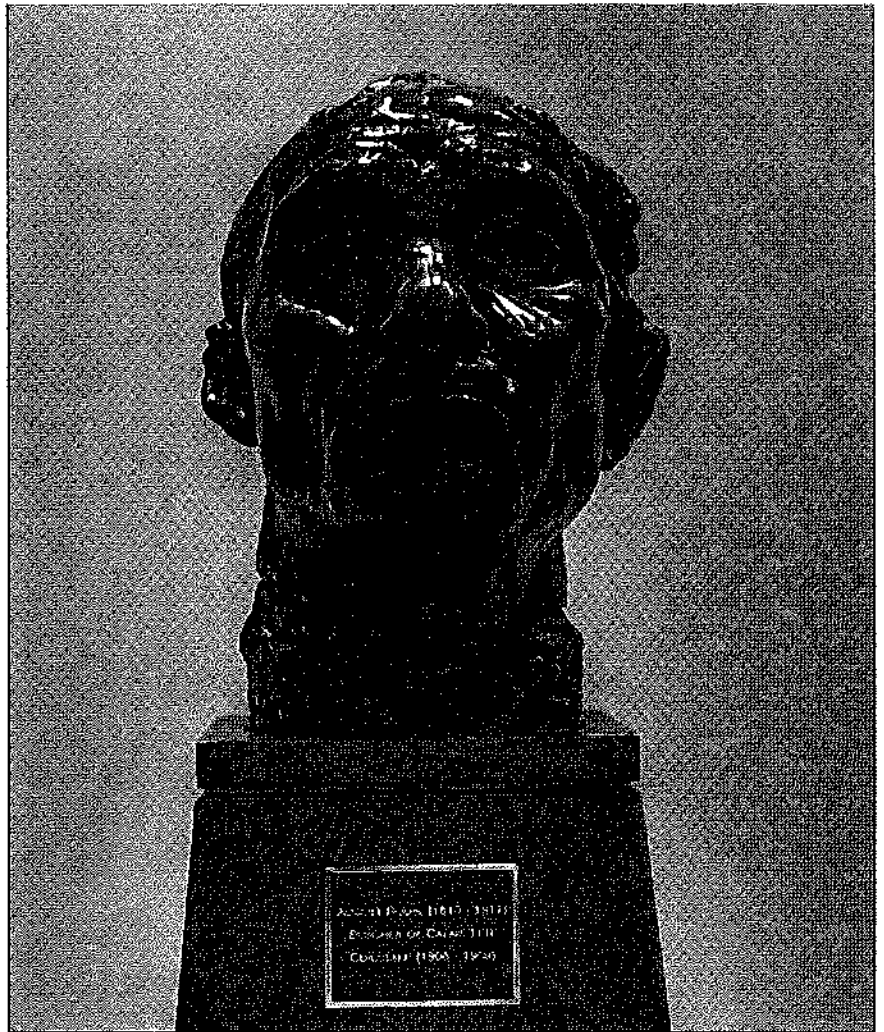
EUSTACHE DE SAINT-PIERRE, FINAL HEAD, WITH ROPE AROUND NECK

1886, this casting circa 1996

Old Main, First Floor Reception

A full-size head of Saint-Pierre in its finished form, with the rope around his neck identifying him as a martyr. Saint-Pierre was the wealthiest of the six Burghers of Calais. As the model for this head, it is believed that Rodin may have used his friend the painter Jean-Charles Cazin (1840-1901), a Calais native and descendant of Eustache de Saint-Pierre.

AUGUSTE RODIN



THE BURGHER OF CALAIS (JEAN D'AIRE, TETE COLOSSALE)

*1908-09, this casting third quarter 20th century
Old Main, First Floor*

Jean d'Aire was the first Burgher of Calais to offer himself in sacrifice to King Edward. Jean d'Aire's stoically set jaw, bony face and sunken eyes illustrate the cost of his sacrifice and at the same time the strength of his resolve. His head is held high even as the rope encircles his neck.



CYBELE

1889, this casting 1983

Old Main, outside front entrance

This piece is modelled after Adele Abbruzzesi, a well-known French model who Rodin admired. It is named for *Cybele*, the ancient Greek goddess of the earth, with its expected connotations of female fertility and abundance.

AUGUSTE RODIN



MEDITATION WITH ARMS

1885, this casting 1980
Old Main, First Floor

This figure appears in *The Gates of Hell* on the far side of the tympanum (the vertical triangular space forming the center of a pediment), where in that composition she is known as "Damned Woman." Here as an independent sculpture, Rodin conceived her as a soul lost in her own thoughts.

The Gates of Hell

In 1880, Rodin was retained to create a pair of bronze doors for a new museum in Paris. From this emerged *The Gates of Hell*, a masterpiece that Rodin worked on for 37 years but didn't complete. It depicts a scene from *Inferno*, the first section of Dante's *Divine Comedy*. He created more than two hundred figures that appear on the doors, several of which were cast as individual sculptures. These figures boldly express emotions universal to the human experience: love, loss, suffering and punishment.



GRANDE TORSE D'HOMME

1882, this casting 1980

Sculpture Garden, Front Lawn

This nude male torso is derived from the "Falling Man," which appears in the *Gates of Hell*, and was also used in Rodin's *The Man with a Serpent*. Rodin used a fluid, supple motion to arch the figure's back, throwing it into a dramatic curve. This piece also shows Rodin's penchant for rough-hewn surfaces in the strictly defined musculature.

Meditation with Arms, Grande Torse d'Homme and The Prayer all originated as castings from *The Gates of Hell*.



THE PRAYER

1909, this casting 1983

Sculpture Garden, Front Lawn

The Prayer is a nude female figure from the neck to just above the knee. A study for one of the figures in the *Gates of Hell* grouping, her form is slender and slightly bent forward as if sitting on her knees on a mounded base. This figure was a later model on Rodin's trajectory of creating his own *Venus*, for which he collected more than one hundred fragments of ancient Roman versions that inspired his quest.

NYMPH WITH FLOWERS

1931, this casting 1932
Sculpture Garden, Front Lawn

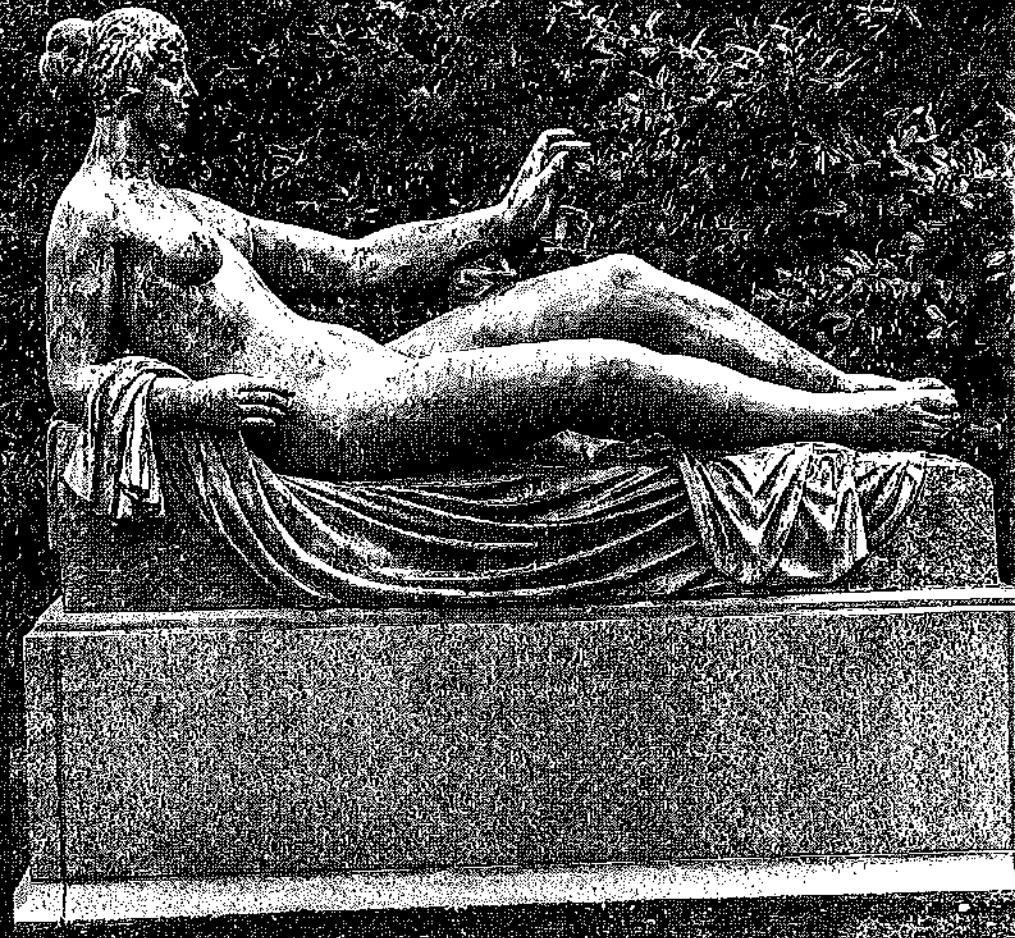
This cast bronze sculpture is a study for Maillol's piece *The Three Nymphs*, which recall the three graces of Greek mythology: grace, charm and beauty. His preference for the smoothly swelling forms of ancient Greek sculpture is clearly depicted.

Aristide Maillol

(French, 1861-1944) was a sculptor, painter, illustrator and tapestry designer best known for his monumental female nudes in the classic tradition. When asked if his focus on the female figure ever grew monotonous, he replied, "What is there more beautiful?" He emphasized form over symbolism, and was part of a post-1900 simplification of sculpture that is referred to as the "return to order."



ARISTIDE MAILLOL



MONUMENT TO CEZANNE

1912-1925, this casting 1984
Sculpture Garden, Front Lawn

This piece is cast from a sculpture first commissioned by the town of Aix-en-Provence in 1912 to honor post-Impressionist artist Paul Cezanne, who was born there. Maillol finished the monument in 1925, but it was rejected by town leaders and subsequently placed at the Tuileries Gardens in Paris in 1929. The figure, of a reclining bather (not coincidentally one of Cezanne's best-known subjects), is the stylistic precursor to the Port-Vendres war memorial who reclines alongside her. She is bright and beautiful; regal and solid. Her upraised hand is oversized.

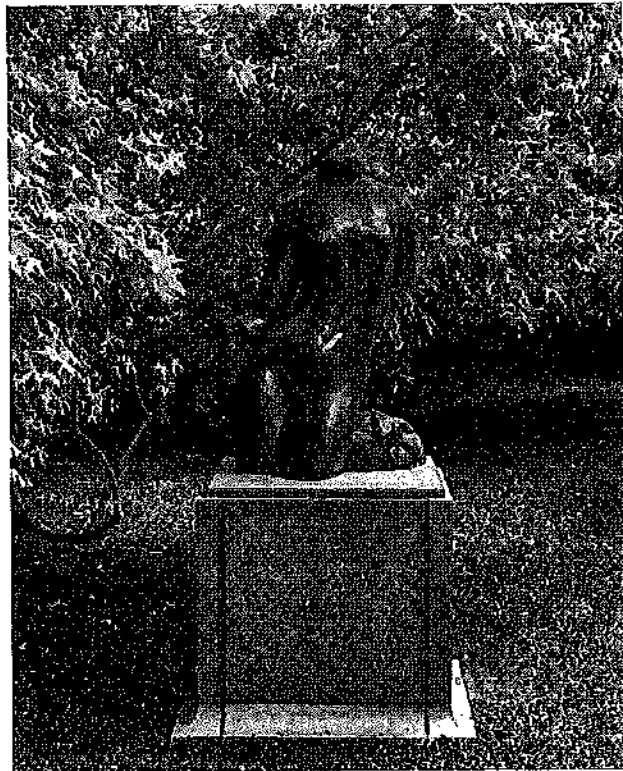


PORT- VENDRES MONUMENT TO THE WAR DEAD

1912-1925, this casting 1984

Sculpture Garden, Front Lawn

A stone sculpture commissioned by the town of Port-Vendres to commemorate their fallen from World War I. The overall style is classical, an idealized version of female beauty and strength, unencumbered by excessive emotion or strained muscles. The figure's serene pose contrasts with the more tortured and emotional work of Rodin. Outside of the Sculpture Garden at Old Parkland, the gardens of the Louvre Museum in Paris is the only other location where the *Monument to Cezanne* and *Port-Vendres* appear together.



TORSO OF FRUIT

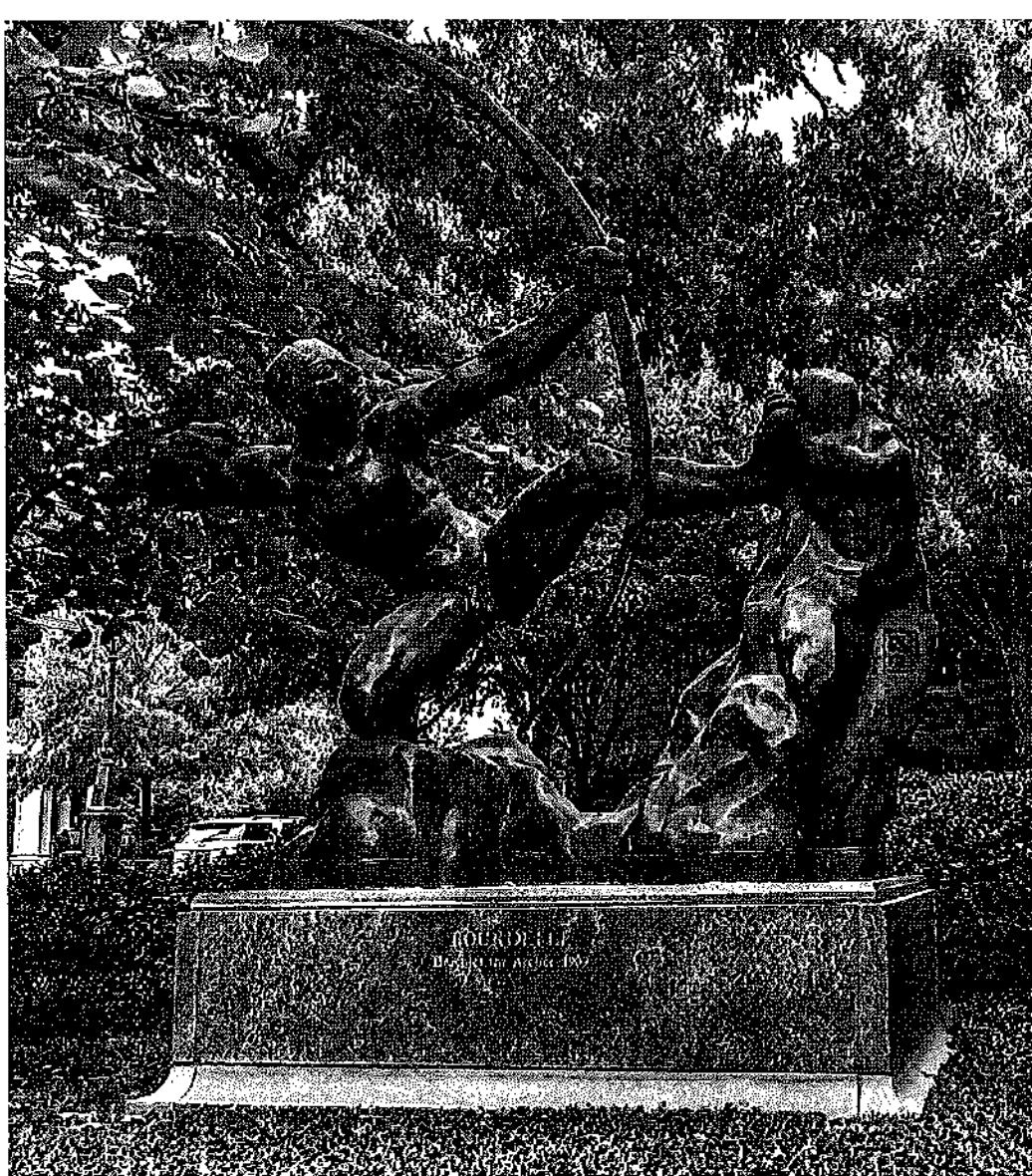
1911, this casting 1962

Sculpture Garden, Front Lawn

The torso of a slim young woman, this figure is more a series of curves than a realistically depicted female. She is leaning against a rock-like shape. In Bourdelle's finished piece *Torso of Fruit* for which this was a study, this area was the top of a tree stump she is resting on. Bourdelle worked on the studies for *Torso of Fruit* from 1902-1911.

