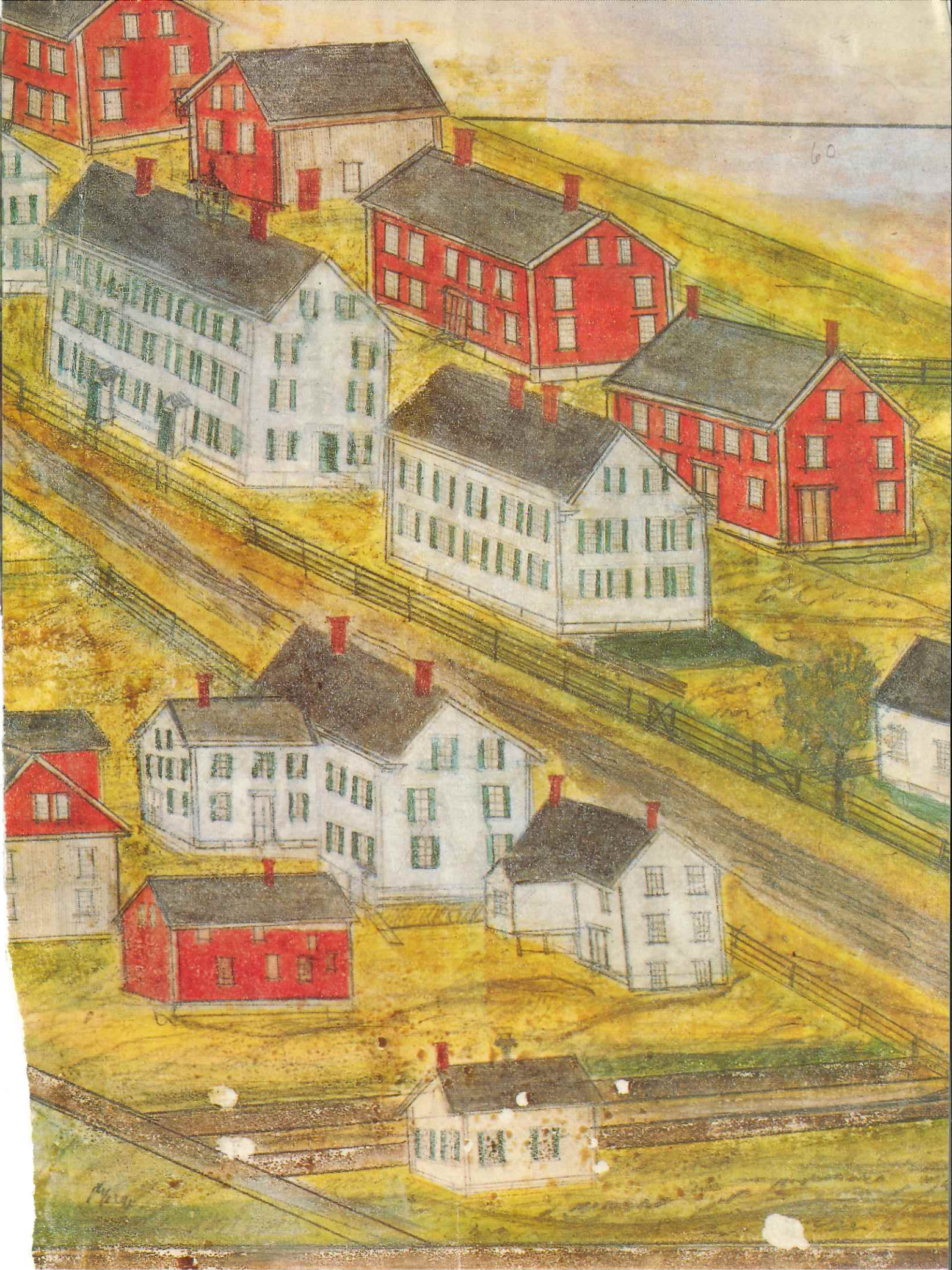


60



Upper fork of Busseno



Map of
mile from
400 well
a brick

Wabark

1/2 mile

1/2 mile

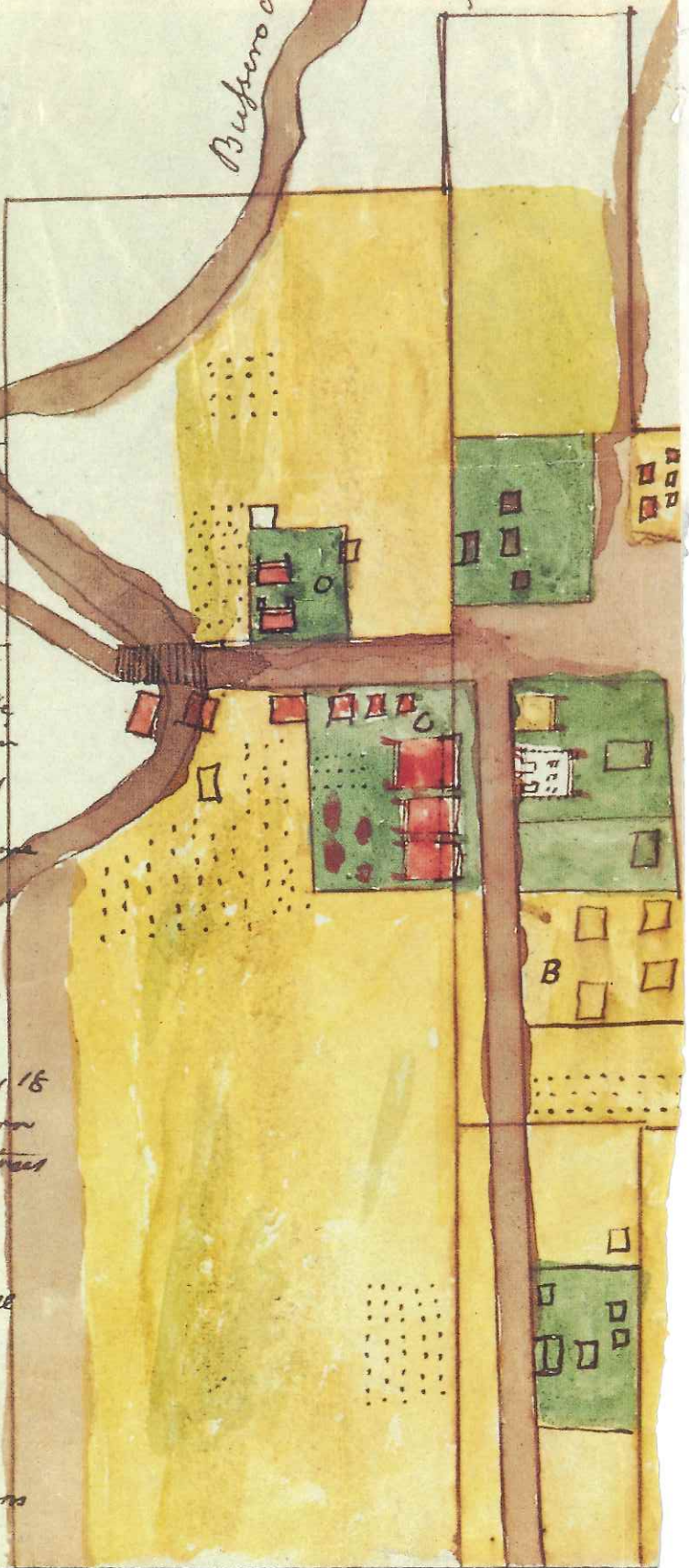
1/2 mile

1/2 mile

Busseno creek

North

+ also a kitchen, doctor shop, skin shop
weave shop, wash house, smoke house &c.
Opposite is the meeting house lot contain-
ing a neat frame meeting house two story
50 by 40. another frame house 30 by 21
two story + a cellar. - A neat little frame
barn - North of which is the lot contain-
ing several log dwelling houses - East of
which is a laneyard. about half a mile S.
of the meeting house is the south lot
containing a large log dwelling house 55 by 18
a kitchen, some shops + a large frame barn
west of which is a young apple orchard, 400 trees
A large full bearing orchard stands W.
from the centre of 700 trees
O. is the office lot containing a log dwell-
ing house, kitchen, barn + garden house
west of which are the mills, a sawmill
gristmill, fulling mill &c.
B is the barn yard including 3 frame barns
threshing + flax machines &c.



West union 15 miles N. of Vio
the Wabash containing 130
improvid. O is the centre
house 50 by 45 two story. 14 3/4

An early (circa 1824–27) diagrammatic map of the Shaker community at West Union, Indiana, functioned as a surveyor's plan of buildings and landscapes.
Western Reserve Historical Society, Cleveland, Ohio

Shaker Village Views

*The gift of being simple doesn't
destroy the gift of being artistic*

by Robert P. Emlen

In the spring of 1780, I heard of a strange people living above Albany, who said they served God night and day and did not commit sin . . . I went to see these remarkable strangers.

Thankful Barce, 1824

In the fall of 1776, eight English immigrants established a religious community at Niskayuna, New York, a few miles north of Albany. Fueled by their faith and the religious prophecies of their visionary leader, Mother Ann Lee, they founded a Millennial Church, which came to be called The United Society of Believers in Christ's Second Appearing, and which, in the next fifty years, would establish twenty more settlements ranging from Maine to Kentucky. The Believers tried to lead a simple, righteous life, practicing pacifism and confession of sins and recognizing the equality of all humankind. Because their religious worship was expressed in ecstatic movement and inspired dance, their neighbors called them, erroneously, Shaking Quakers, and soon they came to be known, even among themselves, simply as Shakers.

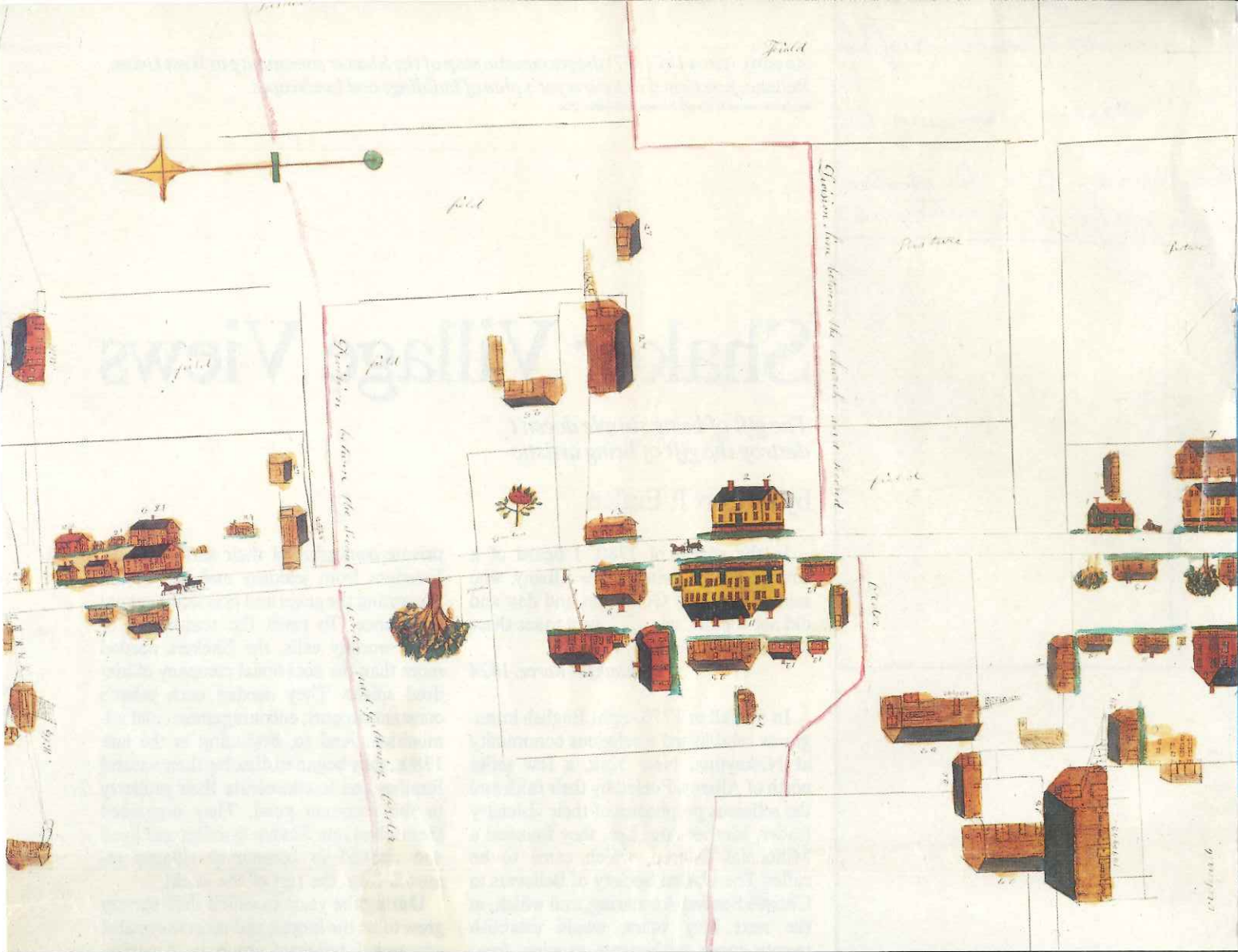
The first Shakers congregated in small, informal communities of friends, neighbors, and families, where they concentrated on attaining spiritual grace and attempted to create their heaven in the lives they led on earth. As their religious precepts were developed and clarified, the practical applications of their faith became defined in more specific terms. For the Shakers, leaving behind the sins of avarice and pride meant relinquishing the

private ownership of their earthly goods. Freedom from jealousy and lust meant separating the sexes and practicing sexual abstinence. To resist the temptation of these worldly evils, the Shakers needed more than the occasional company of kindred spirits. They needed each other's constant support, encouragement, and admonition. And so, beginning in the late 1780s, they began to dissolve their natural families and to consecrate their property to the common good. They organized themselves into Shaker families and lived and worked in communal villages removed from the rest of the world.

