

Southern New Hampshire University

Dr. Arthur Caswell Parker and His Impact on the Rochester Museum of Arts and Sciences and  
Native Americans

By  
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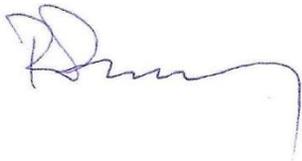
East Rochester, NY

August, 2017

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## **Abstract**

This thesis examines Dr. Arthur Caswell Parker, an archaeologist, anthropologist, and ethnologist who was Director of the Rochester Municipal Museum (RMM)/Rochester Museum of Arts and Sciences (RMAS) from 1926 to 1945. Archives about Parker already exist in the Rochester Museum and Science Center (RMSC), however, more information came from cataloging and packing the new archival Engstrom gift that was loaned to the RMSC by Betty Ann Engstrom in August of 2016. Cataloging and archiving the Engstrom gift has been the top priority at the RMSC over the past three months. While working on the project, the RMSC provided access to personal letters belonging to Parker, his family, and work friends, photographs, unpublished manuscripts, books, and speeches written by Parker, friends, family, and other museum officials. The focus of this research is on the artifacts that were brought in by Parker, but the vault is currently under construction; therefore, there will be no access to the artifacts until after November of 2017. The idea of creating a public program lecture that encompasses the knowledge and research gained from primary and secondary sources will bring about Parker's legacy of creating Native American exhibits using his own background as Native American, the knowledge he gained from working at the New York State Museum, and with help from mentors to the eyes of the public.

## **Dedication**

A very warm thank you to Elizabeth Pietrzykowski for approving me for my internship which allowed me to research and gain an understanding of Arthur Caswell Parker. Another warm thank you to Kathryn Murano for taking the time out of your schedule to help aid me in my research.

Kathryn Murano – Senior Director of Collections at the Rochester Museum and Science Center

Elizabeth Pietrzykowski – Registrar at the Rochester Museum and Science Center

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## Introduction

For this final capstone project in the Master's Degree Program in History concentrating on Public History at Southern New Hampshire University, the project proposed is a public program lecture focusing on the late director of the Rochester Museum of Arts and Sciences (RMAS), now known as the Rochester Museum and Science Center (RMSC), Dr. Arthur Caswell Parker. This final project not only examines the role of Parker but members of his family, such as, Ely Samul Parker, who was a Brigadier General and a military secretary to General Ulysses S. Grant.<sup>1</sup>

This project also explores Lewis Henry Morgan, although Morgan died in 1881 the year Arthur C. Parker was born; they both have shared an interest in the knowledge and artifacts regarding the Native Americans, particularly the Seneca/Iroquois of New York. The function of this public program lecture is to enlighten and re-educate the people of Rochester, New York on the people involved with the success of the RMAS. The RMAS displayed Native American lifestyles and artifacts to the public, included the Native Americans with the museum's collections of the new museum in its new location later in Parker's career as director of the RMAS. Chapter one of this thesis includes the historiography of the sources obtained exploring Parker's, Morgan's, the history of museums, and the history of archaeology/anthropology during Parker's and Morgan's lifetime. Chapter two is about the methodology used to discover research needed for this project and the research for the development of the public program lecture.

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<sup>1</sup> W. Stephen Thomas, Rochester History, *Arthur Caswell Parker: 1881-1955, Anthropologist, Historian, and Museum Pioneer*, [http://www.libraryweb.org/~rochhist/v17\\_1955/v17i3.pdf](http://www.libraryweb.org/~rochhist/v17_1955/v17i3.pdf).

Chapter three focuses on the intended audience for this project/public program conference. The lecture/project will pertain to adults who visit the museum and the public program conference can be viewed at the RMSC, and a recording will be made available online for those who are unable to travel. Chapter four covers the creation of a public program lecture that will take place inside the building that Parker was once the director and will showcase his life from the beginning to the end and his work within RMAS. Parker was well known in the middle of the 19<sup>th</sup> century and was remembered for a while after his death in 1955. However, Parker's history, though, embedded within the museum has become a back story. Chapter five will discuss the project recommendations and the ethical concerns surrounding the proposed project and public program lecture. The main research question addressed in this paper is: how did Parker did involve Native Americans in the RMAS and the exhibits he created before he ventured to the RMAS and during his time as Director at the RMAS. The final chapter includes the budgeting required to conduct and complete the public program lecture. This section covers the screen shots of the slides from the public program conference. The research section provides photographs of exhibits that Parker created while at the New York State Museum and the RMAS.

### People and Institutions of Interest

Lewis Henry Morgan was friends with Ely S. Parker, who was a significant influence on Morgan in providing background information on Native Americans. Ely was appointed a commissioner of Indian Affairs by...the new President Ulysses S. Grant.”<sup>2</sup> An example from the *League of the Iroquois*, Morgan depicts their government:

“In their original, well-developed institutions, and their government, so systematic in its construction, and so liberal in its administration, there is much to enforce tribute of respect to the intelligence of our Indian predecessors. Without such institutions, and without that animating spirit which they nourished and diffused, it would be difficult to account for the production of such men as have sprung up among the Iroquois.”<sup>3</sup> Ely Samul Parker (E. Parker will be used to discuss him in the paper as not to confuse him with Arthur Parker).

Per Joy Porter, was “Parker’s great-uncle Ely was to grow up to be Morgan’s principal informant and collaborator on the groundbreaking ethnography, *The League of the Iroquois*.”<sup>4</sup>

Frederic D. Putnam: “...was the Curator of the Peabody Museum of American Archaeology and Ethnology at Harvard University between 1875 and 1909. In 1887, he began teaching anthropology and archaeology at Harvard. Beginning in 1894, he also served as the Curator of Anthropology at the American Museum of Natural History.”<sup>5</sup> Putnam was one of

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<sup>2</sup> Ibid, 16.

<sup>3</sup> Lewis Henry Morgan, *League of the Iroquois*, (Carol Communications/Corinth Books, 1962), 127-128.

<sup>4</sup> Joy Porter, *To Be Indian The Life of Iroquois-Seneca Arthur Caswell Parker*, (University of Oklahoma Press, 1967), 12-13.

<sup>5</sup> Ohio History Central, *Frederic W. Putnam*, accessed 7/21/17, [http://www.ohiohistorycentral.org/w/Frederic W. Putnam](http://www.ohiohistorycentral.org/w/Frederic_W.Putnam).

Parker's most influential mentors, and as shown by letters Parker continued to stay in contact with Putnam when he became State Archaeologist at the New York State Museum in Albany, New York.

Rochester Municipal Museum (RMM)

Rochester Museum of Arts and Sciences (RMAS)

Rochester Museum and Science Center (RMSC)

## Chapter 1: Historiography

The secondary sources collected for this research project covers a broad range of museum history, museums work with Native American artifacts, and archaeology/anthropology during the time of Parker's career. Two books written about Parker are Chip Chanthaphonh-Colwell, *Inheriting the Past: The Making of Arthur C. Parker and Indigenous Archaeology* and Joy Porter: *To Be Indian: The Life of Iroquois-Seneca Arthur Caswell Parker*. Chip Chanthaphonh-Colwell is one who examines Parker's life and his rise within the museum and archaeological/anthropological fields. Chanthaphonh-Colwell also reviews Ely S. Parker, Nicholson Parker, Lewis Henry Morgan, and other prominent figures in Parker's life. Joy Porter, the author of *To Be Indian: The Life of Iroquois-Seneca Arthur Caswell Parker*, also focused on his life, his family, and friends and their influences upon him.