Emile Antoine Bourdelle

(French, 1861-1929) was one of the leaders of 20th century monumental sculpture. He is best known for his large, modern figural pieces that convey emotional strength. He chose to depict rigorous structure and a powerful rhythm which gave his figures more impact than a strictly realistic representation could capture. Bourdelle studied under Rodin and was his assistant from 1893-1906. Like Maillol, Bourdelle sought inspiration from ancient Greece. Bourdelle took the classic influence and reshaped it through a more modern lens creating his own unique style.



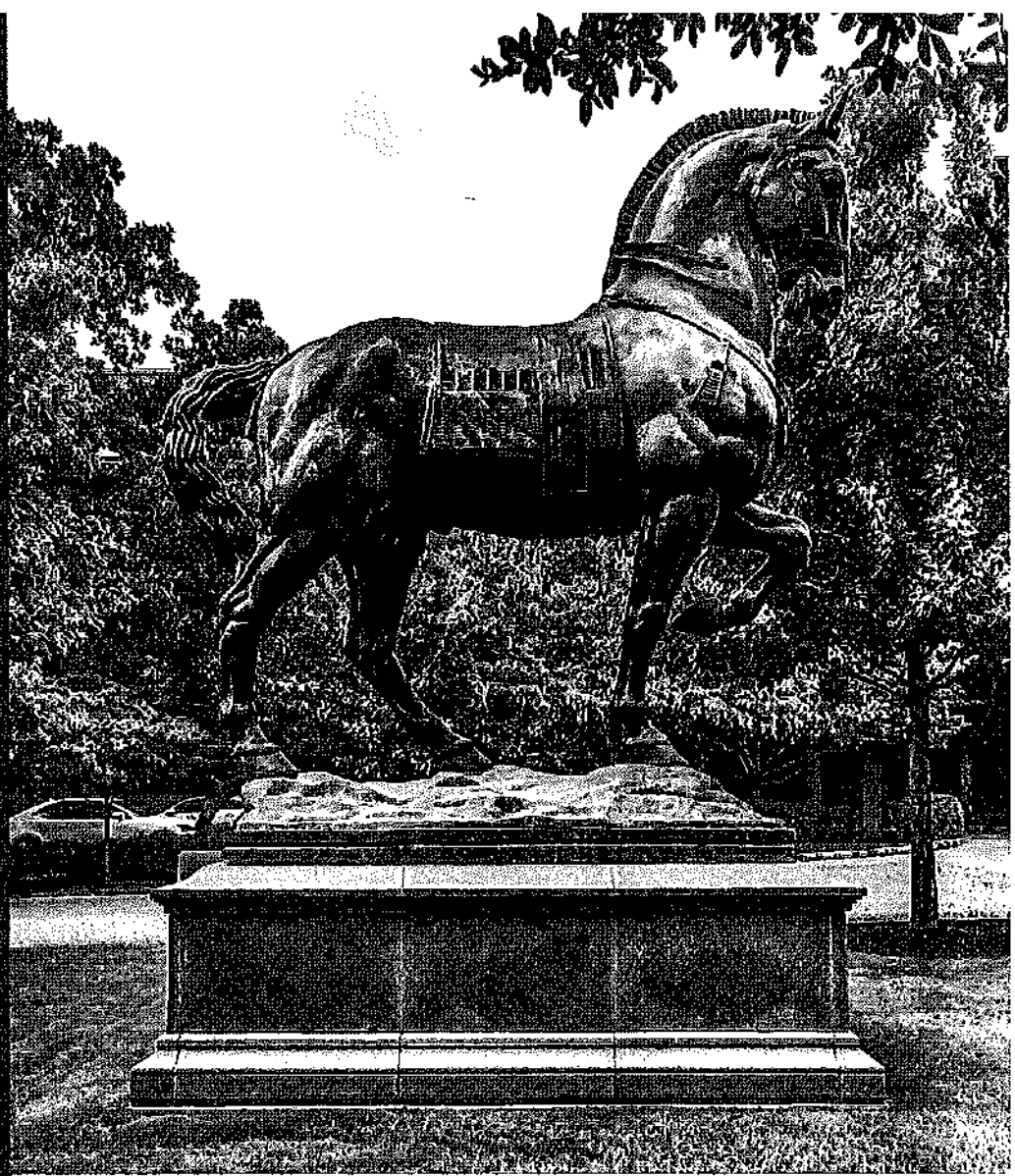
HERACLES THE ARCHER

1909, this casting 1983

Near Maple Gate

Hercules is seen preparing to shoot and kill the man-eating birds of Lake Stymphale. This work is remarkable for both its tension and its balanced construction. The nude figure denotes power and high-strung energy, pulled taut between the arm bending the bow and the foot braced against the rock. The references to primitive Greek sculpture and Roman art--the almond-shaped eyes, the aquiline nose, and jutting cheekbones and brows-- are catalysts for Bourdelle's more modern approach.

ANTOINE BOURDELLE



HORSE FOR ALVEAR MONUMENT

1913-1915, this casting 1983

Near Maple Gate

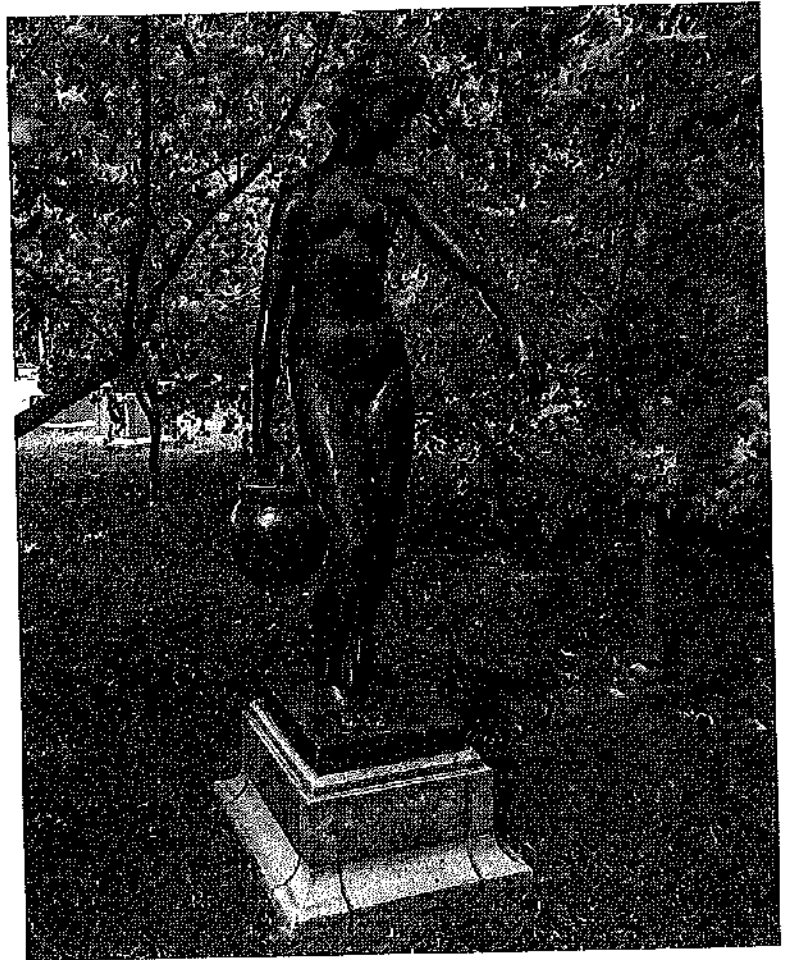
This horse is a study for the *Monument to General Carlos M. Alvear*, created by Bourdelle to honor the famous Argentinian general. Bourdelle considered the monument to be his masterpiece, and it is installed on the Plaza Julio de Caro in Buenos Aires. Carlos Maria de Alvear led the Argentinian revolt against Spain and won Argentine independence. The style of the piece emphasizes the power of the animal, with every muscle bulging.

PENELOPE

1912, this casting 1982
Outside Reagan Place

Penelope, the faithful wife of Odysseus and central character in Homer's epic "The Odyssey", waited ten years for him to return from the Trojan War. She is standing with her right arm wrapped around her waist and her chin resting on her left hand. Her facial expression portrays both the impatience and the difficulty of waiting for a loved one to return; her eyes are closed even as she gazes off into the distance. Bourdelle uses Penelope's visual mass almost as a work of architecture; her full skirt is fluted resembling a Doric column as it flows over her generous form.





YOUNG GIRL CARRYING WATER

1910

Sculpture Garden, Front Lawn

One of Joseph Bernard's most famous works, the female nude appears utterly simple, with smooth lines and polished surfaces. Bernard sought balance and simplicity in his pieces which illustrates how he diverged from his contemporaries and from the influence of Rodin.

Joseph Bernard

(French, 1866-1931) was known as both a painter and sculptor of figurative and genre scenes. He studied at the Ecole des Beaux-Arts in both Lyons and Paris. Bernard enjoyed acclaim after WWI. His representations of women with graceful, ample bodies achieved great popularity and were compared favorably to those of Rodin and Bourdelle.



MOTHER AND CHILD

Circa 1910

Sculpture Garden, Front Lawn

This is a figural group of mother and child holding hands and dancing in complete harmony. The mother's arms are elongated and her feet delicately pointed. The child is matching his mother by lifting his foot opposite to hers. Each figure's features are streamlined and pared down to emphasize the grace and simplicity of the composition.



GRANDE FIGURE DEBOUT (STANDING WOMAN)

1958

Outside Woodlawn Hall

The majority of Paul Cornet's subjects were women and children, and he modeled the *Standing Woman* at the height of his career in 1958. The figure's casual pose was drawn from a live model, a practice Cornet strongly preferred.

Paul Cornet

(French, 1892-1977) was admired as one of the great figures of independent sculpture. He was impressed with Rodin's work and also by the Cubists' geometrical concepts; ultimately the intrigues of the human figure won out and Cornet drew acclaim for his sensitive and sincere work.



FIGURE OF TRAMMELL CROW

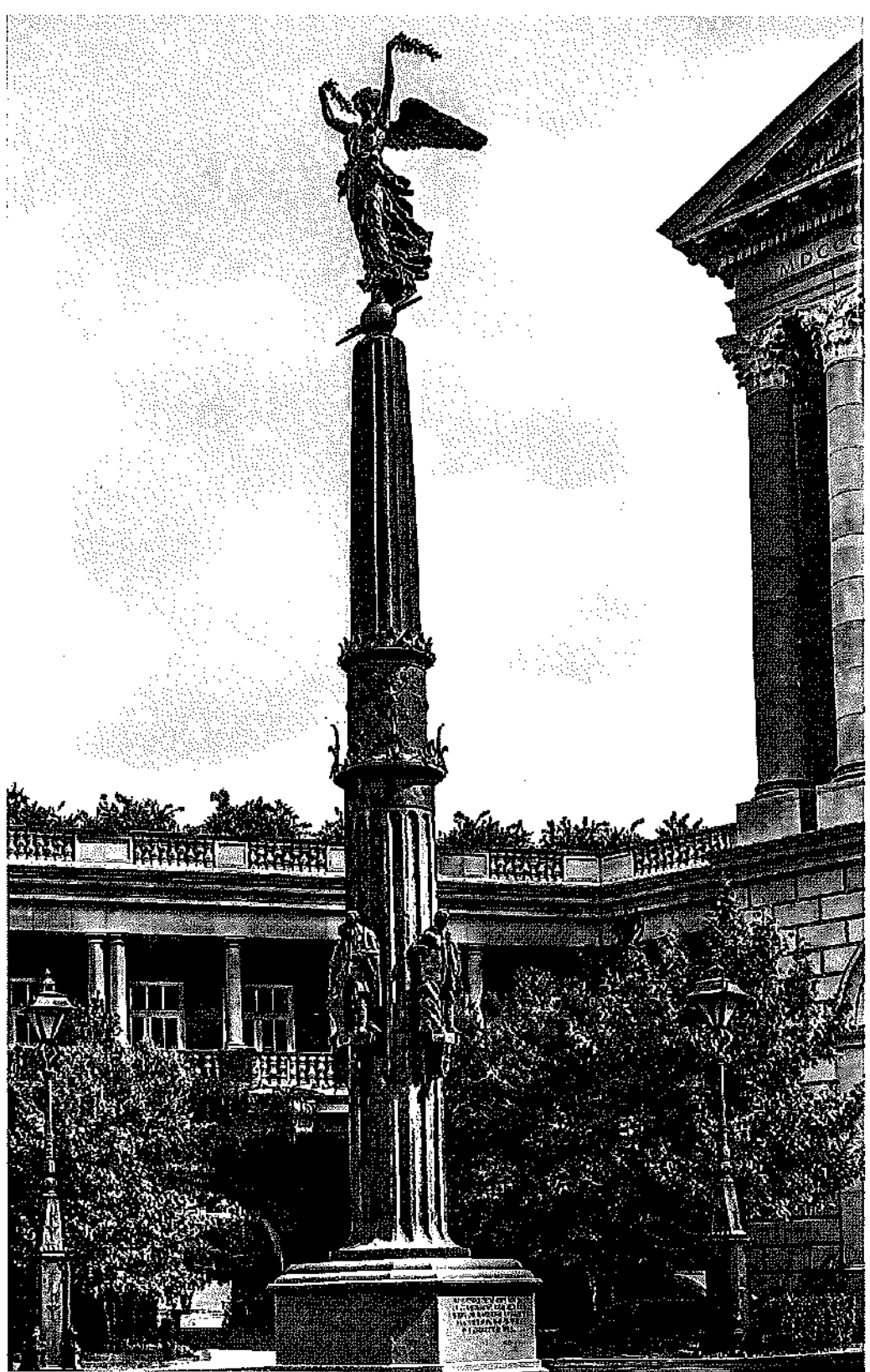
Circa 1996

Old Main, outside front entrance

Robert Summers created this lifesize bronze sculpture of Trammell Crow in 1996, commissioned by a group of Mr. Crow's friends who presented it as a gift to him.

Robert Summers

(Texan, born 1940) is a nationally acclaimed artist who creates both monumental and smaller bronzes, in addition to western and Civil War paintings. Summers is well-known for the statue of John Wayne that graces the Orange County airport in Los Angeles.



DALLAS COLUMN

2015

Circle Drive at Oak Lawn gate

The centerpiece of West Campus, this majestic piece stands 45 feet high. It was commissioned from sculptor Alexander Stoddart. On the top of the column stands "Eos," the Goddess of the Dawn, who appropriately faces East and, with arms outraised, reflects the new Dawn that the Enlightenment period brought in America. Halfway down the column are four figures. Thomas Jefferson and James Madison represent the Founding Fathers who authored the Declaration of Independence and the Constitution. Adam Smith and John Locke are Enlightenment leaders who inspired the Founding Fathers. The four figures are clothed with drapery around their shoulders, a show of respect that honors the timelessness of their thought, and their connection to philosophy and academia. Madison is holding a copy of the Constitution in his hand, and Locke leans on a Greek column.

Alexander Stoddart

(Scottish, b. 1959) is a contemporary sculptor who has been the Queen's Sculptor in Ordinary in Scotland since 2008. Born in Edinburgh, Stoddart studied at Glasgow School of Art from 1976-1980. Stoddart is a resolute neo-Classicist, known for his admiring yet realistic representations of historical figures, many of monumental scale. The *Dallas Column* reflects Stoddart's practice of encoding classical references - a love for beauty and order, reverence for the Greek arts- in his sculpture.

