

# **PERCY GRAINGER: THE NOBLE SAVAGE**

**CURATED BY ELINOR WROBEL**

**Featuring original costumes, photographs, memorabilia,  
ethnographic artefacts and music.**

**Grainger Museum  
The University of Melbourne  
Royal Parade, Parkville 3052.  
Ph. 344 5270**

**Preview by invitation. Open to the public 6th April, 1992**

**“...My manifold amateurish interests lead me to myriads of graves that other fellow talents never tread. The whole being of folk art is closely akin to all manner of racial & artistic burials. Dead ideas, words, myths, plots, occupations flit about th[r]o the dying rhymes. And folksingers too; in them I’m hoarding me up a wealth of dead friends soon to go. All the languages I potter about with are hornets nests of new births & old deaths, passing away & coming forward, full of wistful suggestions to the loving & sympathetic mind...**

**...Sorrow is fine & productive for me. Fear of death & loss, destruction & forgottenness spur me to compose, collect, preserve & embalm. May I live long & not accomplish all too little! Not for my own silly sake, but because there is so much awaiting doing, & my heart really feels loving & feelingly & there ought to be some record of it. Also there must be someone to sit mourningly & hold the cold hands of dead races, men, & languages, lost battles & failed enterprizes [sic].” - SOURCE: LETTER: Percy Grainger to Karen Holten, from Commercial Hotel, Tenterfield, N.S.W., Sunday evening, 2.5.1909. [Original in English & Danish].**

**COVER:**

PHOTOGRAPH (W4-42)  
*PERCY WEARING HIS BEADWORK NECKLACE,  
GRASS SKIRT, BELT AND ARM BANDS*  
BY ROSE GRAINGER.  
12TH AUGUST, 1909.

## GEORGE PERCY GRAINGER (1882-1961)

### CHRONOLOGY

- 1880 FRIDAY 1ST OCTOBER ROSA [ROSE] ANNIE ALDRIDGE MARRIED JOHN HARRY GRAINGER AT ST. MATHEW'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 *GRETTIR THE STRONG* 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		TOUS 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	18TH AUGUST - 9/10TH SEPTEMBER	FIRST HOLIDAY WITH KAREN HOLTEN, AT SVINKLØV, JUTLAND, DENMARK.
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.

**FOYER:**  
**DISPLAY CASE ONE:**  
**KIPLING 'JUNGLE BOOK' CYCLE:**

“My Kipling ‘Jungle Book’ Cycle, begun in 1898 and finished in 1947, was composed as a protest against civilization.” SOURCE: Percy Grainger: Program Notes to *Youthful Suite* (MG1/105) and to *‘Jungle Book’ Cycle* (MG1/39).

EXCERPT:

“At sixteen years of age, he [Grainger] had, in fact, developed a style, and that style was the outcome of a discovery, and a literary discovery, not a musical one; for he had discovered Rudyard Kipling, and from that writer he imbibed an essence and translated it into music.

. . . from that beginning up to the present time whenever Grainger elects to produce one of his Kipling’s Settings, be it song or chorus, he *becomes* Kipling in a manner which nobody else in the musical arena can approach.” SOURCE: Cyril Scott: “Percy Grainger the Music and the Man”. *The Musical Quarterly*, Vol. 11, July, 1916 No. 3, pp 426-427.

EXCERPT:

“. . . is it because Kipling, like Natalie Curtis, had the gift of being able ‘to enter into the soul life of an alien race?’”.SOURCE: Helen Reeves: “A Universalist Outlook: Percy Grainger and the Cultures of Non-Western Societies”, *Studies in Music* Number 16 1982: Percy Grainger Centennial Volume, p 40.

ELINOR WROBEL: A Jung theory was that colonizing people “inherit” the racial memory of the natives they displace.

“. . . the relation between Kipling and Grainger provides a significant study of the psychological functioning of art and the interconnection between the various levels of artistic expression. By studying the relationship between these two men insight may be gained into the deepest wellsprings of creative art and the functioning of the creative mind. It is interesting to note in this context that Grainger himself wrote of his hope that one day an enlightened scientific knowledge would be able to at last adequately explain the forces which combine to produce creative art.

. . . in 1905 Grainger met Kipling . . . and played for him several of his Kipling settings. Kipling is reported to have said to him, “Till now I’ve had to rely on black

and white, but you do the thing for me in colour.” SOURCE: Theresa Balough: *The Essential Grainger: Percy Grainger’s Kipling Settings 1898-1947.*, University of Western Australia, 1985. PhD thesis pp. 39-40.

**PERCY GRAINGER COLLECTION:**

BOOK (PA2/823:20)

*THE JUNGLE BOOK*

BY RUDYARD KIPLING

WITH ILLUSTRATION BY J. L. KIPLING,

W.H. DRAKE & P. FRENZENY.

UNIFORM EDITION, LONDON, MACMILLAN, 1899.

Inscriptions on paper by Percy Grainger “Tiger! Tiger! (from “The Jungle Book”) for unaccompanied male chorus. Hunting Song of the Seeonee Pack (from “The Jungle Book”) for male voice and orchestra.”

PAINTING (VA2/11:1)

*[TIGER]*

SIGNED L.R. ‘M.K.N.’

[N.D.]

WATERCOLOUR

INSCRIBED: “Jungle Saying: Rudyard Kipling

These are the four

That are never content

That have never been filled

Since the dews began

Jacala’s mouth

and the glut of the kite

and the hands of the ape

and the eyes of man.”

MUSIC (MG1/39a)

*“JUNGLE BOOK” CYCLE.*

KIPLING SETTINGS NRS. 16, 3, 17, 5, 20, 19, 14, 8, 21, 15.

VOCAL SCORES BOUND IN THAT ORDER INTO A SINGLE

VOLUME BY PERCY GRAINGER AND LABELLED AS A CYCLE (1956-7?).

VOCAL SCORES PUBLISHED SEPARATELY BY SCHOTT & CO. LONDON.

BY PERCY ALDRIDGE GRAINGER.

MUSIC (MG1/33a)

*HUNTING SONG OF THE SEEONEE PACK.*

(KIPLING SETTINGS NR. 8)

SCHOTT & CO., LONDON.

“1ST ENGLISH EDITION, OCTOBER 1922.”

BY PERCY ALDRIDGE GRAINGER.

MUSIC (MG1/60)

*MOWGLI’S SONG AGAINST PEOPLE*

(KIPLING SETTINGS NR. 15)

SCHOTT & CO., LONDON.

“1ST EDITION, CAME NOVEMBER 27, 1924, DETROIT.”

BY PERCY ALDRIDGE GRAINGER.



MUSIC (MG1/91-1A)  
*TIGER, TIGER*  
(KIPLING SETTINGS NR. 4)  
SCHOTT & CO., LONDON. [C.1950, P.G.]  
BY PERCY ALDRIDGE GRAINGER.

MUSIC (MG3/43:17)  
MANUSCRIPT SHEET GIVING ORDER OF JUNGLE BOOK CYCLE  
DATED AUG. 10-11, 1954.  
BY PERCY ALDRIDGE GRAINGER.

EXCERPT FROM CORRESPONDENCE:

“ . . . Adolph Nelson took me up on my thought-cast (idea)), ready-said himself to take a group of tone-tools along on the next (Jan-Feb, 1942) tour of his sing-host, & offered to do a whole Bach Cantata & my whole KIPLING “JUNGLE BOOK” CYCLE. I knew that this was a chance, at last, to hear this long-loved cycle (begun 1898) finely, glowingly, lovingly, flawlessly forth-sounded. So I offered to go along on the tour, playing & time-beating (my cycle) for nothing. I added 2 more sing-host-pieces (“Red Dog”, new; “The Beeches [*sic*] of Lucannon”, begun 1989, now be-ended) to the cycle, making it 10 in all.” SOURCE: PERCY GRAINGER: Round Letter to Kin and Friends, 15-17 February 1942

PROGRAM (42-1-31:1a)  
THE GUSTAVUS ADOLPHUS COLLEGE CHOIR AND ORCHESTRA.  
G. ADOLPH NELSON, CONDUCTOR.  
PERCY GRAINGER PIANIST, COMPOSER AND  
CONDUCTOR AS GUEST ARTIST.  
SATURDAY, JANUARY 13, 1942. [ST. PETER, MINNESOTA, U.S.A.].

**FOYER:**  
**DISPLAY CASE TWO:**  
**THE WARRIORS (MUSIC TO AN IMAGINARY BALLET):**

MUSIC (MG1/99-1-1-C)  
*THE WARRIORS (“MUSIC TO AN IMAGINARY BALLET”)*  
FOR LARGE ORCHESTRA AND 3 PIANOS.  
*“FOR FREDERICK DELIUS, IN ADMIRATION AND AFFECTION.”*  
B. SCHOTT’S SÖHNE, MAINZ. [C.1926, P.G.].  
BY PERCY ALDRIDGE GRAINGER.

PROGRAM NOTE:

“The Warriors”, which is dedicated to Frederick Delius, was begun in London in December 1913 and ended in San Francisco in December 1916, the bulk of it being composed in London and New-York City.

No definite program or plot underlies the music, though certain mind-pictures set it going. Often the scenes of a ballet have flitted before the eyes of my imagination in which the ghosts of male and female warrior types of all times and places are spirited together for an orgy of war-like dances, processions and merry-makings set broken, or accompanied, by amorous interludes; their frolics tinged with just that faint suspicion of wistfulness all holiday gladness wears. I see the action of the ballet shot thru, again and again, with the surging onslaughts of good-humoredly mischievous revellers who carry all before them in the pursuit of voluptuous pleasures. At times the lovers close at hand hear from afar the proud passage of harnessed fighting-men, and for the final picture I like to think of them all lining up together in brotherly fellowship and wholesale animal glee; all bitter and vengeful memories vanished, all hardships forgot; a sort of Valhalla gathering of childishly overbearing and arrogant savage men and women of all the ages; - the old Greek heroes with fluttering horse-haired helms; shining black Zulus, their perfect limbs lit with fire-red blossoms; flax-haired Vikings clad in scarlet and sky-blue; lithe bright Amazons in windswept garments side by side with squat Greenland women in ornately patterned furs: Red Indians resplendent in bead-heavy dresses and negrito Fijians terrible with sharks' teeth ornaments, their woolly hair dyed pale ochre with lime; graceful cannibal Polynesians of both sexes, their golden skins wreathed with flowers and winding tendrils; - these and all the rest arm in arm in a united show of gay and innocent pride and animal spirits, fierce and exultant." SOURCE: Percy Aldridge Grainger.

**PERCY GRAINGER COLLECTION:**

COMB (920)(Top left)

MALANTA, SOLOMON ISLANDS

BLACK WOODEN TINES

BOUND TOGETHER AT ONE END WITH PATTERN  
OF RED, GOLD AND BLACK GRASS WORK.

