

MRS. FREDERIC G. MELCHER  
228 GROVE STREET  
MONTCLAIR, N. J.

August 21, 1950

Dear Mr. Count:

My husband and I had a wonderful time at your "Open House" and enjoyed every minute of it. We are both impressed with the spirit of the campers: their zest and excited interest in all the projects. It seems to me that real enthusiasm for life is the best gift any adult can give to any adolescent. And you have certainly given them that.

Your projects, too, are so beautifully carried out. We both said we thought we had learned more about the modern dance from the explanations given and illustrated than we had anywhere before. And will you give me the name of the young woman who handled the dancers? Does she live in the New York area winters? And does she have a winter job? - The reason I am asking these questions is that my Shaker play ROSE IN THE WILDERNESS is going to be repeated in New York this winter, probably for a week. It is possible that the director (Gloria Monty of the Abbe Practical Workshop) might like to ask her advice about some of the dances. I do not have the final decision on this; but I do know that (confidentially) she was not too well satisfied with the one who handled them last time. (I don't mean the Doris Humphrey dance, of course, which was special; but some in the first act.)

MRS. FREDERIC G. MELCHER  
228 GROVE STREET  
MONTCLAIR, N. J.

In case you had not happened to know anything about this play of mine, I am enclosing a photostat of the notices the New York critics gave it. It is seldom that so many of the critics pay any attention to off-Broadway tryouts; we were especially pleased with the Brooks Atkinson review. I will let you know when the dates for this repetition of the play are decided. I would like very much to have you see it.

My husband was especially interested in the singing Saturday. - Although it would be hard to say what part of the program we enjoyed most. The folk-dancing was very exciting. And of course the Shaker dances were the high-spot. But we do think the man who handled the singing was exceptionally good. I'd like to know his name, too.

This is a longer letter than I should have made you read. But we are saying here what we would have liked to say to you in person Saturday night if it had not been so late. Many thanks for giving us the opportunity to visit your camp. We will hope to see you in New York some time when you come down.

Sincerely yours,

Marguerite F. Melcher

*Shaker Research*

MARGUERITE F. MELCHER  
228 GROVE STREET  
MONTCLAIR, N. J.

Nov. 28, 1951

Dear Mr. Count:

*WPA #12*

My book is still in print and may be ordered direct from Princeton University Press, though I think most bookstores would order it for you if you insisted. I know most of them do not carry it because the sale is not large.

I wonder whether you have seen a new book on the Shakers of North Union, Ohio, out fairly recently. I heard of it from the Sabbathday Shakers in Maine this summer when I visited them. They were most enthusiastic about it. It is named "The Valley of God's Pleasure", is by a Cleveland woman (Caroline Piercy) and is published by the Stratford Press in New York. It is not a general history of the Shakers, being mostly concerned with the settlement at what is now Shaker Heights in Cleveland; but it has a good deal of interesting material in it. I remember thinking when I was at work upon mine, that there is enough material for a good-sized book about each of the Shaker settlements.

*Ordered*

With all best wishes,  
Sincerely yours,

*Marguerite F. Melcher*

Shaker Records

Feb. 9, 1952.

Dear Mr. Count:

First, my apologies for the delay in answering your letter. It came the day I left for several days' absence from home. I do recall meeting you on the occasion of Mrs. Melcher's play. She has told me since of her pleasure in attendance upon two programs at the Shaker Village Work Camp.

Further evidence of the good work you are doing there came to my hand when a friend on the staff of George School, Pa. showed me a term paper on the Shakers written by me

your boys, Warren John Glickman

I cannot find in my materials the song you desire for the Square Order dance. My own collecting and copying of songs has been largely of those I could use with my small group - songs of melodic and textual interest since so few of us can but suggest the dance.

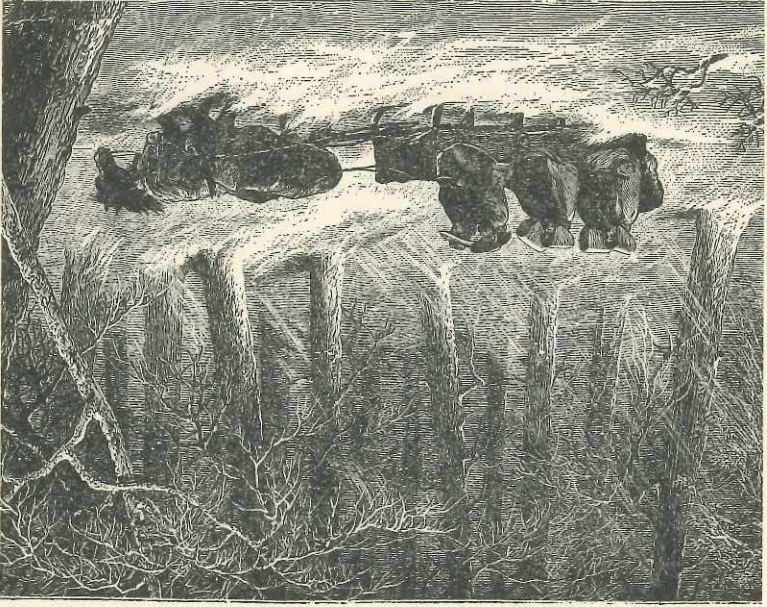
As you doubtless are aware, there is a great deal of music at Harvard, Mass. Perhaps the curator, Ms. Wm Hammon, can help you. Or surely Estella Weeks could do so, if she has the time to search her own files or to return to the wealth of material in

the Library of Congress. How I  
long to return there one day!  
I regret that I do not now  
have the song you wish.

Sincerely,

Clarence Can

Enfield, N. Hampshire



MRS. FREDERIC G. MELCHER  
228 GROVE STREET  
MONTCLAIR, N. J.

August 10, 1952

Dear Mr. Count:

Thanks for your invitation to the "Open House" of Shaker Village Work Camp which I have so enjoyed the last two summers. I don't ~~much~~ think I shall be able to go this summer on account of a rather full summer. But it is not that I wouldn't like to do so. We think you are doing a very important thing there at Shaker Village. I tell people about it whenever I get a chance. And by the way, can I get one of your Shaker songs records? If you will let me know the price of it sometime, I will send you the money. - Maybe I told you that I have one record of Shaker songs that my daughter made of the songs used in my play. Perhaps some time when you are in New York I could show it to you.

There are two friends of mine who, I think, might be interested in receiving notices of your "Open House." One - Clarice Carr, of Enfield, N.H. - I may have mentioned to you. And perhaps you know her any way. She is the one who for some years has had a small group of women singing Shaker songs with great regard for authenticity. - The other person is too far away to be able to go to the "Open House"; but I know she would be interested in the camp, and I think it would please her to



MRS. FREDERIC G. MELCHER  
228 GROVE STREET  
MONTCLAIR, N. J.

receive the notice of it. She is  
Mrs. Caroline Piercy,  
2911 Paxton Rd., Shaker Heights, Ohio.  
She has written a book about the Ohio Shakers  
that came out last year. Possibly you may  
have seen it. The title is  
"The Valley of God's Pleasure",  
and she is working most enthusiastically to  
make the Shaker tradition better known and  
appreciated in Ohio.

With all best wishes to you for  
a successful "Open House," and regrets that  
I won't be there this year,

Sincerely yours,

*Marguerite F. Melcher*

1/5/49

# Abbe Practical Workshop

GLORIA MONTY, Director

Presents

## "Rose in the Wilderness"

by

Marguerite F. Melcher

Staged by

GLORIA MONTY

Music arranged and directed by

G. WOOD

Shaker Dance

DORIS HUMPHREY

### CAST

Artist .....Michael Summers  
Elder Caleb.....Frank Dudley  
Brother Thomas.....Richard Venture  
Brother Trueworthy.....J. J. Hetherington  
Brother Issacher.....Richard Karter  
Elder Pletus.....John Martin  
Sister Asenath.....Dorothy Patten  
Novice Rosetta.....Jane Rogers  
Ernest Martin.....George Bandura  
Sister Caroline.....Jenna Fleet  
Jessica .....Lee Austin  
Sister Eunice.....Edith Wolas  
SINGERS:.....Chat Melcher, Alice Ghostley, Helga Dausman,  
Gladys Ghostley, Marilee Ward, Mary Jane Kurek, Roy Merdinger,  
Jack Labow, John Morahan, Frank Alonge  
DANCERS:.....Sudie Bond, Shirlee Clarke, Dorothea Buchholz,  
Althea Eames, Edith Stephen, Florita Raup, Charles Curtis,  
David Gold, Vito Durante, Vincent Taravella  
Technical Director.....David Berman  
Stage Manager.....Carmine Citarella  
Costumes .....Kay Dawn  
Crew.....Frank Alonge, Ralph Lombardi, John Morahan,  
Roger Reynolds

ACT I—In front of the main Shaker Building, a day in May, 1863.

ACT II—Same as Act I one week later.

ACT III—Interior of Shaker Church. A couple of days later.



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

June 5, 1947

Mr. Jerome Count  
Shaker Village Work Camp  
Pittsfield, Massachusetts

Dear Mr. Count:

Your letter of May 29th has been referred to me.

In the Index of American Design there are many excellent black and white photographs of Shaker buildings, furniture, costume, textiles, equipment, and Shakers at work at different handicrafts.

A selection of these could be borrowed for use at your camp, and if you wished to keep any of them, they can be purchased at 25 cents each. We also have a set that is mounted on thick cardboard for exhibition purposes. These may be borrowed for a month or two at small expense. The charges would be transportation costs to Mt. Lebanon (Express Collect) and return to Washington (Prepaid), in addition to the cost of insurance which would only be a few dollars at most.

X || If you will let us know about how many photographs you want and the general subject matter you are interested in, we shall be pleased to send you a selection of either the mounted or unmounted prints.

Sincerely yours,

*Erwin O. Christensen*

Erwin O. Christensen  
Curator, Index of American Design

June 10, 1947

Mr. Erwin O. Christensen, Curator  
Index of American Design  
National Gallery of Art  
Washington, D. C.

Dear Mr. Christensen:

I am gratified to learn from your letter of June 5th that you have a collection of photographs covering Shaker material in the Index of American Design.

I do not know how extensive your collection is but we would like to borrow a rather large group of pictures and will be glad, of course, to pay the necessary cost of transportation, etc. From this collection, we could make a selection of photographs we would like to keep.

We plan to make a great deal of use of Shaker material in connection with our program and your collection will be extremely helpful. Since I do not know the size of your collection, I will have to leave the selection to your judgment. The express shipping address should be Shaker Village Work Camp, New Lebanon, Columbia County, New York (via Rutland Railroad).

Very truly yours,

Jerome Count



THE LIBRARY OF CONGRESS

WASHINGTON 25, D. C.

REFERENCE DEPARTMENT  
MUSIC DIVISION

June 13, 1947

Dear Mr. Count:

Your inquiry of May 29, regarding Shaker music, has been referred to the Music Division for attention.