FREEDOM'S CHARGE

2015

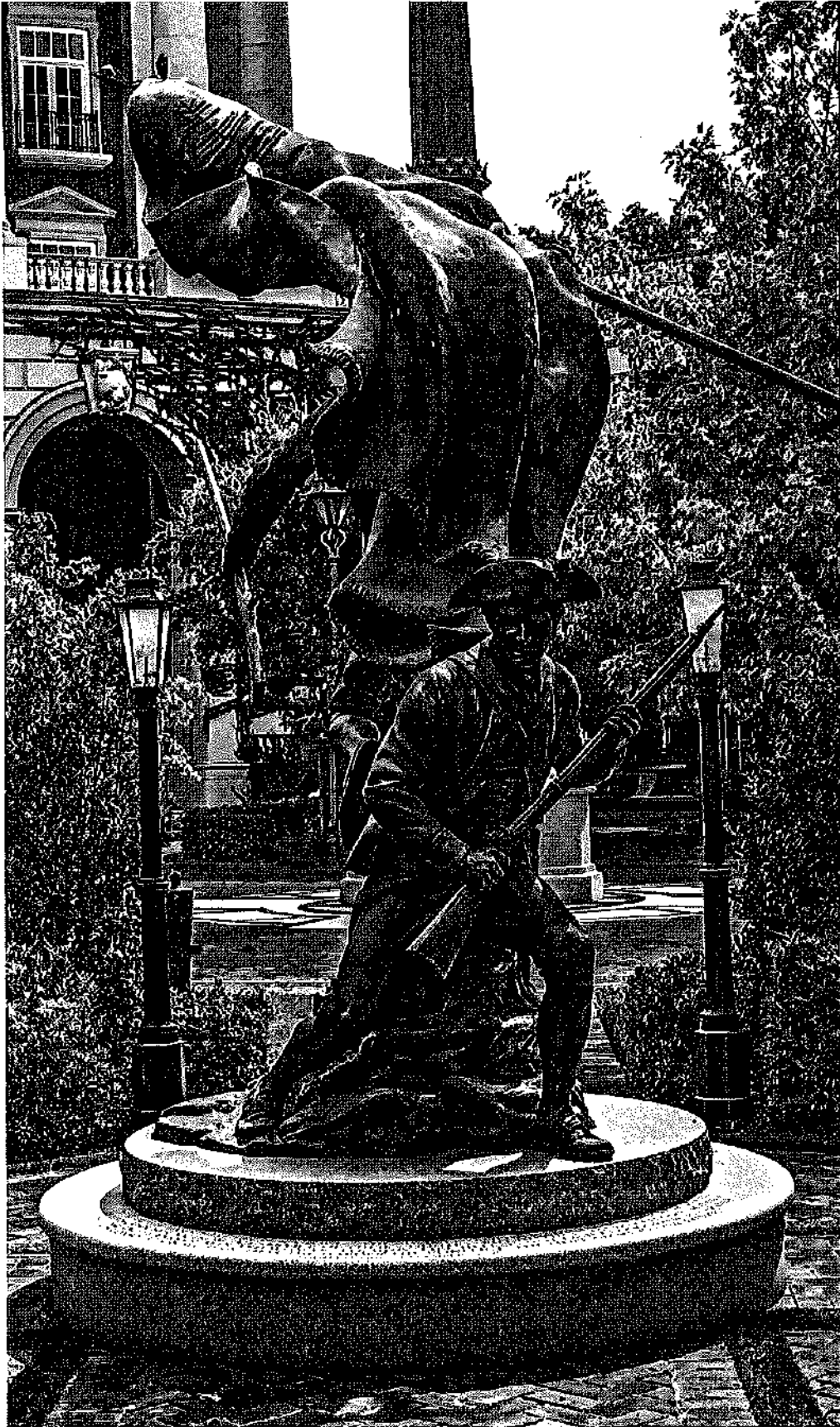
Outside Pavilion

This 14-foot original bronze sculpture commissioned from artist Chas Fagan depicts two Revolutionary War soldiers, one holding a rifle and the other a billowing Bunker Hill flag. This is in reference to early American artist John Trumbull's rendition of the same in his painting *The Death of General Warren at the Battle of Bunker's Hill*. Symbols and historical details such as a bald eagle and well-worn copies of the Declaration of Independence and Thomas Paine's famous pamphlet "Common Sense" are impressed into the ground at the soldiers' feet. A poignant quote from Thomas Paine, dated December 23, 1775, is engraved underneath: "Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph."

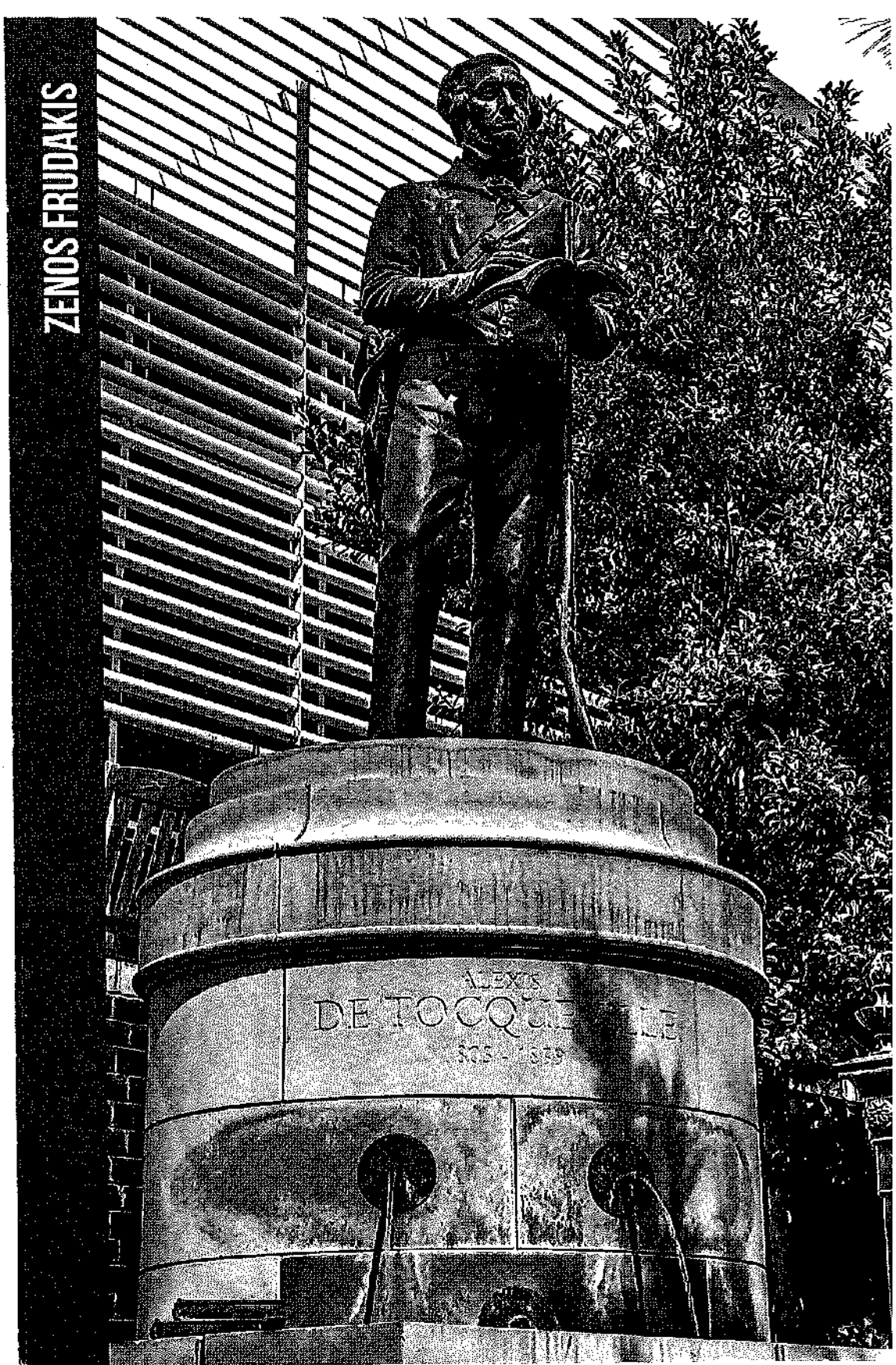
Chas Fagan

(American, b. 1966) has achieved national prominence as a gifted sculptor, portraitist and painter. His sculpted bust of Ronald Reagan-- mounted on a piece of the Berlin Wall in recognition of Reagan's contribution to the reunification of Germany-- received international media coverage in 2003. Fagan's ability to combine art and history seamlessly has led to high-profile commissions, including a complete set of oil portraits of all U.S. Presidents, which is currently touring the country courtesy of the White House Historical Association and C-SPAN.

CHAS FAGAN



ZENOS FRUDAKIS



ALEXIS DE TOCQUEVILLE

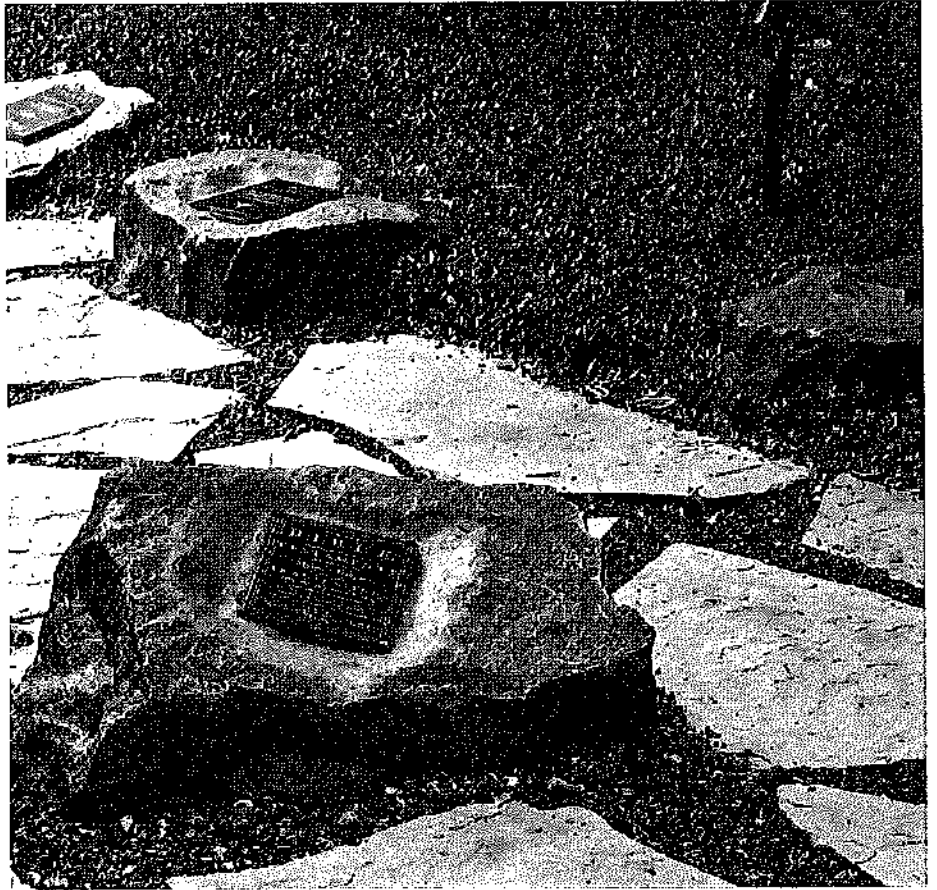
2014

Between Old Main and Pavilion

Alexis de Tocqueville was a French philosopher known for his admiring observation of the American Experiment in which democracy was established and, against all odds, succeeded. In his book *Democracy in America*, de Tocqueville famously lauded the United States as achieving the proper balance between the ideals of political liberty and social equality. Sculptor Zenos Frudakis' lifesize rendering of de Tocqueville is thoughtfully placed on a hill overlooking the West Campus tribute to the American Experiment from afar. Engraved on the plinth underneath the sculpture is de Tocqueville's quote about America: "Working back through the centuries to the remotest antiquity, I see nothing at all similar to what is taking place before our eyes." (*Democracy in America*, Vol. 2)

Zenos Frudakis

(Greek-American, b. 1951) is a contemporary sculptor whose body of work consists of portraits of living and historical figures and sculpture, in monumental, bust, portrait and bas-relief forms. In his four decades of work, Frudakis has created many monumental commissioned pieces all over the U.S. and abroad, including the famous *Freedom* sculpture in Philadelphia.

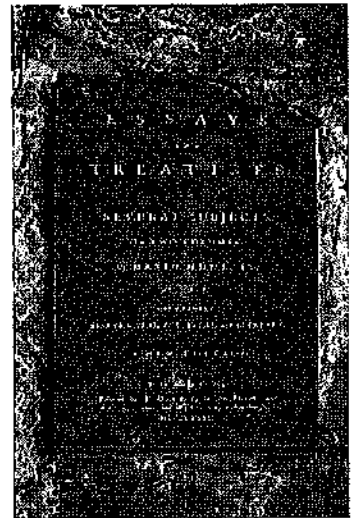


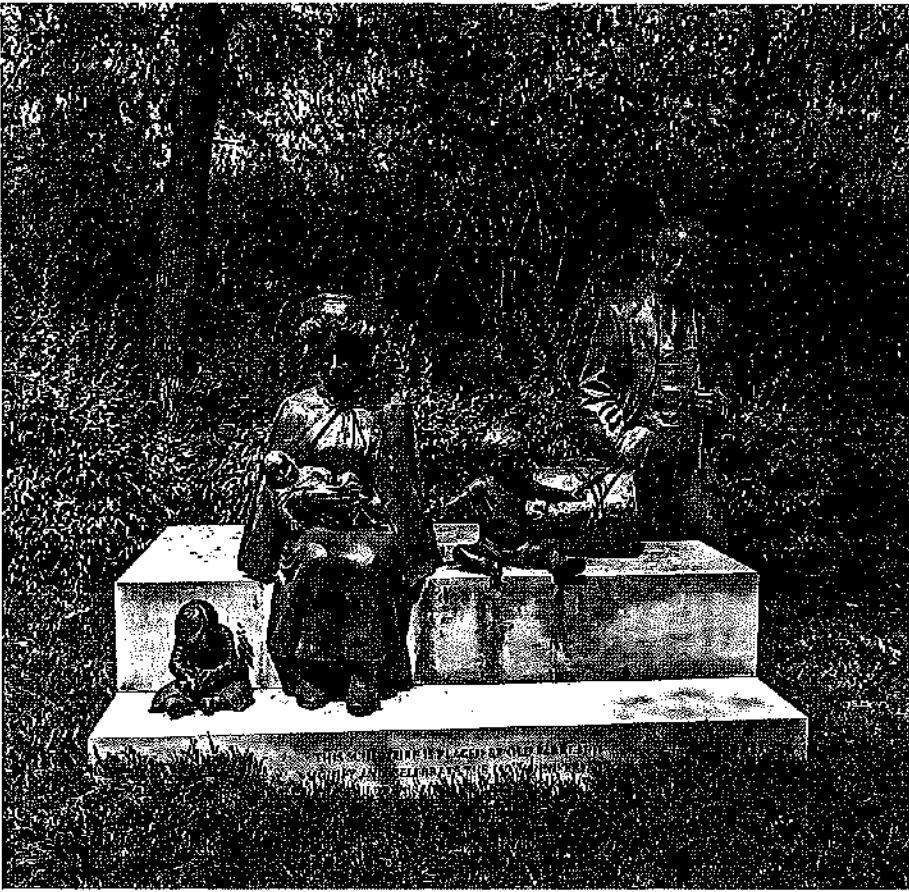
BOOK GARDEN

2010

Outside Commonwealth Hall

The Book Garden features title pages of influential works that inspired the Founding Fathers. These commissioned pieces represent the actual editions of these works as they were printed at that time (e.g. the King James version of the Bible.)