During the years in which their society grew to be the largest and most successful communal religious group in America, Shaker artists drew elaborate pictures of the villages in which they worked and worshiped. Gathered together in these communities, Shakers attempted to shield themselves from the worldly distractions of nineteenth-century America. Not only were most of the early Shaker artists unfamiliar with the "correct" rules of drawing, they were also generally unconcerned with popularly acceptable styles of art. As a result, they pictured their homes in original and unconventional ways.

Other pictorial sources—surveyors' plans, architects' drawings, or illustrated periodicals—found their way into Shaker villages and did influence these self-taught artists. But while they borrowed from these sources, they did not feel confined by them. As Shakers they were part of a new social order whose purpose was to search, to innovate and refine, and to strive constantly for a more perfect life. The Shakers' villages reflect this originality, both in the way communities were organized and in the way the artists chose to depict them. Shaker artists customarily

Adapted from the book *Shaker Village Views: Illustrated Maps and Landscape Drawings by Shaker Artists of the Nineteenth Century*, by Robert P. Emlen. By permission of University Press of New England. Copyright © 1987 by Robert P. Emlen.



shared their drawings with one another, and the drawings developed not in isolated instances but as a society-wide phenomenon. Thus, their illustrated maps and landscape views form a distinct artistic genre with no exact equivalent in the history of American art.

Shaker village views were created in various forms over the years, from simple notebook sketches to elaborate scrolls composed of several individual drawings. Depending on an artist's inclination, they could measure anywhere from eight or ten inches in the largest dimension to six or seven feet or more in length. They were rudimentary outlines of farmlands or they were complex portraits of densely grouped buildings. They could be staid, monochromatic diagrams or expressive, colorful illustrations. Over the course of the nineteenth century, they reflected the progress of the Shaker experience as it evolved from mainstream American culture, growing into a separate society and then back again closer to the mainstream of

late-nineteenth-century life. But despite their varied appearances, the Shaker village views maintained their distinctive function; they were created to be used not as decoration but as documents of the Shaker way of life.

Shaker values shaped the landscape and the design of the settlements. A Shaker community differed from a neighboring farm in several ways. Shaker communities were usually much larger, encompassing the pooled resources of all their members and serving the needs of everyone in the Society. At their peak, several Shaker settlements were the size of small towns, including hundreds of members and covering thousands of acres. Unified by a single purpose and coordinated under a central leadership, the Believers also used the land differently. With individual pieces of property combined under Shaker ownership, a continuous stretch of fertile land did not need to be arbitrarily interrupted by walls and fences marking the boundaries set by the former

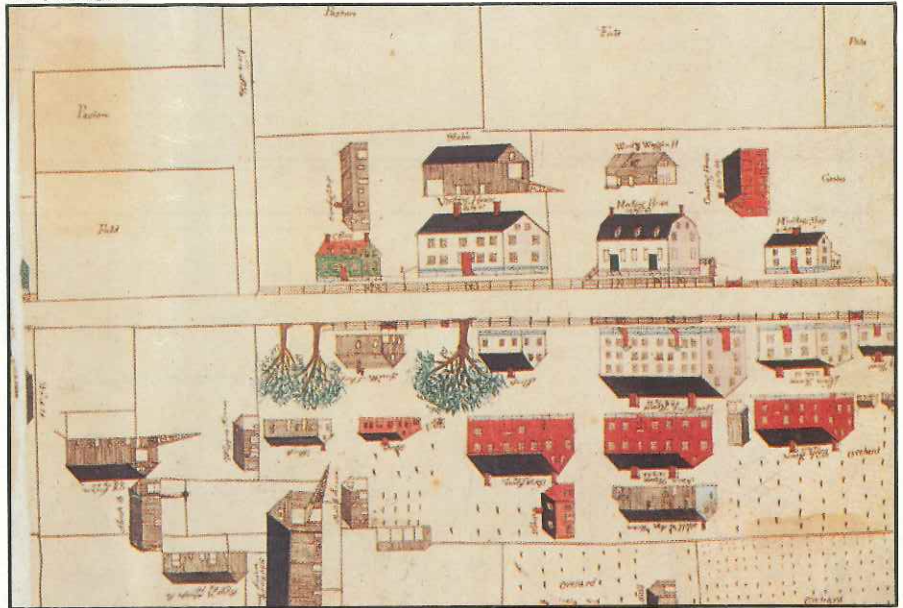
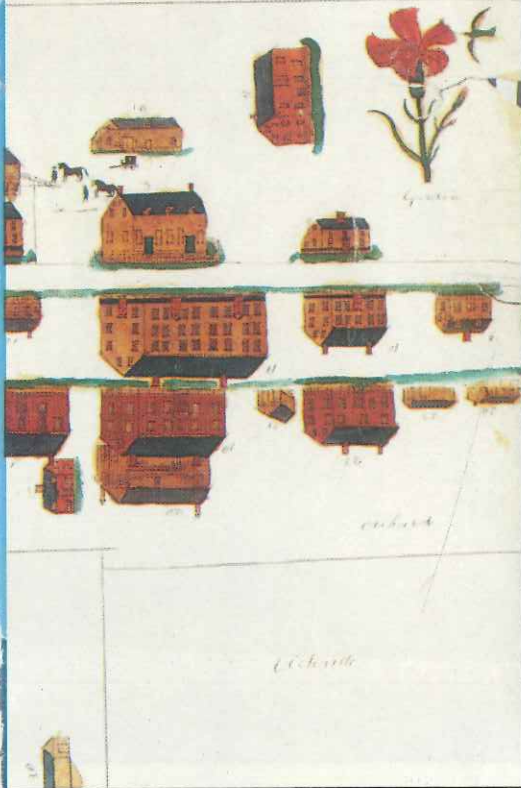
private landholders. By using cooperative labor, the Shakers could develop and maintain their properties at a higher standard than their neighbors and at no greater cost.

Another consideration that determined the appearance of the Shaker landscape was religion. Order, neatness, and cleanliness were all-important in daily life. It was, therefore, more than just a nicety that the Shakers constantly mended their fences, trimmed their fields, filled and leveled their roads, and maintained their wood lots. For them, neatness was an article of faith.

Shaker villages were also distinct in the style and arrangements of their buildings. Like other settlers, the Shakers located their buildings on the best sites to receive the sun's warmth, to command a view, to catch a breeze, or to be sheltered from the wind. They made them from the same materials and in the same tradition as did the people in the communities from which the Shakers had withdrawn. As their pat-

Joshua H. Bussell's 1845 drawing of the Shaker village at Alfred, Maine, below, is a precise inventory. Relative size, placement, color, and number of windows and doors are indicated for each building. The dots (lower right) indicate the number and placement of trees in an apple orchard. Redrawing the community the next year, left, Brother Joshua added cartoon vignettes of everyday life: brethren harness horses and drive wagons; a bird feeds near a single flower (far right) that represents a garden.

Library of Congress



terns of communal living developed, however, they began to devise new kinds of structures and to place them in relation to one another in ways that responded to their own needs—arrangements that would have been irrelevant in the world outside their communities.

One obvious example was the way they built their meetinghouses. Because the Shakers practiced celibacy, and because they believed in the equality of the sexes, they built their churches with double doors, so that the brethren and the sisters might enter simultaneously, separate but equal. Because their religious worship took the form of fervent dance, they built their churches without interior partitions or supporting posts that would divide the space and interfere with the freedom of movement. This posed a structural problem, which the Shakers in eastern New York State resolved by adopting a local Dutch style of gambrel-roofed buildings. In these New York Shaker meetinghouses, interior trusses carried ceiling

joists that spanned the width of the building without interruption, allowing for unimpeded movement within. So satisfactory was this distinctive construction that it was reproduced by Shaker builders in every Shaker village in New England and became one of the villages' most recognizable features. Large communal dwellings, also with double doorways, which housed as many as one hundred Believers, had rooms for food preparation, dining, religious meetings, and—up separate, matching flights of stairs—sleeping or “retiring” rooms.

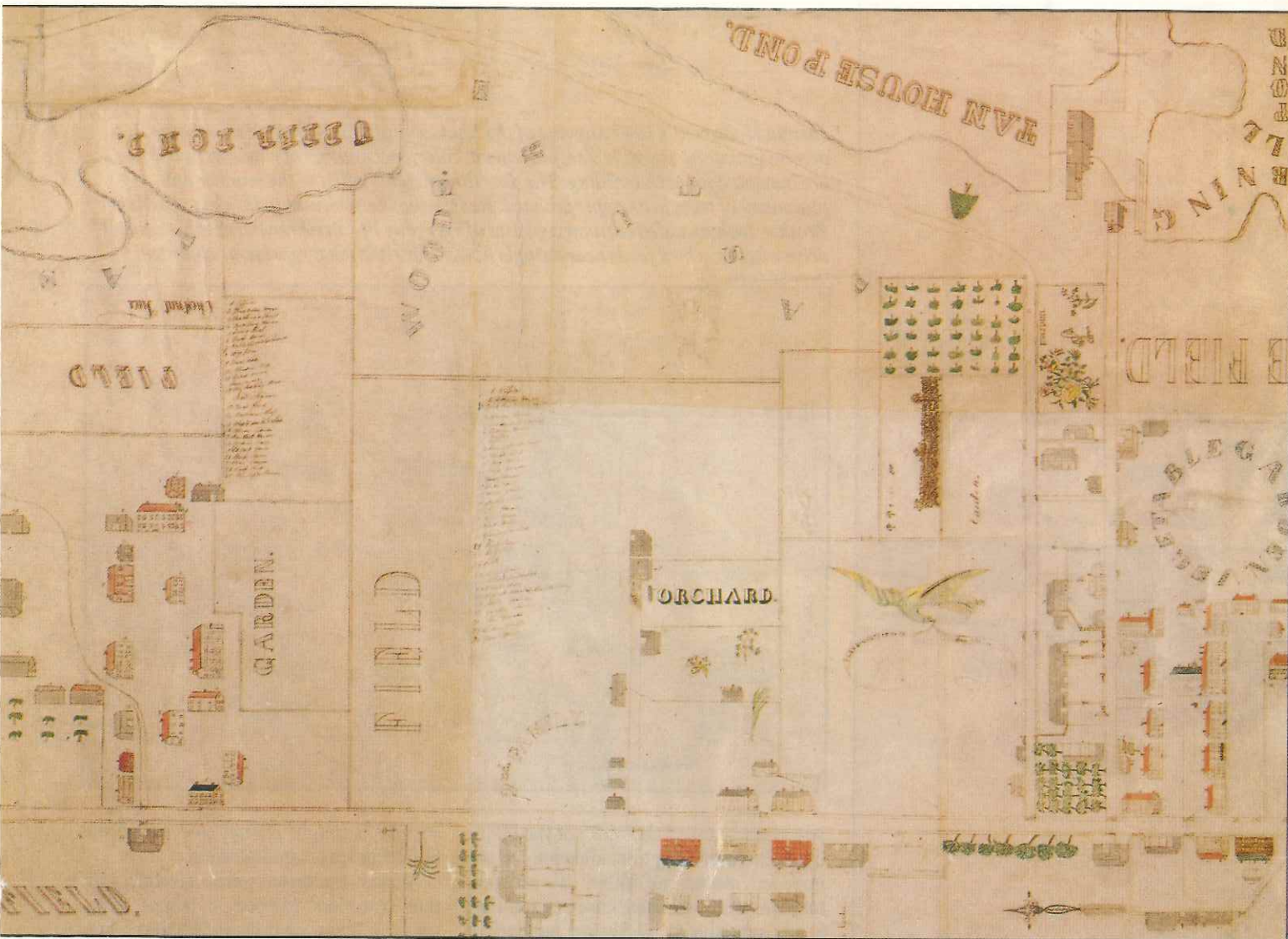
Although other buildings were less elaborate, they, too, were created in response to the particular needs of a communal society. The Shakers cared for their sick in communal infirmaries called nurse shops, where those who were ill could be isolated from the rest of the community. Wood ash from the Shakers' stoves was dumped in special ash houses to cool and was later collected to fertilize gardens or to make lye.

Buildings were grouped together by function—the church next to the dwelling, the laundry near the well house, the barns near the workshops—and for the sake of efficiency in communication, tended to be set much closer together than buildings in neighboring villages, whose

occupants sought privacy and prized the buffering space around them.

Shaker buildings were colorful, with their exteriors painted in whites, reds, grays, yellows, or browns. Although certain colors held a spiritual significance for the Shakers—white stood for purity, for instance, and green for increase—the way they were used around the village was also a matter of practicality. Since darker pigments were the least expensive, they were applied to common farm buildings such as sheds and barns. Workshops and dwellings, which lined the road and were more prominent, were painted yellow. White paint, the most expensive of all, was usually reserved for the community's meetinghouse. Not only was this combination of colored buildings distinctive to the Shaker village, but like the appearance of the village's lands or architectural plan, it tended to be consistent from community to community.

The outward appearance of a Shaker village—regular, efficient, and simple—was a good indication of the rest of the Shakers' material creations. Artisans were urged to temper their creative spirits with a sense of reserve and humility. They were admonished not to feel pride in their work or indulge themselves in displays of virtuosity and to make choices in harmony



with the rest of the community. Given the Shakers' imperative, "That which has the highest use has the greatest beauty," it follows that the products of Shaker craftsmanship should always serve some practical function. One consequence of this imperative toward utility is that drawings are among the rarest of Shaker arts.

In the late 1840s and 1850s Shaker artists also produced a number of religious pictures. These were "gift drawings," painted by the Believers through the inspiration of deceased Shaker leaders as spiritual gifts or messages for their Shaker brethren and sisters. The drawings ranged in style from simple messages of spiritual encouragement decorated with ornamental calligraphy to elaborate representations of the life awaiting the Shakers in the heavenly kingdom. A parallel body of secular drawings, the village views were produced by a different group of artists.