SIZE: 2.3CM.

LEGEND: "Comb made and used by the natives of  
MALANTA - Solomon Group." - PERCY GRAINGER, n.d.

COMB (921)(Centre left)

TRIANGULAR BODY OF LIGHT WOODEN TINES

BOUND WITH ANIMAL HAIRS.

DISTINCTIVE HANDLE PATTERNED IN CHECK  
WITH SIMILAR ANIMAL HAIR.

SIZE: 18.3CM.

LEGEND: "Niue Island comb" - PERCY GRAINGER, n.d.

COMB (922) (Lower left)

PAPUA NEW GUINEA.

10 LIGHT WOOD TINES BOUND WITH STRING.

LONG TAPERED HANDLE WITH TRIANGULAR SHAPED END.  
SIZE: 21.2CM.

ARMBAND (931) (Centre top)

SANTA CRUZ GROUP, SOLOMON ISLANDS.  
BROWN, TIGHTLY BOUND GRASS & FIBRE  
WITH WHITE SHELL BEADS FORMING 'MIRROR IMAGE'.  
SIZE: 4.2CM.

Purchased by Percy Grainger at Eric Craig's in Auckland, New Zealand.

GAUNTLETS (959) (Top right)

AMERICAN INDIAN.  
HEAVY NATURAL-COLOURED ANIMAL SKIN.  
HAND SEWN.  
CUFFS LINED WITH HEAVY, RED, EUROPEAN COTTON FABRIC.  
EDGES BOUND WITH RED VELVET.  
WHITE BEADWORK & SKIN FRINGE ON OUTER EDGE OF CUFFS.  
FRONT OF GAUNTLETS & CUFFS HEAVILY BEADED IN STYLIZED  
FLORAL DESIGN - RED, PINK, GREEN, YELLOW, ORANGE, BLUE &  
BRONZE BEADS ON WHITE BEAD GROUND.  
PATCH ON INSIDE OF RING FINGER.

SIZE: 7 $\frac{1}{2}$  GLOVE

PROVENANCE: Taxidermist account from E. W. Darbey, Winnipeg, 1922  
"1 Pair Beaded Gauntlets \$20.00"

NECKLACE (940)(Right).

SOUTH AFRICAN.  
SINGLE COIL BEADWORK  
(MATCHES ARMBAND 939).  
STYLIZED DESIGN.  
BRASS DOMED BUTTON AT EACH END.

ARMBAND (939)(Centre right).

FOUR PADDED COILS. BEADED OVER AND  
PARTIALLY ATTACHED.  
STYLISED DESIGN.  
CLOSURE WITH 6 BRASS DOMED BUTTONS AND LOOPS.

BRACELET (941) (Lower right)

BRASS COILED SPIRAL WITH  
3 PANELS OF BEADS THREADED ON METAL.  
LEGEND: "S. Africa." - PERCY GRAINGER, n.d.

**FOYER:**

**DISPLAY CASE THREE:**

**PERCY GRAINGER COLLECTION:**

BOOK (PA2/839.6:78)

*THE STORY OF GRETTIR THE STRONG.*

TRANSLATED FROM THE ICELANDIC BY ERIKR MAGNUSSON

AND WILLIAM MORRIS.  
LONDON, LONGMANS, GREEN, 1900.

LEGEND: on outside wrapper “This is the book that had the greatest influence on my human and artistic life. . .” - PERCY GRAINGER, 1936.

WOODEN YOKE (1023)

CARVED ON ONE SIDE WITH FOLIAGE, OTHER  
SIDE FOLIAGE & RAMPANT LIONS FACING ONE ANOTHER  
& 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]” - PERCY GRAINGER.

P.G.’S PEN AND NIB,  
INK WELL, TRAY AND BLOTTER (N.A.)  
TRADEMARK: ROYAL COPENHAGEN

LEGEND: ‘Gift from P.G.’s Danish sweetheart Karen to him (1906-1910?) and used by him, writing at Rathbone’s writing table ( and other tables) in London (31A King’s Road, and America).’ - PERCY GRAINGER

NAPKIN RING (N.A.)  
IVORY.  
SERPENT DECORATION.  
ORIGIN AND DATE UNKNOWN.

LEGEND: “Napkin Ring given by the Griegs in 1907 ‘so that you may come again’.” - PERCY GRAINGER, n.d.

MUSIC (MG1/24-1b)  
*FADIR OG DOTTIR*  
*FATHER AND DAUGHTER*  
(SETTINGS OF DANCE-FOLKSONGS FROM  
THE FAEROE ISLANDS Nr. 1)  
FULL SCORE.  
SCHOTT & CO., LONDON. [c.1913, SCHOTT]  
BY PERCY ALDRIDGE GRAINGER.

MUSIC (MG3/102 - 8-6)  
*THORA VON RIMOL*  
MANUSCRIPT SKETCH.  
MARCH, 1898.  
PART OF “THE SAGA OF KING OLAF” (LONGFELLOW)

BY PERCY ALDRIDGE GRAINGER.  
1ST PAGE.

**PHOTOGRAPH :  
PERCY GRAINGER WEARING BEADWORK  
NECKLACE HE DESIGNED AND MADE HIMSELF IN 1909.**

**RESTORED AND REPRODUCED FROM A BADLY  
DAMAGED PHOTOGRAPIC PRINT, BY FRANK COFFA.**



**MUSIC GALLERY:  
DISPLAY AREA FOUR:**

**PERCY GRAINGER COLLECTION:**

PAINTING (VA 1/5:3)

COPY OF GAUGUIN'S *NEVERMORE*

BY JELKA ROSEN DELIUS (1868-1935)

OIL ON CANVAS

N.D.

The artist was the wife of composer Frederick Delius. The painting was a gift from the composer Balfour Gardiner to Percy Grainger after the death of Jelka Delius. The original *Nevermore* (1897) was acquired by the Delius' from Paul Gauguin, a friend of both Jelka and Frederick. It was acquired by the Courtauld Institute, London in 1898 and then placed on permanent loan to the Tate Gallery.

Of *Nevermore*, Gauguin wrote: "I simply wished to suggest with the simple nude, a certain barbaric luxury of ancient times. . . As a title - *Nevermore*. Not at all the Raven of Poe, but a lurking Devil-Bird." SOURCE: LETTER: Paul Gauguin to de Monfried, 14th February, 1897. (Catalogue of the Pictures and other Works of Art at Home House, 1935: 13)

**LEGEND:**

*COPY OF PAUL GAUGUIN'S "NEVERMORE" PICTURE*

*BY JELKA DELIUS (WIFE OF FREDERICK DELIUS)*

"Delius had sold the original painting in 1898. . . We should remember how many of Delius's greatest creations were inspired by thoughts of primitive nature: . . . It was this urge to express in art the mood of virgin nature, the spirit of wild races, that drew Delius and me so closely together. . . This urge is behind my "Free Music", "Jungle Book Settings" (Kipling), "Hill-Songs 1 & 2", "Father and Daughter", etc., and also informs my reverence for the African, South Sea and North American Indian beadwork, for the Greenland patterned furclothes, and for other examples of primitive decorative art displayed in this museum. . . Not that Delius and I, in worshipping primitive art, were seeking "the charm of the exotic" or turning our backs on civilisation" . . . We did not belong to the generation that needed to make so drastic and exclusive a choice. For Delius and for me civilised life and art on the one hand, and primitive life and art on the other hand, were twin halves of a cultural whole that must have flourished long before the earliest dawn of known history." SOURCE: PERCY GRAINGER, November 1938.



EXCERPT FROM CORRESPONDENCE:

“The very name Gauguin is to me like a gentle angel’s hand laid over modern art, truly a holy man he, a man near to Gods & women, a man raised & ennobled above antlike male longings & busy småligheden [Danish: pettinesses]. A sage, & loving father type.” SOURCE: LETTER: Percy Grainger to Rose Grainger, Tuesday evening, 10.1.1911, on train from Leiden to Amsterdam, after a concert performance.

LEGEND:

*NATIVE ART AND STAGE FRIGHT:*

EXCERPT: “The strangely internationalizing, cosmopolitanizing influence of the arts seems to be rooted in the fact that art is a product of culture rather than of civilisation; so that one’s particular civilisation, whatever it is, forms no bar to deep enjoyment and experience through the medium of the arts of peoples living under an alien civilisation. . . This love of beadwork and kindred “primitive” arts (running alongside the overwhelming impression I had had of Maori hakas at Rotorua) and the boundless enthusiasm (never before or since aroused by any other music) I felt for the Raratongan improvised partsongs. . . had a marked and lasting effect on my pianistic concert career. Up to this time (1909) I had never once - either as a child, or as a man - done myself justice on the concert platform, owing mainly to paralysing stage fright. But now I said to myself: “If I dislike the white man’s civilisation as much as I think I do, why am I terrified when playing to white audiences? Logically speaking, I ought to be indifferent to them”. And actually from then on I lost, for life, a large measure of my art-destroying stage fright. Not, however, that I at any time overcame it sufficiently to play really accurately, expressively or naturally in public” SOURCE: PERCY GRAINGER, Dec.9, 1938.

**PERCY GRAINGER COLLECTION:**

RUG (957)

SILVER JACKAL SKIN

JOHANNESBURG

N.D.

PHOTOGRAPH

“ON BOARD S.S. WAKOOL”

(L to R: CAPTAIN PIDGEON, ROSE

GRAINGER, & DR MUECKE)

PHOTOGRAPHER UNKNOWN.

C.1904

LEGEND: “Silver jackal skin rug, given to P.G. in Johannesburg, S’Africa, by a young Australian (name? ) in 1904. It can be seen around Rose Grainger in shipboard photo with Dr Muecke & Capt Pidgeon. We took great pride in it in London, hung it on piano. It seemed to bring a breath of fresh non-European-ness, something pure & wild” - SOURCE: PERCY GRAINGER, n.d.





CLOCK  
WOOD  
C. 1896  
TAHITI  
CARVED BY PAUL GAUGUIN (1848-1903)  
(ON LOAN FROM THE WROBEL COLLECTION)

**SOUTH GALLERY:  
DISPLAY CASE FIVE:  
NORDIC:**

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.

EXCERPT FROM CORRESPONDENCE:

“. . . You see, I'm mad about race; I feel almost everything *as* race, it's to me what religion is to *other* fools. Also remember that I love you *for* yr race, & *not in spite* of it. When in Australia, as a little boy, when I was always thinking & feeling hard about the Anglosaxons & the Old Norse, [the Battle of Hastings 1066 - when the French Normans beat the English Saxons - was the deepest grief of my young years] & such, I used to look long at the map of Denmark, & Friesland, etc & *long* to be actually on the earth where our race began.(or at least, where one 1st heard of it) And now when I'm in dear Denmark I'm always thinking: “I wonder what men & ships sailed from here to (unconsciously) colonize East England” (&

thence America, Canada, S'Africa,

Australasia, etc) or: I see in a face: “there’s the beginning of a certain English type. . . ” - SOURCE: LETTER: Percy Grainger to Karen Holten, Saturday 2.2.1907.

