



**THE NORDIC INSPIRATION:
PERCY GRAINGER
1882-1961
AND
EDVARD GRIEG
1843-1907**

An exhibition to commemorate the 150th anniversary of Grieg

CURATED BY ELINOR WROBEL

**Grainger Museum
The University of Melbourne
Royal Parade, Parkville 3052.
1993**

ACCESSION NUMBERS REFER TO THE GRAINGER COLLECTION, GRAINGER MUSEUM, IN THE UNIVERSITY OF MELBOURNE.

QUOTATIONS REPRODUCE VERBATIM THE IDIOSYNCRASIES OF PERCY GRAINGER'S SPELLING AND PUNCTUATION.

“LEGENDS” REFER TO WRITTEN INFORMATION ABOUT MUSEUM ARTEFACTS WHICH HAS BEEN SUPPLIED BY PERCY GRAINGER.

Please note: Material in permanent display cases and in museum exhibits constructed by Percy Grainger hanging on the walls may also relate to the exhibition.

Please note: A selection of paintings from the Svinkløv circle of Percy Grainger's artistic friends will be hung in South Gallery in Display Area 6.

COVER:

PHOTOGRAPH (W4-42)

LEGEND: “Copy of a photo of Edvard Grieg given to Percy Grainger by Herman Sandby, Yule, 1905, and signed by Grieg at ‘Troidhaugen’ August 4, 1907, a few days before he died.” - **SOURCE:** Percy Grainger, n.d.

**CATALOGUE COMPILED & WRITTEN BY ELINOR WROBEL
(EXHIBITION CURATOR)**

**RESEARCH BY ELINOR WROBEL & ROSEMARY FLORRIMELL
(CURATOR OF THE GRAINGER MUSEUM)**

ASSISTANCE BY ANN-MARIE BAKER & CLAUDIA FUNDER

DESIGN AND LAY OUT BY ANN-MARIE BAKER

LEGEND: “Edvard Grieg and Percy Grainger”.

“In my childhood (in Melbourne) I heard a great deal of Grieg, played by my mother and by our dear friend R. Hamilton Russell (the first exquisite pianist in my life. His music library is in this museum). Indeed my mother played more Grieg than any other music around the years 1888-1895. But I did not think much of Grieg’s music at that time, much as I would have liked to have admired it; for it would have suited me very well to see in Grieg’s music the rebirth of the Old Norse spirit I was worshipping then in the Icelandic sagas. But I could not. I did not awaken to Grieg’s greatness until I met Cyril Scott in Frankfurt-am-Maine, around 1897. He, chiding me for my then Handel-like style of composition, asked me if I didn’t like modern music. “What do you mean by modern music?” I asked him. And he played me Grieg’s *Ballade* (op.24) and Tchaikovsky’s *Theme & Variations* for piano. But the full range of Grieg’s harmonic inventivity and the adorable wistfulness and tragicness of his nature were not revealed to me until Herman Sandby (Danish composer and cellist; a fellow music student at Frankfurt who became the staunchest of all the friends of my music) showed me Grieg’s *Norwegian Folksongs*, Op.66, around 1899. Then Grieg joined Bach, Brahms, and Wagner in the firmament of my compositional stars. My Grieg-worship deepened when William Gair Rathbone put Grieg’s *Slaatter* (Norwegian Peasant Dances, Op.72) into my hands, about 1905. About this same time Sandby met Grieg in Copenhagen and showed him - unknown to me - the first of my printed choruses: Irish Tune from County Derry, Two Welsh Fighting Songs, etc. Thus does one Nordic composer help another!

I was much taken aback to receive from Grieg a signed photo of himself inscribed “To Percy Grainger, with thanks for your splendid choruses.”

Still, it would never have occurred [sic] to me to try to meet Grieg. I have always preferred to worship my stars from afar. But when Grieg and his winsome cousin-wife, Nina, came to London in the spring of 1906 to give two concerts in Queens Hall, London, organised by the Queen’s Hall Orchestra (then financed by Sir Edgar Speyer) they stayed with Sir Edgar and Lady Speyer. Lady Speyer, later a sensitive poetess, was then a fine violinist as well as a social leader in London music-loving circles. She asked the Griegs if there was anyone they wanted to meet in London. But Grieg (who since his teens had had only one lung and suffered sadly from asthma) was nearing the end of his life-forces and answered “no”. But then, suddenly remembering me and my choruses, he added: “Yes, there is a young Australian composer I would like to see” and mentioned my name. Lady Speyer knew me quite well (I had often played professionally at her parties) and asked me to dinner to meet the Griegs. Grieg at once treated me like an art-brother, on account of my little choruses. Lady Speyer said “You should hear Percy play your music” and Grieg answered “I didn’t know he is a pianist” and asked me what of his I played. I answered “Preferably your *Norwegian Folksongs*, op.66 and the *Slaatter*, op.72”. Grieg was amazed, as these 2 volumes had been almost completely neglected by pianists - entirely so by virtuosi-pianists. But he was still more amazed when he heard how I played them.

Not that there was anything wonderful in my interpretation. But I was familiar with folk-music traditions in England (which do not differ very greatly from those in Norway) whereas the other pianists he had heard murder his op.66 and op.72 had known nothing of folkmusic anywhere.

So I became his beloved young friend, while his bitter and disappointed nature as a man pleased me as much as the purity and wistfulness of his music long had.

He asked me to turn the pages for him at his London chamber concert and he gave me the copies of his songs (almost his complete songs) and the orchestral score of “Bergliot” used in the 2 London programmes. (These copies are now in this museum, as is also MS of one of his *Lyric Pieces* given to me in Copenhagen around 1911 or 1912.

When he got back to Copenhagen he said in an interview:

“What is nationality? I have written Norwegian Peasant Dances that none of my own Countrymen can play and here comes this young Australian and plays them as they ought to be played! He is a genius that we Scandinavians cannot do other than love”, whereby I became an international pianist overnight.

Thus does one Nordic composer help another!

The Griegs asked me to spend part of that summer (1906) with them at “Troidhaugen”, Grieg’s summertime villa outside Bergen, Norway. But I could not. I had promised to collect folksongs in Lincolnshire (England) and was afraid my old singers would die ere I rescued their priceless songs from forgottenness.

Then Grieg wrote “if you want to find me alive you must come next summer”, (1907). And I did. And there we rehearsed the Grieg Concerto that he had chosen me to play, under his conductorship, at the pending Leeds Festival and made lots of other music. While at “Troidhaugen” I got to know, for the first time, his *Lost in the Hills (Den Bergtekne)* for Baritone voice, string orchestra and 2 horns (which he like best of all his compositions) and his *Album for Male Voices* (his favorite of all his part songs) and before I left he gave me signed copies of both these scores. (These signed copies are now in this museum).

His German-Dutch friend Julius Röntgen (from Amsterdam) was there for a few days, and it was he who later (1910), by his kindness and generosity, started my concert career in Holland. Thus through Grieg I was freed from the misery of being a “society pianist” in London and started to earn my way by serving the broad public rather than a narrow class.