While village views and gift drawings are virtually the only types of graphic art the Shakers produced in the nineteenth century (with the exception of such utili-

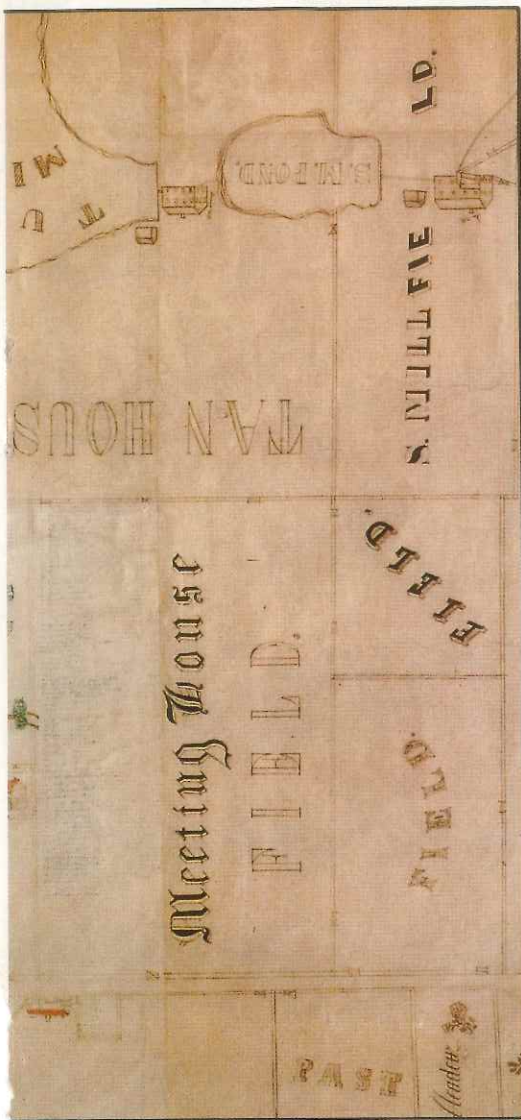
tarian drawings as patent illustrations, patterns for the construction of furniture and clothing, and architectural renderings) those two major forms do not make up truly comparable bodies of work. There are fewer village views than gift drawings, and they were created over a much longer period of time.

The earliest known Shaker map was made in 1790. Drawn just at the dawning of Shakerism when the first generation of Believers was beginning to congregate on communal farms, it records only the basics of the property at Shirley, Massachusetts, where a surveyor named Simon Daby was plotting the outlines of the land Elijah Wilds would deed to the Society. Surveys like this were the models after which Shaker artists developed their own drawings in the next century.

Simon Daby's map was used by the new Shaker community to plan the development of a village that would grow to include two thousand acres and accommodate 150 members in scores of buildings. By creating a complex of buildings, the

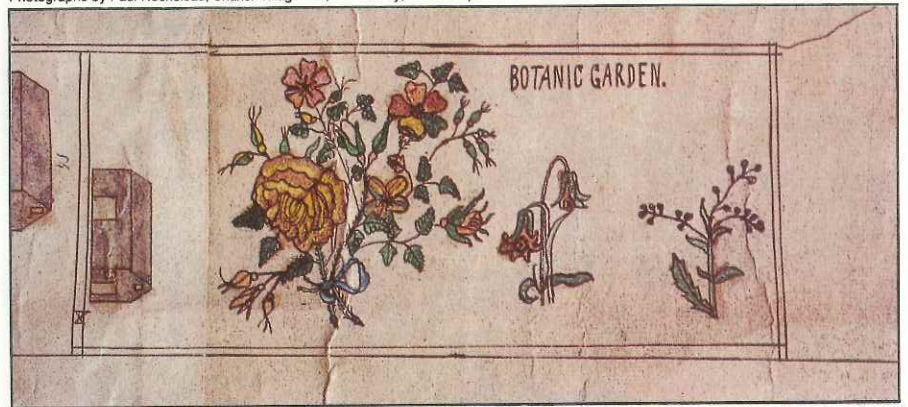
Shakers changed the appearance of their landscape, and in so doing they created a need for a different kind of map. Their new drawings would have to represent the structures of the built environment. This they did by sketching elevations of the buildings in combination with a plan of the site. Although they seem to contain inherent visual contradiction—the simultaneous representation of two- and three-dimensional features—these drawings had precedents in the techniques commonly employed to map the villages of colonial America. Like the Shakers, many of these early cartographers conceived of their maps experientially rather than diagrammatically and thought it only reasonable to represent both the structures and the landscape they knew.

Throughout the first two decades of the nineteenth century, while professional surveyors and illustrators refined their techniques, Shaker cartographers continued to record their own villages in this old-fashioned style. But in time, as the unusual needs of a Shaker community be-



Henry Clay Blinn's 1848 depiction of the Shaker community at Canterbury, New Hampshire, left, was drawn section by section. Its eight pieces form a map almost seven feet long. Drawings this large were usually rolled up like scrolls until needed; then they were stretched across tabletops and read like charts. To some degree, each Shaker map reflected the personal experience of its artist; Brother Henry's interest was botany, and plants, trees, and flowers received special attention in his drawings (detail below).

Photographs by Paul Rocheleau; Shaker Village Inc., Canterbury, New Hampshire



came clear, and as creative and innovative solutions to communal problems began to emerge, the Shakers' village maps began to be drawn in styles that clearly had branched off and away from the mainstream.

Why did the Shakers stop making surveyors' plans and go on to draw large, elaborate, colorful pictures of their villages? Their reasons apparently seemed too obvious to them to mention, for no explanations have ever been found in their writings. As was the case with so much of their material expression, their drawings may have been in part a response to a parallel phenomenon in the mainstream of American culture. The flourishing of Shaker village views in the 1830s coincides with the availability of popular engravings of urban American views. Unlike their worldly neighbors, who furnished their homes with prints of landscape scenes, the Shakers did not intend their drawings as decoration. Like the surveyors' plans from which they evolved, their purpose was to record and illustrate

the physical aspects of Shaker villages.

This was a particularly important function in communal societies in general, both for practical and for personal reasons. Village plans helped members to visually organize and comprehend a large and complex property and served as a communal memory and a unifying force among the members. The Shaker village views functioned in both these ways. They served internal needs, assisting in the organization and management of the Society. Shaker law required that records be kept of the temporal progress of each family, and many of the village views made for this purpose stayed at the community in which they were made, apparently for use by the trustees as part of the Society's land evidence and architectural inventories. They also served external needs: drawings, often copies of originals, were sent to New Lebanon, New York, to inform the parent ministry about the appearance of an individual community, or were shared with other, kindred Shaker societies, in order to maintain a bond of kinship across long distances and to help promote the sense of uniformity and continuity so valued by Believers.

Who made these Shaker village views? It seems to have been the brethren's job. Of the eleven cartographers or landscape artists who signed the drawings or whose names can be associated with them, all are men. This stands to reason: whether the drawing was specifically concerned with architecture, horticulture, mill complexes, granite working, or boundary lines, an artist needed detailed knowledge of the

building or of farm trades, which Shaker women would not have had.

But most of the men who drew these village views also shared another common experience—they had taught in the Shaker schools. They were at least nominally familiar with geography and architecture, and they had practiced the mensuration and penmanship skills needed to draw a village map. In 1849, Br. Peter Foster wrote:

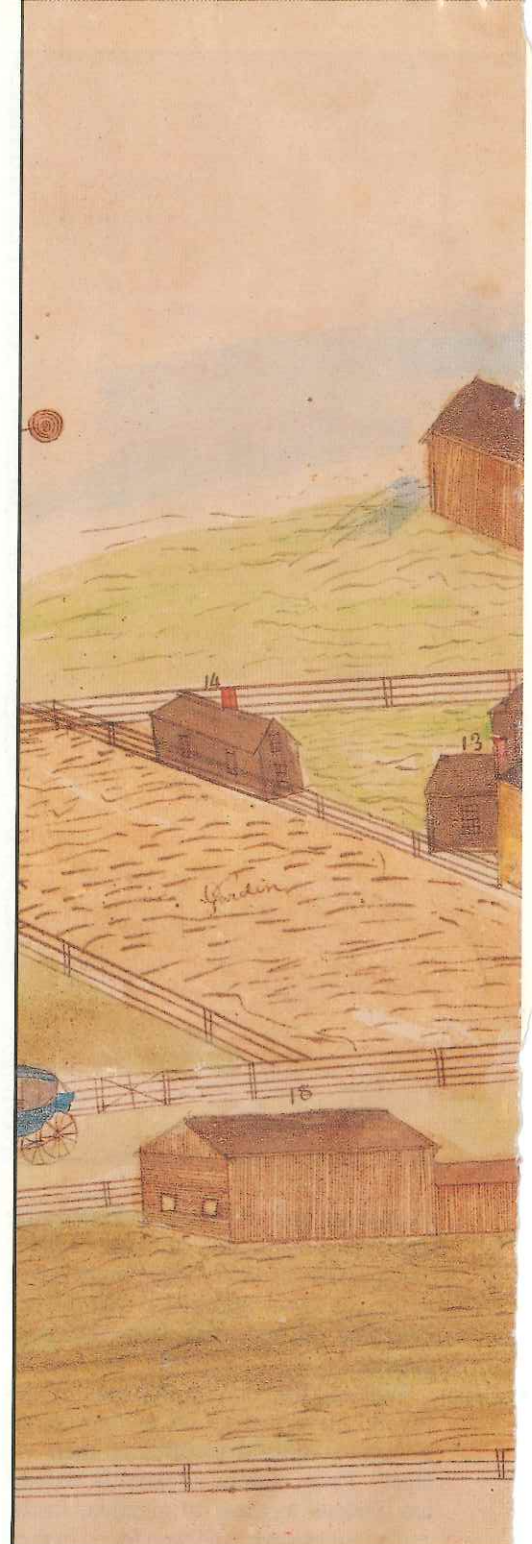
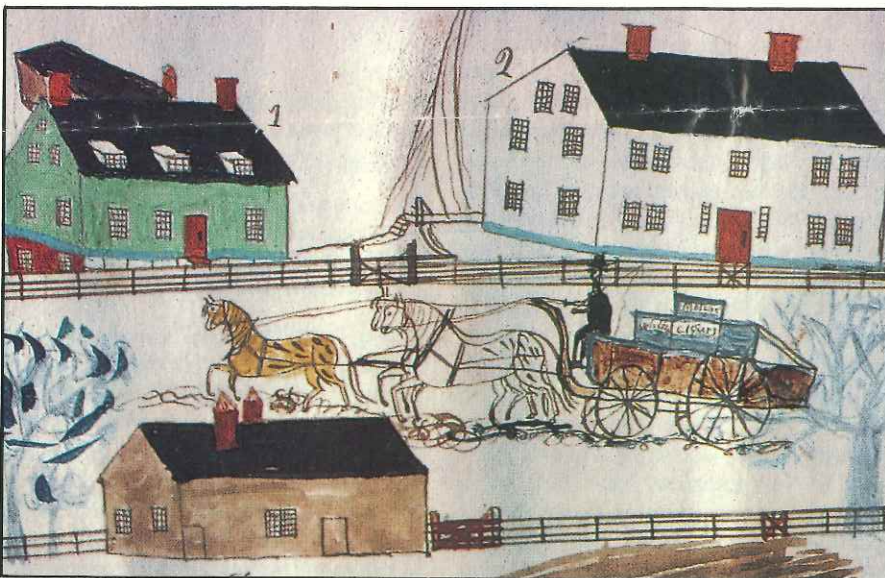
The Artist who drew this Diagram, not being acquainted with any rules of drawing, hopes it will be sufficient apology for the imperfections which may be found.

Any "imperfections" that Peter Foster perceived in his 1849 plan of Canterbury would not have resulted from a lack of technical skill. Shaker schools taught young Believers penmanship and calligraphy. Nor was Brother Peter apologizing for any inaccuracies in his representations. Shaker craftsmen and craftswomen felt a moral obligation to produce their work at the highest possible standard, and Brother Peter apparently felt no qualms about the quality of his delineations. Instead, what he seemed to have sensed were his own artistic limitations and his inability to represent realistically on paper what he saw before him in the community.

In fact, his drawing was no less accomplished than those of the Shaker artists who preceded him. But the apology with which he prefaced his plan reveals his awareness that his drawing, and by implication the other Shaker drawings he had seen, looked different from the maps and

Joshua Bussell continued to illustrate his maps with cartoon figures, as in his 1848 view of the Alfred community, below. A Shaker brother on horseback guides a chained team of oxen pulling a cartload of poles while another brother, in traditional Shaker smock and hat, urges the oxen on with a goad. A freight wagon, bottom, leaves a Shaker office with labeled boxes of merchandise. Bussell's 1850 drawing of the Shaker community at Poland Hill, Maine, right, reflects a new step in Shaker map making. Although the buildings are still numbered as in a surveyor's plan, this is the first picture with a horizon and an attempt at landscape perspective.

Both photographs from the Museum of Fine Arts, Boston



pictures drawn by professional artists, and that there might be some more sophisticated and conventional way of presenting that information that would serve his purpose better.

