

Through Her Lens

GERTRUDE BASS WARNER'S VISION OF ASIA



FIGURE 1. Chinese Woman's Nonofficial Semiformal Coat with "100 Children" Decoration
Chinese; Qing dynasty, circa 1850–1875
Silk satin embroidered with silk floss, 45 x 68 inches



Through Her Lens

GERTRUDE BASS WARNER'S VISION OF ASIA

Jordan Schnitzer Museum of Art

April 29—June 22, 2012

 ighty years ago this spring, the University of Oregon opened its first-ever museum of art. Designed by Ellis Lawrence, architect and then-dean of its School of Architecture and Allied Arts, the new facility housed the esteemed Murray Warner Collection of Oriental Art, gifted by his widow, Gertrude Bass Warner. Consisting of nearly 4,000 objects of fine and decorative arts, primarily from China, Japan, and Korea, this landmark collection continued to grow, thanks to Mrs. Warner's travels and acquisitions, and the museum itself became a center for Asian study under her directorship.

Mrs. Warner's commitment to the collection, exhibition, and study of Asian art remains a core directive of that same institution, now renamed the Jordan Schnitzer Museum of Art in recognition of a more recent donor's largesse. Today, at nearly double its original size, the museum is better able to exhibit and care for the Warner Collection and welcome other significant acquisitions. And while its collections grow and broaden, the museum's commitment to Mrs. Warner's belief that the appreciation and study of foreign cultures can enhance global amity is unwavering. Today, the museum draws on those same collections for its teaching mission, as exemplified here.

This publication documents a special exhibition presented during the spring/summer of 2012—*Through Her Lens: Gertrude Bass Warner's Vision of Asia*—the result of a museum studies course taught by Professor Phaedra Livingstone. The four graduate art history, arts administration, and museum studies certificate students

in the course—Lisa Hewitt, Jessica Hodgdon, June Irene Koehler, and Megan Lallier-Barron—were asked to create an exhibition that explored our founder's history and collecting practices through the objects she gifted to the museum and to Special Collections and University Archives. This exhibition was also designed to complement a special traveling exhibition on view at the same time called *Visions of the Orient: Western Women Artists in Asia, 1900–1940*, curated by Dr. Kendall Brown, professor of Asian art history, California State University, Long Beach, for the Asia Pacific Museum. On view April 12–June 18, 2012, *Visions* presented paintings, prints, drawings, and personal artifacts by four women—Helen Hyde, Bertha Lum, Elizabeth Keith, and Lilian Miller—who lived and worked in Asia, three of whom were close friends and travel companions of Mrs. Warner. Many of the pieces were also drawn from the Jordan Schnitzer Museum of Art's own collection.

These young scholars and emerging museum professionals researched Warner's extensive archive and selected just a few objects that would best illuminate Mrs. Warner's own aesthetic and cultural interests as well as the prevailing Western view of the "exotic." The result was a thoughtful and provocative exhibition, beautifully installed, incorporating smart use of technology for the lantern slides selection, and a popular "Post-it" audience response element. This publication stands as a lasting testament to their work and discoveries.

JILL HARTZ, *Executive Director*

INTRODUCTION

Museum studies programs aim to support the intellectual development of reflective practitioners, requiring a balance of critical theory (museology) and professional training (museography). A curriculum veering too far in the latter direction would simply train technicians, and veering too far in the former would develop critics disengaged from the profession. Reflecting on real museum case studies is essential to a well-balanced curriculum. To that end, the University of Oregon is lucky to have well-appointed teaching museums available as learning laboratories. As the culmination of a year-long course, imbedded in the University of Oregon Special Collections and University Archives and the Jordan Schnitzer Museum of Art, *Through Her Lens* is as much a product of years of collaborative curriculum development as it is the product of an experimental course.

This project was executed over three academic terms. In the first term, students completed readings in exhibition development, conducted collection-based research, and developed the exhibition concept. In the second term, the exhibition prospectus was presented for critique by a curatorial review panel of six external and internal reviewers. We confirmed our costs, schedule, design, loan documents, programming, and texts. Content was developed for a video projection replicating a lantern slide show and a touch screen application, animating yet more of Gertrude Bass Warner's lantern slides with voice-over readings from her letters. Installation, programming (a public curatorial lecture and the regular monitoring of visitor "Post-it" notes completing the statement *When I travel, I like to collect...*), drafting this catalog, and some simple evaluation were the focus of the third term.