CHILDREN'S HOSPITAL MONUMENT

2013

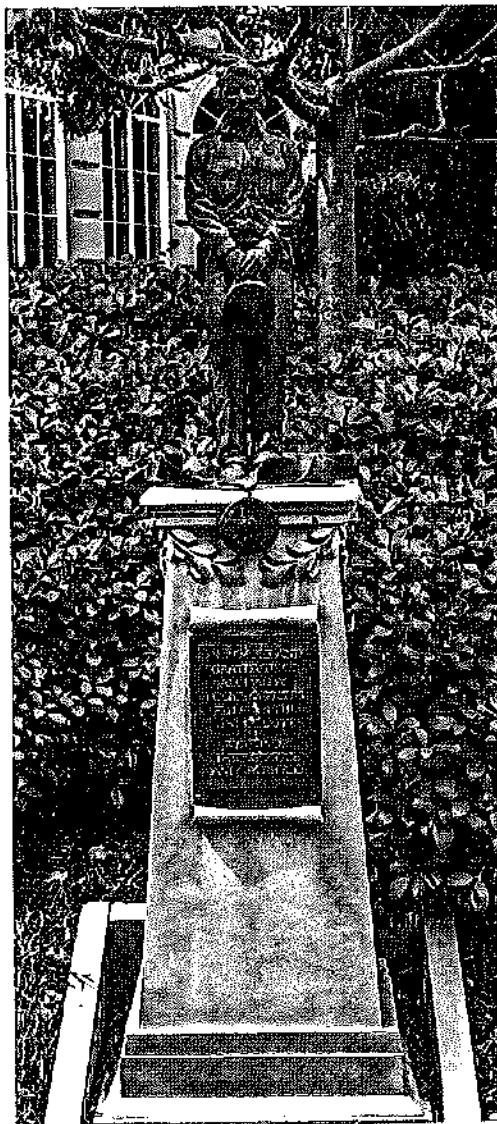
Outside Nurses' Quarters near Maple Gate

This sculpture commemorates the 100th anniversary of Children's Medical Center by honoring its origins as the Dallas Baby Camp, an open-air clinic created exclusively to care for babies on the lawn of Old Parkland Hospital. Baby Camp was organized in 1913 by public health nurse May Forster Smith, who is featured in this piece.

Deran Wright

(American, b. 1961) is a Fort Worth based sculptor who creates contemporary figurative bronze sculptures using the ancient method of Cire Perdue, or lost wax bronze casting. His work includes a memorial to the crew of the space shuttle Challenger that was unveiled at the White House by president George H.W. Bush in 1989.

DERAN WRIGHT



DALLAS POLICE OFFICER AND FIREFIGHTER MEMORIAL SCULPTURE

2010

Garden Outside Nurses' Quarters

These two sculptures memorialize the lives of Dallas police officers and firefighters killed in the line of duty. The plaque below the police officer reads in part: "We honor their service and sacrifice." The plaque below the firefighter reads in part: "We honor their families in their loss and are grateful for the lives they saved."

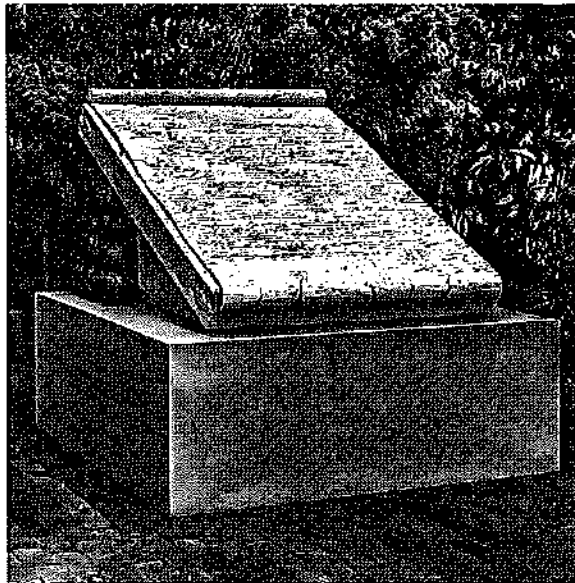


POETRY GARDEN

2010

Patio Area Outside Nurses' Quarters

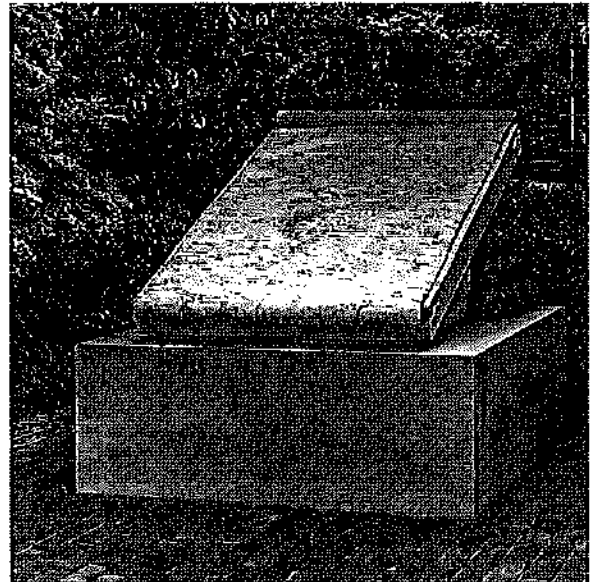
Five bronze scrolls celebrate poetry and great poets by featuring the following quotes: "*Great things are done when men and mountains meet*" - William Blake; "*All who joy would win, must share it; happiness was born a twin*" - Lord Byron; "*When I have fears that I may cease to be, before my pen has glean'd my teeming brain*" - John Keats; "*All great achievements require time*" - Maya Angelou; "*The United States are essentially the greatest poem*" - Walt Whitman.



CONSTITUTION

2015

Entry of Parkland Hall, left

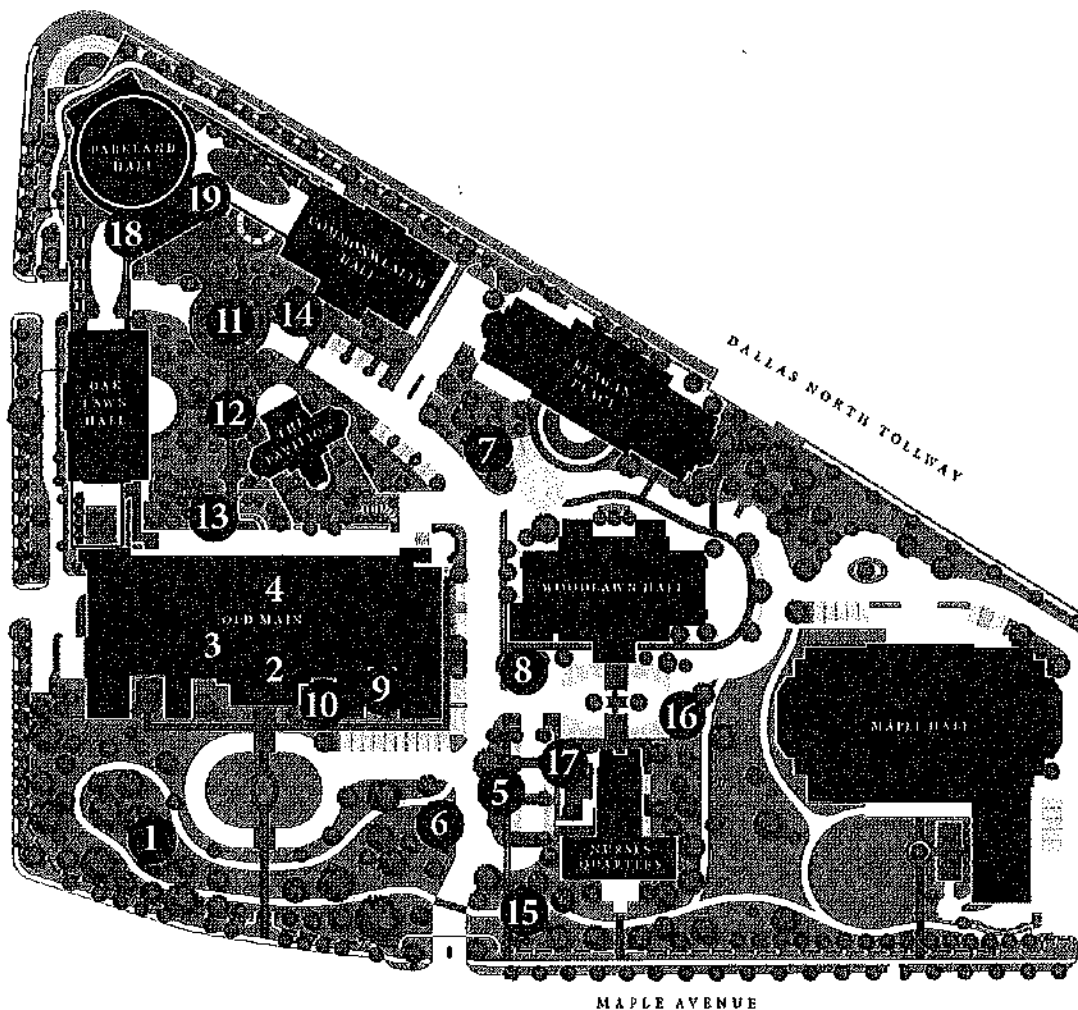


DECLARATION OF INDEPENDENCE

2015

Entry of Parkland Hall, right

These carved granite sculptures of the Constitution and the Declaration of Independence incorporate bronze cannonballs arranged behind.



SCULPTURE KEY

- | | |
|--|--|
| 1. Sculpture Garden, Front Lawn | 11. Dallas Column |
| 2. Old Main, First Floor Reception | 12. Freedom's Charge |
| 3. Jean d'Aire, Tete Colossale | 13. Alexis de Tocqueville |
| 4. Meditation with Arms | 14. Book Garden |
| 5. Heracles the Archer | 15. Children's Hospital Monument |
| 6. Horse for Alvear Monument | 16. Dallas Police Officer and Firefighter Memorial |
| 7. Penelope | 17. Poetry Garden |
| 8. Grande Figure Debout (Standing Woman) | 18. Constitution |
| 9. Figure of Trammell Crow | 19. Declaration of Independence |
| 10. Cybele | |

[On back cover: closeup of *Freedom's Charge*, Chas Fagan, 2015]



Letter of Transmittal

SACAGAWEA STATUE OFFER

From: Lewis & Clark Exploratory Center

Mailing Address: P. O. Box 281

Charlottesville, Virginia 22902

Physical Address: 1490 Darden Towe Park

Charlottesville, Virginia 22911

Date: August 25, 2021

Signature



Alexandria Searls

Executive Director

This offer is confirmed as being valid for a period of 120 days from the date of the offer.

The Lewis & Clark Exploratory Center of Virginia, Inc. seeks to acquire ownership of "Their First View of the Pacific," by sculptor Charles Keck, which depicts the 19th Century explorers, Lewis and Clark, and their Native American partner, Sacagawea. We seek to acquire both the statue and the base. We thank City Council for allowing us this opportunity to make our case for the statue, and we will detail in this offer our plan for re-contextualization of the statue, emphasizing Sacagawea's leadership, pivotal knowledge, and significant contributions, including saving the lives of Expedition members through her wayfinding and her reunion and discussions with her brother, rescuing journals and scientific projects, and serving as a messenger of peace.

We offer the following detailed terms for our acquisition and removal/relocation of the statue. With the help of many local donors, showing community support for the statue remaining in Charlottesville, and also with the support of national foundations and out-of-town donors, including indigenous donors and donors with indigenous family members, we have raised the full amount necessary for the removal of the base and its associated costs. We have received an estimate from Theresa Matyiko of Expert House Movers of \$45,000 to \$65,000 to move the base to Darden Towe Park, with the understanding that complications at the Main Street/Ridge-McIntire intersection might increase that amount. We currently have \$90,000 at our disposal in signed pledges. Upon selection, we would initiate a public campaign for additional funds for interpretive signage and other costs of re-contextualization. Expert House Movers is fully bonded and is a 70-year-old business with extensive historical preservation/transport experience. They visited the site and the base and they also visited Darden Towe Park to assess the distance and requirements.

The time frame would be at the City of Charlottesville's request. There is a site plan requirement for the permanent installation of the statue, base, and a supporting concrete slab at Darden Towe Park, but the base could be moved for storage on site and the site plan process begun afterwards, if that is your decision and the decision of the County of Albemarle, the other co-owner of Darden Towe Park.

It is the hope of the Lewis & Clark Exploratory Center to display that base and the statue separately, though next to each other, for reasons we'll outline. To that end, we have received a quote for a modest base for the statue from the stone manufacturer of UVA's Memorial to Enslaved Laborers. The base is important for historical interpretation, however, especially in its depiction of a wilderness without people, a concept of "empty land" that furthered colonization and was outlined in Thomas Jefferson's letter to Congress asking for funds for an Expedition (prior to Lewis's and Clark's selection).

The size and style of the 1919 base also reflects a hero-worshipping stance that we do not ascribe to, and by displaying the base separate from the statue, we can examine the attitudes of that time period while also dismantling the aura of white supremacy.

In addition, without the elevation, the frieze at the bottom of the bronze becomes visible in detail for the first time. On this frieze are many portraits of the Agaidika (Lemhi) Shoshone, the Expedition, and Sacagawea, including scenes of dancing, buffalo hunting, and gatherings of adults and children. Though there are no extant notes by the sculptor that we are aware of, and we have been in contact with his grandchildren for oral history and collection purposes, searching for additional documents, the iconography of a young indigenous woman standing next to the two figures of Lewis and Clark in three

different relief scenes, is clear. Sacagawea is portrayed as standing within the Expedition group, not to the side. In another section, she is shown hugging and greeting a member of her lost family. Also on the frieze is the first depiction of York known in art, a depiction that is of particular interest to our Charlottesville partner, York Place. Chuck Lewis and now his son Charley Lewis have both preserved York's legacy and memory as the member of the Expedition who was enslaved by William Clark and who was given a promise of freedom on return that was not kept. Chuck Lewis was one of the Lewis & Clark Exploratory Center's founding donors.

Displaying the statue separate from the base will allow for greater and more accurate study of the statue. It becomes less of a monument and more of a work-of-art, and by being diminished actually increases in its educational value.

That said, if it would be City Council's wish for the statue to be on the base, or if that is required by law, then we would examine other options for display, including an inset into the ground or a separate viewing platform for the frieze. We could also petition for an exemption if there is a law prohibiting the separation of a monument from its base. The only other impediment to displaying them separately would be an unforeseen issue of safety, for viewers or for the statue.

We would install the statue and base on flat land where there is already a thin concrete slab that could be redone, concrete that was part of our original site plan. The statue would be positioned to face West, which was its original positioning. Our site is closed to any automobile traffic that is not part of our ticketed operations; interpretation and re-contextualization of the statue would be part of the ticketed experience, unlike the drive-by situation that existed on Main Street, with the interpretive Sacagawea plaque added by the City of Charlottesville unable to be read except by people willing to stand on the island surrounded by traffic.

If chosen, we would also like the Sacagawea plaque included as an important part of the statue's history, when Rozina George, Rose Ann Abrahamson, and their family first came to Charlottesville as representatives of Sacagawea's family and the Lemhi Shoshone (we use the City's spelling of her name here, while recognizing that the Abrahamson's use "Sacajawea"), and when the Monacan Nation danced as part of the installation of the plaque. We were present at this event and would like to include photographs, films, and the plaque as part of the interpretation of the statue, an interpretation that would exist in various locations on site. The history of the removal activism at that time, including that of Jennifer Hoyt Tidwell, Guy Lopez, and others, would be included. An acknowledgement of the Monacan Nation would be placed at the statue.

The Lewis & Clark Exploratory Center of Virginia, Inc. is an entity eligible to receive donations of property under the provisions of Virginia Code §15.2-953. We are a 501 (c) (3) non-profit organization.

Before offering our re-contextualization plan that relates directly to the statue, we will describe our current programs that are a tribute to Sacagawea. First, every group that comes to the Lewis & Clark Exploratory Center for a history tour participates in a group challenge called "Overboard," which teaches about how Sacagawea rescued important journals and scientific items when the White Pirogue capsized.

Though others were aboard the White Pirogue, she was the only person who took initiative. In our challenge, the group must decide what to save and what to keep out of 33 items; they must discard 11. In the same way that Sacagawea couldn't rescue everything, the group must decide their priorities. At the end, their decisions and their group decision-making process are discussed. They have the experience of coming to a consensus and working out conflicting opinions.

We are named the Lewis & Clark Exploratory Center because the Lewis and Clark families lived in Albemarle County and we were founded to examine their local legacy and the origin of the Expedition here as a concept. York or his father never lived here, nor did William Clark. Darden Towe Park was once owned by Jonathan Clark, William Clark's grandfather.

