

**THE
FORMATIVE
YEARS OF PERCY GRAINGER:
BABY AND CHILD**

CURATED BY ELINOR WROBEL

**CATALOGUE FOR THE EXHIBITION ON
PERCY GRAINGER'S CHILDHOOD.**

**PERIOD : SATURDAY 8TH JULY, 1882 (BIRTH) - WEDNESDAY 29TH
MAY, 1895 (DEPARTURE FOR EUROPE).**

1991

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GEORGE PERCY GRAINGER (1882-1961)

CHRONOLOGY

- 1880 FRIDAY ROSA [ROSE] ANNIE ALDRIDGE MARRIED JOHN
1ST OCTOBER HARRY GRAINGER AT ST. MATHEW'S CHURCH,
KENSINGTON ROAD, ADELAIDE, SOUTH
AUSTRALIA.
- 1882 SATURDAY BIRTH OF GEORGE PERCY GRAINGER AT
8TH JULY BRIGHTON, VICTORIA.
- THURSDAY 28TH GEORGE PERCY GRAINGER CHRISTENED AT ST.
SEPTEMBER ANDREW'S CHURCH OF ENGLAND, BRIGHTON,
VICTORIA. REGISTRATION NO.1667, BY REV.
SAMUEL TAYLOR
- C.1886 STARTS FORMAL EDUCATION AT HOME.
- C.1887 FIRST READS STORIES OF HANS CHRISTIAN
ANDERSEN.
- 1888 OPENING OF PRINCES BRIDGE, MELBOURNE,
DESIGNED BY JOHN H. GRAINGER
- C.1888 STARTS TAKING DAILY PIANO LESSONS WITH HIS
MOTHER, ROSE.
- 1890 JOHN H. GRAINGER LIVES APART FROM HIS
FAMILY.
- C.1891 STARTS TO STUDY ACTING AND PAINTING WITH
THOMAS A. SISLEY, AND DRAWING WITH
FREDERICK MCCUBBIN.
- 1892 READS *GRETTIR THE STRONG* FOR THE FIRST
TIME. PIANO LESSONS WITH LOUIS PABST IN
MELBOURNE.
- 1894 MONDAY FIRST PUBLIC PERFORMANCE AS A PIANIST, AT A
9TH JULY RISVEGLIATO CONCERT IN THE MASONIC HALL,
MELBOURNE.
- DECEMBER PABST LEAVES AUSTRALIA FOR EUROPE AND
ENCOURAGES GRAINGER TO CONTINUE HIS
MUSIC STUDY ABROAD. GRAINGER BEGINS
STUDY WITH A FORMER PABST PUPIL, ADELAIDE
BURKITT.
- 1895 SATURDAY LEAVES AUSTRALIA WITH HIS MOTHER, ROSE,
25TH MAY TO STUDY PIANO AND COMPOSITION AT THE
HOCH CONSERVATORIUM, FRANKFURT AM MAIN,
GERMANY.

**THE CONSERVATION OF THE GRAINGER COLLECTION OF
BABY CLOTHES HAS BEEN COMPLETED BY ELINOR
WROBEL .**

**FOYER:
DISPLAY CASE ONE:**

PHOTOGRAPH (P.G.'s INDEX W2-3))
PERCY AND ROSE GRAINGER
BY STEVENS & MCNICOLL, MELBOURNE.
1885.

ROSE GRAINGER:
WORK BOX (N/A)
ENGLISH, 19TH CENTURY.
BLACK PAPERMACHE INLAID WITH MOTHER-OF-PEARL.
ORIGINAL IVORY SEWING IMPLEMENTS
& ROSE GRAINGER'S POSSESSIONS INTACT.

PERCY GRAINGER:
P.G. CHEMISE (443 G)

CATALOGUE TEXT:

ROSE GRAINGER'S IMPRESSIONS OF MARRIAGE AND MOTHERHOOD:
"Married young. Impelled by some fate to marry an Englishman whose physical attractions and mental outlook never appealed to me. Married life - unhappy - experienced both physical and mental cruelty. Felt love, for, and from friends in Melbourne. The greatest feeling in my life, intense love and devotion to my beautiful boy - whose physical beauty and whose genius was, and is a great joy to me. He is, to me, like some glorious work of art - good to live with and look upon - feel his genius is sacred to me, and to the world."
SOURCE: TWO LETTERS: 3RD JULY 1916 & 5TH MAY 1918 IN *PHOTOS OF ROSE GRAINGER AND 3 SHORT ACCOUNTS OF HER LIFE AND HERSELF, IN HER OWN HANDWRITING*. REPRODUCED FOR HER KIN AND FRIENDS BY HER ADORING SON PERCY GRAINGER, 1923.