My experiences at “Troidhaugen” are recorded in the diary I kept then, which is now in this museum. Grieg was close to death all that summer and died a few days after I left Troidhaugen. I was his last guest.

After his death his widow, Nina Grieg, gave me his watch and chain, and such a gift is one of great significance in Scandinavia. (This watch and chain is now in this museum). And when I often met Nina Grieg, between 1907 and 1934 (for she lived to be over 90), she would say to me “When Edward’s diaries are published you will know what he thought of you”; but in a tone of voice (ominous only through intensity, as I now see) that suggested that I might be unpleasantly surprised.

So when David Monrad Johansen in his epoch-making book on Grieg quoted copiously from these diaries I was moved to find that Grieg had therein written more lovingly and admiringly of me than he had elsewhere, even.

Grieg’s behaviour to me was flawlessly fatherly, tender and sweet from the first to the last. It just shows what close ties bind one Nordic composer to another. But it also shows the strange affinity that links Australia to Scandinavia. Their people, like ours, are a colonial people. They are still “colonising” their own great waste lands - in parts as sparsely populated as Australia - and the percentage of Scandinavians that colonise abroad (in the United States, for instance) is a higher percentage of the home population than ever sent out by Britain. It seems as if the Australian type, in so far as it differs from its British forefathers, is largely reverting to Scandinavianism. In Grieg’s case there was the further fact that his grandfather migrated to Norway from Scotland (the name was originally Greig) and that his music seems full of Scottish folkmusic inheritances.

It might seem that I should have been very happy at all that happened to me as a long result of these choruses of mine that Herman Sandby, in his young artistic devotion to me, showed to Grieg in 1904. Of course I am very thankful for it all. But it brought me, like most happenings in my artistic life, mainly sorrow and disappointment. I had wanted to be Grieg’s prophet. But, instead, he became my prophet. I had wanted, critically and impersonally, to proclaim the still unsuspected far-reaching importance of Grieg’s compositional innovations; but, instead, I became his protégé, and who believes in the impersonalness and criticalness of a protégé? So, in a sense, it would have been better if I had never met the Griegs, sweet and dear though they were to me. - SOURCE: Percy Aldridge Grainger, Dec. 8, 1938. Held in Grainger Museum.

GEORGE PERCY GRAINGER (1882-1961)

CHRONOLOGY

1880	FRIDAY 1ST OCTOBER	Rosa [Rose] Annie Aldridge married John Harry Grainger at St. Matthew's Church, Kensington Road, Adelaide, South Australia.
1882	SATURDAY 8TH JULY	Birth of George Percy Grainger at Brighton, Victoria.
	THURSDAY 28TH SEPTEMBER	George Percy Grainger christened at St. 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.
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 <i>Grettir the Strong</i> for the first time. Piano lessons with Louis Pabst in Melbourne.
1894	MONDAY 9TH JULY	First public performance as a pianist, at a Risvegliato concert in the Masonic Hall, Melbourne.
1894	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 26TH MAY	Leaves Australia with his mother, Rose, to study piano and composition at the Hoch Conservatorium, Frankfurt am Main, Germany.
1900	6TH DECEMBER	Solo recital, Frankfurt, marks the end of his student days.
1901	MID MAY	Moves to London, with his mother, where his career as a virtuoso pianist is launched on 11th June.
1902		Suite <i>La Scandinavie</i> published by B. Schott's Söhne, Mainz.
1903-04		Tours Australasia with Ada Crossley and her concert party.
1904	29TH SEPTEMBER - 19TH OCTOBER	First concert tour in Denmark, with Herman Sandby. First meeting with Karen Holten.

1906	15TH MAY	Meets Edvard and Nina Grieg at the home of Mrs Edgar Speyer in London.
	18TH AUGUST - 9/10TH SEPTEMBER	First holiday with Karen Holten, at Svinkløv, Jutland, Denmark.
1907	4TH SEPTEMBER	Death of Edvard Grieg.
	12TH OCTOBER	Performs Grieg's Concerto in A Minor Op. 16 at the Memorial Concert for Grieg in Leeds, England.
	19TH OCTOBER	Performs Grieg's Concerto in A Minor Op. 16 at the Memorial Concert for Edvard Grieg in Copenhagen.
1908	MAY	Makes his first recordings with the Gramophone Company.
1908-09		Tours Australasia for the second time with Ada Crossley and her concert party.
1910		First concert tours in Holland and Norway.
1911	OCTOBER	Adopts the name of Percy Aldridge Grainger, concurrently with the publication of his music by Schott & Co., London.
1912-13		H. Balfour Gardiner choral and orchestral concerts mark the beginning of Grainger's public career as a composer.
1912	15TH - 29TH AUGUST	Last holiday with Karen Holten, at Slettestrand, Jutland, Denmark.
1913	14TH NOVEMBER	Last meeting with Karen Holten before World War I, at Copenhagen Railway Station.
1914	2ND SEPTEMBER	Leaves England with his mother for the United States of America.
1917	13TH APRIL	Death of Grainger's father, John Harry Grainger, in Melbourne, Australia.
1917	12TH JUNE	Enlists in the U.S. Army as a bandsman.
1918	3RD JUNE	Becomes a naturalised American citizen.
1919	7TH JANUARY	Honourably discharged from U.S. Army.
1919		Publication of <i>Country Gardens</i> , his most well - known piano piece.
1922	30TH APRIL	Death by suicide of Rose Grainger, at 27 West 42nd Street, New York, U.S.A.
1924		Makes a private visit to the Pacific Islands and Australasia.
1926	NOVEMBER	Makes his first solo tour of Australia. First meeting with Ella Viola Ström, Swedish-born poet and painter, when he boards R.M.M.S. "Aorangi" in New Zealand en route to the U.S.A.

1928	1ST MAY	Gives wedding gift to Ella Viola Ström - manuscript score "To a Nordic Princess".
1928	4TH AUGUST	Secret marriage to Ella Viola Ström.
1928	9TH AUGUST	Marries Ella on the stage of the Hollywood Bowl at the conclusion of his concert, the last item of the programme being "To a Nordic Princess". Honeymoon at the Glacier National Park.
1934-35		Tours Australasia and establishes the Music Museum and Grainger Museum in the grounds of the University of Melbourne.
1938		Visits Australia. The Museum is officially opened.
1950'S		Works with Burnett Cross on "Free Music" experiments.
1953	3RD OCTOBER	Death of Karen Kellermann (née Holten).
1955-56		Visits Australia with Ella for nine months. Last visit to Australia.
1960	29TH APRIL	Gives his last public concert performance.
1961	20TH FEBRUARY	Dies at White Plains, New York, U.S.A.
1961	2ND MARCH	Burial in West Terrace Cemetery, Adelaide, South Australia.
1979	17TH JULY	Ella Grainger dies at White Plains, New York, U.S.A.

LONDON ROOM:

LEGEND: "Chelsea furniture, doubtless bought by Rose Grainger during Chelsea Period (1905-1914) and typical of her taste (most of it bot [sic] for 31 A Kings Rd, Chelsea, 1908- 1914.)" -
SOURCE: Percy Grainger, n.d.