Though only two books are written exclusively about Parker within those books information about E. Parker and Morgan are available. Chip Chanthaphonh-Colwell and Joy Porter's books do leave a gap for larger works about Arthur C. Parker since they cover his entire life regarding family, friends, school, and work which is too broadly examined. This thesis focuses exclusively on Parker's influences in the RMM/RMAS and his mentors throughout his life which allow for a more in depth look into his work in museums designing Native American exhibits. There are vast number of articles/journals that are about Parker by his superiors, such

as, W. Stephen Thomas who took over as director of the RMAS when Parker retired, remaining as director emeritus.<sup>6</sup>

In regard to publications that will be considered primary sources for this research, Parker wrote many books regarding Native Americans lives within their society and merging with other cultures. Parker wrote a book titled, *The Indian How Book*, which contains hand-drawn images depicting moccasins the Seneca/Iroquois would wear and patterns that would be painted or drawn onto pottery. This book gives insight into the lives of Native Americans how they lived, for example, how they fished/hunted, what type of housing they lived in, what crafts/pottery are made, what games are played, what songs they would sing. Parker writes, “Ornamentation both decorative and symbolic was an important part of American Indian art...carved the surfaces of wooden articles, they painted skins (even their own).”<sup>7</sup> There are lists of books provided at the end of his book which would allow readers to purchase the publications to learn more about the Native American’s, for example, *How to Know Ferns* by Frances T. Parsons. Parker wrote another book titled, *Seneca Myths & Folk Tales*, where he explains the myths, legends, and folk tales that surrounded Native American culture that would teach children about nature with illustrations. For example, a folk tale titled, *the Dancing Brothers*, is about boys dancing a dance of magic which brought them up into the sky and turned them into stars which would appear before the people every night.<sup>8</sup> The books listed above were written by Parker to sell to the public sharing knowledge about the way that Native American’s lived their lives, how they survived, and their culture. These books do not deal with the creation of exhibits in the

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<sup>6</sup> W. Stephen Thomas, Rochester History, *Arthur Caswell Parker: 1881-1955, Anthropologist, Historian, and Museum Pioneer*, [http://www.libraryweb.org/~rochhist/v17\\_1955/v17i3.pdf](http://www.libraryweb.org/~rochhist/v17_1955/v17i3.pdf).

<sup>7</sup> Arthur C. Parker, *The Indian How Book*, (Canada, General Publishing Company,) 1954, 176.

<sup>8</sup> Arthur C. Parker, *Seneca Myths & Folk Tales*, (University of Nebraska), 1989, 83-85.

RMM/RMAS, and will be referred to in the public program lecture, particularly to show how his writings were written to explain and define Native American culture.

Parker wrote about his great uncle, E. Parker, titled, *Life of General Ely S. Parker*. This book explains the life of E. Parker and the connections that he had made throughout his life, including his connections with Morgan, of which many chapters are devoted to their friendship and working relationship. This working relationship deals with Morgan's interests in learning and studying the Iroquois which E. Parker helped foster and grow.

The use of Parker's materials is important because they show his viewpoint as he is also a quarter Seneca/Iroquois and  $\frac{3}{4}$  Anglo Saxon, but it can produce a one-sided perspective. Parker's *A Manual for History Museums* helps to explain museums and their workers how to create exhibits, how to arrange and lay out the sections of museums and to help institutions understand their financial responsibilities. This book directly showcases Parker's knowledge of museums/exhibits which is shown in a chapter. Parker explains:

“It costs human effort to create values; it costs experience as well as effort to make humanity aware of values and of how to apply them productively. Once the consumer is fully conscious of the worth of a thing, a man or an institution, its potential worth is enhanced, especially when it may apply to the creation of greater values or permanent utility and enjoyment.”<sup>9</sup>

Parker understood the value that Native American artifacts had, and he knew the public's desire to learn about the Native Americans. In the end, Parker's highlighted the Native Americans in

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<sup>9</sup> Arthur C. Parker, *A Manual for History Museums*, (New York, NY, Columbia University Press,) 1935, 11.

the exhibits at the RMAS and RMM. These research records are of great importance because they highlight individual projects that were taking place within the museum or field work conducted under the direction of the museum and Parker. One research record book from the year 1934 titled *An Algonkin-Iroquois Contact Site on Castle Creek, Broome County, N.Y.*, describes the discovery of a Native American skeleton buried beneath a tree that led the museum to conduct a full-scale archaeological dig that would uncover potsherds, arrow points, and more bones.<sup>10</sup> These research records, which at times more than 12 published in a year gives insight to the museums actions and ways to preserve Native American burial sites, artifacts, and to preserve these artifacts in the museum.

The research record of the year 1945, which was Parker's last year as director of the RMAS is titled, *An Early Site in Cayuga County, New York: Type Component of the Frontenac Focus, Archaic Pattern*, written by William A. Ritchie an archaeologist in the anthropology section at the RMAS. Ritchie states in the preface:

“The wealth of industrial objects and the abundant skeletal remains of their authors, found on Frontenac Island, disclose, if we have correctly interpreted our data, a composite manifestation of the previously discovered Lamoka ad Brewerton cultures and peoples, in which the process of social interaction engendered a third, hitherto unknown Archaic complex, the Frontenac focus.”<sup>11</sup>

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<sup>10</sup> William A. Ritchie, *An Algonkin-Iroquois Contact Site on Castle Creek, Broome County, N.Y.*, Rochester Municipal Museum, 1934, 3.

<sup>11</sup> William A. Ritchie, *An Early Site in Cayuga County, New York: Type Component of the Frontenac Focus, Archaic Pattern*, Rochester Museum of Arts and Sciences, 1945, 1.

Parker wrote, *Indian Episodes of New York: A Drama -Story of the Empire State* which is a short booklet that the Rochester Museum of Arts and Sciences published.

This booklet describes the lives of Native Americans living in New York and contains a drawing that depicts each of the sections and of what Parker was explaining. For example, “The mighty Mahikanituck or Hudson River, was for thousands of years the waterway for many tribes. Even the Iroquois have left their traces there in pottery and stone.”<sup>12</sup> Within the RMSC’s archives and vaults are articles, manuscripts, and books written by Parker that aren’t published due to unknown reasons and many appear to have been in the editing stages with many corrections written on the pages. An example is a short four-page document titled, *Beneath the Tree of Peace*, and appears to be about the governments involved with the Five Nations. Per Parker, “They knew sitting down beneath a tree was no easy matter when the sitters might have a difference of opinion... True, all could hold hands as friends and brothers, but only those with a right prescribed by the Great Binding Law might speak or vote.”<sup>13</sup> Many of Parker’s unpublished articles and books are without dates. Parker wrote to his friend Gyantwaka in 1947 stating, “Though I have retired from museum work as a daily task and pleasure, I am resuming my writing begun back in the early part of the century and getting something out of it.”<sup>14</sup> These books both unpublished and published by Parker which are considered primary sources are the cultivation of his knowledge through his work within various institutions, his knowledge gained from his mentors, like Putnam, and his knowledge of being a Seneca/Iroquois Native

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<sup>12</sup> Arthur C. Parker, *Indian Episodes of New York: A Drama -Story of the Empire State*, (Rochester Museum of Arts and Sciences, Rochester, NY), 1935, 22.

<sup>13</sup> Arthur Caswell Parker, *Beneath the Tree of Peace*, Rochester, NY, Rochester Museum and Science Center, date unknown.

<sup>14</sup> Arthur C., Parker to Gyantwaka, Naples, NY, October 11, 1947.

American. These research record books cover the various excavations that Parker enlightening artifacts and the understanding of Native American burial sites.

The historiography of public history publications that are examined to study the gaps pertaining to the history of museums and early Native American exhibits include David E. Kyvig and Myron A. Marty who wrote, *Nearby History: Exploring the Past Around You* and Edward P. Alexander who wrote, *Museum Masters: Their Museums and Their Influence*. *Nearby History: Exploring the Past Around You* has a chapter about the use of artifacts and why they bring importance and knowledge to institutions. This section states,

“The principal focus is the function of the artifact, examination of which touches directly on the question of human action and human purpose... Whether the function is utilitarian (as with a tool), social (as with an instrument of communication), or artistic (as with a decorative object), it provides the key to the knowledge, beliefs, ideas, norms, and values of the culture from which the artifact comes.”<sup>15</sup>

Edward P. Alexander who wrote, *Museum Masters: Their Museums and Their Influence*, designates separate chapters to different institutions within the United States and outside the United States. Although, Alexander neither mentions the RMM/RMAS nor Parker; however, he does examine historical societies within New York and other museums within New York City.