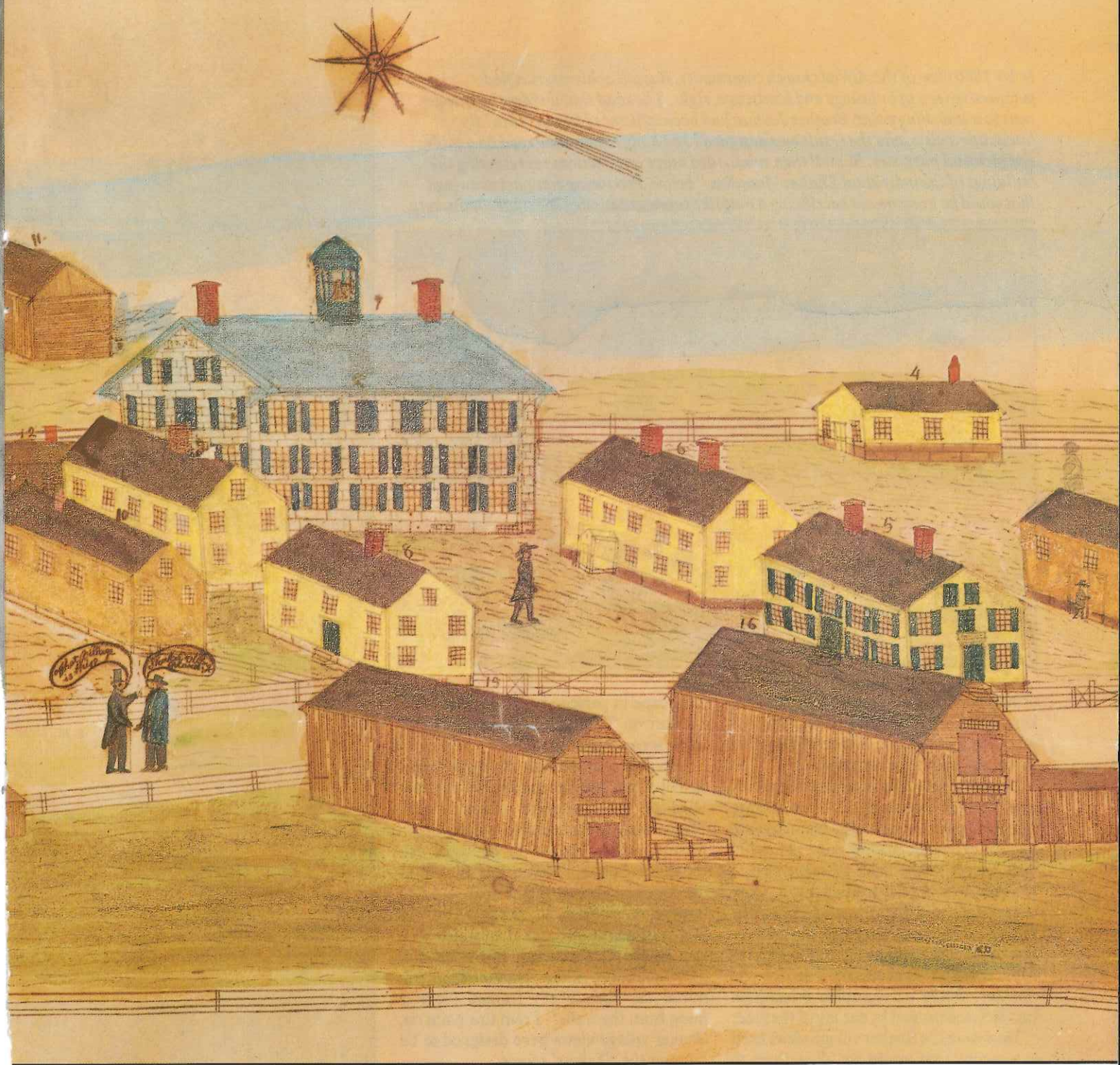
Brother Peter may have come to this realization by having encountered commercial landscape views by artists who successfully represented three-dimensional subjects on a two-dimensional surface to create the illusion of space. By the standard of these professional village views, the village maps and landscape

views by Shaker artists were indeed unconventional, both in style and in content.

Since naïve artistic styles were not unique to Shaker artists, what was so distinctive about their drawings? From the 1830s through the 1850s, most Shaker village views were drawn in a manner combining three stylistic elements to produce an effect not ordinarily found in worldly drawings. To begin with, they were extremely precise and literal. In the manner of other self-taught painters, Shaker artists sought to define individual

details—each tree in an orchard, each stone in a wall—reflecting both the didactic uses of the paintings and their makers' lack of sophistication in visual representations. In the last quarter of the nineteenth century, Shaker artists moved beyond this limnerlike attention to specific detail to represent their villages in a more generalized manner.

The second typical feature of Shaker sketches was the three-dimensional structure standing on the two-dimensional plane of a village plan. By recording stand-



ing features as elevations and land divisions as plans, the artists were able to identify each of those elements the most clearly. Nonetheless, by representing them simultaneously, they created a scene with inherent visual contradictions. Although, like Peter Foster, they might have seen pictures drawn in more convincing ways, Shaker artists were not schooled in the artifice of perspective construction and were left to their own devices for representing a depth of field. Generally, the artist drew the structures as he saw

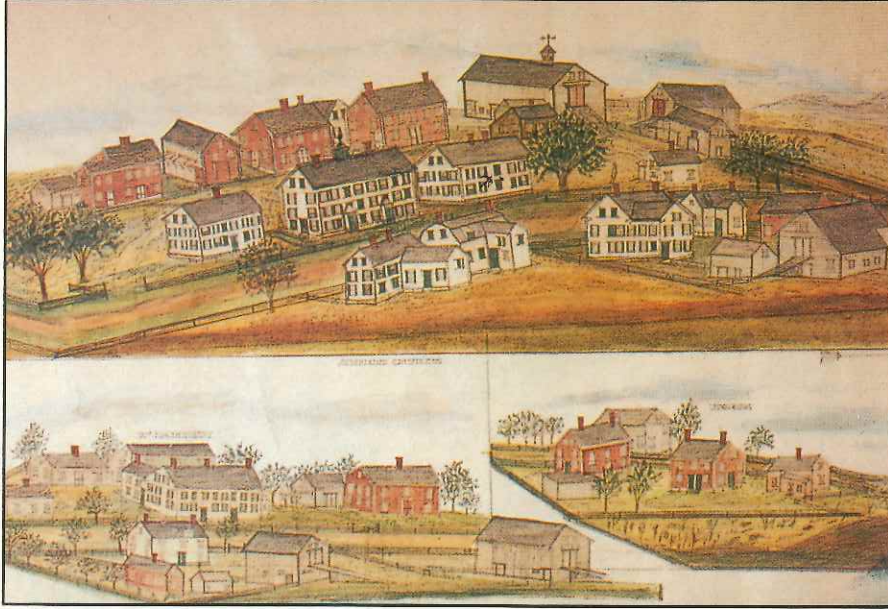
them from his vantage point in the middle of the village. As he turned to sketch different buildings, he turned his map as well. This had the effect of placing the artist in the middle of his own picture. The buildings seemed to lie down flat on the plan, variously facing the nearest road. No one side of the drawing was consistently oriented to the top. Although these topless drawings are confusing to the twentieth-century viewer, the audience for whom they were originally intended was probably unaware of the inherent contradiction

in perspective. Like the artists, not being prejudiced toward any particular technique of graphic representation, the Shakers found that the stylized clarity of these drawings served their purposes well.

Shaker drawings abound with explanatory comments. This combination of words and pictures is a third characteristic that typifies Shaker village views. Given that these drawings were documents, the insertion of written comments seems natural enough. Often these annotations took the form of labels on individual buildings

In his 1880 view of the Alfred church community, Bussell achieves a unified perspective view of buildings and landscape, right. The road that divides the village runs to a vanishing point. Brother Joshua had been influenced by more worldly landscape artists, and the result was designed to be hung rather than read on a table. For pictorial purposes, Bussell then subdivided maps into sections representing the buildings of the individual Shaker "families," below. Producing compact drawings that could be hung meant sacrificing a maplike representation of the total community.

Henry Francis du Pont Winterthur Museum, The Edward Deming Andrews Memorial Shaker Collection



or numbers that referred to a descriptive key, which would be drawn on an available spot in a pasture or pictured floating in the sky above the horizon.

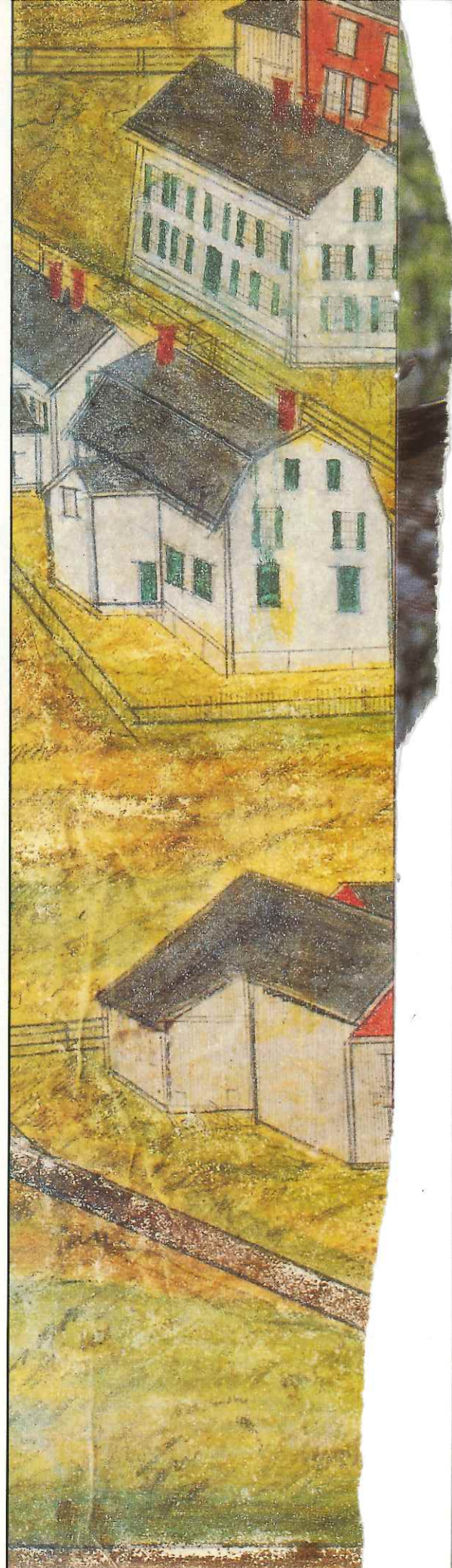
Shaker artists also used directional arrows in their drawings. These elaborate symbols became prominent features and, like the explanatory keys, were plotted in open spaces in the fields or suspended in the skies over a road leading north. Only occasionally did these arrows orient the viewer to the top of the page; the convention of placing north at the top seemed to have been an unnecessary one for the Shakers, whose cartographic orientation was dictated instead by the lay of the land.

How were the Shaker village views used in a society that would not allow them to be displayed? It appears that the drawings were folded or rolled up and stored away until they were needed, at which point they were laid flat upon tabletops and read as if they were maps or charts—which, during the first half of the nineteenth century, they actually were. The most practical way of using a map with no "right" side was to lay it flat, where each feature could be seen by turning it around or, if it were too large, by walking around it. It was not until midcentury that Shaker drawings outgrew their cartographic orientation and were conceived with the

landscape in perspective and a sky above the horizon. These pictures were designed to be seen vertically.

The idea of displaying the maps seems to have become acceptable by the last third of the nineteenth century, when Shaker custom had relaxed sufficiently to permit picture frames to be used. Although as late as 1860 an English visitor described a Shaker village that had "no flowers, no pictures, no music . . ." it was just thirteen years later that while on a visit to the U.S. Armory in Springfield, Massachusetts, Elder Henry Blinn admired the "beautifully framed pictures hung from the walls." From this point on, Shaker village views were designed to be hung in the Shakers' rooms.

The Shaker village views, which had grown out of a need for planning, remained vital as long as the society continued to grow. Although the advent of photography overlapped with the last of these drawings, it was not the camera that brought this artistic phenomenon to an end. By then the fortunes of the Society had changed, and the camera merely recorded them in decline. The best and most intimate picture we have of life in Shaker villages in the years of growth, promise, and success are the drawings made by the Shakers themselves. □



Who invented the clothespin?

By Shaker Hands

By June Sprigg.

Illustrated. 212 pp. New York:

Alfred A. Knopf.

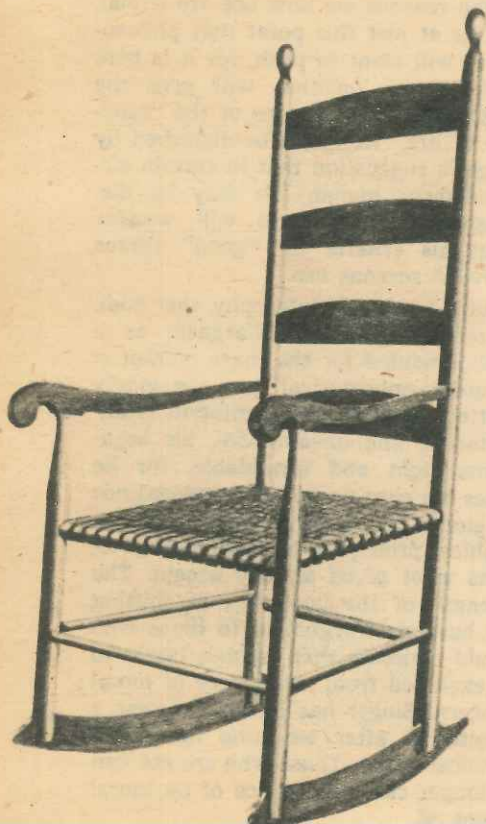
Cloth, \$15. Paper, \$7.95.

By PAUL KAGAN

Several national magazines advertise kits for building "your own Shaker furniture." Young America listens to Judy Collins singing the beautiful Shaker folk song, "'Tis a Gift to Be Simple." And Middle America delights—feels its romantic roots—in listening to Aaron Copland's "Appalachian Spring," which is based upon a Shaker song. The household broom, the circular saw, even the ordinary wooden clothespin, all are inventions of Shaker communal villages, and all touch our lives with a practical regularity.

Who were these native American utopians? Considering their importance to national history, and given the fact that they numbered more than six thousand devoted communal believers in their villages at the time of the Civil War, it seems particularly important now, when they are fast fading from the national scene, that

Paul Kagan is the author of "New World Utopias: A Photographic History of the Search for Community."



we have a fresh introduction to the group that marked the change from the traditional monastic communes to the short-lived communes of today. June Sprigg gives this introduction with her wide-ranging and elegantly simple first book, "By Shaker Hands."

The Shakers originated in England in the mid 1700's, where they were first called "Shaking Quakers." More like the French *Camisards* than the conservative English Quakers, the Shakers were "primitive" Christians whose outbursts of religious emotion drew scorn and persecution from the English. One of the early members, Ann Lee, had religious visions of Christ and of a "united Society of Believers" who would usher in the Millennium through a strict discipline of ordered speech and movement, common ownership of all property, celibacy, confession of sin and separation from the world. Ann Lee was soon recognized by the Shakers as the female counterpart of the male Christ; in 1774 "Mother Ann" led eight Shakers from England to Watervliet, N.Y., to escape religious persecution.

