Morris Graves

A RETROSPECTIVE

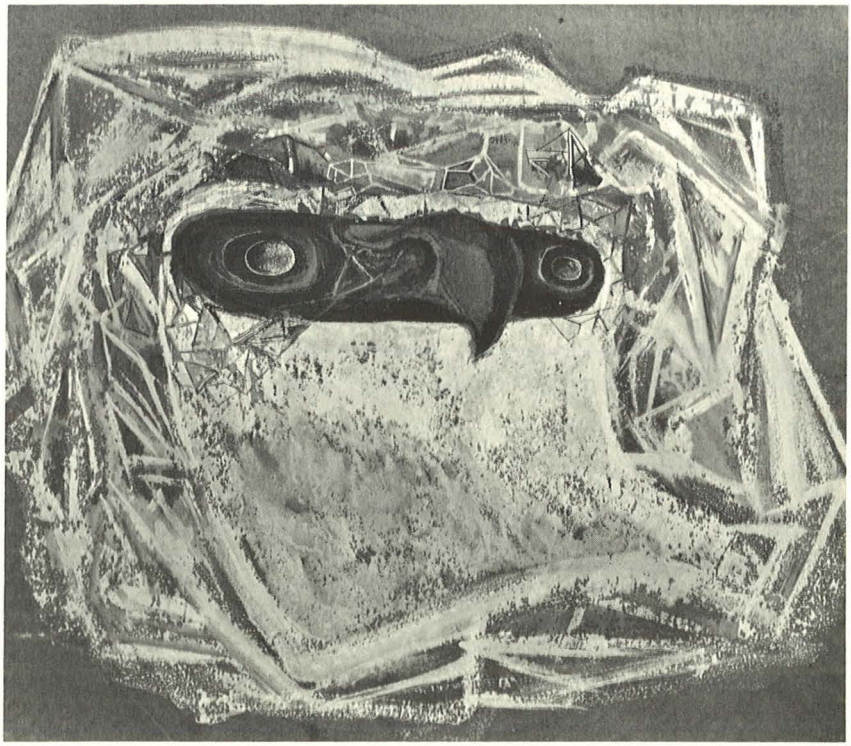
Morris Graves

A RETROSPECTIVE

An exhibition held at the
University of Oregon
Museum of Art,
Eugene, Oregon

FEBRUARY 8 - MARCH 13, 1966

Sponsored by
The Friends of the Museum



EAGLE OF THE INNER EYE, 1941
Dr. and Mrs. Edwin E. Boysen, Pittsburg, California

I paint to evolve a changing language of symbols, a language with which to remark upon the qualities of our own mysterious capacities which direct us toward ultimate reality.

- Morris Graves, as quoted in Morris Graves, by Frederick Wight, John I. H. Baur, Duncan Phillips

CREDITS

To the Willard Gallery of New York, for permission to quote from comments by Morris Graves printed as indicated in its catalogue, Morris Graves (New York: Willard Gallery, n.d.; ca. 1948). To The Regents of the University of California, for permission to quote as indicated from the monograph by Frederick S. Wight, John I. H. Baur, and Duncan Phillips, Morris Graves (Berkeley and Los Angeles: University of California Press, 1956). To The Regents of the University of California and the Fine Arts Patrons of Newport Beach, for permission to quote from the article by Frederick S. Wight printed as indicated in the catalogue, Morris Graves Retrospective (Balboa, California: The Pavilion Gallery, 1963). To Kenneth Rexroth, for permission to quote as indicated from his article, "The Visionary Painting of Morris Graves", published in Perspectives U.S.A., the Winter, 1955, issue (No. 10), pages 63 and 65. To American Horizon, Inc., for permission to qoute from "Creatures of the Irish Twilight", by John Montague, Horizon, Vol. II, No. 6, July, 1960.

To Horizon magazine for making available the color transparency of Morris Graves' painting, "Bird Singing in the Moonlight", owned by Nancy Wilson Ross. To the Seattle Art Museum for permission to use photographs of works by Morris Graves, "Moor Swan", "Drawing for Eagle of the Inner Eye", "Waning Moon No. 1", "Waning Moon No. 2", and "Spring With Machine Age Noise". To the Museum of Modern Art, New York, for permission to reproduce "Message VII", "The Individual State of the World", and "Joyous Young Pine". To the Munson-Williams-Proctor Institute, Utica, New York, for permission to illustrate "Surf Reflected Upon Higher Space". To the Walker Art Center, Minneapolis, Minnesota, for permission to illustrate "Jet Age Hibernation".

LENDERS TO THE EXHIBITION

Albright-Knox Art Gallery, Buffalo, New York; Mr. and Mrs. Arthur G. Barnett, Bainbridge Island, Washington; Mrs. Frances Stimson Bayley, Seattle, Washington; Dr. and Mrs. Edwin E. Boysen, Pittsburg, California; Mr. and Mrs. James J. Brennen, Poulsbo, Washington; Mr. and Mrs. William L. Cumming, Seattle, Washington; Mr. Edward L. Cushman, Seattle, Washington; Mrs. Charles Gilman Davis, Portland, Oregon; Dr. and Mrs. Kenneth B. Edgers, Seattle, Washington; Mr. and Mrs. John H. Hauberg, Jr., Seattle, Washington; Henry Gallery, Seattle, Washington; Mrs. Jacquelin H. Hume, San Francisco, California; Marian Willard Johnson, New York; Mr. and Mrs. Ofell H. Johnson, Seattle, Washington; Mr. and Mrs. Hans Jorgensen, Edmonds, Washington; Paul Kantor Gallery, Beverly Hills, California; Mr. Leo Kenney, Seattle, Washington; Mr. and Mrs. William Leary, North Hollywood, California; Mr. and Mrs. Malcolm Lein, St. Paul, Minnesota; Mr. George Mantor, Seattle, Washington; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Munson-Williams-Proctor Institute, Utica, New York; The North Carolina Museum of Art, Raleigh, North Carolina; Oakland Art Museum, Oakland, California; Mr. and Mrs. Philip S. Padelford, Seattle, Washington; Mr. and Mrs. Ambrose Patterson, Seattle, Washington; The Phillips Collection, Washington, D. C.; Portland Art Museum, Portland, Oregon; Mr. and Mrs. Herbert Randlett, Edmonds, Washington; Mrs. Julius N. Richert, Seattle, Washington; Nancy Wilson Ross (Mrs. Stanley P. Young), New York; Mr. James Schramm, Burlington, Iowa; Seattle Art Museum, Seattle, Washington; Mr. Bert A. Tucker, Seattle, Washington; UCLA Art Galleries, Los Angeles, California; Mrs. Julius Wadsworth, Washington, D. C.; Walker Art Center, Minneapolis, Minnesota; Mr. and Mrs. Max Weinstein, Seattle, Washington; Whitney Museum of American Art, New York; Mr. Frederick S. Wight, Los Angeles, California; Willard Gallery, New York; Mrs. Elizabeth Bayley Willis, Bainbridge Island, Washington; Mrs. Thomas Woods, Lincoln, Nebraska; Mr. and Mrs. Bagley Wright, Seattle, Washington.

ACKNOWLEDGMENTS

To Virginia (Mrs. William A.) Haseltine, organizer of the Haseltine Collection of Pacific Northwest Art for permanent loan to the Museum of Art of the University of Oregon, who initiated the Graves in Oregon project and under it conceived of the present retrospective exhibition, enlisted the support of the University's administration, the artist himself, his relatives and friends, his dealers, and tirelessly stumped the country tracking down paintings, assembling catalogue material, writing an important catalogue article herself, purchasing works to be included in the exhibition, and infecting all concerned with her enthusiasm for it.

To Morris Graves and his brother, Wallace, and to Dorothy Schumacher, without whose friendly cooperation the exhibition and its accompanying catalogue could not have been realized. To Marian Willard (Mrs. Dan R.) Johnson and her husband, of the Willard Gallery in New York, to Otto Seligman of the Otto Seligman Gallery in Seattle, to Mr. and Mrs. Duncan Phillips of the Phillips Gallery in Washington, D. C., to Richard E. Fuller and Edward B. Thomas of the Seattle Art Museum, and to Gervais Reed of the Henry Gallery at the University of Washington, for their counsels in selecting works to be included in the show, as well as offering loans of their own and helping to secure loans from others.

To Nancy Wilson Ross (Mrs. Stanley Young) of New York and Gerald Heard of Los Angeles, for their respective contributions to the catalogue, articles of rare insight into the artist's life and work. To Helen Berry (Mrs. Melvin) Moore, for her graciously contributed time and professional skill in designing the handsome format in which the present catalogue appears.

To Betty (Mrs. John) Bowen of the Seattle Art Museum, for her advice on publicity for the exhibition. To Carol Ann Ivey (Mrs. Jeff) Stewart of our own Museum staff, for preparing news releases, acting as intermediary with all collaborators and lenders for the exhibition, and helping to organize the material for both the exhibition and the catalogue. To Barbara (Mrs. Norman) Lane, Museum secretary, who played a key role as collaborator in every phase of the undertaking, including the exacting task, with Kathy Richardson, second Museum secretary, of actually typing the final copy for the catalogue. To Mark Clarke, curator, and other Museum staff, for their key work in designing and installing the show. Last in sequence but central in importance, to the lenders who entrusted their precious and often delicate works to the not-always-tender mercies of the transportation agencies, recognizing that only by so doing could a retrospective of the scope and significance of the present exhibition be at all possible.

TABLE OF CONTENTS

MOOR SWAN, 1933
Seattle Art Museum

FOREWORD

by Wallace S. Baldinger

Many one-man shows at the University of Oregon have featured Pacific Northwest artists. This is only as it should be, considering the fact that the University's art museum has for years served as home for a steadily growing Haseltine Collection of Pacific Northwest Art and other permanent acquisitions representing the region's cultural advancement. No exhibition has yet, however, assumed the particular quality of that which the present catalogue signals.

The assemblage of paintings by Morris Graves here presented, numbering more than one hundred, covers the whole span of the artist's production. It bears witness to the immediate contemporaneity of his development. It attests to the magnitude of his debt to the landscape of the region in which he has worked the greater part of his life. It does much more besides. The exhibition brings out as no other ever held in our galleries a depth of religious thought and feeling the probing of which has been thought impossible to an artist of our so-called "godless" generation. We are accustomed to think of great religious art as belonging only to the past. In the presence of the pictures here displayed, we must now revise our notion; for at his best in them Morris Graves ranks with the truly great artists inspired by any world religion.

As Nancy Wilson Ross points out in an essay which follows, the religious faith evolved by Morris Graves during the course of his career cannot be circumscribed by the boundaries usually taken to define the Christian realm. The gospel of universal love, as preached by Jesus and implemented by St. Francis, has played a big part in this faith, but Buddhist and Hindu concepts have performed roles of at least equal importance. Graves' religion constitutes, in short, a preeminently workable synthesis out of which has come the wellspring for his art.

Virginia Haseltine reveals in a later essay of this publication how much religiously motivated painting depends for its communicability on its use of symbols. In order to be generally intelligible it must submit to the demands of a prescribed iconography, a language of symbolic representation in which observer shares with artist the ideas impelling its creation. Mrs. Haseltine singles out for definition the more significant of Graves' symbols. She traces them to their origins in the great subconscious levels of existence which Jungian psychology has uncovered. She contributes an immensely helpful study of the painter's imagery.

The artist has himself affirmed in many of the statements quoted with specific catalogue entries how central to his expression such symbolism lies. Without

the symbols, conceivably, much in a given picture might slip by unnoticed. Yet the essence of that same picture would seem to reside not so much in its symbols as in the manner of their using. All great art consists in expression of deeply felt experience in sense-appealing and rhythmically organized form, and the art of Morris Graves is no exception. Beyond the tangible, differentiable symbols in his painting is the illusion of boundless space: symbol, if you will, of the Cosmic Void, that Supreme Being of the Hindu, that Nirvana of the Buddhist, from which a being emerges for its fleeting moment before returning once more to the bliss of absorption. This is the Space of Consciousness to which the artist alludes. It is the space of the paintings which Gerald Heard describes in our last essay as manifesting a middle phase in the development of religion. Whether or not the newer creations of Morris Graves can be seen to reach Heard's third and final phase, there can be no denying the empathic appeal of the earlier works. They are less, perhaps, the artist's attempted denial of, or escape from life, than his endeavor to re-create life at the moment of its passing. In utter self-identification with subject, with the tenderest of sympathetic insight and boldest directness of means, Graves comes at times to rival even a Chinese Ch'an master like Mu Ch'i or a Japanese Zen counterpart like Sengai. Similar to them, he seems through exercise of painting to attain those flashes of sudden enlightenment which Zen devotees call satori.

The act of painting takes on thus at the artist's hands an apparent form of worship. It evokes a kind of picture which seems still in process of becoming as we look at it. There is no sense of predetermined fixity, no finality of statement. Things seem to have just emerged from space and to be about to disappear into it again. They come into the presence of other things unrelated to them in the workaday world; they seem to float as in a dream, to be immersed in light "that never was". Such are aspects of the works of Morris Graves which relate them to the works of the Surrealists, aspects confirmed by the artist's personal concern with the realm of the subconscious. His painting nevertheless resists attempts to categorize in terms of period styles alone. It remains the creation of an individual sensitive to visual phenomena, to ideas drawn from every time and people, painting which rises at the same time above what might at the hands of a weaker artist constitute mere eclecticism, mere reflection of influences. It fuses all contributing materials in the fires of creation.

SOMETHING ABOUT MORRIS GRAVES

by Nancy Wilson Ross*

In yielding to the request...to write something for the catalogue of this current show, I asked myself what—in spite of my long acquaintance with and friendship for Morris Graves—I could possibly add to the several fine analyses of the artist's special vision and subtle techniques already in print from critics of the stature of Duncan Phillips, Kenneth Rexroth, Frederick Wight and James Thrall Soby. Even Graves himself has, when pressed into reluctant speech, shown a remarkable capacity for voicing his perceptions and intentions in phrases that often possess the haunting, illuminating quality of good poetry. As to most of the so-called "facts" of his life, certainly they have been thoroughly aired, perhaps all too thoroughly—the inevitable penalty in our time for wishing to become, or to remain, solitary; to live a life of personal exploration close to Nature, and as free as possible of the eroding pressures of clock-time, fixed schedules and unrelated personalities.

The fact that Graves' fierce insistence on leading a private life has aroused so much attention leads one to wonder whether it is only in America that an artist's need to be alone is taken as an immediate challenge; almost as though it constitutes some affront to society, a cheeky self-indulgence which must, at all costs, be countered by determined invasions of any sanctum he has found for himself. I have seen Graves respond to this common social phenomenon—insistent intrusion on a self-admitted solitary—with equally determined counter-moves; an impenetrable icy exterior, regular changes of address, unlisted telephone numbers, hidden residences with well-weathered signs (never taken down) reading SORRY! NO VISITORS TODAY. In turn these anti-social moves have produced their inevitable effects: the charge of deliberately assuming the role of the "man of mystery" for publicity purposes; or such remarks as that of a famous New York hostess who exclaimed aloud on first meeting this tall, lean, large-eyed, dark-bearded and surprisingly elegant figure, "But I don't believe it! You aren't true."

And, to be sure, one must admit that Graves is mysterious—as mysterious, let us say, as the markings of a sand-dollar on a Puget Sound beach, or a hidden ginger flower in a Pacific Coast forest. As for his being "true", he is, at least, as true as weather, with its seasons both warm and chilly. Like the birds Graves knows so intimately, he is a migratory creature; not so much wilfully nomadic

*An article originally written for the catalogue of another exhibition: Morris Graves: 10 October-3 November, 1963 (St. Paul, Minn.: Saint Paul Art Center, 1963). It is here reprinted with minor alterations by kind permission of the author and the Saint Paul Art Center.

as purposefully so. Indeed, whenever I think of Graves once again changing his abode, building a new base, I recall his "Mother Bird Seeking to Nest". Above the closed beak, filled with nesting material, the one visible eye is more than a little wild and wary; the pause before take-off is the pause of a creature driven by some powerful force, not-to-be-gainsaid, no matter what obstacles are put in its path.