This furniture was used in White Plains, New York from 1914 during Rose's lifetime and later by Ella and Percy after their marriage in 1928.

CHAIR (N.A.)

SETTEE (N.A.)

DINING ROOM CHAIRS (N.A.)

FOLDING CHAIR (FROM SYRIA) (N.A.)

JOINED STOOL (N.A.)

TABLE (N.A.)

DINING TABLE (N.A.)

BUREAU (N.A.)

WELLINGTON CHEST (N.A.)

POT BOARD (N.A.)

SECRETAIRE BOOKCASE (N.A.)

DINING TABLE SETTING:

ELLA GRAINGER'S TABLE-CLOTH (383)

ELLA GRAINGER'S COLLECTION OF ROYAL COPENHAGEN CHINA

Coffee or tea service - early 20th century

CUTLERY

Used by Ella & Percy Grainger on their working visits to the Grainger Museum, c.1950's.

**FOYER:
DISPLAY CASE ONE**

SKETCH BOOK

Percy Grainger's youthful drawings and writings (n.d.)
Lettered and illustrated title "*Saga of Beowulf*"

NOTE BOOK

P.G.'s intentions 1903-1904.
Contains parallel passages of *Beowulf* in old and modern English.

PHOTOGRAPH

Percy Grainger and his mother, Rose.
Photo by Stevenson and McNicoll.
Melbourne.
c.1886.

BOOK (PA2/839.6:78)

The Story of Grettir the Strong.
Translated from the Icelandic by Erikir Magnusson and William Morris.
London, Longmans Green, 1900.

LEGEND: "This is the book that had the greatest influence on my human and artistic life..." -
SOURCE: Percy Grainger - Outside wrapper of book - 1936.

WOODEN YOKE (1023)

One side carved with foliage.
Other side carved with foliage and rampant lions facing one another
and holding hand-forged metal loops in their mouths.
Hand-forged loops attached at centre.
Raised carving painted red.
Worm holes.

LEGEND: "Norwegian horn gift from Knud Larsen [1907]" - SOURCE: Percy Grainger.

PHOTOGRAPH (VD1/1:7A) ORIGINAL

Percy Grainger.
Photographer unknown.
1892.

LEGEND: "Time of first Melbourne concerts (age 10?) Used on programs of that time, belongs to a
Miss Adelaide Burkitt, Clivedon Mansions, East Melbourne." - SOURCE: Percy Grainger

EXCERPT FROM CORRESPONDENCE HELD IN THE GRAINGER MUSEUM:

"...my Scandinavian madness began when I was about 11 by a stupid story in a boy's book with
illustrations of those jolly leggings the old chaps wore. The truth is, if a race is really *in tune* with
ones own personality it dont take much introducing to make fast friends. A loose hint here & there

is enough. If I was W. Whitman I should say: 'All races please the soul, but these races please the soul well.'" - SOURCE: Letter - Percy Grainger to Karen Holten, 18.02.09. Original and translation held in the Museum.

**FOYER:
DISPLAY CASE TWO:**

PHOTOGRAPH (W2-4)

Rose Grainger

Age 34 years

By Arthur Marx

Frankfurt am Main, Germany.

c.1896.

CUFFS (497-A)

1 pair detachable black wool tapestry cuffs lined with white cotton

Closure with 2 brass hooks and eyes.

Stylised design in crystal and blue beads with geometrical design in crystal red and blue beads at the edge of the cuffs.

Size: 8cm x 21cm

CUFFS (497-B)

1 pair black velvet. cuffs

Curved edge trimmed with 2 rows of black silk braid.

Embroidered with floral design in silver bullion over templates and silver beads and sequins.

Size: 4cm (at extremity) x 23.5cm

NATIONAL DRESS POCKET FRONT (498-C)

Black velvet, interfaced and lined with white cotton hand sewn.

10 hand made eyelets at top edge.

Lavishly embroidered in silk, wool, silver bullion and sequins and bronze beads in a traditional design.

Size: 18cm X 21cm

NATIONAL DRESS POCKET FRONT (498-A)

Black velvet, interfaced with canvas, layers of paper.

Lined with blue checked cotton.

Hand sewn.

10 hand sewn eyelets at top edge.

Lavishly embroidered in coloured silk and mercerised cotton, silver bullion and gold sequins and beads in a traditional Scandinavian design.

Size: 23.5cm x 18.5cm

EXCERPT:

“...the patriotism that finds its vent in racial self-expression through the medium of art does not wilt or die as empires and supremacies wilt and die, but lives on through the ages, a ‘carte de visite’ to future humanity, engendering cosmic love.” - PERCY GRAINGER. *Quarter Notes* Vol I, December 10th, 1919, p.1.

**FOYER:
DISPLAY CASE THREE:**

HERMAN SANDBY:

Herman Sandby (1881-1965), Danish cellist and composer. A fellow student of Grainger's in Frankfurt, Sandby was Percy's first living link with Scandinavia: It was with Herman that Grainger began speaking Danish and it was Herman who first showed Grainger's music to Grieg. Herman made his London debut at his duo-recital with Percy at Steinway Hall on 22 April 1902. In 1904 and 1905 the two young men toured Scandinavia together. Their life-long friendship survived Grainger's strange love-hate relationship with Herman's wife, Alfhild (formerly de Luce) (1876-1961), Norwegian-born, American educated pianist, artist and writer.

MUSIC MANUSCRIPTS (UNCATALOGUED)

Herman Sandby:

GENREBILLED SONG on a text by J. P. Jacobsen*
5.10.1900 and 20.9.1957.

*(1847-1885) - Danish novelist and short-story writer.

MUSIC MANUSCRIPTS

LA SCANDINAVIE

2 sketches of the GRAINGER-SANDBY cello and piano suite.

One signed at Herman Sandby's house,

"24 Gammeltoftsgade, 12.10.1904." [Copenhagen]

PHOTOGRAPH (N.A)

Herman Sandby

By Aktuel.

Sent by Alfhild Sandby to Percy Grainger September 26, 1946.

Paintings in the background of this photograph are by Alfhild de Luce Sandby.

PHOTOGRAPH (N.A.)

Alfhild de Luce Sandby

[1905?]

Uncatalogued.

ALFHILD DE LUCE SANDBY (1876-1961):

Norwegian-born, American educated pianist, artist and writer.

She married Herman Sandby, her second husband in 1909 [?].

PHOTOGRAPH (N.A.)

Percy Grainger and Herman Sandby

By Peter Newland.

Copenhagen.

October 1904.

PROGRAM (05-1-23:1)

Liverpool: Yamen Cafe, Bold Street

Monday January 23rd 1905

Mixed Program: Percy Grainger piano solo group and two groups with Herman Sandby

PROGRAM (02-4-22)

Steinway Hall

Tuesday April 22 1902

Percy Grainger and Herman Sandby: Piano and Cello Recital

PROGRAM (05-2-13)

Bechstein Hall

Monday February 13th [1905]

Percy Grainger and Herman Sandby: Piano and Violoncello Recital

Miss Ada Crossley: Vocalist

PIANO GALLERY:**DISPLAY AREA FOUR:**

Permanent display 1993 (Not part of the Special Exhibition)

SOUTH GALLERY:**DISPLAY CASE FIVE:****LEGEND:**

Towel clothes made by Rose Grainger,

Percy Grainger & Ella Grainger.