When the first Shaker meetinghouse was raised at New Lebanon, N. Y. (and thereafter referred to as "the Holy Mount" by Shakers), in 1786, it formally began the first of 19 Shaker villages that were to appear from Maine to Kentucky over the next 75 years.

Membership in the communal Shaker societies was open to all who would first pay their worldly debts, then confess their sins, give up all vain amusements like sports and the theater and forgo the various temptations of the world in order to engage in a new spiritual order in which they would attempt to "possess as though you possess not." The Shaker villages were the first American settlements to accept Jews and blacks, to oppose war and capital punishment and to accord complete equality to men and women alike (while keeping them strictly separate).

Shaker villages, such as the recently reconstructed settlement at Hancock, Mass., were designed and built to approximate Heaven and Earth. The point was to foster regeneration inside the Shaker: his outer work and living conditions would bring him to know innerly "by daily experience . . . the peaceable nature of Christ's kingdom."

Their connection of inner idea to outer form is exemplified by the Shaker invention and production of the simple wooden clothespin. Like the Shaker ideal, it is useful, graceful (the basis for clothespin dolls) and spartan. Shaker belief in simplicity took any hint of ostentation away from their practices; even funerals were held without any display of grief. Yet Elders of the Shaker Church were treated with extraordinary re-

Seen by Hindsight

By DALE HARRIS

It would appear that writing about the decorative styles of the past has become a flourishing cottage industry. And—to judge from these books—with good reason. Unless you really care about your subject, this kind of writing obviously doesn't present much difficulty. Nothing as troublesome as esthetic judgment is involved, only an eye for the characteristic artifact or detail. Given that, all you need in addition is scissors and paste and a certain number of old magazines. But be warned: some of the latter ought to deal with world events.

All of these books, the best and the trashiest alike, are imbued with social awareness. All of them find it necessary to establish, however fitfully and imperceptively, a connection between style and world events. The result, in most cases, is simply trend-spotting by hindsight—the sort of instant socio-cultural history that *Life* magazine once specialized in and which now flourishes in the color supplements of Britain's Sunday newspapers.

Whatever the impulse to deal with social contexts springs from, whether insecurity or pretentiousness, the writer on style clearly feels impelled to look beyond the confines of his immediate subject. Even "Fashion Illustrated," by Deborah Torrens (Hawthorn, \$25), though it hardly mentions the effects of the Depression on women's clothes, is unable to ignore the upheavals occasioned by World War II. "Star-Spangled Kitsch," by Curtis F. Brown (Universe Books, \$15), has a chapter on racist, ethnic and sexist slurs. The brief text of "Art Deco Sculpture," by Victor Arwas (St. Martin's, \$20), refers to the "cruelty and callousness" with which Belgium once administered the Congo. "The Spirit and Splendour of Art Deco," by Alain Lesieutre (Paddington Press/Two Continents, \$19.95), associates Art Deco with the small, fastidious class who could afford furniture by an Emile-Jacques Ruhlmann, most of it made of rare materials like Macassar ebony, ivory and shagreen.

Along with this recognition of a relationship between style and society there is also in every one of these books, both the earnest and the casual, a great deal of nostalgia. "Depression Modern: The Thirties Style in America" by Martin Greif (Universe Books, \$15) looks back on the past with an emotionalism so strong as to pre-

clude the possibility of clear-eyed judgment: "My namesake's gravestone, curved and white, a simple and direct marker for a simple man, is plainly Depression Modern, its graceful lines suggesting the infiniteness of eternal rest." Nostalgia as intense as this is more than regret for the past, it is a statement of belief that the past confers validity.

Even Donald J. Bush's perceptive and enlightening "The Streamlined Decade" (George Braziller, \$15) makes few qualitative distinctions within his chosen field. Essentially, what Bush does is to isolate a style: the one created during the thirties by a group of talented industrial designers like Raymond Loewy, Normal Bel Geddes, Henry Dreyfuss and Walter Dorwin Teague in response to a widely-felt need for speed and efficiency. Whatever falls within the author's stylistic and chronological limits is assumed to be good, whatever does not is bad: "Widely and universally applied by lesser artists than those discussed here, streamlining fell into disrepute. By the late 1940's it had come to denote a bloated, chromium-covered teardrop that housed a clock, a vacuum or perhaps, in wretched excess, a music box, cigarettes or nonpareils."

But Bush's nostalgia is guided by a fairly rigorous view of his far from negligible subject. Most of these books can hardly be said to have a subject at all, only an area to cover. Victor Arwas's "Art Deco Sculpture," which is largely photographs, covers "Chryselephantine [i.e., bronze and ivory] Statuettes of the Twenties and Thirties," and does so indiscriminately. None of the works illustrated has much esthetic value. Some, moreover, are repellent, especially the figures of athletes and children by F. Preiss, many of which call to mind the sentimental nobilities of Nazi art. Alain Lesieutre's "The Spirit and Splendour of Art Deco" ranges widely but with an equal lack of discrimination. Most of the by now over-familiar features of Art Deco are on display: Vogue covers by Lepaper, Erté costume designs, Lalique vases, Ruhlmann furniture. On the other hand, what a pair of bronze heads by Modigliani are doing here is hard to say. The same goes for a bronze portrait by Prince Paul Troubetsky and a cubistic gouache by Roger de la Fresnay of a man with a pipe.

Deborah Torrens's "Fashion Illustrated," subtitled "A Review of Women's Dress, 1920-1950," is a collection of clippings from British magazines, mostly *The Queen*, *Vogue* and *Harper's Bazaar*, that reveals little but the author's capacity for wielding a pair of scissors. Though she goes doggedly through every single year, she has apparently remained quite unaware of the importance of Poiret, Vionnet, Chanel or Schiaparelli. Pre-

Dale Harris is on the faculty of



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fairs. These are tangential at best and have been treated comprehensively elsewhere. More to the point: they tell us little about real witches—only about innocent folk who were the scapegoats of superstition and greed.

There is a short, rather perfunctory chapter on "The Witch Today and Tomorrow." O'Connell's description of a modern coven makes it sound like exotic encounter group therapy. The book concludes

with interesting, encyclopedic do-it-yourself instructions: "A Recipe for Flying Ointment," "What a Witch Wears," etc. "The Magic Cauldron" is passionate yet not impassioned. The personal sense has been left out. "But witchcraft," she says, "is real to the person who sees it, feels it, experiences it." "The Magic Cauldron" doesn't tell us whether Margaret O'Connell has seen or felt or experienced. Reality, by her own definition of it, is absent. ■

Shaker Hands

Continued from Page 6

spect, and the aged received loving care in Shaker Villages.

The order of Shaker life was as finely structured as a Shaker building. Rising at 5 in the morning, a Shaker would take his place in an orderly line, and then proceed with hands held in a proscribed position, to eat breakfast in complete silence—the men and the women on opposite sides of the dining hall. The meetings of worship at the end of the work day were filled with the energy and sounds that characterize what is now called "charismatic" Christianity. But the Shaker dances and songs were a body of knowledge in themselves. The movements were defined and precise, and every song had corresponding gestures or dances which demanded an exact understanding of the dynamics of tension and relaxation.

What was the real meaning of these dances? It is not enough to read the instructions for a Shaker dance, because they do not communicate the effect of the dance on the sensation and psyche of the communal dancers. The dances provided opportunities for the Shakers to practice their "attention to labor" and to struggle with "distraction from Christ." We can only wonder what effect that special divided attention of "hands to work" and "hearts to God" produced in the Shaker's sense of self.

Indeed, we know the Shakers more through their designs than through their ideas, for it is their designs that have touched our lives. And although ideas were embodied in their work—simplicity, purity, utility—the creed within which these ideas lived was incapable of

The Shakers had no source of thought that would allow for change, and they often spoke with pride of their inflexible habits and manners.

Perhaps as the Shakers sought to re-create and repeat the forms that brought them success in earlier times, they found themselves less able to make use of the conflict that accompanied challenges from the outside world. Their dependence on fixed forms of worship and commerce closed them to the creative energy that can come from the struggle to balance the "vertical" aspirations of the spiritual community with the "horizontal" demands of the cultural environment. Although the monasteries and convents have lasted 10 times as long as the Shaker communities, they seem to exhibit the final stages of the same terminal disease.

"By Shaker Hands" is a reminder that the demise of the Shakers is an echo of the problem facing both traditional Western religions and nontraditional communes. At the same time, the book is a celebration of the Shakers—that they were born, lived and died as a uniquely American group, leaving a wealth of material to be studied and appreciated.

The book presents us with a simple and elegant picture of the Shakers that is, itself, like a piece of Shaker handcraft. The history that the author recounts is direct and fascinating, and brought to life by June Sprigg's finely executed drawings of various aspects of Shaker life. The drawings are both a joy to look at and a practical guide to craftspeople who are interested in the finest examples of quiet American folk art. Even the typography, layout and general design of the book are well-crafted elements of the "nothing-extra" approach of the au-

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HISTORY OF SECT

The subject of the Believers in Christ's Second Appearing (their true title) becomes timely again with the recent appearance of a book, "The People Called Shakers," which is presented by the Oxford University Press as being "the first definitive and comprehensive history of the Shakers based on primary sources and careful, sympathetic research." The author is Edward D. Andrews, a Pittsfield native, who some years ago wrote a handbook on the Shakers for the New York State Museum. The book makes public for the first time the "Millennial Laws," which governed the minute details of conduct of the Believers.

This book has stirred up a minor storm among surviving Shakers. Some who have read it don't like it, and feel that Andrews has abused the friendship they have extended to him for many years.

SHAKERS AROUSED

Over at Hancock, Mass., a white-bearded patriarch, Brother Ricardo Belden, who will be 85 on Dec. 22, and is senior of only two remaining male Shakers, is outspoken in his righteous wrath. He consented to be quoted on this much:

"I consider it a very unfair writing about the Shakers. Some of it will be misleading to the Outside World, and some absolutely false statements are made about the Shaker order. Andrews, or any other person in the Outside World, cannot be an authority on the Shakers. There is no authority on the Shakers except the Shakers themselves."

Without a copy of the book at hand, Brother Ricardo would not cite specific examples of what he means. "Read it and you will see," he says.

An average person of the Outside World who reads the book will be inclined to think that Andrews has been scholarly and objective in his work, and has gone out of his way to praise the Shakers for their virtues and fine

One of the sisters at Hancock backs up the criticism of "The People Called Shakers," albeit a bit more mildly. She thinks the author included some unfavorable items needlessly. "Whatever they say, they can't harm

skinned or ill-tempered. On the contrary, they are sweet people. They radiate a friendliness, a quiet self-esteem that is contagious. Only a few minutes' conversation with them erases any wonderment you may have had at

temple in America and from the New Lebanon community which came to be their largest, the pattern for all others, and their spiritual "capitol." Once there were 600 mem-

(Continued on Page D-2)

AMONG THE LAST OF THE SHAKERS—At the sisters' table in the dining room at the Shaker village just west of Pittsfield, Mass., some survivors of the famous religious order bow their heads in the silent grace which is their custom. Reading clockwise, they are: Adelaide Patterson, Grace Dahm, Jennie Wells, Mary Dahm and

Sadie Maynard. Note the absence of curtains at the windows. That is Shaker custom, curtains being considered dust-catchers. Sister Jennie (center) is the only one who still wears Shaker garb, no longer required. She guesses she does it to be "different."

Times-Union Staff Photos by Wilder.

DICK TRACY

CRIMESTOPPERS TEXTBOOK



CONTRARY TO GENERAL BELIEF, IT IS POSSIBLE TO OBTAIN IDENTIFIABLE FINGERPRINTS FROM METAL AND OTHER SURFACES THAT HAVE BEEN SUBMERGED IN WATER OVER A PERIOD OF WEEKS.

SHE'S WONDERFUL, 3-D, JUST WONDERFUL! AT LAST, I'M COMPLETELY HAPPY. WE'RE IN THE DOUGH AND I HAVE A MAID.

WE AIN'T DOING BAD, EH, PONY?

SHE SCRUBS—SHE WASHES, SHE SWEEPS, AND SHE MIXES A NICE DRINK, TOO.

BETTER RUN ALONG, HONEY, AND TAKE YOUR BATH! WE'RE GOING TO THE "CABANA" FOR DINNER.

BEG PARDON.

I HAVE BEEN CLEANING YOUR BOUDOIR, BUT I FIND IT HARD TO ARRANGE YOUR CLOTHES CLOSET. YOU HAVE SO MANY CLOTHES.

THOSE! OH, THOSE ARE OLD THINGS. THROW THEM OUT!

THROW THEM OUT? OH, NO, MADAM, NO!

MY MOTHER—MY COUSINS—WOULD LOVE SUCH THINGS. THEY ARE VERY POOR.

GOOD! GIVE THEM TO YOUR COUSINS—ANYONE AT ALL.

WHILE HE'S IN THE BATHROOM AND SHE'S READING—THIS IS MY CHANCE!

FROM HER DUSTER, CHICK TAKES A MICRO-FILM CAMERA, AT THE SAME TIME PUTTING A CIGARETTE IN HER MOUTH.

AND I'M IN LUCK! SHE HAS A BLOOD-TYPE CARD, TOO. MUST HAVE BEEN IN THE HOSPITAL AT ONE TIME FROM SOME SHOOTING SCRAPE.

AND HIS SHOES—I MUST SNAP HIS SHOES.

WHAT HAVE YOU GOT THERE, BABEE?

UH—ONLY A CIGARETTE LIGHTER, M'SIEUR, BUT IT IS OUT OF FLUID, I GUESS.

YOU'RE TREMBLING. DON'T BE AFRAID OF ME, BABEE? I'M YOUR PAL.

AT HEADQUARTERS.

THERE'S EVERYTHING FROM THE SMITHLY MURDER SCENE, TRACY—CASTS, PHOTOS, PLATS AND BLOOD TYPE DATA.

THANKS, SAM, I'LL WAIT HERE FOR CHICK. I EXPECT HER IN TONIGHT.