EXCERPT FROM CORRESPONDENCE:

“. . . the needlewoman who is a great comfort to me - She is helping me cut out y<sup>l</sup> rough towel trousers - wh. I hope will please you - just the same size + shape as y<sup>l</sup> under drawers - only buttoning in front like ordinary trousers - with a fly - like boy’s knickers. . . ” SOURCE: LETTER: Rose Grainger to Percy Grainger, February 18th, 1910. 31/A King’s Road, London.

EXCERPT FROM CORRESPONDENCE:

“. . . I am **so** *longing* to see the towell trousers. I *am* going to be gloriously dressed some day I’m so full of dress-plans. Such glorious hints in Xia [Christiania], Bergen & Cope [Copenhagen] museums. . . ” SOURCE: LETTER: Percy Grainger to Rose Grainger, [In the train] Fyen 25.2.1910.

EXCERPT FROM CORRESPONDENCE:

“. . . I bought such a lovely towel yesterday, with a sweet pattern on brown background, that is to be made into a coat to go over the towel trousers. It will look so charming. And I am still working on my bead (blue) belt which is almost 1/2 done. These clothes make me so happy. . . Do you think you would like to learn beadwork? You could so easily learn it from me, and you could make yourself the most lovely things. . . ” SOURCE: LETTER: Percy Grainger to Karen Holten. [Original: Danish][London] 6.4.1910. [Translated by Philip Grigg]

EXCERPT FROM CORRESPONDENCE:

“. . . I’m bringing with me some nice teatrays cloths that I bought (only a few pence) some of which I want used for knickers. . . ” SOURCE: LETTER: Percy Grainger to Rose Grainger, Amsterdam, 17.4.1910.

**PERCY GRAINGER COLLECTION:**

TOWEL SUIT:

TROUSERS (854)

BELOW KNEE-LENGTH, FAWN COTTON TOWELLING TROUSERS.

RED STRIPES AND FRINGING BORDER AT LOWER EDGE.

LOOPS FOR BELT AT WAISTLINE.

CENTRE FRONT FLY CLOSURE WITH BUTTONS.

SIZE: INSIDE LEG - 30 CM. WAIST - 78 CM. LEG WIDTH - 54 CM.

LEGEND:



“Towel clothes made by Rose Grainger and Percy Grainger around 1910, after seeing native dress in New Zealand museums” SOURCE: PERCY GRAINGER

PHOTOGRAPH:  
PERCY GRAINGER WEARING HOME-MADE  
TOWELLING SUIT, CHELSEA, ENGLAND, C.1910.

“PHOTOGRAPH BY ROGER QUILTER’S NIECE.”

PHOTOGRAPH (W102-23) (Reproduced in catalogue - refer to previous page.)  
*PERCY GRAINGER WEARING HOME-MADE TOWELLING SUIT*  
C. 1910

LEGEND: "Percy Grainger in towel clothes (1911-1913?) by window, 31A King's Road, Chelsea, London. Photo by Roger Quilter's niece" SOURCE: PERCY GRAINGER, n.d.

**PERCY GRAINGER COLLECTION:**

JACKET (862)

MADE BY PERCY & ROSE GRAINGER.

SAME TOWELLING TO MATCH TROUSERS (854)(See above)

FAWN TOWELLING WITH RED STRIPES AND

FRINGED BORDER AROUND LOWER EDGE OF JACKET.

3/4 LENGTH SLEEVES.

SOFT TURN BACK COLLAR.

NO FRONT CLOSURE.

POCKET UPPER LEFT SIDE.

SIZE: SHOULDER WIDTH - 40CM. CENTRE BACK TO EDGE - 67CM.

LENGTH OF SLEEVES - 45CM.

Percy Grainger's pencil in pocket.

TIE (63)

CREAM SILK,

MACHINE KNITTED.

LABEL: 'FIFIELD & STEVENSON CHICAGO'

LENGTH: 41CM

LABEL: PERCY GRAINGER 'MORS TID'

1 PAIR LEGGINGS (865)

ECRU LINEN BOUND WITH RED AND WHITE EMBROIDERED RIBBONS.

SHIRT (324)

CREAM SILK SHIRT.

SOFT COLLAR, PEAKS STITCHED DOWN.

MOTHER OF PEARL BUTTONS

LONG SLEEVES.

BRAND 'ROGERS PEET COMPANY NEW YORK' SIZE: 15 1/2

SHOES (186)

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'

BELT (868)

PLAITED TAN LEATHER THONGS.  
DOUBLE RING METAL BUCKLE.  
SIZE: 3.3CM x 106CM.

SOCKS (287)

RED AND WHITE COTTON.

WELL WORN.

'UNCLE SAM'S' BRAND, U.S.A.

EXCERPT FROM CORRESPONDENCE:

“. . . He showed me a bewitching book by a Rasmussen, (Dane) “Nye Mennesker” about Greenlanders; the small tubby Mongolian folk whose dumbfoundingly lovely clothes in the Norwegian Museums have birthed my latest madness. . . ”

SOURCE: LETTER: Percy Grainger to Rose Grainger, Wednesday 9.2.1910. Between Bergen and Xia (Christiania)

**PERCY GRAINGER COLLECTION:**

JACKET (1008)

COMPLETELY HAND SEWN.

FUR CUT AND DESIGNED FOR SEMI-FIT ACROSS THE CHEST.

SHORT TIGHT SLEEVES.

HIGH COLLAR.

CENTRE FRONT CLOSURE, FUR FLAP AND TWO THONGS TIE.

BRIGHT RED FELT TRIM AROUND NECKLINE. SHORT LAPETS.

THREE RED FELT TRIMS VERTICALLY DOWN BACK.

JACKET CUT TO FLARE BELOW BUSTLINE,

GIVEN EXTRA FLARE WITH GODETS.

SIZE: CENTRE BACK TO HEM - 66CM. CHEST - 100CM.

LENGTH SLEEVE - 45CM.

LEGEND: “Greenland clothes” SOURCE: PERCY GRAINGER, n.d.

GOLD OVAL CUFF LINKS (N/A)

“Gift of beloved mother” - PERCY GRAINGER.

QUILT (509)

HAND QUILTED CREAM COTTON GROUND,

LARGER APPLIQUED AND QUILTED PANELS WITH CENTRAL

SECTIONS OF PINK AND CORAL STYLIZED TUDOR ROSES

OUTLINED WITH CORAL AND GREEN ROSE BUDS.

SMALLER ALTERNATING PANELS OF CORAL AND GREEN ROSE BUDS. DARK

GREEN DOUBLE BANDS OUTLINE PANELS & BORDER OF QUILT. EDGES

BOUND WITH DARK GREEN FABRIC AND MACHINE STITCHED.

SIZE: 167CM X 218CM.

ORIGIN: POSSIBLY ROSE GRAINGER

PROVENANCE: AMERICAN.

This design has evolved from the designs of “The Rose of Le Moyne” of French inspiration, but is distinctively Colonial-American. The “Whig Rose” of

Pennsylvania, 1845, the “Virginia Rose, 1855 and the early 20th century are interpreted in this quilt.

TABLE (N/A)

STAINED ENGLISH OAK.

GATE LEGS, DROP SIDES, CONCEALED DRAWER.

LEGEND: “. . . Chelsea furniture, doubtless bought by Rose Grainger during Chelsea period (1905- 1914) and typical of her taste (most of it bot [sic] for 31A King’s Road, Chelsea, 1908-14” SOURCE: PERCY GRAINGER, n.d.

**PERCY GRAINGER COLLECTION:**

INK STAND (994)

PENS (993)

DOUBLE GLASS INKWELLS WITH PLATE LIDS.

REMAINS OF RED AND BLUE INK.

THREE PENS: ONE WITH BLACK HANDLE & CORK AND STEEL NIB,

ONE WITH RED HANDLE, CORK TOP & BRASS NIB SIZE 14

ONE WITH GREEN HANDLE, GROOVED PLASTIC, BRASS NIB  
SIZE 14.

CARVED FIGURE (1011)

CORK, STAINED AND PAINTED.

CARVED TO REPRESENT A MALE ‘SAVAGE’

DRESSED IN BEADS, RAG, SILVER PAPER, DRAWING PINS,

BLACK AND RED FEATHERS, STRING AND TAPA CLOTH WITH A PAINTED

LOBSTER SHELL SHIELD.

“Gift from Knud Larsen [1907]” - SOURCE: PERCY GRAINGER

CARVED FIGURE (1012)

CORK, STAINED AND PAINTED

CARVED MALE FIGURE IN CROUCHING POSITION

WEARING A TOP HAT.

REMNANTS OF HAIR LIKE BRISTLES AROUND CHIN, NOSE, EYE-BROWS AND  
RECTUM.

“Gift from Knud Larsen [1907]” - SOURCE: PERCY GRAINGER

Knud Larsen: Danish artist, Svinkløv Group and ethnographer, who lived in Svinkløv and later in Fjerritshev, Jutland, Denmark. Introduced to Percy Grainger by Karen Holten c.1907.

**PERCY GRAINGER LIBRARY:**

BOOK (PA2/398.2:32)

*POLYNESIAN MYTHOLOGY AND ANCIENT TRADITIONAL  
HISTORY OF NEW ZEALAND RACE AS FURNISHED BY  
THEIR PRIESTS AND CHIEFS,*



BY RT. HON. SIR GEORGE GREY (1812 - 1898),  
LONDON, 1855.

BOOK (PA2/919.6:3)  
*THROUGH POLYNESIA AND PAPUA :*  
*WANDERINGS WITH A CAMERA IN SOUTHERN SEAS.*  
BY FRANK BURNETT, GRIFFITHS, LONDON, 1911

BOOK (PA2/919.3:5)  
*THE MAORI RACE.*  
BY E. TREGEAR, A.D. WILLIS, NEW ZEALAND, 1904.

MUSIC (SLI MG13/6-4:1)  
MANUSCRIPT SKETCH RAROTONGAN MUSIC.  
“FIERCE 1” PIECE 3, PAGE 1  
BY PERCY GRAINGER.

**SOUTH GALLERY:**  
**DISPLAY AREA SIX:**

PAINTING (VA1/7:4)  
*LAIRD OF ART*  
BY ELLA STRÖM GRAINGER (1889-1979)  
OIL ON CANVAS.  
1941.