The Music Division possesses some two dozen Shaker hymnals and instruction books, several of them in manuscript. All of these collections (except one or two late ones which may be protected by Copyright) can be micro-filmed for you by our Photoduplication Service at the rates listed on the reverse of the enclosed order blank. Probably the most interesting item in our collection is A record of spiritual songs, some 600 manuscript pages in an unusual notation, said to have been compiled between 1845 and 1850 by Russell Haskell of Enfield, Connecticut. Pages of this collection in facsimile have been exhibited on various occasions and it is probably of it that you have heard. Negative microfilm of the whole collection would amount to about \$9.50.

We might also mention that the Western Reserve University Library, Cleveland, Ohio, has a very considerable collection of Shaker music, both manuscript and printed.

Sincerely yours,

*William Lichtenwanger*  
William Lichtenwanger  
Asst. Reference Librarian  
Music Division

Mr. Jerome Count  
Shaker Village Work Camp  
Pittsfield, Mass.



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

June 13, 1947

Mr. Jerome Count  
Shaker Village Work Camp  
Pittsfield, Mass.

Dear Mr. Count:

I received your letter of June 10th and am sending you herewith a selection of 79 photographs of Shaker buildings, furniture, textiles, etc. Descriptive information is on the back of each print. I hope you will find some that will fit in with your program. Any prints you do not purchase, at 25 cents each, are to be returned to us.

This is the extent of our supply of available photographs. However, if you would like to see more examples in any special categories, we can have other negatives printed up and send you what we have. Please let me know if we can be of further assistance to you.

Sincerely yours,

*Erwin O. Christensen*

Erwin O. Christensen  
Curator, Index of American Design

79 photographs

79  
25  

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395  
158  

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19.75

June 24, 1947

Mr. William Lichtenwanger  
Reference Department, Music Division  
The Library of Congress  
Washington 25, D. C.

Dear Mr. Lichtenwanger:

I was delighted to learn from your letter of June 13th about the Shaker material which you have on hand. Will you please send to us the negative microfilm of spiritual songs consisting of some 600 manuscript pages. We are enclosing our check for \$9.50 together with your order form. Shipping instructions are noted on your order form which is enclosed.

Very truly yours,

Jerome Court

cc - Margot Mayo

July 9, 1947

Mr. Erwin O. Christensen  
National Gallery of Art  
Smithsonian Institution  
Washington, D. C.

Dear Mr. Christensen:

→ The photographs which you sent us were received and we found them very excellent material for our purpose. We would like to have the entire collection and are enclosing our check for \$19.75 computed at 25¢ each.

As you will see from the enclosed brochure, we are very much interested in any material concerning the Shakers regardless of the category. I do not know how many more negatives you have but I am sure we would like to see almost anything you have available.

Sincerely yours,

Jerome Count



September 17, 1947

Mr. Erwin C. Christensen  
National Gallery of Art  
Smithsonian Institution  
Washington, D. C.

Dear Mr. Christensen:

You will recall that we received from you a collection of Chaker photographs. We find that due to the fact that our collection has disappeared from our camp, we will have to order a duplicate set, for which we are enclosing our check in the sum of ~~49.50~~ \$49.50. Please forward them to us as early as convenient.

I am also informed that you have a collection of colored photographs which you make available and would appreciate receiving information about these, if we have been correctly informed.

Very truly yours,

Jerome Count



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

September 22, 1947

Mr. Jerome Count  
285 Madison Avenue  
New York, New York

Dear Mr. Count:

In answer to your letter of September 17th, we have made a duplicate selection of the photographs sent earlier. Prints of some are not immediately available so we are having the negatives reprinted. As soon as these come from the photographer we shall send the whole group to you; it will probably take several weeks because of the size of the order.

We do not have colored photographs, though perhaps what you refer to are the watercolor renderings, which constitute the main part of the Index. Many of these are loaned for exhibition or reproduction to institutions with adequate facilities for careful handling and preservation of the material.

We have some 2" X 2" kodachrome slides of Shaker objects that are circulated on loan.

Please let me know if we may be of further assistance.

Sincerely yours,

*Erwin O. Christensen*

Erwin O. Christensen  
Curator, Index of American Design

September 30, 1947

Mr. Erwin O. Christensen, Curator  
Index of American Design  
National Gallery of Art  
Smithsonian Institution  
Washington, D. C.

Dear Mr. Christensen:

I note from your letter of September 22nd that you have a collection of watercolor renderings of Shaker material. We have adequate facilities for taking care of these and we would like to arrange for an exhibit of the collection later on. Would you please let me know the number of renderings available so that we can plan on it.

We would also like to arrange a loan of the kodachrome slides from December 15th to January 1st. These should be sent to our New York address.

Very truly yours,

Jerome Count



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

October 7<sup>th</sup> 1947

Mr. Jerome Count  
Shaker Village Industries, Inc.  
285 Madison Avenue  
New York, New York

Dear Mr. Count:

I have your letter of September 30th in regard to Index renderings and slides of Shaker material.

We have about 30 renderings of Shaker furniture, costume and textiles for exhibition purposes. Most of the mats are  $14\frac{1}{4}$ " X  $19\frac{1}{4}$ ".

*J.C.* ( We should be pleased to have full details in regard to your facilities for handling and exhibiting the material. We should also like to know what steps will be taken to safeguard these original drawings from loss or damage, especially in view of the "disappearance" of the photographs which we sent you recently.

The slides will be available for the period you requested. There are about 20 on Shaker material. We shall plan to send them to New York by December 15th.

Sincerely yours,

*Erwin O. Christensen*

Erwin O. Christensen  
Curator, Index of American Design

October 10, 1947

Mr. Erwin O. Christensen, Curator  
Index of American Design  
National Gallery of Art  
Smithsonian Institution  
Washington, D. C.

Dear Mr. Christensen:

I note from your letter of October 7th that you would like to know what facilities we have for handling and exhibiting the renderings of Shaker subjects. I can well understand your concern for the safety of this excellent collection.

The photographs which disappeared were contained in binders which were located in our library and were generally accessible. In the case of the renderings, however, they would be under the direct care of our art instructor and kept under lock and key when not being used for study or exhibition.

Last year we had a very valuable collection of original American paintings on loan, which were exhibited without any loss or injury whatever. Strangely enough too, we had a library of hundreds of volumes on loan from the Public Library and nothing was missing from the library except our own collection of photographs with we acquired from you.

We trust this information will reassure you that the renderings will be carefully guarded from loss or injury.

Sincerely yours,

Jerome Count



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

October 14, 1947

Mr. Jerome Count  
Shaker Village Industries, Inc.  
285 Madison Avenue  
New York, New York

Dear Mr. Count:

Thank you for your letter of October 10th in regard to measures that would be taken in handling Index renderings at the Work Camp.

<sup>whether</sup> In previous correspondence it was not definite in our minds ~~if~~ the original renderings would be exhibited at the Camp or in New York City, but it seems clear you had the camp in mind. As a precaution for safe-guarding the drawings, we have found it advisable not to circulate the main part of the collection to the schools. For their use, however, there are good duplicate renderings satisfactory for most purposes.

We note that you will keep them under lock when not in actual use and that they will be used only during the presence of the art instructor. You apparently plan to use these plates for study purposes, and not leave them out on display except during the presence of the instructor. Under these conditions a collection of some 20-odd duplicate Shaker renderings would be available to you for a three-week period. The duplicates are not matted but are on heavy board and covered with transparent plastic.

The costs for borrowing this material will be transportation to Pittsfield and return to Washington, and the cost of insurance. The Gallery carries insurance on the drawings while they are out of the building, and a bill will be sent after they are returned.

Sincerely yours,

*Erwin O. Christensen*

Erwin O. Christensen  
Curator, Index of American Design

October 20, 1947

Mr. Erwin O. Christensen  
Curator, Index of American Design  
National Gallery of Art  
Smithsonian Institution  
Washington, D. C.

Dear Mr. Christensen:

We certainly will appreciate receiving the duplicate Shaker renderings under the conditions referred to in your letter of October 14th. The renderings will be used at camp and we will be in touch with you again in the Spring to advise when and where they should be shipped.

Very truly yours,

Jerome Count



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

November 28, 1947

Mr. Jerome Count  
Shaker Village Industries, Inc.  
285 Madison Avenue  
New York, New York

Dear Mr. Count;

*my* | The duplicate order of Shaker  
photographs is now ready, and I am wondering whether  
you want it sent to Pittsfield as before, or to New  
York. We shall wait to hear from you before mailing  
them.

I am sorry for the delay, but the  
order was an unusually large one and the photographer  
could not get to it until just recently.

Sincerely yours,

*Erwin O. Christensen*

Erwin O. Christensen  
Curator, Index of American Design

*12/3/47*  
*Notified Mr. Christensen*  
*send to New York office*



May 14, 1948

National Gallery of Art  
Washington  
D. C.

Attention: Mr. Edwin Christensen

Gentlemen:

Last Fall, we were in touch with each other about obtaining a loan of the watercolor renderings of Shaker subjects which you have in your collection.

I would appreciate it if you would have these forwarded to us on June 1st. If sent by parcel post, they should be shipped to: SHAKER VILLAGE WORK CAMP, P. O. BOX, PITTSFIELD, MASSACHUSETTS. If shipped by express, the address is: SHAKER VILLAGE WORK CAMP, NEW LEBANON, COLUMBIA COUNTY, NEW YORK.

We appreciate very much your cooperation in making this collection available to us. They will receive excellent care and I am sure that they will be a very significant contribution to the program with our children.

Very truly yours,

Jerome Count

May 24, 1948

Miss Ann Watkins  
National Gallery of Art  
Smithsonian Institution  
Washington, D. C.

Dear Miss Watkins:

As requested in your letter of May 21st, we are enclosing stamps covering 43¢ postage.

We would like to keep the renderings until the end of August since our camp season includes July and August. If this is not satisfactory, please let me know and we will return them earlier.

Sincerely yours,

Jerome Count



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

May 21, 1948

Mr. Jerome Count  
Shaker Village Industries, Inc.  
285 Madison Avenue  
New York, New York.

Dear Mr. Count:

In answer to your letter of May 14, requesting renderings of Shaker material, we are mailing to Pittsfield a group of seventeen duplicate renderings of Shaker furniture. Enclosed is a subject list of the renderings.

As you did not state specific dates we have booked you with these for the month of June. Please let us know if you wish to keep the renderings for a longer period. We will bill you for insurance after the material is returned.

11 Since these are watercolor drawings, they cannot be exposed to direct sunlight without danger of fading. Would you please be sure that precautions are taken in the display of the material.

11 Would you kindly reimburse us, in stamps, for forty-three cents postage.

Sincerely yours,

*Ann Watkins*

Ann Watkins  
Assistant to Curator  
Index of American Design



NATIONAL GALLERY OF ART  
SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

May 27, 1948

Mr. Jerome Count  
Shaker Village Industries, Inc.  
285 Madison Avenue  
New York, New York.