**FOYER:
DISPLAY CASE TWO:**

PERCY GRAINGER:
P.G. PENCIL SKETCH (VB2/2:104)
KNIGHTS.
PENCIL.
N.D.

P.G. PENCIL SKETCH (VB2/2:150C)
COCKATOO.

PENCIL.

N.D.

INSCRIBED: "LOVE TO AUNTY CLARA"

FOYER:
DISPLAY CASE TWO:

P.G. DOUBLE-SIDED PENCIL SKETCH (VB2/2:150)

GERA. SHIP.

PENCIL.

1895.

INSCRIBED: "TO DEAR GRANDMOTHER &
AUNTY CLARA WITH LOVE FROM PERCY. 1895".

P.G. PENCIL SKETCH (VB2/2:104)

TOY HORSE.

PENCIL.

1ST APRIL 1888.

P.G. WATERCOLOUR (VB2/2:35)

'P' SELF-PORTRAIT.

WATERCOLOUR.

1889.

INSCRIBED ON VERSO:

"MY LOVE TO MISS GARDNER. PERCY. 1889"

PHOTOGRAPH (VD1/1:12)

PERCY OUTSIDE "KILALLA"

PERCY STANDING BY THE GATE OF THE
HOUSE WHERE HE WAS BORN, GLENFERRIE, VIC.
PHOTOGRAPHER UNKNOWN.

C. 1885.

ORIGINAL PHOTOGRAPH (P.G'S INDEX GM 18-3)

JOHN HARRY GRAINGER

BY BATCHELDER & CO., MELBOURNE.

C. 1879.

PERCY GRAINGER:

P.G HAIR (N/A)

LOCKS OF PERCY GRAINGER'S HAIR CUT OFF 1889
(AGED 7) AND PRESERVED BY ROSE GRAINGER.
[ALSO REFER TO DISPLAY CASE 7]

JOHN GRAINGER:

LETTER (P.G'S INDEX W5-1)

FROM JOHN H. GRAINGER ,
ARCHITECT AND CIVIL ENGINEER
GRAINGER AND NAISH,
FRASER'S BUILDINGS, QUEEN ST, MELBOURNE
TO:

"MY DEAR FATHER AND ALL OF YOU DEAR ONES..."
14TH JANUARY 1890.

EXCERPTS FROM 15 PAGE LETTER: PP 16 - 14 - 12 - 15
(NUMBERING IS ERRATIC AND JOHN ACTUALLY

APOLOGISES FOR THIS IN HIS LETTER).

TEXT OF LETTER IS AS FOLLOWS:

"...Money is made and lost so fast here that it is quite a common occurrence for people of the best social scale to come down with a run; but for the wife I should [have] been totally disheartened, but she in the needy moment, as all good women do, to strengthen the mind and the will of man in trouble. She is now and has been some time giving private musical lessons, and I shall tell you she is the best amateur pianoforte player in this city, she is admired everywhere and by everybody for indomitable pluck, energy virtues, her devotion to the boy and me and her own beauty which is growing more beautiful day by day.

She has taught the boy all his music and by the way he plays and sings very well and is the greatest favourite wherever he goes. He is most devotedly attached to the twin daughters of Dr. Fisher of Melbourne, two charming and clever children, and as we go to a musical afternoon every Wednesday there, where all the best musical people go, the whole room were suddenly sent into convulsions of laughter, by his making a proposal of marriage to their mother to marry one of them and as the mother could not let one go without the other that 'they could not all sleep in the same bed'. They, the "twins" as we call them, are so alike in day time that I am afraid it would scarcely work...

You would so like to see him, fair, very, with long curling golden hair, blue eyes, and legs fit to carry the Tower of Babel. Of course as all fathers are I am proud of him, not alone on account of his beauty, which is undeniable, but of his intelligence, purity of mind, strictness of keeping straight to the truth even if a promised whipping from his mother would prevent it (which by the bye seldom comes off), his kindness in giving over his toys and playthings to his little friends and above all his ardent desire to be an Artist. These sweet characteristics have all been brought about by his mother's care of him and so far as I can judge at present I think she will be amply rewarded for all the loving care she has so lavishly given to him.

At present he draws well, immensely well, and it is a frightful thing to keep him from being always at it, and his mother is most anxious he should be an artist. I'm afraid if he becomes one that he will be dangerous, and his mother's ambition is to take him to London or Paris where some old Duchess or young with influence, may "take him up": that is, to introduce him to a lot of people who buy pictures not on account of the picture, but for the artist.

Well, after all, perhaps it's the best method, but I am afraid he will make a pin mark in a few of their hearts but I feel certain the lad will turn out well and not taint his name in any way.