Such a project is labor-intensive for all involved, but the holistic, authentic learning it offers is invaluable and irreplaceable. I am especially grateful to the highly committed emerging professionals who participated in this experimental course. They are a testament to a strong future for the profession.

PHAEDRA LIVINGSTONE

Assistant Professor & Museum Studies Coordinator

Installation shots from *Through Her Lens: Gertrude Bass Warner's Vision of Asia*. On view April 12–June 18, 2012, this exhibition provided a complement to *Visions of the Orient: Western Women Artists in Asia 1900–1940*, a traveling exhibition on view concurrently.





FIGURE 2. Back Court Insignia Badge (*Buzi*) for a Civil Official of First Rank
Chinese; Qing dynasty, circa 1850–1900
Dark blue silk satin embroidered with multicolored silk and gold-wrapped thread, 12 ½ x 13 inches

FIGURE 3. (Opposite) Illustration from *A Sketchbook of Court Costume Protocol for Civil and Military Officials*
Chinese; Qing dynasty, 19th century
Tempera on paper, 10 x 13 ¼ inches

*One may admire a beautiful thing he does not understand,
but I doubt whether he really enjoys it.¹*

In 1904, Gertrude Bass Warner (1863–1951) took her first trip to China, where she met and married Colonel Murray Warner (1869–1920) and established a home in Shanghai. She spent the next several years traveling throughout Asia. These excursions to Cambodia, China, Korea, and Japan deepened an interest in Asian art and culture that would continue for the rest of her life. What began as a personal interest in the material cultures of Asia developed into a desire to promote cross-cultural understanding through the knowledge and appreciation of art, which eventually led to the founding of the University of Oregon Museum of Art (now the Jordan Schnitzer Museum of Art). At an address given in 1924, Mrs. Warner commented on her travels: “These experiences taught me [that] the way to the heart of Japan, which is also the way to the heart of China, is through an understanding and appreciation of their art, which they love and treasure.”² Later, she spoke of her childhood experiences in Europe, where her father, Perkins Bass, instilled in her “the love for the beautiful, the understanding of which makes the whole world kin.”³ Beginning with her appreciation of Asian cultures, this exhibition examined her relationship with those cultures through the materials she gave to the University of Oregon, both those at the museum and those at Knight Library’s Special Collections and University Archives.

A closer examination of Mrs. Warner’s legacy reveals a complex fabric of issues and assumptions, many of which are viewed by contemporary observers as problematic. As noted by historian Roxann Prazniak, the image of Asia presented in Mrs. Warner’s extensive collection of lantern

slides betrays little of the political and social turmoil of the time.⁴ Although the lantern slides portray both rural and urban settings, common and elite persons, play and work, they (like all records—visual or otherwise) present the unique perspective of their creator. As Prazniak points out, Mrs. Warner was a “wealthy American woman who knew relatively little about the Chinese art tradition she sought to represent.”⁵ Whereas other exhibitions have tended to deconstruct the artistic practices of Americans and Europeans in the “Orient,” this installation investigated the collecting practices of Mrs. Warner through the lens of her own writings, lantern slide collection, personal library, and museum objects and considered how her position as an upper-class American woman informed her perceptions



of Asian cultures. This intimate exhibition presented a selection of those objects—chosen primarily for their expression of Mrs. Warner’s interest in lantern slide technology and silk making—and afforded an opportunity to cast light on the shift in ideas about art collecting between the early twentieth century and the present.

THE COLLECTION & THE MUSEUM

During the age of Western imperialism, wealthy American and European individuals traveled and lived in Asia in greater numbers than ever before. Gertrude and Murray Warner were part of a growing expat community in Shanghai. Mrs. Warner often wrote that her interest in Asia went well beyond that of the average traveler or tourist.⁶ She sought to understand the culture by investigating its traditions, particularly its artistic traditions, indicating that during her first years in China (1904–09) she “studied Chinese customs, manners, etiquette, religion, and art assiduously.”⁷ As she became more familiar with her adopted home, she began to think about starting a collection of the types of works she had spent so much time researching. “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.”⁸ Mrs. Warner was not without assistance in her research and collecting endeavors. Normann Munthe (1864–1935), a Norwegian military official and collector in his own right, helped her to acquire many of the museum’s Chinese objects.

