

July 18, 1940

Mrs. Warner,
Museum of Natural History,
University of Oregon,
Eugene, Oregon

Dear Mrs. Warner:

During a residence of a number of years in the Orient, Mr. Perkins and I collected musical instruments of various kinds and countries of Asia, until we now have quite a complete collection.

We do not have room for them now, and since such a collection is not at all common in America, we would like very much to sell it to some museum or educational institution so that it might be kept as a collection for historical research purposes.

Your name has been given to me as one who might be interested in such material. I am taking the liberty of enclosing a brief list of this group of musical instruments, and if you are interested will be very glad to give you any further information.

We have also a pair of very old and fine satin curtains, richly embroidered in a continuous pattern over the two, with a spray of weeping cherry blossoms, a number of different kinds of birds most minutely complete - one a very handsome peacock. The curtains are faded to a rich rose-tan color, and the pair would make a beautiful wall hanging for a museum. This pair of curtains we would also like to sell.

I should be very glad to hear from you if you are interested in these Oriental treasures, and would greatly appreciate your suggestions as to who might like them, in the event that you are not interested.

Sincerely,

Jome Perkins

Mrs. P.D. Perkins,
1620 Mission St.,
South Pasadena, California



1890

THE
OFFICE OF THE
SECRETARY OF THE
NAVY

WASHINGTON, D. C.

For the purpose of a better understanding of the
various kinds and quantities of wine, which are
imported into this country, the following

has been prepared for the use of the
various bureaus of the Department, and it is
hoped that it will be found of some service
in the future.

The following table shows the amount of wine
imported into this country during the year
1889, and it is believed that it will
be found of some service.

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TABLE

WINE

1889



MUSICAL INSTRUMENTS OF THE ORIENT

the P.D. Perkins Collection

Koto (the classical instrument of Japan) 13 stringed instrument, of beautifully grained wood.

Tatte goto (a smaller instrument used as a sort of minstrel-type koto, supported on one hand as it rests against the shoulder. Black lacquer body, with wire strings.)

Ch'in (Chinese form of koto) Shorter in length than a Japanese koto - the sounding board in half circular shape.

Nigenkin (A very early form of Japanese koto, with 2 strings only. Beautiful and decorative, with fine wood and 2 amber pegs which stand upright. In fine condition, with original table or stand which is almost a part of the instrument, it is so necessary. Also in original old wooden box. Very rare indeed. No longer in use and almost impossible to replace.

Shichigenkin (The 7 stringed koto, as rare as the 2 stringed. This is a smaller instrument with lacquer body. Shows Chinese influence - a very important development in the history of the koto. This piece is dated inside the body "Kane ni nen" (1790)

Yueh-ch'in (or Moon Guitar.) A very handsome Chinese instrument. The circular body is beautifully decorated with carved jade and carved wood. A silver wire suspended inside the body, gives the little tinkling jangle characteristic of the moon guitar.

Biwa. 2 different varieties. One, a ~~five~~ ^{four} stringed instrument and the other, three stringed. One in natural wood, the other black lacquer. This is the old time instrument used by wandering players in Japan, who recited the historical tales of daring and bravery to the accompaniment of their biwa. Frequently pictured in old Japanese paintings.

Fue (Japanese flute) 3 different kinds of varying sizes.

Flute (Chinese) a long slender bamboo flute, lacquered.

Sheng 17 tube instrument - one of the most important Chinese instruments because of its delicacy of construction and sweetness of tone. Intended to symbolize the Phoenix, its 17 pipes of 5 different lengths are arranged in the body or wind chest to resemble the tail of a bird. Its origin shrouded in obscurity. In perfect condition

Sho 17 tube instrument as adapted from the Chinese Sheng by Japan. The wind chest has straighter lines than the cup-shaped Sheng. Very fine workmanship, with highly polished reeds and lacquer body. In perfect condition.



MUSICAL INSTRUMENTS OF THE ORIENT

the P. D. Perkins Collection

Koto (the classical instrument of Japan) is stringed instrument of beautifully grained wood.

Tette Goto (a smaller instrument used as a sort of mandolin-type koto, supported on one hand as it rests against the shoulder. Black lacquer body, with wire strings.)

Ch'in (Chinese form of Koto) Shorter in length than a Japanese Koto - the sounding board in half circular shape.

Hizenjin (A very early form of Japanese Koto, with 8 strings only. Beautiful and decorative, with fine wood and 8 amber pegs which stand upright. In fine condition, with original table or stand which is almost a part of the instrument. It is so necessary. Also in original old wooden box. Very rare indeed. No longer in use and almost impossible to replace.

Shintojin (The 7 stringed Koto, as rare as the 8 stringed. This is a smaller instrument with lacquer body. Shows Chinese influence - a very important development in the history of the Koto. This piece is dated inside the body "kansei ni gon" (1790)

Yosh-ch'in (or Moon Guitar.) A very handsome Chinese instrument. The circular body is beautifully decorated with carved ribs and carved wood. A silver wire suspended inside the body, gives the little tinkling jangle characteristic of the moon guitar.