Before the birth of Parker, Alexander wrote, “Most American museums constituted a kind of popular theater run by unlearned men interested in any curiosity of entertainment that

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<sup>15</sup> David E. Kyvig and Myron A. Marty wrote, *Nearby History: Exploring the Past Around You*, (United Kingdom, AltaMira Press), 2010, 164-165.

would bring in admission.”<sup>16</sup> Another book that does not relate back to the RMAS or Parker but solely focuses on Lewis Henry Morgan, the Smithsonian Institution, and American anthropology titled, *Savages and Scientists: The Smithsonian Institution and the Development of American Anthropology 1846-1910* by Curtis M. Hinsley, Jr. The author explores museum anthropology, Lewis Henry Morgan, and Rochester, New York; stressing that, “The Native American Indians...Were monuments far more worthy of study than the antiquarian remains of the Old World. The White Man had superseded the Red in America, which obliged him to preserve the memory of the aborigine.”<sup>17</sup> A reputable source written by Thomas R. Trautman titled, *Lewis Henry Morgan and the Invention of Kinship*, details the life of Lewis Henry Morgan, his life within Upstate New York and his interactions with E. Parker and his work as an anthropologist. Morgan could gain direct access to the Seneca’s/Iroquois through E. Parker.<sup>18</sup> When Parker retired as Director from the RMAS, though he stayed on as Director emeritus, he delved deep into his writings. About a year before his death Parker had written to his friend Gyeantwaka,

“Now I am trying to organize two counties and our Indians to produce a grand pageant on the site of Nudawao...Seneca’s have promised to come from Tonawanda and even the Mohawks of St. Regis have promised to come in numbers. My object is to restore the land with its ancient traditions.”<sup>19</sup>

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<sup>16</sup> Edward P. Alexander, *Museum Masters: Their Museums and Their Influence*, (American Association for State and Local History, 1983), 65.

<sup>17</sup> Curtis M. Hinsley, Jr., *Savages and Scientists: The Smithsonian Institution and the Development of American Anthropology 1846-1910*, (Smithsonian Institution, 1981), 20.

<sup>18</sup> Thomas R. Trautman, *Lewis Henry Morgan and the Invention of Kinship*, (Thomas R. Trautman, 1987, 2008), 86.

<sup>19</sup> Arthur C. Parker to Gyeantwaka, Naples, NY, February 11, 1954.

Some of the books above mentioned books that have been printed and published by Parker while other publications examine Parker's work within museums and the effect he had on those institutions.

## Chapter 2: Methodology

The social lens explores Parker's knowledge of Native Americans which he showcases through his published and unpublished writings and the creation of many Native American exhibits at the RMM/RMAS. Especially, the residents of Rochester, New York, can learn from someone who is a Native American which adds legitimacy to Parker's writings and exhibit creations. Karen E. Kirkhart defines the cultural lens/perspective:

“As with all knowledge, evaluative understandings and judgements are culturally contextualized. To establish the validity of such understanding and judgements. Appreciation of diverse cultural perspectives strengthen validity; they must be expanded and deepened.”<sup>20</sup>

The cultural lens fits in with the social lens since the writings and exhibits that Parker created are designed to show the Seneca/Iroquois's culture and life style. Derek Wall quotes David Korten, “Culture is the system of beliefs, values, perceptions, and social relations that encode the shared learning of a particular human group...”<sup>21</sup> The people of Rochester can learn when Parker was alive and even now with this public program lecture can educate the public on the culture and social norms of Native Americans and information from Parker.

The act of choosing a local history topic has created an abundance of nearby sources which allows for the ability to tap into resources that are already available. Parker worked in New York City and Albany, New York, focusing on an exhibit regarding his exhibit design work

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<sup>20</sup> Karen E. Kirkhart, *The Role of Culture and Cultural Context*, ed. Stafford Hood, Rodney Hopson, Henry Frierson, (Greenwich, Connecticut, Information Age Publishing Inc.,) 2005, 21.

<sup>21</sup> Derek Wall, "Culture in Common?" In *the Commons in History: Culture, Conflict, and Ecology*, 43-70, 44, MIT Press, 2014.  
<http://www.jstor.org.ezproxy.snhu.edu/stable/j.ctt9qf6mr.6>.

in Albany and then turning attention to his work in the RMM/RMAS. RMSC, its library, and collections department hold scores of books, journals, and articles about Rochester's history and the people within the city. The employee, only library of the RMSC, provided most of the books written by Parker, and many of these books were gifted to the RMAS by Parker when he was still alive. The area of focus for research into secondary sources for Parker was to find works that directly related to Parker and other influential figures in his life, related to museums and the history of museums and Native American sources.

The RMSC collections department keeps archives of the many directors who worked at the RMAS/RMSC. These letters of correspondence, letters from meetings, plans for the museum have been saved by Parker and donated to the museum or have placed within original files regarding exhibits or specific collections. There is file cabinet which is full of unpublished manuscripts, unpublished books, unpublished articles, and letters either from Parker or to Parker. These already archived materials provide an insight into Parker's life, but not from secondary sources, rather from people who have worked with Parker or from Parker himself. The recent archival gift gifted to the museum about Parker concerns more of Parker's personal life with letters to and from his family members, such as E. Parker or Nicholson Parker, personal photographs, photos of Parker digging at archaeological sites or setting up exhibits, medals, Parker's honorary degrees. The RMSC was not the only place where primary sources are.

The University of Rochester has many boxes about Parker, E. Parker, and Lewis Henry Morgan. Within these boxes are all primary sources, mainly correspondence either from the three men stated above or to the people noted above about work and personal matters. There are, however, many issues with using these primary sources. The Engstrom gift collection about Parker was in a basement in cardboard boxes where many of the boxes got wet damaging many

archival materials including letters which have now been left unreadable, where bugs and mice have begun eating some of the letters. The issues with some of the letters/journals at the University of Rochester is that for some of the primary sources the writing is extremely faded or written in a different language. An example of Lewis Henry Morgan's journal, is that some parts of his journal are in Seneca. The journals are also in deplorable condition with yellowed, thinning pages and smudged/faded ink. Morgan's journals were difficult to read and would need specialized equipment to zoom in on the words to transcribe them. These hindrances are hiding a wealth of information concerning Morgan's and E. Parker's research and discoveries. However, despite these deterrents, there are still an abundance of resources at hand.

### Chapter Three: Specialized Audience

The RMSC's mission statement is, "The Rochester Museum & Science Center stimulates broad community interest and understanding of science and technology, and their impact — past, present, and future — on our lives."<sup>22</sup> To abide by the attendance levels by people within the city of Rochester the public program lecture will be geared towards adults in the middle class. Per the Vice President of Advancement at the RMSC,

"The RMSC serves more than 350,000 adults, children, millennials, and grandparents/older adults per year... This represents a little higher than 30% of the region's population plus 30,000 visitors from outside the region, across the state, country, and world. Our visitors represent a higher percentage of female, college educated, and affluent members of the Rochester MSA population which are consistent with the Association of Science and Technology Center member organizations nationwide."<sup>23</sup>

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<sup>22</sup> Rochester Museum and Science Center, *Our Mission*, accessed 7/25/17, <http://rmsc.org/about/mission-statement>.

<sup>23</sup> Pamela Jackson, VP of Advancement, Rochester Museum and Science Center, accessed 7/26/17.

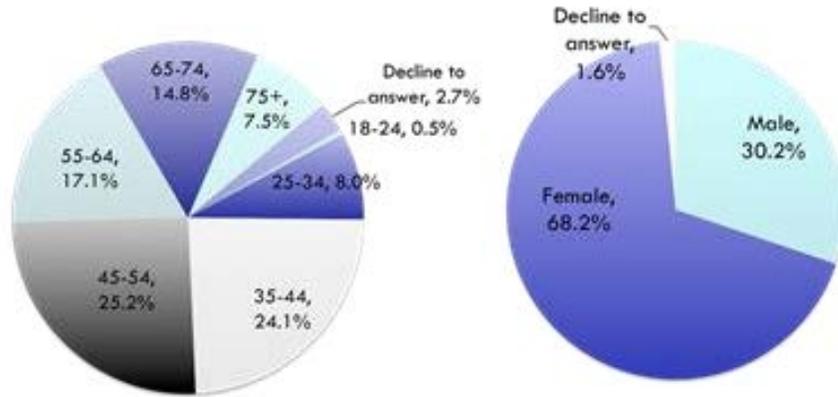


Figure 1: Age and gender of visitors to the RMSC

The graph above shows the average age ranges and common gender that visits every year. Though children are not in this chart, almost half of the visitors are between the ages of 35-54 and more than half are female.