In 1920, Murray Warner died, prompting Mrs. Warner to relocate to Eugene to be near her son from her first marriage, Sam Bass Warner (1889–1979), who taught at the University of Oregon Law School. Here, she established a collection of the art and artifacts gathered during her Asian travels and donated them to the university in memory of her husband. It was her great

hope that they would promote peace and understanding between East and West. At that time, Mrs. Warner consulted with various museum professionals, traveling to a number of prestigious institutions on the east coast of the United States to research the latest standards of preservation and exhibition.

In total, the Murray Warner Collection of Oriental Art includes more than 3,700 objects, the bulk of which originate from China, Japan, and Korea. In addition to these, Mrs. Warner also left her collection of lantern slides and her personal library to the University of Oregon. Housed in Special Collections and University Archives, her library consists of volumes from Asia as well as Europe, from which a dichotomy emerges—an image of Asia as produced by its inhabitants juxtaposed with an exoticized interpretation produced by travelers from the West—that presents the inherent contradictions of early twentieth-century collecting practices, in general, and Mrs. Warner’s, in particular.

GERTRUDE BASS WARNER & TECHNOLOGY

In the mid-nineteenth century, the development of lantern slide technology changed the viewing of photographs from a private, intimate activity to one that could be shared with a broader public; this allowed it to be used for educational purposes. With that objective in mind, Mrs. Warner amassed a collection of more than 5,000 lantern slides. While she acquired images shot by commercial photographers, she also stressed the importance of taking one’s own pictures. In her unpublished manuscript “When West Meets East,” she wrote, “Sometimes the only way to secure the picture you most want is to be able to take it, and they always have a significance which does not belong to those you buy.”⁹ Nevertheless, the number of images in her collection that she actually captured remains unclear.

Regardless of the authorship of the lantern slides, Mrs. Warner’s images accomplish two important educational

FIGURES 4-9. Series of paintings illustrating silk production
Chinese; Qing dynasty, late 19th century
Gouache on paper, 15 ¼ x 19 inches each



Setting Silkworms on Trays (for Cocoon Spinning)



Feeding Silkworms, Temperature Control



Picking Mulberry Leaves



Reeling Silk from Cocoons



Dressing the Breastbeam Loom



Cutting, Threading, Sewing and Tailoring Silk

goals. First, they help contemporary viewers contextualize the notion of creating images of the “other” for consumption by an imperialist audience. Many of the slides cater to an exoticized image of the “Orient,” such as *An Ainu Man* (fig. 10), *Japanese Man with Tattoo* (fig. 11), and *Man with Long Beard* (fig. 12), all by anonymous photographers. Second, they provide insight into a technological and artistic process that has become obsolete in the digital age. Lantern slides were often hand tinted to give more visual impact, the quality of the painting varying depending upon the skill and experience of the tinter. This may be seen by comparing the many duplicates found in Mrs. Warner’s collection.

GERTRUDE BASS WARNER & SERICULTURE

Many of the lantern slides and the objects in the museum’s founding collection feature silk production, or sericulture, which originated in China in the fourth millennium BCE. Due to its strength, resilience, and beauty, silk became a sought-after commodity the world over and its making was a closely guarded secret. Mrs. Warner’s collection is remarkably rich in East Asian silk textiles; interestingly, it also includes a number of related works about sericulture, such as the series of nineteenth-century gouache paintings documenting the process of silk production seen in figures 4–9.

In 1922, the same year that Mrs. Warner donated her collection to the University of Oregon, W. D. Darby (1885–1947) published a small volume entitled *Silk: The Queen of Fabrics*. Although the true beginnings of sericulture are unknown, Darby recounts the Chinese legend that around 2700 BCE the Emperor Huangdi asked his wife, Xilingshi, to determine whether the thread of the silkworm could be put to practical use. After the painstaking process of rearing the silkworms and harvesting and reeling their thread, the Empress finally presented her husband with a ceremonial garment made entirely of silk. She was later deified as the Goddess of the Silkworms.