I share with Graves...the fortunate accident of growing up in the Pacific Northwest, a part of the American land to which Graves owes—and acknowledges—a real debt. It was in the Puget Sound country that he first began to put on paper the record of secret moments in the hidden existence of humble fellow creatures living in the luxuriant forests and ragged fields, on the little lost lakes, the silent mountain slopes and wild lonely beaches of America's inland sea. Here in a timeless and profoundly quiet past—a past so recent one can hardly credit the sad reality that it is already shattered and gone forever—Graves became a participant in that Pacific Northwest mystique under whose spell many sensitive people have fallen in the relatively short period since the first settlers reached this last wilderness.

It is, however, one thing to participate in the mystique of a given region, or the larger world of Nature, and quite a different thing to give this participation a communicable form. Graves has succeeded in doing so because he possesses the gift of selective empathy. Like the old artists of China and Japan, he has the capacity to "become" his subject; the bird singing in the moonlight, the gander in ecstasy, the snake caught in the moon's white web. In looking at his paintings it is impossible not to believe that he has shared the dark dreams of the blind bird, the pain of the wounded gull, known the hauteur of the proud gander, the sardonic detachment of the black-capped tern and the melancholy of the loon calling on an autumn lake. And, certainly, only one who has felt in his own person the polarity in the growing tree, the pull, the vital tension, between the downward-pressing root and upward-yearning branch, a dual energy flowing along a single central trunk, could have painted those "Joyous Young Pines" or "Concentrated Pine Tops" which are, for all their seeming simplicity, infused with mystic energy, and which belong to the most inspired of achievements. It is not surprising that these tree paintings have been compared to certain mystico-religious banners from Tibet and Nepal, for they have their source in a similar kind of meditative awareness.

And yet, as already suggested, Graves has—up to the present at least—related more closely to another Asian vision, that of China and Japan; to those deceptively simple ink paintings on mulberry-bark paper, or stretches of monochrome silk, that are part of our legacy from the painters of this part of the Orient. Unquestionably all creative people on the Pacific coast have been influenced, consciously or unconsciously, and to a great or small degree, by the fact that Asia lies so immediately to the west. The presence of Chinese and Japanese

here, from the earliest days, served to create little enclaves of alien cultures; unfamiliar, yet strangely appealing ways of seeing, feeling, thinking and behaving. A number of Far Western museums have also provided opportunities for the study of a philosophic-esthetic to which many Americans have responded with an immediacy and enduringness that could only indicate the satisfaction of some deep spiritual need. In Graves' case, the Seattle Art Museum, with its notable Asian collection (assembled largely by the efforts of Dr. Richard Fuller, an early Graves patron) has been a particular source of lasting inspiration.

The Sino-Japanese philosophy of Zen Buddhism (on which the unique culture of Japan was built) entered Graves' life at an early age—as it also did that of the author of this piece. Long before it became a cult-word in America, unfortunately associated with Beats and bums and a kind of "tea" that isn't served in cups, Graves was creating his own Japanese-style gardens of stone and raked sand, and, with his friends, reading such Zen classics as The Gateless Gate, 101 Zen Stories, and the first English editions of D. T. Suzuki's monumental works. At this time he and his circle were also memorizing Zen koans, writing Western versions of the stripped seventeen-syllable poems called haiku and, in general, experimenting with creative techniques in the manner of Zen's paradoxical "spontaneity without caprice". In his various dwellings, Graves has also always expressed somewhere those two basic tenets of the Zen aesthetic, sabi and wabi.

Although these two useful Japanese words do not lend themselves readily to translation, one might say they stand for that which is "simple, natural, unaffected, pleasantly accidental". Their presence could easily be identified in Graves' house in La Conner, Washington where he lived in the days before the first Museum of Modern Art show and its phenomenal success. This small simple house had been badly burned in a fire before Graves' tenancy, and it was the sheen of its charred wood that first attracted him to it. Later, the house he built known as The Rock, on Fidalgo Island off the Washington coast, was particularly rich in sabi and wabi. The dwelling itself—part Northwest "shack", part Japanese tea-house—had been constructed of wooden boards selected not only for their well-weathered tone but for the lichens growing on them. Even the exterior of his beautiful residence outside Dublin was carefully left unrenovated. Every bit of water-stain, lichen, moss, minuscule plant growing in a crack was not only preserved but carefully nurtured. This related directly to Graves' deep feeling for the activity of certain invisible natural forces of whose existence today man seems increasingly unaware.

Graves responds to elegance, however, as strongly as to simplicity, and quite rightly asks, "Why shouldn't I?" He also appreciates the drama of contrasts, best shown by the pleasure he finds in creating harmony from seemingly unrelated objects. So a Graves interior today may contain barn owl nests, dried weeds, curious stones, bowls of seeds, T'ang tomb figures, the work of other

modern painters—from America, Europe or India—Venetian glass, Regency sofas, Irish silver, green apples from his own trees in a bowl of Korean celadon, the spears of African bushmen, strings of Indian wampum. Out of it all, because his taste is impeccable, he manages to achieve settings of the greatest livability in which one finds both serenity and excitement. Graves has always been able to create in his homes and their gardens (which he plans and tends personally with unflagging zeal and an almost superhuman energy) some intangible spell; they take quiet possession of a visitor's senses and imagination.

The way in which Graves chooses to live, his frequently repeated, almost compulsive, home and garden making, are so integral a part of his personality that those who know him well find it impossible to disassociate him from this aspect of his outflowing creativity. It is quite taken for granted among his friends that his current hideaway, wherever located, will not be easily accessible. Even the Georgian house outside Dublin where he recently lived was reached by way of a most unlikely road. The taxi driver who once brought me to its deceptively unprepossessing door on a late November day was volubly sceptical about finding any house "a-tall a-tall" at the end of the rough track on which we found ourselves, winding bumpily down a green boreen past clumps of gorse and tangles of berry vine with enormous geese hissing as we passed, and black-masked sheep and Highland cattle gazing stonily from distant slopes. "This will nevair be it!" the chauffeur pronounced in a tone of flat finality as, on my insistence, we drew up before the bleak, gray stone facade. When, however, he had followed me into the front hall with my bags and taken a quick amazed look to right and left into the gracious rooms that opened on either side, I heard him remark to himself in rich Dublinese, with a low whistle, "Nevair judge a book by its covair".

The Rock on Fidalgo, mentioned earlier, was the most inaccessible of Graves' several houses. No stranger could have found it undirected, for the road that reached it was little more than wheel tracks through a forest, leading at the end up a discouragingly steep slope to a rounded mossy plateau whose stony slopes pitched down hundreds of feet on all sides. On this little plateau there were noble trees and from various vantage points, breathtaking views. Even the outdoor privy Graves built faced the full sweep of the snow-capped Cascade Mountains, while the small house commanded other vistas far below: wooded shorelines, a hidden lake, and farther off, one of the many meandering channels of Puget Sound.

One entered the house by way of a Japanese-style garden: sand, wind-twisted trees and arrangements of several rocks so enormous one could hardly credit the fact that Graves had brought them up here—along with the wind-shaped trees and the sand—from distant places. One of the astonishing things about Graves is, however, this prodigious physical energy, seemingly belied by the slightness of his long lean frame. The house had been placed along the very

edge of the plateau, its rooms strung out in a single line. Some of the windows of the main room had been artfully covered with Japanese shoji paper. This was to capture, under certain conditions, the shadows of the tall pines on the slope outside. It also required that anyone interested in seeing "the view" must sit down and peer out at specially selected, or composed, segments of it, much as one would look at a painting. On The Rock Graves lived a life of almost complete solitude, alone with his little dog Edith and an amazing echo with which he frequently played for his own amusement. It was at this time—often in nocturnal wanderings lasting from twilight to dawn—that he made many of the revealing observations of birds and animals that led Rexroth to call him "a kind of transcendental Aesop". There are also from this period some eye-witness accounts of his occasional shamanistic ability to communicate with—one might even say, identify with—natural creatures.

In due course, Graves, ever the wanderer, left The Rock to create an entirely different house; a larger one with better conditions for painting, and more of the conventional graces and amenities. This delightful cinderblock dwelling was built in a grove of ancient cedar trees in Edmonds, on the outskirts of Seattle. Here, unhappily, the burgeoning suburbs quickly overtook him. Bull-dozers and power saws nearby and a constant stream of planes overhead drove him forth once more—this time across the Atlantic to Ireland; but not until he had given expression to his frustration and despair in a series of paintings called "Spring in the Machine Age." Abstract studies of earth and insect noises, contending with machinery, these paintings were actually anticipated as far back as 1943 when he painted "Procession of Sounds in the Night", and, in another key, in 1945, when he produced "Bird Maddened by the Throb of Machinery in the Air".

In an age which permits (indeed hardly notices) the playing of transistor radios at will, and at full blast, on street corners, in schoolyards, on buses, trains and airplanes, such aural sensitivity is, of course, not going to escape the charge of exaggeration. The truth is that Graves belongs to the tradition of Henry Thoreau who, more than a hundred years ago, already became alarmed by man's rude intrusion on the world of nature and declared "in wildness is the preservation of the world". (The word is "wildness", it should be noted, and not "wilderness"; for there is a difference: the difference between a National Park, let us say, and Thoreau's cabin on Walden Pond or Graves' shack on The Rock.) Nourishment essential to Graves' whole being comes to him through the small, almost inaudible sounds of nature; rain seeping into the earth, the brittle dance of fallen leaves, insect orchestration, bird talk. Graves has again taken flight; this time to a remote spot on the Pacific Northwest coast where he is himself erecting still a new abode. He was always troubled in his Irish house by the lights of distant Dublin, clearly visible at night from his front windows. This is a sight some people might find delightful, inasmuch as the city, some five miles away, looks from Woodtown Manor like a row of tiny

votive lamps, red, green, blue, flickering along the valley of the Liffey. But to Graves they were a constant reminder of crowds and confinement, of experiences the very opposite of those for which he is forever searching—one reason for the most recent change.

Since it has been several years since Graves showed any new work there is some impatience, and a good deal of speculation, as to what his next development will be. He has provided a certain hint in the titles of work in progress: "Ikons", "New Ikons" and "Instruments for a New Navigation". This work consists of paintings and—a new departure for Graves—two-dimensional sculpture.

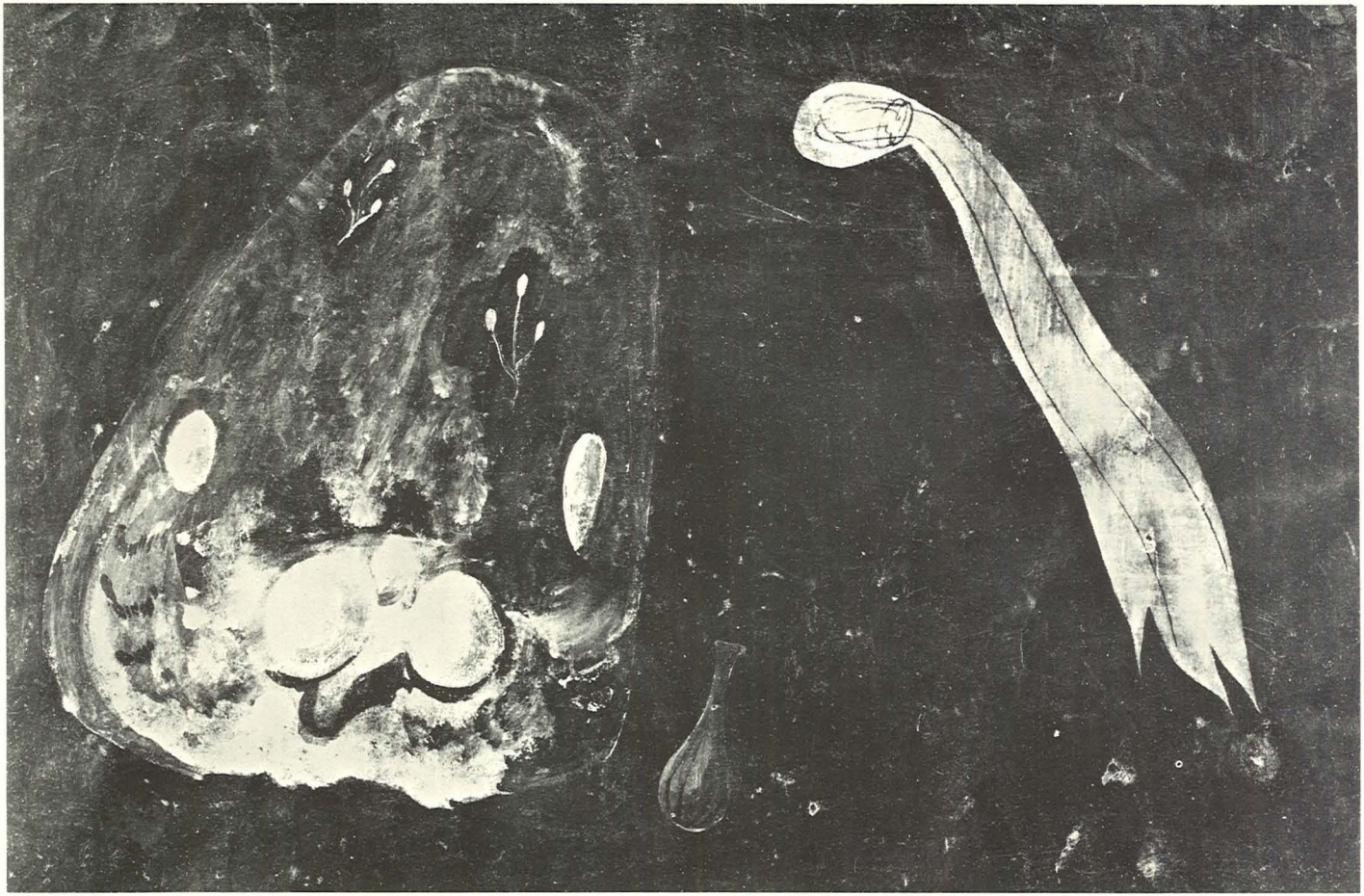
"Instruments for a New Navigation"—an inspired title—catches sharply at the imagination, for surely we need, as never before, not only new instruments but new types of navigation. It seems safe to assert that the artist has in mind journeys that explore inner space rather than outer; voyages that lead in a direction opposite to the frenzied periphery of current life. Titles with Graves have always possessed a special significance, relating to phases of his own interior growth. I think, in particular, of the famous painting from 1953 showing a bird carrying a minnow in its beak; a canvas belonging to the period when "spirit birds" and the darting "minnows" of the unconscious so preoccupied the artist. The title of this painting, "Each Time You Carry Me This Way", refers directly to words spoken in an ancient Hindu myth on the theme of the cyclic quality of life, as told in Heinrich Zimmer's and Joseph Campbell's Myths and Symbols of Indian Art and Civilization.

It is known that Graves has recently been studying the heavens in a way new for him who has, from childhood, lived on familiar terms with the night sky as well as the day. His Irish house contained a large telescope through which he spent many hours looking—with varying degrees of awe, despair and exhilaration—not only at the moon and the stars but also at the sun. To Graves, for whom all life is in a sense symbolic, these heavenly bodies possess a double meaning. Thus the telescope, one might say, is a directly related part of his recent journey to Nepal, where, in his own words, he found himself "confronted with 'revealed' philosophical ideas" expressed in symbolic works of art; an experience which led him to muse to friends that he might perhaps "never need to paint again but just 'be'."

