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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

Mrs. & Miss Wendell Davis
16 E. 96 St.

Patrick Proffgen
152 W. 57

Mrs. C K Post
345 E. 56

N. Mex Fed Art Proj
of the WPA

Santa Fe, N. Mex.

R. Vernon Hunter

Walter Abell
Director of Education
BKlyn Museum
N.Y.

Project N.Y. World Fair, Empire
State Bldg.

Museum of Art

West Chester, Pa.
433 E. Erie St., Chicago
Santa Fe, N. Mexico

1734 New York Ave. NW, Wash. DC
E. 57

160 East 94 St
E. 57

man gallery,
Auto, Inc., 38 W. 57
794 Lex. Ave

NYC

ison, N.Y.
Harrison N.Y.

Adolf Dietrich

Pearls Jean Eve

Dominique-Paul Peyronnet

Rene Rimbert

Browning?

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~~W. H. P.~~
W. H. P. Adenroth
Harrison NY
P.O. Box 14

Amer Folk A
113 W. 13 Mrs. Edith A. Halpert

~~Mrs J D R. Jr.~~
140 Park

~~Edith A. Halpert~~

Miss Cornelia Carl Hicks
Newtown, Pa.

Edward N. Barnsley
Newtown, Pa.

Project N.Y. World Fair, Empire
State Bldg.

m of Art

West Chester, Pa.
433 E. Erie St., Chicago
Santa Fe, N. Mexico

1734 New York Ave. NW, Wash. DC

16 E. 57
160 East 94 St
16 E. 57

Gallery,
man gallery,
Auto, Inc., 38 W. 57
794 Lex. Ave

NYC

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ison, N.Y.
Harrison N.Y.

Adolf Dietrich

Park. Jean Eve

Dominique-Paul Peyronnet

Rene Rimbert

Browning?

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Thorwald Arnest Hoyer

901 Fullerton Ave

Chicago

Del. Fed. Art Proj.

15 WPA.

Address?

Peter Hunt

Provincetown, Mass

Valentine Gallery

16 E 57

Walker Galleries

108 E. 57

Andrew Dasburg

to Walker Gall. Jass, Mex.

Project N.Y. World Fair, Empire
State Bldg.

m of Art

West Chester, Pa.

433 E. Erie St., Chicago

Santa Fe, N. Mexico

1734 New York Ave. NW, Wash. DC

ery, 16 E. 57

160 East 94 St

ery, 16 E. 57

man gallery,

Guts, Inc, 38 W. 57

794 Lex. Ave

. NYC

ison, N. Y.

Harrison N. Y.

Adolf Dietrich

Pent. Jean Eve

Dominique-Paul Peyronnet

Rene Rimbert

Browning?

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~~Tom Averill~~ ~~Harriman~~
4 E. 66

Root H. Jannetill
12171 ~~Shogun~~ Ave.
Detroit

Miss Adelaide M. de Groot
77 Park Ave.

~~Myrtis~~ M. of Art

Henry R. Luce, Edtn
Time Mag.
135 E. 42

~~Wm S Paley~~
29 Beckman Pl.

t Project NY World Fair, Empire
State Bldg.

m of Art
West Chester, Pa.
433 E. Erie St., Chicago
Santa Fe, N. Mexico
1734 New York Ave. NW, Wash. DC
ery, 16 E. 57
160 East 94 St
ery, 2 E. 57
man gallery,
Auto, Inc, 38 W. 57
794 Lex. Ave

NYC

ison, N. Y.
Harrison N. Y.

Adolf Dietrich

Park. Jean Eve

Dominique-Paul Peyronnet

Rene Rimbert

Browning?

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H. Leonard Simmons
17 E. 89 St.

Contemporary Arts
38 W. 57 St.

Newark Mus.
49 Washington St.
Newark N.J.

Horace Pippin
327 West Bay St.
West Chester, Pa.

R. Sturgis Ingewoll
1035 Land Title Bldg
Phila., Pa.

Project N.Y. World Fair, Empire
State Bldg.

Museum of Art
West Chester, Pa.
433 E. Erie St., Chicago
Santa Fe, N. Mexico
1734 New York Ave. NW, Wash. DC
Erg. 16 E. 57
160 East 94 St
Erg. 16 E. 57
man gallery,
Guts, Inc., 38 W. 57
794 Lex. Ave

NYC
N.Y.
Harrison N.Y.

Adolf Dietrich

Park. Jean Eve

Dominique-Paul Peyronnet

Rene Rimbert

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The ~~Adolph~~ ~~Tewin~~
Collec.

To Sam'l a. tewin
881 - 5th Ave.

Attn. Miss Paynter

To Chas. S. Payson
118.61 St.

Mrs. Rose Gershwin
25 Cents. PK. West

Max Weber
10 Hartley Road
Great Neck, N.Y.

Sidney Janis
121.85 St.

Project NY World Fair, Empire
State Bldg.

m of Art

West Chester, Pa.
433 E. Erie St., Chicago
Santa Fe, N. Mexico

1734 New York Ave. NW, Wash. DC
ery, 16 E. 57

160 East 94 St
Clery, 2 E. 57

man gallery,
Auto, Inc, 38 W. 57
794 Lex. Ave

. NYC

ison, N.Y.
Harrison N.Y.

Adolf Dietrich

Pent. Jean Eve

Dominique-Paul Peyronnet

Rene Rimbert

Browning?

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Marie-Cecile Gregory
47 Quai des Grand-
Augustins
Paris 6^e, France

Muséum d'Art Moderne
Paris 6^e, France

Philippe Tassin
1000 2123 St
Louis 24
Harrison N.Y.

Project NY World Fair, Empire
State Bldg.

Museum of Art
West Chester, Pa.
433 E. Erie St., Chicago
Santa Fe, N. Mexico
1734 New York Ave. NW, Wash. DC
16 E. 57
160 East 94 St
Clery, 2 E. 57
man gallery,
Guts, Inc, 38 W. 57
794 Lex. Ave

NYC
Harrison N.Y.
Harrison N.Y.

Adolf Dietrich

Pablo Jean Eve

Dominique-Paul Peyronnet

Rene Rimbert

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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V. Catesby Jones
53 & 92

Project *N.Y. World Fair, Empire State Bldg.*

Mr. & Mrs. André Cournaud
345 & 58

Museum of Art
West Chester, Pa.
433 E. Erie St., Chicago
Santa Fe, N. Mexico

Mrs. Emile Brachard
61 Wash Sq. So

1734 New York Ave. ^{N.Y.} Wash. DC
16 E. 57
160 East 94 St
Clery, 2 E. 57

E. Weyhe
794 Lex. Ave

Weyhe Gall
Weyhe
Gall
794 Lex. Ave

Phillips Mem. Gall.
1600 2128 St
Wash DC

ATT. — e, Ethira Bier

NYC
N.Y.
Harrison N.Y.

Adolf Dietrich

Park. Jean Eve

Dominique-Paul Peyronnet

Rene Rimbert

Browning?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

-2-

- ✓ Holger Cahill, Director of the Federal Art Project *N.Y. World Fair, Empire State Bldg.*
- ✓ Mr. Harry Wehle of the Metropolitan Museum of Art
- ✓ Dr. Christian Brinton, *Quarry House, West Chester, Pa.*
- ✓ Miss Florence Arquin, Federal Art Project, *433 E. Erie St., Chicago*
- ✓ Mr. R. Vernon Hunter " " " *Santa Fe, N. Mexico*
- ✓ Thomas C. Parker, Federal " " " *1734 New York Ave. NW, Wash. DC*
- ✓ Valentine Dudensing, *Valentine Gallery, 16 E. 57*
- ✓ Stephan Bourgeois, *(Townsend?) 60 East 94 St*
- ✓ Miss Marian Willard, *East River Gallery, 2 E. 57*
- ms* ✓ Mrs. Margaret Gise, *Marie Harriman Gallery*
- ✓ Miss Emily A. Francis, *Contemporary Arts, Inc, 38 W. 57*
- ✓ Carl Zigrosser, *Weghe Gallery, 794 Lex. Ave*
- ~~Fred Bissel~~
- ✓ Mrs. Eula McClary, *10 Park Ave. NYC*
- ✓ Viola Irene Cooper, *787 Fifth Ave*
- ~~Dr. Andre Courmand~~
- ✓ Mr. Robert W. Abendroth, *Sunny Ridge, Harrison N.Y.*
- ✓ ~~Mr. and Mrs. William P. Abendroth~~, *Sunny Ridge, Harrison N.Y.*
- ARTISTS: *Babs* Andre Bauchant *Babs*
- Babs* Camille Bombois
- Adolf Dietrich
- Babs* Jean Eve *Browning?*
- Dominique-Paul Peyronnet
- Rene Rimbert

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

-3-

✓ Vincent Canadé *% Hughes Gallery, 794 Lex.*

✓ Robert Cauchon, La Malbaie, Murray Bay, Quebec

✓ Pedro Cervantez, *% Federal Art Project, Santa Fe, N. M.*

~~Chester-Daleen-~~

901 Fullerton Ave., Chicago
~~Thorvald Arenst Hoyer, % WPA Fed. Art Project in Illinois~~

✓ Lawrence Lebduska, ~~WPA Fed. Art Project, N. Y.~~ *% Contemporary Arts, 38 W. 57 St.*

~~Horace Pippin, 327 W. Gay St., West Chester, Pa~~

✓ Patrick J. Sullivan *% Sidney Janis, 1 W. 85*
~~West Virginia~~

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✓ Dr. and Mrs. Andre Courmand

Browning
✓ Mme. E. Hostettler

✓ Wilhelm Uhde

~~Miss Florence Higgins,~~

~~Illinois Fed. Art Proj. of the WPA~~

~~433 E. Erie St., Chicago~~

✓ Jean Cassou

✓ Maximilien Gauthier

✓ Miss Sarah Hicks, Newtown, Pa

✓ Mr. and Mrs. J. Stanley Lee, Newtown Pa

~~Miss Cornelia C. Hicks, Newtown Pa~~

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Kane

Geo. David Thompson
Lucas Trust Co.
Pittsburgh, Pa.

Has Kanes - c. 6

John Dewey has
small one (not
very good.)

Lober - prob. has

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~~overseas~~ - list -
Bombardier list
Hutson

Dr. Herman Kane
Lorber
77 Park Ave

Mildred - old
man Hutson in
N. Orleans

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bombis

1- Mrs. George B
Hamburg.
Apple Bee Farm
Oswego, N.Y.
(very fine one large)
mention J.B.N.

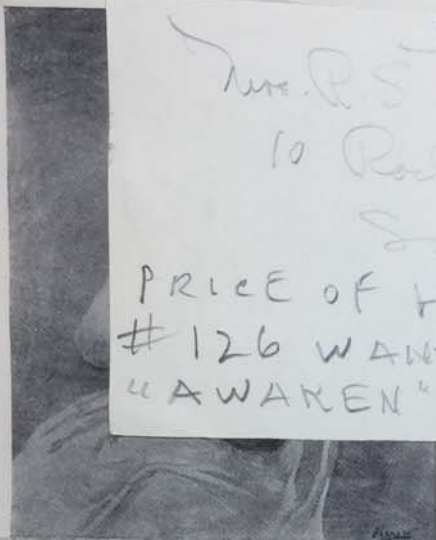
write Rains gallery
14 E. 49)
all who bought
Bombis, at
least 7 good ones.
last 2 years.

J.B.N. has 2.

George Sakier
N.Y.
has one.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PRICE OF HOYER
#126 WANTED, BY ABOVE
"AWAKEN" 1/1

THE MUSEUM OF MODERN ART BEGINS AN EXPERIMENT

FULL COLOR REPRODUCTIONS OF MODERN PAINTING AT MINIMUM COST

Picasso first proved his audacity as a leader of the Cubists and then, with baffling magic, transformed a banal neo-classic tradition into the new style so well shown in the beautiful and sensitive *Woman in White*, bequeathed to the Museum by Miss Bliss.

Large enough to be framed successfully and to be used by study groups, *Woman in White* will be the first in a series of color reproductions of paintings in the Museum's Permanent Collection. The reproduction is 15 x 18 3/8 inches on heavy paper 20 x 24 inches. Colors are white, pink, pale green and grey. **Price \$1.00.**

The Museum believes that many people wish to own prints but want the assurance of a high standard of reproduction at a sufficiently low cost. The commercial price of similar prints would be from \$3.00 to \$4.00. Through the sale of these reproductions at \$1.00 the Museum intends to establish a revolving fund to add other prints to the series.

THE MUSEUM OF MODERN ART, 14 WEST FORTY-NINTH STREET . NEW YORK, N. Y.

Please send cop at \$1.00 each, of Picasso's *Woman in White*.

Name _____

Address _____

G.O.D. ☐ Check enclosed ☐ Money Order ☐ Please add 10¢ for postage.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6



**FULL
COLOR
REPRODUCTIONS
OF
MODERN
PAINTING
AT
MINIMUM
COST**

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**FULL
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PAINTING
AT
MINIMUM
COST**

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THE MUSEUM OF MODERN ART, 14 WEST FORTY-NINTH STREET . NEW YORK, N. Y.

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Name

Address

C.O.D. ☐ Check enclosed ☐ Money Order ☐ Please add 10¢ for postage.

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MISS MILLER

PRICES WANTED BY MR. DUNCAN PHILLIPS, WASHINGTON, D. C.

"House near Paris"

ROUSSEAU OWNED BY MAX WEBER OF GREAT NECK, L. I.

"Ferryman of the Moselle"
Peyronnet - owned by Mlle Cecile Begory.

"Rue de Bas"
Pa Hunt - owned by Peter Hunt.

5/24/58
TREM9

complementary copy of Catalog.