“. . . And around 1910 (after we both had been fired by the beauty of Maori and South Sea island clothes and fabrics seen in museums in New Zealand and Australia) my mother mooted the idea of clothes made from Turkish towels - cool in summer, warm in the winter, and washable at all times. I leaped at the idea, seeing therein a chance to return to something comparable with the garish brilliance of the “skyblue and scarlet” garments of our Saxon and Scandinavian forefathers. . . Between 1910 and 1914 I wore these clothes while giving many of my lessons in London and continually during my composing holidays in Denmark. In 1932 or 1933 my wife and I took up again this idea of clothing made of towelling and when in Australia in 1934 and 1935 we were amazed by the beauty of the bath towels on sale in Australia - some imported from England, Chekoslovakia [sic.] and America, but most of them (and among them the most beautiful ones) manufactured in Australia. Here was a chance to show what could be done with the beauty born of machinery - a beauty as rich and subtle, in its own way, as anything made by hand or loom. The problem was to use the towels with as little cutting and sewing as possible, and in this skill my wife shone.” - SOURCE: Percy Grainger, n.d.

JACKET (874)

Sky blue and Royal blue towel jacket

Loose, mid-thigh length.

No closures at front.

Soft rolled revers and collar.

Short wide sleeves.

Designed by Percy Grainger.

Made by Ella Grainger.

This jacket was designed by Grainger to display to the maximum effect, the design and weave of commercial bath towels. The innovative design and cut of these towel garments required a minimum of sewing construction by Ella. Archive photographs indicate this jacket was worn by both Percy and

Ella. Photographs as well as correspondence held in the Grainger Museum indicates Grainger's interest in 'cross-dressing' and there is visual documentation of both his sweetheart Karen Holten and later his wife Ella dressed in his clothes. It should be noted that there is no evidence that Grainger was interested in, or ever wore female costume.

SHORTS (851)

Towel shorts to match jacket (874).

Centre front closure with press studs.

Seven hand-plaited leather-belt keepers in blue & natural coloured leather form a decorative and practical feature of the garment.

Made by Percy Grainger.

BELT (868)

Percy Grainger.

Plaited tan leather thongs.

Double ring metal buckle.

Size: 3.3cm x 106cm

LEGGINGS (865)

Percy Grainger.

1 Pair ecru linen bound with red and white embroidered ribbons terminating in red tassels.

SHOES (186)

Percy Grainger.

Brown leather open toe sandals.

Metal buckles press stud into position.

Adjustable straps across instep.

Rubber soles

Label: "B.F. Goodrich. American. Davega. New York"

SHIRT (853)

Striped towel shirt.

Cord closure at neckline.

Towel label: " 'Dri-glo', Barry & Roberts, Brisbane".

Made by Percy Grainger.

PHOTOGRAPH (W102-11)

Ella and Percy Grainger wearing home-made towelling clothes of his own design

By Morse.

White Plains, New York

1936

PHOTOGRAPH (E2/38C)

Ella Grainger wearing Percy Grainger's Jacket (874) & Belt (868)

By Morse.

White Plains, New York

1933

JACKET (680)

Blue and white striped towel jacket.

Blue cotton webbing at neck edge.
Wide sleeves bound with maroon velvet.
Right front faced with tangerine cotton velvet.
Evidence of old colour stains due to washing.
Designed by Percy and Ella Grainger.
Made by Ella Grainger.

TOWEL (236)

New. Uncut to match Jacket (680).

Labels: “ ‘DRI-GLO’ Reg. Fast colours.

Made in Australia. Australian Made ‘Farmer’s’ Sydney”.

**SOUTH GALLERY:
DISPLAY AREA SIX:****PAINTING (VAI/22:1)**

Sand Dunes at Svinkløv, Jutland, Denmark

J. Wilhjelm.

Oil on canvas.

1907

Inscribed L.C. “Till Percy Grainger mid Jisk from J. Wilhjelm 1907”.

PAINTING (VAI/12:1)

Sand Dunes at Svinkløv, Jutland, Denmark

Henrik Jespersen.

Oil on canvas.

Inscription on frame: “1906-1912?”

Signed. L.R. Henrik J.

Size: 34cm x 54.4cm

PAINTING (VA1/7:4)

Laird Of Art

Ella Ström Grainger (1889-1979).

Oil on canvas.

1941

Size: 108.5cm x 65cm

PAINTING (VA1/14:1)

Sand Dunes at Svinkløv, Jutland, Denmark

Knud Larsen.

Oil on canvas.

1906-1912?

Signed L.L. K. Larsen

Inscription on frame: “View of the sand dunes (Svinkløv) Jutland, Denmark.”

Inscribed on verso: “where P.G. spent summer holidays with his Danish sweetheart, Karen Holten 1906 - about 1911 painted by Knud Larsen.”

Size: 23.5 x 75.5cm

PAINTING (VAI/7:7)

Røvig Denmark

Ella Grainger.

Oil on board.

1929

Dated L.R. 9th Aug. 1929

Inscribed on verso “Røvig Denmark as seen by Ella 1929”

Size: 26.2cm x 25.8cm

PAINTING (VA1/7:9)

Ella Grainger Self-Portrait

Oil on canvas.

n.d.

Size: 95.5cm x 65cm

**SOUTH GALLERY:
DISPLAY AREA SEVEN:**

LONG DISPLAY CASE - RIGHT HAND SIDE

PROGRAMS

PERCY GRAINGER AND HERMAN SANDBY

(A) Holbaek Teater [Denmark] 16.10.1904

(B) Hobro Klubs Aftenunderholdning [Denmark]
30-09-05 Accomp. Fru Alfild De Luce.

POSTCARD PHOTOGRAPHS (THREE)

(A) *Percy Grainger and Nina Grieg at the Griegs' home*
Trolldhaugen, Norway
n.d. (1910 or 1911?)

(B) *Edvard and Nina Grieg*

(C) *Edvard Grieg, Percy Grainger, Nina Grieg and Julius Röntgen. (L to R)*
At Trolldhaugen, Norway
July 1907.

DIARY. PERCY GRAINGER. 1912

Entry : Friday 8th November, "Mrs Grieg 4.30".

CORRESPONDENCE (W11/6)

Letter: Edvard Grieg to Percy Grainger August 11 1907.

Hand written, signed

4 pages + envelope

Dano/Norwegian

(Copy of original - pages 1, 4 & envelope)

Various translations of Grieg's last letter to Grainger were made for distribution to the press. It appeared, either complete or in extract, in a number of British papers. Grainger had been among the last visitors at Trolldhaugen, the recipient of one of Grieg's last letters, and that was complimentary to him, and he was engaged for the Leeds Festival at which Grieg had been scheduled to conduct.