Dear Mr. Count:

Thank you for your letter of May 24 with  
postage of 43¢.

The Shaker renderings will be mailed to  
Pittsfield tomorrow and will be marked to the  
attention of the Art Instructor. They may be kept  
through August as you requested.

Sincerely yours,

*Ann Watkins*

Ann Watkins  
Assistant to Curator  
Index of American Design

# Shaker Village Work Camp

285 Madison Avenue  
New York 17, N. Y.

Murray Hill A-6561

November 15, 1951

Dear ex-Villager:

This year it was decided that invitations to the winter re-union would be limited only to villagers who were at Shaker Village this year and one year before that. It was felt that the chances would be better than last re-union, of everyone knowing most everyone else.

So this is your invitation. The details will be found in the attached notice, which was sent several weeks ago to villagers of this year. Now it is your turn and your reservation will be accepted on a first-come-first-served basis. But we hope there will be room for everyone who is able and wants to come.

To reserve a place, follow the same instructions as you find on the attached notice. But your check should be received no later than December 1st. If there is no more room, we will let you know at once so that you can make other plans.

Sincerely yours,

*Sib + Jerry Coont*

Sib and Jerry Coont

Steuber Beyond

Nov 51

Mr. J. O. Christensen  
American Society of Design  
National Gallery of Art  
Washington, D.C.

Dear Mr. C

Since I saw you  
earlier this week, I have  
come to the conclusion  
that ~~you~~ we can  
use the textile  
~~to~~ collection just  
as soon as you are  
ready to send them,  
rather than waiting  
until after January  
1st. If you will  
send them to me  
at our new York address,  
they will be returned  
in the course of  
a week or two.

Sincerely yours

most  
to  
of  
know  
number  
but

Dear ex-Villiger  
This is  
the winter tw-un  
who were at Shark  
fore that. It w  
better than last  
everyone else.  
So that  
will be found in  
several weeks ago  
is your turn and  
a first-comer  
will be room for  
come.  
To these  
instructions at you  
your check should  
let. If there is  
at once so that y



SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

*Shaker Research*

February 12, 1952

Mr. Jerome Count  
Shaker Village Industries, Inc.  
285 Madison Avenue  
New York, New York

Dear Mr. Count:

The shipment of Shaker textiles from the Index of American Design left the Gallery today express collect. The renderings are wrapped in waterproof paper, between two heavy pieces of board. Kindly see that the plates are packed carefully for return in the same wrappings in which they are received. As Miss Leech mentioned in her recent letter to you Index water color renderings must at no time be exposed to direct sunlight. The Gallery will bill you for insurance after the renderings have been returned.

I am enclosing a list, also a self addressed post card which should be signed and returned as soon as you have checked the contents of the package.

Sincerely yours,

*Erwin O. Christensen*

Erwin O. Christensen  
Curator, Index of American Design

Enclosures: list of Index plates  
self addressed post card

## SHAKER TEXTILES

	1.	Mass-Te-39	-	Bedsread
	2.	Mass-Te-76	-	Bedsread
	3.	Mass-Te-42		Rug strip
	4.	Mass-Te-58	-	Rug (detail)
	5.	Mass-Te-54	-	Chair seat covering
	6.	Mass-Te-44	-	Ironing board cover
	7.	Ky-Te-9	-	Hall rug
	8.	Ky-Te-70	-	Brown & orange weaving
	9.	KyTe-71	-	Coverlet - double weaving
	10.	Mass-Te-109	-	Kerchief material
	11.	Mass-Te-51	-	Rug strip
	12.	Ky-60-2	-	Kerchief
	13.	Mass-Te-61	-	Dress material
	14.	Mo-Te-18	-	Sample
	15.	Mass-Te-111	-	Braids (rug bindings)
	16.	Mass-Te-108	-	Rug bindings
1 MAT	(17.	Mass-Te-57	-	Detail
	(18.	Mass-Te-83	-	Detail
	19.	Mass-Te-74	-	Linen
1 MAT	(20.	Mass-Te-59	-	Linen
	(21.	Mass-Te-46	-	Linen



Dear Mr Christensen:

Thank you very much for your kind loan of the Shaker textiles. They will be very helpful in our present work on hand-loomed materials.

The sendings were carefully packed, including the original waterproof wrapper, and shipped to you yesterday by prepaid express. I hope they arrive in good order.

Thank you again.

Yours sincerely,  
A. S. D. Jones

Knit material	-	11. Mass-T-31
Knit strap	-	11. Mass-T-31
Knit material	-	12. 87-80-2
Press material	-	13. Mass-T-31
Sample	-	14. No-T-18
Buttons (two buttons)	-	15. Mass-T-111
Rug buttons	-	16. Mass-T-108
Detail	-	17. Mass-T-37
Detail	-	18. Mass-T-33
Linen	-	19. Mass-T-74
Linen	-	20. Mass-T-39
Linen	-	21. Mass-T-46

TAM 1

TAM 1

6. SHAKER CRAFTS, 50 slides

Lecture Notes to accompany a Loan Set of 2" x 2" Color Slides

Note: These notes refer to the slides by number as noted on the check list.

The Shakers, known as The United Society of Believers, originally called "Shaking Quakers," derived their inspiration from early Christianity. They had no formal creed or liturgy, avoided political activity, the theater and sports, but took a stand against poverty and slavery. Like medieval orders they lived separated from the outside world with which they maintained only a limited contact. Their mode of life is distinguished for purity, simplicity and utility, reflected in their arts, crafts, and architecture. Founded by Ann Lee just before the Revolution, the Shaker organization was established by 1800, achieved its greatest growth before the Civil War and declined during the latter 19th century. Of the original 18 communities, the last survivors are now concentrated at East Canterbury, New Hampshire.

The Shakers not only developed an original style but also made many tools and were responsible for numerous inventions in the domestic and industrial fields. They made baskets, boxes, treenware, spinning wheels, reels and looms, and other labor-saving devices.

Furniture was made for their communal dwellings, meeting houses and shops, often one community specializing in certain articles, as in the manufacture of chairs at New Lebanon. A New England tradition is discernible in Shaker design, but their desire for separation from the world made them reject types of furniture like highboys, lowboys, canopy beds, and various tables and chairs. As ornate forms represented a worldliness the Shakers had abandoned, ornament was eliminated as superfluous and veneer avoided as deception. Simplicity of form, harmonious relationships of parts and good workmanship were emphasized. Shaker designs were infused with a spirit of the Shaker religion; a strict discipline emphasized honesty and simplicity, which were carried over into their crafts. Though Shaker furniture is functional, it is often elegant and light in weight and color. Thin coats of stains and varnishes were used; and for colors, reds, greens, and yellows were preferred.

Shaker furniture served groups rather than individuals. It was made primarily for use in Shaker communities, where it was well taken care of, though chairs were made also for sale outside the community. Laundry tables and sewing tables were designed for two workers; and large cupboards, long benches and dining tables were required in the community houses. Shaker furniture developed rod-shaped turnings for table legs, thereby eliminating the foot. The size of key plates was reduced and moldings were suppressed. A unified style resulted through an exchange of artisans from one community to another, through a similarity of shop equipment,

and through specialization in communities. Designs developed in one community were passed on to others, and furniture manufactured in parts in one community was assembled in other communities. In spite of a trend toward unity, complete uniformity was not achieved; subtle variations occurred, as in chair finials and in profiles of arms.

The Shakers believed that there is beauty in harmony, that order is beauty and rests on utility, and that the most useful is the most beautiful. Regularity, harmony, and order were cardinal principles modeled on the vision of the heavenly kingdom - thus utility was raised to the level of perfection. Initials of persons' names were permitted on garments and tools, but unnecessary embellishment was forbidden. No personal names were inscribed on objects; only clock makers, like Benjamin Youngs, added their names to the dial. Occasionally pieces were dated, thus making it possible to arrive at an historical sequence.

1. Tilting Chair. Chairs were of light weight to be hung on peg boards and those made for women were lower. Side chairs were used for "union meetings" at which the men sat opposite the women to hold conversation. For strength and durability, selected and seasoned hard maple was used, less often cherry, birch, and butternut with rungs of ash, hickory or maple. Early chairs were usually painted dark red; later chairs were stained with a thin red or yellow wash.

2. Child's Three-slat Tilting Chair; 1810-40; from New Lebanon, N. Y.; Church Family. The Shakers lived a celibate life, having renounced marriage and children. Nevertheless, they were devoted to children who had been adopted or had come under their supervision. The tilting device, a ball and socket joint on the back legs, was a Shaker invention.

3. Dining Chair; pine, painted black. The use of black in Shaker furniture is not typical.

4. Four-slat Armed Rocking Chair; from New Lebanon, N. Y.; Church Family; maple and cherry, natural finish; original braided seat. Rocking chairs, first intended for the aged, were eventually made for general use. As chair design developed the rockers became lighter and contributed to a general effect of lightness combined with strength characteristic of all Shaker chairs.

5. Rocking Chair; bent wood; made in Pleasant Hill (Shakertown), Ky.; about 1873; oak, natural finish; the black and red woolen tape seat restored. A quantity of these chairs was shipped up the river from Shakertown in the 1870's. This chair, originally painted black, was purchased in 1873 by John Green, of St. Louis.

6. Chair; from New Lebanon, N. Y.; oak, stained walnut; the black and red woolen tape seat restored. Chairs sent to St. Louis for sale show black and red woolen tape seats.

7. Shaker Dining Table and Chairs; made in Pleasant Hill (Shakertown), Ky.; dated June 1868 (by inscription); hardwood (hickory and ash), stained dark, oiled and waxed; L. 9' 7", W. 41", H. 28-1/4". The trestle table is not an invention of the Shakers; the type has an early European ancestry. Nevertheless, the Shakers adapted the table to their own style, achieving a variation which combines beauty and utility. The trestle ends, heavy and ornate in the Italian Renaissance, are here narrowed down to dimensions sufficient for rigidity and strength. The chairs appear to derive from an 18th century tradition in which the parts have been made thin. By reducing weight, chairs could be easily handled and suspended from the peg boards.
8. Ironing Table; from Enfield, Conn.; 1800-20; pine and birch, or ash, natural finish. This represents the trestle table in its simplest form. In place of the single longitudinal brace, each member of the x-shaped support has its own cross-piece doweled in. The type has survived in drafting tables used by architects and engineers.
9. Refectory Table with Two Benches; from Hancock, Mass.; quarter-sawed pine, curly maple, straight maple; Shaker red (natural dye); length of top, 10' 10". In this long dining table the small four-leg type has been changed by increasing the weight of the legs and the length of the end projections. Only two wide boards are used for the top which is held together by cross-pieces at the ends. Long braces set low are used at the ends for rigidity.
10. Kitchen Table; from Enfield, Conn.; maple; L. 5' 6", W. 29", H. 30". The use of contrasting colors, light drawers against dark sides, and round legs tapering top and bottom, are concessions to beauty which the Shakers permitted. Compared to the traditional elaboration of mid-Victorian furniture, this table is a model of restraint and illustrates the Shaker prohibition against superfluous ornamentation.
11. Table; pine top; 17" x 25". The same reticence is expressed in this small table. The tapering legs add to the reduction of weight without loss of strength. Note the foot as a separate part has been eliminated.
12. Table with Drawer and Shelf; pine; H. 26-1/2", Top, 30" x 20-1/4". With a deeper drawer and the addition of a shelf, the Shakers created another type where use suggested variation of a basic type.