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Paul Theobald
104 So. Michigan Ave
Chicago -

May 11th
Hayer's prices came from Paul Theobald;
104 S. Michigan Ave, Chicago

After a Tropical Rain \$ 500.00
Drifting Cloud over Lake \$ 100.00
Mountain Road: Kentucky \$ 125.00
Awaken \$ 175.00 - save for Mus.

SJA

M.H. is good to be shown at MMA and Thanks you The
complimentary copy of catalog.

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Telephone
Superior 0679

Ten hundred and twenty
Lake Shore Drive

May 31, 1938.

My dear Miss Miller:

Thank you for your letter
about Mr. Hoyer's paintings. I will try
to see him and them here in Chicago.

Very sincerely yours,

Green Carpenter

the
an exhibition
sale. The
the Federal
ty.

it is priced
or of other
for sale.
an Avenue,

Painting

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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170 John Alden Carpenter
1020 Lakeshore Drive
Chicago

May 27, 1938

Mrs. John Alden Carpenter
1020 Lakeshore Drive
Chicago, Illinois

Dear Mrs. Carpenter:

In answer to your request to know the prices of the paintings by T. A. Hoyer which are at present on exhibition here, only the four smallest paintings are for sale. The large ones were made while Hoyer was employed on the Federal Art Project and are therefore government property.

Of the paintings which you saw here, the smallest is priced at \$100, the largest at \$500. Hoyer has a number of other paintings in Chicago which would, I believe, be for sale. The bookseller, Paul Theobald, 104 South Michigan Avenue, is apparently acting as his agent.

Very sincerely yours,

Dorothy C. Miller
Dorothy C. Miller of Painting
Assistant Curator of Painting
and Sculpture

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Tuesday

Mr. Fullen called (Gr 7-8553) wishes to get in touch with you

Mrs. John Allen Carpenter
1020 Lakeshore Drive (Westbury Hotel 69th Madison
Chicago N.Y.C. for a week

Wishes to know which Hayers are for sale

Mrs. Halant called

3:40
Mr. Hunt will be downstairs until 3:55 - wishes to meet you

In answer to your inquiry about the paintings by Lawrence Lebduska which were shown in our exhibition "Masters of Popular Painting", all of his paintings shown are for sale as far as we know, except the one entitled "Eve" which is privately owned, and "The Monastery Farm" which is reserved. I suggest that for the prices, you get in touch with Miss Francis at Contemporary Arts, Inc., 38 West 57th Street, who handles Lebduska's work.

Sincerely yours,

Dorothy C. Miller
Assistant Curator of Painting
and Sculpture

DCM:evh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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F. Laing
LAING
31 W 58 St

September 29, 1938

Don't throw out if
Lebduska info re -

Mr. F. Laing
 31 West 58th Street
 New York, N. Y.

Dear Mr. Laing:

In answer to your inquiry about the paintings by Lawrence Lebduska which were shown in our exhibition "Masters of Popular Painting", all of his paintings shown are for sale as far as we know, except the one entitled "Eve" which is privately owned, and "The Monastery Farm" which is reserved. I suggest that for the prices, you get in touch with Miss Francis at Contemporary Arts, Inc., 38 West 57th Street, who handles Lebduska's work.

Sincerely yours,
 that it is not. I
 get in touch with Mr.
 Mr. E. J. Mayer, 101 Wall

Dorothy C. Miller
 Assistant Curator of Painting
 and Sculpture

DCM:evh

Sincerely yours,

Mr. J. J. G. G. G. G.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Folder
 F. L. LAING
 3 Feb 58

know about if
 Lebeduska is for sale -
 Primitives School

Miller - which one is it

February 19th 1938

June 7, 1938

of today. Here is the address
 by Vivin, which we ask you
 rect, New York, N.Y.

ning the prices of certain
 oyer now on view at this
 res are the property of the
 s Progress Administration
 le for sale. Of the two
 only one - Drifting Cloud,
 rtist. The other is owned
 oyer has listed \$100.00 as
 t I do not know whether this
 imagine that it is not. I
 you get in touch with Mr.
 Mr. T. A. Hoyer, 901 Fuller-

e that Cervantez may have
 owns. You can get in touch
 t Project, Works Progress
 exico.

Sincerely yours,

Mrs. Loyd A. Collins, Jr.

FC:js

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

Paris, February 19th 1938

June 7, 1938

Dear Mr. Barr,
 Angelo Romano, Ltd.
 160 East 56th Street
 New York, N. Y.
 In reply to your inquiry concerning the prices of certain paintings by Cervantez and by Hoyer now on view at this Museum, all the Cervantez pictures are the property of the Federal Art Project of the Works Progress Administration and are, therefore, not available for sale. Of the two Hoyers about which you inquire, only one - Drifting Cloud, 1937 - is the property of the artist. The other is owned by the Art Project also. Mr. Hoyer has listed \$100.00 as the price of Drifting Cloud, but I do not know whether this is a dealer's price: I rather imagine that it is not. I should suggest, therefore, that you get in touch with Mr. Hoyer directly. His address is Mr. T. A. Hoyer, 901 Fullerton Avenue, Chicago, Illinois.

It is, of course, not impossible that Cervantez may have other paintings which he himself owns. You can get in touch with him through the Federal Art Project, Works Progress Administration, Santa Fe, New Mexico.

Sincerely yours,

Mrs. Loyd A. Collins, Jr.

FC:js

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HENRI BING

Paris, February 19th 1938

Mr. Alfred Barr
Director of The Museum of Modern Art
14, West 49th Street,
NEW YORK, N.Y.

Dear Mr. Barr,

I confirm my letter of today. Here is the address of M. SAKIER, owner of the Still Life by Vivin, which we ask you to kindly exhibit : 19, East 37th Street, New York, N.Y.

We will therefore send 11 pictures by Vivin from Paris (as you asked for 12).

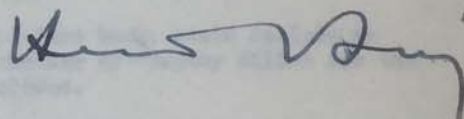
With best regards, I am

Sincerely

GALERIE D'ART CONTEMPORAIN

(S. A. R. L.)

Le Gérant,



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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COPY FOR MISS MILLER

MEMORANDUM ON EXHIBITION OF "MODERN PRIMITIVES"

This exhibition was passed on two or three years ago by the Exhibition Committee, but has hitherto been crowded out of our schedule.

I would propose that it be an international exhibition to include the following artists, and possibly some others:

Bauchant
Bombois
Vivin
Séraphine
Benquet
Rousseau (might be represented by a small group, which would not interfere with a large Rousseau exhibition in the future)

Americans:

Pickett
Hicks
Kane

There are others who might be considered, and a group of anonymous American things which might also be included, though, at this time, I would be inclined to limit the show to those paintings which represent a known and recognizable personality.

A good many European paintings are already in American hands: Bombois is scattered through New York collections; Bauchant is well represented in the collections of Mrs. Sullivan and T. Catesby Jones.

The catalogue, which would make a delightful picture book, could include an article by Uhde for the European things, and another by Dorothy Miller for the Americans. Essays by others might also be included.

This exhibition could be held in the fall if it is got ~~under~~ under way immediately,-- but scarcely before November.

Between 100 and 150 pictures might be included, depending on the size.

N.A.B. J.

ACG
CC: DM ✓

AHB:KK

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July 22, 1937

Memorandum to Mr. Barr:

May 16, 1936

Dear Alfred:

Memorandum to

Mr. Mabry

Miss Miller. J. B. Neumann made the following suggestions today for the Modern Primitives Exhibition.

Subject: Mrs. George B. Naumburg, Apple Bee Farm, Ossining, N. Y. has a very fine large Bombois.

J. B. N. himself has 2 Bombois.

In his cable of May 8, Mr. Barr said:

We should write the Rains Gallery, 14. East 49, to ask for names of purchasers of 6 or 7 Bombois sold there in the last couple of years.

THE BOMBOIS IS GOOD QUALITY UP TO EIGHT BOMBOIS EIGHT VIVIN

George Sakier has one Bombois.

AND WRITE DESCRIPTIVE LIST URGENT."

George David Thompson, Union Trust Co., Pittsburgh, Pa. has about 6 fine Kanes.

In his letter of May 4, he elaborates:

John Dewey has one small Kane, but it is not very good.

"I have just learned that a good named Eric Charrell (spelling He did not know that Dr. Herman Lorber had Kane, but thought it likely certain) owns a very large collection of

Bombois and Vivin. Bing says he lives in New York, is in

I saw three Hutsons, (the old man in New Orleans) and remembered that Mildred Holzhauser had told me about the old man, whom she had met in New Orleans. If he is still alive would you like to have someone on the project down there pick out some pictures for us? Cause of the importance

Do you think that it will be leaving time enough if we get out letters asking for loans the last week in August when I get back from vacation, or should they go out now?

will get together other pictures. Bing Miller will lead."

DM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

May 16, 1938

Memorandum to Mr. Mabry
 → Miss Miller

Subject: Circulating exhibition of "Masters of Popular Painting".

In his cable of May 3, Mr. Barr said:

"MILLER MABRY VISIT NEWYORK CINEMA TYCOON ERIC CHARELL
TRY BORROW IF GOOD QUALITY UP TO EIGHT BOMBOIS EIGHT VIVIN
AND WRITE DESCRIPTIVE LIST URGENT."

In his letter of May 4, he elaborates:

"I have just learned that a gent named Eric Charell (spelling not absolutely certain) owns a very large collection of Bombois and Vivin. Bing says he lives in New York, is in the movies and was the director of Congress Dances. It would save a good deal of expense if he could be persuaded to lend up to 8 Bombois and up to 8 Vivins; because of the importance of this loan I suggested in my cable that you and Dorothy Miller go together to call on him. If he will not lend Bing will get together other pictures. Bing thinks he will lend."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CATALOGUE

YVONNE BOLDUC

I Retour en Hiver

S.K. Nathan
255 W. 70 St.
En 2-7638

Has Canadé, ill'd in
Creation Art

ALFRED DESCHENES

- 23 Les Enfants Classiques
- 24 Les Enfants Romantiques
- 25 L'aveugle
- 26 Les Trois Ages *at Saint River Jol*
- 27 Arracheurs de Patates
- 28 Les Boy Scouts
- 29 Lecture sur la Grève
- 30 La Belle Pêche
- 31 Royaume des Fées
- 32 Enfants Parmi les Fleurs *East Riv. Can get*
- 33 Moyen Age
- 34 Les Enfants à la Grève
(Collection of Mr & Mrs Patrick Morgan)
- 35 Le Patinoire
(Collection of Dr & Mrs H. H. Lyle)
- 36 Les Noces
(Collection of Mr & Mrs James P. Warburg)

ADÈLA HARVEY

- 37 Les Vieilles au Métier
- 38 Intérieur
(Collection of Mr & Mrs Patrick Morgan)
- 39 Les Canards *completed by Louis Carré*

PHILIPPE MALTAIS

- 40 La Chasse à l'Ours
- 41 Vers Les Monts

GEORGES EDOUARD TREMBLAY

- 42 Les Vaches
- 43 La Maison de Pierre
- 44 Scène d'Hiver

Mrs Benjamin Allen, Mr H. L. Binsse, Mr & Mrs
F. Sheffield Cowles, Mr Hans Dorfer, Mrs Hugh
Good, Mrs Louis W. Noel, Mrs Henderson Robb.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

CATALOGUE

YVONNE BOLDUC

- 1 Retour en Hiver
- 2 Moulin à Cèsar
- 3 Allumant sa Pipe

S. MARY BOUCHARD

- 4 Croix de Chemin
- 5 Les Dindes
- 6 Maison de Pierres Taillées *like*
- 7 La Maison Rouge
(Collection of Mrs W. B. Force)
1. ✓ 8 La Déglé
(Collection of Dr & Mrs H. H. Lyle)

ROBERT CAUCHON

LES QUATRES SAISONS

- 9 Les Fleurs Printanières
- 10 La Récolte d'Été
- 11 La Récolte des Pommes
- 12 Le Retour de Messe en Hiver *old*
- 2 ✓ 13 Un Boeuf Attelé *can get*
- 14 Un Voyage de Bois
- 15 Danseurs et Danseuses Canadiens
- 16 Le Moissonneur
- 17 La Récolte du Grain
- 1 ✓ 18 Le Surrey Rouge *privately owned*
- 19 Au Bon Vieux Temps
- 20 Les Moutons
- 21 Les Sports d'Hiver
- 22 Promenade en Hiver

These artists are represented in the following collections: Mrs Benjamin Allen, Mr H. L. Binsse, Mr & Mrs Harry Bull, Mrs Q. S. Cabot, Mr Henry Seidel Canby, Mrs W. Sheffield Cowles, Mr Hans Dorfer, Mrs Hugh G. M. Kelleher, Mr & Mrs Thomas Laughlin, Mrs M. I. Lockwood, Mrs Louis W. Noel, Mrs Henderson Robb.