TRANSLATION:

Dear Percy Grainger

Thanks for your postcard! But above all, thanks for the days you gave us! I wanted so much to get to know you more intimately, both as an artist and as a man; for I had a feeling that we would understand each other. And so it turned out. You have become for me, a dear young friend, who has enriched the evening of my life. I have always found that those people are mistaken who distinguish between the artist from the man. On the contrary, the two are inseparably bound to each another. All traits in the artist - even the smallest ones - can be rediscovered in the man. Even your bold "unnecessary" fifths I was able to recognise in my dear Percy G! As a matter of fact I didn't in the least doubt that they will sound well in your

choral writing. But I do hear them, and precisely as fifths, and it annoys me that I hear them in a different way to what I hear the fourths and sevenths for instance, which pass my ear unnoticed. And in this I am with you in your music.

I have again immersed myself in your arrangement of folksongs and it becomes clearer to me how much genius there is in them. You have given a significant indication of how the English folk song (to my mind so different to either the Scottish or Irish folksong) should be lifted up into the sphere of art - thereby emancipating English art music. Undoubtedly the native folksong will form the foundation of a national compositional style in England, just as it has in some other countries - the lands of the greatest musical culture not excepted [...]

Your devoted
Edvard Grieg

VISITING CARD OF EDVARD GRIEG

Inscribed: "24.05.06" and
"The deliverer of this card has admission to the artist's room."

INVITATION

Mrs Edgar Speyer at home Monday May 21st 10 o'clock
to Percy Grainger to meet Dr. and Madame Edvard Grieg. [1906].

NAPKIN RING (N.A.)

Origin and date unknown.

Ivory with serpent decoration.

LEGEND: 'Napkin Ring, given by Griegs in 1907, "So that you may come again".'

BAG (432)

Norwegian.

Cream Lace with Eau-de-nil silk lining and cord.

n.d. [Post -1907?]

Inside: Card "A Merry Christmas and Happy New Year Dear Mrs Grainger.
Much Love from Nina Grieg."

MUSIC (MG CI/ GRI-1-1)

Edvard Grieg: Album for Mandssang (Kor Og Soli)

Frit Efter Norske Folkeviser: Op. 30. Christiania

[Oslo]: Carl Warmuths Musikforlag, [1879].

Cover inscribed "[to Percy Grainger from his sincere old friend Edvard Grieg] Trolldhaugen 4.8.07."

SOUTH GALLERY: DISPLAY AREA SEVEN:

LONG DISPLAY CASE - CENTRE SECTION

NATIONAL HEAD DRESS (436)

Coloured silk and silver bullion embroidery on centre back panel.

Dark green silk and ties.

Possibly collected by Rose and Percy Grainger.
c. 1900

DRAWING (VB1/5:2)

Portrait of Rose Grainger

Knud Larsen, Danish Artist.

Svinkløv,

10 September, 1907.

Svinkløv - a village near Fjerritslev on the north west coast of Jutland.

WATCH

Gold Fob Watch and chain in original box

Doring Leipzig.

Belonged to Edvard Grieg.

Gift to Percy Grainger, after Grieg's death.

Card from Nina Grieg inscribed: "Take it, keep it and never forget him".

PHOTOGRAPH (W4-42)

LEGEND: "Copy of a photo of Edvard Grieg given to Percy Grainger by Herman Sandby, Yule, 1905, and signed by Grieg at 'Troidhaugen' August 4, 1907, a few days before he died." -

SOURCE: Percy Grainger, n.d.

MUSIC (MG2/25)

Norwegian Bridal Procession .

(for piano solo)

By Edvard Grieg.

Edited for study and concert performance by Percy Grainger.

Theodore Presser Co. Philadelphia, c.1920

TIE PIN (161 N.B.B.)

Gold, "H.M. VII" Red, Gold Crown and Diamonds.

Original red leather box lined with cream velvet and satin.

Marked: "David Anderson, Juveler, Christiania" (Norway)

A gift to Percy Grainger from the Queen of Norway after his concert performance at Court 29 January 1910. Rose Grainger reported the gift to the world through the pages of the British Australasian of 10.2.1910.

LETTER AND DECORATION (SAINT OLAV MEDAL)

Awarded to Percy Grainger from the King of Norway, 24 September, 1954

Original box.

DRAWING (VB1/25:1)

Portrait of Percy Grainger,

August Valdemar Torsleff (1884- ?), of the Danish School.

Hektograph print.

1907

Herman Sandby had first introduced Grainger to the Danish language which remained his other language. He also developed his linguistic faculty to become fluent in other Scandinavian languages, rural dialects and their cultures.

Grainger, and his beloved Danish sweetheart Karen Holten spent summer holidays prior to 1914 at Svinkløv on the wild north west coast of Jutland. It was here that he encountered friends and associates who introduced him to Scandinavian culture, the resurgence of which prevailed during the late nineteenth century and first decade of the twentieth century. Some of these people other than Edvard Grieg included Henrik Ibsen (1828-1906), Bjørnstjerne Bjørnson (1832-1910), Strinberg (1849-1912), George Brandes (1842-1927), Karl Nielsen (1865-1931), Sibelius (1865-

1959), Munch (1863-1944), Herman Bang (1857-1912), Knut Hamsun (1859-1952), Johannes V. Jensen (1873-1950), Sigrid Undset (1882-1949) and Hjalmar Soderberg (1869-1941). These people, combined with the resurgence of Scandinavian culture, became a stimulus to his own innovative ideas conceived in childhood when he read *Grettir's Saga* at the age of 9.

Knud Larsen, the Danish artist, ethnographer and member of the Svinkløv group, was introduced to Grainger in Svinkløv, where he lived, by Karen Holten c. 1907. He later lived in Fjerritshev, Jutland, Denmark.

**SOUTH GALLERY:
DISPLAY AREA SEVEN:**

LONG DISPLAY CASE - LEFT HAND SIDE

NATIONAL HEAD DRESS (437)

Pink and silver bullion embroidery on centre panel.
Wide woven patterned silk ribbon trim.
Streamers in pink, black and green.
Tan silk ribbon ties for under chin.
Possibly collected by Percy and Rose Grainger
c.1900

PHOTOGRAPH (W44)

“Evald Tang Kristensen [1843-1929]

Inscription in Grainger's hand-writing on cover of photograph: “Danish author and folklore collector]on his 86th (?) birthday, looking at full orchestral score of Percy Grainger's Jutish Medley, given to Kristensen as a birthday gift.”

MUSIC (MG1/75-1:1)

La Scandinavie

(5) Melodies et Danses du Nord

for cello and piano.

By Percy Grainger.

B. Schott's Söhne, Mainz. c.1904-1905.

Inscription on cover: “1st edition (about 1904, 1905?)” - Percy Grainger.

Included in Herman Sandby and Percy Grainger duo-recital programmes from 1902 to 1906.

MUSIC (MG1/92)

To a Nordic Princess (Bridal Song)

for orchestra (organ at will). Full compressed score.

By Percy Grainger.