13. Round Pedestal Table with Two Drawers; chestnut (?); D. 42", H. 28-1/2". Pedestal tables were not Shaker inventions but modifications of traditional forms. The vase-shaped pedestal curves out sufficiently to provide necessary bulk at the juncture of the legs. The spread of the legs and the place of attachment are calculated to insure stability. Used as a sewing table for two, each worker was given her own drawer.

14. Candle Stand; from New Lebanon, N. Y.; 1810-30; Second Family; cherry, stained brown. The same principle of changing contours of supporting members to provide bulk where needed and of reducing mass to save weight, applies to this candle stand.

15. Stand; made in Enfield, Conn.; pine stained; H. 24", Top 18" square. By setting the legs at a slight angle and by using braces near the top, even a light support has a measure of stability. The projecting top may have been introduced for the sake of appearance, but it also contributes to utility, making the stand more steady, and facilitates handling.

16. Wash Stand, or Wash Bench; from New Lebanon, N. Y.; 1810-50; Church Family; pine, finished yellow. The high back was designed as a protection during washing, as the table was used with basins and pitchers.

17. Kitchen Piece (Spider); from New Lebanon, N. Y.; curly maple and pear, natural finish; H. (at back) 38". Here a top is combined with a lower cabinet; the paneled door is traditional. The Shakers show a fine appreciation for the natural beauty of the material; light stains protect the surface without obscuring the grain.

18. Loom Stool; from New Lebanon, N. Y.; about 1830; Church Family; pine, painted red. The Shakers showed ingenuity in developing new types growing out of specialized uses; in this case a bench is combined with a drawer. The curved seat indicates that comfort was sought for; utility was not carried to extremes. Shakers had no taste for becoming martyrs to work, but constantly endeavoured to lighten the burdens of everyday living.

19. Two-step Bench; from Hancock, Mass.; 1810-30; Church Family; pine, natural finish. As cupboard space was at times above reaching levels, convenient steps were developed. Note the solid construction with mortise and tenon joints.

20. Music Rack; Hancock, Mass.; pine; H. 22" (in front). Music in the form of song and dance played an important part in Shaker life, but instrumental music was not encouraged. There was a need for music stands like this one with an upper shelf and a lower rack.

21. Carrier or Tray; from New Lebanon, N. Y.; mid-19th century; Second Family; pine, stained yellow. As the Shakers engaged in various light industries, including herbs and seeds, trays were made for use in shops. Though of moderate size mortise and tenon joints were used.

22. Grain Scoop; found in Fairfield, Conn.; 19th century; soft maple; H. 3-1/8", thickness, 3/16". Thin wood, bent to a circular shape, is used for the sides and the joint is held together by copper rivets.

23. Bed or Cot; from New Lebanon, N. Y.; 1830-60; North Family; maple and pine, natural finish; original length 6' 1". The traditional 18th century bed, using ropes in place of metal springs, is here set on rollers, a Shaker invention.

24. Tall Clock; designed by Benjamin Youngs; from Watervliet, N. Y. (inscribed on face of clock); date 1806. When New England clock makers joined the Shakers, they continued traditional clock design in a simplified version. Ornamental features were deleted, and only the major proportions reminiscent of the classic base, shaft and capital from tall clock design were perpetuated. Contrary to Shaker custom, the clock maker continued to inscribe his name on the dial, tradition proving to be stronger than Shaker scruples against a display of personal pride.

25. Chest; pine; L. about 35". Of the customary features of chest design, only the slightly projecting lid, the reduced key hole, and the slightly projecting base remain. In place of the usual construction of stiles and panels, often carved or painted, the grain of the wood itself is featured in an immaculate expanse of broad surface.

26. Cabinet, with drawers and cupboards; pine. Cupboards and drawers are here combined in a new type of chest. In this case the recessed paneled doors are structural as well as ornamental.

27. Dressmakers' Table; pine; L. 5' 7"; H. 32". Tables, unlike chairs, were made largely for Shaker use. Individual types were created for specialized uses, like bake tables, bread-cutting tables, sewing tables and tables for shop work. Dressmakers' tables were made long for the cutting and spreading of cloth and provided with plenty of drawer space. Large and small drawers were combined in the same piece, as required by each craft.

28. Desk; H. 4' 2-1/2", D. 23". Desks were uncommon and without individual treatment, as writing was not generally encouraged. Such pieces were for elders in connection with administrative work. Fitted with a pull-out writing surface and two doors to enclose the front, the desk looks like a chest.

29. Secretary; oak; H. 5' 10", W. 40". A disinterest in writing is suggested in another type of secretary which is really a cupboard with a fall front used as a writing surface. Storage was more important than convenience in writing; closed up, the writing aspect disappears completely.
30. Secretary; hard wood; H. 6' 5", W. 48". The same is true of various types of secretaries where drawers, doors, and pigeon holes absorb the major interest.
31. Trustees' Secretary; made at New Lebanon, N. Y.; Second or Center Family; pine, stained rose color. Though the secretary-desk was derived from traditional pieces and was not wholly due to Shaker inventiveness, the matter-of-fact treatment emphasizing utility is more evident than in traditional furniture design. To sacrifice drawer space for the sake of providing a recessed knee-hole space, found no favor with Shaker craftsmen.
32. Cabinet with Glass Doors; pine, stained orange; H. 7' 4", W. 50-1/2". How little differentiated Shaker desks were from other case furniture is clear if we examine a plain Shaker cabinet. The middle section containing the fall front has been deleted, thereby increasing drawer space and providing four, rather than three, shelves above.
33. Cupboard; H. 6' 10", W. 48", D. 20". Cupboards, in their simplest version, were provided with panel doors. They are essentially simplified single panel doors of lighter construction than commonly used elsewhere. Such utility cabinets made in the simplest possible manner have a character of their own, due to their very boldness.
34. Built-in Cupboards and Drawers; from New Lebanon, N. Y.; pine, stained. Furniture becomes even more uncompromisingly practical when built into the wall. Here drawers predominate, one for each person, with utility space above and on the side.
35. Interior with Stove; from New Lebanon, N. Y. Shaker stoves show the Shakers drive for simplicity. The shape is rectangular and the stove is low, so that heavy logs could be handled with ease. The metal door, set into the base-board behind the stove, is for the convenient disposal of ashes. Built-in cupboards and drawers are characteristic of Shaker design.
36. Man's Costume; butternut worsted coat and trousers, blue vest, for winter best. Woman's Costume; butternut dress with pleated skirt; rose silk kerchief. Regional costumes, after the manner of European peasant costume, were not exported to the United States. Where costume contrasts with prevailing fashions, it is due to the religious convictions of separatist groups that lived a life apart

from other communities; Shaker costume is an example. Even so, Shaker dress conforms somewhat to the prevailing style, except that it emphasized simplicity. In length and cut the man's coat retains a lingering suggestion of the 18th century style. The subdued colors reflect the humble, self-effacing Shaker spirit, and yet color is not eliminated entirely. The vest is blue, the coat purple, and the trousers brown.

The woman's costume, showing a triangular kerchief combined with a bell-shaped skirt and tight narrow sleeves, is modesty to the point of completely obscuring the lines of the figure. Even so, severity is relieved through the use of white and orange, trimmed with blue. The purplish-red, made from butternut bark, was a favorite color; it was used on wood and fabrics alike. The Shakers rejected individualism and showed little interest in differentiating themselves from their furnishings. Chairs and textiles were dipped into the same large kettle of Shaker dye.

37. Cape. Even with a denial of individualism complete uniformity was not sought after. The Shakers were sweet and reasonable rather than rigidly dogmatic people, and common-sense considerations also affected custom. Here light grey is combined with a typical Shaker cape and hood.

38. Woman's Bonnet; silk, butternut and purple with pink lining and brown ribbon. The familiar butternut brown is used in this bonnet, which in design was an adaptation of a type of bonnet which was also worn outside of Shaker communities. A shaped, quilted or starched top is sewn to a ruffle in the back.

39. Linen Bag; plain weave; burnt orange and white. The Shakers were not opposed to the use of all pattern. Where a design develops naturally out of technical requirements of materials and tools, a reticent type of design was used. Simple geometric shapes readily produced on the loom were in the Shaker tradition, as in this orange and white linen weave made into a small bag.

40. Linen Bag; blue, white and tan; from Hancock, Mass. Even more elaborate patterns using two colors, blue and tan in addition to white, were developed in weavings. Textiles were woven with the same feeling for the integrity of tools and materials as characterized the use of wood.

41. Rug; from Pleasant Hill (Shakertown), Ky.; 1840; from hand-woven wool. The Shakers used various techniques for rug making, including braiding, tufting, and shirring. In each case wool threads or pieces of woolen cloth were sewn to a cloth base. Harmonious effects were gained largely through contrasts of color, as in this example where blue is contrasted with a braided border in which red is used for accent.



42. Rug Runner; from Hancock, Mass.; mid-19th century; cotton and wool. In this cotton and wool runner the unobtrusive pattern and the soft neutral colors are expressive of Shaker moderation.
43. Rug; tufted; from Pleasant Hill (Shakertown), Ky.; Center Family; about 1830-60; made of woolen homespun rags; size about 41" x 37", 1/2" thick. Bits of fabric are strung on a thread and sewn to a heavy canvas or old carpet; the border is braided. Realism is not attempted in outlining what appears to be a horse; this resulted in a simplified picture which is well related to the ornamental border. In the use of scalloped edges outlined in contrasting colors, even the Shakers who decried ornamental superfluities could not entirely deny the influence of the world beyond the Shaker village.
44. Rug; from Pleasant Hill (Shakertown), Ky. In this rug, dyed rags shirred on a thread were sewn onto gunny sack as backing. The element of pattern is more pronounced, showing a fine appreciation for design without carrying through a suggested symmetrical scheme.
45. Wool Rug; from Pleasant Hill (Shakertown), Ky.; about 1820-80; size about 25" x 65". In this tufted rug hand-spun wool is sewn to a cloth backing. The manner in which the heart shapes are forced into the corners suggests the inexperienced designer eager to utilize symbols which had a personal attraction.
46. Case for Knitting Needles; made at New Lebanon, N. Y.; about 1830; broadcloth, lined with flannel. In this knitting-needle case made of lined broadcloth, the red flannel of the flap with the embroidered initials of the owner shows that Shaker needleworkers were sensitive to effects of color.
47. Shaker Basket. Shaker baskets are well-made utility ware. In this one the open weave bottom suggests it was used as a bean sieve.
48. Wrought Iron Door Latch; from Pleasant Hill (Shakertown), Ky.; East Family residence (erected 1817). The Shaker craftsman did not necessarily invent a new vocabulary of forms on a technological functional basis, but simplified traditional forms. This wrought iron door latch in construction and shape follows a traditional colonial pattern basically not too different from hardware used in other rural regions. The shapes are ultimately derived from the Gothic which the colonists brought with them from Europe.
49. Dish Drainer; from Pleasant Hill (Shakertown), Ky.; Center Family residence (erected in 1816); tin; made from imported sheets cut, soldered and fitted. On the other hand, this tin dish drainer suggests that it owes something to the Shaker genius for solving problems in a forthright, functional manner.