ALFRED DESCHENES

- 23 Les Enfants Classiques
- 24 Les Enfants Romantiques
- 25 L'aveugle
- 26 Les Trois Ages *at East River Set*
- 27 Arracheurs de Patates
- 28 Les Boy Scouts
- 29 Lecture sur la Grève
- 30 La Belle Pêche
- 31 Royaume des Fées
- 2 ✓ 32 Enfants Parmi les Fleurs *East River - can get*
- 33 Moyen Age
- 34 Les Enfants à la Grève
(Collection of Mr & Mrs Patrick Morgan)
- 35 Le Patinoire
(Collection of Dr & Mrs H. H. Lyle)
- 36 Les Noces
(Collection of Mr & Mrs James P. Warburg)

ADÈLA HARVEY

- 37 Les Vieilles au Métier
- 38 Intérieur
(Collection of Mr & Mrs Patrick Morgan)
- 39 Les Canards *bought by Louis Cassé*

PHILIPPE MALTAIS

- 40 La Chasse à l'Ours
- 41 Vers Les Monts

GEORGES EDOUARD TREMBLAY

- 42 Les Vaches
- 43 La Maison de Pierre
- 44 Scène d'Hiver

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Cauchon Robt

Wheat Field with Sunset

Reaper (Mrs. Murphy's)

Marie-Paul McKean

rug

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

TELEPHONES
BOOKSTORE REGENT-4-9757
GALLERY - REGENT-4-1916

NEW YORK, March 25th, 1938

217 Tennyson Ave
Pittsburgh
Irene McSwigan
" Sky Hooks "
Craib — picture

Author of book on
Pittsburgh
~~Recess~~

THE IN THE FINE ARTS ON AVENUE AND STREETS	
scape	500 00
astel)	225 00
le Poor	150 00
and Candlelit Windows	300 00
(1)	350 00
Old Woman	200 00
"	350 00
Portrait	200 00
Artist's Mother	500 00
NOT FOR SALE	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

TELEPHONES
BOOKSTORE REGENT-4-0757
GALLERY -- REGENT-4-1916

NEW YORK , March 25th, 1938

Museum of Modern Art

E. WEYHE

PRINTS AND BOOKS ON THE FINE ARTS

On Approval memorandum

794 LEXINGTON AVENUE
BET. 61ST AND 62ND STREETS

Vincent Canadè,	Large Landscape	500	00
" "	Bare Trees	225	00
" "	Evening (pastel)	150	00
" "	House of the Poor	300	00
" "	Church with Candlelit Windows	350	00
" "	Evening (oil)	200	00
" "	Portrait of Old Woman	350	00
— keep " "	Portrait "C"	200	00
" "	Double Self Portrait	NOT FOR SALE	
" "	Portrait of Artist's Mother	500	00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

Kingsford, Conn.

May 3, 1938.

Enclosed please find the show that you
 Artist Total from America from Europe Photographs for
 catalogue

Bauchant	12	6	6	8
Benquet	2	2	4	
Bonbois	20		20	10
SérAPHINE	6		6	4
Vivin	12		12	8
Peyrounet	10		10	8
Eve	4		4	3
Dietrich	10		10	8
Rimbert	10	2	8	8
Rousseau	<u>15</u>	<u>5</u>	<u>10</u>	<u>10</u>
	99	11	86	67

7 + 1

Charles Kessler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

Ridgefield, Conn.

May 3, 1938.

Dear Dorothy,

Congratulations upon the show that you arranged for the Museum. I didn't know, beyond the Hicks, what it would comprise. So you can imagine how unprepared I was to find one of the most interesting shows the Museum has put on. I have been considering moving a cot into the galleries and having my meals sent in from one of the nearby restaurants. In case I do of course I will write in to you for the necessary permission.

Cordially yours,

Charles Sheeler

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

Hoyers to go to Chicago Project
1) Sunday on the Farm

Project

MRS. KARL BITTER
MRS. RUTH McANENY LOUD
209 EAST 72nd STREET
NEW YORK CITY

Peter Hunt's Pleasant Things from
Provincetown are on display
here through December

PLEASE REPLY

1) Morning on the Farm
2) Advancing Storm

Federal Art
paintings

MS. 100.1

Oil

Oil

Oil

Oil

Oil

Oil

Oil

Oil

.....
Modern Art

The above paintings to be returned to the Federal Art Project,
413 East 72nd Street, Chicago, Illinois, on or before June 1, 1938.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

Hoyers to go to Chicago Project

- 1) Sunday on the Farm
- 2) Winter
- 3) Thrall of Springtime in Colorado
- 4) Seaside
- 5) one fr. N. Y. exh.

3 Hoyers to go back
to him

2 to Wash

- 1) Morning on the Farm
- 2) Advancing Storm

Project

March 1, 1935

G. Miller, Assistant Curator
Museum of Modern Art, New York, N. Y.

for Federal Art
oil paintings

on the Farm 011
the Farm 011
of a Lady 011
ash 011
011
011
of Springtime 011
Colorado 011
of ex. 011

Modern Art

433 East Erie Street, Chicago, Illinois, on or before June 1, 1935.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

Project

SHIPPING RECEIPT

Date March 1, 1938

March 15, 1938

Shipped To The Museum of Modern Art, care of Dorothy C. Miller, Assistant Curator
OF PAINTING AND SCULPTURE, 29 WEST 57TH ST., NEW YORK, N. Y.

For Return () See Description # _____ Title _____
For Allocation () held at _____ Date _____
Shipping Expense to be Charged to _____

Received of R. Vernon Hunter, State Director Federal Art
Project, Santa Fe, New Mexico the following oil paintings
by Pedro Cervantez:

<u>T. A. (Horse) Horse</u>	<u>1111</u>	<u>538</u>	<u>Monday on the Farm</u>	<u>Oil</u>
<u>Elevator in Clotis</u>	<u>1111</u>	<u>538</u>	<u>Monday on the Farm</u>	<u>Oil</u>
<u>Crinum Kirks</u>	<u>1111</u>	<u>961</u>	<u>Inside of a Bed</u>	<u>Oil</u>
<u>Geraniums</u>	<u>1111</u>	<u>1433</u>	<u>Water</u>	<u>Oil</u>
<u>Horses</u>	<u>1111</u>	<u>1433</u>	<u>Water</u>	<u>Oil</u>
<u>Zinnias</u>	<u>1111</u>	<u>1469</u>	<u>The Group of Springtime</u>	<u>Oil</u>
<u>Lilies</u>	<u>1111</u>	<u>1469</u>	<u>The Group of Springtime</u>	<u>Oil</u>

keep for exh.
(ret. to Wash at end of ex.)

.....
The Museum of Modern Art

The above paintings to be returned to the Federal Art Project,
433 East 57th Street, Chicago, Illinois, on or before June 1, 1938.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

FAP #18

WORKS PROGRESS ADMINISTRATION
FEDERAL ART PROJECT
WASHINGTON, D. C.

10221

SHIPPING RECEIPT

Date March 1, 1938

Shipped To The Museum of Modern Art, care of Dorothy C. Miller, Assistant Curator
of Painting and Sculpture, 14 West 49th St., New York, N. Y.

For Return () For Exhibition # _____ Title _____
For Allocation () held at _____ Dates _____
Shipping Expense to be Charged to Sponsor

<u>ARTIST</u>	<u>STATE</u>	<u>TITLE</u>	<u>MEDIUM</u>
T. A. (Ernest) Hoyer	Illinois	<i>? ret to Wash.</i> #58 Sunday on the Farm	Oil
"	"	<i>exh. ✓</i> # 538 Easter Sunrise	Oil
"	"	<i>exh. ✓</i> 961 Inside of a Barn	Oil
"	"	<i>exh. ✓</i> 1000 Black Hills, South Dakota	Oil
"	"	<i>? ret to Wash.</i> 1433 Winter	Oil
"	"	<i>" " " "</i> 1469 The Thrall of Springtime in Colorado	Oil
"	"	<i>" " " "</i> 1544 Seaside, North Carolina	Oil

The above paintings to be returned to the Federal Art Project,
433 East Erie Street, Chicago, Illinois, on or before June 1, 1938.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

FAP #18

WORKS PROGRESS ADMINISTRATION
FEDERAL ART PROJECT
WASHINGTON, D. C.

10221

SHIPPING RECEIPTDate March 1, 1938

Shipped To The Museum of Modern Art, care of Dorothy C. Miller, Assistant Curator
of Painting and Sculpture, 14 West 19th St., New York, N. Y.

For Return () For Exhibition # _____ Title _____
For Allocation () held at _____ Dates _____
Shipping Expense to be Charged to Sponsor

<u>ARTIST</u>	<u>STATE</u>	<u>TITLE</u>	<u>MEDIUM</u>
T. A. (Ernest) Hoyer	Illinois <i>ret to wash</i>	#58 Sunday on the Farm	Oil
"	" <i>eth. ✓</i>	# 538 Easter Sunrise	Oil
"	" <i>eth. ✓</i>	961 Inside of a Barn	Oil
"	" <i>eth. ✓</i>	1000 Black Hills, South Dakota	Oil
"	" <i>ret to wash</i>	1433 Winter	Oil
"	" " " "	1469 The Thrall of Springtime in Colorado	Oil
"	" " " "	1544 Seaside, North Carolina	Oil

The above paintings to be returned to the Federal Art Project,
433 East Erie Street, Chicago, Illinois, on or before June 1, 1938.

Received by _____
Date _____

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RECEIPT. YOU MAY RETAIN DUPLICATE TO SERVE AS YOUR RECORD.

Space below reserved for Washington office.

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Notified Mail Room to call for Parcel Post () Packed by _____
to make Bill of Lading & call Express () Date Shipped _____

BILL OF LADING: Original copy to addressee () 2 copies to Mail Room () 1 for File

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

FAP #18

WORKS PROGRESS ADMINISTRATION
FEDERAL ART PROJECT
WASHINGTON, D. C.

10221

SHIPPING RECEIPT

Date _____

Shipped To Miss Dorothy C. Miller, Assistant Curator
The Museum of Modern Art, 14 West 49th Street, New York City, N. Y.

For Return () For Exhibition # _____ Title _____
For Allocation () held at _____ Dates _____
Shipping Expense to be Charged to _____

O N L O A N

<u>ARTIST</u>	<u>STATE</u>	<u>TITLE</u>	<u>MEDIUM</u>
T. A. Hoyer	Ill. <i>exh.</i>	"A GRAZING FIELD"	Oil
" " "	" <i>exh.</i>	"DOWN THE PECOS RIVER"	"
" " "	" <i>exh.</i>	"ROCKY MOUNTAINS, MONTANA"	"
" " "	"	"MORNING ON THE FARM"	<i>ret. to Wash.</i> "
" " "	"	"ADVANCING STORM"	<i>ret. to Wash.</i> "
" " "	" <i>exh.</i>	"FOREST FIRE"	"

(by Express)

Received by _____
Date _____

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Listed by N. HARRIS Entered on record cards by N. H.
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to make Bill of Lading & call Express (X) Date Shipped _____

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	MoMA Exhs.	76.6

FAP #18

WORKS PROGRESS ADMINISTRATION
FEDERAL ART PROJECT
WASHINGTON, D. C.

10221

SHIPPING RECEIPTDate March 19, 1938

Shipped To Miss Dorothy C. Miller, Assistant Curator of Painting and Sculpture
The Museum of Modern Art, 14 West 49th Street, New York City, N.Y.

For Return () For Exhibition # _____ Title Cervantez Material
For Allocation () held at _____ Dates Indefinite
Shipping Expense to be Charged to Consignee

<u>ARTIST</u>	<u>STATE</u>	<u>TITLE</u>	<u>MEDIUM</u>
Cervantez, Peter	New Mexico	Panhandle Lumber Company	7 1/2 x 24 1/2"
		Pink Oxcellus	26 1/2 x 15 1/4"
		Stove	19 x 14"
		Calla Lillies	24 x 15 3/8"
		R. R. Station, Texico, New Mexico	24 1/2 x 28 3/4"
		Petunias	19 3/8 x 15"
		R. R. Semaphore	25 3/4 x 16"
		Bovina Elevator	29 1/4 x 21"
		Pigeons	19 1/2 x 15 1/4"
		Los Privados	14 7/8 x 19 3/4"

wash

wash

Received by _____
Date _____

IMPORTANT: PLEASE SIGN ORIGINAL COPY AND RETURN AT ONCE AS ACKNOWLEDGEMENT OF RECEIPT. YOU MAY RETAIN DUPLICATE TO SERVE AS YOUR RECORD.

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to make Bill of Lading & call Express () Date Shipped _____

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	MoMA Exhs.	76.6

WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

June 6, 1938

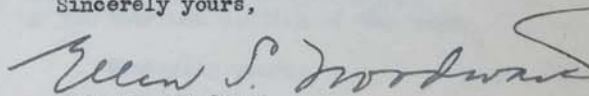
Miss Dorothy C. Miller
Assistant Curator of Painting and Sculpture
The Museum of Modern Art
14 West 49th Street
New York, New York

Dear Miss Miller:

Mr. Hopkins has asked me to reply to your letter of May 6, and to thank you for your kindness in sending him a copy of "Masters of Popular Painting."

He was particularly interested in the work of artists employed on the Federal Art Project, and in Mr. Cahill's essay, "Artists of the People."

Sincerely yours,


Ellen S. Woodward
Assistant Administrator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

Family portrait - Mother, father, & child. Blue gown
Three Spanish widows - May 6, 1938
Pink flowers in red bowl on brown round
Woman in green wall, blue table
Portrait of woman in foreground -
The exhibition is devoted to the work of twenty-two painters -
both European and American - of whom three are employed on
the WPA Federal Art Project: T. A. Hoyer of Illinois, Pedro
Cervantes of New Mexico, and Lawrence Lebduska of New York.
Vincent Canale, another of the painters represented, was
formerly a Project artist. Cervantes and Hoyer, both of
whom have won considerable esteem as a result of this exhi-
bition, may be said to have been "discovered" by the Federal
Art Project.

You will notice that Mr. Cahill has contributed an essay,
"Artists of the People," to the American section of the book.

Sincerely yours,

Dorothy C. Miller
Assistant Curator of Painting
and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs. Steig's watercolors wh. in Barn liked best

Family portrait - Mother, father, & child. Blue ground

Three Spanish widows -

Pink flowers ^(laurel?) in red bowl on brown round table. Blue wall & floor -

Woman nursing a baby - green wall, ^{white} blue table cover & cat in foreground -

Portrait of woman in ~~set~~ pink turban against violet wall - Window, picture, table + 2 vases of flowers.