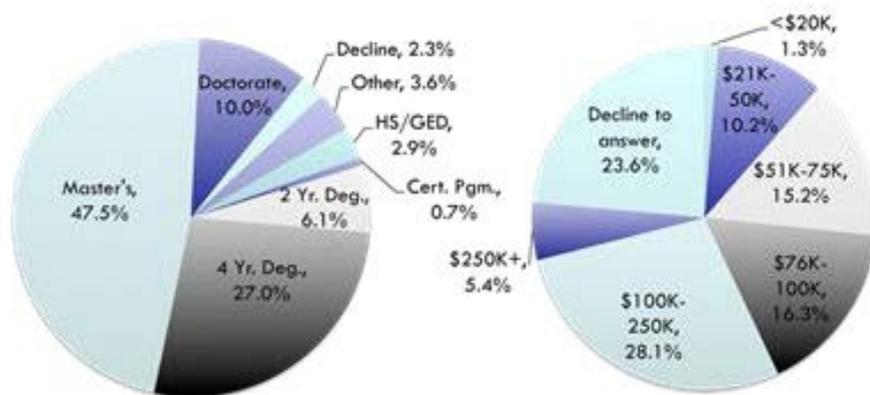


Figure 2: Education and income of RMSC visitor

The graphs above list the education and income of the those who have attended the museum within the past year. Most of those who visited within the past year obtained a bachelor's degree and master's degree. Therefore, based on this information most of the people attending the RMSC have extensive education after high school, and educational lectures would, most likely, appeal to the people with higher degrees. Income provided along with the educational background of those visiting the museum and the largest percentage of individuals make about \$100K-\$250K in one year.

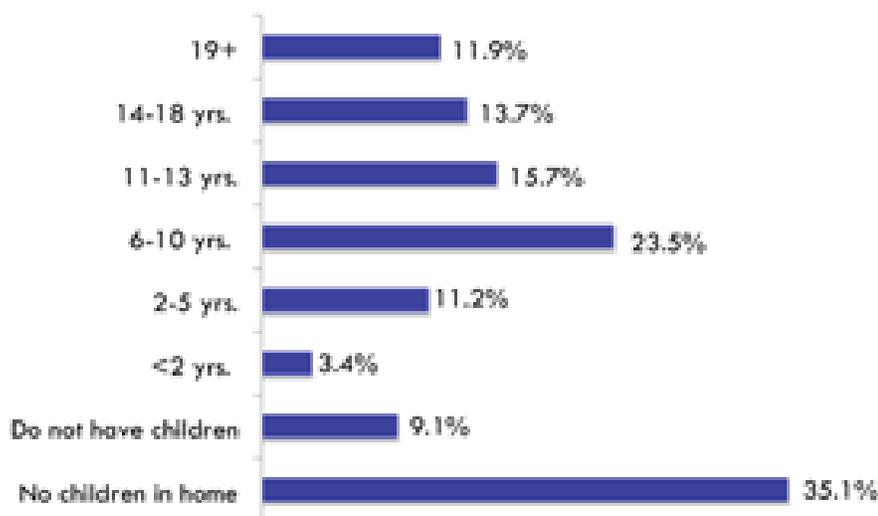


Figure 3: Children living at home with adult RMSC visitors

The graph from this past year represents the age ranges of children that adults from the above graphs have at home. The highest percentage of the children's ages are six-ten years old, and from two-five, eleven-thirteen, fourteen-eighteen, and nineteen plus are around the same way for more mature teenagers living at home. The American Alliance of Museums states in a

study of visitor studies, “In museums, visitors are strongly motivated to obtain the largest benefit at minimal costs (e.g., the time and effort required to engage with exhibits).”<sup>24</sup> The RMSC is a cross between a children’s museum and an educational natural science/history museum. The RMSC intricately weaves together the act of learning while having fun. An example would be from; Expedition Earth located next to a life-size scale of a mastodon skeleton is a pit made up of fake dirt where children can dig and identify the bones of the mastodon using goggles, shovels, and pictures. An example of the skeleton is featured below, and the excavation pit is behind the mastodon skeleton.

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<sup>24</sup> American Alliance of Museums, *Lessons Learned from Five Decades of Experience in Visitor Studies*, 2013, 7, <http://aam-us.org/docs/default-source/professional-resources/lessons-learned-from-five-decades-of-experience-in-visitor-studies.pdf?sfvrsn=0>.



<sup>25</sup> Figure 4: RMSC Mastodon photograph

The Association of Science-Technology Centers (ATSC) has conducted several visitor studies based on a variety of different museums, like an art gallery. However, the ATSC focused on a visitor study at the National Museum of Natural History in Washington, D.C. was "...40 visitor groups are interviewed. Approximately 46 percent of the visitors were adults, either alone,

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<sup>25</sup> Rochester Museum and Science Center, *Expedition Earth*, accessed 7/31/17, <http://rmsc.org/science-museum/exhibits/item/10-expedition-earth>.

in couples, or in all-adult groups; another 45 percent were in family groups, while the remaining 9 percent were children in the gallery by themselves or in all-child groups. Only 35 percent were "doing the museum," wandering until they "arrived" at the gallery, while 18 percent indicated that this was their first gallery to visit and another 30 percent were visiting it second after first visiting the Paleontology Hall. In other words, visitors were self-selecting to visit this hall because of high-interest in earth sciences."<sup>26</sup> The earth sciences were appealing not only to family members bringing their children but to adults traveling to the exhibit hall by themselves.

The lecture series that hosted at the RMSC varies on topics on science, technology, natural science, and a variety of other themes/topics. For example, the RMSC created a small exhibit that featured photographs of snowflakes and old cameras that were used to photograph these snowflakes. The last lecture, which occurred early Spring of 2017, was "How to Photograph a Snowflake" presented by Michael Peres, Professor of Photographic Arts and Sciences at Rochester Institute of Technology.<sup>27</sup> These lectures boast a natural attraction for adults and senior citizens, specifically those who hold RMSC memberships which allow for members to enter these talks for low or no cost to them. Since a little more than half of the visitors to the museum are between the ages of 35-54 gearing the public program lecture towards adults would be the appropriate and sensible way to present the lecture.

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<sup>26</sup> Lynn Dierking and Dana Holland, *Visitor Studies: Earth Sciences*, accessed 7/31/17, <http://astc.org/resource/visitors/earths.htm>.

<sup>27</sup> Rochester Museum and Science Center, *Science on the Edge Lectures*, accessed 7/25/17, <http://rmsc.org/science-museum/programs-and-events/item/128-science-on-the-edge-lectures>.

## Chapter 4: Plan for the Project and Topic Research

The plan for the project is to create a public program lecture that will feature a summary of the most important points within this paper accompanied by photographs. This public program lecture will take place inside the RMSC which will allow for those in attendance after or before the lecture to examine the building and the exhibits regarding Native Americans. The attendees will be able to see the new exhibits and see how the museum has split into a science museum and a natural history museum which focuses on global and local events.

Most towns/cities have museums and historical societies that tell the history of their town/city. The history of their town could be of the people who helped found the town//city, developed its infrastructure, the different cultures, businesses/institutions that began or ended in the town/city, and much more. Museums have drawn up in many small towns or large, vast metropolitan cities. The Smithsonian Institution located in Washington, D.C. comprised of about nineteen museums or the Museum of Natural History in New York City are famous museums located within the United States.

A company called BritainThinks conducted report for the Museum Association, “There is strong, positive emotional attachment to museums by both visitors and non-visitors. Indeed, it appears that attitudes toward institutions have become more favorable over the last generation as they shed their image of stuffiness and sterility and become more entertaining and interactive”<sup>28</sup>

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<sup>28</sup> BritainThinks, *Public perceptions of—and attitudes to - the purposes of museums in society*, accessed 8/1/17, <http://www.museumsassociation.org/download?id=954916>.

The purpose of museums has been to showcase historical artifacts, people, places, events, and certain subjects/topics, such as natural history.

Museums are located all around the world that focus on singular events, groups of people, or a range of artifacts, such as art from the Renaissance. The RMM/RMAS has been a museum that focuses on collecting and showcasing the historical people, places, and events that have occurred in Upstate New York, particularly in the Rochester, NY area. The museum focuses on the natural sciences of the area and the many various peoples and cultures that have lived and thrived in the area. The RMM/RMAS has been in the city of Rochester since 1912 and is now known as the Rochester Museum and Science Center (RMSC).

The RMSC was first called the Rochester Municipal Museum, and its first director was Edward D. Putnam who served until 1924<sup>29</sup>, and then Parker stepped into the directorship of the museum. It was another man with the last name of Putnam who would help Parker lead his way into museums and anthropology/archaeology. Parker as a young man met Frederic Ward Putnam at the American Museum of Natural History<sup>30</sup> and per Parker, regarding museums, he states, “It smelled of spicy dust and moth balls, but mostly of mystery and greatness.”<sup>31</sup> In a letter written to Putnam on April 30<sup>th</sup>, 1906 Parker states, “Although I have no direct relations with you now I still feel that I should report to you now and then my progress in work to which you introduced me.”<sup>32</sup> Frederic W. Putnam was involved with Parker when Parker first began to show interests

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<sup>29</sup> RMSC.org, *History of the Rochester Museum & Science Center*, accessed 7/18/17, <http://rmsc.org/about/history>.

