

(Murray Warner Museum)
Address of Mrs. Warner) 1924.

FRIENDLY RELATIONS

1. Friends -

I have no words in which to express my gratitude for all that you are doing for the University and for me, so that the collection will be safely housed and permanently and adequately exhibited for the benefit of the students and the public. The Chinese put the question "heart talkie mouth talkie heart talkie -

2. Object -

My education in the appreciation of museums started when I was a little girl and has continued ever since. While living in Shanghai there seemed to be a need of a greater appreciation of this country among the foreigners, and I gave a little collection of American things to St. Mary's Hall, the Episcopal School, as the beginning of a museum, and another to the International Institute, also in Shanghai.

From the early part of 1904, when I went to China, to the end of 1909, when we left, I studied Chinese customs, manners, etiquette, religion and art assiduously. It is practically impossible for a person unfamiliar with Chinese traditions and customs to secure the treasures such as we see in Museums. In fact the Chinese are very loath to part with real works of art to those who do not understand or appreciate them.

In my house in Shanghai and later in San Francisco, I had what I called my play room, where I had many of my treasures and where I invited my friends who were interested in Chinese art to come and play with me.

3. No Housing Space in East for Collection -

Before the Warner Collection was given to Oregon, I had offered it to Phillips Academy at Exeter, N. H., because of the connection of my husband and other members of my family with this school, also later to the Boston School of Technology. But neither of these schools had a place for it, and they were obliged to refuse the gift. The collection therefore remained in Eugene, where it was turned over to the State of Oregon, to be placed by the University. Only place for a part of the Chinese collection was provided for at first. Later the Womans' League of the University of Oregon very generously offered their quarters in the Womans Building.

4. Additions -

What had started as a collection, because of my appreciation of Chinese art, had now become a Museum, and in order to make the collection more complete, I went to China in 1922-1923, and again in 1924-25, and it is within the possibilities that I may go again before long. The next time I hope to add some art treasures of another country, as it seems advisable to extend the usefulness of the Museum, by having other countries represented.

(Museum of Women's History)
Address of Mrs. Warner 1924

RELATIONSHIP

1. Friends

I have no words in which to express my gratitude for all that you are doing for the University and for me, so that the collection will be safely housed and permanently and adequately exhibited for the benefit of the students and the public. The Chinese put the question "heart talks mouth" heart talks

2. Object

My education in the appreciation of museum started when I was a little girl and has continued ever since. While living in Shanghai there seemed to be a need of a greater appreciation of this country among the foreigners, and I gave a little collection of American things to St. Mary's Hall, the Episcopal School, at the beginning of a museum, and another to the International Institute, also in Shanghai.

From the early part of 1904, when I went to China, to the end of 1909, when we left, I studied Chinese customs, manners, etiquette, religion and art assiduously. It is practically impossible for a person unfamiliar with Chinese traditions and customs to secure the treasures such as we see in museums. In fact the Chinese are very fastidious with real works of art to those who do not understand or appreciate them.

In my house in Shanghai and later in San Francisco, I had what I called my play room, where I had many of my treasures and where I invited my friends who were interested in Chinese art to come and play with me.

3. No Housing Space in East for Collection

Before the Warner Collection was given to Oregon, I had offered it to Phillips Academy at Exeter, N. H., because of the connection of my husband and other members of my family with that school, also later to the Boston School of Technology. But neither of these schools had a place for it, and they were obliged to refuse the gift. The collection therefore remained in Eugene, where it was turned over to the State of Oregon, to be placed by the University. Only place for a part of the Chinese collection was provided for at first. Later the University of Oregon very generously offered their quarters in the Women's Building.

4. Additional

What had started as a collection, because of my appreciation of Chinese art, had now become a museum, and in order to make the collection more complete, I went to China in 1922-1923, and again in 1924-25, and it is within the possibilities that I may go again before long. The next time I hope to add some art treasures of another country, as it seems advisable to extend the usefulness of the museum, by having other countries represented.

5. Difficulties -

During my trip to the Orient in 1922-3, I secured the collection of paintings of the old masters, through the courtesy and kindness of Gen. Norman Munthe, of Peking, well known as a connoisseur of Chinese art. These paintings were from the private collection of the General, and many of them were a gift from him to the Museum.

During my last trip I was able to add to the collection a few porcelains, tomb figures, bronzes, embroideries and tiles. In this collection there is not a piece that would not have been accepted by the Metropolitan Museum in New York. I say this because the Metropolitan Museum is considered to have one of the most complete and finest collections of Chinese art in the United States.

It may be interesting to state at this point that although we knew there was a war on in China, we found the conditions there even more chaotic than we had anticipated. This chaotic condition brought curios on to the market that would otherwise not have been disposed of, and there being very little competition, the price was considerably lower than would have obtained in time of peace.

We had to endure some hardships - For example coal became very scarce and the hotel was not heated. We wore our outside wraps in the house.

It had been much easier to get into the city than it was to get out. The only way that we could leave - the only way that we could get out of the city was on what was called "the International Train", run by the Allied Nations - America, England, France and Japan - to help their nationals. Permission to travel on this train was obtained from the Legations. It took us right into the battle field, and only went as far as Tientsin.