Woman in garden - Purple dress, tree with bird, dahlias. Light blue background.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Biographies

*as they appeared in
catalog*

iller file

his own amusement. After the first day he never went back. He worked as a barber and Emile's mother had a rooming house in Washington Square South and in this house Emile lived for some fifty years. He worked at various jobs; for a while he was a truck driver and, at another time, a stewedore. During the World War he was on the Home Defense Force. In 1918 illness forced him to resign, and he found himself with plenty of idle time in which to take up painting seriously. Branchard is said to have painted only from memory, and the landscapes with trees which were his favorite subject were based upon memories of a summer spent in Connecticut when he was twelve or thirteen years of age. He first exhibited with the Society of Independent Artists in New York in 1919. After his "discovery" at the D. C. M. Independents' his work was exhibited regularly from 1919 to 1932 at the gallery of Stephan Bourgeois. Branchard died in New York in February, 1938. His work is represented in the collections of the Museum of Modern Art, and a number of private collections.

D. C. M.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

Hillier file

Emile Branchard

Emile Branchard was born in 1881 at Grosse Pointe, Italy. When he was a boy his family moved to New York City. Emile Pierre Branchard was born of French parents in New York City in 1881. His stepfather was a painter who had been a pupil of Meissonier. Emile never had any art training but when he was a boy he used sometimes to watch his stepfather paint and think how he could probably do much better himself. He did not begin to paint, however, until about 1912 when he was over thirty years old. He painted simply for his own amusement. After the first day he never went back. He worked as a barber and Emile's mother had a rooming house in Washington Square South and in this house Emile lived for some fifty years. He worked at various jobs; for a while he was a truck driver and, at another time, a stewedore. During the World War he was on the Home Defense Force. In 1918 illness forced him to resign, and he found himself with plenty of idle time in which to take up painting seriously. Branchard is said to have painted only from memory, and the landscapes with trees which were his favorite subject were based upon memories of a summer spent in Connecticut when he was twelve or thirteen years of age. He first exhibited with the Society of Independent Artists in New York in 1919. After his "discovery" at the D. C. M. Independents' his work was exhibited regularly from 1919 to 1932 at the gallery of Stephan Bourgeois. Branchard died in New York in February, 1938. His work is represented in the collections of the Museum of Modern Art, and a number of private collections.

D. C. M.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Pedro Cervantes
Vincent Canadé

Vincent Canadé was born in 1879 at Cosenza, Italy. When he was a boy his family lost their money, sold their land and came to New York. Vincent was twelve years old when he was sent out to earn his living. During the years that followed he tried his hand at many trades, never very successfully, always interested only in the painting. It seems that he went to art school but only for one day. A jeweler who employed him sent him to study ornament at Cooper Union, but the class did not interest him and after the first day he never went back. He worked as a barber and then as a plasterer and house painter, earning a bare existence for himself and his family. taking his mother's name in accordance with the usual custom of his people.

Around 1918 the pictures which Canadé had painted over a period of years came to the attention of the public through the interest of Joseph Stella, who may be said to have discovered Canadé. Since that time Canadé's work has been included in many exhibitions. Canadé is represented by paintings in the collections of the Phillips Memorial Gallery, the Newark Museum, the Whitney Museum of American Art, the Museum of Modern Art, and a number of private collections.

time I saw Cervantes he was in the corner drug at re... From memory I did a small color sketch of him. D. C. M.
Someone told him about it, and he came to the studio to see it. He kept coming back daily for several weeks, silently watching me paint. One day he appeared with a group of sketches over which I was most enthusiastic. He said he had often thought it would be nice to make pictures, but he had not known how to go about it."

Two months later one of Cervantes' paintings was sent to the Fiesta Show at Santa Fe, New Mexico, and was bought by the painter, Josef Bakos. Since that time Cervantes has never wavered in his determination to paint. He works very slowly, pondering things as he goes along, and he shows a great eagerness to learn. He is at present employed on the WPA Federal Art Project in New Mexico.

D. C. M.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	76.6

Pedro Cervantez

Thorvald Arnest Hoyer

Pedro Cervantez was born in Arizona in 1915. He has often remarked that he would like to visit the town in which he was born if he could only find it. His maternal grandparents were potters in Gomez Palacio, Durango, Mexico. During a revolution their kiln and pottery shop were destroyed, and about 1914 the family came to the United States to join relatives who had emigrated before them. Pedro's father works as a section hand for the Santa Fe Railroad and lives in the town of Texico, New Mexico. Pedro had apparently never thought of using a family name until someone suggested that he sign the first painting he exhibited. Then ~~Thorvald Arnest Hoyer~~ At the age of nineteen Hoyer started out to see the world. He had always been a strong and athletic boy, and he and a friend now teamed up as acrobats and toured his people, he took his father's name, because he had been told of an earlier Denmark and Germany. This was the beginning of a vaudeville career which lasted for Cervantes who was a great man.

Twenty four years and took Hoyer all over the world. With his first partner and four others he played in the music halls of Germany, France, Spain, Italy, England and in art, which have not managed to warp his native abilities. R. Vernon Hunter, Scandinavia, and then toured South Africa, India, Australia and the Americas. In 1902, during this tour, Hoyer performed in Chicago, the city which he later chose for tells the story of how the boy started to paint: "The first time I saw Cervantez his home.

he was in the corner drug store... From memory I did a small color sketch of him.

Hoyer was what is known technically as an "understander," the man in the crowd someone told him about it, and he came to the studio to see it. He kept coming back daily for several weeks, silently watching me paint. One day he appeared with a group of sketches over which I was most enthusiastic. He said he had often thought as Italian team remembered by vaudeville fans. He closed his stage career in 1917. it would be nice to make pictures, but he had not known how to go about it." and settled down to devote himself to painting.

Two months later one of Cervantez' paintings was sent to the Fiesta Show at Santa Fe, New Mexico, and was bought by the painter, Josef Bakos. Since that time Cervantez has never wavered in his determination to paint. He works very slowly, pondering things as he goes along, and he shows a great eagerness to learn. He is at present employed on the WPA Federal Art Project in New Mexico. here, however, is George Inness, and he says: "I understand Inness as if I were old

app.

D. C. M.

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Miller file

At the Chicago World's Fair Hoyer had a small booth on the Fair grounds where Thorvald Arenst Hoyer he exhibited his paintings. However, his work was known to very few people until 1936.

In that year he had his first one-man exhibition at the Fendler Galleries in Chicago. Thorvald Arenst Hoyer was born in Copenhagen in 1872, the son of a well-to-do under the sponsorship of a group called the Neoterics. He is now employed on the coal dealer. He started to draw at the age of seven, and at thirteen entered the WPA Federal Art Project in Illinois.

studio of the Danish painter, Frants Henningsen. For six years he was apprentice, rather than pupil, in Henningsen's studio, cleaning brushes and doing other chores Chicago Daily News, for most of the above information, which appeared during 1936 and occasionally posing for child heads. When Henningsen discovered that the boy (in his column.)

had talent, he advised him to travel and, particularly, to see the great museums of the world.

D. C. M.

At the age of nineteen Hoyer started out to see the world. He had always been a strong and athletic boy, and he and a friend now teamed up as acrobats and toured Denmark and Germany. This was the beginning of a vaudeville career which lasted for twenty-four years and took Hoyer all over the world. With his first partner and four others he played in the music halls of Germany, France, Spain, Italy, England and Scandinavia, and then toured South Africa, India, Australia and the Americas. In 1902, during this tour, Hoyer performed in Chicago, the city which he later chose for his home.

Hoyer was what is known technically as an "understander," the man in the human pyramid who stands on the floor and supports the other acrobats on his shoulders. After his first team split up Hoyer became "understander" for the Yoskary Brothers, an Italian team remembered by vaudeville fans. He closed his stage career in 1916, and settled down to devote himself to painting.

During all his active career Hoyer's intense interest in art never wavered. He spent his spare time sketching and painting. He visited over and over again the great museums of Europe, and boasts that he has seen "every famous picture in the world." He feels that his own painting is in the tradition of the old masters. His particular hero, however, is George Inness, and he says: "I understand Inness as if I were his son."

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"Pa." At the Chicago World's Fair Hoyer had a small booth on the Fair grounds where he exhibited his paintings. However, his work was known to very few people until 1936. In that year he had his first one-man exhibition at the Findlay Galleries in Chicago under the sponsorship of a group called the Neoterics. He is now employed on the WPA Federal Art Project in Illinois. From that time until his death in 1938 he was a wall. (The Museum of Modern Art is indebted to Mr. C. J. Bulliet, art editor of the Chicago Daily News, for most of the above information, which appeared during 1936 in his column.)

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"Pa" Hunt, Lubuska

ACKNOWLEDGEMENTS:

"Pa" Hunt was born in New York in 1870. He went to live in Provincetown, Massachusetts, about 1930. At the age of sixty he painted his first picture on a piece of sheeting tacked into an old picture frame. From that time until his death in 1934 he was a well known figure in the art colony at Provincetown, attended for four years. Then he won a prize at an international art exposition at Leipzig for a painting called Bit of Bohemia. Later he studied for two years with J. D. C. M. in Chrudin, Bohemia, Czechoslovakia.

In 1912, when he was eighteen, Lubuska returned to the United States, going first to Baltimore and, a year later, to New York. His first job in New York was painting decorative murals for the firm of Elsie de Wolfe. During the years which followed he made stained glass and mural paintings for many New York houses, continuing his own painting in his spare time. He had his first one-man exhibition at the New York gallery, Contemporary Arts, in 1936. At present he is employed on the WPA Federal Art Project in New York.

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Lawrence Lebduška

Joseph Pickett

Lawrence Lebduška was born of Bohemian parents in Baltimore, Maryland, in 1894. Joseph Pickett spent his life in the town of New Hope, Pennsylvania. He was born there in 1868. Like the rest of his family he was a carpenter and canal boat builder. In 1899 Lawrence was taken to Europe. He was educated in Leipzig, learning the stained-glass craft at the Chemical and Technical School of Fleider and Schneider, which he attended for four years. Then he went to the University of Leipzig, where he studied for two years. He won a prize at an international art exposition at Leipzig for a painting called Bit of Bohemia. Later he studied for two years with Josef Svoboda in Chrudim, Bohemia, Czechoslovakia.

Pickett began to paint late in life. His ambition was to paint the history of his native town. The building in which he kept his grocery store is still standing. In 1912, when he was eighteen, Lebduška returned to the United States, going first to Baltimore and, a year later, to New York. His first job in New York was painting decorative murals for the firm of Elsie de Wolfe. During the years which followed he made stained glass and mural paintings for many New York houses, continuing his own painting in his spare time. He had his first one-man exhibition at the New York gallery, Contemporary Arts, in 1936. At present he is employed on the WPA Federal Art Project in New York.

1918, the year he died, he was persuaded by a resident of the artist colony at New Hope to send a picture (probably Manchester Valley) to the Pennsylvania Academy's annual exhibition in Philadelphia. The painting was rejected but it is said to have received three jury votes, those of William L. Lathrop, Robert Henri and Robert Spencer. After Pickett's death his paintings were put up at auction, but as they brought only a dollar each his widow bought them in and gave Manchester Valley to the New Hope High School, where it hung for ten or twelve years. (The school is the large building with a flag shown in the painting.)

Relatives and neighbors of Pickett's in New Hope remember little about him. The New Hope artists who knew him say he was the typical American artisan, uneducated even in his trade. He was never taught even the rudiments of art, but invented his technique and devised his tools and materials as he went along. He made his own brushes and

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used ordinary house paint which he mixed with sand, earth, rocks and shells in an effort to reproduce textures, an effort in which he succeeded remarkably well.

He is said to have spent a great deal of time on each painting. Joseph Pickett spent his life in the town of New Hope, Pennsylvania. He was born there in 1848. Like the rest of his family he was a carpenter and canal boat builder. Late in life he kept a little country grocery store on the banks of the Delaware Canal. He died in 1918 at New Hope and is buried in the nearby town of Humesville, Pennsylvania.

Pickett began to paint late in life. His ambition was to paint the history of his native town. The building in which he kept his grocery store is still standing, and on its front wall, under a layer of stucco, is Pickett's first attempt at painting. The ~~first three large canvases~~ three large canvases listed in this catalog are the only oil paintings which Pickett is known to have made; at any rate they are the only paintings by him so far discovered. A few of his small sketches are in the possession of members of his family.

Pickett used to exhibit his paintings in the window of his grocery store. In 1918, the year he died, he was persuaded by a resident of the artist colony at New Hope to send a picture (probably Manchester Valley) to the Pennsylvania Academy's annual exhibition in Philadelphia. The painting was rejected but it is said to have received three jury votes, those of William L. Lathrop, Robert Henri and Robert Spencer. After Pickett's death his paintings were put up at auction, but as they brought only a dollar each his widow bought them in and gave Manchester Valley to the New Hope High School, where it hung for ten or twelve years. (The school is the large building with a flag shown in the painting.)

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He is said to have spent a great deal of time on each painting.

(The Museum of Modern Art is indebted for the above information to Mr. Holger Cahill, who introduced Pickett's work to the public in a series of museum exhibitions. Edward Hicks was a Quaker preacher who made his living as a coach maker and painter, and as a house and sign painter. He painted signs for houses, shops, roads and bridges, made fire screens, and is said to have done portraits, when he was not busy

preaching or working at his trade, he painted allegorical and historical pictures, making a number of versions of each subject. His favorite subjects were The

D. C. M.

Peaceable Kingdom, Penn's Treaty with the Indians, and The Grave of William Penn.

Hicks was a deeply religious man. He preached at Quaker meetings in Pennsylvania, Maryland, New York, Ohio, Indiana and Canada. In 1828, with his cousin Elias Hicks of Jericho, Long Island, founder of the Hicksite sect of Quakers, he preached at Quaker meeting-houses in Rose and Master Streets in New York. These sermons were published under the title of Sermons Delivered by Elias Hicks and Edward Hicks in Friends' Meetings, New York, in the 3rd Month, 1825. A book of his memoirs was published in Philadelphia in 1861. He also published a number of pamphlets of religious discourses, among them A Little Present for Friends and Friendly People in the Form of a Miscellaneous Discourse by a Poor Illiterate Minister, and A Book of Exhortation to Young Friends. Presented to them Without Money and Without Price, by a Poor Illiterate Minister. His memoirs are filled with religious exhortations and the most truly pious sentiment. His work as a painter is rarely mentioned.