Influence by the way is a great factor in the getting on of a man. If I had attended garden parties made calls and such like what I called damned absurdities I should have been better off. If I am with him I shall not allow that matter to stop him. You ought to know me pretty well and when I say that I consider him Brilliant because I am careful not to praise too much always, you may imagine the sort of boy he is - well to put it straight

forwardly, if he does not turn out to be a genius, in the words of old Hobbs ‘I be jiggered’.”

**FOYER:
DISPLAY CASE THREE:**

PERCY GRAINGER:

P.G. RIBBONS AND CARD (715)
BARK AND KANGAROOS CARD ACCESSORIES.
FORMERLY ATTACHED TO A BOUQUET
FROM A FAREWELL CONCERT.
CARD: "MR PERCY GRAINGER FROM [?]"
VERSO OF KANGAROO CARDS:
LEFT: "GLADYS" RIGHT: "MARY"

ORIGINAL PHOTOGRAPH (VD1/1:7A)

PERCY GRAINGER
PHOTOGRAPHER UNKNOWN.
1892.

LEGEND: "Time of 1st Melbourne concerts (aged 10?). Used on programs of that time, belongs to Miss Adelaide Burkitt, Clivedon Mansions, East Melbourne." - PERCY GRAINGER.

P.G. CONCERT PROGRAMME (00-2:16)
MONDAY 10TH SEPTEMBER, 8PM [1894]
(PHOTOCOPY)

P.G. CONCERT PROGRAMME VERSO (P.G.INDEX 00-21A)
VERSO WITH MUSICAL COMPOSITION AND WRITING
BY PERCY GRAINGER

PHOTOGRAPH (P.G'S INDEX 00 - 4:1)

'LYRE OF FLOWERS'
PHOTOGRAPH OF FLORAL TRIBUTE
TO PERCY GRAINGER.
N.D.
BY N. J. CLAIRE, 157 TOORAK ROAD, SOUTH YARRA, VIC.
LEGEND: "W56-7 Lyre of flowers, given to PG at his last Melb.
concert before Germany (May 14, 1895) or at some early
concert." - PERCY GRAINGER.

P.G.CARD (714)
ATTACHED TO FLORAL TRIBUTE (SEE ABOVE)
FROM MR[DR] & MRS O'HARA.

CATALOGUE TEXT:

EXCERPT FROM THE CRITIQUE *MELBOURNE AGE* AFTER GRAINGER'S
PUBLIC DEBUT CONCERT MONDAY 9TH JULY 1894 AT MELBOURNE
MASONIC HALL:

"...The youngster has a touch so firm, a technique so neatly faultless, a
musical perception so acute, and a aplomb so surprising - see him look
calmly around as he plays without a trace either of nervousness or self-
consciousness - that one would say that he cannot fail to win for himself a

name and fame in the career that he has so carefully mapped out for him: and yet the music he tackled yesterday - of course without the aid of a book is no child's play: the Gavotte and Musette G minor, the Prelude and Gigue from Parita in B flat - Master Grainger is partial to Sebastian Bach, and usually confines himself from choice to that composer - most emphatically wants playing. But he acquitted himself in such works as these that many finished pianists would have envied, and at an age when most boys are whipping tops...this is a kind of pupil of whom any teacher might well be proud and young Australians may watch his future career with mingled pride and confidence."

**PIANO GALLERY:
DISPLAY AREA FOUR:**

PERCY GRAINGER:

CHILDHOOD PIANO (IG 4/1-1-1-2:1)

POLISHED WOODEN BURR WALNUT UPRIGHT PIANO

MADE BY ERNST KAPS, DRESDEN, GERMANY.

SERIAL NO. 10456.

SEVEN OCTAVES, 2 PEDALS.

METAL FRAME.

CATALOGUE TEXT:

EXCERPTS FROM A LETTER OF RECOLLECTIONS TO PERCY GRAINGER FROM CAULFIELD BARTON (VIOLINIST) 10TH FEBRUARY 1937:

"I don't think that you were more than 7-9 years old when I knew you...my recollections of you are principally seeing your mother give you your Bath also giving you your first lessons on the piano I was not a teacher at the time...Watching your mother teach you was a great lesson to me. I never knew any teacher who took as much trouble and laid so much stress on five fingered exercises and scales, also touch. She was a very good pianist and accompanist."

**SOUTH GALLERY:
DISPLAY CASE FIVE:**

ITEMS ARE IDENTIFIED
RIGHT TO LEFT, ANTI-CLOCKWISE

PERCY GRAINGER:

P.G. INFANT'S DRESS (47)

ROSE GRAINGER:

R.G. HAND TOWEL (386)

MONOGRAMMED 'R.G.'