50. Inspirational Drawing; by Polly Reed, Eldress (born 1818); from New Lebanon, N. Y.; dated April 11, 1847. "Spirit drawings" belong to a period (1837-47) when the Shakers were immersed in an intense emotionalism expressed in elaborate rituals, in visions and various psychic experiences. What the Shakers' millennial laws usually prohibited here found expression in symbolism, revealing a sense of purity as well as a delight in the ornamental.

The names of Father James and Father William, who worked with Mother Ann Lee, appear beside the trees. Altars and tables of shewbread are from Scripture; the heart is a symbol of love; lamps and candles mean heavenly light; and doves, little birds and the falling feather reflect the daily speech of the Shakers. By such symbols they would refer to the inspirations that came to them from Heaven.

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October 30, 1946

Mr. Jerome Count  
Count & Pickett  
285 Madison Avenue  
New York 17, N. Y.


Dear Mr. Count:

In reply to your letter of October 28: Museum Circular 2, "New York Shakers and Their Industries" is available for 5¢ a copy or 30¢ for six copies; Museum Handbook 15, "Community Industries of the Shakers" is available for 40¢ a copy or \$2.40 for six copies and the Reprint on "Historical Survey and Collection of the New York Shakers" is available for 35¢ a copy or \$2.10 for six copies making a total of \$4.80.

In ordering, kindly make remittance payable to New York State Education Department but address to this office.

The editions of our Museum publications are small, and ordinarily we are unable to sell several copies to a single individual or agency. But I assume yours is a case of special need. We are glad to note an interest of this kind in the Shaker people and their remarkable skills and community life.

Sincerely yours,



Alvin G. Whitney,  
Assistant Director.

AGW:MC  
Enc.

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- 12 Moodie, Roy L. Guide to the Nature and Environment of the Fossil Vertebrates of New York. 122p., 49 figs. 1933. 45¢

(over)



Handbook No:

- 13 Saunders, A. A. Butterflies of the Allegany State Park. 270p., 95 figs. 1932. 45¢
- 14 Goldring, Winifred. Guide to the Geology of John Boyd Thacher Park (Indian Ladder Region) and Vicinity. 112p., 32 figs. (including maps). 1933. 30¢
- 15 Andrews, Edward D. Community Industries of the Shakers. 322p., 65 figs. 1933. 40¢
- 16 Saunders, A. A. Ecology of the Birds of Quaker Run Valley, Allegany State Park, New York. 174p., 68 figs. 1936. 50¢
- 17 Gordon, Robert B. and others. A Botanical Survey of Allegany State Park. 112p., 216 figs. map. 1937. \$1.00
- 18 Saunders, A. A. Summer Birds of the Allegany State Park. 313p., 42 figs. 1942. 50¢
- 19 Newland, D. H. and Henry Vaughan. Guide to the Geology of the Lake George Region. 234p., 58 figs., (including geologic map in color). 1942. 90¢

These Handbooks are bound in manila covers; size 5 X 7½ inches. The editions are barely large enough to meet special needs, and ordinarily only single copies are sold to one individual. They are sent postage paid upon receipt of order accompanied by remittance. Make check or money order payable to the New York State Education Department, but mail to NEW YORK STATE MUSEUM, ALBANY 1, NEW YORK.

The museum publications are accessible at the larger public reference libraries in most cities; at colleges, universities and scientific institutions; and in the files of various State geological and natural history surveys and scientific bureaus.

The museum would appreciate the return, from libraries and individuals, of any of its publications which are unwanted duplicates, or which have served their purpose and are likely to be discarded. The editions are small, and such returns help to make these documents more widely available. They may be shipped at Museum expense.

September 1946

18928

NEW YORK STATE MUSEUM  
State Education Department, Albany, N. Y.

LIST OF CIRCULARS ISSUED BY THE NEW YORK STATE MUSEUM

Circular No:

- 1 Circular of Information on the New York State Museum.  
In preparation
- 2 Andrews, E. D. The New York Shakers and Their Industries. 8 p., 8 figs. 1930. 5¢
- 3 List of Available Publications of the New York State Museum.  
In preparation
- 4 (No Circular 4 issued.)
- 5 Metcalf, C. L. and W. E. Sanderson. Black Flies, Mosquitoes and Punkies of the Adirondacks. 40 p., 30 figs. 1931. 10¢
- 6 Glasgow, R. D. The White Birch Leaf-Mining Sawfly in New York Forests. 3 p. 1931. 5¢
- 7 Newland, D. H. and C. A. Hartnagel. Recent Natural Gas Developments in South-Central New York. 20 p., 3 figs. (including map and cross section). 1932. 5¢
- 8 Russell, W. L. Some Preliminary Experiments on Oil Recovery Processes. 30 p. 1932. 10¢
- 9 Ruedemann, Rudolf. Guide to the Fossil Exhibits of the New York State Museum. 53 p., 16 figs. 1932. 10¢
- 10 Brewer, Charles, Jr. Oil and Gas Geology of the Allegany State Park, 1931. 22 p., 2 figs. (including map and cross section). 1933. 10¢
- 11 Thwaites, F. T. Ground Water Supplies of Allegany State Park, 1932. 62 p., 17 figs. (including map). 1935. 20¢
- 12 Newland, D. H. The Prospects for Gold Discoveries in New York State. 6 p. 1933. 5¢
- 13 Glasgow, R. D. Soil Treatment Experiments on Narcissus Nematode (Eelworm) Control. 12 p., 5 figs. 1933. 5¢
- 14 Newland, D. H. Earthquakes in New York State. 18 p., 6 figs. (including page map). 1933. 5¢
- 15 Dale, N. C. Preliminary Report on the Geology of the Russell Quadrangle. 16 p., map. 1934. 10¢
- 16 Mason, Carol Y. The Geography of Allegany State Park. 67 p., 21 figs. (including map). 1936. 25¢

(OVER)

Circular No:

- 17 Felt, E. P. and K. F. Chamberlain. The Occurrence of Insects at Some Height in the Air, Especially on the Roofs of High Buildings. 70 p., 4 figs. 1935. 35¢
- 18 Stoner, Dayton. Ten Years' Returns from Banded Bank Swallows. 21 p., 8 figs. 1937. 10¢
- 19 Stoner, Dayton. Records of Bird Temperatures. 16 p., 2 figs. 1937. 10¢
- 20 Newland, D. H. The Landslide on the Bouquet River near Willsboro, N. Y. 7 p., 3 figs. 1938. 10¢
- 21 Stoner, Dayton. New York State Records for the Common Dolphin, Delphinus delphis. 16 p., 12 figs. 1938. 15¢
- 22 Stoner, Dayton. Temperature, Growth and other Studies on the Eastern Phoebe. 42 p., 27 figs. 1939. 25¢
- 23 Taylor, Norman. Salt Tolerance of Long Island Salt Marsh Plants. 42 p., 19 figs. 1939. 25¢
- 24 House, H. D. and Others. (Botanical Papers.) 60 p. 1940. 25¢

Includes:

- House, H. D. and R. B. Gordon. Additions and Corrections to the Flora of the Allegany State Park Region, Cattaraugus County, New York (1927-1938); p. 1-24.
- Dearness, John and H. D. House. New or Noteworthy Species of Fungi—V; p. 25-60.

The Circulars are sent postage paid upon receipt of order accompanied by remittance. Make check or money order payable to the New York State Education Department, but mail to NEW YORK STATE MUSEUM, ALBANY, N. Y.

NOVEMBER 1942.

October 31, 1946

Mr. Alvin G. Whitney  
Assistant Director  
The University of the State of New York  
New York State Museum  
Albany 1, New York

Dear Mr. Whitney:

Thank you for your letter of October 30th, and I am enclosing herewith a check in the sum of \$4.80 to cover six copies of each of the three publications.

I appreciate your making these additional copies available on the assumption that I have a special need for them. My interest in the Shaker people is due to the fact that I am acquiring the South Family property at Mt. Lebanon. I am planning to conduct a children's summer work group project at which the children will carry on such activities as farming, arts and crafts, community studies, etc. Of course, the Shaker background affords an excellent starting point for all of these activities and will provide high standards of craftsmanship with which we hope to imbue the children in their activities and studies.

I hope very soon to be able to come to Albany to look at the Shaker collections and I hope I will have the pleasure of meeting you at that time.

Cordially yours,

THE UNIVERSITY OF THE STATE OF NEW YORK  
NEW YORK STATE MUSEUM  
ALBANY 1

November 6, 1946

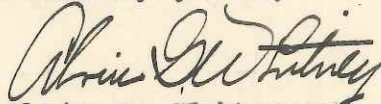
Mr. Jerome Count  
Counselor at Law  
285 Madison Ave.  
New York 17, N. Y.

Dear Mr. Count:

We have received your letter of October 31 enclosing check for \$1.80 for Museum publications.

Today we are mailing to you 6 copies each of Circular 2, Handbook 15 and reprint: "Historical Survey of the N. Y. State Museum Shaker Collection."

Sincerely yours,

  
Alvin G. Whitney,  
Assistant Director.

AGW:MEB

P.S. I am very much interested in your regard for the Shakers and their expert craftsmanship. Of course there was a deep religious fervor in all their activities, such as we can scarcely hope to appreciate and build up on as a background for any present-day school of arts and crafts. The spirit has departed, and we have only the heritage of a vanished style of crafts, beautiful in their simplicity and evident devotion to some high ideal. We can imitate the style, and respect the source from which the inspiration came. But we cannot reproduce the spirit. I shall look forward to a visit with you here at the Museum.

THE UNIVERSITY OF THE STATE OF NEW YORK  
NEW YORK STATE MUSEUM  
ALBANY 1

June 13, 1947

Mr. Jerome Count  
Shaker Village Work Camp  
P.O. Pittsfield, Mass.

Dear Mr. Count:

In regard to our conversation of yesterday regarding the use of the Shaker house drawings I regret to say that they seem at the moment to be unavailable. I took the matter to Dr. Guthe, Director of the State Museum, and he informs me that the drawings which you saw are the original and only copies. They are now being held for publication and, I understand, the use of them has been denied on several occasions for the reason stated above. However, Dr. Guthe was much interested in your plans for the children at the camp and he stated that the drawings would be open at any time for your information and study.