No matter how well-rooted Graves is in the physical world (indicated by the importance he attaches to his houses, the care he gives his gardens) he is unquestionably also a deeply religious person, in the truest sense of that much abused and misinterpreted word. Any kind of narrowly exclusive or dogmatic sectarianism is, however, foreign to Graves' nature. He has taken nourishment from many spiritual sources; most tellingly perhaps from Zen Buddhism and Vedanta. He often refers to the life of the Indian saint and mystic, Sri

Ramakrishna who, as a child, was once so overcome by the beauty of a flight of white cranes seen against a dark stormcloud that he fell into the blissful death-like trance known to the Hindus as samadhi. Even cults like that of Father Divine briefly captured Graves' attention, because of the powers so plainly inherent in its profound simplicity and unquestioning child-like faith. There was a period when the legend of the Holy Grail haunted his imagination and guided his brush, and it is well known that he spent an entire winter in Chartres, in complete solitude, going daily to the Cathedral to try to capture, in a personal way, the significance of this mighty expression of medieval Christianity. Although all of his paintings from the Chartres period were subsequently destroyed (by Graves himself) the experience had a lasting effect. One might go so far as to speculate that the vibrant color (also a new departure for Graves) now appearing in his "Ikons", "New Ikons" and "Instruments for a New Navigation" will reflect something of the glowing light from the great stained glass windows at Chartres, as well as the colors he recently found in the Buddhist tankas of Nepal: those painted banners whose themes have been inspired by a blend of Himalayan animism, transmuted Tantrism and the serene abstract detachment of early Mahyana Buddhism.

Graves' work now in progress is plainly reiterating and extending his enduring search for the "real" that must both embody the symbol and at the same time lie beyond it; a vision well expressed in another way in his series of Hibernating Animals, depicted in the form of circula mandalas, like ritual diagrams. The new work will undoubtedly again touch subliminal levels in many viewers. Though it may appear to suggest the presence of a "new Graves", even perhaps an unfamiliar one, in actuality it will be the same Graves turning on the slow recurrent spiral of his particular pattern of creativity. Just as so many of his birds seem to be conveying a mysterious empathic message of life's essential One-ness, so the "Ikons" and "Instruments for a New Navigation", by laying on the artist as well as on his viewers, the necessity of a meditative, deliberate turning inward, will be emphasizing in more abstract form another aspect of this eternal theme—at once so personal and so universal—affirmation of the unity of all life.



MESSAGE NO. VII, 1937
Museum of Modern Art, New York

RELIGIOUS SYMBOLISM IN THE WORKS OF MORRIS GRAVES

by Virginia Haseltine

When Morris Graves came to Eugene in October, 1963, to see his painting, "Effort to Bloom", he said, "Sometimes a painting paints itself. This is one of those times." He then turned to me and said, "The artist is only half the canvas. The viewer must respond. This is the joy of painting."

In reviewing acquisitions for the Museum in 1962, we very much wanted a Graves painting because this Oregon-born artist represents the spirit of the Orient in Northwest art today. The nucleus of the Museum's collection is Oriental, similar in content and spirit to the great Fuller Collection at the Seattle Museum of Art.

Early in 1963 I wrote to Graves in Ireland asking how we might acquire a representative, museum-worthy painting and sent him printed brochures about the Museum's struggles to survive as a state-owned institution. Weeks passed and I had no answer. Then I went to Seattle to attend seminars held by the Guild for Psychological Studies, led by students of the late Dr. Carl G. Jung. These seminars are designed to explore and to stimulate the "creative mind". For several days I was absorbed in the psyche, the collective unconscious, the ego, the shadow, and the entire Jungian process of delving into myths and religious symbols as they relate to the spiritual growth of the individual. While in Seattle I was led to a man who wanted to sell a Graves painting. When I faced it I recognized it as a great seminal painting—a portrait of the psyche of "Everyman"—a statement of our times in symbolic language—a poetic concept on canvas illuminating primordial man in his efforts to push up through dark and primitive cultures, through myth and symbol, into the light. I saw at once that the painting belonged within the protective walls of a museum.

The owner told me that the painting had been executed in 1943 and that it was called "Effort to Bloom". It had belonged to the artist until 1957 and had never been shown publicly.

In his catalogue notes about this painting for an exhibition of the Haseltine Collection, the artist said, "Works of art can strive to clarify the spirit". In like manner Jung himself wrote, "The symbol can make the divine visible".

"Effort to Bloom" contains three great religious symbols. First, the Cross, rising diagonally upward into the light, stemming from another powerful symbol, the Lingam, or Phallic-seed. Half-veiled, the Serpent (greatest old symbol of all) is coiled within the exquisite form of a Chinese vase holding the regenerating flower. The cyclic process of re-growth of the plant came from the continuous fermentations of the Serpent.

In the Western world, the symbol of the Serpent appears only in the Eden story, except for the Greek concept of the Caduceus, or the staff of Mercury (two serpents entwined around the winged rod) which is still the exalted symbol of wisdom to the medical profession. But in Far Eastern and Oriental symbology the serpent is well known as a generative, elemental force, said to be the root of the power of transcendence still contained within the unconscious minds of men.

In the timeless symbology of world arts we find the serpent interrelated with Nature and the Elements, with the sun, the moon, with birds, trees, and waters; we find it again closely woven into the religious myths and ceremonials down through the ages. For about ten years the serpent was one of the prevailing expressions of Morris Graves.

In Philosophy in a New Key, a study in the symbolism of reason, rite and art, the author, Suzanne K. Langer, observes:

> There are relatively few people today who are born to an environment which gives them spiritual support. Only persons of some imagination and effective intelligence can picture such an environment and deliberately seek it. They are the few who feel drawn to some realm of reality that contains their ultimate life symbols and dictates activities which may acquire ritual value.

Mrs. Langer might have been describing the artist and the man, Morris Graves, the purist with the "imagination and effective intelligence to picture his environment" and to diligently seek it in order to commune with and release his own "old, universal symbols" despite the soul-sucking phantasia of our complex and fascinating times.

Certainly Graves understands the urgency and need to find spiritual nourishment in today's arts. In a Seattle interview in 1962 he noted the "cultural awakening in these parts" and said, "A cultural probe must be unending. But there must be something to be found. No one likes to talk on a dead telephone. The cultural frontier is changing as boundaries are narrowing."

In 1939 four of his "Messages", produced under Works Progress Administration sponsorship, were shown at the Museum of Modern Art. "Message No. VII", owned by that Museum, is typical of his elusive spiritual quest. Of tempera and wax in rich and warm colors, the painting shows a mystical and flamelike sperm choosing, through the transparent walls of the protective chamber, the egg with which it will form the future, while in a shadowy space nearby a vulvular vessel orbits in anticipation. While other young artists of that time were portraying the fascinating revelations of physical communication between sexes, this one was concerned with the hidden mechanics of cosmic attraction. Con-

firming this Gravesian speculation on life in 1937, scientists now have reported the appearance of an electrical field from the moment the sperm joins the egg—this electrical field generally is accepted today as the "spiritual" area of content within the living object.

From this period (1938-1939) came a continuous promenade of moons, snakes, birds, chalices: all recognized religious symbols. Often they depicted unconsciously the conflicting "dark" and "light" natures which psychiatry is now defining and illuminating in man. The serpents in "Waning Moon No. 2", belonging to the Seattle Art Museum, and the two-headed "Bird Singing in the Moonlight", owned by Nancy Wilson Ross, New York, portray the eternal tensions between good and evil, tragedy and comedy, joy and sadness.

As Gerald Heard has said, the bird is the timeless religious symbol of spiritual transcendence. However, Graves uses this symbol to express varying attitudes.

Spirit birds began to appear, and as they are reviewed, one suspects that they portray the temper of the artist at a particular time. The red and bristling "Spirit Bird", belonging to Mr. and Mrs. Arthur G. Barnett, was painted about the time the artist was rushing away from the Seattle "jet age" into the supposed soft sanity of the Irish countryside.

Another symbol, the gander, first appeared about 1936, huddled dejectedly behind the bars of a cart. Since then, the gander has been seen at intervals in various attitudes, as in "Young Gander in Flight", owned by Mr. and Mrs. Philip Padelford, Seattle. The gander is said to be, in Far Eastern mythology, the symbolic form of highest transcendence and liberation of the master Yogis.

In the thirties, the young painter was commenting on the world outside himself, with religious ideas emerging in such works as "Burial of the New Law", belonging to the Seattle Art Museum, and "Conflict of the Churches", a recent acquisition of the University of Oregon Museum of Art. He commented profoundly on war with his "Nightfall Pieces" (not included in this exhibition), a series of archaic, ghostly, web-enfolded "chairs": satire on the sleepy nations meeting to talk of peace at Munich. He produced a notable set of nine black and red ink drawings as comment on the death of Pope Pius XII, the "Purification Series", owned by Marian Willard Johnson, New York, abstract variants on landscape sections showing chalices enthroned on models of Anacortes hills, the chalices (Graves' private symbol for spiritual birth) searing and sculpting their own forms out of shapeless mass.

In 1941 came the "Bird of the Inner Eye" paintings. The artist had begun to explore the philosophies and techniques of Far East religions. These paintings --of ideas--exist as a confirmation of the reality of the "inner", spiritual, man.

The "Inner Eye", or "God's Eye", became a traditional forehead symbol in India, stemming from the ancient idea that prophets and holy men carried God's Eye with them.

The Morning Star paintings (about 1943), so the artist told me, came from the Book of The Revelation. Revelation II, verses 25-28, a portion of the Message to the Church at Thyatira, reads:

> 25 Only hold fast to what you have, until I come,
> 26 He who conquers and who keeps my works until the end,
> I will give him power over the nations:
> 27 And he shall rule them with a rod of iron, as when earthen pots
> are broken in pieces, even as I myself have received power
> from my Father:
> 28 And I will give him the morning star.

"Hold Fast to What You Have Already, and I Will Give You the Morning Star", a recent acquisition of the University of Oregon Museum of Art, represents this series in the exhibition.

The Journey paintings (journeys into the spirit) directly followed "Effort to Bloom" in 1943. "Journey III" was acquired by the Museum from Miss Dorothy Schumacher, of Edmonds, Washington.

During the next few years there flowed forth many works of deep spiritual import as the artist combined natural Northwest textures and forms with timeless world symbols, executing them with Oriental skill.

Graves own unique symbol through the years has been the "minnow". The early examples, dating from 1936, are large and bold. The later ones appeared in the fifties. These were fragile, lonely, transparent little bodies swimming deeply, but with positive direction, in opaque, clouded waters. Of his minnows, Graves has written (Willard Catalogue, New York, 1948):

> The minnow is that coming-into-focus of a clue within a concentrated moment of awareness. Silvery minnow-moment, flash-gleaming in the depths, now seen, now gone...when crisis occurs the minnow voluntarily comes into view—to renew faith and give direction. It is then that one can catch him, too—or at least through one's direct perception memorize his characteristics to enlighten the mind...to learn that he is within ourself. Our own consciousness is the universe....

Awarded a Guggenheim Fellowship for study in Japan in 1947, the artist traveled as far as the Hawaiian Islands, but military permits for civilian travel in Japan were withheld in that postwar year. He stayed in Honolulu, where the

Oriental collection of the Honolulu Academy of Art fired his creative mind. Out of the fellowship period came a collection of radiant paintings in which Graves retained the essence of ancient objects but added his own enlivening comment. The minnow appeared in many moods as the heart of the Chinese Ritual Bronze series.

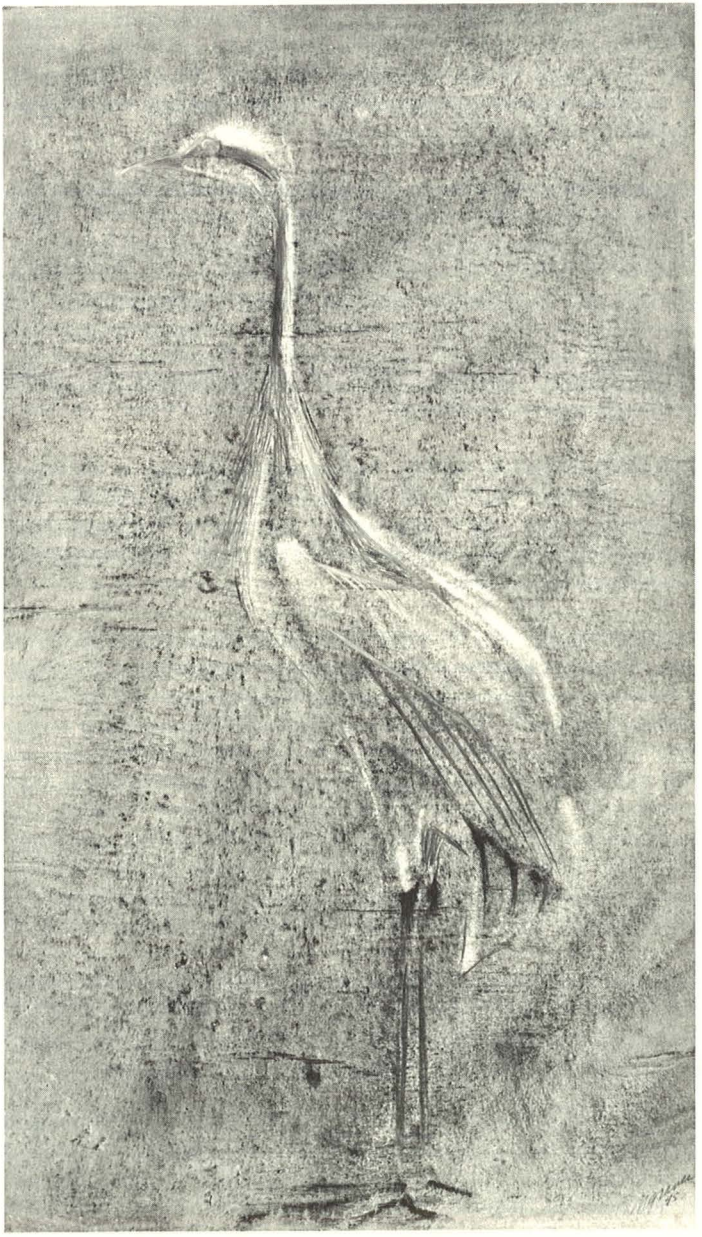
In quest of his own symbolic definitions, the artist journeyed to Boston to talk with Professor Ananda Coomaraswamy before leaving for Japan in 1947. World authority on symbology, Coomaraswamy held that the European and Asiatic approaches to art meet on "absolutely common ground", and that neither society nor the specific arts can be rationally enjoyed without a recognition of the metaphysical principles to which they are thus related. He said that the most essential part of artistic creation is the act by which the inimitable form is apprehended through dedication and contemplation. He discussed his ideas of the three levels of consciousness with Graves.

In a letter dated 1950, to Melvin Kohler, then associate director of the Henry Gallery in Seattle, the artist defined the Coomaraswamy theory which he had accepted. The statement was widely circulated in the area by the Seattle Public Library in connection with the exhibition of Graves' work, and is reprinted in part in this catalogue (see p. 41).