PERCY GRAINGER:

P.G. INFANT'S APRON (445)

P.G. LONG PETTICOAT (1090)

P.G. SHORT PETTICOAT (57)

P.G. UMBILICAL BINDER (443)

**SOUTH GALLERY:
DISPLAY CASE FIVE:**

P.G. INFANT'S DRESS (51)

P.G. INFANT'S DRESS (52)

P.G. 1 PAIR BABY'S KNITTED BOOTIES (450)

P.G. 1 PAIR QUILTED SILK SHOES (456)

P.G. PINAFORE (55)

**IRONING ACCESSORIES FROM THE WROBEL COLLECTION:
IRONS: HANGERS: CLOTHES BASKETS.**

CATALOGUE TEXT:

RECOLLECTIONS BY 'MEDIDNEY' MRS MABEL TODHUNTER (NEE GARDNER) (1871-1945?), PERCY GRAINGER'S GOVERNESS FROM 1888-1894. ATTACHED TO A LETTER TO PERCY GRAINGER 30TH MARCH 1938: "I was very fond of Mrs Grainger. She was very clever and a very plucky woman. When things were not as they had been, she took the helm, gave music lessons and earned an income, and kept the home together with the faithful servant Martha."

**SOUTH GALLERY:
DISPLAY AREA SIX:**

PHOTOGRAPH (N/A)

NELLIE MELBA

FULL LENGTH, STANDING,
IN A LONG ORNATELY BEADED DRESS.
BY REUTHINGER, PARIS, 1894.
PHOTO SIZE: 190 X 83 CM
FRAME: WIDE NATURAL PLASTER.
INNER EDGE EMBOSSED GILT.
UNUSUAL SIZE AND FRAME FOR A
PHOTOGRAPH OF THIS PERIOD.

CATALOGUE TEXT:

The John Grainger 'Legend', that he discovered the most beautiful VOICE OF THE AGE, the daughter of his close friend and business associate, David Mitchell, the building contractor, is a direct reference to Nellie, later the great opera singer Nellie Melba. On his visits to their home John would often sing accompanied by the teenage Nellie. The friendship and contact was long. In circa 1912, Melba commissioned him to design *Coombe Cottage*, Cold Stream, Victoria, her first Australian home.

**SOUTH GALLERY:
DISPLAY CASE SEVEN:**

ROSA [ROSE] ALDRIDGE & JOHN HARRY GRAINGER,
MARRIED FRIDAY 1ST OCTOBER 1880
AT ST. MATHEW'S CHURCH, KENSINGTON RD,
ADELAIDE, SOUTH AUSTRALIA.

GEORGE PERCY GRAINGER,
BORN SATURDAY 8TH JULY 1882.

CHRISTENED THURSDAY 28TH SEPTEMBER 1882.
REGISTRATION NO. 1667.
BY REV. SAMUEL TAYLOR,
ST. ANDREW'S CHURCH OF ENGLAND,
BRIGHTON, MELBOURNE.

ITEMS ARE IDENTIFIED
RIGHT TO LEFT

PERCY GRAINGER:
P.G. CHRISTENING ROBE (1094)

P.G. BABY'S SILVER CHRISTENING BEAKER (N/A)
BASE: MARKS - # 800 ^FZ_M ® A
- THIS PART OF THE MAKER'S MARK IS INDECIPHERABLE

P.G. CHRISTENING PETTICOAT (1091)

PHOTOGRAPH (VD1/1:1)
P.G. AS FAT BABY
BY HILLETTS, BALLARAT
1882
FOUND IN ENVELOPE INSCRIBED: "PHOTO OF P.G. AS FAT
BABY, GIVEN TO ELLA FROM AMY CHALK, 1932."

P.G. BABY SHOES (455)
CREAM SILK WITH MOTHER-OF-PEARL BUCKLES.

P.G. NAPKIN (394 A)

P.G. SAFETY PIN (N/A)

P.G. UMBILICAL BINDER (443 B)

P.G. CHEST BINDER/BODICE (442 B)

P.G. CHEMISE (443 A)

P.G. BIB (446 C)

P.G. BIB BROOCH (N/A)
MOTHER-OF-PEARL

P.G. BIB (446 A)

**SOUTH GALLERY:
DISPLAY CASE SEVEN:**

P.G. BABY'S HAIR BRUSH (N/A)

LEGEND: "Little brush with which mother brushed my hair as a baby." - PERCY GRAINGER.

P.G. HAIR (N/A)

LOCK OF PERCY GRAINGER'S HAIR CUT OFF 1889 (AGED 7) AND PRESERVED BY GRAINGER'S GOVERNESS, MISS MABEL GARDNER.