It is apparent from the works in Mrs. Warner’s collection, her writings, and her personal library that she was fascinated with sericulture—she even cultivated silkworms in her residence in Shanghai. Her fondness for fiber arts is further evidenced in her collection of Chinese court garments and accessories as well as her impressive collection of Japanese indigo folk textiles. Status garments, like the robe featured in this exhibition (fig. 1), were an attraction to many Western collectors at the time of Mrs. Warner’s travels through Asia. As a status garment, the style of this robe indicates the rank of the wearer; it is adorned with the “100 Children” motif, widely used in Chinese paintings, ceramics, and textiles. In addition to collecting a wide range of garments and accessories, Mrs. Warner also acquired ephemera detailing costume protocol, like the Qing Dynasty sketchbook seen in figure 3. Such items demonstrate not only her dedication to the preservation of cultural heritage, but also her interest in educating a Western audience on the traditions of Asia.

Commenting on the objects in her collection, she remarked, “It is my hope. . . 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 with the people of the Orient. . . .”¹⁰ Although her good intentions cannot be doubted, the conditions surrounding the acquisition of her “treasures,” as she called them, are challenging for twenty-first-century viewers. Even Mrs. Warner was aware of the fact that the political climate of Asia in the early twentieth century worked to her advantage as she sought to acquire objects. “Th[e] 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 been obtained in a time of peace.”¹¹ Despite these questionable circumstances, visitors to the museum should applaud Mrs. Warner’s efforts. During an era in which many museums were conceived of as temples to art,

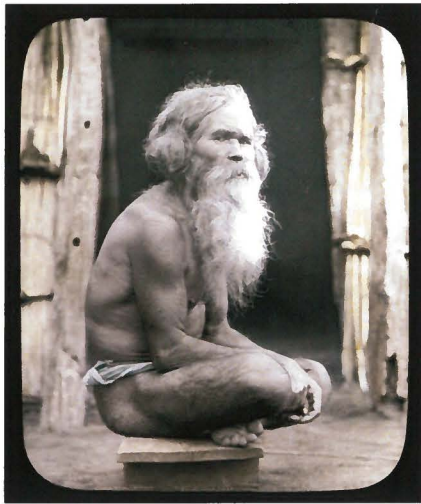


FIGURE 10. Anonymous. *An Ainu Man*, lantern slide, early 20th century



FIGURE 11. Anonymous. *Japanese Man with Tattoo*, lantern slide, early 20th century



FIGURE 12. Anonymous. *Man with Long Beard*, lantern slide, early 20th century

Mrs. Warner used these objects not as a testament to her education and wealth, but rather as a means of promoting understanding between cultures.

JUNE IRENE KOEHLER
MEGAN LALLIER-BARRON

- 1 Gertrude Bass Warner, "When West Meets East" (unpublished manuscript, Special Collections and University Archives, University of Oregon, Eugene, Oregon), 55.
- 2 Gertrude Bass Warner, "Friendly Relations" (address, University of Oregon, Eugene, Oregon, 1924), 1. This address was given by Mrs. Warner in order to provide an overview of her experiences abroad and her purpose for developing the Asian art collection at the university.
- 3 Gertrude Bass Warner, "University of Oregon Museum of Art Address" (address, University of Oregon Museum of Art, Eugene, Oregon, 10 June 1933), 1. Quoted in Lawrence Fong, "The Collector" in *Precious Cargo: The Legacy of Gertrude Bass Warner* (Eugene, Oregon: University of Oregon, 1997), 15.
- 4 See Roxann Prazniak, "Politics and Aesthetics in the China Sojourn of Gertrude Bass Warner, 1904–1929" in *China in the 1920s* (China: Social Sciences Academic Press, 2004), 658–676.
- 5 Prazniak, 659.
- 6 "I have no patience with people who set out on adventures, determined to live as nearly as possible just as they do at home, stopping at hotels that strive to reproduce all the comforts and luxuries they could find in their own countries, and seeing and learning nothing whatever of the real life of the people they are among." Gertrude Bass Warner, "When East Meets West," 1921, foreword. Quoted in Kathleen L. Metzger, "The Traveler" in *Precious Cargo: The Legacy of Gertrude Bass Warner* (Eugene, Oregon: University of Oregon, 1997), 7.
- 7 "Friendly Relations," 1.
- 8 Ibid.
- 9 "When West Meets East," 5. For more of Mrs. Warner's comments on photography, see also "University of Oregon Museum of Art Address," 1–2.
- 10 "Friendly Relations," 2–3.
- 11 Ibid.