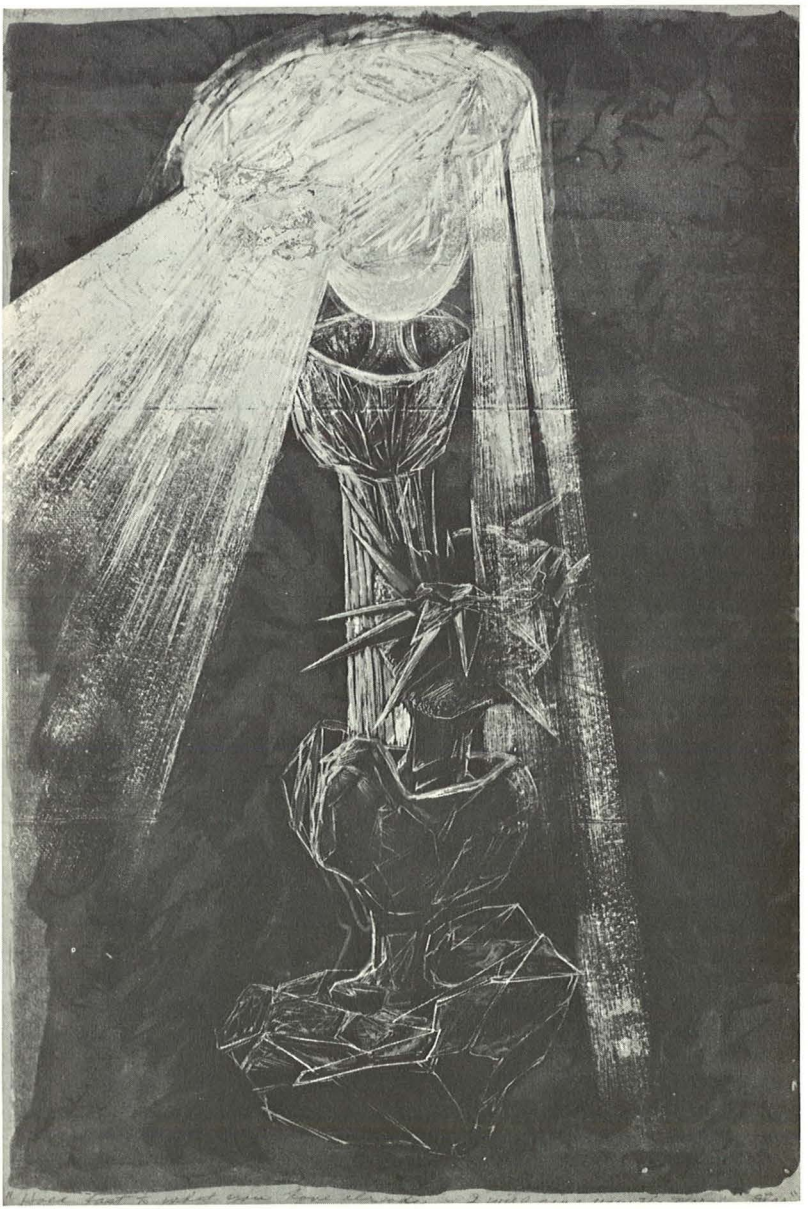
This letter was written shortly after the artist had returned from France and wintered at Chartres, in contemplation of the cathedral. According to Frederick S. Wight, the "whole, vast epic in glass and exfoliating stone did not translate like the Chinese Bronzes". Quoting Kenneth Rexroth's perceptive study, "No one has seen what Graves did at Chartres. In conversation he has told me how he spent the better part of a cold foggy winter there, painting every day, details of the cathedral, fragments of statues, bits of lichened masonry, and several pictures of the interior of the cathedral in the early morning...the great vault, half-filled with thick fog, dawn beginning to sparkle in the windows. When he came back to America and reviewed the year's work he destroyed it all." As Mr. Wight says, "To be noted here is the self-discipline of the act."

Following the Chartres experience, the artist became increasingly exasperated with the tensions of our times, and during the time he spent in Ireland (1954-56) he gave us starchy, bristling hedgerow creatures and luminous "hibernating" animals curled comfortably within the dream cocoon of the world-womb.

The U. S. art world has seen few new works by Morris Graves during the past years. In January, 1963, the artist sent from Kathmandu, Nepal, a statement for the Graves retrospective exhibition held at the Pavilion Gallery, Balboa, California, in which he concluded: "I could not be more convinced that our scientific culture needs art to make its concepts serve the divine in man."



CONSCIOUSNESS ACHIEVING THE FORM OF A CRANE, 1945
Seattle Art Museum



HOLD FAST TO WHAT YOU HAVE ALREADY,
AND I WILL GIVE YOU THE MORNING STAR, 1943
University of Oregon Collection

DOUBLE CRANE VESSEL , 1946
Mr. Robert M. Shields, Seattle

PROPHETIC SPECULATIONS ON THE ARTIST'S SYMBOLISM

by Gerald Heard

Now that Morris Graves has found his focus, stated his issue, summoned his public, I have been asked to interpret his art in terms of religious symbolism. Since he is manifestly a symbol-using artist, that is a rightful request. It is nonetheless challenging. Indeed it can be attempted only if we agree on the meaning of the words. If "religious symbolism" is to convey anything specific, it requires our recognition that religion itself divides into three great channels.

Religion began with what can best be called a Religion of Life Acceptance. Man rose to a level of awareness of being one with Life. He followed this first phase with a second, a phase of reaction, violent reaction, against all such assurance. He came to feel that the essence of religion consisted in Life Rejection. He set as the central goal of religious practice a shunning by the human spirit of the present life, its escape from this world. The third and latest phase in religious development is only just emerging—but the future of religion lies in that direction or nowhere. It is the Religion of Cooperation with Life. The ritual forms of these three phases of religious development are, respectively:

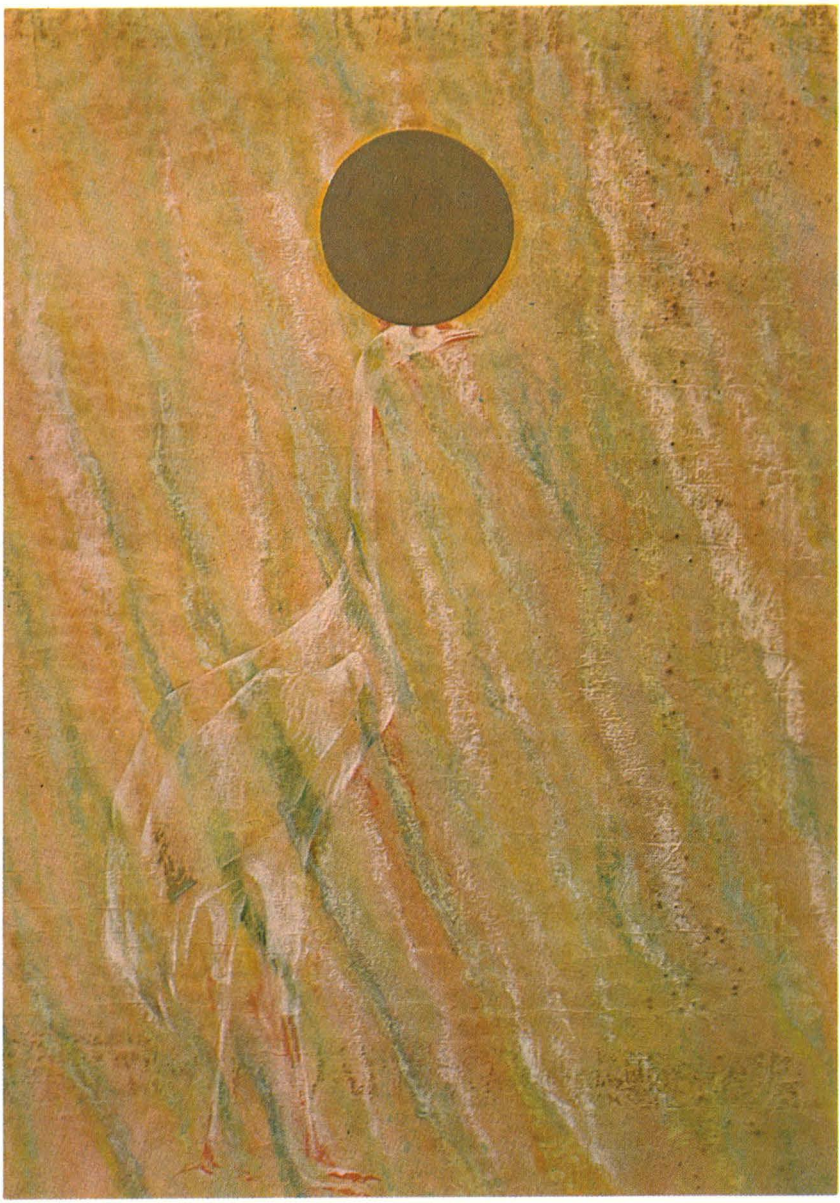
(1) the Comedic Performance, with its basic aesthetic polarity of Yoni and Lingam, of Yin and Yang.
(2) the Tragic Performance, with its classic binary roles of the self-sacrificed Man and his mourning Mother-sister-wife.
(3) the Metacomedic Performance, with its specific iconography.

The work of Morris Graves would seem at first glance to be movingly Tragic. It makes repeated and telling use, for example, of the Sick Bird symbol. In all significant painting from Catal Huyuk to Hieronymus Bosch the Bird has stood for that drive or force which bears the migrant soul of man on into another state. Nevertheless, when Graves' symbology is further contemplated, not only in regard to its own specific integrity but also in regard to its impact on us, its "message" for us, we cannot escape the conclusion that even the most independent, authentic, original artist, even the most protesting, is still an unavoidable product of his own society. His art comprises an answer to his generation's question, mumbled or confusedly shouted though that question may be.

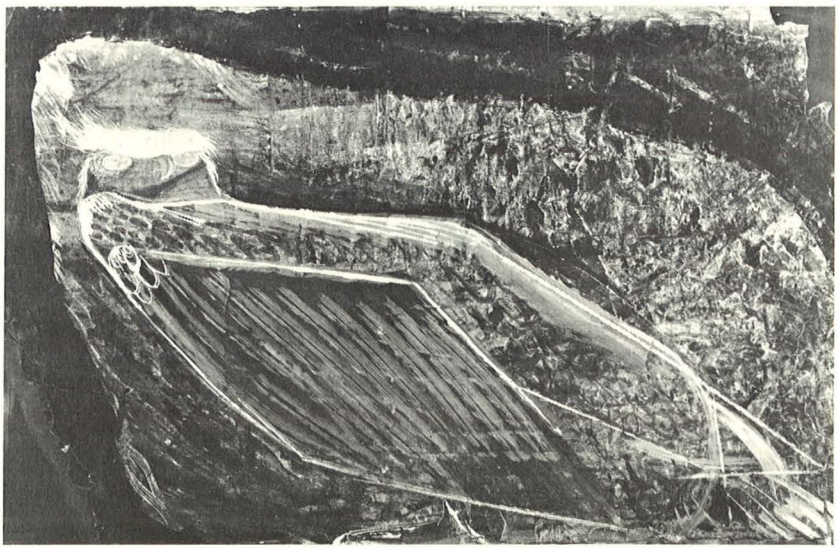
After a generation of almost unique confusion, while we have swayed like manic-depressives between tipsy elation and semi-toxic despair, we are asking with the Sphinx the profoundest of riddles: "What lies beyond Tragedy?" Having once moved from the Comedic to the Tragic in his swing away from Life, man must now turn back on a higher level to face again and become involved with the destiny of the race.

Graves' work to date can be regarded as a statement of this riddle. It has arrested our attention, led us to seek further interpretation in contemporary experience. We are prepared now to look forward to a great new phase in his art. We have a right to expect him to state for us in his symbology a meaning of life which goes beyond either Life-acceptance or Life-rejection. We stand ready for the third possibility. As H. G. Wells used to say, tired of oscillation from our crude and childish optimism to our equally crude and adolescent despair, "The mind of the universe can count above two!"

Up till now the painting of Morris Graves has been a noble prelude. From this point on it can become a corpus of promise, expressing man's inner drive at a time when he goes through whole epochs in the span of a single life. Here, as our century enters its last third, Graves can give us the symbology of a Post-modern World.



CRANE WITH VOID, 1945
The Haseltine Collection of Pacific Northwest Art



EAGLE IN THE ROCK, 1941
Mr. Robert M. Shields, Seattle

DRAWING FOR EAGLE OF INNER EYE, 1941
Seattle Art Museum

The images seen within the space of the inner eye are as clear as "seeing stars" before your eyes if you get up suddenly. It is certain they are subjective, yet there is the absolute feeling that they are outside around your head. This is the nearest analogy to the spatializing of the inner eye.

- Morris Graves, as quoted in Morris Graves, by Frederick Wight, John I. H. Baur, Duncan Phillips

INNER EYE EAGLE WITH CHALICE, 1944
Elizabeth Bayley Willis, Bainbridge Island, Washington

SPIRIT BIRD, 1956
Mr. and Mrs. Arthur G. Barnett, Seattle

BIRD ON A GOLDEN SEA, 1953-54
Frances S. Bayley, Seattle

BIRD IN THE SPIRIT, 1943
Metropolitan Museum of Art, New York

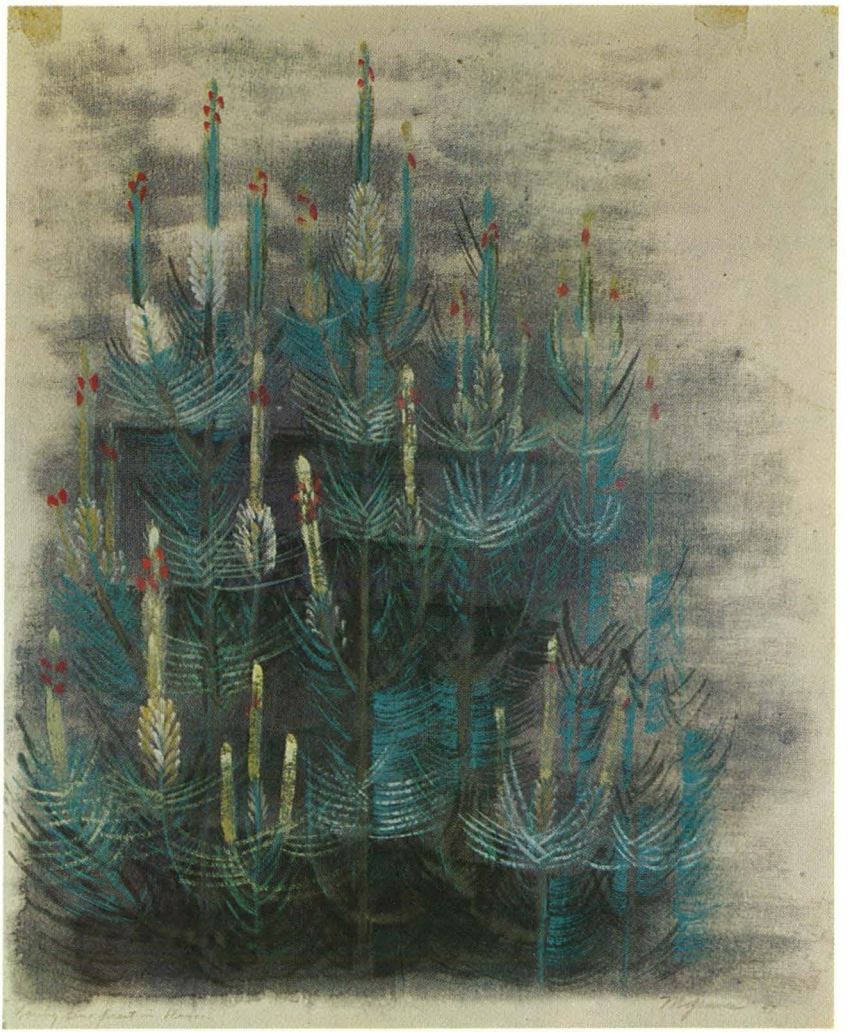
For Graves white writing provided an aura of ambience in which his symbols could nest....

...the writing is audible, the image of a song, as certain lyrics in the language leave the page and enter the ear by way of the eye. It is an image of unaccountable happiness. Night, fragility, and solitude promise danger and produce joy.

- Frederick Wight. "Morris Graves", from Morris Graves, by Frederick Wight, John I. H. Baur, Duncan Phillips

BIRD SINGING IN THE MOONLIGHT, 1940
Nancy Wilson Ross, New York

YOUNG PINE FOREST IN BLOOM, 1947
The Phillips Collection, Washington, D. C.



JOYOUS YOUNG PINE, 1944
The Museum of Modern Art, New York

His Joyous Young Pine Series is his most exuberant. In theme, color, and scale, it is the shout of a young man finding himself alive...