LEGEND: "In a letter of May 12, 1938, from Mididny (Mrs Frank Todhunter, 64 Wick Hall, Hove 2, Sussex, England) to P.G. Mididny writes: 'I feel very sad parting with the curl & I was silly enough to give it a kiss. I was present when it was cut off your mother tied it up herself with the ribbon. Fancy it lasting all these years. You did look different as the curls were cut off & fell to the ground. Your mother & I nearly wept.' N.B. The hair is not a pure gold colour, but a trifle on the reddish or carrotty [sic] side, P.G." - PERCY GRAINGER.

**SOUTH GALLERY:
DISPLAY CASE EIGHT:**

ITEMS ARE IDENTIFIED
RIGHT TO LEFT, ANTI-CLOCKWISE

PERCY GRAINGER:

P.G. BABY'S COT SHEET (439)

P.G. BABY'S PILLOW CASE (440 B)

P.G. BABY'S BIB (446 B)

P.G. BABY'S PILLOW CASE (440 A)

P.G. MALE INFANT UNDERPANTS (444)

P.G. BABY'S NIGHT GOWN (43)

P.G. INFANT'S SHORT PETTICOAT (57)

P.G. INFANT'S APRON (445 A)

P.G. CHEMISE (443)

P.G. CHEMISE (443 E)

WASHING ACCESSORIES FROM THE WROBEL COLLECTION:

POT STICKS: CLOTHES PEGS: WASH TUBS: SCRUBBING BOARDS:
SCRUBBING BRUSH: DIPPER FOR COPPER BOILER: WASHING SODA:
SOAP: BLUE BAGS: STARCH: SAND SOAP.

CATALOGUE TEXT:

THE WASH DAY RITUAL:

The 19th century 'Reformation' of costumes by the advocates Mrs Bloomer, an American, and Dr Jaeger, an Englishman, and the introduction of Aesthetic Costumes by Liberty of London was not embraced by the masses. Even though Mde Roxey A. Caplin wrote a treatise condemning swaddling in the mid 1880s. By the end of the 19th century, the size of the swaddlings and the practice had diminished but advertisements by CHILPRUFE U.K. circa 1960 for padded chest chemises very closely relate to the style of the chest binders here. The umbilical binders, although modified, were still specified for layettes in some Sydney private maternity hospitals until circa 1950s.

These costumes of the 1800s represent not only the status of the wearer, but the conspicuous demands of maintenance. Both households which employed a laundress or the less affluent of this period (even in the Australian out-back or on the gold field), were just as fashionably beguiled with dressing infants in starched *Whitework* embroidered costumes, and aspired to an elevated status with the arduous **Monday Wash Day Ritual** ...soaking the clothes, scrubbing on a wash board, boiling in a wood-fired copper, lifting the clothes on a pot stick from the boiling cauldron into the cold rinses, the final rinse in blue, wringing by hand or through a hand mangle, starching and then pegged out on a clothes line supported on sappling clothes props to dry in the sunlight...removed, the starched clothes were damped down with water, rolled up and finally ironed...with either flat irons heated on the fuel stove or the later more sophisticated coal, methylated spirits, or kerosene heated irons.

The "domestic reformation" and "liberation" for women from the **Monday Wash Day Ritual** was finally achieved with the introduction of the fully automatic washing machine and the steam iron in the mid 20th century.

SOUTH GALLERY:

DISPLAY CASE NINE:

JOHN GRAINGER:

PHOTOGRAPH (VD1/1:2D)

*PERCY GRAINGER AS A SMALL CHILD,
SEATED ON A CHAIR*

BY JOHNSTONE O'SHANNESY & CO.,
MELBOURNE,
1884.

INSCRIPTION ON BACK OF ORIGINAL PHOTOGRAPH:

"My best beloved. J. H. G. 8/7/84. With every best wish for his perfect happiness & upright behaviour for all the time he has to pass through - God bless him!" - JOHN GRAINGER.

PERCY GRAINGER:

P.G. INFANT'S DRESS (47)

P.G. INFANT'S DRESS, LONG SLEEVES (53)

P.G. INFANT'S CAPE (95)

**SOUTH GALLERY:
DISPLAY CASE TEN:**

ITEMS ARE IDENTIFIED
RIGHT TO LEFT, ANTI-CLOCKWISE

PERCY GRAINGER:

P.G. BABY'S LONG SLEEVELESS GOWN (1092)

P.G. BABY'S SHORT GOWN (49)

P.G. CHEST BINDER (442 A)

P.G. BABY'S LONG SLEEVED LONG GOWN (1093)

P.G. BABY'S SHORT GOWN (46)

P.G. BABY'S SHORT GOWN (48)

P.G. INFANT'S SUN BONNET (454)

P.G. ONE PAIR BABY'S WOOLLEN SOCKS (453)

P.G. BABY'S LONG WOOLLEN CARRYING CAPE (94)

CONVERTIBLE DRESSING TABLE (N/A)

ELLA GRAINGER:

FOOT STOOL (N/A)

LEGEND: "This stool (foot stool) was a gift from Poultney Bigelow (1855-1954) to Ella Grainger - PG told me this foot stool had stood in the American Embassy in Paris (18) when his father [Poultney's father] John Bigelow was American Ambassador at the time of Napoleon III of France." - ELLA GRAINGER.