ACKNOWLEDGEMENTS

*W*e would like to thank the Jordan Schnitzer Museum of Art and the Department of Arts and Administration at the University of Oregon for their generous funding of both the exhibition and this publication. We would specifically like to recognize the following individuals at the museum: Jill Hartz, Executive Director; Kurt Neugebauer, Associate Director of Administration and Exhibitions; Anne Rose Kitagawa, Chief Curator of Collections, Curator of Asian Art, and Director of Academic Programs; Lawrence Fong, former Curator of American and Regional Art, who recently retired, after more than twenty years of dedicated service to the museum; Danielle Knapp, McCosh Associate Curator; Chris White, Collections Manager; Charly Swing, Chief Preparator, and her miracle-working prep staff—especially Rachel Oehler; Josh Chadwick, Building and Display Media Manager; Debbie Williamson-Smith, Communications Manager; and Diane Nelson, Museum Design Services Manager. Without their gracious assistance in matters big and small neither the exhibition nor this publication would have been possible. We would also like to thank our friends at Special Collections and University Archives, specifically Bruce Tabb, Normandy Helmer, Shelley Wallace, and Lesli Larson, with whom we spent many hours during the 2011–12 academic year, while conducting our research. We are especially grateful to them for loaning a number of the items that were on view in the exhibition and providing digital copies of many of Mrs. Warner's lantern slides. Special thanks are also due to external reviewers Dr. Viviane Gosselin, Curator of Contemporary Issues at the Museum of Vancouver, and Dr. David Odo, Bradley Assistant Curator of Academic Affairs at the Yale University Art Gallery. Last, but certainly not least, we would like to thank our colleagues Lisa Hewitt and Jessica Hodgdon for their amazing work on the iPad application that accompanied the installation and our professor, Dr. Phaedra Livingstone, for making the course and the exhibition a reality.

JUNE IRENE KOEHLER
MEGAN LALLIER-BARRON
March 2013

June Irene Koehler is Assistant Curator for the arts of the Americas and Europe at the Jordan Schnitzer Museum of Art. Megan Lallier-Barron is Curator of Exhibits at the Lane Country Historical Museum, Eugene, and Collections and Exhibits Coordinator at the Albany Regional Museum.

CHECKLIST OF THE EXHIBITION

BOUND VOLUMES

L'oeuvre de Stowitts pour Fay-Yen-Fah, Opera en 3 actes

French; 1928

Illustrated book

University of Oregon Special Collections
and University Archives
SCA Warner C391St79

Published in Paris in 1928, this book, with its exoticized drawings of Asian opera characters, illustrates some of the prevalent Western ideas about Eastern cultures. The book is in keeping with turn-of-the-century European and American interest in owning "Oriental" objects.

Illustrations from A Sketchbook of Court Costume Protocol for Civil and Military Officials

Chinese; Qing dynasty, 19th century

Tempera on paper

Murray Warner Collection of Oriental Art
MWCH36:2

As opposed to the illustrated libretto published in Paris for a Western audience, this sketchbook was produced in China for a Chinese audience. High-ranking military officials wore the same hats and robes as civil officials, distinguished only by an animal rather than a bird on the rank badge. As the rank badge in this illustration depicts an auspicious animal, one can conclude that the individual portrayed is a military official.