- Frederick Wight, "Morris Graves", from Morris Graves, by Frederick Wight, John I. H. Baur, Duncan Phillips

The minnow is that coming-into-tantalizing elusive-focus of a clue within a concentrated moment of awareness (consciousness). Silvery minnow-moment, flash-gleaming in the depths, now seen, now gone. The vessel is here (in part) roused to consternation because the forces were only so recently collected and poised—minnow was triumphantly brought into focus and triumphantly and swiftly caught and brought under control—only to reappear evasively at large again in the interior cosmos.

The ibis head of this vessel alludes to Egypt and in this way is an attempt to help convey that all great religious systems are faceted reflections of the identical self revelation—self knowledge. The vessel is overlaid with symbols, among them latent short comings—a surface of frustrations, of senses and ego.

- Morris Graves, from comment for Entry No. 10, catalogue, Morris Graves (Willard Gallery)

(see next page)

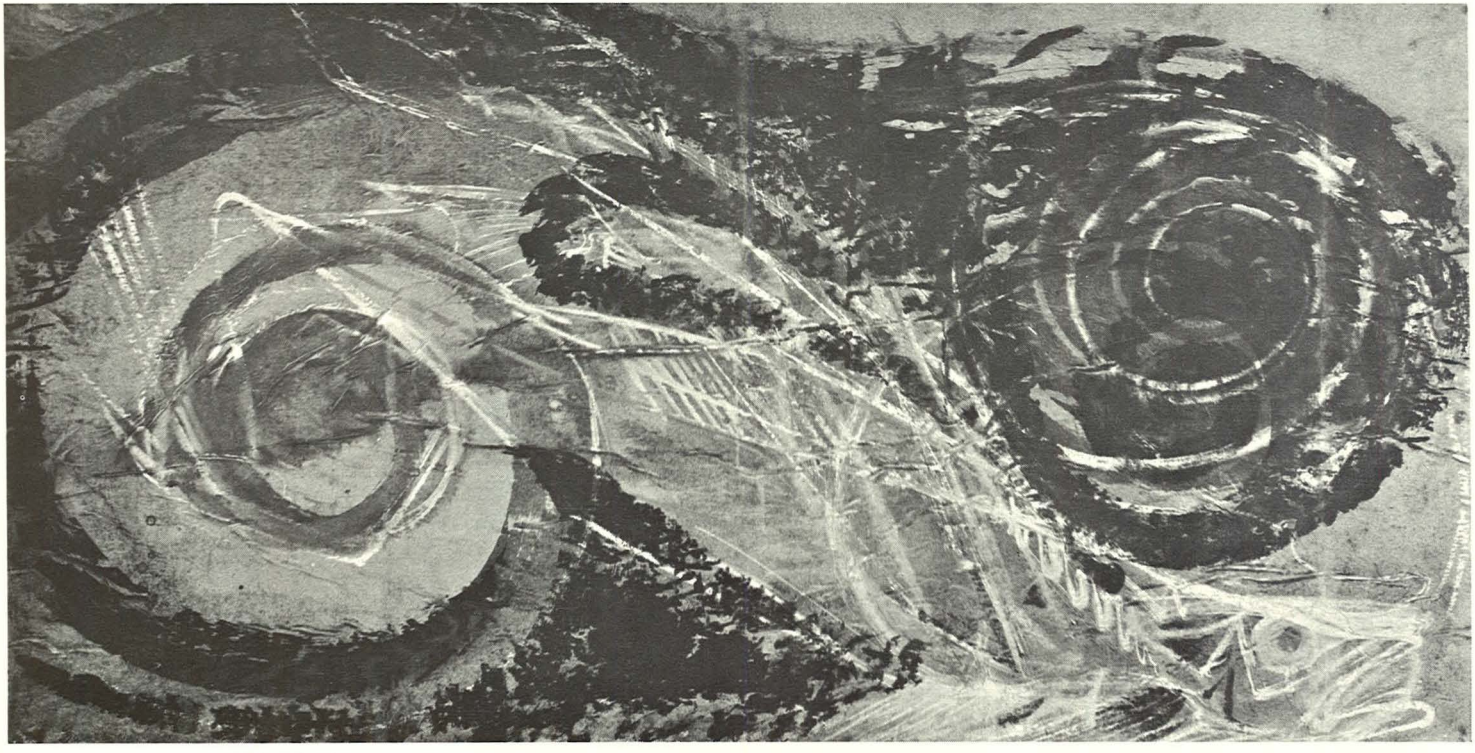
CEREMONIAL BRONZE TAKING THE FORM OF A BIRD, 1947
Seattle Art Museum

YOUNG GANDER IN FLIGHT, 1952
Mr. and Mrs. Philip S. Padelford, Seattle

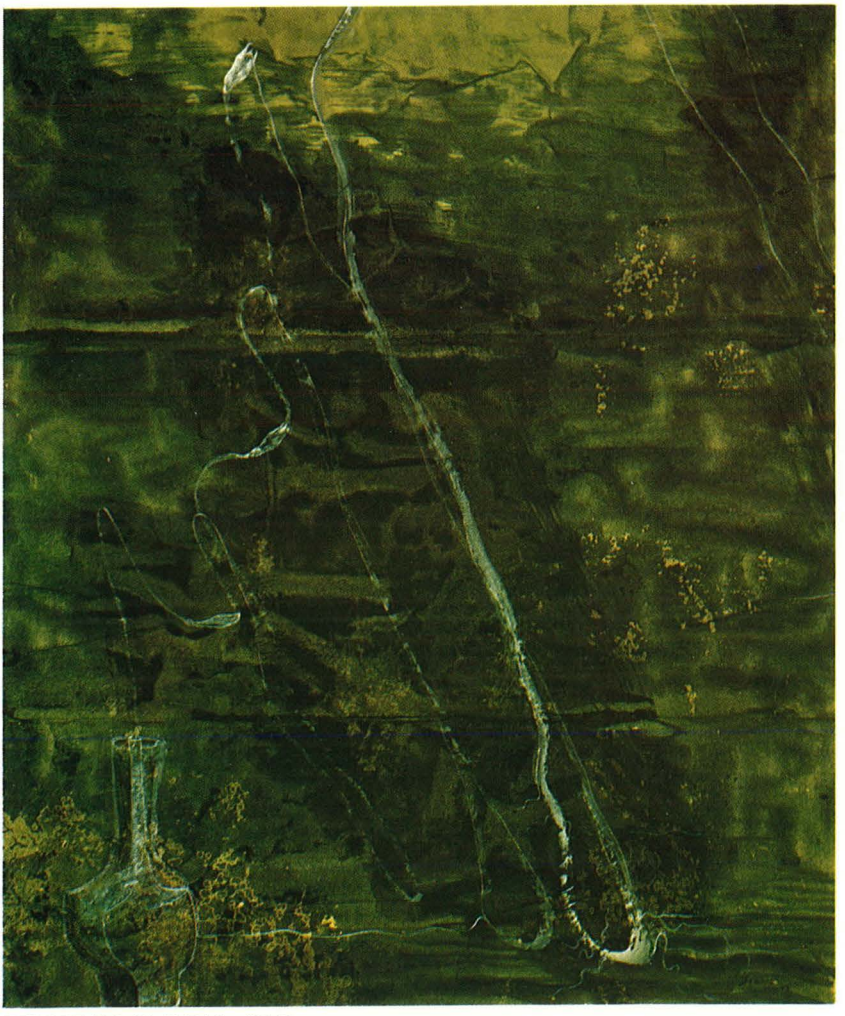
The "gander" is said to be (in Eastern mythology), the symbolic form of highest transcendence and liberation of the master Yogis.

- Virginia Haseltine

BIRD SENSING THE ESSENTIAL INSANITIES, 1944
Seattle Art Museum



UNDER THE GRINDING RIVERS, ca. 1945
Mr. and Mrs. Bagley Wright, Seattle



EFFORT TO BLOOM, 1943
The Haseltine Collection of Pacific Northwest Art

Sometimes a painting paints itself.
This is one of those times.

- Morris Graves

"Effort to Bloom" contains three great universal religious symbols: the Cross, the Lingam and the Serpent. First the Cross, rising diagonally upward into the light, stemming from another powerful symbol—the lingam or Phallic-seed. Half-veiled, the Serpent (greatest old symbol of all) is coiled within the exquisite form of a Chinese vase holding the regenerating flower.

- Virginia Haseltine

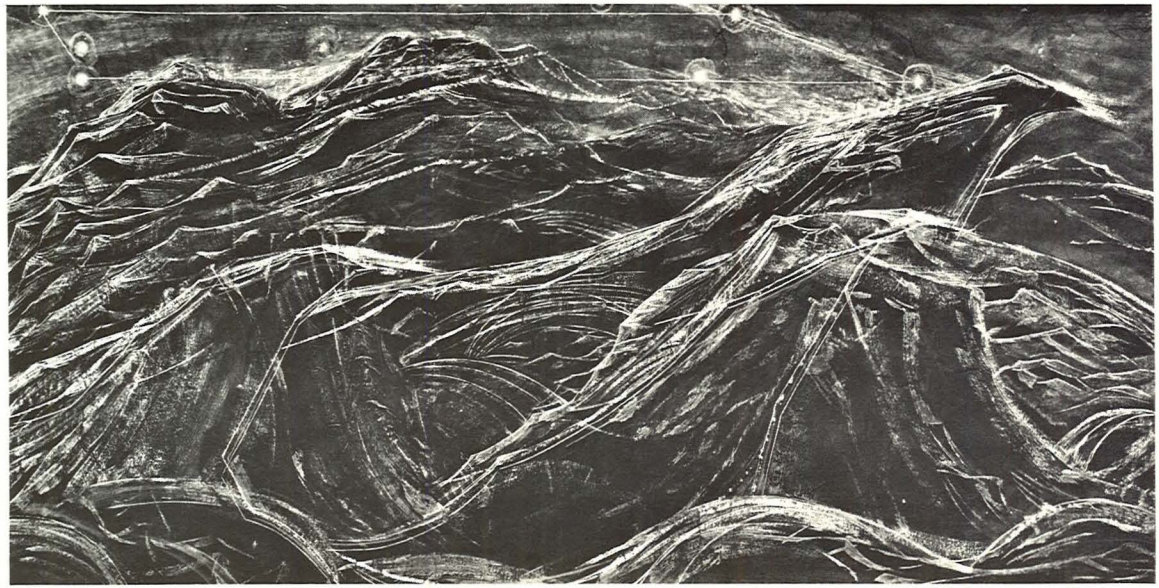
THE INDIVIDUAL STATE OF THE WORLD
Museum of Modern Art, New York

Derived from an early western--Chou "Ting" vessel. The Monster-Mask (T'ao T'ieh motif) is part of its own body become monstrous. It appears to be "outside of itself" a sinister threatening outer-force. Also a wave motif gathering destructive momentum.

- Morris Graves, from comment for Entry No. 12, catalogue, Morris Graves (Willard Gallery)

This vessel is, in part, the symbolizing of the bulked up experience (psychic experience) of the human race, which now, seemingly is in a state of disruption, overthrow, disintegration—withal "antique" (that is popularly accepted as "out of contact with or of bygone ages") now convulsively re-animated and with a conspicuous atmosphere of the actuality of a final disaster impending—yet the deeper inner waters are unaffected, they retain unruffled equilibrium and the multi-symbol minnow, in this case, is so put to his wits that he has come to the surface and is aghast at the state of affairs! Vessel of crisis—when crisis occurs the minnow voluntarily comes into view—to renew faith and give direction.

- Morris Graves, ibid.



BLACK WAVES, 1944
Albright-Knox Art Gallery, Buffalo, New York

THREE KINDS OF SPACE

by Morris Graves*

The observer must be mindful of the simple fact that there are three "spaces":

Phenomenal space (the world of nature, of phenomena), the space "outside" of us;

Mental space, the space within which dreams occur and the images of the imagination take shape;

Space of Consciousness, the space within which is "revealed" (made visible upon subtle levels of the mind), the abstract principles of the Origin, operation, and ultimate experience of consciousness.

It is from this Space of Consciousness that comes the universally significant images and symbols of the greatest of religious works of art.

The observer can readily see from which "space" an artist has taken his ideas and forms.

The observer is only cheating himself out of the fullest enjoyment of and information from a painting if he makes the foolish demand that the painting function within a "space" from which it did not originate.

The majority of artists along with the majority of laymen have either no inclination to understand their own ability to segregate these "spaces"—and be informed by them—or they enjoy the confusion and unintelligibility which results from blindly mixing these three spaces.

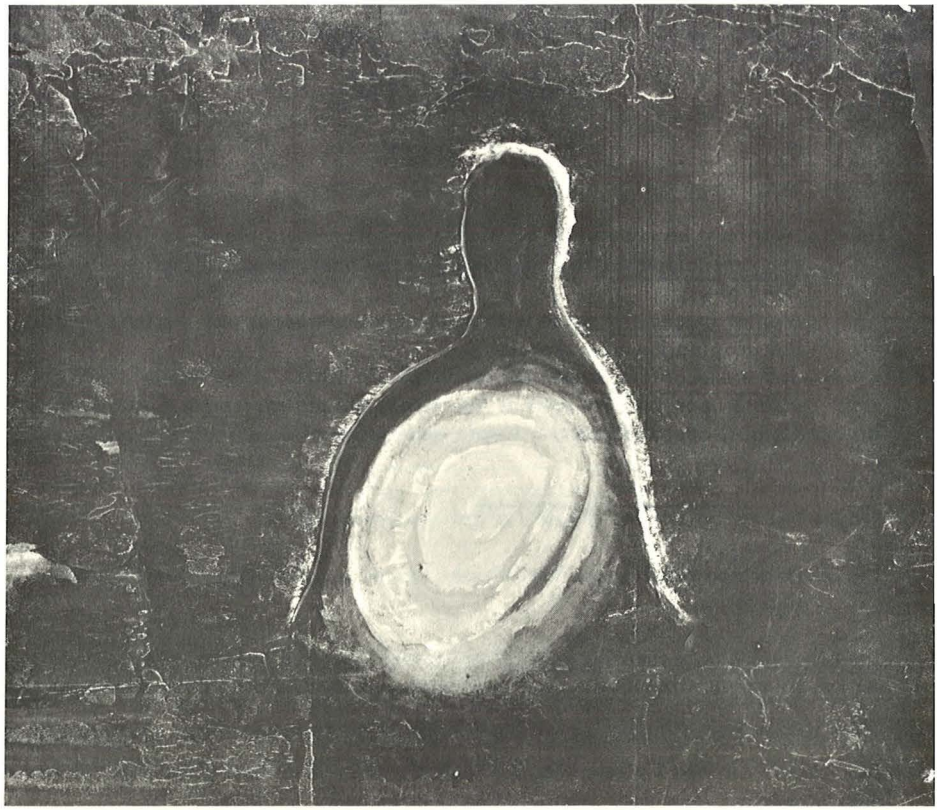
The value of enjoying the arts is that the energy channeled into the esthetic emotions refines and sensitizes the mind so that it can more skillfully seek and more readily grasp, an understanding of the Origin of Consciousness.

In great religious works of art the unique value of the revealed images and symbols is that they become supports for the mind of the person who is seeking knowledge of the cause (and ultimate goal) of this mad-sublime dance we call LIFE.

Secular and scientific "art" is concerned with evolution.

Religious art is concerned with involution.

*Excerpts from a letter to Mel Kohler, 1950, now in the files of the Henry Gallery, Seattle, Washington.



CHALICE, 1942
The Phillips Collection, Washington, D. C.