Edward Hicks was born at Littleborough, Bucks County, Pennsylvania, on April 4, 1780. He was a descendant of Robert Hicks who landed at Plymouth in 1621 on the ship Fortina which followed the Mayflower. His parents died when he was very young, and it is said that he was cared for a Negro woman who had been a servant of the family. Later he was adopted by David and Elizabeth Teining, whose home he painted, apparently from his earliest memory of it in 1787 when he was a child of seven. He learned to write his name from the sign of the shop, and he learned

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Edward Hicks
 Twining family were all dev. at Quakers and the child was brought up
 in that faith.

Edward Hicks was a Quaker preacher who made his living as a coach maker and painter, and as a house and sign painter. He painted signs for inns, shops, roads and bridges, made fire screens, and is said to have done portraits. When he was not busy preaching or working at his trade, he painted allegorical and historical pictures, making a number of versions of each subject. His favorite subjects were The Peaceable Kingdom, Penn's Treaty with the Indians, and The Grave of William Penn.

Hicks was a deeply religious man. He preached at Quaker meetings in Pennsylvania, Maryland, New York, Ohio, Indiana and Canada. In 1825, with his cousin Elias Hicks of Jericho, Long Island, founder of the Hicksite sect of Quakers, he preached at Quaker meeting-houses in Rose and Hester Streets in New York. These sermons were published under the title of Sermons Delivered by Elias Hicks and Edward Hicks in Friends' Meetings, New York, in the 5th Month, 1825. A book of his memoirs was published in Philadelphia in 1851. He also published a number of pamphlets of religious discourses, among them A Little Present for Friends and Friendly People in the Form of a Miscellaneous Discourse by a Poor Illiterate Mechanic, and A Work of Exhortation to Young Friends. Presented to them Without Money and Without Price. By a Poor Illiterate Minister. His memoirs are filled with religious exhortations and the most truly pious sentiment. His work as a painter is rarely mentioned.

Edward Hicks was born at Attleborough, Bucks County, Pennsylvania, on April 4, 1780. He was a descendant of Robert Hicks who landed at Plymouth in 1621 on the ship Fortune which followed the Mayflower. His parents died when he was very young, and it is said that he was cared for a Negro woman who had been a servant of the family. Later he was adopted by David and Elizabeth Twining, whose home he painted, apparently from his earliest memory of it in 1787 when he was a child of ministry he labored "with his hands for the support of his family, so that he could

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seven. The Twining family were all devout Quakers and the child was brought up in that faith.

At the age of thirteen he was apprenticed to a coach maker named Tomlinson at Four-Lanes-Edm near Attleborough. He remained there for seven years, learning the coach making trade, and especially the painting. He came to the coach shop a very pious boy. But, he says: "The tenderness of my religious impressions too soon wore off, and instead of weeping and praying I soon got to laughing and swearing; and having what may truly be called a natural fund of nonsense I soon became a favorite with my shop mates." In 1800, after his seven Years' apprenticeship had been completed, Hicks got his first job, to make a coach for a Doctor Featon and to paint his house. While he was employed upon this job, a serious illness caused him to turn again to religion, and started again to attend Quaker meetings. It was said of him that he "was favored with a renewed visitation of Heavenly love; and yielding thereto he passed through the dispensation of condemnation, which he viewed as baptism unto repentance, by which his former pleasures were marred, and the friendship and glory of the world were stained in his view.... about the 30th year of his age he came into the ministry, deeply in the cross to his natural will,... covering the meetings with that solemnity which is precious and comforting to those present...."

In 1801 Hicks moved to Milford and went into partnership with Joshua C. Canby. In 1803 he was received into the Society of Friends, and in the same year was married to Miss Sarah Worstal. A few months later the partnership with Canby was dissolved. Hicks built himself a house in Milford in which he and his wife lived until 1811 when they moved to Newtown. Newtown at that time had no meeting house, and, as Hicks says, "comparatively speaking, every tenth house was a tavern." A Friends' meeting house was built at Newtown a few years after Hicks' arrival there and he became its minister. "Being fruitful he grew in his gift and became an eminent minister of the Gospel; adorning the doctrine he preached by a life corresponding therewith." During his ministry he labored "with his hands for the support of his family, so that he could

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active as a minister, he spent more and more time in his shop, painting. His say with the apostle, 'these hands have ministered to my necessities and those that diary, which he kept from 1846 until his death in 1849, is full of entries such as were with me.' "Steadily engaged in my shop, my business, though to trifling and insignificant. In 1813 Hicks began to travel about to Philadelphia, Baltimore, and other neighboring towns to preach at Quaker meetings. So much of his time was spent away from home that his trade was neglected. In order to relieve his financial situation in accordance with primitive Christianity, than living on the work of other people's he quit painting for farming for a time. The farming was a failure, however, and he had to return to his old trade, even though he considered farming more consistent with the Christian life and, as he says, "as willing to sacrifice all my fondness for saying, 'Ye cannot serve God and Mammon.'" In his shop. It seems a pity that my painting." In his Memoirs he wrote: "If the Christian world was in the real spirit of Christ, I do not believe there would be such a fine thing as a painter in being the only way I can get an honest living."

Christendom. It appears to me to be one of those trifling, insignificant arts, which One entry in the diary reads: "Had another evidence of the important truth that has never been of any substantial advantage to mankind. But as the inseparable companion of voluptuousness and pride, it has presaged the downfall of empires and told him my price, but observed that I was afraid it was too much and if he thought kingdoms, and in my view stands now enrolled among the premonitory symptoms of the so I would take less. The storekeeper paid me cheerfully, only manifesting a fear that I had charged too little. Ah! there is such a thing as dealing on Christian much interested in his work ever to desert his easel. In going on with his worldly principles, there is such a thing as doing right and being happy in this world." art of painting Hicks was encouraged by his Quaker friends, one of whom said to him: "Edward, thee has now a source of independence within thyself, in thy peculiar "My impression is that I shall go suddenly, without much pain or suffering, and with talent for painting. Keep to it within the bounds of innocence and usefulness, and very little warning to my family." He was in his shop the entire day before he died, thee can always be comfortable."

finishing a Peaceable Kingdom which he was painting for his daughter, Elizabeth. On It is said that at one time there was scarcely a tavern in Bucks County which returning home he told his family that he believed he had paid his last visit to his did not have a sign painted by Hicks. Shortly after his arrival at Newtown Hicks got shop. The next morning his daughter observed 'She thought his better.' He replied an order to paint an inn sign showing the proprietor driving his coach-and-four. he was better, he was comfortable, but requested they would not flatter themselves. When the inn keeper saw his new sign he was very much disappointed. "That man on the for he was going to die." The next day he was unable to attend meeting, and that box looks as if he were drunk," he told the painter. Hicks replied, "Thee is usually evening, August 23, 1849, he died. He is buried at Newtown.

that way and I wanted it to look natural." After the proprietor promised to try not Edward Hicks' paintings are owned by members of the Hicks family, up the friends' to be drunk while driving his coach, Hicks repainted the sign.

Hicks at Newtown, the Doylestown Museum, the Ledwell-Paradise House at Williamsburg,

During the last ten or fifteen years of Hicks' life, although he was still

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active as a minister, he spent more and more time in his shop, painting. His Virginia, and the American Folk Art Gallery, and a number of private collectors. The diary, which he kept from 1846 until his death in 1849, is full of entries such as Hicks family owns a portrait of him painted by his cousin Thomas Hicks, the portrait these: "Steadily engaged in my shop. My business, though too trifling and insignificant for a Christian to Follow, affords me an honorable and I hope honest living.

Having to work with my own hands, for all the money I get, appears to me to be more in accordance with primitive Christianity, than living on the work of other people's hands...." "Engaged in my shop, working with my own hands and minding my own business. .." "Diligently employed in my shop, but not sufficiently devout. How true is the saying, 'Ye cannot serve God and Mammon.'" In my shop. It seems a pity that my business should be of such a character as to be of no real use to anybody but myself, being the only way I can get an honest living."

One entry in the diary reads: "Had another evidence of the important truth that ~~xxx~~ like will beget its like. I took a sign, which I had painted, to a storekeeper, and I told him my price, but observed that I was afraid it was too much and if he thought so I would take less. The storekeeper paid me cheerfully, only manifesting a fear that I had charged too little. Ah! there is such a thing as dealing on Christian principles, there is such a thing as doing right and being happy in this world."

A short time before his death Hicks told a friend that he was about to die. "My impression is that I shall go suddenly, without much pain or suffering, and with very little warning to my family." He was in his shop the entire day before he died, finishing a Peaceable Kingdom which he was painting for his daughter, Elizabeth. On returning home he told his family that he believed he had paid his last visit to his shop. The next morning his daughter observed 'She thought him Better.' He replied he was better, he was comfortable, but requested they would not flatter themselves for he was going to die." The next day he was unable to attend meeting, and that evening, August 23, 1849, he died. He is buried at Newtown.

Edward Hicks' paintings are owned by members of the Hicks family, by the Friends' Home at Newtown, the Doylestown Museum, the Ludwell-Paradise House at Williamsburg,

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Virginia, and the American Folk Art Gallery, and a number of private collectors. The Hicks family owns a portrait of him painted by his cousin Thomas Hicks, the portrait painter, who began as an apprentice at coach painting in Edward Hicks' shop.

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One parent Scandinavian other English. Born
Canada - Mother pld. but died when he was
small child. Her pt. made get uppres. a
him if he wanted to carry it on. Worked as
laborer sometimes in U.S. Pld. quite
continuously. But people didn't like him,
queer relation to society, because of his pt.

THREE LANDSCAPES BY DALSON

c. 30 yrs. old

These landscapes were painted in 1936 by
Chester Dalsen, who was at that time a
laborer in a lumber mill in Melanson, (small hamlet near
Nova Scotia. Wolfville)

Mr. Dalsen had received no training in
painting and had never seen a collection
of original works of art.

Mr. Dalsen left Melanson at the end of the
summer of 1936. Efforts to locate him
have thus far proved unsuccessful.

In 1936 when he painted the
landscapes shown in this exh.
Dalsen was working
in a lumber mill
in Melanson, Nova Scotia.

Dalsen had never had any art training
and had never seen a collection of
original works of art.

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LIST OF PAINTINGS BY LAWRENCE LEBDUSKA INVITED BY
MR. BARR FOR FORTHCOMING EXHIBITION AT
THE MUSEUM OF MODERN ART.

"The Monastery Farm" 28 X 38
"White Belt Cattle", 1937, 24 X 30
"African Village", 1936, 24 X 30
"Bohemian Kitchen" 18 X 24
"The Market", 1938, 16 X 20

ph.
ph. ? Eve -

Lawrence H. Lebduska, born September 7, 1894 in Baltimore, Md.

¹⁸⁹⁹
In ~~1899~~ he was taken to Europe and educated in Liepzig. He

learned the stain glass trade, attending the Chemical and Tech-

nical School of Fleider and Schneider for four years. *Resumed trade &*

also painted.
at about that time He won 1000 Marks at the International Art Exposition at Liepzig
for a landscape called "Bit of Bohemia" He then went to

Chrudim, Bohemia and studied under Josef Swoboda for two years.

He returned to Baltimore in 1912, coming on to New York in 1913.

His first job in New York was with Elsie de Woolf, as a mural

painter. He is now on the easel division of the Federal Art

Project and was included in the exhibition "New Horizons in

American Art" In 1936 he had his first one-man exhibition in

New York under the Sponsorship of Contemporary Arts, and exhibits

regularly with that organization.

Both murals stained glass in many New York homes.

Wife is epileptic

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HORACE PIPPIN

Horace Pippin is a disabled Negro war veteran, who lives in West Chester, Pennsylvania. He has written his own story:

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" I was born on Washington Street, in West Chester, Pa., February 22nd, 1888. That same year my Mother moved to Goshen, New York. I was raised and had my schooling in Goshen. At ten years of age I saw in a magazine an advertisement, by a company in Chicago of Art Supplies. The advertisement read, "draw me and win a prize." It was a picture of a funny-faced man, that they asked to draw and send it to them. I did this! and brushes.

" A week after I received a box of crayons and a box of cold water paints, but the I never used the cold water paints, but the crayon pencils I did. The A. M. E. Methodist Church of Goshen, New York, was giving a festival for the Sunday School classes. Each member was to donate something for sale, such as, pies, cakes, and home made ice cream. I got a yard of unbleached muslin, and cut it into six pieces, and fringed the four sides the depth of an inch. I drew in the center all types of Christian pictures, such as Jesus ascending into Heaven, Daniel in the Lion's Den, Elijah ascending into Heaven in the fiery Chariot. I gave them to my Sunday School teacher, and they were sold to an old lady. A week or so afterwards, I was on my way to school and this old lady called to me, and said, "You did me wrong by selling me those tidies." I asked her what was wrong with them, and she said look here, and showed me one of the tidies held in her hand, and said "I washed these, and all that I have left is the material." Of course she did not know that they were made with the crayons^s that I had received from Chicago.

" A week after I had used the crayons, the company from Chicago sent me a letter stating that they would send me a complete drawing outfit for seventeen dollars and fifty cents. Due to the fact that we were poor people, I nor my Mother did not have the money, so I put the idea of getting the outfit out of my head, but continued to draw with what I had. At the age of fifteen years I had to quit school and take any kind of work that I could get, because my Mother was sick. The first job that I had was at the St. Elmo Hotel. I worked there for seven years as a porter. After Mother died I quit and went to Patterson, New Jersey. There I got a job in the Fidelity Storage House, which was located on Van Buren Street.

