

Mills College

April 8th, 1936

Dear Mrs. Warner:

I am overcome with nostalgia for my dear Japanese galleries in Eugene. I feel, (now that our own huge Japanese exhibition is hung and Dr. Harada is lecturing every few days) that if you don't show up pretty soon I shall have to take a trip and come see you -- though I can't afford it. Knowing that Dr. Fuller will be here from Seattle, and meeting the President of the Kansas City Art Association here, and knowing that many others mighty in the field of Oriental museum will come before the closing day (May 3), I feel somehow as though you must show up just any time now. Is this a hopeless intuition? We have about 118 of the Portland Prints (to start with familiar ground), six priceless Kwaigetsudos and two Sharakus from Ledoux and Portland, two Korin lacquers from Honolulu and Seattle (I do wish they could see your Ikeda norimono) No robes from Chicago Art Institute, some of Harold Henderson's collection of paintings to represent Ashikaga and Kamakura periods. Mrs. Moore has lent a lot of things again, including a Sesshu and a Kano Tannyu. Other things from New York are a bronze prehistoric dotoku and Haniwa pots and figurines. ^(one of a lot) Even the Louvre broke down this year and sent us neolithic pottery. Four eighth-century sculptures have come from Seattle, and as many later ones. Fogg sends a terra-cotta trinity of the 7th century, if you please, and a painting from the Fujiwara period! I just ache and ache with love for the exhibition and nostalgia for the Eugene galleries.

I'm applying everywhere for jobs beginning at once as soon as the exhibition is over. For the last three months I've had a little supply job at the new San Francisco Museum of art while a friend on the staff took time off to have a baby. It makes the fourth museum I've worked in, either as an apprentice or a volunteer or an employee. This time it has been publicity and educational work largely. One learns their systems of filing and cataloguing, insurance and safety devices! But there are so many women of leisure about who want museum work just to keep themselves happy that I begin to despair of ever earning my living at museums, let alone my particularly special kind that deal with the orient. All my applications for scholarships have ^{just} replied with no-thank-you letters. The only museum that has made me a tentative offer of living wage is mainly interested in Early American, and would be away off my track, even if the job they think they want me to have is the directorship! ^(believe it not) In desperation I've put my name in to the Mills College Bureau of Occupations for anything, even if it's only secretarial. So consider me in the market for a job!

This Bureau of Occupations is very greedy for information about me and the kind of work I have done and what my former employers think of me and it. So I am obliged to ask you as a tremendous favor to fill in the enclosed blank and send it directly to them in the envelope provided.

April 8th, 1955

Dear Mr. [Name]

I am overcome with nostalgia for my dear Japanese
exhibition in Eugene. I feel (now that our own huge Japanese
exhibition is near and Dr. Harada is lecturing every few days)
that if you don't show up pretty soon I shall have to take
a trip and come see you -- though I can't afford it.
I'm hoping that Dr. Keller will be here from Seattle and
meeting the president of the Kansas City Art Association
later and knowing that many others might in the field of
Oriental museum will come before the coming days (I'll
feel somehow as though you must show up just any day now.
Is this a hopeless fantasy? We have about 115 of the
Portland plates (to start with familiar ground), six priceless

two Berlin Japanese from Honolulu and Seattle (I do wish they
could see your Ikeda Harimono) No robes from Chicago and
London. Some of Harold Henderson's collection of paintings
is present. Advertisers and Kansans periods. Mrs. Moore has
sent a lot of things again, including a Gessen and a Kano
lantern. Other things from New York are a bronze prehistoric
pottery and Hanwei pots and figurines. When the Lawrence broke
down this year and sent me nostalgic pottery. Four eighth-
century sculptures have come from Seattle, and as many later
ones. They send a terra-cotta trinity of the 7th century.
I've these, and a painting from the Fujiwara period! I
just came and saw with love for the exhibition and nostalgia
for the Japanese galleries.

I'm applying everywhere for jobs beginning at once
as soon as the exhibition is over. For the last three months
I've had a little supply job at the new San Francisco Museum
of Art while a friend on the staff took time off to have a
baby. It takes the fourth museum I've worked in either as
an apprentice or an employee. This time it has
been a little different. I've had a lot of interesting
experience of things and exchanging, insurance and safety device
but there are no many words of letters about the want museum
work. I've been so happy that I begin to despair of
ever earning my living as museum, let alone my particularly
special kind that deal with the orient. All my applications
for scholarships have replied with no-thank-you letters.
The only museum that has made me a tentative offer of giving
work is mainly interested in Early American, and would be very
off my track, even if the job they think they want me to have
is not necessarily in Restoration. I've put my name in to the
Miss Galloway Bureau of Occupations for anything, even if it's
only a part-time. Do consider me in the market for a job!

This Bureau of Occupations is very greedy for
information about me and the kind of work I have done and what
my former employers think of me and so on. So I am obliged to
ask you as a tremendous favor to fill in the enclosed blank
and send it directly to them in the envelope provided.

Better still, if you happen to hear of any opening that I could fill, whether it's summer session teaching in Oriental art, or some thin wedge of a job in any oriental museum, or anybody in Harvard who's writing a book and needs a secretary, so I could earn a living while I take one course at a time with Sachs and Langdon Warner -- those are the kind of thing I'm looking for. I've completely lived down the emotional inhibitions I had for Eugene, so even that sort of an opening would sound good to me. I've proven myself emotionally clear, because I'm living in the very bosom of Harold's family, and hearing all his plans for marriage and removal to Portland, meeting him at Christmas, and corresponding with mutual friends in Eugene, and in every way I find myself completely happy and fortunate and undisturbed, even while funds are running low and the need for jobs becomes acute.

This week begins a big new experience for me in the line of coaching for exams. Mills College art students have to pass a comprehensive examination in Art History, even if they have never taken a stroke of Dr. Salmony's work. I've had every course he ever offered here, so the dear little seniors come in to my room once a week (and pay me nicely) to put into a nutshell for them the histories of the art of India, Indonesia, China, Japan, Korea, Siberia and the Steppes, from Upper Paleolithic to the present time! Last night it was India, in one hour, from 3000 B.C. to the 17th century. When we've gone through it all country by country we're going to weave back again in the opposite direction, taking paleolithic for one hour, from one end of Asia to the other, the next night Neolithic, then early metal age, and comparing what each of China, Japan, Siberia and India were doing in art during that era. Some fun!

Another thing I long to do is follow Harada around and learn from him as long as he stays on the West coast. He says he goes to you for a month in May, and teaches extension summer session in Portland. I'd be willing to take in washing for the chance to help him in your museum or to hear his course on Japanese archeology. He's been giving very popular lectures here -- not at all sticking to his specialty, which is the thing I want to hear him give.

Salmony has got \$1500. worth of new books on Japanese art which we are indexing, beginning with the ones that have English headings, and proceeding as familiarity grows, to the ones in Japanese. I'll make a good oriental librarian, too, some day.

Here's looking at you, and soon! My affectionate greetings to Mrs. Perkins, Mrs. Garner, Mrs. Potter, regards to Mr. Muller and Mr. Curtis, and most cordial good wishes for your good self.

Affectionately,

Frances Gorden Noble