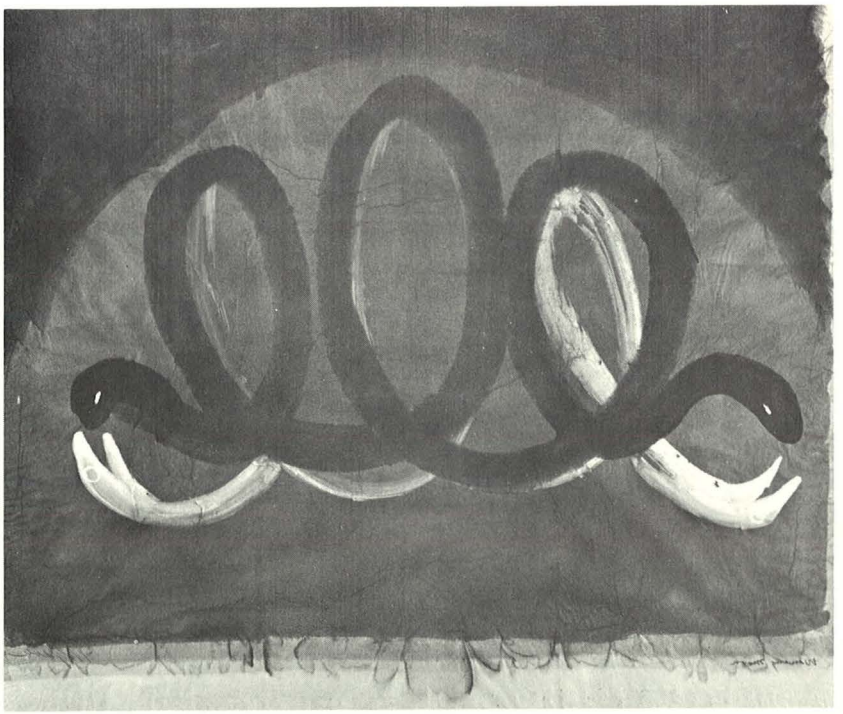
The image of the chalice--private symbol of Graves' for spiritual rebirth...

- Frederick Wight, "Morris Graves", from Morris Graves, by Frederick Wight, John I. H. Baur, Duncan Phillips

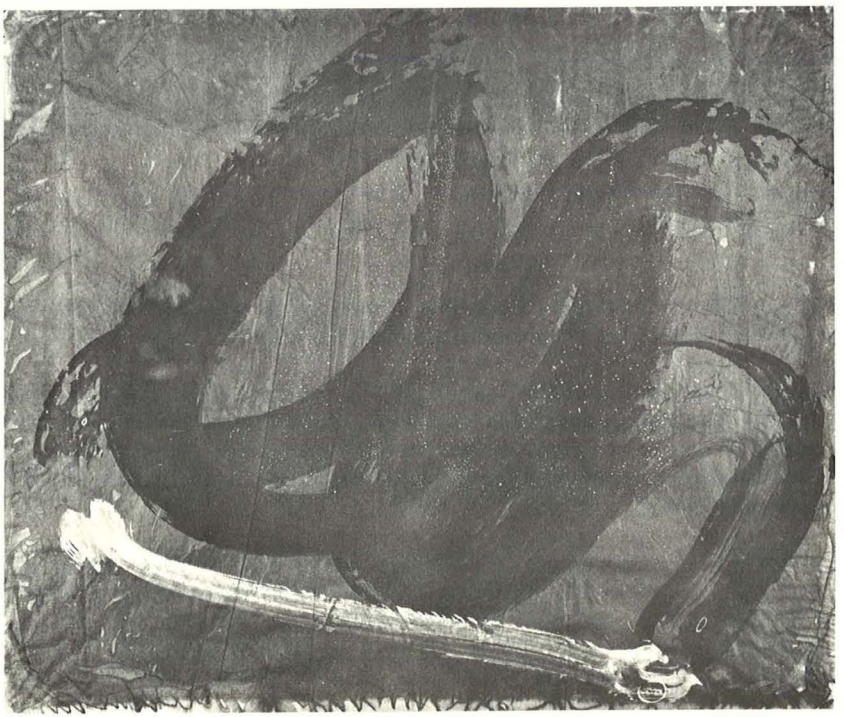
...the two great ideographs called "Waning Moon"....

"Waning Moon" passes out of the realm of ordinary painting altogether and can be compared only with the ominous, cryptic characters which Shingon monks write on six-foot sheets of paper while in trance.

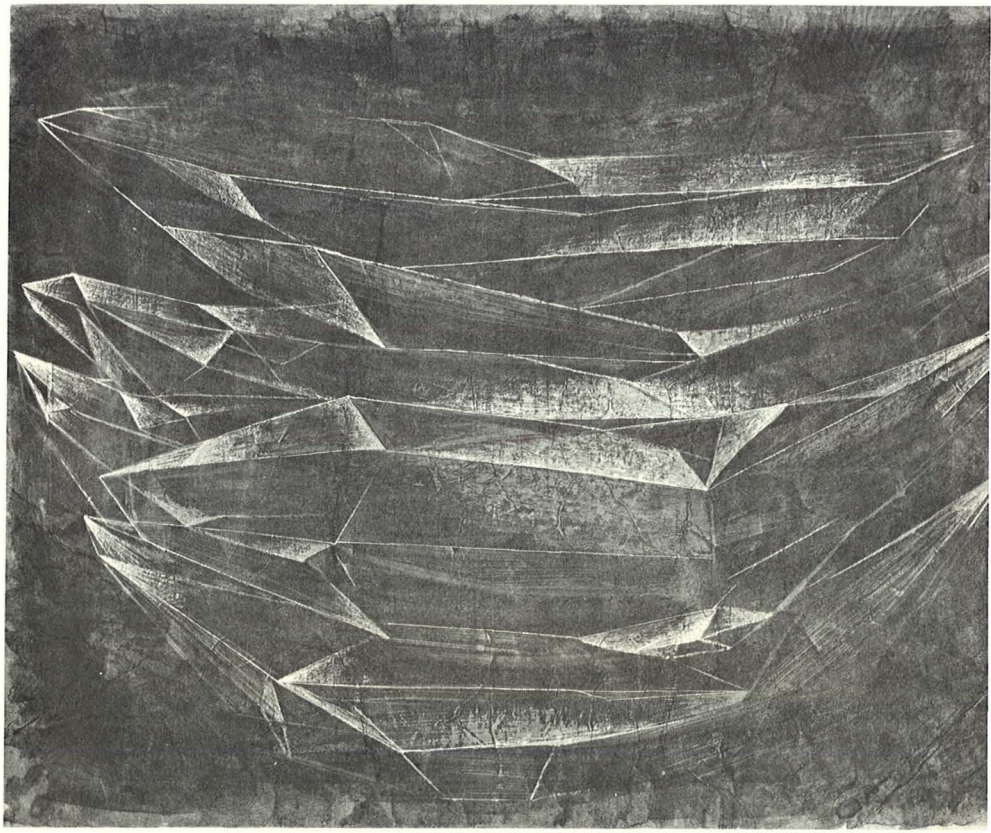
- Kenneth Rexroth, "The Visionary Painting of Morris Graves"



WANING MOON NO. 1, 1943
Seattle Art Museum



WANING MOON NO. 2, 1943
Seattle Art Museum



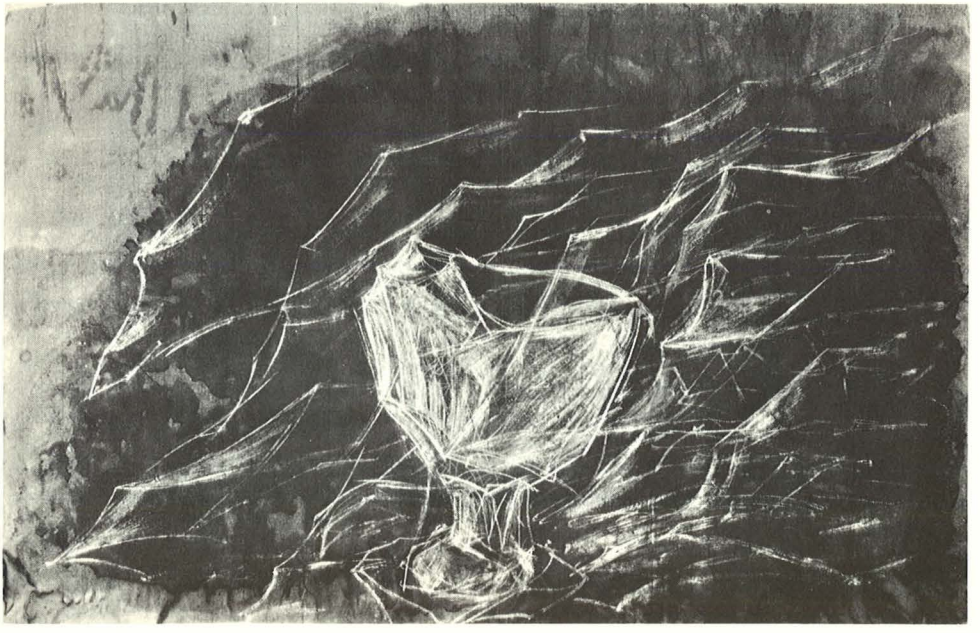
SURF REFLECTED UPON HIGHER SPACE, 1943
Munson-Williams-Proctor Institute
Utica, New York

The Journeys...a cobweb of light lines in dark uneasy paintings that tell us as much as can be told of the thousand impulsions to migrate.

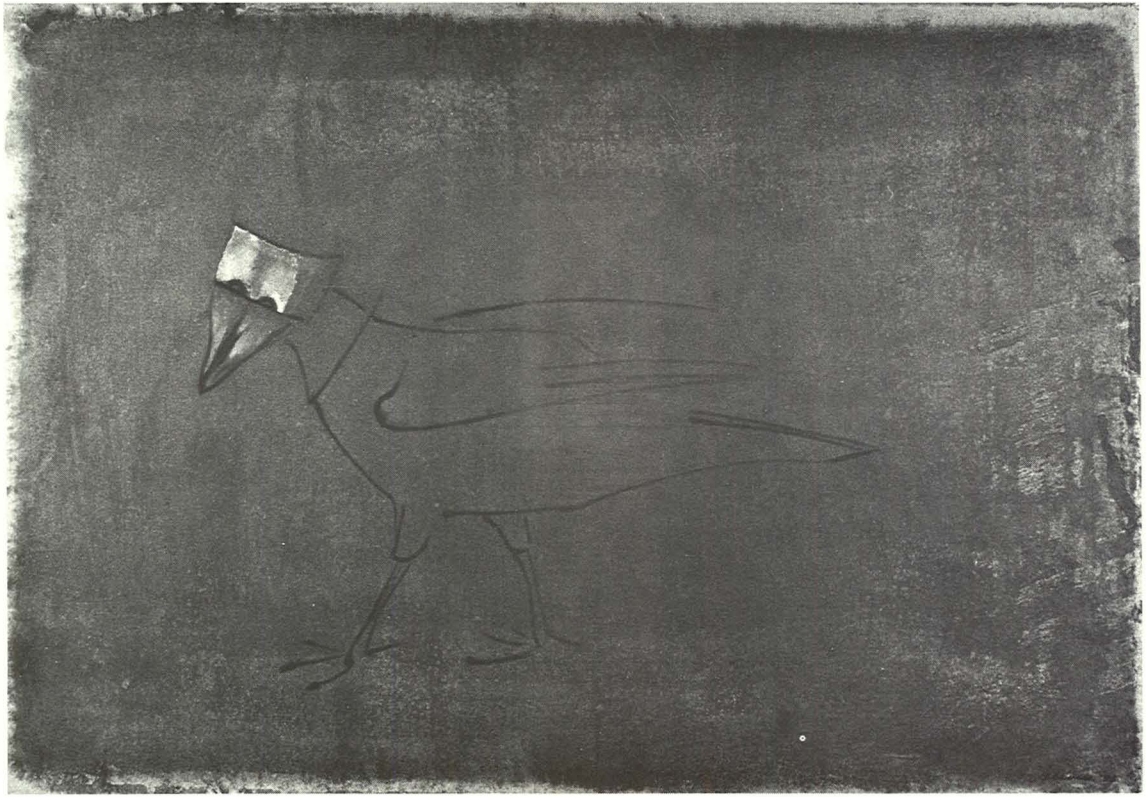
The sea is the Pacific—Eastern in style, Western in mass. The tying of the stars with the white lines of a star map is a literary conceit which nevertheless works powerfully—a star map, too, diagrams man's imagination. At sea, man looks to the stars to recognize them, hangs by the constellations and so holds himself above the water.

- Frederick Wight, "Morris Graves", from Morris Graves, by Frederick Wight, John I. H. Baur, Duncan Phillips

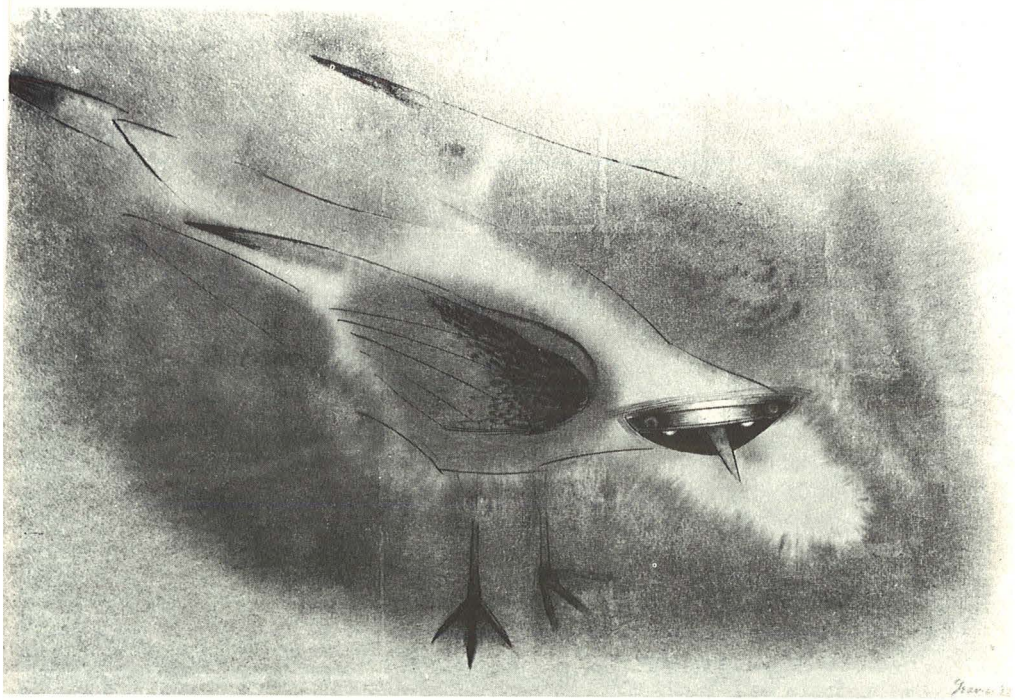
SEA FISH AND CONSTELLATION, 1943
Seattle Art Museum



JOURNEY III, 1943
The Haseltine Collection of Pacific Northwest Art



BIRD MASKING, 1953
Oakland Art Museum

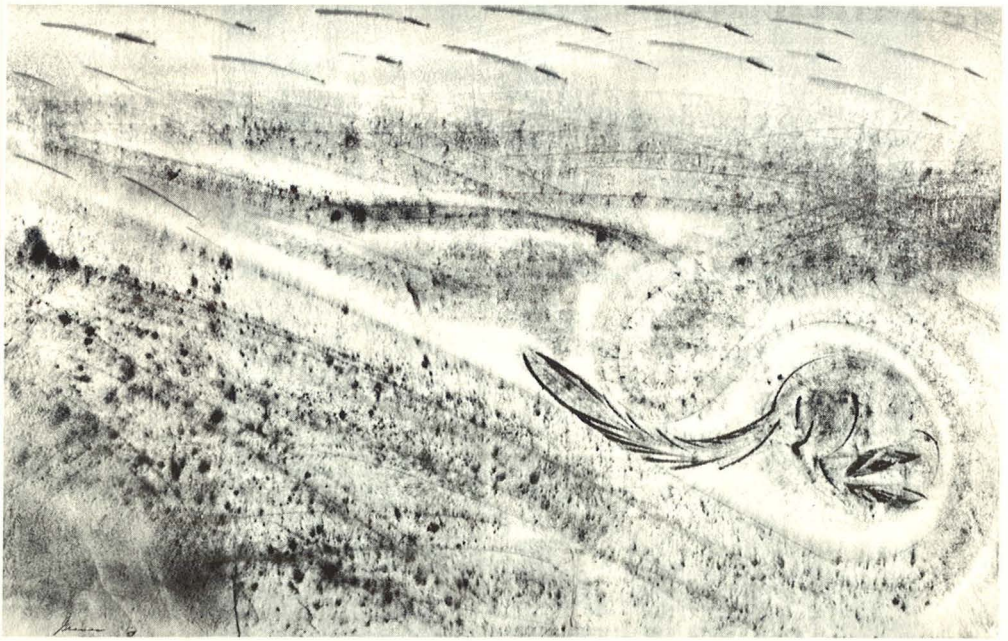


SPIRIT BIRD, 1954
Mrs. Stanley Sheinbaum
Glendale, California

In Graves' recent work (ca. 1955) there is always a sense of ominous, impending meaning, as if these human-eyed birds were judging the spectator, rather than he them, and in terms of a set of values incomprehensible to our sensual world.