PAINTINGS

Setting Silkworms on Trays (for Cocoon Spinning), from a series illustrating silk production

Chinese; Qing dynasty, late 19th century
Second in a series of twelve illustrations;
gouache on paper

Murray Warner Collection of Oriental Art
MWCH34:20

Feeding Silkworms, Temperature Control,

from a series illustrating silk production
Chinese; Qing dynasty, late 19th century

Fifth in a series of twelve illustrations;

gouache on paper

Murray Warner Collection of Oriental Art
MWCH34:23

Picking Mulberry Leaves, from a series

illustrating silk production

Chinese; Qing dynasty, late 19th century

Sixth in a series of twelve illustrations;

gouache on paper

Murray Warner Collection of Oriental Art
MWCH34:24

Warming Trays (to Enhance Cocoon Growth), from a series illustrating silk

production

Chinese; Qing dynasty, late 19th century

Eighth in a series of twelve illustrations;

gouache on paper

Murray Warner Collection of Oriental Art
MWCH34:26

Reeling Silk from Cocoons, from a series

illustrating silk production

Chinese; Qing dynasty, late 19th century

Ninth in a series of twelve illustrations;

gouache on paper

Murray Warner Collection of Oriental Art
MWCH34:27

Dyeing, Drying, and Weaving Silk, from a

series illustrating silk production

Chinese; Qing dynasty, late 19th century

Tenth in a series of twelve illustrations;

gouache on paper

Murray Warner Collection of Oriental Art
MWCH34:28

Dressing the Breastbeam of the Loom,

from a series illustrating silk production

Chinese; Qing dynasty, late 19th century

Eleventh in a series of twelve illustrations;

gouache on paper

Murray Warner Collection of Oriental Art
MWCH34:29

Cutting, Threading, Sewing, and Tailoring

Silk, from a series illustrating silk
production

Chinese; Qing dynasty, late 19th century

Twelfth in a series of twelve illustrations;

gouache on paper

Murray Warner Collection of Oriental Art
MWCH34:30

TEXTILES

Chinese Woman's Nonofficial Semiformal Coat with "100 Children" Decoration

Chinese; Qing dynasty, circa 1850–1875

Silk satin embroidered with silk floss

Murray Warner Collection of Oriental Art
MWCH45:8

As a status garment, the style of this robe indicates the rank of the wearer. It is adorned with the motif of "100 Children," which is widely used in Chinese art. More specifically, it depicts 100 boys, who represent the sons of the founder of the Zhou dynasty (1027–256 BCE), Zhou Wenwang, whose 24 wives blessed him with 99 boys, after which he adopted a 100th son. On this robe, 47 children appear on the front and 53 on the back, engaged in various games or holding auspicious objects. More broadly, children often appear as paragons of Buddhist, Confucian, and Daoist virtue in Chinese art.

Festival Badge (Buzi) with Crane and Characters reading "Myriad Years of Long Life"

Chinese; Ming dynasty, late 16th-early
17th century

Gold silk satin embroidered with
multicolored silk and gold-wrapped thread

Murray Warner Collection of Oriental Art
MWCH46:115

Festival Badge (Buzi) with Rabbit and Character reading "Long Life"

Chinese; Ming dynasty, late 16th-early
17th century

Gold silk embroidered with multicolored

silk and gold-wrapped thread
Murray Warner Collection of Oriental Art
MWCH46:116

These festival badges would have been
sewn over regular rank badges for special
occasions.

**Back Court Insignia Badge (*Buzi*) for
a Civil Official of First Rank**

Chinese; Qing dynasty, circa 1850–1900
Dark blue silk satin embroidered with
multicolored silk and gold-wrapped thread
Murray Warner Collection of Oriental Art
MWCH46:97

LANTERN SLIDES

All lantern slides are by anonymous
photographers and tinters unless
otherwise noted. Likewise, all have been
hand-tinted unless otherwise noted. All
are housed at the University of Oregon
Special Collections and University
Archives and they appear in this list in
order of accession number.