G. Schirmer, New York, c.1929,1930.

“Loving wedding gift to Ella Viola Ström, my sweet wife-to-be”. SOURCE: Percy Grainger Dedication [Jan. 16th, 1928].

LETTER, ENVELOPE AND DRIED PLANTS

Edith Simonds to Percy Grainger

Dated August 20, 1921

From Troidhaugen, Norway

Enclosure: dried plants.

“Here is a bit of wild heather, fern and pine from this lovely wild garden...a perfumed memory for you...” [Grieg's garden].

During Grainger's Danish tour in 1905 he met the folk-song collector Hjalmar Thuren who introduced him to work of the Danish folklorist Evald Tang Kristensen (1843-1929) who had published fifty books of folk songs, proverbs, phrases and stories which recorded Jutish life and culture since the 1860's. Although one of the few great nineteenth century folklorists, he was treated with contempt and disdain by the academics in Copenhagen because of his unorthodox and innovative field work. The field work involved more than just the recording of mere songs and tales and he published most of his work at his own expense. There still remain unpublished works, yet over 70 published volumes bear his name. Grainger wrote to him in 1914 but the first world war prevented their planned folk-song collecting expedition until their collaboration during their field trips in 1922, 1925 and 1927. The resulting 170 cylinder recordings proved that Tang Kristensen's original notations almost 50 years earlier were, contrary to the opinion earlier of academics, quite accurate.

EXTRACT:

Minder og Oplevelser : Opskrevne af Evald Tang Kristensen. Viborg, 1927, Vol. 4, p.439

TRANSLATION:

“I must also in a few words, mention my specially good friend Percy Grainger, who has visited me three times now and with whom I have made expeditions to collect folklore. Since no one else in my time has volunteered this assistance, when H. Gruner-Nielsen, with whom I made the trip around Jutland previously mentioned, is excepted, it was all the more commendable that this man, with his ardent love for our folklore, wanted to come and undertake the work which no one from the country's capital would tackle. Not a single musician from over there could bother to go around and listen to what the old people could sing, and that, I think, is completely incomprehensible...But just at the last hour a man arrived from the other side of the world and got to work. He did not mind either the great expense or the hard work, but came completely uncalled for and got on with the job which Danish musicians had neglected because they could not spare a moment to travel around about a bit and talk with people.” - SOURCE: Extract translation by Bruce Clunies Ross, 1986, p. 57

SOUTH GALLERY: DISPLAY CASE EIGHT:

PERCY GRAINGER CONCERT CLOTHES:

OPERA TOP HAT (345)

Black plush velour. Inscribed in pencil inside

Label: Lock & Co. Hatters. St. James' St., London.

EVENING SHOES (201)

Black shiny leather lace-up.

Trade mark: 'Beck'. 'Thorobred'.

TROUSERS (342)

Wool. Striped black and grey.

Inside labels: Embroidered tag 'Mors Tid' (mother's time).

Hand written tailor's label sewn in back seam 'Percy Grainger Esq. 6.4.07'.

JACKET (339)

Black wool evening tails.

Black silk satin revers and buttons.

Inside embroidered label 'Mors Tid', 'M.B. Guilford - New York'.

WAISTCOAT (589)

White cotton evening style with mother of pearl buttons.

SHIRT (588)

White cotton evening concert style with starched front.

COLLAR (291)

White starched cotton wing style.

TIE (59)

White concert style bow tie.

WALKING STICK (835)

Polished fruitwood stick with curved horn handle and tip.

Trade-mark: 'Howell, London, Eng.'

Sterling silver band inscribed "to Percy Grainger with appreciation from the Capitol Theatre New York May 1921".

EVENING COAT (336)

Black wool with cape, revers and buttons lined with black satin.

SCARF (255)

Cream silk knitted by Nina Grieg, c.1910.

EXCERPT FROM CORRESPONDENCE HELD IN THE GRAINGER MUSEUM:

"...Mrs Grieg has knitted me *the most* lovely throat comforter in cream yellow silk, *so* beautifully done and such tons of work in it." - SOURCE: Letter - Percy Grainger to Rose Grainger. Wednesday 16.2.1910 Køb [Copenhagen].

PHOTOGRAPH (P4/58-1)

Percy Grainger in formal concert clothes.

By Mayall.

London

c. 1903

HARDANGERFELE (IG 4/2-1-1:1)

(Scandinavian folk fiddle)

Maker: Bjørn Vik, Parsmyr.

HARDANGERFELE CASE

Original label: "This is the case in which the Hardinger violin lay given by Alfhild Sandby".

COLLECTION OF GRAINGER TRAVELLING CASES**PROGRAM (05-2-13)**

Bechstein Hall.

Monday February 13th [1905]

Percy Grainger and Herman Sandby: Piano and Violoncello Recital.

Miss Ada Crossley: Vocalist.

LARGE POSTER - GRAINGER PLAYING PIANO - PHOTOGRAPH BY MORSE.

EXCERPT FROM LEGEND HELD IN THE GRAINGER MUSEUM:

“What is nationality? I have written Norwegian Peasant dances that none of my own Country men can play and here comes this young Australian and plays them as they ought to be played! He is a genius that we Scandinavians cannot do other than love.” - SOURCE: From Legend “Edvard Grieg and Percy Grainger”.

EXCERPT FROM EDVARD GRIEG’S DIARY:

“What an artist, what a man! What a high idealist, what a child and, at the same time, what a broad and developed outlook on life. A future socialist of the purist water...As a piano player I do not know to which of the very greatest I should liken him. But all comparison is futile when greatness is the question. He is himself. Possibly I am partial to him because he has actually realised my ideals of piano playing. If I had had his technique, my conception of the nature of piano playing would have been exactly the same. Like a god, he is lifted high over all suffering, all struggle. But one feels they have been there but are overcome. It is a man, a great and distinguished man, who plays. May life go well for him!” - SOURCE: Edvard Grieg’s Diary, August 5, 1907 cited in Monrad-Johansen, 1972, pp. 386-387.

SOUTH GALLERY: DISPLAY CASE NINE:

KAREN HOLTEN:

Danish born pianist, Karen Holten (1879-1953) was an intimate friend of Percy Grainger in the years 1905-1912 and a life-long friend thereafter. A friend of the Herman Sandby family, Karen met Percy at their home on his visit to Copenhagen in 1904. Of all Grainger's intimate correspondence, the most uninhibited and honest letters were those written to Karen Holten.

KAREN HOLTEN. DANISH NATIONAL COSTUME (658) C.1900

SKIRT:

Predominantly red floral striped cotton.
Skirt unlined, full gathered waist onto a plain cotton waist band.
Closure one brass hook, hand made eyelet.

BODICE

Separate bodice in material to match skirt.
Sleeveless fitted bodice scooped neckline, lined with white cotton.
Centre closure with 6 mother-o-pearl buttons.
Hand made button holes.

The garment is very worn on the bodice with evidence of repairs and darning over the years by Karen.

APRON

Sky blue cotton with a repeat pattern, white leaf design.
Gathered onto a waistband with ties at back.