- Kenneth Rexroth, "The Visionary Painting of Morris Graves"

HIBERNATION, 1954
The Metropolitan Museum of Art, New York
Rogers Fund, 1956



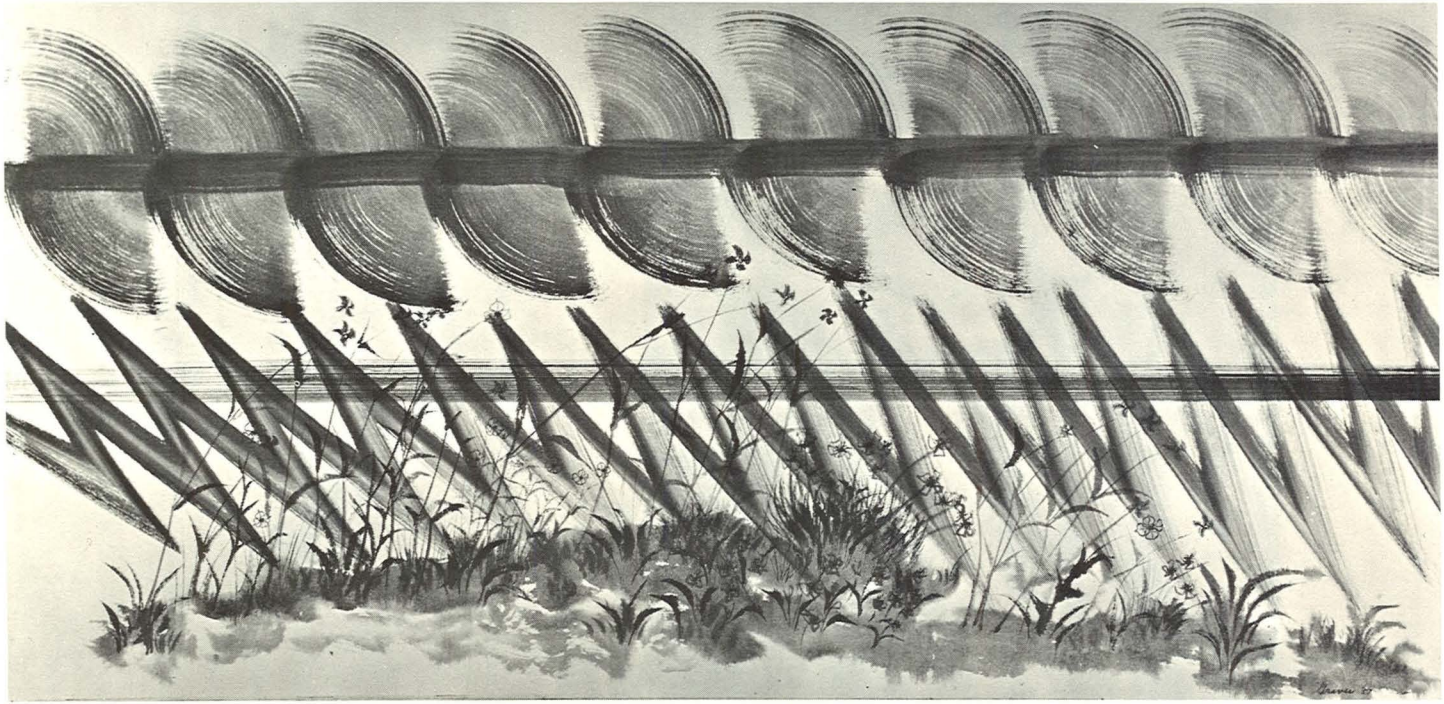
JET AGE HIBERNATION, 1954
Walker Art Center
Minneapolis, Minnesota

...pure intuitions of grace and fugitive loneliness.

- John Montague, "Creatures of the Irish Twilight", Horizon

In Ireland he (Graves) has come up with drawings of hedgerow creatures. The weasel or ferret has lent itself well to Graves' understanding of impulse; so has the fox, balled up against the winter in its hole.

- Frederick Wight, "Morris Graves", from Morris Graves, by Frederick Wight, John I. H. Baur, Duncan Phillips



SPRING WITH MACHINE AGE NOISE, 1957
Seattle Art Museum

CATALOGUE OF THE EXHIBITION

A star preceding the title indicates the work is illustrated; height precedes width.

*1. MOOR SWAN, 1933
Oil on canvas, 38" x 36-3/4"
Seattle Art Museum

2. SELF PORTRAIT, 1933
Oil on canvas, 30" x 24"
Mr. Max Weinstein
Seattle, Washington

3. PRISCILLA, ca. 1935
Oil
Mr. and Mrs. Charles L. Stewart
Seattle, Washington

4. STILL LIFE, 1935
Oil, 33-1/2" x 33"
Mrs. Elizabeth Bayley Willis
Bainbridge Island, Washington

5. TABLE OF TRIUMPH, ca. 1935
Oil on metal, 40" x 57"
Mr. and Mrs. Ambrose Patterson
Seattle, Washington

6. FLOWERS IN FLOWER POTS, ca. 1935
Mrs. Allerton Grannatt
Sonoma, California

7. FRONTIER CEMETERY, 1936
Oil
Willard Gallery
New York

8. BURIAL OF THE NEW LAW, 1936
Oil on canvas, 36" x 41"
Seattle Art Museum, Eugene Fuller Memorial Collection

9. DEPARTURE VIA CEDRON, 1936
Oil on canvas
Mr. and Mrs. William L. Cumming
Seattle, Washington

10. IN THE NIGHT, 1937
Gouache, 27" x 29-7/8"
Mrs. Dan R. Johnson
New York

11. MESSAGE III, 1937
Tempera and Wax, 12" x 15-1/2"
The Museum of Modern Art
New York. Extended loan from the U. S. WPA Art Program

12. MESSAGE IV, 1937
Tempera and wax, 12" x 15-1/2"
The Museum of Modern Art
New York. Extended loan from the U. S. WPA Art Program

13. MESSAGE VI, 1937
Tempera and wax, 12" x 16-1/2"
The Museum of Modern Art
New York. Extended loan from the U. S. WPA Art Program

*14. MESSAGE VII, 1937
Tempera and wax, 12" x 16-1/2"
The Museum of Modern Art
New York. Extended loan from the U. S. WPA Art Program

15. PURIFICATION SERIES, 1937
Tempera, 12-1/2" x 16-1/8"
Marian Willard Johnson
New York

16. UNTITLED, ca. 1937
Oil
Mr. and Mrs. Charles G. Davis
Portland, Oregon

17. CONFLICT OF THE CHURCHES, 1938
Oil on canvas, 27-1/2" x 33-1/2"
University of Oregon Collection
gift of the Friends of the Museum

18. BIRDS AND SERPENTS, ca. 1938
Tempera
Henry Gallery
Seattle, Washington

19. BIRD AND SNAKE, ca. 1938
Tempera
Henry Gallery
Seattle, Washington

20. OVERFLOWING CHALICE, ca. 1938
Tempera
Henry Gallery
Seattle, Washington

21. CHALICE WITH MOON, ca. 1938
Tempera
Henry Gallery
Seattle, Washington

22. IN THE MOONLIGHT, ca. 1938
Gouache and watercolor,
25" x 30-1/8"
The Museum of Modern Art
New York

23. BIRD ON A ROCK, 1939
Tempera, 23" x 29"
Mr. Edward L. Cushman
Seattle, Washington

24. CONSTANT JOURNEY, 1939
Gouache, 12-5/8" x 16-1/8"
Mr. and Mrs. William Leary
North Hollywood, California

25. AUTUMN TABLE, ca. 1939
Oil on canvas, 34" x 39"
University of Oregon Collection
gift of the Friends of the Museum
and the Autzen Foundation

26. PORTRAIT OF BILL CUMMING, 1940
Oil on canvas, 23-1/2" x 32-1/4"
Portland Art Museum

27. BIRD, 1940
Gouache, 26" x 31"
Mrs. Dan R. Johnson
New York

28. SINGING BIRD, ca. 1940
12" x 18"
Mr. Max Weinstein
Seattle, Washington

*29. BIRD SINGING IN THE MOONLIGHT, 1940
Gouache, 25" x 35-1/2"
Nancy Wilson Ross
New York

30. WOOD PIGEONS, 1941
Tempera, 22" x 30"
Mr. George Mantor
Seattle, Washington

*31. EAGLE OF THE INNER EYE, 1941
Tempera
Dr. and Mrs. Edwin E. Boysen
Pittsburg, California

*32. EAGLE IN THE ROCK, 1941
Tempera, 27-1/2" x 42"
Mr. Robert M. Shields
Seattle, Washington

*33. DRAWING FOR EAGLE OF INNER EYE, 1941
Gouache on light tan paper, 10-1/4" x 13-1/2"
Seattle Art Museum, Eugene Fuller Memorial Collection

*34. CHALICE, 1942
Gouache on rice paper, 27" x 29-3/4"
The Phillips Collection
Washington, D. C.

35. SANDERLINGS, 1943
Gouache on rice paper, 25-1/4" x 30"
The Phillips Collection
Washington, D. C.

36. THE LOON, 1943
Mrs. James Brennen
Poulsbo, Washington

*37. HOLD FAST TO WHAT YOU HAVE ALREADY AND I WILL GIVE YOU THE MORNING STAR, 1943
Gouache on paper, 30-1/2" x 20-1/2"
University of Oregon Collection gift of the Autzen Foundation

38. HAUNTED BOUQUET, 1943
Gouache on paper, 34-1/2" x 31"
Seattle Art Museum, Eugene Fuller Memorial Collection

39. IN THE NIGHT, 1943
Gouache on rice paper, 30" x 26"
The Phillips Collection
Washington, D. C.

40. RAVEN IN MOONLIGHT, 1943
The North Carolina Museum of Art

*41. BIRD IN THE SPIRIT, 1943
Tempera, 24" x 30"
Metropolitan Museum of Art
Arthur H. Hearn Fund, 1950
New York

42. MESSAGE, 1943
Tempera, 27-1/2" x 53"
Marian Willard Johnson
New York

43. VASE SEEKING TO ACHIEVE ITS IDEAL FORM, 1943
Tempera and ink on paper, 47" x 24-1/2"
Mr. Leo Kenney
Seattle, Washington

*44. WANING MOON, No. 1, 1943
Gouache on paper, 26-1/2" x 30-1/2"
Seattle Art Museum, gift of Morris Graves

*45. WANING MOON, No. 2, 1943
Gouache on paper, 26-1/2" x 30-1/2"
Seattle Art Museum, Eugene Fuller Memorial Collection

46. MOON RISING, 1943
Casein on paper, 13" x 26"
Mr. Jack S. Alger
Seattle, Washington

*47. EFFORT TO BLOOM, 1943
Tempera on paper, 28-5/8" x 23-5/8"
The Haseltine Collection of Pacific Northwest Art

48. JOURNEY, 1943
Tempera, 19-3/4" x 30"
Willard Gallery
New York

49. JOURNEY, 1943
Gouache and watercolor, 22" x 30"
Whitney Museum of American Art
New York

*50. JOURNEY III, 1943
Watercolor and gouache,
19-5/8" x 30"
The Haseltine Collection of
Pacific Northwest Art

*51. SURF REFLECTED UPON HIGHER SPACE, 1943
Watercolor, 24" x 30"
Munson-Williams-Proctor Institute
Edward W. Root bequest
Utica, New York

*52. SEA, FISH AND CONSTELLATION, 1943
Tempera, 19" x 53-1/2"
Seattle Art Museum, gift of the
late Mrs. Thomas D. Stimson

*53. BLACK WAVES, 1944
Tempera on paper, 27" x 53"
Albright-Knox Art Gallery
Room of Contemporary Art Fund
Buffalo, New York

54. BIRD DEPRESSED BY THE LENGTH OF THE WINTER, 1944
Tempera and ink on paper,
26" x 49-1/8"
Portland Art Museum

55. BIRD MADDENED BY THE LENGTH OF ITS OWN WINTER, 1944
Charcoal on newsprint
Mrs. Elizabeth Bayley Willis
Bainbridge Island, Washington

*56. BIRD SENSING THE ESSENTIAL INSANITIES, 1944
Tempera collage, 29-1/2" x 56"
Seattle Art Museum, Eugene
Fuller Memorial Collection

*57. INNER EYE EAGLE WITH CHALICE, 1944
Tempera on architectural tracing paper
Mrs. Elizabeth Bayley Willis
Bainbridge Island, Washington

*58. JOYOUS YOUNG PINE, 1944
Watercolor and gouache
53-5/8" x 27"
The Museum of Modern Art
New York

59. CONCENTRATED OLD PINE TOP, 1944
Tempera, 53" x 26-1/2"
Mr. and Mrs. John H. Hauberg, Jr.
Seattle, Washington

60. SEA, 1944
Tempera, 15-1/2" x 24-3/4"
Willard Gallery
New York

61. WINTER'S LEAVES, 1944
Tempera, 27" x 58"
Willard Gallery
New York

62. LIFE CYCLE OF A LEAF, ca. 1944
41-1/2" x 16-1/2"
Mrs. Julius N. Richert
Seattle, Washington

63. RADIANT FLOWER, 1944
Watercolor, 42-1/2" x 24-1/2"
Mr. and Mrs. Philip S. Padelford
Seattle, Washington

64. ASIAN BLOOM, 1945
Watercolor and gouache,
45-7/8" x 27-7/8"
Seattle Art Museum

65. CONSCIOUSNESS ACHIEVING THE FORM OF A CRANE, 1945
Gouache on paper,
46-3/4" x 28-1/2"
Seattle Art Museum, Eugene Fuller Memorial Collection

*66. CRANE WITH VOID, 1945
Tempera, 21" x 15"
The Haseltine Collection of Pacific Northwest Art

67. BIRD WITH VOID
Watercolor, 14-1/4" x 20-1/4"
Mr. and Mrs. Philip S. Padelford
Seattle, Washington

68. FALCON OF THE INNER EYE, ca. 1944
Gouache
Mrs. Julius Wadsworth
Washington, D. C.

*69. UNDER THE GRINDING RIVERS, ca. 1945
Mr. and Mrs. Bagley Wright
Seattle, Washington

70. THE AGES OF MAN, 1946
Watercolor, 42-1/2" x 24-1/2"
Mr. and Mrs. Philip S. Padelford
Seattle, Washington

*71. DOUBLE CRANE VESSEL, 1946
Tempera on paper, 27" x 51"
Mr. Robert M. Shields
Seattle, Washington

72. BIRD WITH MINNOW, 1946
Tempera, 24-1/2" x 30-3/8"
Willard Gallery
New York

73. LETTER TO DOROTHY SCHUMACHER, 1946
Tempera on rice paper,
43" x 25"
The Haseltine Collection of Pacific Northwest Art

74. UNTITLED, 1947
Tempera on paper, 9" x 13-1/2"
Mr. and Mrs. Herbert Randlett
Edmonds, Washington

*75. YOUNG PINE FOREST IN BLOOM, 1947
Tempera on rice paper,
27" x 29-3/4"
The Phillips Collection
Washington, D. C.