We could not take the usual route to Shanghai because the railroad was torn up between Shanghai and Tientsin, so we took a steamer from Tientsin to Shanghai, then on to Hongkong, and from there we took another steamer to Saigon, in Indo-China. From this port we took a river boat up the Mekong River through Cambodia up to Angkor. ~~xxxxxx~~ ~~xxxxxx~~ The things brought back from Cambodia were obtained from the Director of the Museum at Phnom Penh. Mr. Leland Smith, of Portland, Oregon, the consul at Saigon, gave me a letter of introduction to the Director of this Museum in Cambodia. On the return, I began my journey home from Saigon, taking a steamer there for Hongkong, where I gathered up the Museum treasures that had been stored for me at the bank.

6. Competitive Essay -

Soon after the Museum was established, I started a competitive essay among the students at the University on "How Best to Improve Our Relations with the Orient." It is my hope that through this work and with the background for appreciation of the Museum, Museum Library and lantern slides, that the students at the University, and all the people in the State of Oregon will realize not only the desirability but the necessity of increasing our friendly relations

During my trip to the Orient in 1922-3, I secured the collection of paintings of the old masters, through the courtesy and kindness of Gen. Norman Munthe, of Peking. Well known as a connoisseur of Chinese art. These paintings were from the private collection of the General, and many of them were a gift from him to the Museum.

During my last trip I was able to add to the collection a few porcelains, tomb figures, bronzes, embroideries and silks. In this collection there is not a piece that would not have been accepted by the Metropolitan Museum in New York. I say this because the Metropolitan Museum is considered to have one of the most complete and finest collections of Chinese art in the United States.

It may be interesting to state at this point that although we knew there was a war on in China, we found the conditions there even more chaotic than we had anticipated. This chaotic condition brought curbs on to the market that would otherwise not have been disposed of, and there being very little competition, the price was considerably lower than would have obtained in time of peace.

We had to endure some hardships - For example coal became very scarce and the hotel was not heated. We wore our outside wraps in the house.

It had been much easier to get into the city than it was to get out. The only way that we could leave - the only way that we could get out of the city was on what was called "the International Train", run by the Allied Nations - America, England, France and Japan - to help their nationals. Permission to travel on this train was obtained from the Legations. It took us right into the battle field, and only went as far as Tientsin.

We could not take the usual route to Shanghai because the rail-road was torn up between Shanghai and Tientsin, so we took a steamer from Tientsin to Shanghai, then on to Hongkong, and from there we took another steamer to Saigon, in Indo-China. From this port we took a river boat up the Mekong River through Cambodia up to Angkor. Khmer things brought back from Cambodia were obtained from the Director of the Museum at Phnom Penh. Mr. Roland Smith, of Portland, Oregon, the consul at Saigon, gave me a letter of introduction to the Director of this Museum in Cambodia. On the return, I began my journey home from Saigon, taking a steamer there for Hongkong, where I gathered up the museum treasures that had been stored for me at the bank.

Soon after the Museum was established, I started a competitive essay among the students at the University on "How Best to Improve Our Relations with the Orient." It is my hope that through this work and with the background for appreciation of the Museum, Museum library and lantern slides, that the students at the University, and all the people in the State of Oregon will realize not only the desirability but the necessity of increasing our friendly relations

(Murray Warner Museum)
Address of Mrs. Warner) 1924

FRIDAY, JULY 19, 1924

3

1. with the people of the Orient, and that we will demonstrate through our actions, the fundamental truth of our religion, that we are all the children of one Father.

that you are doing for the University and for me, so that the collection will be safely housed and permanently and adequately exhibited for the benefit of the students and the public. The Chinese put the question "heart talkie mouth talkie heart talkie -"

2. Object -

My education in the appreciation of museums started when I was a little girl and has continued ever since. While living in Shanghai there seemed to be a need of a greater appreciation of this country among the foreigners, and I gave a little collection of American things to St. Mary's Hall, the Episcopal School, as the beginning of a museum, and another to the International Institute, also in Shanghai.

From the early part of 1904, when I went to China, to the end of 1909, when we left, I studied Chinese customs, manners, etiquette, religion and art assiduously. It is practically impossible for a person unfamiliar with Chinese traditions and customs to secure the treasures such as we see in museums. In fact the Chinese are very loath to part with real works of art to those who do not understand or appreciate them.

In my house in Shanghai and later in San Francisco, I had what I called my play room, where I had many of my treasures and where I invited my friends who were interested in Chinese art to come and play with me.

3. Sp. Housing Space in East for Collection -

Before the Warner Collection was given to Oregon, I had offered it to Phillips Academy at Exeter, N. H., because of the connection of my husband and other members of my family with that school, and to the Boston School of Technology. But neither of these schools had a place for it, and they were obliged to refuse the gift. The collection therefore remained in Japan, where it was turned over to the State of Oregon, to be placed by the University. Only place for a part of the Chinese collection was provided for at first. Later the Women's League of the University of Oregon very generously offered their quarters in the Wages Building.

4. Expansions -

What had started as a collection, because of my appreciation of Chinese art, had now become a museum, and in order to make the collection more complete, I went to China in 1914-1915, and again in 1916-17, and it is within the possibilities that I may go again before long. The next time I hope to add some real treasures of my own country, as it seems advisable to extend the usefulness of the Museum, by having other countries represented.

with the people of the Orient, and that we will demonstrate
through our actions, the fundamental truth of our religion, that
we are all the children of one Father.