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I worked in this building for five years. Then I went to Wawa, New Jersey, and worked for the American Brake Shoe Company. I started breaking boxes and stacking boxes, then I got the opportunity to learn to become a moulder, but the war came and called our regiment to ~~France~~, and knocked all my plans in the head. I went to Goshen on July 1st in nineteen and seventeen. I enlisted in the Old Fifteen New York Infantry. We went overseas on the Pochantas. We served in the Argonne Forest and the Champagne Sector. I was wounded in the Champagne Sector around October the ^{15th} ~~fifteenth~~, 1918. I have three wounds, two flesh wounds and one in the right shoulder and arm, splitting my shoulder blade in two places, and wrecking the socket of the right arm causing me not to be able to lift my right hand above my head, without the aid of my left hand. I was a corporal in the first squad of the first platoon of K company.

no # ~~Hamilton Fish was captain of K company, who is now one of the congressmen of New York...~~ ~~on December the Twenty fourth, 1918, We were ready to sail for the U. S. A. on the Twenty Fifth which was Christmas Day. We boarded the Northern Pacific out of Brest, France. We were supposed to be in New York on the fifth of January, 1919. I heard the captain say that tomorrow we will be in New York. That night there was a deep fog. All of a sudden the ship came to a sudden stop. We found ourselves on a sand bar off of Far Island. It was three days before I got off of that ship. I was handed over the side in a basket, to a hospital ship that took us into New York. We then went to Far Hill Hospital, from there to Long Beach Island Hospital. From there to Fort Ontario, New York. I was discharged from Fort Ontario Hospital May 22nd, 1919.~~

In 1920 I was married to Mrs. Jennie Ora Giles. As the years went by I began to get stronger.

Then I began to think of the things that I had always loved to do. First I got together all of the old cigar boxes that I could get, and made fancy boxes out of them. I put one in the Chester County fair. It won first prize in its division. The following year I put it back and it again won first prize. ~~At the fair it was entered in class 12, number 18, entry 230K.~~ The name of the box was, Forgetmenot. I then sent it to Cheyney Normal School Fair and received second prize.

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no 9

I never was taught by any Artist nor did I go to any art school. I think of my pictures and then sit down and make them.

~~Thanking Dr. Brinton and the Chester County Art association for there sincere cooperation in which they have given me.~~

Hoarce Pippin

~~327 W. Gay Street~~

~~West Chester, Pa.~~

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HORACE PIPPIN

PAINTINGS AND BURNT WOOD PANELS

*Exhibited under the Auspices of
The Chester County Art Association
and
The West Chester Community Center*

THE COMMUNITY CENTER

501 East Miner Street

June 8-July 5, 1937

Horace Pippin, disabled World War veteran and self-taught Negro artist was born at West Chester February 22, 1888. Moved to Goshen, New York. Hotel porter, storage company employee, iron molder, and junk dealer. Member National Guard, N. Y. Mobilized 1917. Overseas 1918. Severely wounded October, 1918. Honorably discharged, 369th Infantry, U. S. A., May 22, 1919. Married in 1920 and returned to West Chester.

PAINTINGS IN OIL

- 1 PAUL B. DAGUE, Deputy Sheriff of Chester County (page one)
- 2 CABIN IN THE COTTON
- 3 THE BLUE TIGER
- 4 GAS ALARM OUTPOST, ARGONNE
- 5 SHELL HOLES AND OBSERVATION BALLOON, CHAMPAGNE SECTOR
- 6 OUTPOST RAID, CHAMPAGNE SECTOR
- 7 END OF THE WAR—STARTING HOME
- 8 ABRAHAM LINCOLN AND HIS FATHER BUILDING THEIR CABIN ON PIGEON CREEK
- 9 FISHING IN THE BRANDYWINE, EARLY SPRING
- 10 TROUT FISHERMEN

BURNT WOOD PANELS

- 11 HUNTING LODGE, POCONO MOUNTAINS
- 12 TRAPPER, POCONO MOUNTAINS
- 13 TRACKING THE BEAR
- 14 COUNTRY DOCTOR LOST IN THE SNOW
- 15 HIGHLAND DAIRY FARMHOUSE, WINTER
- 16 TEACHERS COLLEGE POWERHOUSE, WINTER
- 17 AUTUMN SCENE NEAR DURHAM, N. C.

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The Story of Horace Pippin as told by himself

①

I was born on Washington Street, in West Chester, Pa. February 22, 1888. That same year my mother moved to Goshen, New York. I was raised and had my schooling in Goshen. At ten years of age I saw in a magazine an advertisement by a company in Chicago of Art Supplies. The advertisement read, "draw me and win a prize". It was a picture of a funny faced man, that they asked to draw and send it to them. I did this!

A week after I received a box of crayons and a box of cold water paints and brushes. I never used the cold water paints, but the crayon pencils I did.

The A. M. E. Methodist Church of Goshen, New York was giving a festival for the Sunday School classes.

Each member was to donate something for sell, such as, pies, cakes, and home made ice cream. I got a yard of unbleached muslin, and cut it into six pieces, and fringed the four sides the depth of an inch. I

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dress in the center all types of Christian pictures,
 such as, Jesus ascending into Heaven, Daniel in the
 Lions Den, Elijah ascending into Heaven in the
 fiery Chariot. I gave them to my Sunday School
 teacher, and they were sold to an old lady. A week or
 so afterwards, I was on my way to school and this
 old lady called to me, and said, "You did me wrong
 by selling me those tidies. I asked her what was
 wrong with them, and she said look here, and showed
 me one of the tidies held in her hand, and said "I
 washed these, and all that I have ^{left} is the material." Of
 course she did not know that they were made with
 the crayon that I had received from Chicago.

A week after I had used the Crayons. The Company
 from Chicago sent me a letter stating that they would
 send me a complete drawing outfit for seventeen
 dollars and fifty cents. Due to the fact that we
 were poor people I nor my mother did not have the
 money, so I put the idea of getting the outfit out of
 my head, but continued to draw with what I had.

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At the age of fifteen years I had to quit school and take any kind of work that I could get, because my mother was sick. The first job that I had was at the St. Elmo Hotel. I worked there for seven years as a porter. After mother died I quit and went to Patterson, New Jersey. There I got a job in the Fidelity Storage House, which was located on Van Houten Street.

I worked in this building for five years. Then I went to Wawa, New Jersey, and worked for the American Brake Shoe Company. I started breaking boxes and stacking boxes, then I got the opportunity to learn to become a moulder, but the war came and called our regiment to arms, and knocked all my plans in the head. I went to ^{GOSHEN} Goshen on July 1st in nineteen and seventeen. I enlisted in the Old fifteen New York.

Infantry. We went overseas on the Pochantas. We served in the Argonne Forest and the Champagne Sector. I was wounded in the Champagne Sector around October the fifteenth, 1918. I have three wounds, two flesh wounds and one in the right shoulder and arm,

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splitting my shoulder blade in two places, and
wrecking the socket of the right arm causing me not
to be able to lift my right hand above my head,
without the aid of my left hand. I was a Corporal
in the first squad of the first platoon of K Company.

Hamilton Fish was Captain of K Company, who
is now one of the Congressmen of New York. In December
the Twenty fourth, 1918, we were to get ready to sail
for the W. S. A. on the Twenty fifth which was Christmas
Day. We boarded the Northern Pacific out of Brest.

France. We were supposed to be in New York on the
Fifth of January, 1919. I heard the Captain say that
tomorrow we will be in New York. That night there
was a deep fog. All of a sudden the ship came to a
sudden stop. We found ourselves on a sand bar off
of Far Island. It was three days before I got off of
that ship. I was hauled over the side in a basket, to
a hospital ship that took us into New York. We then
went to Far Hill Hospital, from there to Long Beach
Island Hospital. From there to Fort Ontario, New York.

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I was discharged from Fort Ontario Hospital, May 22nd, 1919. In 1920 I was married to Mrs. Jennie Ora Giles. As the years went by I began to get stronger.

Then I began to think of the things that I had always loved to do. First I got together all of the old cigar boxes that I could get, and made fancy boxes out of them. I put one in the Chester County fair. It won first prize in its division. The following year I put it back and it again won first prize. At the fair it was entered in class 12, number 18, entry 230K. The name of the box was, Forgetmenot. I then sent it to Cheyney Normal School fair and received second prize.

I was not satisfied with that sort of work. In the winter of 1925 I made my first Stunt Wood Panels, which were, Hunting Lodge, Pocono Mts. Trapper in Pocono Mts. Tracking a Bear, Country Doctor Lost in the Snow, Highland Dairy Farmhouse, Winter, Trackers College Bowerhouse, ^{and} Autumn Scene near Durham, N.C. This brought me back to my old self. It was

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difficult for me to handle a pencil without laying the drawing flat on a table. Then I remember something I had seen in Dieppe, France. I saw a French Artist drawing General Pershing with a brush. I tried the same thing and found it was successful with me on canvas. I worked slowly on every picture that I did. The first picture that I ever made on canvas, was the ending of War, starting home, which took me three years to finish. This picture came to me when I thought of the last drive. I set down and started it in 1930 and finished it in 1933. The next picture was, The Cabin in the Cotton, as I thought of the old lady attending her daughter child daily in South Carolina, one mile from the city of Spartanburgh. And the rest of the pictures are as follows: Paul B. Deague, The Blue Tiger, Las Alamos Outpost, Argonne. Shell Holes and Observation Balloon, Champagne Sector, Outpost Raid, Abraham Lincoln and his Father building there Cabin on Pigeon Creek, Fishing in the Brandywine, Early Springs

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and Trout Fisherman. So many of my friends persuaded me to enter the Exhibition sponsored by the Chester County Art Association. Which I am proud to say that I am now a member. This was the first time I ever exhibited any of my paintings and the two pictures I entered were: Calvin in the Cotton, and the Blue Tiger.

The pictures did not win a prize at the exhibit but they did received ~~high~~ honorable mention. I was then given a one man exhibit sponsored by the Art Association, at the West Chester Community Center.

Hundreds of people came to see the paintings. The pictures are now on exhibition at The Museum of Modern Art, 14 West 49th Street, New York City. Thanks to Mr. Christiane Brinton, for leading thus far. I thank God for this talent that he has given me from birth.

I never was taught by any Artist nor did I go to any art school. I think of my pictures and then set down and make them.

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Thanking Mr. Brinton and the Chester County Art
association for there sincere cooperation in which they
have given me.

Hoara Dippin
327 W. Gay Street
West Chester, Pa.

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Harold Pippin How I Paint

My paint is Weber's Paints. The colors are very simple
 such as: brown, Amber, yellow, black, white and green. The
 pictures which I have already painted comes to me in my
 mind, and if to me it is a worth while picture. I paint
 it. I go over that picture in my mind several times
 and when I am ready to paint it I have all the details that
 I need. I take my time and examine every coat of paint.
 Carefully and to be sure that the exact color in which I
 have in mind is satisfactory to me. Then I work my
 foreground from the back ground. That throws the back
 ground away from the foreground. In others words
 bringing out my work. The time it takes to make a
 picture depends on the nature of the picture. For
 instance the picture called, "The Ending of the War
 starting home", which was my first picture. On that
 picture I couldn't do what I really wanted to do, but my
 next pictures I am working my thoughts more perfectly.
 My opinion of art is that a man should ~~have~~ love

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for it, because my idea is that he paints from his heart and mind. To me it seems impossible for another to teach one of art. meaning this. For instance after I had come from the Army. As I was sitting one afternoon a picture came to me in France. I sat down and made the picture naming it. "The Observation Balloon and Shell Hole". This picture was over four thousand miles from me, and as I was frequently around the sector a good many times it would be impossible for me to have gotten the exact color and nature of that place from anyone else. So it must be in the Artist himself to bring out the thing that is in him. I could not tell another Artist how I wanted a picture if he did not know the nature of my heart and mind, so I have to do it myself. That's what I call Art. So to give you an idea exactly what I mean by a picture to be in you I will try and explain how they come. When a picture comes to me as I said before I ponder over it several different times. My first pondering would be the location of where it was. Then what back ground there were. Then the picture is in my mind the color and the nature. I am already to paint.

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For instance I thought of my childhood days. Of the games we used to play. It came to me forcibly of London Bridge. It was forty years ago since I had played the game or had seen the house of the people sitting in the back yards. The old ladies smoking their pipes.

This picture will take a good bit of work to put it in condition to suit me. So I thank God for the great talent in which he has given to me from my birth. As I have already stated an Artist is born and not made.

Horace Dippie
327 W. Gay St.
West Chester, Pa.