76. CRANES DANCING, 1947
Watercolor on paper,
23-3/4" x 17-1/2"
Mr. and Mrs. Malcolm E. Lein
St. Paul, Minnesota

77. KU WITH MOONS, 1947
Watercolor, 24-1/2" x 14-3/4"
Mrs. Jacquelin H. Hume
San Francisco, California

78. SHANG KU LIBATION CUP, 1947
Gouache on paper,
24-1/2" x 14-3/4"
Seattle Art Museum, gift of the late Mr. James W. Clise

*79. CEREMONIAL BRONZE TAKING THE FORM OF A BIRD, 1947
Gouache on paper, 22" x 27-1/2"
Seattle Art Museum, gift of Mr. and Mrs. Philip Padelford

80. RITUAL VESSEL-MIRROR, 1947
Tempera, 17-1/4" x 26"
Dr. and Mrs. Kenneth B. Edgers
Seattle, Washington

*81. THE INDIVIDUAL STATE OF THE WORLD, 1947
Gouache, 30-1/4" x 24-7/8"
The Museum of Modern Art
A. Conger Goodyear Fund
New York

82. DUCK, ca. 1950
Ink on rice paper, 37" x 27"
Mr. Bert A. Tucker
Seattle, Washington

83. SUNG VASE, 1951
Watercolor, 19" x 12-1/4"
Paul Kantor Gallery
Beverly Hills, California

*84. YOUNG GANDER IN FLIGHT, 1952
Oil, 49" x 36"
Mr. and Mrs. Philip S. Padelford
Seattle, Washington

85. AUGUST STILL LIFE, 1952
Oil, 48" x 42"
The Phillips Collection
Washington, D. C.

86. LOON CALLING ON AN AUTUMN LAKE, 1952
Sumi ink on board
24-7/8" x 42-1/2"
UCLA Art Galleries
Los Angeles, California

87. YOUNG GANDER, 1953
Sumi on paper, 24" x 42"
Mr. and Mrs. Hans L. Jorgensen
Edmonds, Washington

88. WHITE HERON, 1953
Watercolor, 19-1/2" x 29-1/2"
Mr. and Mrs. Philip S. Padelford
Seattle, Washington

89. HERON WITH MINNOW, 1953
Gouache and ink on Chinese paper, 20" x 30"
Mr. and Mrs. Ofell H. Johnson
Seattle, Washington

90. EACH TIME YOU CARRY ME THIS WAY, 1953
Tempera and ink, 32" x 48"
Mr. and Mrs. James S. Schramm
Burlington, Iowa

91. MASKING BIRD, 1953
Gold and tempera, 43" x 25"
Mr. Robert M. Shields
Seattle, Washington

*92. BIRD MASKING, ca. 1953
Gouache on paper, 20-1/2" x 30"
Oakland Art Museum

93. RADIANT STAR, 1953
Watercolor, 11-1/2" x 13"
Mr. and Mrs. Philip S. Padelford
Seattle, Washington

94. SPIRIT BIRD, 1953
Mrs. James Brennen
Poulsbo, Washington

*95. BIRD ON A GOLDEN SEA, ca. 1953
Tempera, 33-1/2" x 24"
Frances S. Bayley
Seattle, Washington

96. BIRD RESTING ON THE GOLDEN STREAM, 1953
Watercolor, 29-1/2" x 19-3/4"
Mr. and Mrs. Philip S. Padelford
Seattle, Washington

97. BRUSHING OF PLANT IN RED INK WITH GOLD LEAVES NO. 48, 1953
Ink on rice paper
24-1/2" x 42"
Mr. Bert A. Tucker
Seattle, Washington

98. SPIRIT BIRD, 1953
Watercolor, 27-3/4" x 18-1/2"
Mr. and Mrs. Philip S. Padelford
Seattle, Washington

*99. SPIRIT BIRD, 1954
Tempera, 14-3/4" x 22-3/4"
Mrs. Stanley Sheinbaum
Santa Barbara, California

100. WINTER FLOWERS, 1954
Tempera on paper, 7" x 9-3/4"
The Haseltine Collection of Pacific Northwest Art

101. MARSH GOTHIC, 1954
Sumi, 32-3/4" x 25"
Mrs. Thomas Woods
Lincoln, Nebraska

*102. JET AGE HIBERNATION, 1954
Sumi on paper, 21-1/2" x 34-3/4"
Walker Art Center
Minneapolis, Minnesota

103. HIBERNATING ANIMAL, ca. 1954
Charcoal, 28" x 16"
Mr. and Mrs. Philip S. Padelford
Seattle, Washington

*104. HIBERNATION, ca. 1954
The Metropolitan Museum of Art,
Rogers Fund, 1956
New York

105. OH, LONELY, ca. 1954
Ink, 18" x 24-3/4"
UCLA Art Galleries
Los Angeles, California

106. MOUNTAIN FOREST SEEDLINGS, 1954
Sumi, 14" x 14"
Nancy Wilson Ross

107. SPIRIT BIRD, 1954
Gold paint and gouache,
15" x 20"
Mr. Frederick S. Wight
Los Angeles, California

*108. SPIRIT BIRD, 1956
Tempera, 35" x 47"
Mr. and Mrs. Arthur G. Barnett
Bainbridge Island, Washington

109. YOUNG MOUNTAIN FOREST SEEDLINGS, 1957
Sumi on paper, 51-1/2" x 25"
Mr. and Mrs. Hans L. Jorgensen
Seattle, Washington

110. YOUNG FOREST, 1957
Tempera, 33" x 38"
Mr. and Mrs. Arthur G. Barnett
Bainbridge Island, Washington

111. FISH, 1957
Tempera, 26" x 33"
Mr. and Mrs. Arthur G. Barnett
Bainbridge Island, Washington

112. MINNOW, 1957
Tempera on rice paper,
17-1/2" x 27-1/2"
The Haseltine Collection of
Pacific Northwest Art

*113. SPRING WITH MACHINE AGE
NOISE, 1957
Sumi on paper,
26-1/2" x 52-1/4"
Seattle Art Museum, gift of
Morris Graves and Willard
Gallery, New York

CHRONOLOGY OF MORRIS GRAVES

from listing issued by Willard Gallery

1910 August 28: born Fox Valley, Oregon.

1910–1929 Lived Puget Sound region. Public school through second year high school.

1928 Summer: seaman American Mail Line. One trip to Orient. Saw Tokyo and environs; also Shanghai, Hong Kong, Philippines, and Hawaiian Islands.

1929–1930 Lived with parents in Seattle for two more months of high school; then sailed as cadet on American Mail Line. Two trips to Orient.

1931 Returned in autumn. Left for Los Angeles with New Orleans as destination. Stayed in Los Angeles.

1932 Stopped to see aunt in Beaumont, Texas; finished high school in Beaumont. Spent three summer months in New Orleans; returned home to Seattle.

1933 Early oils in heavy paint. "Moor Swan" won $100 prize in Northwest Annual at Seattle Art Museum.

1934 Seattle: converted stable to studio with Guy Anderson. Began building studio in Edmonds on family property. Spring-summer: six months trip from Seattle to Los Angeles with Guy Anderson. Stayed in Los Angeles.

1935 Left Los Angeles in February on news of father's death. Returned to Seattle. Summer: painted Sunflower Series.

1936 One-man show Seattle Art Museum. Worked for Federal Art Project. Summer: painted Red Calf Series in Puyallup Valley, south of Seattle.

1937 Painted Message Series for Federal Art Project.

1938–1939 Summer: settled in town of La Conner, north of Seattle. Produced Nightfall Pieces as satire on Munich Conference. Autumn: visited Puerto Rico via New York. Visited galleries and Museum of Modern Art in New York. At San Juan, Puerto Rico, through March, 1939. Painted Purification Series. Home by April. Painted "Falling Chalices and Compotes"; worked in tempera and wax. Association with Mark

Tobey. Winter: lived in Seattle. Four works for Federal Arts Project exhibited at Museum of Modern Art. Paintings of Moons, Snake and Moon, and Chalices date from this period.

1940 Spring: built on Fidalgo, one of San Juan Islands in Puget Sound, nearest to La Conner, shack on precipitous site named The Rock. September: on staff of Seattle Art Museum full time until Christmas, and continued to be attached to Museum until 1942.

1941 Painted Inner Eye Series. Graves' new work seen in Seattle by Dorothy Miller of the Museum of Modern Art, New York.

1942 Shown in exhibition "18 Americans from 9 States" at Museum of Modern Art, New York (31 items). First one-man show at Willard Gallery, New York. Inducted into the Army. Show at Phillips Memorial Gallery, Washington, D. C., in exhibition, "3 Americans—Weber, Knaths, Graves".

1943 Discharged from Army in April and returned to The Rock where he expanded original shack into camp. Painted Joyous Young Pine Series and Journey Series. One-man shows at Arts Club of Chicago, Detroit Institute of Arts, and University Gallery, Minneapolis. Show at Museum of Modern Art, New York; in "Romantic Painting in America" (4 items). Show at Phillips Gallery, Washington, D. C., in One of Three Loan Exhibitions (19 items).

1944 Painted Old Pine Top Series and Leaf Series. One-man show at Willard Gallery.

1945 Painted Crane Series. One-man show at Willard Gallery.

1946 One-man show at Philadelphia Art Alliance.

1946-1947 Awarded Guggenheim Fellowship for study in Japan; traveled as far as Honolulu, but military permit for civilian to enter Japan was withheld. Painted Chinese Bronze Series in Honolulu (February to July). On return to U. S. moved away from The Rock and began building new home in Edmonds with the help of Japanese painter Yone Arashiro. Awarded Norman Wait Harris medal from Art Institute of Chicago for "Black Waves".

1948 One-man shows at California Palace of the Legion of Honor, San Francisco (retrospective), Santa Barbara Museum, Los Angeles County Museum, Willard Gallery. Show at Art Institute of Chicago in "Annual American Exhibition, Water Colors and Drawings" (17 items).

1948-1949 Summer: trip to Europe on invitation of collector Edward James. England and France, winter in Chartres, brief trip to Italy before returning to Edmonds in spring. Destroyed paintings from Chartres. Painted Bouquet Series. Awarded Watson F. Blair prize by Art Institute of Chicago for "In the Air".

1950 Six months trip to Mexico. One-man show at Margaret Brown Gallery, Boston.

1952-1953 Show at Mayo Hill Galleries, Wellfleet, Massachusetts, in "Morris Graves, Gyorgy Kepes, Mark Tobey" (12 items). Returned to painting large oils: "Young Gander Ready for Flight", etc. Increased use of gold grounds. One-man show at Willard Gallery.

1954 Summer: completed building at Edmonds. Autumn: trip to Japan and then to County Cork, Ireland. One-man show at Willard Gallery. Show at Phillips Gallery, Washington, D. C., in One of Three Loan Exhibitions.

1955 Awarded the University of Illinois Purchase Prize. One-man Show at Willard Gallery, and at Oslo Kunstforening, Oslo, Norway.

1956 Retrospective exhibition at the Whitney Museum, New York, Phillips Memorial Gallery, Washington, D. C.; Museum of Fine Arts (Boston); Des Moines Art Center; M. H. de Young Memorial, Art Galleries of UCLA. Returned to Seattle.

1957 Elected member of the National Institute of Arts and Letters. Retrospective exhibitions Bridgestone Gallery, Tokyo, Japan; Art Center, La Jolla, California; Seattle Art Museum. Won first Windsor Award for study in Europe. Spent five months in Paris. Visited Norway.

1958 Traveled in Europe.

1959-1960 Exhibition of "Noise" paintings; "Spring with Machine Age Noise" and "Insects," at Willard Gallery. Shown in American National Exhibition in Moscow. Bought home in Ireland.

1961-1962 Shown in Rome-New York Foundation exhibition, and at Bezalel National Museum, Jerusalem. Commenced around-the-world trip.

1963 Travel in India, Japan, etc. Retrospective exhibition sponsored by the Fine Arts Patrons of Newport Harbor, California.

1964 Returned to U. S. A., bought property in Northern California, where he now lives.

SELECTED BIBLIOGRAPHY

"Charles Burchfield and Morris Graves; Joint Exhibition". Boston Museum Bulletin, LIV, 295, insert (2), 1956.

Brown, C. "Portrait". Art News, XLIX, Dec., 1950, p. 50.

Coates, R. M. "Art Galleries; Retrospective Exhibition at the Whitney Museum". New Yorker, XXXII, March 17, 1956, pp. 128 ff.

Cohen, G. M. "Bird Paintings of Morris Graves". Collector's Art Journal, XVIII, 1, Feb., 1958, pp. 2-19.

"Comprehensive Exhibition at the Whitney Museum". Arts, XXX, March, 1956, p. 56.

"First American Recipient of the Windsor Award". Arts, XXXI, June, 1957, p. 12.

Francis, H. S. "Gift of the Gamblers in Modern Art; Wounded Scoter, no. 2". Cleveland Museum Bulletin, XXXIV, March, 1947, p. 56.

Graves, Morris. Current Biography, XVII, 1956, pp. 223-225.

"Images of the Inner Eye". Time, LXVII, March 5, 1956, p. 89.

Kuh, Katherine. The Artist's Voice. New York, Harper & Row, 1962, pp. 105-117.

Montague, John. "Creatures of the Irish Twilight". Horizon, 11, 6, July, 1960, pp. 105-112.

"Mysticism at Willard Gallery". Art Digest, XXII, March 15, 1948, p. 18.

"Mystic Painters of the Northwest". Life. XXXV, 13, Sept. 28, 1953, pp. 84-89.

"Mystic Poetry at Willard Gallery". Art Digest, XVIII, Jan. 15, 1944, p. 13.

"Northwest Painting (Darrel Austin, Mark Tobey, Sheril Van Cott, Morris Graves)". Fortune, XXXI, 2, Feb., 1945, pp. 164-168.

Payne, E. H. "Surf Birds". Detroit Institute Bulletin, XXXXV, 1, 1955-56, pp. 20-21.

Phillips, D. "Morris Graves". Magazine of Art, XL, Dec., 1947, pp. 305-8.

Rexroth, Kenneth. "The Visionary Painting of Morris Graves". Perspectives, no. 10, winter, 1955, pp. 58-66.

Rodman, Selden. Conversations with Artists. New York: Devin-Adair, 1957, pp. 6-14 ff.

"Scrolls at Willard Gallery". Art Digest, XIX, Feb. 1, 1945, p. 21.

Smith, Vic. "Morris Graves". Artforum, 1, 11, May, 1963, pp. 30-31.

Soby, J. T. "Arthur Dove and Morris Graves". Saturday Review, XXXIX, April 7, 1956, pp. 32-33.

_____. "Ben Shahn and Morris Graves". Horizon (London), no. 93/4, Oct., 1947, pp. 48-57.

_____. Contemporary Painters. New York: The Museum of Modern Art, 1948, pp. 40-50.

Sweeney, James Johnson. "Five American Painters: Graves, Gorky, Avery, Matta, Pollock". Harper's Bazaar, LXXVIII, 2788, April, 1944, pp. 75-76 ff.

Sweet, F. A. "Morris Graves and Lyonel Feininger". Chicago Art Institute Bulletin, XLII, Sept., 1948, pp. 65-68.

Takiguchi, S. "Tobey and Graves". Mizue (Tokyo), no. 575, July, 1953, pp. 6-8. Text in Japanese.

Tyler, P. "Mysticism, Pastiche and Graves; Retrospective Show at Whitney Museum". Art News, LV, March, 1956, pp. 42-44 ff.

Valentiner, W. R. "Morris Graves". Art Quarterly, VII, 4, 1944, pp. 250-6.

Wight, Frederick S. Morris Graves. Berkeley and Los Angeles: University of California Press, 1956.

Wright, C. "American Dream World: A Mystery of Space". Studio. CLVII, Jan., 1959, pp. 16-19.

PRICE: TWO DOLL