<sup>30</sup> W. Stephen Thomas, Rochester History, *Arthur Caswell Parker: 1881-1955, Anthropologist, Historian, and Museum Pioneer*, [http://www.libraryweb.org/~rochhist/v17\\_1955/v17i3.pdf](http://www.libraryweb.org/~rochhist/v17_1955/v17i3.pdf).

<sup>31</sup> Ibid, [http://www.libraryweb.org/~rochhist/v17\\_1955/v17i3.pdf](http://www.libraryweb.org/~rochhist/v17_1955/v17i3.pdf).

<sup>32</sup> Arthur C. Parker, *Letter to Frederic W. Putnam*, April 30, 1906, University of Rochester, Rush Rhees Rare Books library.

in museum work and a letter from Parker to Putnam, Parker writes, “It is a great pleasure to know that you’re still interested in my success...”<sup>33</sup> As Parker grew older, he remained in contact with Frederic W. Putnam and he considered him a great friend and mentor. Parker had many other influences in his life who would help him on his journey towards his career as director of the RMM/RMAS, but as a profound advocate for the acceptance of Native Americans into modernizing world. The influencers that have helped Parker are Lewis Henry Morgan, Ely S. Parker, Nicholson S. Parker, and his parents.

Lewis Henry Morgan, though he died in 1881, the year that Parker was born, Morgan still yielded a connection to Parker, and that was through his great grand uncle, Ely Samuel Parker. E. Parker was the, “...Seneca informant, translator, and collaborator of Morgan.”<sup>34</sup> Morgan held an almost celebrity like stance in the city of Rochester. His book titled, *League of the Iroquois*, had the attention of many of Rochester’s great thinkers and a club/society was founded by Morgan called the Club to gather these intellectuals to talk about science, culture, and history.<sup>35</sup> Morgan mentions in a letter to Sir Henry O’Reilly, “We are now organizing a “Rochester Historical Society,” and think we shall be able to make us both useful and successful...”<sup>36</sup>

Per the Rochester Historical Society site, “...the brainchild of anthropologist Lewis Henry Morgan, was established in 1860 only to languish as the Civil War loomed over Rochester and the nation... For decades, the Society has collected and preserved what today amounts to

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<sup>33</sup> Arthur C. Parker, *Letter to Frederic W. Putnam*, June 20, 1906, University of Rochester, Rush Rhees Rare Books library.

<sup>34</sup> Thomas R. Trautmann, *Lewis Henry Morgan and the Invention of Kinship*, (Thomas R. Trautmann, 1987), 38.

<sup>35</sup> Blake McKelvey, “Rochester History” Vol. VIII, No. 4, *When Science Was on Trial in Rochester: 1850-1890*, 1946, [http://www.libraryweb.org/~rochhist/v8\\_1946/v8i4.pdf](http://www.libraryweb.org/~rochhist/v8_1946/v8i4.pdf).

<sup>36</sup> Lewis Henry Morgan to Sir Henry O’Reilly, May 19<sup>th</sup>, 1860.

over 200,000 objects and documents.”<sup>37</sup> Morgan sought to create a society in which the collection of knowledge was the mission of the organization with the help of many scholars contributing to the community. Morgan mentions in his letter that they were constructing a “manuscript library and correspondence of the pioneers of Western New York.”<sup>38</sup>

Parker’s journey to working within museums and delving into archaeology and anthropology began in the year 1906 at his job at the State Museum in New York. Per a letter that was written to Putnam by Parker, “This year I have charge of the state archaeological expedition...My success is beyond all expectations, and I have taken out a number of most unique specimens especially in the line of pottery and antler objects...”<sup>39</sup> Parker also makes a point on what he wants to do with the job at the museum, “It is my wish to infuse the New York State Museum with purpose and make it in its archaeological department at least more than a museum of curiosities...”<sup>40</sup> Parker wanted to do more than solely collect artifacts and display them in museums; he wanted to place himself within several groups within New York that would help further his cause and career. A letter he wrote to Putnam states, “...I should like to affiliate with the Ethnological and Anthropologist societies as a fellow...”<sup>41</sup> Parker was one who wanted Native Americans to be represented fairly within society.

Per, Chip Chanthaphonh-Colwell, “Seneca’s and “old friends of the Indians” enlisted him to challenge how they were represented in a Rochester newspaper.”<sup>42</sup> ,in which they referred to

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<sup>37</sup> Rochester Historical Society, *Our History*, accessed 8/1/17, <http://www.rochesterhistory.org/about-2>.

<sup>38</sup> Lewis Henry Morgan to Sir Henry O’Reilly, May 19<sup>th</sup>, 1860.

<sup>39</sup> Arthur Caswell Parker to Frederic W. Putnam, June 20<sup>th</sup>, 1906.

<sup>40</sup> Ibid.

<sup>41</sup> Arthur Caswell Parker to Frederic W. Putnam, November 2<sup>nd</sup>, 1906.

<sup>42</sup> Chip Chanthaphonh-Colwell, *Inheriting the Past: The Making of Arthur C. Parker and Indigenous Archaeology*, (University of Arizona Press, Tucson), 2009, 140.

as, “naked, poorly nourished and starving.”<sup>43</sup> Later in his life, he writes to his friend Gyantwaka, stating, “We went through Caughnawaga on our return. The Cogs<sup>44</sup> are playing Indian...it was rather sickening, but probably brings in the shekels of tourists. (Not mine.)”<sup>45</sup> Parker wanted to introduce Native American culture into society and began with his work at the New York State Museum in Albany, New York in 1914. Construction in areas of the museum had been taking place. Per John M. Clarke, Director of the New York State Museum, “The general plan of the Museum halls has been completed during the past year by the execution of the contract for remodeling of the western mezzanine and construction of the alcoves for the Iroquois groups.”<sup>46</sup> Parker would create the Iroquois dioramas here. Per Director Clarke, “The planning of these groups has been the work of the Archeologist, Mr. Parker, whose intimate knowledge of the New York Indians is an assurance of the ethnological accuracy of the representations.”<sup>47</sup> Parker would continue the use of dioramas and other means to showcase the life of Native Americans when he arrived at the RMM/RMAS, however, these dioramas would not take place until the construction of the new building on East Avenue was nearly complete. Before creating the dioramas, Parker held a board meeting concerning the development of the new museum. The proposal states, “The reputation of the Rochester Museum in scientific, historical, and educational circles, has led certain public officials to propose that we create the state museum of Western, NY...this

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<sup>43</sup> Chip Chanthaphonh-Colwell, *Inheriting the Past: The Making of Arthur C. Parker and Indigenous Archaeology*, (University of Arizona Press, Tucson), 2009, 140.

<sup>44</sup> Per Merriam-Webster, a cog is a reference to a person who could be mediocre or inferior. "Cog." Merriam-Webster.com, accessed August 10, 2017, <https://www.merriam-webster.com/dictionary/cog>.

<sup>45</sup> Arthur C. Parker to Gyantwaka, June 6<sup>th</sup>, 1947.

<sup>46</sup> John M. Clarke, *Twelfth Report of the Director of the State Museum and Science Department*, New York State Museum, July 1, 1916, 10.

<sup>47</sup> *Ibid*, 11.

museum is to be placed in the charge of Rochester Museum.”<sup>48</sup> The plans for the RMM were to relocate to a larger building, and the RMM relocated to 657 East Avenue in the city of Rochester where the RMM was built, was renamed to the Rochester Museum of Arts and Sciences in 1942.

Parker enlisted the help of Ernest Smith who created a vast series of Native American water color paintings that would be displayed twice at the RMAS. Parker used funds from the Temporary Emergency Relief Administration (TERA) to support Smith’s work from 1935-1941.<sup>49</sup> TERA “...for state aid for municipal corporations...were authorized to furnish home relief or work relief during the emergency period to needy persons.”<sup>50</sup> The use of the TERA program helped Parker provide money to workers to continue to develop exhibits during the time of the Great Depression when money was hard to get. Below is one of the watercolor paintings created by Ernest Smith.

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<sup>48</sup> Rochester Municipal Museum, 123<sup>rd</sup> meeting, Rochester, NY, September 7<sup>th</sup>, 1937.