The Museum handbook on Shaker industry can be obtained by writing to the Museum office at the price of forty cents per copy.

Mr. Cassiter expresses his regrets that he was unable to meet you yesterday and we are looking forward to seeing you and your students during the summer.

Very sincerely yours,  
*Paul W. Becker*  
Paul W. Becker

June 17, 1947

The University of the State of New York  
New York State Museum  
Albany 1, New York

Gentlemen:

Please send to our Pittsfield address 6 copies of "The Museum Handbook on Shaker Industry" for which we enclose our check in the sum of \$2.40.

Very truly yours,

Jerome Count

THE UNIVERSITY OF THE STATE OF NEW YORK  
THE STATE EDUCATION DEPARTMENT  
ALBANY 1

DIVISION OF ARCHIVES AND HISTORY  
ALBERT B. COREY, STATE HISTORIAN  
DIRECTOR

September 29, 1948

Mr. Jerome Count  
Director  
Shaker Village Work Camp  
285 Madison Avenue  
New York, New York

Dear Mr. Count:

I am very glad to receive your letter concerning the North Family Shaker property of New Lebanon. At the moment we seem to be at a standstill in our approach but I am investigating the matter from several angles.

I note that your winter address is 285 Madison Avenue in New York City. One of these days when I am in the city I shall get in touch with you so that we may discuss the subject at some length.

Sincerely yours,

*Albert B. Corey*

Albert B. Corey  
State Historian

ABC:JFR



THE UNIVERSITY OF THE STATE OF NEW YORK  
NEW YORK STATE MUSEUM  
ALBANY 1

December 19, 1952

Mr. Jerome Count  
285 Madison Avenue  
New York, N. Y.


Dear Mr. Count:

As you may remember, I told you sometime ago I proposed to assemble a collection of Shaker cooking recipes. The spirit has moved, and I am now applying all over for recipes. Do you have any to offer?

Sister Jennie is under the impression you obtained the last of the cook books that were at the Pittsfield Shakers. If you still have these, may I borrow them for a few weeks?

Seasons's Greetings to you and Mrs. Count.

Sincerely,

  
William L. Lassiter  
Senior Curator

WLL:ed

Dear Mr K —

yes, we have ~~you~~ <sup>large</sup> a number of ~~shakes~~ recipes and I am glad to hear that you are collecting them. ~~At~~ For quite some time we have had a dietician testing them ~~and~~ ~~changing~~ <sup>changing</sup> quantities, etc. It is a sizable job and well take quite a while ~~to~~ <sup>to</sup> get to do this. When she is finished, I will be ~~so~~ <sup>so</sup> happy to make them available to you.

Best wishes from Mrs. C. J. D. & myself.  
Sincerely yours

LOAN AGREEMENT

History

The New York State Museum lends the materials listed below to Shaker Village Work Group

Jerome Count, Shaker Road, New Lebanon  
[Name and address of institution or organization]

at the request of .....  
[Name of individual] [Address]

for the period from February 15, 1960 until March 1, 1961

for the purposes and under the conditions recorded on the back of this sheet.

(List items lent with N. Y. S. M. catalog number.)

- 1 berry picker 2549
- Candle mold 3380
- Candle mold 3538
- Candle mold 4751
- 1 Shaker brush broom 6448
- 1 white and brown jug No number
- 1 tin sander 5615
- 1 tin oil can 2640
- 1 tin oil can 6535

Condition in which received: .....

We hereby attest by our signatures that we understand and agree to the purposes and conditions of this loan.

Date sent .....

For the New York State Museum

Date returned .....

For the borrowing institution

Copy for borrowing institution's files.

Purpose: (Underline appropriate item)

Research studies

Exhibition

Other educational uses

Identification at request of New York State Museum

Identification at request of borrowing institution

Conditions:

1. The borrowing institution is responsible for the lent materials while in transit and while at the borrowing institution, and will defray all costs incurred in packing, transportation and insurance coverage.
2. The materials lent will receive the same care and consideration as similar materials in the collections of the borrowing institution. Reasonable care will be taken to insure against damage or loss of every item.
3. Adequate recognition shall be given, in labels, news releases and publications, to the New York State Museum as the lender of materials used for exhibit or research purposes.
4. When the purposes for which the loan is made have been completed, the materials shall be returned immediately to the New York State Museum, regardless of the expiration date of the loan.
5. This loan may be renewed for a reasonable period provided a request to do so is received by the New York State Museum in advance of the terminal date of this loan.
6. The New York State Museum may withdraw this loan on submission of a written statement to that effect at least thirty (30) days in advance of the return date.
7. (*For entomological materials only.*) In the case of materials sent for identification, the first, third, fifth, seventh etc. specimens or pairs of all series are to be returned. These shall include the holotype and allotype, both of which are to be designated.

LOAN AGREEMENT

History

The New York State Museum lends the materials listed below to

Shaker Village Camp

[Name and address of institution or organization]

at the request of Mr. Jerome Count

[Name of individual]

[Address]

for the period from May 6, 1960 until Indefinite

for the purposes and under the conditions recorded on the back of this sheet.

(List items lent with N. Y. S. M. catalog number.)

- # 428 - Loom
- #2494 - Broom Machine
- # 656 - Broom Machine - incomplete

} clamps

Condition in which received: .....

We hereby attest by our signatures that we understand and agree to the purposes and conditions of this loan.

Date sent .....

*Regene F. Kramer Associate Curator History*  
For the New York State Museum

Date returned 5/18/60 .....

*[Signature]*  
For the borrowing institution  
History

Copy for borrowing institution's files.

LOAN AGREEMENT

History

The New York State Museum lends the materials listed below to

**Shaker Village Camp**

[Name and address of institution or organization]

at the request of **Mr. Jerome Count**

[Name of individual]

[Address]

for the period from **May 6, 1960** until **Indefinite**

for the purposes and under the conditions recorded on the back of this sheet.

(List items lent with N. Y. S. M. catalog number.)

# 428 - Loom

#2494 - Broom Machine

# 656 - Broom Machine - incomplete

Condition in which received: .....

We hereby attest by our signatures that we understand and agree to the purposes and conditions of this loan.

Date sent .....

*August F. Kramer*  
Associate Curator  
For the New York State Museum

Date returned .....

For the borrowing institution

Send to borrowing institution as receipt upon return of loan to New York State Museum.

LOAN AGREEMENT

The New York State History Museum

lends the materials listed below to

Mr. Jerome Count, Shaker Village Camp, South Family, <sup>New</sup> Mount Lebanon, N. Y.

[Name and address of institution or organization]

at the request of Mr. Jerome Count

[Name of individual]

[Address]

for the period from ..... until *Called For*

for  Research studies;  Exhibition;  Identification.

- 2380 Tin Pitcher
- 5267 Flax Breaker
- 433 Shaker Loom
- nc Shaker Tape Loom
- nc Shaker Shade
- 425 Broom
- 1219 Broom
- nc Broom
- 425 Broom
- 1393 Broom
- 1221 Broom
- nc Handle Mold
- 3150 Broom Tying Machine

If received in damaged condition, please describe damage in detail on reverse side.

We hereby attest by our signatures that we understand and agree to the purposes and conditions of this loan.

Date sent *6/15/62*

Date returned .....

*Eugene F. Kramer*

For the lending institution

*[Signature]*

For the borrowing institution\*

~~\*After signature return this copy to lending institution.~~

Copy for borrowing institution's files.

May 29, 1947

National Art Gallery  
Washington  
D. C.

Gentlemen:

Shaker Village Work Camp is a new organization beginning this year and we understand that you have photographs relating to the Shakers. Would you please advise us how we can obtain these for use at our camp and what arrangements are to be made.

Very truly yours,

Jerome Count



May 29, 1947

Miss Estella T. Weeks  
1755 Que Street, N. W.  
Washington, D. C.

Dear Miss Weeks:

Shaker Village Work Camp is a new organization opening this year and we have acquired the South family property at Mt. Lebanon for this purpose. I understand that several years ago you sponsored an exhibition on the Shakers which was very inclusive and we would like as much information on these people's background as possible. We would appreciate it if you could supply us with available data or suggest possible sources of information.

Very truly yours,

Jerome Count

May 29, 1947

Congressional Library  
Washington  
D. C.

Gentlemen:

Shaker Village Work Camp is a new organization beginning this year and we understand that you have microfilm available of certain rare Shaker music. Would you please advise us how we can obtain the microfilm for use at our camp.

Very truly yours,

Jerome Count

1735 Que Street, N.W.,  
Washington, D.C.  
June 2, 1947.

Dear Mr Counts:

Your inquiry of the 29th of May interests me greatly and I shall be indeed happy to assist you in any possible way. In acquiring the South Family Property at Mt. Lebanon you are indeed upon historic Shaker ground, for in that Orchard near the Family Dwelling were held the first <sup>new meetings</sup> Meetings with Mother Ann Lee herself, founder of the sect in America. The land then belonged to Joseph Bishop It was not here however that the first 'organized or gathered' group of Shaker members began actually to live together; that was a mile or so below you, on that 'inside' or Shaker Village Road, where now is located in the Shaker buildings the Darrow School for boys. <sup>Which school</sup> ~~Which school~~ uses for its gymnasium and assembly hall the barrel-roofed second built Shaker Church or rather 'meeting House' on that location, which in 1789 belonged to one George Darrow who gave the land to the Shakers to 'gather' on. Nearer the State Road, where today you see in summer the Shaker store or gift shop, are the North Family buildings, right next to those of the Church Family, where Darrow school is established. The North Family was aforetime called the Gathering Family, sometimes called the Novitiate, and here it was that new members were received and domiciled and sometimes spent their remaining days. While there they were not quite full Shakers, had not, that is, completely sloughed off the ties of worldly obligations, had debts still unsettled, or minor heirs to be considered, or still held title to lands, or had some moral obligation, as for instance that of visiting an elderly parent. These things all, under the Shaker Covenant would mean that one ~~one~~ COULD not, under the Shaker Covenant, fully commit ones life, labor and entire property unto the sect, accepting its Code, its Way of Life, its Faith and its rituals; therefore as long as such 'unfinished business' bound one, the new convert young or old, remained a Novitiate member, was of the Gathering Order or First or North Family. This was their Code; and being Shakers they lived up to it.

The Church Family was the innermost circle; those FULLY COVENANTED members, who, at least in theory would never thereafter seek any least contact with the World, its sin or "misguided" faiths, unless, that is, one might pro temp be detailed by the Leaders to serve, whiles, in the Office Family, or as a Communal Trustee; for these along of all the members, save only the Ministry itself, the 'Lead', might hold intercourse with 'the world' outside of Shakerdom.