**SOUTH GALLERY:
DISPLAY CASE ELEVEN:**

ITEMS ARE IDENTIFIED
LEFT TO RIGHT, TOP SHELF DOWN.

TOP SHELF:

HELIOTYPE (VB1/24:1)

*PRINCES BRIDGE, MELBOURNE, VICTORIA
FOUNDATION STONE LAID, SEPTEMBER 7TH 1886,
BY MRS J. C. STEWART, MAYORESS.*

BY H. W. de MOLE,

PRINCES BRIDGE DESIGNED BY JOHN GRAINGER - SEE ORIGINAL
DISPLAY 'LEGENDS' BY PERCY GRAINGER, NEAR DISPLAY CASE 12.

SECOND TOP SHELF:

PERCY GRAINGER:

PAINTING (VA1/1:6)
PAINTER'S ROOM AT KILLALA
BY ALBERT EDWARD ALDIS
C. 1891

OIL ON CANVAS

LEGEND: "Boyhood memories 1st Kilalah painting by dear little Aldis English painter who lived with us at Kilalah, Glenferry, Spoke Maori." - PERCY GRAINGER.

ROSE GRAINGER:

R.G. FAN (907)

LEGEND: "Fan (from Papua, South Seas, Dutch Indies?) given to Rose Grainger when in her teens in Adelaide by some (German?) explorer. I seem to remember it at 'Killala' (36 Oxley Rd., Glenferrie, Melbourne)." - PERCY GRAINGER.

PERCY GRAINGER:

P.G. BOOK (PA2/398.2:67)

STORIES FOR THE HOUSEHOLD
BY HANS CHRISTIAN ANDERSEN

TRANS. H. W. DULKEN. LONDON, GEORGE ROUTLEDGE [N.D.]

LEGEND: "Very precious beloved old H.C. Andersen's Household Tales (beloved mother's & P.G.'s)" - PERCY GRAINGER.

P.G. CARVED OBJECT (N/A)

CARVED WOODEN CONTAINER
WITH SCREW LID AND IVORY TOP.

LEGEND: "One of the wonders of my childhood at Killala." - PERCY GRAINGER.

P.G. ONE PAIR INFANT'S SILK SOCKS (452)

P.G. ONE PAIR DETACHABLE CUFFS (448)

P.G. BOOK (PA2/823:24)

PLAIN TALES FROM THE HILLS

BY RUDYARD KIPLING

COPYRIGHT EDITION, LEIPZIG, TAUCHNITZ, 1890.

P.G. ONE PAIR DETACHABLE CUFFS & COLLAR (447 & 448)

TWO ORIGINAL FRAMED PHOTOGRAPHS (VD1/1:3)

LEFT: PERCY GRAINGER, SEATED, HOLDING TRUMPET. WEARING WHITE DETACHABLE COLLAR AND CUFFS (REFER ABOVE)

RIGHT: PERCY GRAINGER SEATED HOLDING TRUMPET, WEARING WHITE DETACHABLE COLLAR AND CUFFS (REFER ABOVE) AND WEARING LARGE HAT.

AGED 3 YEARS, 1885.

BY JOHNSTONE O'SHANNESY & CO. LTD,

MELBOURNE.

**SOUTH GALLERY:
DISPLAY CASE ELEVEN:**

THIRD TOP SHELF:

PERCY GRAINGER:

P.G. BOOK (PA2/839.6:42)

GRETTIS SAGA

BUID HEFIR TIL PRENTUNAR V. ASMUNDARSON
REYKJAVIK, KRISTJANSSON, 1900.
TEXT IN ICELANDIC.

P.G. BOOK (PA2/839.6:23)

NJALS SAGA

BUID HEFIR TIL PRETUNAR V. ASMUNDARSON.
REYKJAVIK, KRISTANSSON, 1894.
TEXT IN ICELANDIC.

P.G. BOOK (PA2/829:6 & PA2/829:7)

*THE ANGLO-SAXON CHRONICLE, ACCORDING TO
THE SEVERAL ORIGINAL AUTHORITIES.*

EDITED, WITH A TRANSLATION BY B. THORPE, LONDON, LONGMAN,
GREEN AND ROBERTS, 1861.
2 VOLS. ILLUSTRATED.