**Osaka-Sumiyoshi-Jinja (Rice
Transplanting Festival)**
PH 014 004-34

**Osaka-Sumiyoshi-Jinja (Rice
Transplanting Festival)**
PH 014 004-35

Untitled
PH 014 006-12

Untitled
PH 014 006-16

Untitled
PH 014 006-20

Kyoto
PH 014 006-31

Yokohama—Festival
PH 014 006-37

Temple Lantern Bearers
PH 014 006-42

Sacred Horse
PH 014 011-03

Three Men
PH 014 011-05

Man with Long Beard
PH 014 011-44

Woman Kneeling
PH 014 011-45

Chinese Bride and Bridegroom, Canton
PH 014 013-25

Geisha and Maiko Girls
PH 014 013-25

Japanese Child
PH 014 016-22

Japanese Child
PH 014 018-06

**The Newly Married Couple Dining
Together for the First Time**
PH 014 018-21

Japanese Man with Tattoo
PH 014 025-30

Steaming Tea Leaves before Rolling
PH 014 027-23

Making the Silk
PH 014 027-43

Bundles of Silk
PH 014 027-45

An Ainu Man
PH 014 030-02

Kites for Sale, Chinese New Year
PH 014 033-01

British Soldiers on Train
PH 014 033-43

Men Carrying Cart
PH 014 033-50

Lady Having Hair Dressed
PH 014 038-33

***Shai* (Chopsticks)**
PH 014 041-16

Shanghai Policemen
PH 014 042-07

Peep Show
PH 014 042-30

Untitled
PH 014 042-34

**Shanghai—Gambling Wheel for
Sale of Candy**
PH 014 042-45

Shanghai—Selling Straw Sandals
PH 014 042-45

Shanghai—Chinese Shop
PH 014 043-08

Mender of Broken Crockery
PH 014 043-26

Buddhist Priest
PH 014 043-48

Camel Back Bridge
PH 014 047-10

Summer Palace Marble Boat
PH 014 047-11

**Summer Palace Balustrade on Lake
Front**
PH 014 047-12

**Taoist Priests Processing in
Brilliant Robes**
PH 014 047-27

**Funeral Procession—Picture
of the Deceased**
PH 014 049-26

H. C. White Co., c. 1905
**“Southwest from Heights of Suwayama
over Kobe, the Chief Seaport of Japan”**
Lantern slide (un-tinted)
PH 014 051-19

Osaka Bridge
PH 014 051-23

H. C. White Co., 1906
**“The Famous Arch Rock, Sculpted by
Nature, Matsushima, Japan”**
Lantern slide (un-tinted)
PH 014 051-39

Gofukucho, Shizuoka City
PH 014 051-44

Kyoto Gion-e
PH 014 053-23

Wheelbarrow
PH 014 053-30

Wheeling Live Pigs on Wheelbarrow
PH 014 053-31

Canal, Mulberry Trees
PH 014 053-36

Underwood and Underwood
King of the Beggars
Lantern slide (un-tinted)
PH 014 053-48

Performing Tengu Dancing
PH 014 056-09

Obarame (Peddler)
PH 014 060-17

Sumo Wrestlers
PH 014 060-17

Men Smoking and Having Tea
PH 014 068-07

T. Takagi of Kobe
Picnic Party at Arashiyama
PH 014 070-05

Weaving Mats
PH 014 070-15

Fencing
PH 014 070-18

Kago (Chair for Traveling)
PH 014 070-19

T. Takagi of Kobe
Ancient Warriors
PH 014 070-27

Futaba & Co.
Dinner
PH 014 070-29

Painting: Weird Devil
PH 014 070-41

T. Takagi of Kobe
The Silk in Japan
PH 014 073-27

T. Takagi of Kobe
The Silk in Japan
PH 014 073-29

Umbrella Making
PH 014 073-38

T. Takagi of Kobe
The Silk in Japan
PH 014 073-40

Underwood and Underwood
Big Sisters and Little Brothers
Lantern slide (un-tinted)
PH 014 073-50

The Festival of the Ages
PH 014 081-35

Untitled
PH 014 090-17

Untitled
PH 014 091-08



Anonymous, *Japanese Child*, lantern slide, early 20th century (top)

Anonymous, *Three Men*, lantern slide, early 20th century

JORDAN SCHNITZER MUSEUM OF ART

1430 Johnson Lane • 1223 University of Oregon
Eugene, Oregon 97403-1223

541.346.3027

<http://jsma.uoregon.edu>

© 2013 Jordan Schnitzer Museum of Art

The University of Oregon is an affirmative action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request. Accommodations for people with disabilities will be provided if requested in advance. Please call 541.346.0973.

JORDAN SCHNITZER **MUSEUM OF ART**



Anonymous, *Lady Having Hair Dressed*, lantern slide, early 20th century

FRONT COVER: Anonymous, *Gertrude Bass Warner, Murray Warner, Sam Bass Warner, and Mrs. Eppery pose next to outdoor sculpture*, early 20th century



UNIVERSITY OF OREGON