Between these two extremas there usually was found in every Shaker Community a Second Family; which in time came to have its own rather 'half-way covenant' that permitted nearly full observance of all the rigors of the Shaker Way of Life, yet acknowledged still some obligations worldly and also recognized that young people or those young in observance of the Faith might need to go through a certain period of serious 'trial of their faith' or more likely of their ability to personally grow into it, and that in full sincerity.

Your South Family were long a branch of this Second Family, as was also a group which lived opposite the Church, nearer you than the Office (with glassed porch) which once housed also an official Mt. Lebanon Post Office now no longer needed. *The East Family & Canaan families were part of Gathering Order.*

In recent years the North Family, being composed of slightly more able members, (whose years were somewhat less) has gathered to itself, the very slender remnants of members of the other families. No male members longer exist in any of the four remaining Societies of Shakers; and the Sisters and few Eldresses will confess, if one gets to know them well and sympathetically, that it is feared the 'gift has gone under', that Shakerism, as it once was preached has found so many of its tenets the common heritage of all Americans, in theory if not in fact, that perhaps it is the Lord's will now that in this form our Gospel shall pass."

It surely seems carrying coals to Newcastle to write you of the Shakers whom you must actually have met and dealt with in matters of your land's acquiring and among whom you are to live a while. Yet in such contacts you would not have yet had chance to sense their background.....which goes back to 1774, and on that very soil to at least 1789. And there once trod those plain halls with their so exquisite patina from patient toil, in all those buildings some 600 of their faith <sup>and</sup> <sup>home</sup>.

"Peculiar people", self styled so and proudly, as well as by the 'world' that flocked to their Sabbath Meetings. People who, as the Israelites of old, felt they were 'chosen of the Lord', and bore that accolade humbly. People whose peculiarities of religion have so long held the literary limelight ( and indeed made the subject of their own most voluminous literature as published for propaganda purposes, that all might share their Gospel) that few have seen these Shakers as PEOPLE, or as AMERICANS, a FOLK WITHIN OUR GENERAL FOLK, and with all the productive processes going on which we ethnologists and folklorists dig out of the far and primitive past with loud acclaim, overlooking entirely this most prolific and actually well documented source of far more intimately self-revealing data, that was being created by this Folk that is one of our very own! In the past century some fifty non-Shaker writers have each attempted to study or to explain the Shakers; and each in turn has bogged down, however diligent or surface their searching, confronted (and with vision obscured by) the RELIGION of the Shakers, their theocracy. Missing entirely, save for one or two such writers, the living pulse of the Shaker story, the HUMAN side, the Shakers as PEOPLE, and 'how they got that way', if I may use a trite phrase here very apt indeed.

But, you ask, we met these Shakers of today, they seemed not so 'peculiar': why then do they remain Shakers? What made 600 dwell there at Mt. Lebanon, their Mt. Zion, self-isolated from the world, from sex, from the ties of normal family, and thus set up 'communal ownership', 'communal living', 'communal worship'? And what BOUND them to it? What, in short made such a Life SATISFYING? Were the old time Shakers then 'abnormal', in what ways 'peculiar' that they should also be proud to own the term?

The only answer is comprised of so many facets that it would take a whole summer to explain it. Part of it no doubt is the rural setting; you know it or will this summer; no Shaker group ever settled in a City, they were as our ancestors, farmer folk, yeoman and woman, and it is a theme I constantly stress, -they PRESERVED FOR ALL TIME all that was finest, as well as some of the curious emotional and spiritual idiosyncrasies that definitely were of their time, and certainly were not theirs alone, ---of which latter fact there is ample proof indeed. And today, I believe it is entirely possible, to learn through their history, particularly from their own records, from every house they built, every day and hour lived, especially from their (probably the original) industrial education methods, as demonstrated formally in their numerous schools for the children in their sect. To learn what were the practical qualities, the code, the ideals, the controls, the emotional and physical outlets which made such a life not only possible but highly desirable and sufficient unto the souls of men and women, who by their recorded acts and principles, -had they been otherwise placed in the social scene, - would have made many Shakers highly notable, and not styled 'peculiar' but 'great'.

Reading your letter I feel something as if I were leading you to the Shaker brook, minus even a cupped leaf, and saying "Drink"! So much depends, with all the riches of the Shaker culture to be investigated, upon what one brings in hand to drink from.! Know the Shakers? Personally, those there, living? It will not be too easy; for reserve, withdrawal ( and you will long remain to them the 'world's folks' and therefore to be treated civilly, but distantly if at all) these are an ingrained part of the Shaker Code. Your very distance, but a mile or so, can become as much a barrier as were it ten...and if you try too soon to bridge the distance, the gap will surely

widen. Do not therefore try to hasten ANYTHING with Shaker folk. They are sensitive, proud, deliberate; their days are full of a minutii of labors, but also of much contemplation; occupations we all, in hurried cities, might well indeed learn to combine! But if you wish to know them, truly know them, or ever hope to hear them reminisce, open for you the vista into their past, then must one step down the worldly pace, the too eager question.....in short wait for their Spirit to move.....and usually it will, if you WAIT.....and keep on waiting, and use the most delicate of touch in trying to spur their memories!

For Shaker folk, today, have this long tradition that all time is theirs; that what is done here on earth is but a part of what will someday be a WHOLE. That Living does not cease with the grave, and that the Life Beyond, those who have been thereto transported, ~~are~~ <sup>are</sup> EVER most close to the daily details of work and rest and thought and worship, and most of all to SONG.

A reserved, quiet, simple and devout folk; more deeply informed, more thoughtful than even most farmer folk, and that is saying a lot. I described such a people, a meeting with some of them, to acquaintances here, all Southerners; and with lifted eyebrow, ENTIRELY understanding, the comment was,-- "Well, THAT'S your damyankees!" But then I pointed out that some tens of thousands of SHAKERS had been south of the Mason Dixon line, or in Ohio and sprung from Kentucky stock! What the comment really meant, of course, was that the Shakers had PRESERVED the OLD TIME NEW ENGLAND, and I should add that they had, in doing so, preserved the American amalgamation of many strains which came from OLD England to the NW. *and with these their standards.*

So it was, that perhaps my own greatest enlightenment came about when I began to seriously study the home localities, the family backgrounds, the KIND OF PEOPLE from among whom the Shakers' preaching drew their numerous converts. And there, curiously enough, on the sunny doorstep of one of the South Family Buildings, ~~and~~ <sup>and</sup> old and long blind Elder, calling to Eldress Sarah 'Bring that lady here please', opened wide the door to my understanding....for the Elder, with butterfly touch derived from Shaker craft work, feeling my countenance name me as verified kin (first recognized by my voice, never heard before) of one whom later I discovered to have been my own great grandmother's cousin, one of the most able and beloved of the whole long line of the Shaker Ministry, with whom this nonagenarian had long roomed as a young man at the North Family dwelling. So, within myself, my own ancestral heritage, I saw what manner of men and women had BECOME SHAKERS; and later, hundreds of miles away, I read and microfilmed and studied, another Elders Journal, in which he recorded day by day his labors to bring to shore the whole school of 'Gospel Fish' of which this Elder proved the leading 'catch'. (His home town forth with set up his tombstone, date that day.)

Forty years ago a western archeologist sought to list all the printed works of Shakers, and by dint of exceeding labors was able to list some 500 in book or magazine form; that number through the years since I have raised to more than three times that number; and still am finding others from time to time. These are almost wholly doctrinal and most libraries have made the mistake of so classifying them, <sup>missing others</sup> Which however has at least kept them segregated if the Librarian was Shaker-conscious. But as most are not, there is everywhere a wide scattering of what are unrecognized as Shaker works, because the people themselves who catalogue them have no understanding either of Shakerism or of the names of Shaker persons who wrote for publication, nor that much, that was published in most eclectic manner, actually served the uses of direct manuscript works. Their manuscripts until very recently have been <sup>kept</sup> entirely in their own cloistered communities; cloistered not in building type but in their manner of living. Patterning their life after the ideals we mostly think of as the Benedictine, though consciously only striving for the utter simplicity and humbleness and mutual service which they saw revealed in the primitive early Christian communities, early in their history it became their pattern to record each day, or at other intervals, their Family, Craft, and Worship events. Actually it is likely that this habit was started merely for the sake of accurate remembering; and in response to the then common general habit in the 'world' they late had come from,-- of keeping diaries. Office deacons and those of communal Families, of

*but soon this was writ into their Law.*

*was just begun,*

course also 'kept book', beautifully detailed accounts that are priceless historical evidence today. One whose spritual 'travel' <sup>on the road toward perfect living,</sup> toward fitness for full covenanting, would keep a personal Diary, half the page a record of what the day's tasks had been, and the other half ( or other pages, or part of the Diary) devoted to spiritual trial's.....which too, made Shaker history, sometimes. Every craft with enough workers to have its own shop would have a Daybook; the dyes mixed, the pounds of wool or cotton or flax colored, the receipes used, the width and pattern of the weaving, the yardage of the tow, the number of men's shirts made, the stockings knit, the chair rails turned, a pair of scissors for the tailor.....day after day the record...meticulous, carefull, legible, TRUE. + dated.

And of an evening, the Family gathered in Union Meeting ( just a bit social) or the Singers to 'tread the measure' for the latest gift of a new Hymn, or the visiting Elders, hands opening and closing, rythmically high, low, high, ing would all find reflection next day, in SOME of the Diaries. Endless references to "Mother was here and those with her", -- a full Ministry visiting them, that pattern of their living made clear. And another, awesome, --- that of the MIDNIGHT CRY, rousing to worship, tiptoeing <sup>on a year's time</sup> down the long narrow stair, to dancing under the dim swinging lanterns, until dawn.....while through the whole house went the Elders with Singers, and Cries of Woe, Woe! And woe indeed if there WERE found any 'dust under the rug', and LUXURY ( even a flowered box or a trinket) in some communal chest of drawers in a Chamber & AUSTERITY as well as Peace; Labor and Love that was celibate; Hands to WORK and Hearts to God.....the SHAKER WAY! And a Good Way.

And already, methinks from you (note at the bottom of your stationary, you too have caught some part of the Shaker vision. But let it not only be the industrious part, beautiful as that was and will remain as long as there remains a single Shaker-crafted object, or fragment of garment or cloth of their making; or as long as pictures exist of what they made; or as long as their own handwritings remain to tell those who have understanding, what PERFECTION means in the object made, and more, - in the hearts of the workers who made it. I am extending their life span, those microfilm should collect the originals -

And now, having writ, I hope, WELCOME on the doormat, may I make my own plea in return? Will you not tell me more of your venture and more especially just what kind of people you propose to receive into your Camp? Teachers? Craftsmen? Is your venture commercial or educational, and especially for what ages? People of what cultural background? If you can tell me these things it will be so much more possible to shape what help I give you so that it will fit your real need.