**SOUTH GALLERY:**  
**DISPLAY CASE SEVEN:**  
**BEADWORK:**

LEGEND:  
*BEADWORK & OTHER NATIVE CURIOS*

“In Jan.? 1909 (while staying at Warwick House, Christchurch) Rose Grainger & P.G. went (separately) to the Christchurch museum & both (separately) fell wildly in love with the African & other beadwork displayed there. P.G. made drawings while in the museum & soon starting copying native beadwork himself (the big necklace with free hanging beard is one of their results & so is the blue & white belt - copied from an Island belt, shown by a German on board the German Lloyd steamer (1st  $\frac{1}{2}$  of 1909), buying the beads in (Sydney?) & stringing them on unwound from fishing line. On getting to Sydney after N.Zealand (Feb or March 1909) P.G. bought a lot of beadwork & other native curios (& photos of natives) at Tost & Rohu's opposite G.P.O. Sydney (Martin Place). The S'African ones had been brought to Australia by Australian Boer War soldiers. After Sydney P.G. bought the Island wristbands (beads, blue & white) in Queensland - all (I think) from a Swedish green-grocer who had taken beadwork from Kanaka sugarcane-

field-workers in payment for vegetables. In returning to London both Rose & P.G. did much

beadwork - among others a small tablemat (coral color & white?) made by R.G. & given to Mrs Nina Grieg. The American Indian beadwork was bought by Rose G. & P.G. while living at 680 Madison Ave, (The Southern), New York City, around 1915-1917. Some American Indian beadwork was maybe added later.

A few other gifts were added by friends. Ella Grainger brought some nice shell money things to America when marrying P.G. (1928), when she also brought the big Solomon Island mask.

The cabinet stood in the street-level hallway at 31a Kings Rd, Chelsea, London (not far from wooden settee). After being stored in London during the war it came to White Plains, N.Y. (7 Cromwell Place), where it stood in hallway, facing front door.” SOURCE: PERCY GRAINGER, n.d.

EXCERPT FROM CORRESPONDENCE:

“In Sydney I got several beautiful South African native belts (beadwork) etc from an old Scotsman, and I also bought 2 lovely belts (for 30/-) also South African.

I really have already a considerable collection of Polynesian and African work.”  
SOURCE: LETTER: Percy Grainger to Karen Holten, The “Royal” [Hotel] Bathurst, N.S.W., 12.5.1909. Wednesday. [Original: Danish/some English] [Translated by P.P. Grigg.]

ALL OBJECTS ARE DESCRIBED RIGHT TO LEFT:

**PERCY GRAINGER COLLECTION:**

ACCOUNT (985)

ON ILLUSTRATED PAPER.

“*TOST & ROHU*

*10, 12 & 14 MOORE ST., & 605 GEORGE ST., SYDNEY.*

*ESTABLISHED 1860.*

*THE GREATEST COLLECTION OF FURS,*

*CURIOS, SHELLS IN AUSTRALIA.*

<i>1 GRASS SKIRT</i>		<i>7/6</i>
<i>1 BEAD NECKLACE</i>	<i>5/6</i>	
<i>2 BEAD FRONTALS @ 4/6</i>		<i>9/-</i>
<i>1 BEAD FRONTAL</i>		<i>5/6</i>

*TOTAL £1.7.6*

*March 30, 1909”*

SIZE: 21.2CM X 33.6CM.

P.G'S DRAWING BOOK (989)

CONTAINS COLOUR GRADATIONS & SCALE & NUMBERS.

8 PAGES OF PENCIL DRAWINGS.

WATER COLOUR DESIGNS

SKETCHES OF BEADWORK IN MUSEUM

COLLECTIONS & OBJECTS AT TOST & ROHU.

REFERENCES & ILLUSTRATIONS RE SAMOA, SOLOMON ISLAND,

S'AFRICA, KAFFIR WOMEN'S DRESS & ARMLETS.

WATERCOLOUR OF P.G'S NECKLACE (913)

LABEL: "SUPPLIER P.W. HUTTON & CO., TIMARU"

SIZE; 17.8CM X 18.7CM.

P.G'S PAINT TIN & 2 PAINT BRUSHES (992)

THE 'REMBRANDT' BOX,

PARIS & LONDON.

12 WATERCOLOURS

2 BRUSHES WITH BLACK HANDLES & SABLE TIPS.

P.G'S INK PEN (993)

RED HANDLE,

CORK TIP WITH BRASS NIB SIZE 14.

SKETCHES (996:6)

PERCY GRAINGER'S ILLUSTRATED DESIGNS FOR SANDALS:

RIGHT SIDE OF SANDAL, TOP ASPECT, &

DETAILS OF SECTIONS & CONSTRUCTIONS.

DESIGNS ON LETTERHEAD: WARWICK HOUSE, CHRISTCHURCH, N.Z.

PENCIL.

1909.

Inscribed by Percy Grainger: "P. Perry bootmaker Armagh St., Christchurch N.Z.  
made sandals on voyage from England"

POSTCARD (988-A)

"A MAORI BELLE. NEW ZEALAND"

WEARING FLAX SKIRT WITH BEAD WORK BAND.

LOCATED INSIDE PERCY GRAINGER'S "BEADS" EXERCISE BOOK (988)

P.G'S EXERCISE BOOK (988)

FROM GRAINGER'S BEADWORK BOX.

SHINY BLACK COVER WITH LABEL

CONTAINS: 1910 PROGRAM, 3 PHOTOS, POSTCARDS,

LOOSE PEN DRAWINGS, PENCIL & INK MUSIC NOTES &

DRAWINGS - SOME WITH WATERCOLOUR WASH.

REFERENCES TO SOURCE MATERIAL FOR SOLOMON ISLAND

ARMBAND, BRITISH MUSEUM, 10.8.1910.

SIZE: 16.2CM X 20.2CM.

SERVIETTE RING (914)

BLACK & WHITE BEADWORK, ZIGZAG PATTERN.

SIZE: 6CM X 13CM.

MADE BY PERCY OR ROSE GRAINGER

SERVIETTE RING (915)  
BLACK, WHITE & RED BEADWORK.  
SIZE: 6.5CM X 17CM.  
MADE BY PERCY OR ROSE GRAINGER

ORIGINAL ENVELOPE CONTAINING SERVIETTE RINGS: "Serviette ring made by beloved mother or by PG or by both" - PERCY GRAINGER. n.d.

PHOTOGRAPH (W4-44) (Reproduced in catalogue - see page 11)  
*PERCY GRAINGER WEARING BEADWORK HE  
DESIGNED AND MADE HIMSELF 1909.*  
RESTORED AND REPRODUCED FROM  
A DAMAGED PHOTOGRAPHIC PRINT,  
BY FRANK COFFA.

COLLECTIONS OF TWINE (987)

FROM GRAINGER'S BEADWORK BOX:

- 1 - BROWN FISHING LINE WOUND ON CYLINDRICAL PIECE OF CORK.
- 2 - HEAVY BROWN LINEN CORD WOVEN AROUND INVITATION TO PG TO ATTEND THE GOUPIL GALLERY, REGENT ST., DRAWINGS BY WILLIAM ROTHENSTEIN.
- 3 - LINEN THREAD ON A WOODEN REEL . LABEL "KNOX'S MACHINE WOVEN THREAD .50 PRICE 10/4. W.J. KNOX KILBRINIE, SCOTLAND."
- 4 - BUNDLE OF 10 HANKS OF BROWN TWISTED CORD

LETTER (996-5)

FROM: "G. LITTLE & CO., 63 HAYMARKET, LONDON. S.W.  
SPECIALITIES IN HIGH CLASS FISHING TACKLE."

TO: PERCY GRAINGER

DATE: 22ND JULY, 1910.

WRITTEN ON ILLUSTRATED PAPER.

SUBJECT:

Manufacturers regret that they cannot dye small quantity orders for Grainger.

COLLECTION OF BEADS (986).

FROM GRAINGER'S BEADWORK BOX:

TIN 'MAL-KAH' TURKISH TOBACCO CIGARETTE TIN  
CONTAINING BLUE AND WHITE BEADS.

INK PEN (993)

BLACK HANDLE, CORK TIP AND STEEL NIB.

LETTER

PERCY GRAINGER TO ROSE GRAINGER.

TUESDAY 11.5.1909.

EDYE'S ROYAL HOTEL, ORANGE, N.S.W. [BEADWORK LETTER].

Photocopy of original letter - 6 pages.

COLLECTION OF BEADS (986)

FROM GRAINGER'S BEADWORK BOX:

A SMALL WHITE CARDBOARD BOX LABELLED "BRICKNELL'S CAFE,  
31 RUNDLE ST., ADELAIDE" CONTAINING RED BEADS.



NECKLACE (944)

RED AND BLUE BEADS ON A WHITE BEADWORK GROUND.  
SEMI-CURVED SHAPE. CENTRE CLOSURE WITH BEAD AND LOOP.  
STYLISTICALLY MATCHES BELT (943) IN CASE 11.  
THE DESIGN OF THESE TWO SOUTH AFRICAN BEADWORK PIECES IS  
ADOPTED IN THE COLLAR OF P.G.'S BEADWORK NECKLACE (913).  
SIZE: 7CM X 54CM X 57CM OUTER CURVE.  
LEGEND: "S'Africa" - PERCY GRAINGER, n.d.

COLLECTION OF BEADS (986)

FROM GRAINGER'S BEADWORK BOX:  
SMALL BROWN ENVELOPE WITH "JOHN ALLEN, BEAD  
IMPORTER, OXFORD CIRCUS, W."  
CONTAINS BLUE BEADS.

COLLECTION OF BEADS (986)

FROM GRAINGER'S BEADWORK BOX:  
TWO SMALL BROWN ENVELOPES LABELLED "JOHN ALLEN, BEAD  
IMPORTER", WITH ILLUSTRATION OF "ALLEN'S IMPROVED BEAD LOOM".

OTHER ITEMS FROM PERCY GRAINGER'S BEADWORK BOX (995-V)

- 1 - ENVELOPE INSCRIBED BY P.G. - "original line of stringed end of  
copy of BISMARCK ARKIPIIL belt done on Sydlitz Ruddier color.  
Bought in (N.Z.?) Australia likely, maybe Queensland or N.S.W.  
Unwound Aug. 1910."
- 2 - TAN LINEN THREAD TWINE WOUND ON PAPER. (995-T)
- 3 - BLUE POSTCARD WITH SAMPLES OF COLOURED BEADS STITCHED  
DOWN WITH NOTATIONS BY P.G. REGARDING SIZE, COLOUR, AND  
DIRECTIONS FOR USE IN BEADWORK.

NECKLACE (980)

BEADWORK IN RED, WHITE, GREEN &  
DARK BLUE IN A GEOMETRICAL DESIGN.  
JOINING AT CENTRE FRONT AND DIVIDING INTO BEADED BLUE TASSELS.  
SIZE: WIDTH - 2CM. TASSELS - 8CM. LENGTH - 93CM.  
MADE BY PERCY GRAINGER.