<sup>49</sup> Charles F. Hayes III, Rochester, NY, June 21, 1976.

<sup>50</sup> Emma Octavia Lundberg, "The New York State Temporary Emergency Relief Administration." *Social Service Review* 6, no. 4 (1932): 545-66, 546, <http://www.jstor.org.ezproxy.snhu.edu/stable/30009934>.

Picking Wild Strawberries



51 © 2008 RMSC • libcat.rmsc.org

Figure 5: Ernest Smith painting

These paintings were on display at the Rochester Museum and a larger exhibit was developed in 1976 showcasing all 240 of Ernest Smith's, who was a Seneca/Iroquois artist, paintings a year after he had passed away.<sup>52</sup> Per Charles F. Hayes the third regarding Smith's work, "...reflects a personal view of Iroquois legends, beliefs, traditional designs, and symbolism."<sup>53</sup> Mr. H. Carlestone Burke did another project that was underway during the year 1937 at the museum. Burke had been "assigned to the museum for the purpose of making color photographs in Kodachrome with special reference to museum exhibits and the activities of local

<sup>51</sup> Ernest Smith, Rochester Museum and Science Center, *Picking Wild Strawberries*, accessed 8/10/17, <http://libcat.rmsc.org/aquabrowser/?q=Ernest+Smith>.

<sup>52</sup> Charles F. Hayes III, Rochester, NY, June 21, 1976.

<sup>53</sup> Charles F. Hayes III, Rochester, NY, June 21, 1976.

Indians in the reproduction of their ancient arts...will also assist in the recording of folk songs bringing to Rochester groups of Indian singers who will record their song cycles.”<sup>54</sup> This project was developed to preserve Native American culture using cameras and audio recording technology available at the time. The RMAS helped local Native American groups celebrate their 1940’s the RMAS loaned out several costumes and ceremonial articles to the Neighborhood Indian Society for an Indian Day celebration at Ellison Park.<sup>55</sup>

Parker’s exhibits regarding Native Americans came to fruition along with the proposal for the new building on East Avenue. The dioramas at the RMM/RMAS were created in 1943. The minute book from 1943 states on September 13, 1943, “The Director reported that the work finished in preparation for included backgrounds for the Panther group, bear group, passenger pigeon group, and that the following dioramas had been completed and installed...the log cabin has been re-erected.”<sup>56</sup> Parker communicated in a letter to his friend, Gyantwaka, “...Soon we shall have a complete panorama of New York (Northeast) cultures, analyzed from the archaic to the Iroquois, and from the deculturation of the Seneca’s to the attempt to revive the old arts.”<sup>57</sup> Parker in his book, *A Manual for History Museums*, discusses the use of dioramas and the development of using dioramas to portray a natural, historical setting. Parker writes, “The weakness of the ecological setting that could be viewed from three or more sides lay in the fact that in certain ways it defeated its own purpose. Designed to convey the illusion that the object was projected against its natural background, the visitor had the illusion shattered by seeing other

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<sup>54</sup> Rochester Municipal Museum, 120<sup>th</sup> meeting, Rochester, NY, April 13, 1937.

<sup>55</sup> Rochester Municipal Museum, Quartley Report, Rochester, NY, July-September 1940.

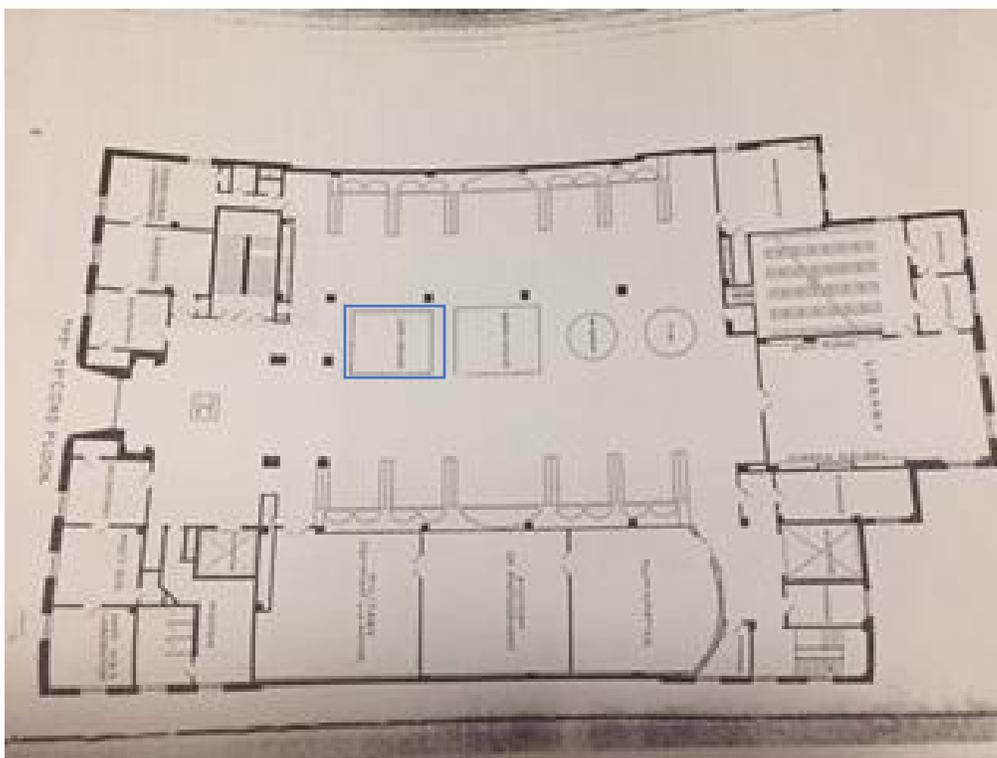
<sup>56</sup> Rochester Museum of Arts and Sciences, Rochester, NY, September 13, 1943.

<sup>57</sup> Arthur C. Parker to Gyantwaka, July 29, 1943.

cases and parts of the museum as he peered through the case.”<sup>58</sup> Parker continues, “Thus came the idea that an enclosing background of painted scenery might be employed and the foreground built skillfully toward it.”<sup>59</sup>

The larger area would allow for more storage space for artifacts and larger exhibit areas with four full floors brimming with opportunity. Below is the layout for the second floor of the RMAS

<sup>60</sup> Figure 6: Layout for second floor of the new East Avenue museum



<sup>58</sup> Arthur C. Parker, *A Manual for History Museums*, (Columbia University Press, New York), 1935, 190.

<sup>59</sup> *Ibid*, 190.

<sup>60</sup> Rochester Museum of Arts and Sciences, “Museum Service Bulletin”, unknown volume number, *Planning Bausch Hall Exhibits*, April 1942.

The second floor is where many of the Native American exhibits are, and that includes the log cabin that had been built in the 1890's, and the blue square above represents where the log cabin would have stood in 1942. The log cabin is still on display at the RMSC in the exhibit now titled, *At the Western Door*.

Below is a photograph of the log cabin where it now stands in the exhibit at the Western Door.



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Figure 7: Log Cabin in the exhibit at the Western Door at the RMSC

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<sup>61</sup> Figure 7: Log Cabin in *At the Western Door*, Rochester Museum and Science Center (Source: C.L. Seward 2017.)

Below is one example of these dioramas from the New York State Museum. These dioramas created by Parker have since been photographed, dismantled, placed in storage, and replaced with new Native American dioramas.

<sup>62</sup> Figure 8: New York State Museum photograph of Parker's diorama



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<sup>62</sup> Received from Andrea Lain, Archaeology Collections Manager, New York State Museum, 8/15/1027.

## Chapter 5: Recommendations and Ethical Considerations

Any ethical problems that could arise are the lack of understanding when it comes to the use of Native American artifacts within the RMSC. The RMM/RMAS with Parker's days as a director he went on digs that uncovered graves and artifacts, such as, pottery. Below is a photograph from the Annual report of the RMAS in 1939 that showcases an excavation at the burial site.



6364 [Figure 9: Tonawanda dig site](#)

Parker during his time at the museum would be dealing with the Antiquities Act founded in 1906 which was, “the first United States law to provide general protection for any general kind of cultural or natural resource. It established the first national historic preservation policy for the United States...gives the President the authority to set aside for protection “...historical landmarks, historic and prehistoric structures, and other objects of historic or scientific interest

<sup>63</sup> Rochester Museum of Arts and Sciences, Annual Report, Rochester, NY, 1939.