For yourself, and for much wider value than just as re the Shakers, I would refer you to an excellent work (1944) by Prof. Alice Felt Tyler who has done something much needed in our social thinking today, -- In her "Freedom's Ferment" containing a long chapter on Shakers, she had set down together all the 'peculiar' movements of the period up to the Civil War, and has done so with calm perspective and a beautifully balanced judgment. More intimately, Mrs Melcher, in her "Shaker Adventure" gives you something of the social perspective on the Shaker sect, which she grew up near and knew well, at the Enfield, N. Hamps, location. In 1916 Mrs Clara Sears Taylor, writing of the Harvard village Shakers, gives you "Gleanings from Old Shaker Journals. The most easily read, is Mrs Melcher's volume; I would suggest Mrs Tyler's second; both may be purchased readily, but Mrs Sear's is out of print now, though widely available in Libraries. I use enlargements of shaker manuscripts, in whole & part volumes like texts.

If you care to enlighten something as to the kind of schedule you intend to run your Work Camp on, and whether you plan to actually study the Shakers as part of your activities, then I could suggest much more aptly in detail. The materials for such study are so ample and so difficult in most cases to get at, that for some years I have been gradually microfilming diaries etc and keeping note of where there are collections of photos etc against the time when some educational group might really see the value of using such materials as a means to spread the Shaker ideals and craftsmanship techniques, in a mood to compre-

*See X*

*||*

hend the force of their religious concepts in shaping their history, without necessarily either condemning their kind of religious beliefs nor yet absorbing them if one already has what to oneself seem better ones.

I also note with interest your vignette of folk dancers on you letter head. I am almost reluctant to mention the richness of variety into which the Shaker religious dancing developed. Which seems perhaps selfish in one that had so long been a folklorist as I have. The point is this. These dances, no longer practiced because of the age of the now living Shakers, were the very heart of their religious behavior for over a century; to see them travestied or executed by world's folk in a manner that might suggest no spiritual content would be to offer affront to all the Shakers hold most sacred.

Yet if your are studying folk lore, especially folk dancing, and more especially if you have a group who actually are already advanced in such study, then there is no richer field for SERIOUS study of any one people's dancing than can be found by hard searching in the records of the Shakers' dancing. I speak advisedly for, having taught and studied folk dancing for many years, and knowing it as the product of many different folk strains the self-revealed and carefully written down accounts of how their individual dances came into being, how they developed, <sup>shaker</sup> their always hymnic tunes, their complete lack of any instrumentation places these dances in a class unique as material for MATURE study.....which must indeed precede any utilization of the dances for ordinary school purposes, as their very forms, their steppings, and the whole generic 'manner of the dance' must be developed, reconstructed, out of the most subtle and numerous and small scraps of records. \* I have been collecting these for years and have to some extent seen the 'patterns' forming; have filmed much music; and indeed did in connection with the Exhibit you so kindly refer to in your letter, present some attempt at thematic summarization and some dramatic presentation of the component steps etc before the Hymn Society of America. My dream is to someday find the right group properly equipped mentally and as to folk knowledge, especially of dancing, to work with me and to develop the Shaker dances, en phalanx, a deux, a quatre, round, circle, ring, chorale, Holy Square Check, Chain, Over, <sup>Spiral</sup>---I am always finding new ones-----in short to really recreate them, as they were, a whole congregational performance ( or at least a whole 'class', age group, or Family dancing). For in the doing of such a recreation there would inevitably come to light <sup>much</sup> more information as to how a FOLK creates its songs and dances...and this based on their own documentation ( which exists for no other folk the world over!) But it would need to be done in the spirit of devotion as keen, as consecrated, as ever went into Shaker Craftsmanship; something of the thing which Madame Guilbert long inspired among her dance students,----the power to FEEL the inner significance in these dances, to recreate the Shaker EMOTIONAL content, so that the dances are inevitable, the working-out of the Spirit that was within. For Shaker dances were essentially ecstatic, no matter how simple the step trodden, how grotesque perhaps the gestures. They were AKIN to all the long line of the old harvest chorales.....that spring anew today there in Tel Aviv in Palestine! The heart of man knows neither age nor climate. But looking at today's jitterbugging ( or do I already use an outmoded term?) I see again those old time Shakers! And that graving of an Echternach festival ----described to me by a returned GI! Who said "I saw this thing, it was on a beer stein, in a low down estaminet over the Belgian border.....how could I know that it meant RELIGION? Or that a man could dance and BE religious? (You see, I was brought up a Baptist, he added.)

A war was widening that boy's horizons; as I talked of Shakers they reached for the skies! The Shaker idea of heaven has always intrigued me,-- INFINITY and a place for everything, and everything in its place! So of course God had his. As simple as that.....or as Green pastures... primitive? Straight from the heart? A Shaker would say, even as the Quaker, "the Spirit doth Move, and we hearken, that is all."

I sat on a rock by your Mt Lebanon roadside one day with Eldress Emma by my

They are in special  
Shakerscript notation: One must  
learn to read it - variations not given them!



side. We spoke quietly of many things, of price of crops, or apples on the tree, of how slow the bus was to arrive,---modern chatter, as women will, And suddenly her hand upon my arm,-- " You see ? see Antoinette there ?" Then smiling apologetically, not for her thought, not for what SHE saw, but for my lesser capacity! "I forgot, said she; you would not see; thee is not a Shaker, I 'most forgot." And then forgetting me, her self, she continued, "Aye! and again "Aye" "There she walks.....DEAR Antoinette, how long she was our Eldress and how we loved her. There! I must go tell her that her bonnet string is crudely tied, she never liked it that way, and as her eyes grew dim she ever like us to correct a turned surface for her; it was our sisterly DUTY she put upon us; I must not fail her, for she will return soon to the Presence! " There! she heard my THOUGHT! She has righted the ribband herself now. There, you see ? She is gone ? "

And then looking brightly up the road remarked in just exactly the same tone, There.' See? The bus IS coming now. Shall we rise and approach it ? "

Old times-----old manner----a speech that rings with the tones and the phrases of our own forefathers.... PRESERVED by the Shakers, so few today, and "so ordinary",----did you not think so, perhaps? Yet these same Shakers, though all today are those who have united with the sect since the Civil War days and are therefore not to be deemed as of either the same background or quite the same ecstatic fervor as were those of the earlier century, nevertheless do have so great a store of ABSORBED tradition that in them, if one gets really to know them well, may still be seen as in a glass nor always brightly, the shadowy reality that was Shakerism at its best.... ..and therein too the very ESSENCE of what is American. Therein lies the hope of education; that tradition is absorbable, transmittable, irresistible; and if environment be a strong factor, and 'blood', 'family' not all, surely you folks in that Shaker atmosphere will absorb as well as see and learn. The lovely part of it all, aside from that wonderful mountain air, and the peace and the quiet, is that everthing you lay hands to has a tale there to tell. I shall be happy if I can help you find it!

But tell me first, just what you plan to do with your knowledge of the Shakers, and in what setting of what kind of industries ? Then I can make my suggestions more pointed and I hope, more useful.

With all good wishes,

Estella T. Weeks

And do treasure the great kettle in which soup for hundreds or the chairs you sit on were by turns made perfect! Yes they dyed those chairs. I've seen it done! No wonder their color lasts. It's incorporated not surfaced, and that is the lesson of Shaker perfection!



*From  
Please read  
& return Jerry*

June 6, 1947

Miss Estella T. Weeks  
1735 Que Street, N. W.  
Washington, D. C.

Dear Miss Weeks:

I am very much indebted to you for your letter of June 2nd. There is much in it that will be suggestive and helpful to us.

From the enclosed brochure, you will get some idea of what our plans are for South Family. Any shortcomings that may be found in relating Shaker background material should be put down to the fact that the brochure was printed only a few months after we first became acquainted with the Shaker story. Presumptuous, no doubt, but we had no alternative since we wanted to get going this summer.

We will have about 50 young people at South Family this summer and all things point to a very constructive and exciting season. The children will come from all parts of the country and they have shown a great deal of interest in the Shaker background. Perhaps you know Margot Mayo, Editor of "Promenade". She is going to be with us this summer and along with other staff members plans to go as far as possible in stimulating the children's interest in Shaker folklore, dancing and music.

Perhaps if you are up Lebanon way this summer, you could stop off and see what we are doing. I am sure the staff and young people would be fascinated by many things that you could tell them. Thanking you again, I am

Cordially yours,

Jerome Count

Duplicate.

KELLOGG & MYERS

Counsellors at Law

Walter C. Kellogg PITTSFIELD, MASS.  
Frederick M. Myers  
James A. Bowes, Jr.

June 30, 1939.

Miss Ella Winship,  
United Society of Shakers,  
New Lebanon, New York.

Dear Miss Winship;

You have requested my opinion as to the right of the two surviving members of the Shaker Ministry, consisting of yourself and Miss Stephens, to appoint two other members to the Ministry under the provisions of the Shaker Church Covenant. You have called to my attention the fact that there are no other male members of the Society available to appointment as members of the Ministry.

I have examined Article 1, Section 2, of the covenant wherein it is stated, "The established order of Ministry includes four persons; two of each sex." I have also examined the other articles and sections whereby the power to fill the vacancies in the membership of the Ministry and also the power to appoint Ministers, Elders, Deacons and Trustees is vested in the Ministry. *this examined*

It is my opinion; first, that the two surviving members of the Ministry, yourself and Miss Stephens, are now the official Ministry under the covenant; Secondly, it is my opinion that the language in Section 2 of Article 1, which I have quoted, does not operate to restrict you as the surviving members of the Ministry so that your only power to appoint two other members is limited to the appointment of two other men.

I believe that the statement quoted merely indicates that the fact has been that ordinarily the Ministry is made up of two of each sex. I believe that, in view of the care with which the language of the covenant has been prepared, there would have been an explicit requirement that the Ministry should always be composed of two of each sex had that been the intent. I find no language expressing such a requirement. *the*

I, therefore, believe that if you and Miss Stephens, proceeding under the provisions of Section 4 of Article 1, desire to fill the two vacancies in the Ministry by the appointment of two other women, you have the right to do so and that until such time as you have filled the vacancies, you and Miss Stephens are the Ministry.

We, the undersigned, Parent Ministry of the United Society of Believers called Shakers, located at New Lebanon, New York, do, by virtue of the authority conferred upon us as said Parent Ministry by the Church Covenant of the United Society of Believers, called Shakers, hereby certify that

Josephine E. Wilson & Blanche L. Gardner ~~is~~ are the trustees of the United Society of Believers, called Shakers, at

East Canterbury, N.H.

and that as such

trustees, ~~he is~~ they are authorized to buy and empowered to sell,

assign and transfer the stocks or bonds, herein specified, in

the name of the Trustees of the United Society of Believers,

called Shakers, located at East Canterbury, N.H.

and to constitute and appoint an attorney to transfer such

stocks or bonds with full power of substitution in the prem-

ises.

We hereby grant the sale of

We hereby grant the purchase of

Ella E. Winship

A. Rosetta Stephens

Frances Hall

Josephine E. Wilson

New Lebanon, N. Y.