LOOM (916)

WOODEN FRAME MADE BY PERCY GRAINGER FOR BEADWORK.  
GROOVES CUT INTO ENDS FOR STRING SUPPORT.  
SAMPLE BEAD WORK *IN SITU*.

SEPARATE SMALL SAMPLE OF BEADWORK WITH ATTACHED LEGEND:

"Beadwork sketch P.G. after Christchurch 1909." Verso: "Probably London  
around 1910." - PERCY GRAINGER, n.d.



**SOUTH GALLERY:  
DISPLAY CASE EIGHT:  
AMERICAN INDIAN**

LEGEND: “The American Indian beadwork was bought by Rose G. & P.G. while living at 680 Madison Ave, (the Southern), New York City, around 1915-1917. Some American Indian beadwork was maybe added later. A few other gifts were added by friends. . . ” - PERCY GRAINGER, n.d.

“. . . there again should dawn an age in which the bulk of civilized men & women will come to again possess sufficient mental leisure in their lives to enable them to devote themselves to artistic pleasures on so large a scale as do the members of uncivilized communities . . . ” SOURCE: Percy Grainger: *The Impress of Personality in Unwritten Music.*, G. Schirmer, New York, 1915. Reprinted from *The Musical Quarterly* July 1915.

The above receipt was found inside glove (958) in Grainger’s American Indian collection. It details several of Grainger’s transactions with the taxidermist E. W. Darby. See below for details on artefacts itemized on this account.

**PERCY GRAINGER COLLECTION:**

LEGGINGS (PAIR) (1005)

AMERICAN INDIAN.

NATURAL ANIMAL SKIN LEGGINGS, HAND SEWN.

WAISTLINE CLOSURE WITH CUT EYELETS & HEAVY LEATHER THONG.

WIDE LEGS AT BOTTOM, GREEN AND ORANGE PAINT APPLIED

TO OUTER LEG WITH TWISTED LEATHER THONGS AT SIDE SEAMS.

ROW OF THONGS TO DECORATE THE INSIDE

COLOURED LEATHER BORDER.

CUT FRINGE AT LOWER EDGE OF LEGGING.

NAVY & WHITE "LAZY" STITCH BEADWORK IN CIRCULAR DESIGN,

THONGS ATTACHED. STYLIZED ABSTRACT FIGURES.

SINGLE BAND OF BEADWORK EXTENDS AROUND OUTER SIDE

OF PAINTED HIDE & TWO BANDS OF THE SAME BEADWORK

EXTEND AROUND THE LOWER EDGE OF LEGS.

WAIST: 154CM.

LENGTH OF LEG FROM WAIST - INSIDE LEG: 98CM.

OUTSIDE LEG: 116CM. WAIST TO CRUTCH: 37CM.

MOCCASINS (1004)

AMERICAN INDIAN.

ONE PAIR HEAVY ANIMAL SKIN MOCCASINS,

ALL MACHINE CONSTRUCTION, EXCEPT BACK OF HEEL.

COMMERCIAL TAPE SEWN TO EDGE OF BOOTS AND INSIDE.

FOUR BRASS EYELETS EACH SIDE OF CENTRE FRONT CLOSURE.

TIED WITH LEATHER THONG (ONE MISSING).

SOLES CUT TO EXTEND AND GATHER IN THE FRONT OVER INSTEP.

CENTRE PANELS ONCE DECORATED.

SIZE: LENGTH OF SOLE - 32CM.

VEST (1006)

AMERICAN INDIAN, HAND-MADE VEST FOR MALE.

NATURAL COLOURED ANIMAL SKIN.

"LAZY" STITCH BEADWORK IN YELLOW,

RED, BLUES ON A WHITE BEAD BACK GROUND.

HIDE FRINGED AROUND ARMHOLE & BOTTOM OF VEST.

CENTRE FRONT CLOSURE WITH TWO SETS OF LONG THONGS.

EDGE BOUND IN BLACK COTTON. LINED INSIDE WITH WHITE COTTON.

PERSPIRATION STAINS ON FRINGE UNDER ARMS AND ACROSS BACK

INDICATE CONSIDERABLE WEAR. YELLOW CHECK PATTERN ON RED BEADS

FORM A BORDER AROUND ENTIRE PERIMETER OF GARMENT.

FRONT: GEOMETRICAL STYLIZED DESIGN.

BACK: PROFILE OF TWO INDIANS ON HORSEBACK FACING EACH OTHER

BOTH ARE FORMALLY DRESSED & HOLDING U.S.A. FLAGS

ABOVE THEM ARE TWO TEPEES WITH FLAGS.

BETWEEN FLAGS ARE THE INITIALS F.G.S.

SIZE: CHEST - 103CM.

LENGTH - 57CM (SHOULDER TO LOWER EDGE OF FRINGE).

VEST (978)

AMERICAN INDIAN. VEST FOR FEMALE.

FRONT CLOSURE WITH 7 PATENT BLACK HOOKS 7 EYES.

BLACK VELVET WITH FLORAL BEADWORK IN SHADES OF GREEN, PINK, YELLOW, BLUE, MAUVE, BRONZE AND CRYSTAL, ON FRONT AND BACK. MACHINE CONSTRUCTION. BOUND AROUND ARMHOLES WITH BLACK COTTON JACQUARD FABRIC.

BACK LINED WITH BLUE/CREAM STRIPED COTTON.

SIDES LINED WITH BLACK/CREAM FLORAL COTTON FABRIC.

GARMENT LET-OUT UNDER ARMS & SIDE SEAMS WITH BLACK VELVET.

ALTERATIONS LINED WITH BLUE/CREAM FLORAL AND STRIPED FABRIC.

EDGES AT ARMHOLES & LOWER HEM BOUND WITH BLACK SATIN RIBBON.

SIZE: CHEST - 102.5CM. LENGTH - 47CM

MOCCASINS (962)

AMERICAN INDIAN. HAND-MADE.

HEAVY ANIMAL SKIN UPPERS. RAW-HIDE SOLES.

UPPERS JOIN CENTRE BACKS

“LAZY” STITCH BEADWORK IN WHITE, GREEN, YELLOW, RUST, LIGHT & DARK BLUE BEADS. GEOMETRIC PATTERN.

PROVENANCE: PLAINS INDIAN, U.S.A.

MARKING ON OUTER CUFF:  $\frac{i n l}{m \neq x}$

SIZE: WIDTH - 9CM. LENGTH - 28CM..

POUCH (968)

AMERICAN INDIAN.

BLACK FUR.

BEADWORK IN RED, BLUE, GREEN, PINK & YELLOW

ON A WHITE GROUND (BORDER, FRONT & TOP)

SHORT LEATHER THONG HANDLE. PURPLE DYED

HORSEHAIR TASSELS ON HIDE THONGS CAPED WITH TIN.

TASSELS HUNG IN PAIRS AT CORNERS + 3 SETS ACROSS FRONT.

SIZE: 27CM X 19CM

HANDBAG (960)

AMERICAN INDIAN.

BLACK WOOL, MACHINE WOVEN EUROPEAN MATERIAL.

NARROW TOP OPENING, WIDER BASE - DIVIDES INTO 4 FILLETS,

EACH FILLET THEN DIVIDING INTO TWO, AND TERMINATING WITH

SKIN THONGS WITH BLACK, OLIVE GREEN & TURQUOISE BEADS & ORANGE, GREEN & YELLOW WOOL TASSELS.

SIMILAR WOOL PLAITED TO FORM HANDLE.

BLACK SILK LINING.

HEAVY FLORAL BEADWORK ON BOTH SIDES OF BAG.

PERIMETER OF BAG OUTLINED IN ROWS OF WHITE BEADS.

SIZE: WIDTH - 17CM TO 27CM. LENGTH - 46CM.

PROVENANCE:

LABEL INSIDE BAG - “Cree Indian beaded handbags” - P.G. LEGEND, n.d.

1938 EXHIBITION LABEL BY GRAINGER:

“Woodlands Indian, probably CHIPPEWA, U.S.A.”

PROVENANCE: Taxidermist account from E. W. Darbey, Winnipeg, 1922

“1 Large beaded hand bag      \$25.00”

PIPE BAG (971)

AMERICAN INDIAN

SIDES & TOP OPENING OUTLINED IN

BLUE & WHITE 'LAZY' STITCH BEADWORK.

LOWER SECTION OF 'LAZY' STITCH IN A STYLIZED

PATTERN OF YELLOW, GREEN & BLUE BEADS ON WHITE GROUND.

BEADWORK EXTENDS FROM SOLID BEAD DESIGNS ON BASE

UPWARDS INTO YELLOW TENTS WITH GREEN CROSSES AT TOP.

LOWER EDGE: 23 RAWHIDESTRIPS COVERED IN RED QUILLWORK.

LONG MULTI STRAND FRINGE OF SKIN THONGS.

COMMERCIAL TAPE HANDLE - NOT ORIGINAL.

SIZE: WIDTH - 17CM. LENGTH - 98CM (OVERALL).

PIPE BAG (972)

AMERICAN INDIAN.

SIDES & TOP OPENING OUTLINED IN

'LAZY' STITCH GEOMETRIC DESIGN IN NAVY, RED,

GREEN & YELLOW BEADS ON A WHITE BEAD GROUND.

DESIGN ON SIDE: TEPEE TOPPED WITH AMERICAN FLAGS,

REVERSE SIDE: BEADED BARS EXTENDING UPWARDS, TOPPED

WITH DYED HORSE HAIR TASSELS WITH TIN CAPS.

ANIMAL SKIN THONG HANDLE WITH 4 QUILLWORK

COVERED SKIN THONGS, EACH DECORATED WITH TASSELS.

LOWER END OF BAG: 30 RAW HIDE THONGS COVERED WITH

RED, YELLOW, PURPLE, BLUE & WHITE QUILL WORK,

TERMINATING IN A MULTITUDE OF DOUBLE SIDED

RED HORSEHAIR TASSELS & LONG SKIN THONGS.

SIZE: WIDTH - 19CM TO 48CM. LENGTH - 91CM (OVERALL)

BAND/BELT (976)

AMERICAN INDIAN.

RED, PINK, YELLOW, BLACK & BLUE BEADS

STITCHED ON TO A GROUND OF GREEN BEADS.

DOUBLE COTTON BACKING.

TWO COMMERCIAL TAPES EITHER END.

FEATHER TASSELS CAPPED IN TIN & ATTACHED TO THONGS.

ORIGINALLY 9 ORANGE TASSELS AT EACH END &

23 JADE GREEN TASSELS IN THE MIDDLE.

SIZE: WIDTH - 7.5CM. LENGTH: 89.5CM.

BAND (975)

AMERICAN INDIAN.

'LAZY' STITCH BEADWORK OF NAVY BLUE, RED & YELLOW

IN A GEOMETRICAL DESIGN ON A WHITE BEADWORK GROUND.