<sup>64</sup> Please note that the skeleton has been removed from the photograph due to it being a grave site.

that are situated upon the lands owned or controlled by the Government of the United States...”<sup>65</sup>

Parker would also be working with the Archeological and Historic Preservation Act (AHPA) which was made, “...to provide for the preservation of historic American sites, buildings, objects, and antiquities of national significance.”<sup>66</sup> Other acts that are designated to protect people’s culture by protecting what remains of their culture through artwork, artifacts, clothing, buildings, or sacred sites.

The act that is in use in all museums and that affects the RMSC is the Native American Graves Protection and Repatriation Act (NAGPRA). NAGPRA is there to help protect, “the rights of Native American lineal descendants, Indian tribes, and Native Hawaiian organizations with respect to the treatment, repatriation, and disposition of Native American human remains funerary objects, sacred objects, and objects of cultural patrimony. The agencies and museums must consult with Indian Tribes and Native Hawaiian organizations to attempt to reach agreements on the repatriation or other disposition of these remains and objects.”<sup>67</sup> NAGPRA was put into place to protect Native Americans artifacts and to work with Native Americans to determine if an object can stay with the museum or if it needs to be returned to the Native Americans. NAGPRA is the primary concern with people attending the public program lecture that are unsure of how the RMSC deals with their Native American collections. All the RMSC questionable artifacts that have were received over the years have undergone NAGPRA

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<sup>65</sup> National Park Service: Department of the Interior, *Antiquities of 1906*, accessed 7/30/17, <https://www.nps.gov/archeology/tools/laws/AntAct.htm>.

<sup>66</sup> National Park Service: Department of the Interior, *Archeological and Historic Preservation Act (AHPA)*, accessed 7/30/17, <https://www.nps.gov/archeology/tools/laws/AHPA.htm>.

<sup>67</sup> National Parker Service, *The Native American Graves Protection and Repatriation Act (NAGPRA)*, accessed 8/11/17, <https://www.nps.gov/archeology/tools/laws/nagpra.htm>.

investigation. No objects are presented in the public program lecture, so NAGPRA is not an issue with the presentation.

## Chapter 6: Budget and Staffing

The RMSC allows for lectures to come into the museum and to present lectures on varying topics to those who wish to buy tickets. Currently, the RMSC does not charge the lectures a rental fee for the use of the conference space and if any charges are to be made to reserve the lecture space for up to four days a cost of 450.00 dollars can be applied. However, those who work in the museum and intern in the museum are not expected to pay any fees associated with renting out this space to present a lecture to the public.

The RMSC current standards for giving a lecture which the lectures are referred to as Science on the Edge lectures, “Science on the Edge sparks intelligent conversations throughout the community. Designed to engage those interested in broadening their scientific understanding, lectures promote the continuation of education and sharing of ideas.”<sup>68</sup> Pricing for the public are as follows: “**Adult RMSC Member: \$8, General Public: \$10, RMSC Member: \$5, General Public: \$6, RMSC Employees, Docents/Volunteers, Rochester Engineering Society: \$2,** \*Students through grade 12 or college students with valid college ID.”<sup>69</sup> Parker had even commented on the effectiveness of using lecture programs in the RMAS, “...it was one of the most brilliant programs that the museum had ever undertaken and that there was a high degree of appreciation on the part of the public.”<sup>70</sup>

The RMSC provides the staffing and payment for the staff members for staying after museum hours are covered by the RMSC as well. The RMSC offers a projector, television, microphone, and seating. Cookies and coffee, are provided by the RMSC, following the end of

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<sup>68</sup> Rochester Museum and Science Center, *Science on the Edge lectures*, accessed 8/12/17, <http://rmsc.org/science-museum/programs-and-events/item/128-science-on-the-edge-lectures>.

<sup>69</sup> Ibid.

<sup>70</sup> Rochester Museum of Arts and Sciences, 174<sup>th</sup> meeting, Rochester, NY, December 7<sup>th</sup>, 1942.

the lecture and a chance to meet/talk with the lecturer. Therefore, the cost of presenting a public program talk at the RMSC amounts to no monetary value, and the RMSC covers any other fees or charges.

## Conclusion

Dr. Arthur Caswell Parker contributed significantly to the state of New York through his work at various institutions, his vast amount of written material on Native Americans, with help from friends and family. Parker through his dedication and hard work received from the Union College in 1940 a Doctorate in Science and in 1943 was granted by Keuka College a degree of Doctor of Humane Letters.<sup>71</sup> Parker wrote to his friend Gyantwaka, “Both they (Mohawks) and the Seneca’s are showering me with gratitude for the publications I have authored or sponsored, and seem to be planning some token of the regard of the whole Six Nations...I feel that...the very idea of appreciation and gratitude (which I must say I never asked for) is an indication of the rising greatness of the Ongweoweh...They tell me that wisdom is to be found in the present day, too, and that they recognize it.”<sup>72</sup> Parker’s fellow Native Americans and the United States Government recognized Parker’s hard work and dedication.

Per a 1937 board meeting minutes of the RMAS, “The Indian Arts Project...Has been cited by the United States Government as the most important project of its type in the United States.”<sup>73</sup> Thus, this thesis and project demonstrates that Parker worked most of his life to bring education of Native Americans’ lives and cultures into the institutions he worked in and the exhibits that he helped create. Dr. Arthur Caswell Parker died at his home in Naples, New York, on January 1<sup>st</sup>, 1955.

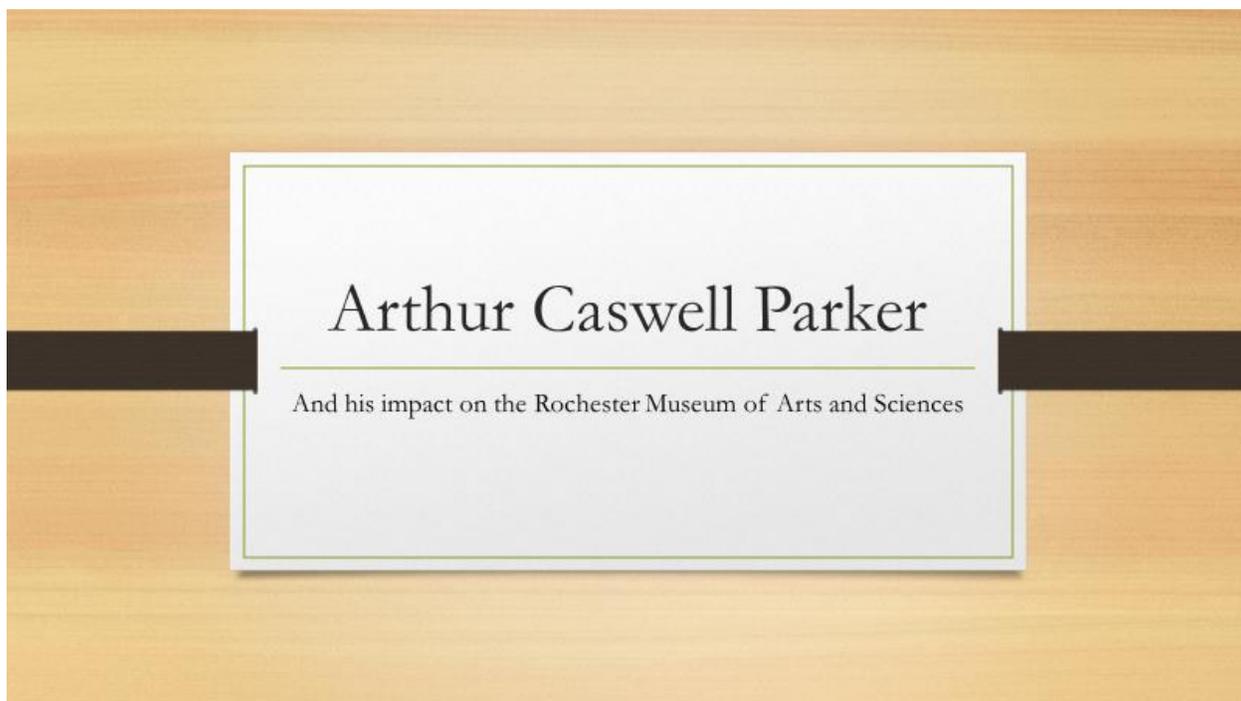
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<sup>71</sup> Joy Porter, *To Be Indian The Life of Iroquois-Seneca Arthur Caswell Parker*, (University of Oklahoma Press, 1967), 212.

<sup>72</sup> Arthur Caswell Parker to Gyantwaka, Naples, NY, February 11, 1954.