P.G. BOOK (PA2/839.6:59A)

THE STORY OF HOWARD THE HALT.

THE STORY OF THE BANDED MEN.

THE SAGA LIBRARY. DONE INTO ENGLISH OUT OF THE ICELANDIC BY W.
MORRIS AND E. MAGNUSSON, LONDON, QUARITCH, 1891-1905. 6 VOLS.
ILLUSTRATED.
VOLUME ONE.

INVALID OR BABY'S FEEDING CUP (N/A)

PHOTOGRAPH (VD1/1:4)

PERCY GRAINGER, SEATED, WEARING BIG HAT.
AGED 5 YEARS
BY T. HUMPHREY & CO., MELBOURNE.
1887.

PHOTOGRAPH (VD1/1:13)

PERCY OUTSIDE HOME IN BRIGHTON

PERCY ON HOBBY HORSE WITH HIS NURSE ANNIE
IN FRONT OF HOUSE WHERE HE WAS BORN,
299 NEW STREET, NORTH BRIGHTON, VICTORIA.
COPY FROM ORIGINAL SEPIA PHOTOGRAPH.
C. 1885.

PERCY GRAINGER:

P.G INFANT'S SUN-BONNET (545)

**SOUTH GALLERY:
DISPLAY CASE ELEVEN:**

BOTTOM SHELF:

PERCY GRAINGER:

P.G. MODEL YACHT 'CAPE VERD' (GM 100-2)

LEGEND: "This was bought for me (by my mother?) at the boat-house at the north-east end [sic] of the Albert Park Lagoon, Melbourne, in 1894 or 1895, when I was 11 or 12 years old. I suppose it originally had mast, rigging and sails. It accompanied my mother and me to each new country of residence (Germany, England, America) and has always been one of very most cherished possessions - none the less dear to me because I never (as far as I remember - certainly not after leaving Australia in 1895) had a chance to sail it. The pencilled lines on the hull show how I (1894 or 1895) thought the bow might be improved; the measuring lines, in pencil may have some connection with my attempt to build a model yacht myself (see below, 100-3). The link between this model yacht (and other impressions of water at Brighton, St. Kilda and Albert Park Lagoon in my childhood) and my free music is explained on tablet 2. Percy Grainger, Nov. 4.1938." - PERCY GRAINGER.

P.G. SHELL (162/1-1:2)

LEGEND: "Sea-shell which is blown into - a musical instrument." - PERCY GRAINGER.

PAINTING (VA1/1:4)

MELBOURNE DOCKS

BY ALBERT EDWARD ALDIS

C. 1891

OIL ON CANVAS

LEGEND: "Boyhood memories 1st Kilalah painting by dear little Aldis English painter who lives with us at Kilalah, Glanferry, spoke Maori." AND ON REVERSE OF FRAME: "Painting by A. E. Aldis (dear friend of Rose & Percy Grainger) probably Melbourne docks, & probably around 1891."- PERCY GRAINGER.

PHOTOGRAPH ((W4-4)

PERCY GRAINGER IN SAILOR SUIT SITTING IN SHIP'S RIGGING.

BY WEBB & WEBB, MELBOURNE.

C. 1890

PERCY GRAINGER:

P.G. BEGINNING OF AN ATTEMPT TO MAKE A MODEL

YACHT (AGE 12 OR 13) (GM 100-3)

LEGEND: "Made either at Madame Sainge's, Toorak, Melbourne, in 1895 (just before leaving for Germany), or in Frankfort-on-Maine [sic], 1895 or 1896. The qualities of clumsiness, indecision and roughness, shown in this workmanship, have handicapped me all my life in every phase of executive artistic work, such as piano technique, hand-writing, painting. As a composer I have suffered less from this inborn clumsiness, composing being

more a matter of feeling and imagination than of skill. Percy Grainger, Nov. 4 1938.”

- PERCY GRAINGER.

**SOUTH GALLERY:
DISPLAY CASE ELEVEN:**

BOTTOM SHELF:

SHELL (N/A)

BUNDLE TAPES (N/A)

LEGEND: "Typical of mother's parcel making." - PERCY GRAINGER.

CATALOGUE TEXT:

AMY CHALK (NEE BLACK) (1868-?). UNPUBLISHED ESSAY ON JOHN GRAINGER, JUNE-JULY 1934:

"The Graingers took a house in Glenferrie and I often went to see them. Percy was a very pretty boy, blue eyed and golden haired like his mother, so like "Bubbles" that a picture of it hung in the nursery. He spoke good English at an early age, owing to his parents never having talked 'Baby' to him, he was an intelligent child fond of books, and later developed a gift for drawing, so that there was talk of making him an artist..."