INK WELL, TRAY AND BLOTTER

Trade-mark: Royal Copenhagen

LEGEND: "Gift from P.G's Danish sweetheart Karen Holten to him (1906-1910?) and used by him, writing at Rathbones writing table (and other tables) in London (31A Kings Road and America)".

LETTER

Percy Grainger to Karen Holten.

Includes illustration of ink well.

2 May, 1906.

PEN AND NIB (N.A.)

Percy Grainger

STATIONERY: 2 POSTCARDS

Printed: Mr Percy Grainger will be returning to London.

31a King's Road Sloane Square S.W. Telephone 818 Kensington.

TWO BLUE ENVELOPES

BOOK (PA2/839.8:43)

Det Flager I Byen Og Pa Havnen.

By Bjoernstjerne.Bjoernson.

1887.

Inscribed inside: "Til Percy" in Karen's handwriting.

BOOK (PA2/839.8:16)

En Deljig Dag.

Herman Bang.

1911.

Inside: Three pressed strawberry leaves.

BOOK (PA2/839.8:41)

De Uden Faedreland

Herman Bang.

1906.

Gift from Karen Holten inscribed "Til Percy 1910".

PHOTOGRAPH

Karen Holten and Percy Grainger

"taken by Miss Nutzhorn, Slettesstrand, summer 1909".

Karen is wearing her National Danish Costume.

ARMCHAIR WITH RUSH SEAT

VASES

Small Persian Blue and White Vase with Iceland poppies.

Pot of cyclamens on willow plate.

TABLE (N.A.)

English stained Oak.

Gate legs, drop sides, concealed drawer.

LEGEND: "Chelsea furniture, doubtless brought by Rose Grainger during Chelsea period. (1905-1914) and typical of her taste (most of it Bot [sic] for 31a King's Road Chelsea, 1908-1914" -

SOURCE: Percy Grainger, n.d.

EXCERPT FROM CORRESPONDENCE HELD IN THE GRAINGER MUSEUM:

“Sometimes when I call to mind how long I still must wait till your flesh & my flesh meet, and that it is quite impossible for us to be united in half-an-hour's time, a madness flows over me & boundless anger...Then I must pull, hit, cut, whip, tear, burn some pain in myself. Afterwards I feel much less unsatisfied.” - SOURCE: Letter - Percy Grainger to Karen Holten 1 August 1909. Original letter and translation held in archives.

**SOUTH GALLERY:
BESIDE DISPLAY CASE TEN:**

WATERCOLOUR (VA2/6:1)

Autumn Sketch of Trolldhaugen

Flora Pilkington (British painter of landscape and gardens)

Watercolour.

[1907]

Signed L.R. Pilkington.

Inscribed: L.L. *Autumn Sketch of Trolldhaugen*

Size: 29.5cm x 22cm

LEGEND: “ ‘Trolldhaugen’ ...Grieg’s home outside Bergen, Norway, with Grieg’s ‘Kompositionsshytte’ (composing hut) near the fjord edge, given to P.G. in New York by Mr. (?) Pilkington. Precious.” - SOURCE: Percy Grainger, n.d.

EXCERPT OF CORRESPONDENCE HELD IN THE GRAINGER MUSEUM:

“ ...the painting is just a little souvenir of Grieg’s home: He gave me permission to paint it, but it was very difficult to get a good view....I wandered about four long summers after subjects and spent the winters in one of the cities [in Norway].” - SOURCE: Letter - Flora Pilkington to Percy Grainger 21 August 1915:

**SOUTH GALLERY:
DISPLAY CASE TEN:**

ELLA VIOLA STRÖM GRAINGER (1889-1979)

Painter, poet and composer. Wife of Percy Grainger. Born Stockholm, Sweden. Naturalised American citizen, 1942.

ELLA GRAINGER. SWEDISH NATIONAL DRESS COSTUME (881)

BONNET (8)

Fine white self striped lawn bonnet with tape drawstrings.

Head band covered with machine made valenciennes lace joined to form points towards the chin. Small self fabric frill at back of the neck.

Bonnet trimmed with orange and black ribbons.

SMOCK (881)

White cotton lawn machine construction. Long sleeves, gathered at wrist with cuffs. Stand up collar trimmed with traditional embroidery and eyelet work in white mercerised cotton.

DRESS (881)**-SKIRT**

Woven wool in wide vertical bands of black, rust and blue with fine yellow stripes and white hearts woven into the centre of these stripes. Gathered waistline and closure with concealed placket wrap over left side at waistline.

-BODICE

Camisole, sleeveless style. lined with cream cotton. Closure centre front with two pair of etched gold leaf shaped clasps. Fob pocket black velvet suspended from right waistline with gold chain and gold leaf sewn in place through a gold metal triangle. Waistline and fob pocket outlined with a trip of black, rust and peach coloured plaited wool.

SHOES (167)

Red punched leather. T-bar style flat sandals.

LEGEND: "Bought at a shoe fair near Delius' house in France. 1923".

PHOTOGRAPHS (TWO)

(A) Ella Grainger in Swedish National Costume.

(B) Ella Grainger in another Swedish National Costume, Lilla Vran Pevensy Bay Sussex, 1929.

STOOL. OAK.

LEGEND: "carved stool, no doubt bot by Rose Grainger in the Chelsea period" - SOURCE: Percy Grainger.

EXCERPT FROM CORRESPONDENCE HELD IN THE GRAINGER MUSEUM:

"These things are part of yr life & in the end they, yr art and other "sublimated" records will be all that remain of it. These things, sooner or later, belong to the "public". We love individuals because they (far beyond most men) understand us, or we them. But no individual ever understands or loves us as the public does, for the public is the only audience that understands & prizes everything we have painted or written or done. Somewhere in the public is the favoring mind that likes some part of us (or echo of it) that was never liked (it seemed) before. So it is the public that all things "revert" to, or should."- SOURCE: Letter Percy Grainger to Ella Grainger. Tuesday morning 25th April 1939. Original in English.

SOUTH GALLERY:**DISPLAY CASE ELEVEN:**

ITEMS ARE IDENTIFIED

LEFT TO RIGHT, TOP SHELF DOWN.

TOP SHELF:**PHOTOGRAPH**

Percy and Ella Grainger wearing oil skins on board sailing ship 'L'Avenir'
1934.

PHOTOGRAPH (W4-45)

Percy standing in profile full body facing to left windswept at Svinkløy.

Taken by Karen Holten

Slatterstrand.

1909

MODEL SHIP (N.A.)

LEGEND: "Model of a four-masted barque "L'Avenir", made (1938) by J. Merriman (ex-sailor), born in the Shetlands" - SOURCE: Percy Grainger.

L'Avenir was a former Belgian training ship, in 1933-34, and was part of the Erickson sailing fleet when Percy and Ella Grainger sailed to Australia on board this vessel.

SHELL (IG2/1-1:2)

LEGEND: "Sea-shell which is blown into - a musical instrument" - SOURCE: Percy Grainger, July, 1930.

**DISPLAY CASE ELEVEN:
SECOND SHELF:****STOLE (466)**

Ella Grainger.

Black silk damask, peaked back.