<sup>73</sup> Rochester Municipal Museum, 120<sup>th</sup> meeting, Rochester, NY, April 13, 1937.

Figure 10: Beginning of public program lecture



## Arthur Caswell Parker

- Born 1881-Died 1955
- State Archaeologist at the New York State Museum in Albany, NY
- Director of the Rochester Municipal Museum/Rochester Museum of Arts and Sciences



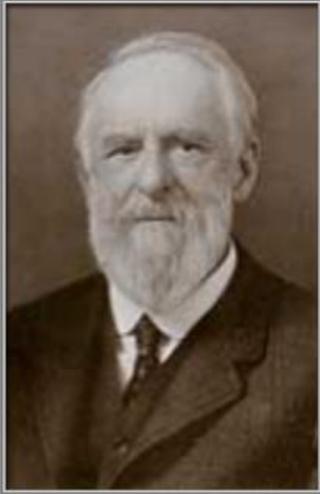
## Introduction to museums

Parker was introduced to museums by Frederic Ward Putnam (shown to the right).

Putnam he was appointed the Harvard College Peabody Professor of American Archaeology and Ethnology in 1885.

Parker and Putnam continued their mentorship relationship even after Parker began to work at the New York State Museum in 1906.

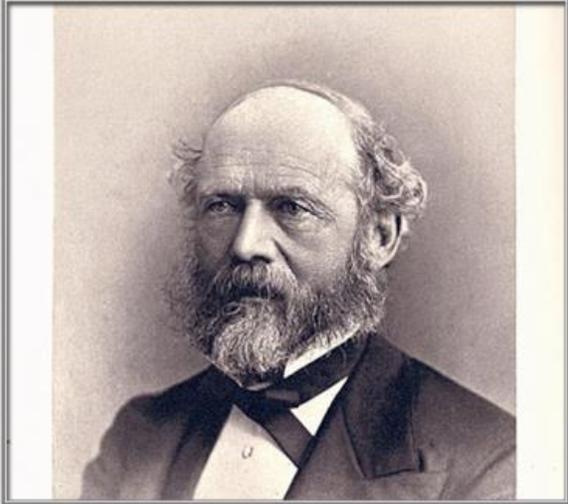
Putnam died in 1915.



Figures 11 and 12: Introduction to Parker and Putnam

**Lewis Henry Morgan**

- Lewis Henry Morgan died in the year 1881 the year that Arthur Parker was born
- However, Morgan had ties to Parker's great grand uncle, Ely Samuel Parker (E. Parker)
  - E. Parker was Morgan's friend, mentor, and translator in the Seneca language
  - Morgan created the Rochester Historical Society in 1860 which was meant to bring in the educated into the city

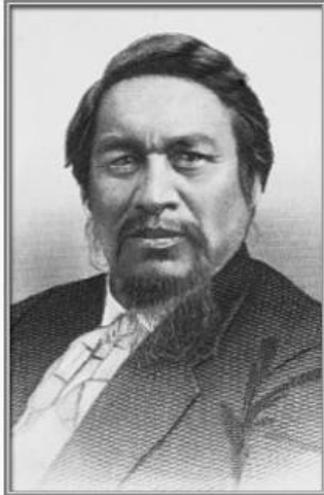

 A black and white portrait of Lewis Henry Morgan, an elderly man with a full, dark beard and mustache. He is wearing a dark suit jacket over a white shirt and a dark bow tie. The portrait is set within a simple rectangular frame.

**Ely Samuel Parker (E. Parker)**

E. Parker worked with Lewis Henry Morgan as his translator

E. Parker was also Morgan's way into researching the Seneca's/Iroquois.

Per Arthur Parker in his book, *Life of General Ely S. Parker*, he states, "Ely went with him (Lewis Henry Morgan) to Grand river, and piloted him through the wilds."


 A black and white portrait of Ely Samuel Parker, a man with dark hair and a beard. He is wearing a dark suit jacket over a light-colored shirt and a patterned cravat. The portrait is set within a simple rectangular frame.

Figures 13 and 14: Lewis Henry Morgan and Ely S. Parker

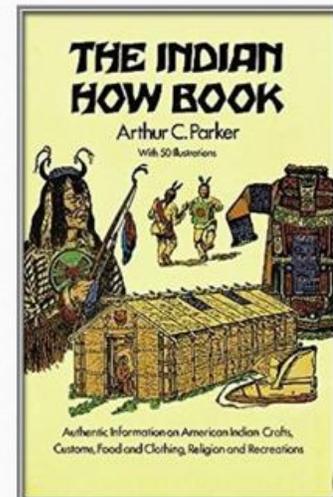
## RMAS

- Parker wanted to bring his Seneca/Iroquois culture into museums to educate the people of Rochester about his and his people's culture.
- In a letter to his friend, Gyantwaka, Parker states, "...just installed a diorama showing the False Face dance in a bark lodge...the lodge is lighted by a flickering fire, and, as you and I knew the actual ceremony, the time is winter."
- Parker took his experience and knowledge of being a Seneca/Iroquois Native American and brought that into the designs of many exhibits that he constructed.

## Writings

Parker during his time when he worked in museums and when he retired has written many journal articles, stories, books, and speeches.

Some of these articles, stories, speeches, and books/manuscripts have never been published. Parker wrote extensively about Native American culture. A variety of unpublished titles include, *Mother of the Race*, *Beneath the Tree of Peace*, *Who Are the Iroquois?*



Figures 15 and 16 RMAS and first slide of Parker's writings

## Writings continued

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- Parker wrote many books about Native Americans:
- *Seneca Myths and Folktales* and *The Indian How Book*.
- The two books listed above and many more were written to provide an educated look into the lives of Native Americans. Parker's books showed how Native American were assimilating into the world of the white men through clubs and sharing their culture.
- For example. Chapter Five of *The Indian How Book* is about how Indians and their beliefs in "powers of the unseen world."

## Groups, clubs, and societies

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- Parker was a member of many clubs and societies.
- Some he even helped form, like the Society for American Indians.
- He was a member of the Freemasons in which he reached the 33<sup>rd</sup> degree level one level lower than the highest degree. *Freemasonry and the American Indian* written by William R. Denslow uses a quote from Parker, "The masonry of the Indians as philosophers dealing with moral truths grew out of their experiences with nature and the actions of human kind."

Figures 17 and 18: Writings continued and clubs/societies Parker was in

## Struggle for Identity

Parker struggled with his Native American ancestry as a young man

Per Parker, "The mother was supreme when the Iroquois, as such, appeared...the hereditary group descended from the mother line..."

Parker's father was Seneca/Iroquois, but not his mother, so in his tribe he was not considered Seneca/Iroquois

Parker is featured on the left and an unknown person on the right.



## Saving the RMAS

Parker helped save the Rochester Municipal Museum (RMM) from going under during the Great Depression where it was located in Edgerton Park in Rochester, NY.

Parker also oversaw the construction of the building of the new Rochester Museum of Arts and Sciences (RMAS) where its located now on 657 East Avenue in Rochester, NY.



Figures 19 and 20: Parker's Native American Heritage and the construction of the RMAS

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- Slide 8: Arthur C. Parker, *The Indian How Book*, (Dover Publications, NY) 1927, 223.
- Slide 9: William R. Denslow, *Freemasonry and the American Indian*, (William R. Denslow), 1956, 19.
- Slide 10: Arthur Caswell Parker, *Mother of the Race*, Rochester Museum and Science Center, no date given as to when this was written.

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- Slide 2: Photograph from: <http://www.rootsweb.ancestry.com/~nyrcassar/PastChapterPresidents/ArthurParker.jpg>.
- Slide 3: Photograph from <http://scienceviews.com/photo/library/SIA3725.html>.
- Slide 4: Photograph from <http://iroquoisbeadwork.blogspot.com/2013/12/a-mid-19th-century-tonawanda-seneca.html>.
- Slide 5: <http://www.americanindianmagazine.org/story/many-careers-ely-parker>
- Slide 7: Photograph from: <https://www.amazon.com/Indian-Book-Dover-Childrens-Classics/dp/0486217671>.
- Slide 10: Photograph from the Arthur Caswell Parker archives from the Rochester Museum and Science Center.
- Slide 11: Photograph from Rochester Engineering Society, <http://www.roceng.org/event-491230>.

Figures 21 and 22: Bibliography and photograph bibliography

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Figure 7: Log Cabin in At the Western Door, Rochester Museum and Science Center (Source: C.L. Seward 2017.)

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