Four
Bans. 2 different varieties. One, a thick stringed instrument and the other, three stringed. One in black wood, the other black lacquer. This is the old time instrument used by wandering players in Japan, who received the historical tales of dating and prayer to the accompaniment of their bans. Recently played in old Japanese paintings.

Two (Japanese flute) 3 different kinds of varying sizes.

Pi-pa (Chinese) a long slender bamboo flute, lacquered.

Sheng IV tube instrument - one of the most important Chinese instruments because of its delicacy of construction and sweetness of tone. Intended to symbolize the human body or 5 different lengths are arranged in the body or wind chest to resemble the tail of a bird. Its origin shrouded in obscurity. In perfect condition.

Sho IV tube instrument as adapted from the Chinese Sheng by Japan. The wind chest has straighter lines than the un-adapted Sheng. Very fine workmanship, with highly polished reeds and lacquer. In perfect condition.



- Shakuhachi (One of the most typical Japanese instruments, made of large bamboo, cut from the root end. The length is 1 shaku and 8 bu, which gives it the name "shakuhachi." Simple in construction, but difficult to play, it produces a very beautiful tone when well played.)
- Hichiriki (the small flute with the strident voice.)
- Samisen (the regular geisha samisen used today to accompany folk songs and popular melodies.)
- Gidayu samisen (the alto samisen, heavier in body, deeper in tone.) This is in its original box.
- Jamisen (The Liu Chiu instrument from which the Japanese samisen was developed. Much smaller body, oval shaped and covered with snake skin.)
- Kokyu (small samisen-shaped instrument, which however is played with a bow similar to violin bow, instead of being struck by the fingers or a bachi like the samisen. Used in combination with samisen and tsuzumi.)
- Otsuzumi (the large size tsuzumi with heavy skin laced to its frame. Held on the knee as it is played.)
- Kotsuzumi (the smaller instrument, held over the shoulder as it is struck with the fingers. The two tsuzumi are used with samisen, kodaiko and kokyu in the usual dance accompaniment.)
- Tibetan drum. (small hand drum with two sounding skins over skull bone. Struck by two beads as the instrument is twirled rapidly. An embroidered satin, tasseled hanging is attached, which swings as the drum is twirled. Used by a lama in Tibet.)
- Japanese drums. A matsuri drum - black lacquer body with two ends of skin. A small hand drum used on the street - larger drum with wooden handle. A Noh drum. 4 drums of varying sizes and uses. Also a "pachi pachi" drum which is held upright on slender handle.
- Japanese prayer bell. A flat metal gong with legs, resting on small cushion. Struck by soft mallet.
- Korean prayer drum. The familiar wooden drum, shaped something like a crab, hollowed out to produce resonance.
- Kagura suzu. Small bells mounted on 3 ~~times~~ tiers of circular brass wire, handle of black lacquer. Used in temple Kagura performance.
- Joruri stand. Which is used by the reciter accompanying noh or puppet performances. A magnificent piece of "takamaki" or raised lacquer - black with real gold design of falcon.



Shamisen (one of the most typical Japanese instruments made of large bamboo, and from the root end. The length is 1 shaku and 8 bu, which gives it the name "shamisen". Sample in construction, but difficult to play, it produces a very beautiful tone when well played.)

Honkyoku (the small flute with the strident voice.)

Shamisen (the regular guitar shamisen used today to accompany folk songs and popular melodies.)

Shamisen (the also shamisen, heavier in body, deeper in tone.) This is in its original box.

Shamisen (The Iku instrument from which the Japanese shamisen was developed. Much smaller body, oval shaped and covered with snake skin.)

Koto (small shamisen-shaped instrument, which however is played with a bow similar to violin bow, instead of being struck by the fingers or a plectrum like the shamisen. Used in combination with shamisen and tsuzumi.)

Shamisen (The large six tsuzumi with heavy skin faced to its frame. Held on the knee as it is played.)

Koto (the smaller instrument, held over the shoulder as it is struck with the fingers. The two tsuzumi are used with shamisen, kodoko and koto in the usual dance arrangement.)

Tibetan drum. (small hand drum with two sounding skins over a shell bone. Struck by two hands as the instrument is twirled rapidly. An improvised set, usually hanging in attached, which swings as the drum is twirled. Used by a lama in Tibet.)

Japanese drums. A standard drum - black lacquer body with two ends of skin. A small hand drum used on the street - larger drum with wooden handle. A high drum. 4 drums of varying sizes and uses. Also a "pachi pachi" drum which is held upright on slender handle.

Japanese prayer bell. A flat metal gong with legs, resting on small wooden. Struck by soft mallet.

Green prayer drum. The smaller wooden drum, shaped something like a crab, hollowed out to produce resonance.

Kyuzo suru. Small bells mounted on 3 koto stems of circular brass wire handle of black lacquer. Used in temple Kyuzo performance.

Tsuzumi stand. Which is used by the reciter accompanying non or puppet performances. A magnificent piece of "takamaki" or raised lacquer - black with red gold design of Japan.

