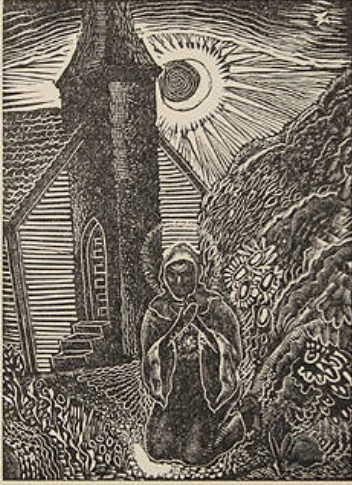


SAINT FRANCIS IN ESCAMBIA

STHE NEGRO & HIS CHURCH, in the remote back-lands, form a union suggesting EARLY CHRISTIAN ardor. Emotionalism stirs into miraculous actuality many occurrences known only amongst these woodland people. Some of the very oldest enjoy intimate conversations with *Martha & Mary* and like *Blake* are often away in the CLOUDS with their dear friends

THE church building itself, shrouded with scales of weathered whitewash, follows an architectural pattern traditional in rural areas. Nodding by day in the shingled belfry, the barn owl goes forth each night, leaving the HOUSE OF GOD a vacant inarticulate witness to the silent gravestones. Wednesday evenings, during prayer meetings, the faithful few, forgathering beneath smoking lanterns and amidst dreadful shadows, obediently perform the rites of their calling. Occasionally somber dignity is shattered by the ejaculation - *SANCTIFIED IN THE LORD - HALLELUJAH* - voiced with shrieking cadence; as the HOLY SPIRIT, descending, erupts the assembly into a frenzied throng, and seizes them with the grace of the *Unknown Tongues*. A repetition- supposedly- of the esoteric violence of the PENTECOST



Saint Francis in Escambia

Date

1958

Primary Maker

Richard Merrick

Medium

woodcut

Dimensions

Sight: 4 x 3 in. (10.2 x 7.6 cm) Sheet: 8 1/8 x 6 in. (20.6 x 15.2 cm)