In addition to the local story, we tell the national one, especially how it relates to rivers, since we are located next to the Rivanna River. As a result, the accomplishments of Sacagawea and York, as well as Druillard, are highlighted. We have been visited by the descendants of Sacagawea's family, Druillard, Clark (William), Lewis, Sheheke (the Mandan chief), and Clark (Jonathan), among others.

We were founded in 2000 when City of Charlottesville and County of Albemarle officials and others decided that the local Lewis and Clark story was one left untold by the current historical sites. In advance of the National Lewis and Clark Bicentennial (2003-2006), which was to kick-off in Charlottesville, the Lewis & Clark Exploratory Center was planned and incorporated, with boat building programs for children and families already taking place.

At the time of the Bicentennial, the City of Charlottesville held a yearly Lewis & Clark Festival in its parks, and it sent members of its festival program to visit indigenous nations along the Lewis and Clark Trail to acquire replica artifacts of the highest quality, made by native artists. When the festival ended, those artifacts were given to the Lewis & Clark Exploratory Center, and they are proudly displayed today. We have added to that collection through purchase and donation, including purchasing contemporary native art. We have bronzes of Druillard, the Shawnee member of the Expedition, Sacagawea, Sacagawea's baby, Jean-Baptiste, and others, as well as representations of Sacagawea on coins and stamps, and photographs of statues of her found throughout the United States. We discuss representation with visitors and examine the varying ways she is depicted. Even the Sacagawea dollar, a recent tribute to her, is not without controversy; we discuss concerns related to the depictions. Because there were no depictions of York or Sacagawea made during their time, their portrayals are even more liable to reveal preconceptions.

Our tours at the Lewis & Clark Exploratory Center are all guided, and we tell the story of the Expedition using our artifacts, artwork, maps, boat replicas, and also commemoration memorabilia from the Centennial and Bicentennial. The contributions of Sacagawea are discussed at great length on our signature tour. We also have a library containing books about Sacagawea, for adults and for children. We have the support of renowned historical scholars who review our interpretations, including Gary Moulton, who has been working with us on how the Expedition was viewed within the early 1900's, and what books the sculptor would have had available for consultation.

In addition to "Overboard," we have an activity called "A Vote for Democracy," which is a participatory reading and decision-making activity for visitors that examines Sacagawea's and York's inclusion in

decision-making on the Expedition. We also have a language game, “Languages of the Expedition,” that asks visitors to sort words into the categories as a group, including words from the Sioux and Shoshone languages, French, Latin, Spanish, and English. Sign language is also discussed and taught in this component, both the sign language used on the Expedition and modern sign languages. Sacagawea, who is mentioned several times within the Lewis and Clark journals as being an “interpretess,” is honored in these activities. As we touched on before, her interpretation of the Shoshone language saved the Expedition from likely death in the Bitterroot Mountains; without her communication with her family, the Expedition would have been without horses to make the crossing.

Now that we have described some of our current programs relating to Sacagawea’s contributions as a partner, we will turn to our intended use of the statue, and to how the statue would be re-contextualized. The statue would be used to study the changing depictions involving race, gender, land, and history within American art through multiple generations. The statue would be part of some of our adult historical tours, and it would also be available for scholars. In particular, the frieze, with its depiction of York and of indigenous dance, hunting, ceremonies, and social interactions with the Expedition, would offer more insight into cultural ideas and biases in the year 1919. The ways that the women’s suffrage movement claimed Sacagawea as an emblem, and the various implications of that claim, both positive and negative, would also be discussed.

We would include this re-contextualization in our oral guided tours, and in interpretive signs at the statue and inside the building, and in on-line programs. One of our programs concerning the statue, “An Interactive Look,” was presented at a national conference in 2020; this year, we won a national award for our digital work at that conference, in part because of our Zoom program of the Lewis, Clark, and Sacagawea statue.

For the interpretive signs, we would seek scholarly support and editing from indigenous scholars and others, including our Board member, Elizabeth Chew, who is Chief Curator at Montpelier, and Jeffrey L. Hantman, author of *Monacan Millennium*, who has worked with us previously on lectures and programs.

The Lewis & Clark Exploratory Center studies the way that the Expedition has been remembered throughout the decades, with the reputation of Lewis and Clark themselves rising and falling, and with a variety of interpretations. Around 1900, the history books discuss Sacagawea in terms of slavery; as the century progressed, she was less and less described as enslaved. Currently, the Shoshone and the Hidatsa differ greatly on what her kidnapping and later marriage signified. All of these issues, and issues of her depictions, are complicated and worthy of more study as we seek to understand the pulls of racism and the pulls of multi-culturalism, diversity, and mutual respect. These conflicting forces are represented in the Keck statue, as they are also encapsulated by the Expedition itself. Sacagawea played a pivotal role in reconciling inter-tribal and racial hostilities, particularly with the Nez Perce. Sacagawea began a conversation with Watkuweis, a Nez Perce woman who, like Sacagawea, had once been kidnapped, but unlike Sacagawea she had been able to return home. Though the Nez Perce considered the Shoshone enemies, common ground was achieved in this conversation and the Nez Perce helped the Expedition survive.

In one film I will mention below, aired in 2003, indigenous leaders and other scholars speak on Sacagawea and offer valuable interpretation. It is worth noting, however, that though the film gives

deep insights, it is also dated in the way it discusses gender. Today the words might be accused of cis-gender bias and the film would receive criticism. If twenty years can bring about significant changes in these discussions and in depictions, how much more the almost hundred years since the Keck statue was erected. It is those changes that we seek to study through the physicality of the historical artifact, the statue, and the associated climate of that age, including other artwork and publications. We perhaps should also recognize that we don't know how much of the current language and ways of thinking will be considered antiquated and detrimental twenty years from now. In the same way that Keck wished to honor Sacagawea, and yet for many people failed to do so, we don't know how the legacies of the current generation will be assessed. The important factor in terms of how we re-contextualize the statue is that we remain open to new conversations and criticisms, and that the overall goal be to respect the memory of Sacajawea and to move forward from gender and racial biases by understanding the forms they have taken.

One of our priorities is to listen to native voices concerning Sacagawea, especially to the Lemhi Shoshone, who have guided this process here in Charlottesville. The Lemhi Shoshone, the Mandan/Hidatsa, the Nez Perce, and the Wind River Shoshone all have oral histories concerning Sacagawea, as well as different ways of saying her name. The Abrahamson's described these differences at their presentation at the University of Virginia when they were last here. The Lewis & Clark Exploratory Center would present these differences while making sure to follow Lemhi Shoshone guidance concerning their own knowledge and preferences.

Two sources we have studied include Rozina George's essay on Sacajawea, <https://trailtribes.org/lemhi/agaidika-perspective-on-sacajawea.htm> and the PBS film we mentioned earlier, "The Journey of Sacagawea," PBS 2003

<https://www.pbs.org/video/scout-people-culture-journey-of-sacagawea/>

Quotes from Rose Ann Abrahamson in the film offer new avenues for making educational connections. About Sacagawea, she says, "I think in a child's life when the sunshine and the waters flow, when you hear the sounds of the birds, and mom and dad is near, life couldn't be any better. And I believe that even through hard times, through good times, that she experienced the joys of childhood."

"I think, and I will assert at this time, that Sacajawea's culture carried her through, carried her through this expedition, carried her through all the challenges and obstacles that they had to face, the hardships that she had to face. In our culture we're taught about how to deal with fear, how to deal with situations or crises. We're taught that. And when the young girls would go up in the mountains to sleep they called it doyahovie. They'd go with either their mother or their grandmother or both their grandmother and mother and the mother and the grandmother would teach them this is what you do. This is what you do in a marriage. This is what you do when you are bearing a child. This is what you do when you're afraid. This is how you pray."

Rozina George writes, "Sacajawea is unique among Native American heroes. She is not only unique because she is a woman, but she acted as ambassador and diplomat, bridging the relation between the Indian and non-Indian worlds. As we enter into the millennium, the nation and world have accepted

Sacajawea as the symbol of unity and harmony because she was an individual who was willing to share her culture and knowledge to perpetuate peace.”

She also emphasizes Sacajawea’s knowledge of herbs, roots, and berries, knowledge that would keep the Expedition and her baby from starvation. Sacajawea’s knowledge of geography, of mountains and rivers, would allow her to find her people once again and also to guide the Expedition at crucial junctures.

In re-contextualizing the statue, we will link Sacagawea to our many programs that give children the joy of exploring nature, “when the sun shines and the waters flow,” to our teaching of geography that involves visitors naming areas, sometimes after animals that the rocks might resemble, in the same way that Beaverhead Rock was named by the Lemhi Shoshone and recognized by Sacagawea on the Expedition. We will talk about her curiosity and her insistence on seeing the whale and the ocean. We will talk about her strength, and how she took action she saw as needed.

If we receive the statue, we will also initiate art programs to make new sculptures and artworks related to Sacajawea and indigenous peoples, some figurative and some non-figurative. At the suggestion of Dustina Abrahamson, we will use the statue to bring attention to the missing and murdered indigenous women of today. Because from certain angles Sacagawea seems to be disappear within the statue, we can use her figure to discuss native visibility and disappearances. We will invite indigenous artists and students to be part of this recognition and creation of art. We have experience participating with film and sculptural projects with UVA and PVCC, including the Let There Be Light exhibitions, and we would use this experience in our future work. We have also cast small bronzes and done environmental sculpture, and we have installed a found object sculpture in honor of York that is a starting point for children to make their own tributes to York.

(2.4) We have mentioned our artifact and historic statue experience earlier (we have valuable bronzes within the building), and we also have training in cleaning and maintaining patina. We are consulting with Paul DiPasquale about installation and maintenance, should we be selected. Paul DiPasquale is the sculptor of the Arthur Ashe monument in Richmond and was a part of Team Henry, advising on statue removal in Richmond and Charlottesville.

We have the financial ability to carry out this re-contextualization and proposed use. The fundraising for the statue has gone extremely well in a short amount of time, and promises to bring more funding in the future, if we are chosen. In terms of our overall financial stability, we have low operating costs, and we are self-sufficient from local government in terms of operational funding, receiving no money from the City of Charlottesville’s annual budget or the County’s. While many other organizations have larger budgets, they are also receiving more governmental funds. We have a diversity of income sources, including renting the building to related non-profits, such as the Nature Conservancy, the AIA (who awarded our building Best New Building in Virginia), and others. There is also a consistent need within the schools to study the Lewis and Clark Expedition and Virginia history, which are both in the state SOLs. Our hands-on approach is popular with educators. We have served a diversity of audiences over the years, developing English as a Second Language programs, and helping to introduce refugee children to the history of their new county. We attend conference events hosted by native tribes. We have worked closely with City and County services and schools, offering free and reduced fee programs

supplemented by grants and donations. Our Art and History workshops have been taught in afterschool programs.

We have an advantage in interpreting the statue in that we are small, approximately the same size as the Kluge-Ruhe Museum, and we have direct conversations with each visitor. We answer questions personally, and we stress oral communication, in part as a tribute to native cultures, preferring to conduct a tour as a give and take of questions and responses, rather than relying too much on printed words.

We have covered much of the historical narrative of the positive role Sacagawea provided, but we'd like to add that the statue, at the level of the frieze, has "the guide—Sacagawea" written on it by the sculptor's hand, not incised, and that there are many instances of her being a guide, including at the Three Forks of the Missouri. We would highlight her knowledge of geography, which is an important part of what we teach at the Lewis & Clark Exploratory Center, particularly to children, who might not know how to spell where they live, or understand where they are in relationship to other cities. Sacagawea was a child under the age of twelve when she learned the topography of where her tribe lived.

We understand the concerns that the statue may be interpreted to depict a lesser, more subservient role provided by Sacagawea, and we will emphasize her significant contributions in text and oral recounting, and make clear the limitations of the statue. We will also point out the other depictions of her within the frieze.

Our Re-contextualization Plan will be made binding into the future, and to our heirs, successors and assigns, through the means that the City of Charlottesville City Council prefers. We can sign an agreement, such as a Resolution, accompanying the transfer of property that outlines the priorities and vision statement of the re-contextualization plan: that Sacagawea be respected as a full partner in the Expedition, that her contributions be celebrated, and that the statue be depicted within its historical context. We could make those same provisos mandatory for any future property sale. As with any nonprofit, in the case of dissolution, the Internal Revenue Service asks that property be dispersed to similar nonprofits. We could require that the sale or transfer be to a non-profit of similar mission who will agree to the provisos.

We confirm that we will be solely responsible for all costs, and that the City will not be liable for any costs associated with removal, relocation or re-erection of the Statue. We will be solely responsible for all such costs, including transportation. Once the Statue is conveyed, we will be solely responsible as to the means and methods, and any contractual services required, for moving, transporting and re-erecting the Statue.

2.7 Alexandria Searls, the Executive Director of the Lewis & Clark Exploratory Center, is authorized to negotiate with the Offeror and bind the Offeror to the terms of the Offer. Her phone number is 434-996-7282, and her email is alexandriasearls@gmail.com or lcecvirginia@gmail.com

We feel that we can live up to the Vision Statement of the City of Charlottesville, by examining issues of social and economic justice, and healthy race relations, to quote the vision statement, and by being a place of cultural and creative capital in Central Virginia, one that contributes to a united community that

treasures diversity. One way we can contribute to a united community is to be a place where people can explore and discuss ideas—ideas of the past, and current ideas and ideals. If selected, we can be accountable after the agreement by virtue of being in the same community and working with the public schools here. We would welcome input from the Historic Resources Committee and others, while recognizing that within the demands of the pandemic, a housing crisis, and other priorities you may wish to move on from this issue after your decision. This is to say that we are open to your vision and to your guidance, in whatever form you might want that to take.

Thank you very much for your consideration.

Sincerely,

A handwritten signature in cursive script, reading "Alexandria Searls".

Alexandria Searls
Executive Director
Lewis & Clark Exploratory Center

August 23, 2021

Office of the City Manager
605 East Main Street
Charlottesville VA

Dear Sir:

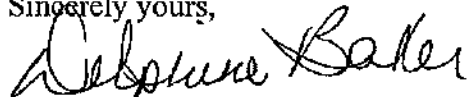
Re: Sacagawea Statue Offer

The Mandan Hidatsa and Arikara Nation (MHA Nation), hereby submits a proposal to pick up, transport, deliver and transfer permanent ownership of the Sacagawea Statue and its base from Charlottesville VA to our reservation headquartered in New Town ND. Specifically, the statue and base will be re-erected at the MHA Interpretive Center, which is located on Tribal trust property. This offer will be valid for a period of 120 days from the date of the offer.

I submit that I am legally authorized to bind this proposal to the terms of the Offer for the statue known as "Their First View of the Pacific." I am the Director of the MHA Interpretive Center and have overall general authorization from the Tribe to expend funds today for the Center. Specifically, I have authorization for funding the transfer and delivery of the statue. Bernie Fox's signature was provided on the proposal because as Chairman of the Sacagawea Committee, his funds are able to be expended on a case-by-case basis. So once we know what the exact costs will be, Bernie will provide additional backup authorization funding only if needed.

For specific questions regarding this offer, please contact Mrs. J. Birdsbill (Bird) Ford, text/phone at 505-280-2509, or email at birdsbill@aol.com

Sincerely yours,



Delphine Baker

Director, MHA Interpretive Center

9386 Lake Sakakawea Road

New Town, ND 58763

701-637-2238 office; 701-421-1077 cell

dbaker@mhanation.com

THE MANDAN HIDATSA AND ARIKARA NATION

MHA INTERPRETIVE CENTER OFFER FOR

SACAGAWEA STATUE

1.0 Background

The Mandan Hidatsa and Arikara (MHA) Nation hereby requests the removal and permanent ownership and care for the Lewis and Clark and Sacagawea Statue and base currently housed in Charlottesville VA. This statue is named "Their First View of the Pacific." We claim the right to own and care for this statue because Sacagawea is from the Hidatsa Tribe, and one of our own people. The MHA people have lived along the Missouri River in western North Dakota for hundreds of years and were visited by Lewis and Clark in the 1804-06 timeframe.

Although it is not well known, the Hidatsa Tribe is related by blood to Sacagawea Charbonneau, the guide for Lewis and Clark. She is not a Shoshone, and the standard history books are wrong. We have been trying to tell our story for over 100 years and finally, after six long years of research, we have determined that Sacagawea is indeed a Hidatsa/Crow. Hidatsas and Crows were one Tribe in the not-so-distant past. The Hidatsas are considered to be the parent tribe to the Crows, and the two have maintained friendly relationships from their split to the present day.