ATTACHED TO HIDE BACKING: FOUR CIRCULAR DESIGN PATTERNS

WITH DOMED BRASS DECORATIONS SEWN IN PLACE WITH

DOUBLE TWISTED & KNOTTED THONGS ATTACHED AT EITHER END

SIZE: WIDTH - 9CM. LENGTH - 152CM. THONGS - 57CM.



PROVENANCE: Taxidermist account from E. W. Darbey, Winnipeg, 1922  
"1 Solid beaded belt \$10.00"

PHOTOGRAPH:  
PERCY GRAINGER

AUGUST 1929  
DANISH COAST.

KNIFE SHEATH (970)

AMERICAN INDIAN.

HAND SEWN ANIMAL SKIN.

CUT SKIN FRINGE ON ONE SIDE.

RED, PINK, GREEN & ORANGE BEADS IN A FLORAL DESIGN  
ON A WHITE BEAD GROUND, STITCHED ONTO CANVAS.

LINED INSIDE WITH GREEN COTTON MATERIAL.

ORIGINAL IVORY LABEL ATTACHED:

“Bought for beloved mother for -----time of death.” Verso: “On south -----  
may, in her bedroom at time of death” - PERCY GRAINGER.

BELT (973)

AMERICAN INDIAN

RED, PINK, YELLOW & BLUE BEADS ON A WHITE BEAD GROUND.

LINED WITH PURPLE/WHITE STRIPED COTTON.

FOUR SKIN THONGS AT EITHER END.

SIZE: 11.5CM X 82CM. THONGS - 14CM.

BELT (974)

AMERICAN INDIAN.

BLUE, YELLOW, RED, GREEN & CAMEL BEADS IN A  
GEOMETRICAL DESIGN ON A WHITE BEAD GROUND.

STITCHED DOWN ON TO DOUBLE CANVAS.

ORIGINALLY 3 SKINS THONGS AT EACH END.

SIZE: 8.8CM X 88CM.

DRUM (IG3/2-2)

AMERICAN INDIAN.

OLD SMALL FRAME DRUM.

CONSTRUCTION WITHOUT GLUE OR NAILS.

WOODEN FRAME: 26.5CM DEEP, 5.5CM WIDE.

ANIMAL HIDE IS LACED THROUGH HOLES IN THE WOODEN FRAME  
WITH SKIN THONGS. CROSS BRACE WITH THONGS USED FOR SUPPORT &  
FOR HOLDING DRUM. FADED, HAND PAINTED FIGURE OF AN INDIAN, IN  
DARK BLUE AND RED.

NAVAHO BLANKET (238-A) (Left)

GREY WOOL GROUND.

HAND-KNOTTED FRINGE AT ENDS.

BANDS OF BLACK, RED, FAWN & CREAM WOVEN WOOL STRIPES.

STYLIZED GEOMETRICAL PATTERN IN THE CENTRE (SAME COLOURS).

SIZE: 150CM X 49CM. FRINGE - 5.5CM.

PROVENANCE: PERCY GRAINGER, EARLY 20TH CENTURY

NAVAHO BLANKET (238-B) (Right)

GREY WOOL GROUND.

HAND-KNOTTED FRINGE AT ENDS.

STRIPES IN CREAM, FAWN, BROWN, NAVY & DARK BLUE.

STYLIZED CREAM LEAF AGAINST NAVY SLANTING RECTANGLES WITH A  
COMPLEX CENTRAL PANEL OF GEOMETRICAL PATTERNS IN NAVY, RED,  
ORANGE & CREAM COLOURED WOOL.  
SIZE: 151CM X 51.5CM. FRINGE - 6CM.  
PROVENANCE: PERCY GRAINGER, EARLY 20TH CENTURY

**SOUTH GALLERY:  
DISPLAY CASE NINE:  
AMERICAN PERIOD:  
TOWEL COSTUMES:**

**PERCY GRAINGER COLLECTION:**

TOWEL VEST (855)

MADE BY ELLA GRAINGER.

ORANGE, RUST AND CREAM GEOMETRICALLY PATTERNED

TOWEL MADE INTO A VEST FOR PERCY GRAINGER.

BOUND AROUND THE ARMHOLES WITH YELLOW VELVET.

THREE LONG WOODEN BUTTONS ON EACH SIDE OF FRONT AS DECORATIVE TRIM ONLY, ATTACHED WITH THICK CORD.

TOWEL SHORTS (871)

MADE BY ELLA GRAINGER FOR PERCY GRAINGER.

CREAM TOWELLING WITH ORANGE AND GOLD BORDER.

WRAP OVER CENTRE FRONT WITH PRESS STUDS SEWN TO

WAISTLINE OF THE SHORTS.

BELT (872)

BROWN LEATHER BELT WITH METAL STUDS.

STITCHED TO CREAM WEBBING WHICH IS REMOVABLE .

WEBBING ATTACHES BELT TO THE WAISTLINE OF

SHORTS (871) WITH LARGE METAL PRESS STUDS.

NEW SULTAN BRAND BELT.

ALTERATIONS BY PERCY GRAINGER.

TOWEL SHIRT (870)

MADE BY ELLA GRAINGER.

ORANGE, BLUE & GOLD MULTI STRIPED TOWELLING.

CENTRE FRONT CLOSURE WITH SIX ORANGE GLASS 'YACHT'

BUTTONS, ONE LONG MULTI-COLOURED BUTTON AT NECKLINE.

SOFT FOLD-BACK COLLAR.

LONG SLEEVES SECURED AT THE WRIST WITH A

MULTI-COLOURED BUTTON & GREEN TWINE.

EDGE OF GARMENT TRIMMED WITH ORANGE VELVET.

TOWEL LEGGINGS (856)

MADE BY ELLA AND PERCY GRAINGER.

TOWELLING PATTERN: YELLOW WITH PYRAMIDS OF

BLUE, RED, BLACK & WHITE DESIGN.

OUTSIDE LEG CLOSURES: TEN SMALL ORANGE GLASS

BUTTONS & GREEN TWINE LOOPS.

SOCKS (287)

BLUE & WHITE COTTON.

WHITE TOPS, HEEL & TOES.

SHOES (858)

ONE PAIR OF TAN PLAITED LEATHER, WIDE STRAP SANDALS.  
PRESS STUD FASTENING.  
RUBBER SOLES - BRAND: 'B.F. GOODRICH' U.S.

**PHOTOGRAPH:  
PERCY GRAINGER WEARING TOWEL  
CLOTHES OF HIS OWN DESIGN  
WHITE PLAINS, NEW YORK,**





TOWEL JACKET (850)

MADE BY ELLA GRAINGER

LOOSE JACKET, WITH SOFT ROLLED COLLAR &  
LONG SHAPED SLEEVES IN JACQUARD WOVEN TOWELS.  
TOWELS IN CREAM & BEIGE WITH A BORDER OF HENNA &  
BROWN IN A GEOMETRICAL DESIGN.

BASKET (N/A)

AMERICAN INDIAN.

LARGE ROUND SHAPE

WOVEN IN DARK BROWN & NATURAL FIBRE  
IN A DIAGONAL GEOMETRICAL DESIGN.

SIZE: DIAMETER - 35CM. HEIGHT - 40 CM.

PROVENANCE: Account Fred Harvey, Indian Department, May 4, 1920 to Percy  
Grainger, 309 West 92 Street, New York City, New York:

“1 Basket Shasta 41765. \$22.50”

**ELLA GRAINGER COLLECTION:**

SEWING BOX (N.A.)

JAPANESE RED LACQUER WITH SEWING  
IMPLEMENTS & THREADS INTACT.

HARD COVERED LOOSE-LEAF FOLDER (N.A.)

NOTES & DIAGRAMS ON THE CONSTRUCTION OF COSTUME  
ELLA GRAINGER.

c. 1929 - 1930.

**PERCY GRAINGER COLLECTION:**

PHOTOGRAPH (W102-9) (On board beside case.)

*PERCY GRAINGER*

1936.

PHOTOGRAPH (N/A) (On board beside case.)

*ELLA GRAINGER*

1935

PHOTOGRAPH (W102-11) (On floor of case.)

*ELLA AND PERCY GRAINGER*

*WEARING TOWEL CLOTHES*

1936.

(REFER ALSO TO PHOTOGRAPH REPRODUCED IN CATALOGUE - PAGE 32)

COLLECTION OF TOWELS:  
(UNUSED):

TOWELS (233)

FOUR ORANGE, GOLD & BLUE MULTI-STRIPED TOWELS.  
ONE PAIR UNCUT, ONE PAIR CUT.

LABEL: "AUSTRALIAN MADE D TOWELS FAST COLOURS"

Used in shirt (870) - see above.

TOWELS (235)

ONE PAIR UNCUT

YELLOW WITH PYRAMIDS OF BLUE, RED, BLACK AND WHITE DESIGN

LABEL: "DRI-GLO' REG. FAST COLOURS. MADE IN AUSTRALIA"

LABEL: "BERRY & ROBERTS PTY. LTD., QUEEN STREET, BRISBANE. 2/11  
EACH"

Used in Leggings (856) - see above.

TOWEL BATH MATS (233)

BATH MAT WITH CUT LOOPS & WIDE STRIPED DESIGN.  
SHADES OF YELLOW.

HAND WOVEN.

LABEL: "'CARPILE' MADE IN IRELAND"

LABEL: "LA FAYETTE LTD. DATE 19/6/36. SPECIAL PRICE EACH 6/9"

BATH MAT WITH CUT LOOPS & WIDE STRIPED DESIGN.  
YELLOW, BLACK, WHITE & ORANGE LONG CUT LOOPS.

LABEL: "MADE IN FRANCE"

LABEL: "McCUTCHEON'S - SPECIAL PRICE 300 EACH."

TOWELS (997)

SET OF TOWELS: BATH SHEET, BATH &  
HAND TOWELS IN A JACQUARD WEAVE.

CREAM & BEIGE WITH A BORDER OF HENNA &  
BROWN IN A GEOMETRICAL DESIGN.

LABEL: "MADE IN ENGLAND"

Used in Jacket (850) - see above.

**SOUTH GALLERY:  
DISPLAY CASE TEN:  
SOUTH SEAS:**

LEGEND:

*NATIVE ART AND STAGE FRIGHT*

"In spite of (or because of?) South English forefathers, on both sides, my mother showed an unusual cosmopolitanism of taste, from girlhood on. When she and I were in New Zealand, on tour with Ada Crossley, in 1909, she went, by herself, into the museum in Christchurch and was fascinated by its display of S. African

and other beadwork. Curiously enough, I happened to go to the same museum on the same day and came home raving about the beauty of the bead work - not knowing that my mother had been kindled by it too. She said:

“I was almost afraid to tell you about it. I was afraid you would think it silly of me”. So we entered a phase of intense mutual interest in South African and South sea beadwork and kindred arts, buying at that time in Auckland (Eric Craig) and Sydney Tost and Rohu)...” SOURCE: PERCY GRAINGER, Dec. 9, 1938.