Reg. U. S. Pat. Off. Copyright, 1963, by The Chicago Tribune.

Shaker Survivors Carry On As Hancock 'Church Family'

Tiny Band Sticks to Old Ways; Enfield-Raised
'Brother Ricardo' Reviews the Past

Hancock, Oct. 24—One of the two surviving male members of the Shaker religious sect in America is an old gentleman with snow white hair and beard who is a familiar figure in this tiny Berkshire hills community.

Patriarch Renowned

He is Brother Ricardo, 86-year-old patriarch of the Hancock Shaker Family, renowned for miles around as a highly-skilled clockmaker and repairer. Though his given name is Ricardo Belden, he is called by all who know him — Brother Ricardo — the "Brother" being the Shaker appellation for male members of the group.

The only other male Shaker living is Delmar Wilson, also over 80, who lives at Sabbath Day Lake, Me., according to Brother Ricardo.

Brother Ricardo has spent his life since the age of four living by the precepts of the Shaker religion. In a world of changing values; in a century where men have more often sought Mammon than God, he stands as a hardy symbol of selflessness and dedication.

In this life he has embraced the Shaker ideals of industriousness, common ownership of property, love of God—and celibacy.

"The foundation principle of our faith is that we abstain from marriage in all forms," he told the Daily News. "We believe no minister or Bible scholar can dispute this. We believe no one can follow Christ in the regeneration and live in the marriage order."

"Marriage Original Sin"

He reasons that living in "the marriage order" is following the original sin of Adam and Eve, and that such people are "children of the Old World, or Old Creation."

"We're all born under that evil; that curse. Jesus came to take away that curse by teaching a life of celibacy," he says.

This does not mean that the Shakers ever expected to convert the entire world to celibacy and depopulate the earth.

"Mother Ann never said that all should become Shakers," Brother Ricardo declared emphatically. "We can have our choice to live in the marriage order or in the celibate order. We don't intend to and don't want to convert the whole world."

His reference to Mother Ann is to Mother Ann Lee, who came to the United States from England in 1774 to found the Shaker order in America.

To those who do marry, Brother Ricardo says the Shaker position is: "Live as close to the life of Christ on earth as you can."

He quoted Jesus as saying—

"All men cannot receive this farm during the warm months and went to school only in the winter. The girls got their schooling in the summer months and worked at household chores such as ironing and cooking, the rest of the year. About 15 years ago the Shakers gave up taking in children, because of the advanced age of the members.

Boys were taught by the Brethren and girls by the Sisters. This Shaker school system persisted until about 1912 when state laws broke it up by insisting on all children abiding by the public school year of nine to 10 months, with summers free.

Ricardo was with the Enfield Shaker Family until 1917 when the settlement was sold to a physician, and he then went to work for this man. He makes periodic pilgrimages to Enfield, now the site of a state prison colony.

He became a skilled carpenter and when he moved to Hancock 25 years ago, he plied that trade. In late years he has taken over the less strenuous pursuit of clockmaking and repair. He has built up a solid reputation in this.

People come from Connecticut and New York State to have him repair their old "grandfather" clocks, and then The Daily News called, Ricardo was at work on a clock, well over 100 years old. Many of these clocks have wooden works and he produces replacement parts for them out of hard wood found in the Berkshires, turning them on his lathe.

Ricardo No Recluse

"When I came up here they had a number of old shelf clocks in the house out of repair. The wheels were broken so I had to fix them up," he said, explaining how he got started.

Brother Ricardo is not a recluse, though he lives a simple life. He makes trips by bus or train, sometimes great distances from Hancock. Recently he heard of an instructor at Connecticut College for Women in New London, who was teaching her students Shaker dances, Ricardo took the bus down to investigate.

"I don't want to interfere or meddle but I would like to talk to her," he told college authorities. He found that the dances were not as authentic as he had hoped and he told the teacher so. "She didn't have the proper songs," he said.

The Shakers were, in the early days, called "Shaking Quakers." Their religious service prompted the name as well as early ties with the Quakers.

A Shaker Service, Ricardo explained, consists of forming in circles, two by two, with the Brothers and Sisters separate. Then singing a hymn. This fol-

Shaker Patriarch at Hancock



Hancock, Oct. 21—Richardo Belden, one of two remaining male members of the Shaker faith, is shown seated in a Shaker-built rocker in his room. Below to the right is an old Shaker iron stove which gives out plenty of heat on a cold day. Patriarch of fading religious sect believes it some day will revive.

room, singing another hymn, marching again, now slow, now quick; and returning to form ranks in a square.

The shaking comes in when the Brother or Sister shake to symbolically shed themselves of sins. Women stand still and shake their limbs while the men shake up and down in a kind of bounce.

Brother Ricardo lives in one room of the four-story brick and which houses the Hancock group, known as the "Church Family." Living in another part of the building are four Sisters and a fifth Sister, who is ill, lives in a Dalton rest home.

Youngest Survivor 62

All are elderly, with the youngest woman being 62. The Hancock family no longer holds the traditional Shaker services. For several years they all attended the Baptist Church in Pittsfield, but have not been in five years since Ricardo gave up driving auto at the age of 81. They picked the Baptist Church largely because its services were over half an hour ahead of the other churches so they could get home to their Sunday dinner earlier.

The meeting room in the dwelling house is still carefully pre-

pared with the Sisters at one table and Ricardo eating alone at another. Visitors occasionally eat with them. The Sisters and Brother Ricardo converse and visit one another as the spirit moves them.

Brother Ricardo lives in a simply-furnished room, the most notable object in it being a beautifully-fashioned iron Shaker stove, many years old, and a supreme example of the workmanship the Shakers exemplified.

A couple of sturdy Shaker rockers grace the room. One table has some books and magazines, including the Bible, the Divine Book of Holy Wisdom and some copies of the Saturday Evening Post. On a table beside the bed there is a Lenten prayer book. On one wall hangs an illustrated etching of the Lord's Prayer. A small table radio is next to the bed.

The Shakers, contrary to the usage of some other sects, do

not eschew modern conveniences. They have electric lights in their buildings and Ricardo says each one has a radio in his or her room.

What is the future of the Shakers? Only a handful remain and no converts are being made. Do they face extinction?

"Nay," says Ricardo speaking in the old-fashioned negative that he uses. "No converts are coming in but, there'll be a time and they'll be glad to come in.

It'll take another war to knock some sense into them."

He feels that the next war will see the atomic bomb used but that it will not annihilate everyone. Shakers are pacifistic like the Quakers, but Ricardo feels that wars will only end "when sufficient destruction comes on the inhabitants of the earth," so that they will think of some other alternative."

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"Probation" for Wedded

Salvation is not denied the married person. Only harder for him to achieve. The Shakers believe in heaven, hell and salvation of all souls. Brother Ricardo said there will be "a period of probation" for those in the married order, where they will learn to live the Gospel of Christ before entering heaven.

Authority for the doctrine of celibacy comes, Brother Ricardo believes, from Chapter XIII, Verses 46-50: "And one said unto him, Behold, thy mother and thy brethren stand without, seeking to speak to thee. But he (Jesus) answered and said unto him that told him, Who is my mother and who are my brethren. And he stretched forth his hand towards his disciples, and said, Behold my mother and my brethren! For whosoever shall do the will of my Father which is in heaven, he is my brother, and sister and mother."

Brother Ricardo was born in New Haven. He does not know who his parents were. Following the death of a woman, who was bringing him up, he was taken by two men, in a buckboard, to the Shaker colony at Enfield, Conn. Here he received his schooling.

The Shakers in the old days reared orphans, in lieu of having their own children. Boys and girls were taught separately in the "Boys' Shop" and the "Girls' Shop." The boys worked on the

clocks, and then The Daily News called, Ricardo was at work on a clock, well over 100 years old. Many of these clocks have wooden works and he produces replacement parts for them out of hard wood found in the Berkshires, turning them on his lathe.

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The meeting room in the dwelling house is still carefully preserved with its wooden benches

and chairs. There is no altar and no pomp to the room.

In the Shakers' "heyday," Ricardo said as many as 90 persons occupied the dwelling, and met for religious meetings.

The Family eats in a dining

The Shakers' Labor of Love

By MORGAN BULKELEY

In the latter half of the 18th century when Mother Ann Lee instructed her Shaker followers to: "Put your hands to work and your hearts to God," she was introducing a communism to America that has proved nearly as long-lived as our independence; but it was communism with a difference — a spiritually dedicated form based primarily on agriculture and horticulture in which no one was compelled to remain.

In spite of the strict principles of celibacy, common property, confession of sin and separation from the world, the faith spread to some 17,000 persons in 18 communities in eight different states. This modest success in a land of individual enterprise was due in large part to a vigorous utilitarian horticulture that fused inspira-



The Shakers were the chief suppliers of the early drug trade. These are reproductions of labels used in home remedies derived from plants grown in "physic" gardens.

tion with perspiration. The labor was love.

Hancock Gardens

The neighboring Shaker communities at New Lebanon, N.Y., and Hancock were representative of all in their subsistence farming and horticultural trades. The brethren and sisters worked in harmony, each as he was able or inclined, in kitchen, garden, seed garden, herb garden, orchard and field. The earth, on which orders forbade them to recline, was tended with a fierce devotion, as if it must be redeemed. No weed was tolerated, unless usable, as was purslane for its blue dye. No ornamental flower was cultivated, unless serviceable, since such frills were deemed as superfluous as wallpaper or lace on a dress.

Yet the Shaker grounds were universally admired for neatness, cleanliness and stark beauty. One English writer found them "a veritable Eden"; another thought the "beautiful and well-cultivated kitchen and flower gardens, vineyards, orchards, and farms the very best that are to be seen in the United States."

Sister Marcia Bullard wrote of the Civil War period at New Lebanon: "We always had extensive poppy beds and early in the morning, before the sun had risen, the white-capped sisters could be seen stooping among the scarlet blossoms to slit those pods from which the petals had just fallen. Again after sundown they came out with little knives to scrape off the dried juice. This crude opium was sold at a large price and its production was one of the most lucrative as well as the most picturesque of industries." Of the showy crimson gallica roses along

their black locust fences, she wrote: "In order that we might not be tempted to fasten a rose upon our dress or to put it into water to keep, the rule was that the flower should be plucked with no stem at all."

Rosewater for Sick

Rosewater was made from the blossoms and sold in this country and abroad. "Although no sick person was allowed to have a fresh flower to cheer him, he was welcome to a liberal supply of rosewater with which to bathe his aching head."

Other garden flowers grown purely for utility were nasturtium (berries pickled for capers), larkspur, foxglove (digitalis), hollyhock, lobelia (emetic), marigold and verbena (a cure-all).

The Shakers established the first herb gardens in America about 1800 — "physic gardens" for home remedies. Within 20 years they were the chief suppliers of the rapidly developing pharmaceutical trade, and by 1850 the New Lebanon gardens covered 50 acres given over chiefly to henbane, belladonna, taraxacum, aconite, poppy, lettuce, sage, summer savory, marjoram, dock, burdock, valerian and horehound. Some 50 other plants were raised and about 200 indigenous plants were collected to produce dried herbs, powders, extracts, thickened waters, oils, ointments, pills and plasters. Sarsaparilla herbs, peach water, wintergreen lozenges, and confectings of sugared lovage and flagroot were other products.

As the bays of sweet-scented clover and timothy hay carried summer through winter in the round cattle barn at Hancock and the long stone one at New Lebanon, so also did flower, herb, root and bark fragrance bring summer days to the brethren and sisters at work in the processing and packaging shops. It was work fit to complement worship, while the snow drifted outside.

Seed Wagons Roll

The seed business, a natural growth for a farming community, commenced as early as 1789 and made some amends for celibacy by eventually disseminating Shaker integrity to all parts of the country. The Shaker seed wagon became as "familiar as the spring-time." In 1836, 150,000 seed bags were printed at New Lebanon, and in a five year period almost one million. The same year a first Gardeners' Manual was issued cataloguing 27 vegetables with directions for their culture, the compiler finding that "a garden is an index of the owner's mind."

The Shakers kept well in the van in horticultural varieties, methods, and equipment, often improving and investing for themselves. They were early users of lime, compost, manure and pound-

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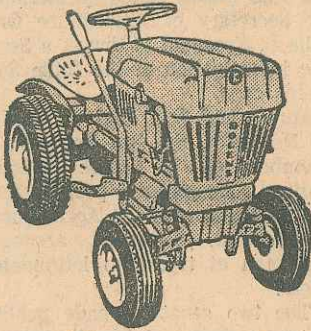
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ly utilitarian, always blossomed
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visitor to the original Niskayuna
settlement near Albany in 1784
noted that the religious shaking
might come on "while they culti-
vate the earth, while they are
cutting trees, while traveling on
foot or on horseback . . . The usual
movement is to turn the head
from left to right, with eyes closed,
or raised towards the sky . . ."
This fusion of work and worship
resulted in a byproduct of garden
and landscape beauty epitomized
in Thomson's line: "Thoughtless
of beauty, she was beauty's self."

It is this feeling that Shaker
Community, Inc., hopes to achieve
in its restoration of grounds and
buildings now open to the public
at Hancock, just west of Pitts-
field.

Morgan Bulkeley, whose col-
umn appears each Thursday in
The Eagle, wrote this article for
the June edition of Horticulture
magazine.

6-hp HUSKY 600 the tractor with the HALF-MINUTE HITCH



...and a lot more! BOLENS all-new Husky 600 is the best-engineered 6-hp tractor ever. Splined PTO permits attachment changes in seconds. Eleven Fast-Switch attachments mean year-round usefulness . . . mowing, tilling, cultivating, brush cleanup, raking, snow-casting.

PLUS:

- All gear transmission with 6 speeds forward and 2 reverse
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IT'S NOT TOO LATE TO PLANT!

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SPECIAL

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scanting and planking and fastening worth in order to compensate in part for the overland transportation rates to get them here. Even this lessening of seaworthy structure cannot make up for the extra cost, which must be paid to haul such boats here. (The foreign boats, built with good but cheap labor, are perhaps an exception.)