Two long lappets at centre front edged with a green and black rose patterned fringed braid.

Heavily embroidered in brightly coloured wool in a Scandinavian style floral design.

STOLE (464)

Ella Grainger.

Black silk taffeta, peaked back.

Two long lappets at the front edged with black silk fringed braid.

Coloured silk hand embroidered motifs.

**DISPLAY CASE ELEVEN:
THIRD SHELF:****EMBROIDERY (502-A)**

Linen fragment of a band of white work embroidery in a floral design.

Demonstrating stem and satin stitch, eyelet and drawn thread techniques.

Edges of band turned and seamed.

Size: 9cm x 34.5cm

EMBROIDERY (502-B)

Cut cream linen fragment

With a hand-sewn band of cut and drawn thread work

depicting pairs of stylised winged horses, possibly supporting a chalice.

Size: 27.5cm x 32cm

BONNET (457)

Cream linen hand sewn.

Centre back of crown gathered into fine cartridge pleats decorated with needle woven circular disc of shaded brown linen threads.

A band of cut and drawn thread cream embroidery in a stylised pattern featuring dragons decorates the front edge of the bonnet.

The one remaining linen tape to tie under the chin is embroidered finely in

cross stich with initials "T.S.D." Swedish, possibly Ella Viola Ström Grainger family.

PHOTOGRAPH

Ella Ström Grainger.

By E. O. Hoppé.

Inscribed in Swedish "To Percy Grainger from Ella. May, 1927."

SAMPLER (503-A)

Ecru linen.

Embroidered in black, pale green and shades of brown threads in geometric design.

Top and bottom edges cut. Left oversewn, right turned and hemmed.

Collected by Rose Grainger.

Size: 15.5cm x 21cm

JACKET (38)

Ella Grainger.

Heavy cream linen waist length jacket with short sleeves and peaked side fronts at waistline.

Edges of jacket and sleeves finished with cream hand embroidered scalloped button hole stitch.

Garment embroidered in cream linen circles and eyelet work.

Bands of cream crochet work decorated with crochet roses inserted into sleeves, shoulder seams and side fronts of the garment. Heavily crocheted daisies with bunches of toggles for tying or decorative-effect-trim on either side front below neckline.

LEGEND: "Made by Ella in her early youth" - SOURCE: Percy Grainger, n.d.

**DISPLAY CASE ELEVEN:
BOTTOM SHELF:****DANISH FLAG (700)**

Framed Danish flag.

Inscribed verso: "Given to Percy Grainger by Evald Tang Kristensen around 1925-27".

PHOTOGRAPH

Ella Viola Ström throwing a quoit to Percy Grainger.

Place and photographer unknown.

1927

QUOITS (699)

A pair of red cloth covered quoits made by Percy Grainger.

SHOES (182)

Ella Grainger. Red leather. Hand painted clogs.

Label: "Bought in Finland Summer 1930"

TENNIS RACQUET

Percy Grainger. 3 tennis balls found in the toes of Ella's clogs.

PHOTOGRAPH

Percy Grainger playing tennis.

Not catalogued.

EXCERPT HELD IN THE GRAINGER MUSEUM:

Percy Grainger Sketch for a lecture at Yale University March 6, 1921 on the subject "Nordic Characteristics in Music" Grainger Museum.

“I am personally not a believer in the magic of ‘blood’. I believe that Jews, Negroes and plenty of non-Nordic races could and would, if presented with Nordic surroundings and conditions, acquire all the Nordic traits. I am not going to pursue this line of thought in this lecture however but merely mention it here that it may be evident from what angle I approach the question of racial characteristics in music. I approach them from an utterly cosmopolitan angle, and if I lay emphasis upon the artistic advantages of racial and local traits in art, it is because I am thinking of what racial traits and the fostering of local traits can do to enrich the Art of the World, of all the world, including China and the Islands of the South Sea, Europe and all the rest. However it may appear to my listeners, I wish to assure them in advance that I do not believe in special artistic privileges of any race; I do not believe in special artistic favouring of any race: Why? Because I believe that all races are almost if not quite equally gifted artistically - at any rate, that the talents of all are worth having, that the talents of all should be fostered. Still further: I am inclined to believe that the artistic talents of any race can be acquired by every other race, given similar conditions and influences.”

EXCERPT HELD IN THE GRAINGER MUSEUM:

Percy Grainger. “Characteristics of Nordic Music.” Notes for broadcast over WEVD, New York, July 1933. Transcript.

“...I am not using the term ‘Nordic’ scientifically, but merely in the loose sense that we speak of Latin or Germanic or Slavonic characteristics or tendencies in art. I am not concerned with the correct definition of exactly what a Nordic is: I am not concerned with the purity or impurity of the Nordic race anywhere, or even with the percentage of Nordicness in the Nordic countries.”

EXCERPT FROM CORRESPONDENCE HELD IN THE GRAINGER MUSEUM:

“...It is as difficult to avoid being a racialist in our age, as it is to avoid using money...These ideas, with me, began around 1891, from reading the Sagas and History of Anglosaxon England and have NOTHING to do with the ‘Nordic Craze’, Hitlerism, Arianism or the rest of it. My racialism means that I love a Negro as a Negro, a Nordic as a Nordic, a Jew as a Jew” - SOURCE: Letter Percy Grainger to Heinrich Simon*. Sept. 11, 1936. Original in English.

*Dr. Heinrich Simon was a German Jewish refugee living in England with whom Grainger maintained lengthy discussions in person and in correspondence on the subject of racialism. Simon migrated to the United States before the outbreak of World War II and was appointed Professor of Musicology at the Washington College of Music.

FREE MUSIC DISPLAY AREA

Containing “Free Music” machines built by Percy Grainger in collaboration with Burnett Cross.

ETHNOGRAPHIC GALLERY:

DISPLAY CASE TWELVE:

ROSE GRAINGER BED JACKET (243)

Dark pink and black crocheted wool made by Nina Grieg c1909-1910.

Donor: Vera Bradford, May 1976.

CARD (243)

“With fond love from Nina Grieg...put it on a cold morning!

Congratulate you for Percy’s enormous success!”

EXCERPT FROM CORRESPONDENCE HELD IN THE GRAINGER MUSEUM:

“It was a howling success last night. *Packed* hall (small hall) lovely enthusiasm & I played with soul & spirit, & gave 3 encores...I have such sweet talks with darling Mrs Grieg. She tells me about her early *verliebtheit* [German: infatuation] in Grieg & their young years & struggles, she & I are quite a sentimental couple in a way. You can't *think* how she fights for me, if she were married to me she couldnt be more of a thoro partizan. I'll tell you in how when we meet. I'm bringing back with me something that I think will keep you nice & warm in the winter indoors.” - SOURCE: Letter Percy Grainger to Rose Grainger, Wednesday 16 February 1910. Køb [Copenhagen].

ETHNOGRAPHIC AREA SOUTH EAST GALLERY:

This area is designed to show Grainger's interest in the cultures of many countries and some of the exhibits and the legends, which were constructed and framed by Percy Grainger, also relate to the current Special Exhibition.

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