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He's 23 years old. Helps in father's blacksmith shop. Started studying to be a painter but discontinued on account of health. Paints Sundays in the evenings + during the winter. Hunt La Malbaie (Murray Bay) Province of Quebec

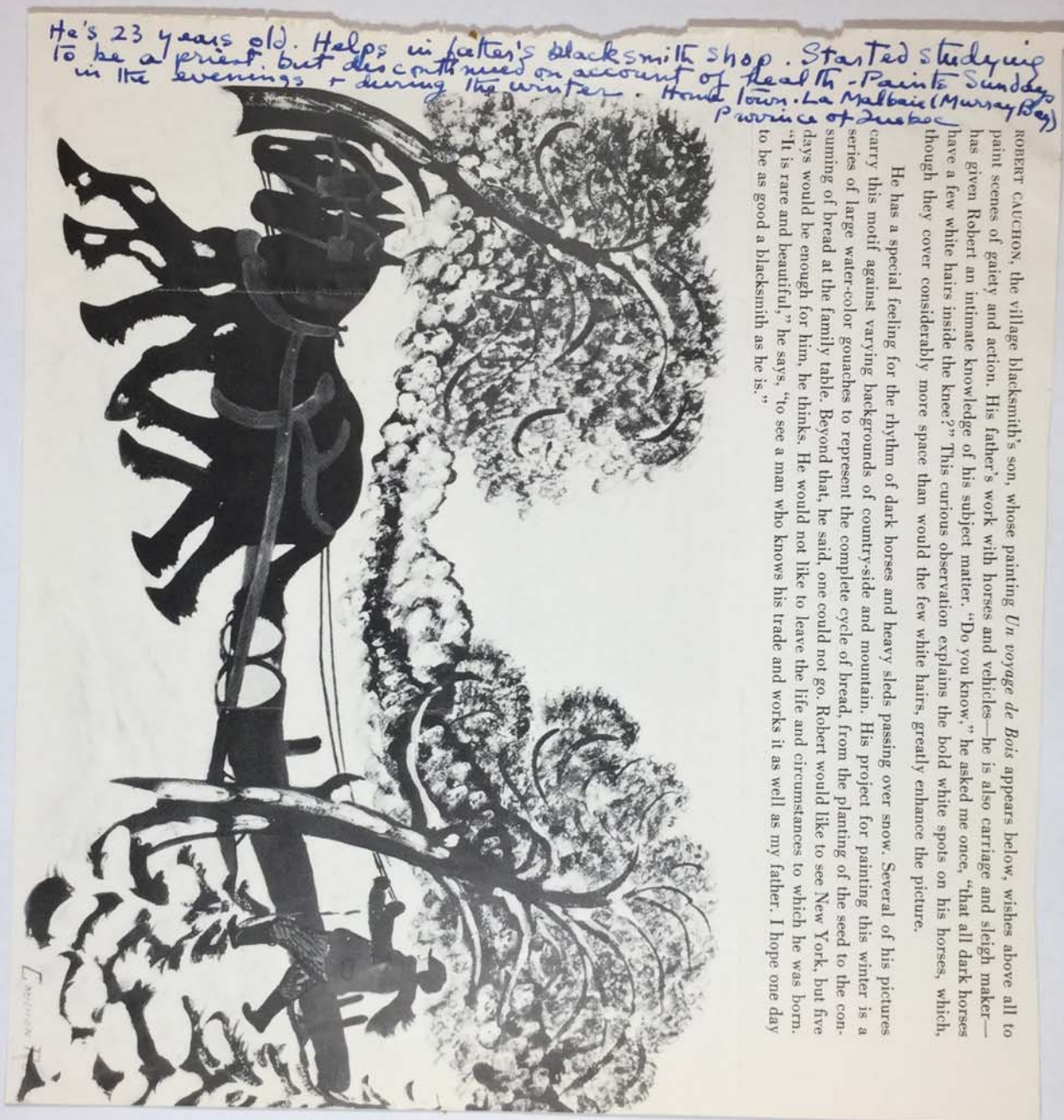
ROBERT CAUCHON, the village blacksmith's son, whose painting *Un voyage de Bois* appears below, wishes above all to paint scenes of gaiety and action. His father's work with horses and vehicles—he is also carriage and sleigh maker—has given Robert an intimate knowledge of his subject matter. "Do you know," he asked me once, "that all dark horses have a few white hairs inside the knee?" This curious observation explains the bold white spots on his horses, which, though they cover considerably more space than would the few white hairs, greatly enhance the picture.

He has a special feeling for the rhythm of dark horses and heavy sleds passing over snow. Several of his pictures carry this motif against varying backgrounds of country-side and mountain. His project for painting this winter is a series of large water-color gouaches to represent the complete cycle of bread, from the planting of the seed to the consuming of bread at the family table. Beyond that, he said, one could not go. Robert would like to see New York, but five days would be enough for him, he thinks. He would not like to leave the life and circumstances to which he was born. "It is rare and beautiful," he says, "to see a man who knows his trade and works it as well as my father. I hope one day to be as good a blacksmith as he is."



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ERNEST HOYER

used to sign
Ernest - now
T. A. Hoyer

to Ernest Hoyer was born in Copenhagen in 1872. At the age of 13 he began his art studies at the "Academy" studying under Franc Henningsen, the King's portrait painter at the time. He continued his studies for five years.

In 1901 he came to this country, earned his living as a shoe salesman, porter, etc. and then appeared on the stage. From the age of 18 to 43 he appeared as the strongman in an acrobat group.

During this period he painted as and when he could. In recent years the patronage of interested individuals helped him devote more time to his work.

Feels he had excellent art education in Denmark - tells story of how teacher had him paint a slave over & over again.

Clue Fair - 1933-34 (exhibited with
Exh'd w. The Nestorics
Findlay Galleries
Clue.

1872
13
5

1890

1938
1872
66

1888
1925

1872
40
1915

1882
13
5
1900

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"" A QUAKER'S COLORS ""

A BIOGRAPHY OF

EDWARD HICKS

BY HIS GREAT GREAT GRANDSON

ROBERT W. ABENDROTH

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Strange it is that one of God's own men, who so diligently and reverently followed his only Master, should have his religious achievements so completely forgotten and his sinful works - for his friends considered them such - forever remembered. In his time he was known only as a beloved and great Quaker preacher; yet today whenever the name of Edward Hicks is mentioned, one immediately recalls the beautiful specimens of American Folk Art produced by this great painter-preacher. An odd life indeed - praised for one thing while he lived, praised for another years after his death.

On board the Fortune, the ship that immediately followed the Mayflower, there was a loyal British subject, Robert Hicks, coming to this new and little known land to establish himself and uphold the Crown. He walked his first uncertain steps on American soil November 11, 1621. Seventy-five years later his son, Thomas Hicks, who was then Chief Justice of the Province of Long Island, became the father of a handsome young boy, Isaac Hicks. When Colonel Gilbert Hicks, Isaac Hicks's son, married in 1746, he was given as a dowry 600 acres of land twenty miles east of Philadelphia where he settled. Being a very ambitious young man and a loyal Tory, Gilbert Hicks entered politics and in a short time became Chief Justice of the Court of Common Pleas. He was never very popular, and during the Revolution when he still chose to represent George III, his townmates rose in hatred and anger. With a barrel of tar and a pile of feathers they made Colonel Gilbert Hicks the laughing stock of the town. Thru the city, tied to the back end of a cart, tarred and feathered, and with his wig plastered lopsided on his head, rode the chief justice; his property was confiscated and the only peace that he could find was with the British Army in New York. His son, Isaac Hicks, often came to see his father and on his last visit just before the end of the Revolution, the old gentlemen left with the army for Nova Scotia, after this, he was given

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this most excellent advice: "You are a young man, and you may be exposed to many temptations; my last and most serious advice is, never act contrary to your conscientious feelings; never disobey the voice of eternal truth in your own soul. Sacrifice property, personal liberty, and even life itself rather than be disobedient to a Heavenly vision. I disobeyed this inward monitor, and am now suffering the due reward of my deeds." Isaac was always mindful of these words and firmly implanted them on his son, Edward Hicks.

Catherine Hicks, Edward's mother, and also a descendant of Thomas Hicks, was brought up in comfort and luxury and lived thus until the Revolution; but being a Loyalist, like her husband, she was deprived of all her possessions and left in poverty after the war. Her son, Edward Hicks, was born April 4, 1780, in the Village of Attleborough, Bucks County, Pennsylvania. About a year after his birth, Edward's father was exiled and on November 13, 1781, his mother passed away. This poor little boy, who was of course too young to realize that he would never see his father or mother again, was nursed by a "colored woman, Jane, who had been a slave in the family, and being left to shift for herself, took him with her like her own child." For over a year, earning money as a farm-hand, she nourished and clothed the helpless infant. One day while the faithful old negress was working in Newtown, a neighboring village, Elizabeth Twining, a friend of her late mistress, noticed the young and sickly child with its mammy, and asked whose child it was. She had loved him from the first moment he came into her vision, and upon learning his identity she immediately decided to adopt him. With her husband's consent, Edward Hicks became a member of the Twining household. Since his adopted father, his mother, and four sisters were all devout Friends, it was quite natural that young Edward should be brought up as a Quaker.

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He loved his new parents deeply and received from them the finest education, religious training, and upbringing. His father, who had hopes of his becoming a great man, but finally realizing that his lazy weakling and inherited no traits of genius, decided to find a profession for the youth so that he might become independent and later establish his own business. At the age of thirteen, young Edward was apprenticed to a coach-maker and went to live in the neighboring village with his new master. It was a severe change for the unfortunate lad. Accustomed to all the niceties of life, he found it rather difficult to harden himself to the ways of the coach-makers. Yet his cheerful manner and strong personality soon made him very popular. He once more became a pet, but this time he had to account to no one for his behavior. His sudden new freedom made him forget the religious teachings that his dear mother had so diligently tried to impress upon him.. He was his own master now and acted as he saw fit. All during his apprenticeship he attended parties, smoked and drank freely - "the foolish and hurtful lusts, which drown men in perdition."

Edward had been at his new trade for no more than half a year when the entire shop of his master was burned to the ground. Since the coach-maker did not have the resources to immediately start anew, the lad, for a while, had to earn his board by staying behind a bar and shining shoes. The few months that he was absent from the shop did him no good, for when he returned he was worse than before. All during his apprenticeship he enjoyed the company of those who partook in vanity and folly.

At the age of twenty "a terrible storm of sickness overtook me whilst on a frolic in the City of Philadelphia." While recuperating he realized what a morally weak man he had become and resolved to correct himself. Yet

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so deeply had he fallen, that even before he left the city, he was once again with his former companions.

In the Fall of 1800, after his seven years' apprenticeship had been successfully completed, Edward Hicks became a proud and independent man. With his chest slightly expanded, he received his first job and went to live with a Doctor Featon - to make him a coach and paint his house. He pleased the doctor with his fine work and proved to him that, although a large part of his apprenticeship had been spent in foolish and harmful ways, he had become a most excellent painter. During this Winter he often rode on horseback from his employer's house to Philadelphia. On one visit, which was made in a rather harsh snowstorm, Hicks contracted a serious illness. On recovering he again made the same promise: Hereafter to follow the preachings of his dearly loved adopted mother. This time, however, his promises were not broken, and as soon as he was once more on his feet, he started to attend Quaker meetings.

John Comly, of Byberry, Pennsylvania, in his Journal wrote that on November 6, 1800, he and James Walton (two friends who greatly and beneficially influenced the young Quaker who had gone astray) spent the morning at Jas. Waltons "in religious conversation with Edward Hicks, who has recently taken a more thoughtful turn, and, I hope, is on his way to the Promised Land -- His natural vivacity and light, airy disposition will doubtless occasion him some sore conflicts, but the Divine Power is at work in his soul is all sufficient to gain Victory."

On September 27, 1801, Hicks moved to Milford, going into partnership with Joshua C. Canby. While living with his partner, Hicks attended practically every mid-week of the Society of Friends at Milford; and in the early part of 1803 he was graciously received in their membership. They welcomed

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him with open arms and Edward himself was extremely happy to be once more on the right road and following the Great Master.

On December 17, 1803, in a plain Quaker wedding, Edward Hicks was joined in marriage with Sarah Worstel, a young woman whom he had known and loved since early childhood. A few months later he left Canby - his partner, and with the money he had received from Canby, Mr. and Mrs. Edward Hicks, built a small home in Milford. Here the young couple lived happily and peacefully till 1811, when they moved to Newtown. The village at this time was without a meeting house, and Hicks noted: "Every tenth house was a tavern and every twentieth of bad report." It took four years to establish a Newtown meeting, but during this period Edward Hicks was becoming a preacher of wide renown.

In the Spring of 1813, he proposed to the Middletown monthly meeting that he be allowed to travel as a minister. His request was most favorably received and during the next few years he rode quite often to Philadelphia, Baltimore, and other nearer towns and cities to preach at meetings or to say a few kind words at a funeral. However, so often was he away from his home - preaching or attending some religious function - that his work had been sorely neglected and he found himself in "pecuniary embarrassment." He thought farming would help to relieve his financial situation. He forsook the only business he knew to try his hand at something of which he was totally ignorant. Even though he believed farming "more consistent with the Christian, and was willing to sacrifice all my fondness for painting," he was a complete failure.

In his "Memoirs" published in 1851 at Philadelphia, he wrote: "If the Christian world was in the real spirit of Christ, I do not believe there would be such a fine thing as a painter in Christendom. It appears to me to be one of those trifling, insignificant arts, which has never been of any

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substantial advantage to mankind. But as the inseparable companion of voluptuousness and pride, it has presaged the downfall of empires and kingdoms, and in my view stands now enrolled among the premonitory symptoms of the rapid decline of the American Republic."

However, even having written such a strong accusation as this, Edward Hicks could not keep away from his easel and palette. An explanation for this can readily be given. Much of his time had to be spent in preaching and in attending practically every Quaker meeting that was held in his vicinity. He never knew when he would be called upon to say a prayer at a funeral or to speak in a neighboring town. Working for some one else would not give him the opportunity to do this; therefore, it was necessary that he be his own master, and painting was the only thing that could keep him out of debt.

One day while wondering if His Master would like him to forever leave his easel, a close friend spoke to him. "Edward, thee has now a source of independence within thyself, in they peculiar talent for painting. Keep to it within the bounds of innocence and usefulness, and thee can always be comfortable." All his life he kept to it within 'the bounds of usefulness', yet he never 'could be comfortable,' for He knew it to be against His wish. Nor was it in accord with the desire of other Friends. But something within this great Quaker artist made him paint. He was a genius and nothing could keep him from his work. Since his twentieth year till the day before his death there were always struggling in his soul two forces: the desire to paint and the better will of a Friend. His "desire to paint" was generally the victor. Yet in his diary for January, 1847, "his better will" can be shown staging an excellent battle. "8th and 9th: Spent in my shop. It seems a pity that my business should be of such a character as to be of no real use

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to anybody but myself, being the only way that I can get an honest living.
- 11th, 12th, 13th: Diligent in business but not fervent in spirit, serving the Lord, and therefore, like the heath in the desert, a fear attends my mind, lest I should lose that childlike tender state, that I have so much desired to be found in."