**PERCY GRAINGER COLLECTION:**

BEADWORK NECKLACE (913)

MADE BY PERCY GRAINGER.

WHITE, RED, BLUE AND BLACK BEADS.

YELLOW BEADED ‘P’ ON COLLAR.

COLLAR: WIDTH 6CM

BEADED TASSELS: LENGTH 34CM

LEGEND: “Bead necklace made by Percy Grainger in Australia (& London?) 1909, along S. African lines. Took about (?160?) days to make? Was gift to beloved mother. Worked at it in trains in Australia, having it hung on strings. Man passing in another train said “Look, there’s a bloody spider in there.” All after Christchurch Museum, 1909” SOURCE: PERCY GRAINGER, n.d.

Recent research confirms beadwork necklace was made entirely in Australia during the Australian tour in 1909. SOURCE: LETTER: Percy Grainger to Rose Grainger, from Edye’s Royal Hotel, Orange, N.S.W., Tuesday 11th May 1909.

Grainger made this a secret present for Rose from beads he purchased in Sydney. The design was based on a South African beadwork belt, also purchased in Sydney, six weeks prior to the Queensland tour. [See Belt, S. African (943) in Display Case 7] Percy commenced work on the necklace in Sydney about 23rd March 1909. It was completed on Monday 10th May and posted with an accompanying descriptive letter to Rose in Adelaide on the Tuesday 11th May 1909. - “The necklace is finished, was finished on Monday afternoon, but not without much work and haste.” - SOURCE: LETTER: Percy Grainger to Karen Holten, from The “Royal”, Bathurst, N.S.W., Wednesday 12th May 1909.

**PERCY GRAINGER COLLECTION:**

TOWEL TUNIC (682)

FAWN TOWELLING OVER SHIRT WITH

RED STRIPES & FRINGED EDGES.

BUTTON HOLE STITCH, HAND EMBROIDERED

AROUND NECKLINE, IN RED THREAD.

TRADE STAMP LABEL INTACT

    OVAL SHAPE - “CHRISTY NO.84 MANCHESTER”

This garment appears unwashed. It appears to be the same towelling as used in JACKET (862) and TROUSERS (854) C1910 which are the earliest examples of Grainger's innovative towel costumes.

GRASS SKIRT (991)

BROWN COCONUT FIBRES,  
STRING WAIST BAND.

MENDED BY GRAINGER WITH GREEN TWINE  
THREADED THROUGH WAISTBAND.

PROVENANCE UNCERTAIN [MELANESIA]

PURCHASED BY GRAINGER FROM TOST AND ROHU,  
SYDNEY, MARCH 1909 - "1 grass dress 7/6"

LEGEND: "P.G.'s South Sea coconut skirt (used to hang on mantelpiece in music room.)" SOURCE: PERCY GRAINGER.

BELT (942)

RED, WHITE, BLUE AND BLACK  
BEADWORK IN A LATTICE DESIGN.

SUSPENDED OVER A HEAVY BLACK COTTON LINING,  
ATTACHED AT EDGES WITH RED BEADWORK.

CLOSURE, CENTRE FRONT, WITH LONG LEATHER THONGS.  
SECURED WITH 4 PEAKED BRASS BUTTONS EACH SIDE.

ARMBAND (929)

BLUE AND WHITE BEADS ON FIBRE BAND.  
REPEAT DIAGONAL DIAMOND PATTERN.  
12.5 CM X 28 CM.

NORTHERN QUEENSLAND, AUSTRALIA.  
MADE BY AN EAST MELANESIAN.

ARMBAND (930)

RED, WHITE AND BLUE BEADS ON FIBRE BAND.  
REPEAT DIAGONAL PATTERN.  
7.3 CM X 31.5 CM.

NORTHERN QUEENSLAND, AUSTRALIA.  
MADE BY AN EAST MELANESIAN.

Grainger is wearing belt (942) and arm bands (929 & 930) in photographs taken by Rose Grainger in 1909 (see below W4-42 & W4-43).

PROVENANCE FOR ARM BANDS (928, 930, 932, 933, 934):

" I discovered a fourth Dane today. I went past a seed shop and noticed there were some beads in the window. I looked into the shop and saw a South Sea Island beadwork armband hanging on the wall. So I went in and asked the price -

1/- . I thought straight away that the man was Danish. . . When Kanakas worked here (on the sugar-cane farms ) [Queensland] he kept shop only for

the “coloured” people and found them so good kind and good natured, he said. The beads I saw in his window were such as he sold them and the 5 armbands I’ve bought off him (1/- each) were made over here with his beads. Funny how I chance on things. Seek and thou shalt find, I suppose.” - SOURCE: TWO PICTURE POSTCARDS, Percy Grainger to Rose Grainger, 26 April, 1909. [Translation from the Danish by Mr. P.P. Grigg.]

P.G. LEATHERWORK (984)

TAN LEATHER THONGS  
PLAITED & KNOTTED AT BASE WITH  
UNEVEN LENGTHS OF THONGING.  
WIDTH 14 CM X 17 CM approx.  
THONGS 27 CM approx.

LEGEND:

“Work done by P.G. aping native work around 1910-11.” - PERCY GRAINGER

NECKLACE (1021)

BROWN SEEDS THREADED ONTO STRING.  
LENGTH: 176 CM  
NOUMÉA, SOUTH WEST PACIFIC

NECKLACE (1022)

LARGE SEEDS & SMALL SHELLS  
THREADED ONTO DOUBLE STRANDED COTTON.  
BLACK COTTON TAPE LOOP & TIE.  
SOUTH WEST PACIFIC.

PURSE (1015)

WOVEN REED IN TWO PARTS.  
DYED RED, BLACK & YELLOW (NOW FADED) IN X DESIGN.  
SIZE: 14CM X 9.5CM  
SOUTH WEST PACIFIC  
PURSE CONTAINS A BROKEN STAR FISH &  
GREEN GLASS TRADE BANGLE.

BASKET (1018)

FINELY WOVEN REED IN NATURAL & PURPLE DYED FIBRE.  
NARROW STRIPES RADIATING FROM CENTRE INTO  
INCREASING WIDTHS TO FORM A DIAGONAL PATTERN.  
SOUTH WEST PACIFIC.  
BASKET CONTAINS 7 ASSORTED SEEDS & 2 COWRIE SHELLS.

SEED-POD (1020)

GERMINATED POD - SEEDS DISPERSED.  
“NUMEA” WRITTEN IN INK ON POD.



CONCH SHELL (162/1-1:2)

LEGEND: "Sea-shell which is blown

into - a musical instrument." - PERCY GRAINGER, n.d.

SHELL (N/A)

PHOTOGRAPH (W4-44) (Reproduced in catalogue - see page 11)  
*PERCY GRAINGER WEARING BEADWORK NECKLACE HE  
DESIGNED AND MADE HIMSELF 1909.*  
RESTORED AND REPRODUCED FROM  
A DAMAGED PHOTOGRAPHIC PRINT,  
BY FRANK COFFA.

LEGEND: "PG in beadwork and South Sea dresses" - PERCY GRAINGER.

PHOTOGRAPHS (W4-42 & W4-43)  
*PERCY WEARING HIS BEADWORK NECKLACE,  
GRASS SKIRT, BELT AND ARM BANDS  
FRONT & BACK VIEWS  
BY ROSE GRAINGER.  
12TH AUGUST, 1909.*

**SOUTH GALLERY:  
DISPLAY CASE ELEVEN:  
DARK CONTINENT:**

EXCERPT FROM CORRESPONDENCE:

"But the Zulu ricksha-runners are wholly overmanish; fulsomely headgeared with ribbons & cattle-horns & tuniced & breeches as: [Refer to drawing opposite]

These bounding black brutes knobly-foreheaded & squash-faced, shining from sweat & polished oil, thus devilishly rigged-up are fine untamed savagery indeed - & the perfect taste of savagery - gentlemen, fighters, brutalists - none of the sage greens & pale-pinks of decency-worshippers.

DRAWING BY PERCY GRAINGER

Give me henceforth blacks. - Northern Aryans or blacks - Indians, Japs, Shems but smallfry alongside these brainless brawlers. Almost as good as us Vikings-at-heart."

SOURCE: LETTER: Percy Grainger to Ernest Thesiger on board S.S. 'Wakool' off Sth African Coast, 11.2.1904.





ITEMS ARE IDENTIFIED  
LEFT TO RIGHT, TOP SHELF DOWN.

**DISPLAY CASE ELEVEN:  
TOP SHELF:**

MODEL SHIP (N.A.)

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

**DISPLAY CASE ELEVEN:  
SECOND SHELF:**

BELT (946)

SOUTH AFRICAN.

MAIN DESIGN OF GROUND SHELL BEAD DISCS.WITH DETAILED  
DESIGN ELEMENT OF BEADWORK IN RED, BLUE & WHITE.

BEAD DISCS THREADED INTO TWENTY ROWS & LINKED TOGETHER.

COLOURED BEADS DIVIDE THE DESIGN AT THREE PLACES. TWO DIVISIONS  
TERMINATE INTO SIX STRANDS WITH SEED PODS AT THE ENDS. ONE POD  
STILL HAS A WAD OF FELTED HUMAN HAIR ATTACHED.

COLOURED BEADS TERMINATING IN FOUR STRINGS

MARK EACH SIDE OF THE CLOSURE.

APPROX. SIZE: WITHOUT APPENDAGES 10CM X 72CM.

LEGEND: "S' Africa" - PERCY GRAINGER

PHOTOGRAPH (W4-44) (Reproduced in catalogue - page 11)

*PERCY GRAINGER WEARING BEADWORK NECKLACE HE  
DESIGNED AND MADE HIMSELF IN 1909.*

RESTORED AND REPRODUCED FROM

A DAMAGED PHOTOGRAPHIC PRINT

BY FRANK COFFA.

LEGEND: "P.G. in beadwork and South seas dresses" - PERCY GRAINGER

BELT (943)

SOUTH AFRICAN.

TWO MATCHING SIDE PANELS OF RED AND BLUE  
BEADWORK ON A WHITE BEAD GROUND.

SMALL CENTRE BEADWORK PANEL.

A DOUBLE RUFFLE OF RED BEADS AT LOWER EDGE.

ALL PANELS CONNECTED BY A NARROW PINK BEAD WAIST BAND.

CENTRE CLOSURE WITH A BEAD, LOOP AND BRASS BUTTON TRIM. APPROX  
SIZE: WAIST - 69CM. SMALL PANEL - 2.5CM X 6.5CM.

SIDE PANELS - 9CM X 28CM.