RUTH CURTAIN (1883-1947) WAS A CHILDHOOD FRIEND OF GRAINGER'S. IN 1906 SHE ENTERED THE SOCIETY OF THE SACRED HEART AS A TEACHER. EXCERPTS FROM A LETTER TO PERCY GRAINGER 4TH FEBRUARY 1935:

"Yes...you were strongly linked in my mind with The Old Saxons...you ask me if I did not admire them and in response to my ignorance described to me their physical Qualities of Strength and beauty, their bravery and their weapons and proceeded to draw me specimens of battle axes and shields...and I saw and loved for the first time the beauty of line of old axe heads. Sometimes since, with that memory awakened, I have pointed out their beauty in my teaching, and quite lately when making a Celtic Shield for an old Irish Play I remembered your drawings and the admiration they evoked for the lovely old round decorated shields and felt an extra wave of enthusiasm in my task.. Do you remember that your mother and you used to sometimes go, to the 11.00 o'clock Mass at St. Mary's Dandenong Road to hear the singing..."

EXCERPTS FROM RECORDED LECTURE BY PERCY GRAINGER
PERSONALITY AND ART CIRCA 1943, GRAINGER ARCHIVES, WHITE PLAINS, N.Y.:

"Mr Aldis was a most lovable friend and artist through and through and no doubt [it was] his delightful drawings of men, beasts, and birds that led me to make endless drawings of our Killalah. But it was his reciting of Maori chants that constituted his greatest influence on me - and a life-long one. He would keep the marrow-curdling Maori rhythms hammering away by the hour so it seemed to me. I have always adored heroic sounding languages. When I composed "Father and Daughter" (Faroe Islands) for five solo male

voices, double mixed chorus and orchestra in 1908 and 1909, it was the heroic sonorities of A. E. Aldis that I was trying to reenact.”

**EAST GALLERY (ETHNOMUSICOLOGY GALLERY):
DISPLAY CASE TWELVE:**

PERCY GRAINGER:

P.G. INFANT'S WRITING BOX (N/A)

P.G. TWO SCRIBES (N/A)

P.G. INK WELL (N/A)

P.G. TWO CALLIPERS (N/A)
ONE WITH IVORY HANDLE

P.G. ONE GLASS MARBLE (N/A)

P.G. SCRIPT COPYBOOK (N/A)
FOUR PAGES FROM J. W. BEAN'S COPY BOOK.

P.G. SCRIPT COPY SHEETS (N/A)
FIVE DOUBLE-SIDED EXAMPLE SHEETS FOR WRITING,
DRAWING, AND LETTERING.

CATALOGUE TEXT:

RECOLLECTIONS BY 'MEDIDNEY' MRS MABEL TODHUNTER (NEE GARDNER) (1871-1945?), PERCY GRAINGER'S GOVERNESS FROM 1888-1894. ATTACHED TO A LETTER TO PERCY GRAINGER 30TH MARCH 1938:

"Mrs Grainger was wanting someone to help her look after Percy, take him for walks and teach him his letters...what a delightful, facinating little fellow he was. He met me at the door and so sweetly asked me if I would like to go down the garden with him and see the ships he was building and we went. He waived his hands about and explained he was putting the cylinders in the ship and didn't I think it was a lovely ship. (There was nothing there)."

"Percy's father was a very clever man...he was very musical."

"The Melbourne Exhibition stands out in my memory. We all went and Percy was very excited over the music. He was presented to Frederick Cowen, who had come out from England to present the concerts, Cowen patted Percy on the head and asked him what he was going to be when he grew up. Percy answered, 'a musician like you...'"

"I think at one time it was a question if Percy was to be an artist or a musician. He showed a great promise in both."

"A Mrs Blair, a Dr's widow had an adopted son Percy's age, an Australian Aborigine (Lani)...Mrs Blair asked me if I would teach Lani. I did not agree at once. Then Mrs Grainger thought it would be a good arrangement if I brought Lani out by train with me every day and Percy could have lessons

together with him...I can see the two little boys now, sitting at the table, one fair as a lily, such a pretty face, and the other nearly coal black...”.

“Percy could not be punished like other children. he loved going to bed. As he could then have time to think about his make beliefs and also think about what he had read to him out of books. Taking away food was no punishment...he was indifferent about food. Mrs Grainger found caning him on the hand the best punishment, but I must say she very seldom had to cane him.”

“Another memory...a great Red letter day...Percy’s first concert in Melbourne...Percy aged 12. Dr O’Hara, one of Melbourne’s leading Doctors, presented Percy with a laurel wreath.”

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