Being a very religious man it was quite natural that something sacred or a quotation from the Bible should be depicted on his canvases. One of his favorite subjects in painting - also in preaching - was "The Peacable Kingdom," illustrating Isaiah XI:69:

"The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf, and the young lion, and the fatling together; and a little child shall lead them.

"And the suckling child shall play on the hole of the asp, and the weaned child shall put his hand on the cockatrice den.

"They shall not hurt nor destroy in all my holy mountain; for the earth shall be full of knowledge of the Lord, as the waters cover the sea."

Forty times Hicks described this verse on canvas, and by carefully shifting the animals and their surroundings no two paintings were ever alike. The wolf and the lamb are shown resting peacefully together. A little child is leading the lion. The asp is quiet in a child's hand. The king of beasts is eating straw with the ox. The leopard is majestically sprawled out in the foreground with a kid near it. It is indeed a peacable kingdom.

Almost all of these paintings were sold. A few, however, were released at fifty dollars each. Today they are nearly priceless.

Although this Bucks County Quaker never had a lesson in painting, had to mix his own colors, use ordinary, heavy, and inexpensive canvas, paint with-

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out models, and had never seen many of the animals he portrayed, he was able to produce such masterpieces that Fernand Léger, the French artist, who visited the United States in 1931, declared that even the French Rousseau was not so important a man in the history of art as Edward Hicks, and spoke of "The Peaceable Kingdom" as the greatest painting he saw in this country.

While Hicks's perspectives were childlike and his proportion equally poor, his works contain such sincerity, charm, originality, freshness and beautiful coloring that they can be classified as having been produced only by a genius. Therefore, is it really surprising that this American Folk artist could not prevent himself from painting these masterpieces which will always occupy a niche in American art?

Another one of Hicks's favorite paintings was "Penn's Treaty with The Indians." He was extremely fond of this subject, because he thought it to be in accordance with Christian teaching that every one should be treated fairly. Other pictures, fire boards, and inn and road signs were painted from Hicks's brush; and at one time there was hardly a tavern in Bucks County which did not have a sign painted by Hicks.

There is an interesting anecdote about Hicks. He was called upon by a hotel keeper to paint a sign on which would appear the proprietor in his coach. When the owner saw his new sign, he was rather disappointed. "That man on the box looks as if he were drunk," the proprietor told the painter. "Well," was Hicks's reply, "there is usually that way, and I wanted it to look natural." It was only on a promise from the hotel keeper that he would refrain from the use of intoxicating beverages, or at least before driving his coach, that Hicks would change the sign.

Thus during his free time did Edward Hicks -- by painting signs, coaches and, in his later years, canvases, earn enough to support himself, his wife,

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his four daughters and his son. But his free time was limited and his income small. He was a Friend as devoted to his meeting as any man could be and was always ready and eager to point out and follow the only road to Heaven. He was one of the great Quaker preachers, and today there is no doubt in anyone's mind that he is resting in the Land he sought to reach. His desire that his last journey should be to this final resting place was always his first thought. He knew that to have his only wish fulfilled, it was necessary to have lived a spotless life on this earth. He knew also that he had spent seven years in leisure and oblivious of his Heavenly Father. Perhaps it is a rash and unpardonable statement to make, but to this biographer, it seems that these seven sinful years helped much to make Edward Hicks a great man. He had something to atone for, something to fight for. He was able to realize how unreligious, lazy, forgetful and shiftless a man could become. He worked as faithfully as he could so that these seven years he had wasted might be forgotten, and long before his death they were forgotten and more than made up for. And finally these weak years furnished him material that he might use in keeping others from following the wrong road.

On September 4, 1819, Edward Hicks set out on a journey that would take him as far as Canada. With two close friends he traveled through Northern Pennsylvania, the western part of New York, to Niagara, Ontario, Troy, Saratoga, Cooperstown and returned down the Hudson to Newburg, and finally to his own home. He had many interesting experiences and thoroughly enjoyed the trip. Hicks relates an amusing incident which clearly shows his sense of humor and personality. Before he left an inn one morning to preach in Niagara, he requested that on returning that night he should find a fire in his room. That evening, after a hard day, when he entered his room he

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found it cold and damp and an empty fire place. The landlord was absent and the inn was in charge of a lazy young man. His companions began to complain about the poor service and other inconveniences, but Hicks kept his wits and spoke to the lad pleasantly: "Young man, art thou an Englishman?" He answered very short, "No, sir". I added "What countryman art thou?" "I am a Swede." "Ah," said I, "that will do; the Swedes are the most hospitable, honest people in the world, and I trust this young man will not contradict his natural character." This I spoke loud enough for him to hear me, and the change it made in his conduct towards us was astounding. He made us a fire immediately, had us an excellent supper, waited on us politely, and gave us the best rooms, and perhaps the best beds."

During these four months of traveling and on other journeys that followed Edward Hicks rode over three thousand miles to various towns and cities "to advocate the cause of Christ." He was always welcomed by huge throngs and persons eager to hear his excellent and lasting sermons. Is it any wonder that this Quaker preacher with his magnetic personality made friends wherever he went and held huge crowds motionless and spellbound wherever he preaches, when Dr. Lettie A. Smith, in a paper delivered before the Bucks County Historical Society, in 1884 wrote: "He was of commanding presence, tall, slender, and erect, with dark complexion, striking features, and intellectual countenance. He was a great reader with a very retentive memory, but a man of strong prejudices and quick temper, which he says he controlled with great difficulty. In the social circle he was a most genial and interesting companion. He was by nature an orator, without appearing conscious of the gift. His clear, strong voice could easily be heard by an assembly of thousands, and there was a charm about it that seemed to electrify an audience

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and command attention the moment it was heard. His deep feeling and tenderness reached the hearts of his hearers and melted many to tears. His appointed meetings in the different schoolhouses over the county or First-day afternoons were always crowded. It might be said, moreover, that the mere announcement that Edward Hicks would be at any meeting in the city or county would insure a crowded house. He was indeed one of the most popular and leading ministers of his time."

A portrait of Edward Hicks painted in 1838 by his fifteen years old cousin, Thomas Hicks -- who continued his training abroad and later became a portrait painter of wide renown -- confirms this excellent description of Hicks. With a paint brush - made by him, as were all his brushes, from his cat's tail - in right hand, and palette in left, Hicks is portrayed seated by an easel on which there is a nearly-finished picture of his favorite subject, "The Peaceable Kingdom." He has apparently paused for a moment's rest. His spectacles are placed on his broad forehead, just touching his beautiful brown hair, while his large blue eyes are given a few moments' relaxation. A long dark coat hangs loosely about him. Tall, slight, erect, with strong features, and a tender face, he is indeed a handsome man.

During both summer and winter, Hicks often rode to neighboring towns to preach or to visit the families of his Monthly Meeting. During the winter of 1822, while on one of these journeys, he contracted a very serious cold, coming "nearest to the gates of death, I ever was." He became delirious, and one day during his delirium, he told his doctor, who was a director of a strong and sound bank, that he "saw men secretly at work in the dark, and some of them with plain coats on, in a fraudulent and clandestine manner, which must end in the failure of the institution." The physician chuckled and, of course, paid no attention to this inane statement. But within the

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year this prophecy was fulfilled "by the disgraceful bankruptcy of that anti-Christian nursery of usury." The only explanation that could be offered for this marvelous prediction was that, a few months before Hicks's illness, the cashier of the bank had called the Quaker minister to his bed-side on the eve of his death - probably wishint to tell him something about the bank. But since the poor man's life was almost gone, Hicks made him forget the bank so that his last few moments on this earth might be more peaceful.. After his death Hicks was very curious to know what the unfortunate cashier was going to relate to him. It is therefore quite probable that this annoying happening should in some way be expressed in Hicks's delirium.

It should be noted here that Edward Hicks lived in an age that witnessed the greatest clashes of all Quakerism: The separation of one group, the Liberals who believed that theology is not the essence of Christianity but a matter of individual opinion, from the Orthodox who laid emphasis on the authority of the Scriptures, favored Bible study and Bible schools, and gave an impetus to higher education. The Liberals (or Hicksites) who were founded by Edward Hicks's cousin, Elias Hicks, were finally victorious in Bucks County; but they were not well established until several hardfought battles - in many of which Edward Hicks was the butt and his character publicly criticized - had been waged.

In 1825 Edward Hicks spoke at meetings in New York with his cousin, Elias and was as eloquent a preacher as the founder of the Hicksite Sect. During the next decade Pennsylvania, Maryland, Virginia, Tennessee, Ohio, Indiana, New York and New Jersey were well covered on his travels. But in each following year the Quaker minister traveled less and less, for he had a very severe and painful cough. This malady often necessitated the breaking of an

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engagement to preach or to attend a funeral. Many a time it prevented him from going to New York or Philadelphia, and in his last few years his cough became so painful that he was oftentimes unable to leave his home.

In the Goose Creek meeting house, London County, Virginia, on February 22, 1837, Edward Hicks delivered one of his most brilliant discourses. Inspired again by the same verses from Isaiah, Hicks likened the good and wicked men of the four traditional constitutional humours to the different animals of the "Peaceable Kingdom." He urged that the melancholy be encouraged, the sanguine be quieted, the phlegmatic be tendered, and finally that the choleric be humble.

During another one of his sermons a very peculiar incident happened. For his topic Hicks had chosen the fourth chapter of James, Seventh Verse: "Submit yourselves therefore to God. Resist the devil, and he will flee from you." While delivering this sermon in the best fashion of which he was capable, the preacher noticed a man approach him and gently place at his feet a good length of strong rope. After he had finished speaking, Hicks picked up the rope and bringing it to the gentleman who had laid it in front of him, inquired if he wished to have the rope returned. "No, thank thee," was the kind reply. "I no longer have any use for it. This morning I chose a nice, strong branch on which I had planned to tie one end of the rope thee now has, but before I left this world, I decided to hear thee preach once more. I was so deeply impressed by they well chosen words and excellent sermon that I know now I shall no longer need the rope. Thee may keep it, and I thank thee for saving my life. Yes, "Resist the devil and he will flee from you."

The last ten or fifteen years of Edward Hicks's life were were uneventful. His cough became more severe and his breath became shorter each year,

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and at times he was confined to his home for many days. However, it was during these painful and quiet years that Edward Hicks produced his great masterpieces. Almost everyday of his last decade + excepting, ofcourse, the Sabbath, and the days he was able to preach - was spent in his shop. Certain quotations from his diary, which he kept from 1846 until his final days, show how interested he had become in his work. "8th, steadily engaged in my shop. My business, though too trifling and insignificant for a Christian to follow, affords me an honorable and I hope honest living. Having to work with my own hands, for all the money I get, appears to me to be more in accordance with primitive Christianity, than living on the work of other people's hands, expecially on rent and usury."

"15th. Engaged in my shop, working with my own hands and minding my own business, studying to be quiet and walk orderly among my neighbors, which brings me sweet peace."

"28th - 29th. I have parted with A.P., an honest, industrious, smart young man near nineteen, who came to live with us to learn to be a painter.... But he was too much like myself; he would speak what he thought and was not sufficiently guarded in his thoughts."

21st, 22nd, 23rd. Diligently employed in my shop, but no sufficiently devout. How true is the saying, "Ye cannot serve God and Mammon."

"8th, 9th. Spent in my shop. It seems a pity that my business should be of such a character as to be of no real use to anybody but myself, being the only way I can get an honest living."

These excerpts show how much of his free time was spent in his latter years, but he was still very active as a minister. He was present at almost every Quaker funeral he could attend, held in his vicinity, and even spoke

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at many outside the county, always prepared to say a few words for a Friend or worthy Christian.

In 1849, a short before his death, Edward Hicks told a very intimate friend that before August his soul would leave this earth. He informed him that in all his life he had never been more happy; his task as a minister for forty years had been completed; and his work was finished. When his friend visited him two weeks later and noted that he looked better, Edward told him "that might be true, but he neither hoped nor cared to live any longer. He would welcome death. "My impression " he said, "that I shall go suddenly, without much gain or suffering, and with very little warning to my family."

He was in his shop the entire day before his death, adding a few final touches to a "Peaceable Kingdom" he was painting for his daughter, Elizabeth. On returning home he told his family he would never see his easel again. The next day, August 23, 1849, was their mid-week meeting, but he felt unable to attend. Towards the end of the day he said it was growing dark and decided it would be best to go to bed. His dear wife felt his feet and found them quite cold. She put a warm blanket around them and he requested that he be let alone so that he might go to sleep.

At about nine o'clock with his son, Isaac, on one side of his bed holding one hand and his daughter, Elizabeth, on the other side holding his other hand, Edward Hicks exerted a gentle pressure on their hands, and with an almost inaudible voice passed away to his final resting place saying:

"Oh, 'tis glorious boon to die, --
That favor can't be prized too high."

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All quotations used in this biography, unless otherwise mentioned, were taken from "Memoirs of the Life and Religious Labors of Edward Hicks, late of Newtown, Bucks County, Pa.," written by himself (Philadelphia, 1851).

I would also like to thank at this time two very kind Friends who have so willingly and graciously helped me to write this biography, Miss Sarah Hicks and Mr. Edward H. Parry.

Acknowledgements:

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Pictures Included

The Peaceable Kingdom

"This Peaceable Kingdom," painted about 1845, "belongs to my husband. It was given to father and mother about 1869. Before that, it belonged to Great Uncle Amos Willets. I have never been able to find out when Amos Willets died. This picture is really marvelous. I have looked at it for fifty three years, and shall love it."

Edward Hicks

"Painted during the fifty-seventh year of his life, by his fifteen year old nephew and pupil, Thomas Hicks."

The Peaceable Kingdom and Penn's Treaty

"The artist never tired of this subject. The Treaty has been depicted to help vitalize the distant prospect. Doubtless, for his river Hicks used Neshaminy Creek, a large stream near Newtown."