Design of beadwork in this belt is similar to Percy Grainger's collar necklace (913)

ARMLET (948)

BEADWORK IN RED & WHITE ON A BLUE GROUND.  
BLACK PYRAMID DESIGN ON TAB.  
LOWER EDGE HAS DOUBLE ROW OF YELLOW AND RED BEADS.  
BEAD LOOP CLOSURE.  
SIZE: TAB - 8CM X 12CM. BAND DAMAGED.  
LEGEND: "S' Africa" - PERCY GRAINGER

ARMLET (949)

BEADWORK: BLUE, WHITE, RED, BLACK, YELLOW AND PINK. TAB DESIGN, A  
FOUR BEAD COUNT DESIGN. BAND AND LOOP CLOSURE.  
SIZE: TAB: 11 CM X 8 CM, BAND 30 CM  
LEGEND: "S' Africa" - PERCY GRAINGER

**DISPLAY CASE ELEVEN:  
THIRD SHELF:**

BOOK (PA2/784.7:4)

*SONGS AND TALES FROM THE DARK CONTINENT, RECORDED FROM THE  
SINGING AND THE SAYINGS OF C. K. SANGA AND M. CELE.*

EDITED BY NATALIE (CURTIS) BURLIN  
PUBLISHED BY SCHIRMER, NEW YORK, 1920.  
INSCRIBED:

To the composer whose noble art responds to the folk- art of simpler men - to the  
man who has been the loved and loyal friend of dark-skinned people.

for Percy Grainger from Natalie Curtis. November 1920."

Natalie Curtis (1875-1921) was a pianist, folklorist, writer and composer.

BIRD (955)

SOUTH AFRICAN.  
CARVED AND STAINED STAINED WOOD.  
LEGS ARE BRANCHES OF A TREE.

LEGEND: "Gift to P.G. from S'African pupil. Much admired by P.G.. 1909 -  
1911?" - PERCY GRAINGER

SEED POD (956)

SOUTH AFRICAN.  
DESIGN OF FINE COPPER AND BRASS WIRES ATTACHED THROUGH DRILLED  
HOLES. TOP SEALED.





POST CARDS (996 - 3)

CARDS PRINTED BY VALENTINE AND SONS LTD., DUNDEE, LONDON AND NEW YORK. ALL INSCRIBED.

- 1 - 'WORSHIPPING THE CHIEF, DAHOMEY VILLAGE, IMPERIAL INTERNATIONAL EXHIBITION VILLAGE, LONDON, 1909.'
- 2 - 'DAHOMY VILLAGE, IMPERIAL INTERNATIONAL EXHIBITION, 1909, WHITE CITY, LONDON.'

BRACELETS (938)

SOUTH AFRICAN.

THREE COILED COPPER BRACELETS  
TWO WITH SIMILAR SPIRAL DECORATION.  
ONE WITH FIVE SILVER BEADS,  
SIZE: 23CM APPROX.

LEGEND: "Braselets from S'A" - PERCY GRAINGER.

HORN (954)

FILED ANIMAL HORN.

NARROW END FILLED WITH WOOD.

LEGEND (ORIGINALLY INSIDE HORN): "S'African prized as musical instrument in London 1910 - 1914 by P.G.. (Knocking it), Gift of S'African pupil? or bought Tost and Rohu, Sydney, 1909?" - PERCY GRAINGER.

NECKLACE (953)

SOUTH AFRICAN.

EXTREMELY FINE BEADWORK IN A REPEAT DESIGN  
ON A BAND IN GREEN, NAVY BLUE, WHITE & YELLOW BEADS, TERMINATING  
WITH THREE PLAITED FIBRE CORDS & BEAD TASSELS.

SIZE: 1.5 CM X LENGTH 62 CM OVERALL

LEGEND: "S' Africa" - PERCY GRAINGER

POST CARDS (996-3)

CARDS PRINTED BY VALENTINE AND SONS LTD., DUNDEE, LONDON AND NEW YORK. ALL INSCRIBED.

- 1 - 'AT THE HAIRDRESSERS, DAHOMEY VILLAGE, IMPERIAL INTERNATIONAL EXHIBITION, LONDON, 1909.'
- 2 - 'THE VILLAGE KITCHEN, DAHOMEY VILLAGE, IMPERIAL INTERNATIONAL EXHIBITION, LONDON, 1909.'

**DISPLAY CASE ELEVEN:**

**BOTTOM SHELF:**

NECKLACE (945)

BEADWORK IN WHITE, PINK AND BLUES.  
REPEAT DESIGN ON THE NECKBAND.

CENTRE TAB TERMINATING IN TASSELS.

TWO MOBILE BEADED LOOPS ON NECKBAND EITHER SIDE OF TAB. SIDE FRONT CLOSURE WITH RED BEADS ON A STRING EYELET.

SIZE: BAND - 2CM X 41 CM. TAB - 5CM X 5.8CM. LOOPS - 10CM.

PHOTOGRAPH (Reproduced in catalogue - see page 40)  
*ADA CROSSLEY WITH PERCY GRAINGER IN DURBAN,  
SOUTH AFRICA, 10 FEBRUARY 1904.*  
THE BOWER STUDIO, DURBAN  
1904.

NECKLACE (951)  
BEADWORK BAND IN RED, WHITE, BLUE.  
TAB IN PINK, BLUE, WHITE IN A TWO BEAD COUNT CHECK  
PATTERN. UPPER EDGE BLACK, LOWER EDGE RED & YELLOW BEADS.  
CLOSURE RIGHT SIDE OF TAB WITH RED BEADS & TWINE LOOP.  
LEGEND: "S' Africa" - PERCY GRAINGER.

NECKLACE (952)  
FINE BLUE BEADWORK NECKBAND WITH FOURTEEN  
SMALL PINK BEADED TABS WITH RED AND YELLOW  
DETAILED BEADWORK AT EDGE.  
LARGE CENTRAL TAB IN A DIAGONAL DESIGN OF BLUE, PINK,  
WHITE OUTLINED IN RED & YELLOW BEADS AT THE CORNERS.  
CLOSURE AT RIGHT OF TAB WITH RED & YELLOW  
BEADS & TWINE LOOP.  
SIZE: CENTRE TAB - 4.5CM X 5CM. SMALL TABS - 2CM X 1.5CM.  
NECKBAND - 34.5CM

MUSIC (SLI MG13/9)  
*'AFRICAN BIMA ADAMU'*  
MANUSCRIPT SKETCH.  
INSCRIBED BY PERCY GRAINGER: "JUNE 4TH, 1936"

BELT (950)  
BEADWORK.  
A TAB IN CHECK PATTERN.  
PINK WITH RED DETAIL & WHITE WITH BLUE DETAIL.  
WAISTBAND: BLUE WITH PINK LATTICE DESIGN.  
CENTRE BACK & SIDES WITH A DETAILED INTRODUCTION  
OF YELLOW, BLACK, RED, WHITE & BLUE BEADS.  
CLOSURE LEFT OF TAB WITH LOOP & TWO BRASS DOMED BUTTONS.  
SIZE: 11CM X 1.5CM. WAIST - 72 CM.  
LEGEND: "S' Africa" - PERCY GRAINGER

**ETHNOGRAPHIC GALLERY:  
DISPLAY CASE TWELVE:**

**PERCY GRAINGER COLLECTION:**

MOCCASINS (1 PAIR) (961)  
NORTH AMERICAN INDIAN, HANDMADE.  
SKIN UPPERS, SEPARATE LIGHTWEIGHT RAW HIDE SOLE,  
SEAM AT CENTRE BACK HEEL.

TONGUE & UPPER CUT IN ONE PIECE. SEPARATE CUFF.  
COTTON LINING (EUROPEAN FABRIC) ON INSIDE AND UPPERS. COLOURED  
RED, PINK, MAUVE AND BLUE QUILLWORK DESIGN ON FRONT AND UPPERS.  
SIZE: WIDTH - 8 5CM. LENGTH - 23CM.

LEGEND: "Originals from which cover design of 'Tribute to Foster' was copied by P.G." - PERCY GRAINGER, n.d.

MUSIC (MG1/93-1a)

*TRIBUTE TO FOSTER*

G. SCHIRMER INC., NEW YORK: [c.1932, P.G.]

BY PERCY ALDRIDGE GRAINGER.

EXCERPT: "In the Spring of 1913 Grainger had begun work on his *Tribute to Foster*, a work freely based on Stephen C. Foster's "Camptown Races". Grainger had sketched the "lullaby" section of this work, for which he composed his own (autobiographical) verses in the style of Foster's, on 15-16 October 1913. The final scoring of the work, for five single voices, mixed chorus, musical glasses, solo piano and orchestra, was completed in 1931. It was published by G. Schirmer Inc., New York, in 1932." SOURCE: Kay Dreyfus, *The Farthest North of Humanness*. South Melbourne, MacMillan, 1985, p.512.

BOOK (PA2/784.7:3)

*THE INDIANS' BOOK.*

EDITED BY NATALIE (CURTIS) BURLIN.

HARPER, NEW YORK, 1907.

Includes songs and legends.

PHOTOGRAPH (N/A)

*NATALIE CURTIS BURLIN IN MEXICAN COSTUME*

CHRISTMAS, 1917.

PHOTOGRAPHER UNKNOWN.

Natalie Curtis (1875-1921) was a pianist, folklorist, writer and composer.

MAN'S VEST (977)

AMERICAN INDIAN.

NATURAL COLOURED ANIMAL SKIN EMBROIDERED IN ORANGE, SHADES OF PINK, MAUVES AND BLUE QUILLWORK.

MACHINE CONSTRUCTION.

FOUR FADED PURPLE SILK RIBBON TRIMS ON FRONTS.

CENTRE FRONT CLOSURE WITH SIX SKIN THONGS.

ROUGHLY BOUND AROUND THE EDGE OF GARMENT WITH COMMERCIAL TAPE.

BACK: PARTIALLY FADED KHAKI COTTON FABRIC WITH ADJUSTABLE BACK STRAPS AND BLACK, TWO CLAW BUCKLE.

LINED THROUGHOUT WITH GREY COTTON MATERIAL.

EMBROIDERY IN THE STYLE OF 'STEPHEN FOSTER' MOCCASINS (961)

SIZE: CHEST - 84CM. SHOULDER TO WAIST FRONT - 44CM.



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

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

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

CATALOGUE COMPILED BY ELINOR WROBEL (EXHIBITION CURATOR)  
RESEARCH BY ROSEMARY FLORRIMELL (CURATOR OF THE GRAINGER MUSEUM)  
WITH THE ASSISTANCE OF ANN-MARIE BAKER & CATHERINE MORGAN.  
GRAPHICS, LAYOUT AND DESIGN BY ANN-MARIE BAKER WITH THE ASSISTANCE

OF CATHERINE MORGAN



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