Here in Noank, hard by the world-famous Mystic Seaport and Museum, we are hemmed in by foreign boat sales agencies in Groton, Mystic and right on our own waters, with boats being offered from far-away states. This year is one of the first of the boat-boom years we are to have. With our boatbuilding tradition, the skill of our workman and some common sense and forthright salesmanship, Connecticut could and should lead New England back into boatbuilding prominence.

Locally built boats would be built for offshore conditions, would be cheaper because there would be no overland transportation costs, and the industry would employ many and support marine hardware and allied supply industries. We certainly have the naval architects here. Waterless Noank has a native son who is an expert on well-drilling. He is in the Middle East on a project. We should keep our good architects here, by keeping our home pastures green.

Any plan to promote boatbuilding in New England and, specifically, in Connecticut, should be the outgrowth of a burning desire on the part of the people to perpetuate this heritage, and should not be a toy or political football. A look at the Hinckley boats and the Stonington Auxiliaries will show we still have the yeasty stuff to raise into a mighty boating industry. Bill Atkin, in Noroton Heights, and many other architects are available.

Hiawatha's canoe and the big whaling ships were New England products. We can still build the little ones and the big ones. Let's do all we can to revive and support the building of wholesome boats here in New England. If mine is not a "Voice in the Wilderness," many will drop a note to the editor with suggestions as to how we can help Connecticut boatbuilding development.

Kenneth Vandebree

Noank

Longing for the Old-Time Seemliness

To the Editor of The Courant:

It's a very odd thing how the atmosphere of this little old seaside town has changed since we came here in 1896. We fear that "deterioration" is the word.

Pretty much all the sense of cosy security has gone; most of the snug neighborliness has gone; most of the poise and balance, sense of proportion and quickness of articulation has been lost. There is, also, a deplorable lack of a sense of fitness, as of today.

And there is now, a lack of the old feeling for seemliness and suitability, for adjustment, aye, for social charity.

Tell me, has this chill fog set in for over-all America? If so, we are glad that most of our life was spent in a wiser, kindlier, braver, happier day.

Or is the "trouble" just a mere passing over-surge of practicality, an excess of the machine, data, graph and institution, of "insurance" that signally fails to insure the spirit?

George W. Harrington

Mattapoisett, Massachusetts

To the Editor of The Courant:

Brother Ricardo Belden of the Hancock, Massachusetts, Shakers was a recent Hartford visitor. Brother Belden is 85 years old and will be 86 on December 22. Born in or near New London, he is the last male member of the famous Enfield Shakers, the former Shaker community in Enfield. En route to visit Enfield, Brother Belden stopped at Hartford to see the writer.

While he was here, we "of the world" asked Brother Belden a number of pertinent questions about the Shaker Church. The following notes are some of his replies which may interest your readers, especially collectors of Shakeriana.

The Shakers are an American celibate and communal sect, more commonly or officially known as "The United Society of Believers in Christ's Second Appearing." The Shakers themselves sometimes refer to it as "The Millennial Church."

Besides a life of celibacy for both the Brethren and Sisters, the tenets of a Shaker community are the community possession of property and community of interest, both temporal and spiritual; oral confession of sin (in the presence of a witness), without which no one can become a member of a community; pacificism, equality of the sexes, and separation from the world as much as is practically feasible. Singing, dancing and marching characterize phases of Shaker worship.

Shakers avoid intoxicating liquors in any form except when prescribed for medicinal use. Neither do they use tobacco. They drink tea and coffee in moderation. They are not strictly vegetarians, although some choose to be. The eating of meat or its avoidance is optional.

The founder of the Shaker sect was Ann Lee, an Englishwoman, who was converted in England in 1758 by the preaching of Jane and James Wardley, members of the Society of Friends, who exhorted their hearers to repent of their sins and maintained that Christ was about to reign and that His second appearance would be in a woman and through a woman.

A fundamental Shaker doctrine is belief in the dual nature of the Diety. Shakers hold that the male principle of Christ came to earth in Jesus; the female principle in Mother Ann Lee, as she is known to the Shakers and history. In other words, that the Christ spirit manifested in Jesus appeared the second time in Mother Ann and that, while Christ's kingdom on earth began with the advent of Jesus of Nazareth, the complete order was established in and through Mother Ann when Christ appeared the second time through her. Here in America to which Mother Ann and her early followers—six men and two women—came in 1774, she declared that she and Jesus of Nazareth were the Groom and Bride.

She also claimed to be the "woman arrayed with the sun and the moon under her feet" mentioned in the 12th chapter of Revelation, also that she possessed the power of administering the way of salvation to the people on earth. To some who accused her of witchcraft she replied: "There is no witchcraft but sin."

There are still three Shaker communities in the United States: at Hancock, Canterbury, New Hampshire, and Sabbathday Lake, Maine.

Despite the present small number of the faithful, the surviving Shakers believe that their church is the true Church of Christ and that it will always remain on earth.

Brother Belden permitted us to quote him as follows:

"Mother Ann once prophesied that there would come a time when the Shaker Church would dwindle in membership so that the members could be counted on the fingers of one hand.

"The time will come when there will be more people on earth called Shakers than ever before—even when the Shaker Church had its largest membership.

"But no man or woman living on earth today can foresee the day when this will come."

Herbert J. Stoeckel

Hartford

Doing the Job

By Christopher Billopp

Yes, they can do the job for you. But they will have to put your name down on a waiting list. They are very busy.

It will not be this week but next week. They name Tuesday as the day. So on Tuesday all arrangements will be made for their coming. Someone will stay at home to receive them. The room or other place in which the job is to be done will be cleared.

A lookout will be kept for the arrival of a truck or delivery wagon. The ear will be on the alert for sound of the doorbell. Even a walk into the garden will be sacrificed for fear they may turn up and assume nobody is at home.

As the day proceeds, and they do not appear, it becomes evident the job is not to be done. Failure to complete another job, it turns out, was responsible. But they will be there on Friday, and make no mistake.

When Friday comes it may be raining. Rain always may be counted on to bring on a postponement. Or, if it is not rain, a workman may be sick, or the materials will not have shown up, or an emergency required their undivided attention.

This can go on day after day. The longer the delay, the keener the feeling of hurt and neglect. The greater the suspicion that you are being singled out for especially brutal treatment, the harder to suppress a cynical attitude against one's fellow men.

Eventually, however, they will get around to you. It will have taken a long time, but the work will be done.

Why is it that, slow as they have been in doing the job, neither storm nor tempest, sickness nor other adversity keeps them from sending in their bill in the very next mail?

★ First they tell us we should be scared to death by the H-bomb, then we are ordered to remain calm; and this must be something new—the combination hot-foot and sedative.

★ An Iowa State college professor says that intelligence increases with age. Does this mean that father, when he tells the children that he knows best, really does?

Shaker Research
Almond

The Shakers - Misunderstood Utopians

selection
ctory Hill
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These remarks are excerpted from a speech by Prof. De Pillis before the 195 John Hay Fellows at the Hancock Shaker Village on July 3 on the communitarian movements in American history. Dr. De Pillis is a member of the history department of the University of Massachusetts and is an authority on the Mormons.

By MARIO De PILLIS

Among the most misunderstood phenomena in American history is that extraordinary 19th-century movement known as communitarianism or utopian socialism — a movement whose visible remains may be seen in the Shaker buildings of West Pittsfield and in many other parts of the country from Pennsylvania to Oregon.

Perhaps the most widespread single misunderstanding common to both scholars and general public is the notion that the communitarians were both numerically insignificant and probably insane — in short, a few colorful crackpots.

But in the years before and after 1830 — the peak year of the American communitarian movement — this country witnessed the foundation of at least 200 utopian communities. Almost all of them chose to locate in isolated areas, where land was relatively cheap. The Shakers originally from England, started their first community in 1776 near Albany, N.Y., in what was then "new country." The Mormons, who later became capitalists started theirs in the sparsely settled area of northern Ohio in 1831. The Harmony Society or "Rappites" came from Germany in 1804 to settle 5,000 acres of wilderness near Pittsburgh. In 1825 the Harmonists sold their second colony of New Harmony in Frontier Indiana to the anti-religious English reformer, Robert Owen. There was plenty of space in the 1830s.

* * *

Historians are uncovering forgotten communities almost every year, but the modest figure of 200, when compared with the average population between 1800 and 1850, would be equivalent today of about 28,000 communities in our 50 states, or almost 600 per state. In proportion to its present-day population Massachusetts, a hotbed of utopian ideas, would be dotted by several hundred utopian communities.

Not only were the utopians relatively numerous; they were saner than many of their contemporaries. Any fair appraisal, based on the study of what these people were actually doing, must conclude that they usually succeeded, at least temporarily, in building happy little societies whose property was the envy of the surrounding countryside. In fact, envy of success as much as dislike of utopian peculiarities often led their neighbors to persecute them.

Rank and file members were not neurotics. They were, as one Shaker elder wrote of his people, "mostly if not altogether of the laboring class of people, in comfortable circumstances as it respects the things of this life." Ordinary and hardworking, they sought a better world than the one they saw about them.

Part of what made Americans unhappy in those days also made Europeans unhappy: the cruel and unregulated beginning of the industrial revolution with all its exploitation of women, children and the poor; its social irresponsibility; its undermining



Prof. Mario De Pillis of the University of Massachusetts lecturing to some 200 John Hay Fellows and their families last Saturday at the meetinghouse of the Hancock Shaker Community. Some 130 U.S. public high school teachers and administrators are in residence at Williams and Bennington College participating in the program.

of craftsmanship and independent labor. European reformers like Robert Owen and Charles Fourier proposed to solve these and other problems with small ideal communities, some of them planned for that free young country across the Atlantic. These and other European reformers failed. And in their wake two new figures arose advocating a far different way of achieving justice and happiness: Marx and Engels.

There is little doubt that the solutions of Owen and Fourier were unworkable. And history records that Marxist socialism rather than utopian socialism eventually conquered many of the countries of Europe; but as one observes the costs of Marxist socialism in some places, the now forgotten utopian variety often seems less "cracked." Moreover, as Engels himself admitted, the utopians were the first to see the need to reform the capitalist system.

* * *

Another common misunderstanding of communitarianism rests on the belief that each community was a special collection of eccentrics having little to do with other utopian communities. The truth is that the scores of communities had many connections, even though some, like the Owenites, were free-thinkers and others, like the Shakers, Harmonists and Mormons, were intensely religious. All believed in some form of property-sharing.

Many communities experimented with another basic human relationship — that of sex. Sexual relationships, like those based on money, have been a source of social problems, both before and after the industrial revolution. Many communitarians like the Shakers and Harmonists instituted celibacy. But some, like the Mormons, adopted polygamy, and others like the Oneida community practiced a kind of free love which they called "complex marriage." Some even retained plain old monogamy, though usually with severe rules.

In addition, many groups tried to control or outlaw alcohol and tobacco.

Almost all groups, of course, had doctrines peculiar to themselves. Mother Ann Lee, the founder of the Shakers, purported to be the second or female incarnation of Christ, and emphasized the importance of music, dancing, and craftsmanship in religion. Joseph Smith, the founder of Mormonism, said that he was a special prophet of God. Smith dictated to his secretary more than 100 detailed revelations from on High governing almost every aspect of Mormon doctrine and daily life. "Vater" George Rapp, head of the Harmony Society, also considered himself a prophet. Unlike Smith, Rapp became absolute ruler over his German peasant community without benefit of written revelations. Unlike the Shakers and Mormons, the Harmonists cherished their alcohol.

Still another misunderstanding of communitarianism is a common one based on the two psychological concepts of insecurity and masochism. Historical critics of utopianism often describe the American utopian community as a haven for the insecure. But the story of almost every early community is not one of escape but of a conscious, sometimes painful, effort to achieve a perfect society for the benefit of mankind. However, one might ask, what is wrong with seeking emotional security if it does not harm your fellowman?

* * *

The demands of strict community life and the denial of old family ties were, of course, considerable. In 1851, for example, one Shaker girl noted in her diary that a beloved cousin who had quit the community came hundreds of miles to see her. "I felt my former affection for him so strongly," she wrote, "that after a little reflection I thought that if I went (to the front office) it would make me unhappy and if I didn't go I would feel bad, but of the two evils I would choose the least — not to go. And again I thought

as I had never conversed with a turnback perhaps I would be better off never to do it." Then she composed a few verses, as communitarians often did, to comfort herself:

Whene'er my busy thoughts to roam

On things that are abroad
I feel contented with my home
And thankful to my God!

Some grew restive under the rules. One Shaker (examples could be given from other communities) even opposed the practice of dancing at evening worship. He confessed to his superior, "There can be no use in dancing, stamping and beating the floor for an hour after a hard day's work."

Some also experienced great loneliness and isolation in their isolated communities. But in general the psychological stresses seem no worse and often much less than those of the outside world.

* * *

A fourth view of the movement states that it was significant because it failed. American society, it is said, was such that extremists of this kind could never succeed. It is sometimes hard to say what constitutes success, but as a leaven in the loaf of society the communitarians were in part successful.

A final widespread theory about communitarians simply describes them as traitors to society — uncommitted persons who could have done greater good by living in the larger society about them. There is some truth in this, but it may be countered that traitors are negative and escapist, while most communitarians were builders and pursuers.

The utopian communities were much more than mere symptoms of a breakdown of a stable social order. They were the carriers of a voluntaristic, perfectionist tradition that is still valuable. "Without utopianism," wrote one of its profoundest students, "man might lose his will to shape history and therefore with his ability to understand it."

December 1894 - "The Manifesto"

Rec'd
July 15, 1949

South Family
Nov. 1894

Dear Editor: - By this you will see that we are not asleep, but rather quite wide awake and can still pen a few lines. This morning we enjoyed a beautiful meeting at the Church.

Eldress Anna White spoke as I wish we might all feel. It was full of hope, courage and zeal, even to make the best of life while looking on the bright side. That we should feel the dignity and independence of life that is for us.