Tribal members recently wrote the book, "Our Story of Eagle Woman, Sacagawea, They Got it Wrong." In this book we show that the heritage problem occurred due to misinterpretation and misunderstanding. While Toussaint Charbonneau was attempting to tell the Corps of Discovery that Sacagawea and her brother Cherry Necklace had snake medicine, this was interpreted to be that Sacagawea was a Snake Indian, or a Shoshone. The negotiations for her husband and Sacagawea to join the trip were translated from English (in which Charbonneau had limited skills) to French (his native language), to Hidatsa (her native language) and back again.

In 1923 her grandson Bulls Eye, told the story of his grandmother and of her death. He also delineated her family lineage, to include the names of her Crow mother, Otter Woman, Hidatsa father, Black/Smoked Lodge, and her four children all by Toussaint Charbonneau: Jean Baptiste, Cedar Woman, Otter Woman, and Different Breast. Bulls Eye was the grandson of Otter Woman, Sacagawea's daughter. He told the story of his mother and grandmother's deaths near the Montana/North Dakota border and described visiting the gravesite later in life. Other family descendants have visited her grave over the years, leaving tobacco and food offerings for her in the Hidatsa way. This includes Delores Parshall Sand, her Hidatsa Great-great-granddaughter through Sacagawea's daughter Cedar Woman.

We not only provided the oral history of living and deceased tribal members, but showed the MHA tribal enrollment cards from that period, showing Sacagawea and the relationships to her family members. Shoshones have appropriated MHA names of her parents (Otter Woman, Smoked Lodge, etc.), but do not have the Shoshone enrollment cards to back them up. We do

have these enrollment records at the Bureau of Indian Affairs (BIA). Our oral history shows that Sacagawea was kidnapped by the Shoshone and made her way back to the Knife River Villages where she later married Charbonneau, who was also married to her sister named Otter Woman through tribal custom, which was common at the time. Her sister Otter Woman has many descendants on the Spirit Lake Reservation in eastern ND, where her son also named Toussaint Charbonneau after his father, founded the town there. We proved through DNA that these descendants were related to her oldest living MHA descendant, Delores Parshall Sand, also a descendant of Sacagawea. In fact, Delores is related to over 64 Toussaint Charbonneau relatives.

To summarize, we proved through oral history, tribal enrollment cards, reviews of Jean Baptiste colleague's journals (wherein they said that he was half Crow and French) not Shoshone, and finally through DNA that she was in fact a Hidatsa Indian. We understand that Shoshone stories are just that—stories made up to satisfy a non-Indian professor from their own state of Wyoming. She needed an American heroine for women to rally behind for the Right to Vote. She convinced the Tribe in the early years of the 20th Century that an old woman who died 20 years previously must have been Sacagawea, and her son Jean Baptiste. In fact they put tombstones above both the lady and her son's graves, claiming this to be so. This was despite the fact that it was proven that Jean Baptiste Charbonneau, the real son, died in Oregon where he caught pneumonia and died in 1866 while trying to get home, and was buried there. We may never know who the old woman really was—other than she was a Shoshone whose name was Porivo, not Sacagawea. The true Sacagawea is buried near Williston ND.

Shoshones also spell her name as Sakajawea, with a J. It is also well known that Nicholas Biddle, who had never been west, and had never met an Indian, was chosen years after the expedition to edit the Lewis and Clark Journals. On his own authority, he added a J to her name, which changed her Hidatsa name from Sacagawea (Bird Woman) to Sakajawea, (Boat Launcher), which enhanced the Shoshone story. We have always known who the real Sacagawea was, because we knew her family members, her lineage, her stories, and have proved it through DNA.

The MHA Nation will come to Charlottesville and remove the base and the statue and take both of them to the Interpretive Center. We will use staff from the Tribe to do this, and we will have the equipment necessary for this operation. The MHA Nation does construct and maintain buildings, roads, walkways, and outdoor venues. We have also recently erected three statues, one for each Tribe, as well as four bear statues for our lodge.

2. Contents of the Offer

The MHA Nation is requesting that the City Council consider donating the statue to the Tribe for nominal consideration.

2.1 This offer shall be legally binding, and signed by the below individuals authorized to bind the terms of the offer. This offer shall remain valid for a period of 120 days from submission.

2.2. The MHA Nation is a Federally Recognized Tribe, reorganized in 1936 under federal Indian laws of the United States of America.

2.3 We intend to house the statue at the MHA Interpretive Center. The MHA Nation recently built a new Interpretive Center, to house our Three Tribes' cultural relics, artifacts, pictures, letters, and regalia. The Grand Opening was held in May 2021. The Charlottesville statue of Lewis, Clark, and Sacagawea would be housed at the outdoor patio of this venue. The patio faces a breathtaking view of Lake Sakakawea, an arm of the Missouri River. Reunion Bay is also nearby, which is where Lewis and Clark met up at the close of the expedition. We plan to honor both Lewis and Clark, our esteemed visitors to our Villages in 1804-06, as well as our relative Sacagawea. Next to the Center is the MHA Village of Earth Lodges, replicas of village lodges where Sacagawea and our people lived during the visit by Lewis and Clark. Her statue would enhance the Visitor's visual history of the expedition. A summary of Sacagawea's positive role in the expedition (feeding the Corps, meeting other Tribes, interpretation skills, sign language, saving the Journals) and other stories as told by her grandson Bulls Eye would be provided next to the statue.

2.4 The MHA Interpretive Center has staff with extensive experience in owning, maintaining, and displaying historic artifacts. Although it is new, the Center relies upon employees with PhDs in history, museum artifacts, and management to properly house priceless relics of our past. The MHA Interpretive Center has a permanent multimillion dollar budget from the Tribe to carry out this mission. The staff has the skill and ability to provide context to any aspect of the Center, and would do so particularly for this statue. Explanations of Lewis and Clark's visit to our Tribes as well as Sacagawea's positive role in the exhibition would be provided, including her skills in tracking.

2.5 We would add context to the statue stating that we do not believe that the statue shows her crouching as subservient, but rather, performing tracking responsibilities. Sacagawea provided much of the food for the Corps in the way of edible berries, plants and vegetables, and she also tracked the ground for signs of animals or potential enemies. Our statue would face the Missouri River, the road to the West Coast, which she knew well. (She was chosen to go with the Corps because she had been there the year before with her father.) Our many visitors to our Center would be welcomed by the view of the statue, including Sacagawea in her native dress, performing the skills needed to help keep Lewis and Clark and the Corps alive and well.

This offer is binding now and into the future for the MHA Nation, including all Tribal heirs, successors and assigns. The Center is on Tribal trust land. The Bureau of Indian Affairs is the federal trustee for MHA land. It is very difficult if not nearly impossible for non-Indians or even tribal members to purchase a tract of tribal land from the Tribe. Tribal members must trade their individually owned trust land for any trust land owned by the Tribe. Thus, the ownership of the Interpretive Center land or building would never rest with another entity.

2.6 Our offer is to pay for a Tribal crew as follows: for removal, relocation and re-erection of the statue. MHA staff will come and remove the base, and take both statue and base back to New Town ND for reestablishment at the MHA Interpretive Center. These costs will be borne by the Tribe.

2.7 The persons authorized to negotiate this transfer of ownership of the statue entitled "Their First View of the Pacific" are: Delphine Danks Baker, Director, MHA Interpretive Center, and Bernie Fox, Chairman of the MHA Sacagawea Project Board.

3. Evaluation Officer

3.1 The MHA estimate of the fair market value of the Statue is approximately several hundred thousand dollars. The City of Charlottesville would obtain the good will of the Tribes and United States citizens everywhere when they see the donated statue removed to the MHA Nation. It is rare that an Indian Tribe gets the opportunity to work with a city government to showcase a friendship between American historical figures such as these: two white heroes and an Indian heroine. The City of Charlottesville would be lauded throughout Indian Country and the West for this fortunate partnership, and we would forever be in your debt. We could perhaps take it further and plan to partner with the U of Virginia to send our children to school in your beautiful city. We would be very proud to do so and would continue to work to make this a long-term commitment.

4. Submittal Requirements

4.1 Our offer will be submitted in the proper manner described in this section and by the assigned deadline.

4.2 Letter of Transmittal will be provided in the manner described in this section.

5. Consideration of Offers

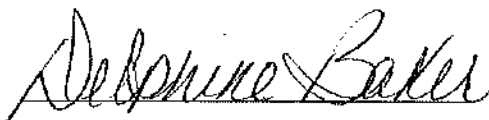
This section is for the City of Charlottesville.

6. General Terms and Conditions

6.1 We will ensure that the Offer is received by the proper date.

7. Codes and Standards

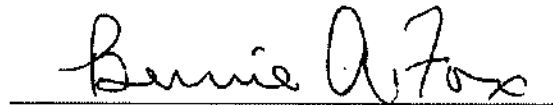
The MHA Tribe, its officers, agents, employees, and any subcontractors in the performance of this Agreement will comply with all applicable statutes and laws of the United States and the Commonwealth of Virginia, this Charter and ordinances of the City of Charlottesville, and the applicable rules and regulations of the agencies of each.



Director, MHA Interpretive Center

8-23-21

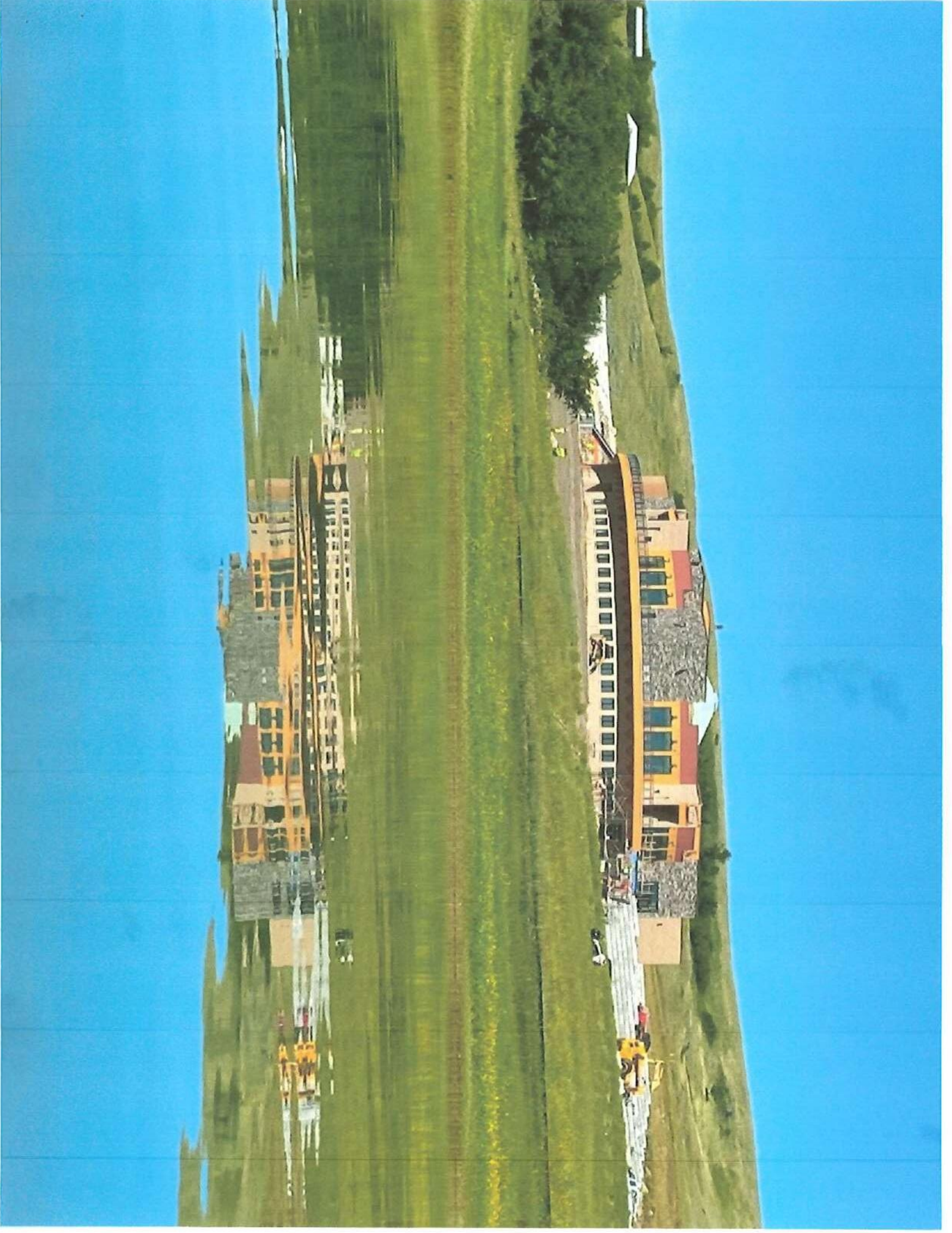
Date



Bernie Fox, Chairman Sacagawea Board

8-23-21

Date





Our Story of Eagle Woman



They Got it Wrong

**By the Sacagawea Project Board
Of the Mandan, Hidatsa & Arikara Nation**

Library

Dedication

Story of Eagle Woman, *Sacagawea* — *They Got It Wrong* —

Sacagawea Project Board
of the Mandan, Hidatsa & Arikara Nation

Published by
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Printed in the USA

This book is dedicated to all who kept the story alive, especially **Marilyn Cross Hudson**, who helped us learn the story of an extraordinary Hidatsa/Crow woman and pass it on to future generations.



Lucy Bulls Eye Evans, great-granddaughter

Zietz said most teachers in the area have been vaccinated along with the ma-

school day, Zietz said. They will be absent

Book documents Sacagawea's Hidatsa, Crow origin

Tribal historians of the Sacagawea Project Board of the Mandan, Hidatsa and Arikara Nation have written a groundbreaking book, "Our Story of Eagle Woman Sacagawea: They Got it Wrong." Throughout 368 pages, the writers explore the family Hidatsa and Crow lineage of Sacagawea, the famed, female guide who in 1805 helped lead Meriwether Lewis and William Clark to the Pacific Northwest.

Mandan, Hidatsa and Arikara researchers, and descendants, of Sacagawea connect the dots to outline a new picture of one of the most well-known women from American Indian history. Eagle Woman - who became known as Sacagawea, or Bird Woman - became a central figure to the Corp of Discovery whose expedition spanned 1804-1806. She was living in an Hidatsa earth lodge along the Knife River in North Dakota when she met Lewis and Clark.

The Sacagawea Project relies on more than 200 years of history to dispel the conventional storyline that Sacagawea was a captive of the Hidatsa stolen from the Shoshone. Instead, tribal historians lay the groundwork to show that Eagle Woman actually was born to a Crow mother and Hidatsa father.

The following elders and tribal historians of the Mandan, Hidatsa and Arikara Nation wrote the book: Dr. Gerard Baker, Yellow Wolf, Calvin Grinnell, Running Elk, Bernard (Bernie) Fox, Yellow Dog, Carol Fredericks Newman, Sweet Grass, and Wanda Fox Sheppard, Plenty Sage.

Project members provide context to Sacagawea's life through a mix of family and tribal stories, interviews, documents, texts, diaries, journals, other research, scientific data and DNA testing. Ultimately, the authors raise questions, but offer answers about Sacagawea, ranging from where she was born to where she died.

Book signing Saturday

Authors of the new book *Our Story of Eagle Woman* will be signing copies of the book on Saturday, August 14 at the MHA Interpretive Center from 1-4 p.m. during the Little Shell Powwow.

The following elders and tribal historians of the Mandan, Hidatsa and Arikara Nation wrote the book: Dr. Gerard Baker, Yellow Wolf, Calvin Grinnell, Running Elk, Bernard (Bernie) Fox, Yellow Dog, Carol Fredericks Newman, Sweet Grass, and Wanda Fox Sheppard, Plenty Sage. Project members will be signing books during the Little Shell Powwow Saturday, Aug. 14 from 1-4 p.m. in New Town.



The writers also explore specific issues, such as Sacagawea's lack of fluency in the Shoshone language. Toussaint Charbonneau, Sacagawea's French-trapper husband, was known as a notoriously unreliable interpreter in any language. He sought a job with Lewis and Clark to serve as a translator during the expedition.

Readers will learn how Eagle Woman lived and traveled among both the Crow in Montana and the Hidatsa in North Dakota. Both tribes lived as one in North Dakota before the River Crow moved Dakota before the Missouri River valley onward from the Missouri River valley to Montana's Yellowstone country. The Crow later traded frequently with the Shoshone. The authors point to evidence that Sacagawea likely was born among the Hidatsa but also lived among her Crow mother's family as a teenager.

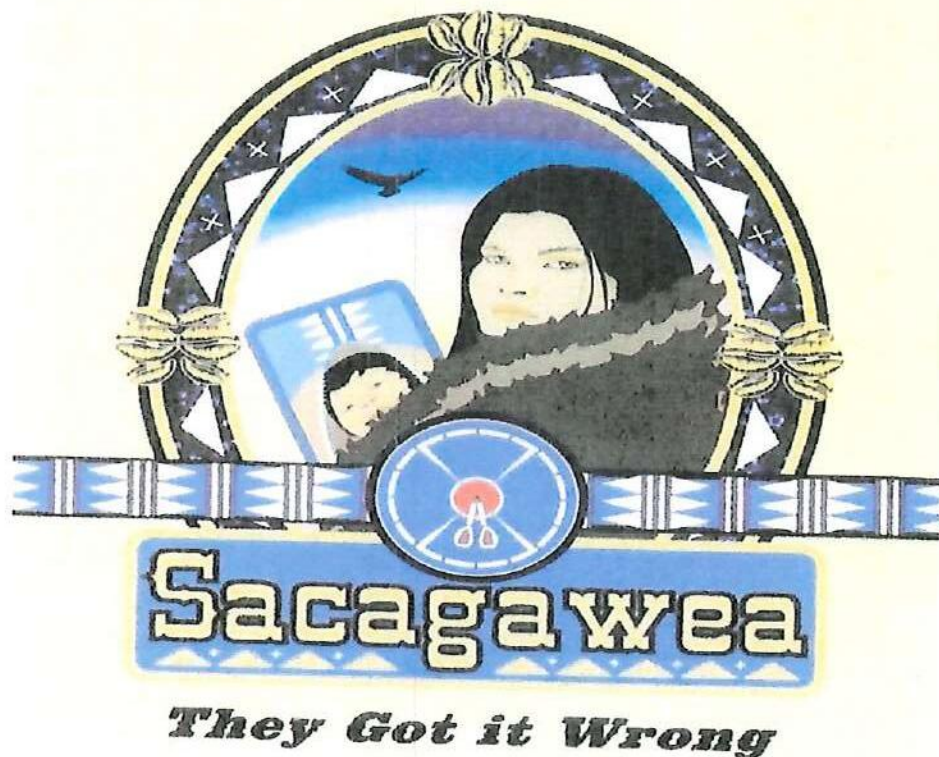
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The MHA Nation Sacagawea Project Board Presents :

Our Story of Eagle Woman



MHA BOOK SIGNING EVENT SAT Aug 14th 1-4 pm

INTERPRETIVE CENTER ATRIUM 9386 HWY 23

OUR STORIES AND DNA SHOWING

SACAGAWEA WAS HIDATSA

- ♦ Buy the Book, Meet the Authors
- ♦ Meet Delores Sand, Sacagawea's oldest living Great granddaughter
- ♦ Traditional Foods And Refreshments Served



5

From: birdsbill@aol.com
To: Boyles_Chip; dbaker@mhanation.com; berniefox@mhanation.com; 5sifdrf10@gmail.com; gandmkbaker@gmail.com; calvin_grinnell@hotmail.com; clarycamandan@mhanation.com; rtimed.qb@gmail.com
Subject: Final MHA Proposal to Transfer Sacagawea Statue from City of Charlottesville VA to MHA Interpretive Center
Date: Monday, August 23, 2021 6:21:23 PM
Attachments: [ScanSTATUEXXFINALIGNED..pdf](#)
[ScanStatueRECEIPTMAIL...pdf](#)

WARNING: This email has originated from **outside of the organization**. Do not click links or open attachments unless you recognize the sender and know the content is safe.

Dear Mr. Boyles,

Thank you for the opportunity to submit a proposal for the Sacagawea statue and base, which were recently removed in the City of Charlottesville VA. We are the Mandan Hidatsa and Arikara (MHA) Nation of Ft Berthold North Dakota. Lewis and Clark visited our people in the 1804-06 era. We are interested in receiving permanent ownership of the statue because Sacagawea Charbonneau, their guide, was from the Crow/Hidatsa Tribe (formerly one Tribe), although history books say she was a Shoshone. Sacagawea's mother was Crow and father was Hidatsa and she was raised here. The misunderstanding occurred due to language misinterpretation when Charbonneau said that Sacagawea had snake medicine, the translation was that she was a Snake Indian (Shoshone). We have recently written our story which has remained oral for these past 130 years. However, we do have MHA enrollment cards to include her parent's names, relatives, journals of Jean Baptiste Charbonneau's colleagues who said he was half Crow. In addition we used DNA to prove her blood relationship from the Toussaint Charbonneau family to Sacagawea's oldest living great great grandchild, Delores Parshall Sand, also a Hidatsa Indian, who lives on this reservation. The book that we wrote was recently published as "Sacagawea, They Got it Wrong." (her grandson Bulls Eyes words in 1923). Our plans are to place the statue on the patio facing the Missouri River at our new MHA Interpretive Center.

I am providing an email copy of the document that we mailed today to your office by the USPS. Unfortunately, our reservation has quite slow Postal Service service as we are out in the country and the nearest city of any size, Minot, is 90 miles away. So I have provided the USPS receipt above, to show that it was mailed today in the overnight mail and should arrive Thursday August 26, which should meet the deadline of Friday August 27.

Again, thank you for the opportunity to apply.

J. Birdsbill Ford (Bird Ford)
birdsbill@aol.com
505-280-2509

on Behalf of Delphine Danks Baker, Director of the MHA Interpretive Center
And Bernie Fox, Chairman of the Sacagawea Project Board

August 23, 2021

Office of the City Manager
605 East Main Street
Charlottesville VA

Dear Sir:

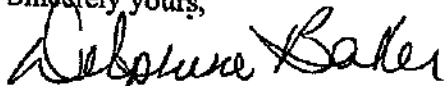
Re: Sacagawea Statue Offer

The Mandan Hidatsa and Arikara Nation (MHA Nation), hereby submits a proposal to pick up, transport, deliver and transfer permanent ownership of the Sacagawea Statue and its base from Charlottesville VA to our reservation headquartered in New Town ND. Specifically, the statue and base will be re-erected at the MHA Interpretive Center, which is located on Tribal trust property. This offer will be valid for a period of 120 days from the date of the offer.

I submit that I am legally authorized to bind this proposal to the terms of the Offer for the statue known as "Their First View of the Pacific." I am the Director of the MHA Interpretive Center and have overall general authorization from the Tribe to expend funds today for the Center. Specifically, I have authorization for funding the transfer and delivery of the statue. Bernie Fox's signature was provided on the proposal because as Chairman of the Sacagawea Committee, his funds are able to be expended on a case-by-case basis. So once we know what the exact costs will be, Bernie will provide additional backup authorization funding only if needed.

For specific questions regarding this offer, please contact Mrs. J. Birdsbill (Bird) Ford, text/phone at 505-280-2509, or email at birdsbill@aol.com

Sincerely yours,



Delphine Baker

Director, MHA Interpretive Center

9386 Lake Sakakawea Road

New Town, ND 58763

701-637-2238 office; 701-421-1077 cell

dbaker@mhanation.com

THE MANDAN HIDATSA AND ARIKARA NATION

MHA INTERPRETIVE CENTER OFFER FOR

SACAGAWEA STATUE

1.0 Background

The Mandan Hidatsa and Arikara (MHA) Nation hereby requests the removal and permanent ownership and care for the Lewis and Clark and Sacagawea Statue and base currently housed in Charlottesville VA. This statue is named "Their First View of the Pacific." We claim the right to own and care for this statue because Sacagawea is from the Hidatsa Tribe, and one of our own people. The MHA people have lived along the Missouri River in western North Dakota for hundreds of years and were visited by Lewis and Clark in the 1804-06 timeframe.

Although it is not well known, the Hidatsa Tribe is related by blood to Sacagawea Charbonneau, the guide for Lewis and Clark. She is not a Shoshone, and the standard history books are wrong. We have been trying to tell our story for over 100 years and finally, after six long years of research, we have determined that Sacagawea is indeed a Hidatsa/Crow. Hidatsas and Crows were one Tribe in the not-so-distant past. The Hidatsas are considered to be the parent tribe to the Crows, and the two have maintained friendly relationships from their split to the present day.

Tribal members recently wrote the book, "Our Story of Eagle Woman, Sacagawea, They Got it Wrong." In this book we show that the heritage problem occurred due to misinterpretation and misunderstanding. While Toussaint Charbonneau was attempting to tell the Corps of Discovery that Sacagawea and her brother Cherry Necklace had snake medicine, this was interpreted to be that Sacagawea was a Snake Indian, or a Shoshone. The negotiations for her husband and Sacagawea to join the trip were translated from English (in which Charbonneau had limited skills) to French (his native language), to Hidatsa (her native language) and back again.

In 1923 her grandson Bulls Eye, told the story of his grandmother and of her death. He also delineated her family lineage, to include the names of her Crow mother, Otter Woman, Hidatsa father, Black/Smoked Lodge, and her four children all by Toussaint Charbonneau: Jean Baptiste, Cedar Woman, Otter Woman, and Different Breast. Bulls Eye was the grandson of Otter Woman, Sacagawea's daughter. He told the story of his mother and grandmother's deaths near the Montana/North Dakota border and described visiting the gravesite later in life. Other family descendants have visited her grave over the years, leaving tobacco and food offerings for her in the Hidatsa way. This includes Delores Parshall Sand, her Hidatsa Great-great-granddaughter through Sacagawea's daughter Cedar Woman.

We not only provided the oral history of living and deceased tribal members, but showed the MHA tribal enrollment cards from that period, showing Sacagawea and the relationships to her family members. Shoshones have appropriated MHA names of her parents (Otter Woman, Smoked Lodge, etc.), but do not have the Shoshone enrollment cards to back them up. We do

have these enrollment records at the Bureau of Indian Affairs (BIA). Our oral history shows that Sacagawea was kidnapped by the Shoshone and made her way back to the Knife River Villages where she later married Charbonneau, who was also married to her sister named Otter Woman through tribal custom, which was common at the time. Her sister Otter Woman has many descendants on the Spirit Lake Reservation in eastern ND, where her son also named Toussaint Charbonneau after his father, founded the town there. We proved through DNA that these descendants were related to her oldest living MHA descendant, Delores Parshall Sand, also a descendant of Sacagawea. In fact, Delores is related to over 64 Toussaint Charbonneau relatives.

To summarize, we proved through oral history, tribal enrollment cards, reviews of Jean Baptiste colleague's journals (wherein they said that he was half Crow and French) not Shoshone, and finally through DNA that she was in fact a Hidatsa Indian. We understand that Shoshone stories are just that—stories made up to satisfy a non-Indian professor from their own state of Wyoming. She needed an American heroine for women to rally behind for the Right to Vote. She convinced the Tribe in the early years of the 20th Century that an old woman who died 20 years previously must have been Sacagawea, and her son Jean Baptiste. In fact they put tombstones above both the lady and her son's graves, claiming this to be so. This was despite the fact that it was proven that Jean Baptiste Charbonneau, the real son, died in Oregon where he caught pneumonia and died in 1866 while trying to get home, and was buried there. We may never know who the old woman really was—other than she was a Shoshone whose name was Porivo, not Sacagawea. The true Sacagawea is buried near Williston ND.

Shoshones also spell her name as Sakajawea, with a J. It is also well known that Nicholas Biddle, who had never been west, and had never met an Indian, was chosen years after the expedition to edit the Lewis and Clark Journals. On his own authority, he added a J to her name, which changed her Hidatsa name from Sacagawea (Bird Woman) to Sakajawea, (Boat Launcher), which enhanced the Shoshone story. We have always known who the real Sacagawea was, because we knew her family members, her lineage, her stories, and have proved it through DNA.

The MHA Nation will come to Charlottesville and remove the base and the statue and take both of them to the Interpretive Center. We will use staff from the Tribe to do this, and we will have the equipment necessary for this operation. The MHA Nation does construct and maintain buildings, roads, walkways, and outdoor venues. We have also recently erected three statues, one for each Tribe, as well as four bear statues for our lodge.

2. Contents of the Offer

The MHA Nation is requesting that the City Council consider donating the statue to the Tribe for nominal consideration.

2.1 This offer shall be legally binding, and signed by the below individuals authorized to bind the terms of the offer. This offer shall remain valid for a period of 120 days from submission.

2.2. The MHA Nation is a Federally Recognized Tribe, reorganized in 1936 under federal Indian laws of the United States of America.

2.3 We intend to house the statue at the MHA Interpretive Center. The MHA Nation recently built a new Interpretive Center, to house our Three Tribes' cultural relics, artifacts, pictures, letters, and regalia. The Grand Opening was held in May 2021. The Charlottesville statue of Lewis, Clark, and Sacagawea would be housed at the outdoor patio of this venue. The patio faces a breathtaking view of Lake Sakakawea, an arm of the Missouri River. Reunion Bay is also nearby, which is where Lewis and Clark met up at the close of the expedition. We plan to honor both Lewis and Clark, our esteemed visitors to our Villages in 1804-06, as well as our relative Sacagawea. Next to the Center is the MHA Village of Earth Lodges, replicas of village lodges where Sacagawea and our people lived during the visit by Lewis and Clark. Her statue would enhance the Visitor's visual history of the expedition. A summary of Sacagawea's positive role in the expedition (feeding the Corps, meeting other Tribes, interpretation skills, sign language, saving the Journals) and other stories as told by her grandson Bulls Eye would be provided next to the statue.

2.4 The MHA Interpretive Center has staff with extensive experience in owning, maintaining, and displaying historic artifacts. Although it is new, the Center relies upon employees with PhDs in history, museum artifacts, and management to properly house priceless relics of our past. The MHA Interpretive Center has a permanent multimillion dollar budget from the Tribe to carry out this mission. The staff has the skill and ability to provide context to any aspect of the Center, and would do so particularly for this statue. Explanations of Lewis and Clark's visit to our Tribes as well as Sacagawea's positive role in the exhibition would be provided, including her skills in tracking.

2.5 We would add context to the statue stating that we do not believe that the statue shows her crouching as subservient, but rather, performing tracking responsibilities. Sacagawea provided much of the food for the Corps in the way of edible berries, plants and vegetables, and she also tracked the ground for signs of animals or potential enemies. Our statue would face the Missouri River, the road to the West Coast, which she knew well. (She was chosen to go with the Corps because she had been there the year before with her father.) Our many visitors to our Center would be welcomed by the view of the statue, including Sacagawea in her native dress, performing the skills needed to help keep Lewis and Clark and the Corps alive and well.

This offer is binding now and into the future for the MHA Nation, including all Tribal heirs, successors and assigns. The Center is on Tribal trust land. The Bureau of Indian Affairs is the federal trustee for MHA land. It is very difficult if not nearly impossible for non-Indians or even tribal members to purchase a tract of tribal land from the Tribe. Tribal members must trade their individually owned trust land for any trust land owned by the Tribe. Thus, the ownership of the Interpretive Center land or building would never rest with another entity.

2.6 Our offer is to pay for a Tribal crew as follows: for removal, relocation and re-erection of the statue. MHA staff will come and remove the base, and take both statue and base back to New Town ND for reestablishment at the MHA Interpretive Center. These costs will be borne by the Tribe.

2.7 The persons authorized to negotiate this transfer of ownership of the statue entitled "Their First View of the Pacific" are: Delphine Danks Baker, Director, MHA Interpretive Center, and Bernie Fox, Chairman of the MHA Sacagawea Project Board.

3. Evaluation Officer

3.1 The MHA estimate of the fair market value of the Statue is approximately several hundred thousand dollars. The City of Charlottesville would obtain the good will of the Tribes and United States citizens everywhere when they see the donated statue removed to the MHA Nation. It is rare that an Indian Tribe gets the opportunity to work with a city government to showcase a friendship between American historical figures such as these: two white heroes and an Indian heroine. The City of Charlottesville would be lauded throughout Indian Country and the West for this fortunate partnership, and we would forever be in your debt. We could perhaps take it further and plan to partner with the U of Virginia to send our children to school in your beautiful city. We would be very proud to do so and would continue to work to make this a long-term commitment.

4. Submittal Requirements

4.1 Our offer will be submitted in the proper manner described in this section and by the assigned deadline.

4.2 Letter of Transmittal will be provided in the manner described in this section.

5. Consideration of Offers

This section is for the City of Charlottesville.

6. General Terms and Conditions

6.1 We will ensure that the Offer is received by the proper date.

7. Codes and Standards

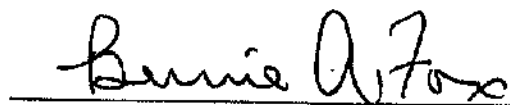
The MHA Tribe, its officers, agents, employees, and any subcontractors in the performance of this Agreement will comply with all applicable statutes and laws of the United States and the Commonwealth of Virginia, this Charter and ordinances of the City of Charlottesville, and the applicable rules and regulations of the agencies of each.



Director, MHA Interpretive Center

8-23-21

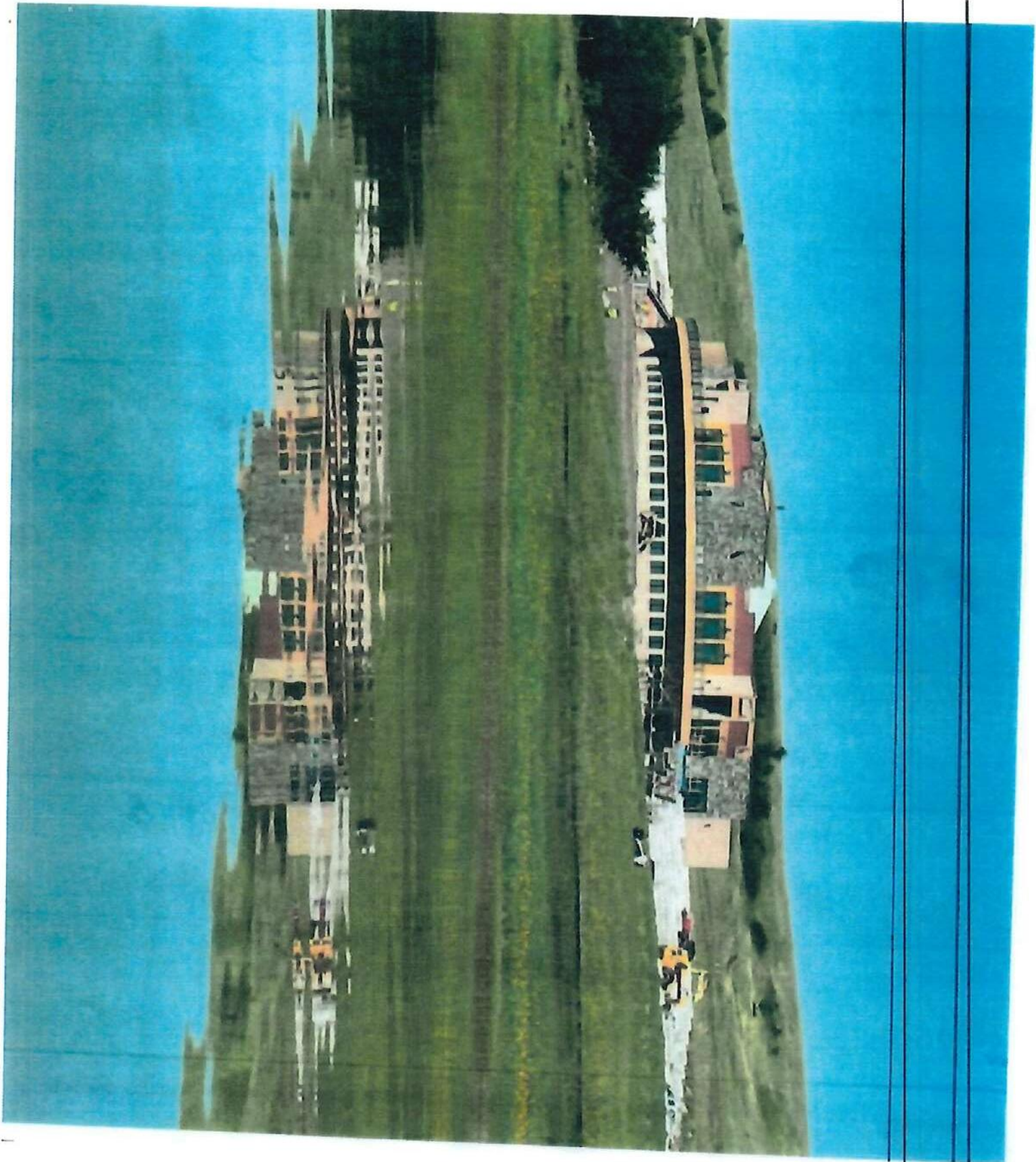
Date

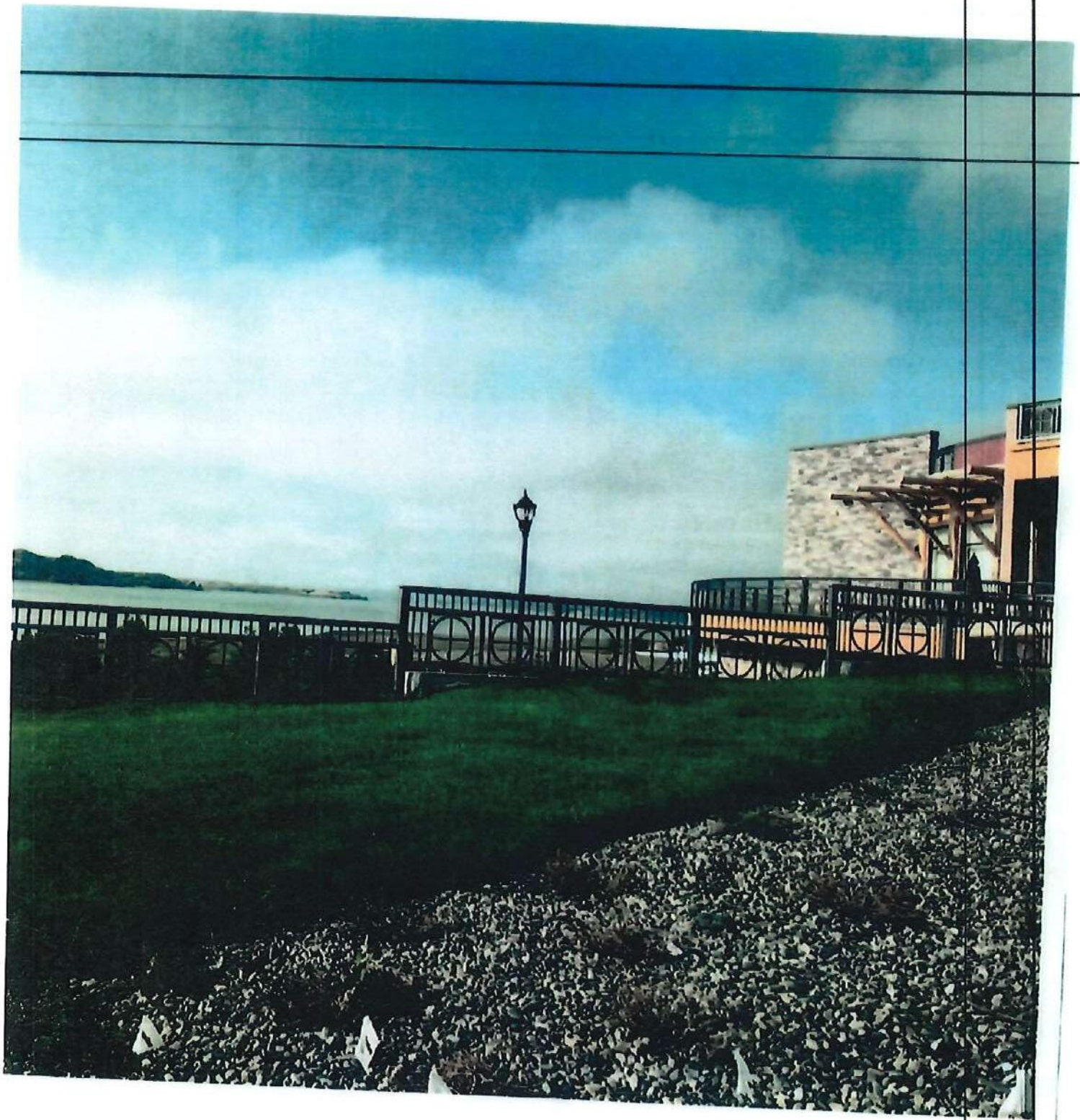


Bernie Fox, Chairman Sacagawea Board

8-23-21

Date





have been vaccinated along with the mascot school day, Zietz said. They will be asked

Book documents Sacagawea's Hidatsa, Crow origin

Tribal historians of the Sacagawea Project Board of the Mandan, Hidatsa and Arikara Nation have written a groundbreaking book, "Our Story of Eagle Woman Sacagawea: They Got it Wrong." Throughout 368 pages, the writers explore the family Hidatsa and Crow lineage of Sacagawea, the famed, female guide who in 1805 helped lead Meriwether Lewis and William Clark to the Pacific Northwest.

Mandan, Hidatsa and Arikara researchers, and descendants, of Sacagawea connect the dots to outline a new picture of one of the most well-known women from American Indian history. Eagle Woman - who became known as Sacagawea, or Bird Woman - became a central figure to the Corp of Discovery whose expedition spanned 1804-1806. She was living in an Hidatsa earth lodge along the Knife River in North Dakota when she met Lewis and Clark.

The Sacagawea Project relies on more than 200 years of history to dispel the conventional storyline that Sacagawea was a captive of the Hidatsa stolen from the Shoshone. Instead, tribal historians lay the groundwork to show that Eagle Woman actually was born to a Crow mother and Hidatsa father.

The following elders and tribal historians of the Mandan, Hidatsa and Arikara Nation wrote the book: Dr. Gerard Baker, Yellow Wolf, Calvin Grinnell, Running Elk, Bernard (Bernie) Fox, Yellow Dog, Carol Fredericks Newman, Sweet Grass, and Wanda Fox Sheppard, Plenty Sage.

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Our Story of Eagle Woman



They Got it Wrong

**By the Sacagawea Project Board
Of the Mandan, Hidatsa & Arikara Nation**

Story of Eagle Woman, Sacagawea — They Got It Wrong —

Sacagawea Project Board
of the Mandan, Hidatsa & Arikara Nation

Published by
The Paragon Agency, Publishers
Orange, CA
2021

1. Native American History

2. Hidatsa Indians

3. *Sacagawea*

I. Title

II. Author

ISBN13: 978-1-891030-80-2

ISBN10: 1-891030-80-9

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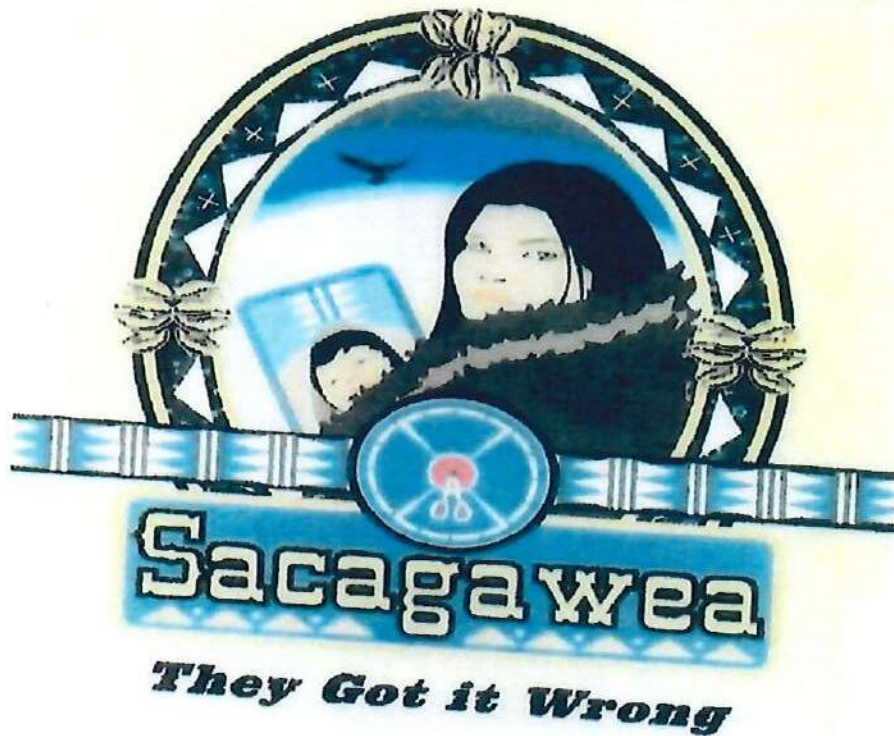
Education

This book is dedicated to all who kept the story alive, especially Marilyn Cross Hudson, who helped us learn the story of an extraordinary Hidatsa/Crow woman to future generations.



Lucy Bulls Eye Evans, great-granddaughter

Our Story of Eagle Woman



MHA BOOK SIGNING EVENT SAT Aug 14th 1-4 pm

INTERPRETIVE CENTER ATRIUM 9386 HWY 23

OUR STORIES AND DNA SHOWING

SACAGAWEA WAS HIDATSA

- ♦ **Buy the Book, Meet the Authors**
- ♦ **Meet Delores Sand, Sacagawea's oldest living Great granddaughter**
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Thu 08/26/2021 06:00 PM			
Money Back Guarantee			
Tracking #:			
EJ879927983US			
Insurance			\$0.00
Up to \$100.00 included			
Total			\$34.15

Grand Total: \$34.15

Credit Card Remitted \$34.15

Card Name: VISA
Account #: XXXXXXXXXX3060
Approval #: 03058D
Transaction #: 068
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Thank you for your business.

Tell us about your experience.
Go to: <https://postalexperience.com/Pos>
or scan this code with your mobile device.



Cowtown Promotions

119 Balsam Drive Miles City, MT 59301

August 5, 2021

Charles P Boyles
City Manager
PO Box 911
Charlottesville, VA 22902



Dear Sir:

Thank you for the letter dated August 2, 2021 in reference to the Lewis and Clark Statue.

It is our intention to locate the statue in Miles City, Montana (a location that Clark camped at in 1805). It fits with our history very well.

We will bid \$5,501.00 for the statue. We will also provide a truck to come get it and return it to Miles City, Montana. All that would be required of you is help loading it on the truck.

Thank you,

A handwritten signature in blue ink, appearing to read "Kelly Reid", is written over the "Thank you," line.

Kelly Reid
Chamber of Commerce
Kelly@midrivers.com
406-853-4820
Miles City, MT

Phone: 406-853-4820

Fax: 406-232-2312

Robert R. Hermann Jr

7701 Forsyth Boulevard, 10th Floor | Saint Louis, Missouri 63105 | 314.409.3131

8/27/2021

Robert R. Hermann Jr.
7701 Forsyth Boulevard, 10th Floor
Saint Louis, Missouri 63105

Charles P Boyles, II
Office of the City Manager
605 East Main Street
Charlottesville, VA 22902

Dear Mr. Boyles,

I am an eighth generation grandson of explorer William Clark and am requesting the opportunity to acquire ownership of the historic bronze sculpture depicting Lewis & Clark and Sacagawea. I am happy to donate \$11,000 to the City of Charlottesville and pay all expenses associated with moving the statue and base from your facilities to our family's private estate where it will be re-erected.

Sacagawea provided critical support to my great grandfather's mission and was instrumental in the exploration's achievements. I would be honored to showcase this historic bronze sculpture on our family's estate. In addition, our family has contacted renown St. Louis sculptor, Harry Weber, who will assist with our finalization of the recontextualization plan .

Sincerely,



Robert R. Hermann Jr.