We have much for which to be thankful, far more than of which to complain. Our temporal needs are supplied and we are able to make some improvements on our buildings. Our store-houses are well filled and we have some to spare for the needy. We have shipped a quantity of apples to New York for poor children. It is blessed to receive and also to give, indeed we are surrounded with blessings in our Mt. Lebanon home, as we think that no place is more favored on the earth, or inside of the earth.

Several new members have entered our family the past season, and we like the quartette very much. At the present time sickness is not to be found among us. We have been enjoying many months of activity, but time may prove how far we may be wholly free from the ills that flesh is heir to.

Last Sunday evening there was an accident on the mountain, caused by a runaway horse. Our people went up with a carriage and conveyed the injured people home. Twice this season we have extended a care to wrecked wheelmen. One was from Boston and was so badly cut and bruised that he remained at our office for several days and was taken home on the cars.

Mother Lucy Upright once remarked, "People must live at the South Family that they may care for those who need help on the mountain." We think however, that a little more care on the part of these people, nearly all these accidents might be avoided.

We wish to be a thankful people, especially this time of year, and are very glad that we are able to lend a helping hand to others. We have some of the luxuries of life, and among these are beautiful springs of never-failing water. These supply our homes, —

December 1894
(cont')

c. rein

our bath rooms, our laundry and our kitchen. Water is one of the great blessings. We can use it freely and be made clean. It is good for the inner and outer man, and helps us to be thankful, more ready to praise than to censure, more willing to assist others than to be assisted.

Sarah Collins

June 1899

pg 91

C. Peck
D. Peck

South Family - May 1899.

Birds, bees and blossoms,
Blossoms, birds and bees,
Form a merry trio
Our old earth to please,
Merry-making May month,
Glad it now has come;
Sad to part with April
For the good it's done,
Thirty days we've known it, —
Known it by its rain,
But it glided onward
With its loss and gain.

We again record the departure of a veteran of our glorious cause; one more valued member of the household of faith has joined the ransomed army, — Sister Laura Dole, another of God's noble women, has entered the immortal home, and heard the welcome "Enter thou into the joy of thy Lord." Sister Laura was one of the Seabury pioneers; she united with that Society in 1806. There are at present three surviving representatives of that Community, Br. Horace Holaway, Eldress Polly Lee, and Sr. Elizabeth Dell.

And though feeble in body
Their spirits are strong,
They hope soon to join
With the justified throng.
They are anxiously waiting
The time to draw near
When angels will waft them
To the bright spirit sphere;
Where sickness and sorrow
And all earthly pain
Can never, oh never
Afflict them again.
The precepts of Jesus
They love to obey;
They testify plainly
It is a sure way
To keep us from evil,
And help us increase
In heavenly beauty,
In union and peace.

C. Rein 1

Information Concerning South Family Found In "The Manifesto"

December 1885

g. 276

Elder F. W. Evans, Dear Sir: — You will greatly oblige me by answering the following questions, which you may depend upon are not prompted by idle curiosity. First, what is the whole religious creed and doctrine of the Shakers? Second, what are their various rules and regulations and the benefit to be derived from the same? Third, do the Shakers believe the Bible to be the inspired word of God, and that Jesus Christ is the Son of God and our only Savior? Fourth, do Shakers believe that miracles can be wrought in modern times as they were of old? Fifth, do Shakers believe science, knowledge and good morals, by their diffusion, to be the most effectual instrument in the warfare with sin and the lusts of this life? Sixth, do Shakers believe ignorance to be the root of all moral depravity? Seventh, are the principles and rules of the different Shaker communities the same, or do they differ? Eighth, would the Shakers in the case of a boy nearly 17 years of age, who wishes to free himself from his kindred and the practices and modes of living that he detests, and join himself to your noble sect, be willing to pay a reasonable sum of money to his parents to whom he is in bondage until he is of age, in consideration of his services for the interval of four years? I am the said boy. Hoping to receive a speedy and satisfactory reply, I remain yours most humbly.

Frederick G. Obermain

The Reply

Mt. Lebanon, Jan. 1885

Frederick G. Obermain, Respected Friend

Yours of the 15th inst. received. It contains a series of well put questions, which I will answer by numbers. No. 1. It would take all the books we have published to give you the "whole religious creed and doctrine of the Shakers." I have not time to write it out. No. 2. Our rules, &c., we can send to you in print. The benefit the order promises, to an obedient member, is salvation from the corruptions that are in the world through the lusts of the flesh and the mind. No. 3. Do not believe the Bible to be the inspired word of God, until the learned, who wrote and printed it, get through revising it. And then, we, also, may desire to revise it in the light of the revelation of Christ's second appearing, in which we are living. In this light we learn what the apostles did not know, to wit., that Jesus

is not the Christ, nor yet the "Son of God," only as his disciples became the Christs and Sons of God, by being baptized with the Christ Spirit, and living as he lived — a celibate, non-fighting, non-private property holding man and woman, and working out their own salvation just as he did. A person can never be saved from any evil except by ceasing to do that evil, and learning to do well — daily self-denials. No. 4. These signs shall follow them that believe in me. They shall lay hands on the sick, and they shall recover, they shall restore the blind, speak with many tongues, cast out devils, &c. Are these miracles? Is not the growth of grass a miracle? The ascent of sap to the top of a tree 300 feet high is a stupendous miracle, if a miracle be something for which we can not give a scientific reason. No. 5. "In Christ are hid all the treasures of wisdom and knowledge." If so science and religion are one and the same. There is no science, except what is falsely so called, without religion. And there can be no true religion that is unscientific. Pure and undefiled religion is to gather the widow and fatherless, the sin-sick souls, into the Kingdom of Heaven that has come upon earth, wherein they have daily bread, are separated and kept, unspotted by sin, from the world that buy and sell and then fight about it continually. The lusts of the flesh and of property being the source whence come wars and fightings, rich and poor, male and female, capital and labor. No. 6. We believe lust to be "the root of all moral depravity," ignorance included. Light — Knowledge — is sown for the righteous who deny themselves of all ungodliness and all worldly lusts, living Godly and soberly in this present evil world. No. 7. All Shaker societies have the same fundamental principles. They may stand in different degrees of knowledge respecting the increase of the work of God. One degree of seven is about closing, and another degree is about opening. This makes diversity, as in a school of different classes, without contrariety. No. 8. We cannot take minors without consent of parents or guardian, and we pay no wages, even to adults, much less minors. At the first Pentecost, when 3000 were baptized with the Christ Spirit, they loved one another so well that they converted their private property into community, having all things common, no one calling anything mine but ours. This is the Order of the second Pentecostal Church, now established under the second ~~Pentecost~~ appearing of the Christ Spirit, the Kingdom of Heaven so long prayed for by all professing Christians.

Advertisement in "The Manifesto" of October 1897

C. P. ...

A Private School

For Girls will be opened at
Mt. Lebanon, N. Y.
Oct. 1, 1897

Address Eldress Anna White
Mt. Lebanon, Columbia Co., N. Y.

Instructions in English and the Industrial Branches, board, etc., two hundred dollars a year, consisting of two terms of twenty weeks each. Fifty dollars to be paid at beginning and fifty dollars at close of each term.

Competent and experienced instructors at head of each department.

Location among the beautiful Berkshire Hills.

Hygienic condition perfect, and all healthful recreation encouraged.

Careful attention given to moral as well as mental and physical development.

Here are taught hand and machine sewing, plain and fancy knitting, with help of instructors each girl will learn to keep her wardrobe in repair. Younger girls will assist in dining-room, duties about the house, and light ironing; larger ones in general house-work; strength and adaptability being duly considered.

Those who remain long enough will have unequalled opportunities to become proficient in the management of households where order, cleanliness, and the best methods are considered of first importance.

No uniform dress required. Simplicity in make and durability in material the chief requisite. All articles to be laundered should be particularly plain and simple. No jewelry allowed.

Con. July 1899

C. Smith

Br. John Strover is at present basking in the sunshine of Enfield, Conn. He left home Tuesday, the 2nd inst., for a visit among his old friends, the Canaanites. Sister Florence Staples, a member of that fraternity, is visiting her Mt-Lebanon friends. Joy and great gladness go with them. General good health attends our family, and all are active in securing the eternal riches.

Genevieve De Graw

January 1889

Pages 13-14

Larry Pearl
July 4-15, 1949
Father's Record

Elder Evans: I read a Communication in the "Springfield Union" written by you about spiritualism.

I cannot see how the Fox girls have exposed it. I certainly know they did not produce ~~the~~ raps so, or — as it is thought by many — to converse with our departed friends. No one ever did, or ever can converse with their friends after death. I plainly say it is impossible. I have been a medium myself, and I know something about spiritualism. I have been a writing, tipping, test and speaking medium. I think it is high time it was exposed, I know just how it is done, and I want the world to know too.

I would like to see you, and talk with you on spiritualism, and give you my experience.

I am no medium now, nor ever will be again. I shall ever fight against spiritualism. Oh how deceitful! Scripture says, "Try the spirits and see whether they are of God." I have tried it and say, No, no; never. I am always glad to see people against it, and I am always ready to help them. I have got enough of it. There is no religion in it; no good in it.

It is just what our Savior said would be before his coming again. I for one, long for his appearing. I never can believe

in spiritualism again, I never have heard from my friends since they have been laid away in the cold and silent grave; I know they will rest until the resurrection. My mother used to speak of the Shakers at New Lebanon; she ~~always~~ has visited there with them; she always thought a great deal of them. I can talk about spiritualism better than I can write: it would take me quite a while to write my experience. Oh how deceitful, deceitful! It is nothing but the enemy. No spirit friend will ever deceive; never.

I can face any medium and tell them spiritualism is a fraud. It is a power raps, tipping table, writing, and test-giving; it is all done by power ~~medium~~. "Woe to the inhabitants of the earth and of the sea! for the devil is come down unto you, having great wrath, because he knoweth that he hath but a short time." I would like to hear from you, and I would like to give you my experience.

Yours for truth
 Mrs. L. M. Pomeroy

P.S. We are commanded to let our light shine. I will come to your place if you wish and the Lord be willing. I shall forever turn traitor to spiritualism.

There is no religion in it: the so-called spirit hates all good.

I see by the 'Union' that you had a communist sent you from Springfield; was it in favor of spiritualism, if I may be so bold as to ask? Please let me know if you wish me to come. I am against spiritualism; I hate the name of it - the liar!

Reply

Mrs R.M. Pomeroy

Respected friend: Your letter of the 5th just received.

I have not seen the "Springfield Union" containing my article yet; it will come soon.

So, you put yourself in the same class with Margaret and Kate Fox. They are mediums. You have been "a medium for writing, tapping, test and speaking medium &c." You "know just how it is done"

Margaret and Kate were mediums; and now

4

They say that they have been acting as frauds,
all these years. You do the same, and then ex-
pect the world to believe you. Yet, you
look for the Savior, expect the bodily resurrection,
and affirm that the dead cannot return until
their bodies rise; that none have ever returned,
you are positive about it &c.

You forget that Moses and Elias, and Samuel,
returned and talked with Jesus and Saul; and
many other Scripture statements. Do you not
think that yourself and the FOX women are very
wicked women and that no person should be-
lieve a word that any of you may utter?

Then you contradict yourself, and affirm
your belief in Spiritualism, saying, "It is
a power that produces raps, tipping tables, writing
and test-giving; It is all done by power unseen."
"For the devil has come down unto you, having
great wrath, because he knoweth his time is short."

Thus you admit yourself to have been a
medium for the devil to use in misleading
humanity.

Do not wish you to come here — better
repent.

Respectfully,

F. W. Evans

January 1896

South Family

Dec. 1895 pg 17

All Right! "When we write right, we do right. When we write to right wrong we do right. Hence a writer may be a writer of right, or a writer of wrong, and write all right. These aphorisms teach us to be sure and write right."

The drought so much feared is wholly cancelled by the copious rains of the few past weeks, and again "the rivers are full and the streams running over."

An old well was discovered recently by explorers who were searching for new water veins. It was found at a depth of three feet below the surface, covered with a door which was in perfect preservation. The well has been in existence for over one hundred and twenty years, and was probably built by the inhabitants who owned the land long before the Shakers possessed it. This water supplied an old barn above our buildings, which is also over one hundred years old and is still in good condition, — sheltering the herds on a thousand hills.

The northern part of the Office has been improved by the addition of a vestibule 8x15 ft. Elder William Anderson and Br. Conrad Human have been making preparations for a berry festival in the future. The past week they have set out over nine hundred vines of the rasp and blackberry varieties. "May the Lord bless every plant."

We find the "Mount Lebanon Cedar Boughs" highly entertaining. Who can tell how many Lebanon Cedar Boughs were used in the building of King Solomon's Temple?

Genevieve DeGraw

(supposedly porch)

April 1897 - "The Manifesto"
South Family

March 1897

pg 58

Falshay Research
E. Reich
E. Reich July 4-15, 1949

Dear Editor: - I can not "blot myself quite out" so thought
I would write some news, -

Spring is coming, 'tis almost here,
The birds will sing and give us cheer;
Trees will blossom, flowers bloom,
Filling the air with sweet perfume.
Lambs in the meadow, far away,
Will leap and bleat and skip and play,
While in the kitchen just below,
I'm making cake and kneading dough.

But my occupation will soon change in this place, and
other business must be lookt after more closely, as we
can not yet live without the "mighty dollar" and must
obey the injunction, "Keep out of debt."

We still find time to read and write, as we do not
wish to be behind the times. The Christian Herald and
Ladies' Home Journal are our good old friends, and we
have been interested in reading a brief account of the life
of Maceo, hero and martyr who was at last betrayed by
Zertuaha. Deliver us from traitors, - from one who violates
his trust.

When the millennium is fully ushered in, fighting will
be no more, and the truly good and loyal will have peace
and joy. Lord, hasten the day when revengeful, grasping
natures will have an end. This is an individual work and
what people want they willingly suffer for. If the
gospel work is the object of life, they will do the work
it requires. They will gather the fruits of the Spirit, - "love,
joy, peace, long-suffering, gentleness, goodness, faith, meekness,
and temperance."

"My brain power may be very small,
No matter, - it is mine,
And from the hand of nature's God,
I caught the spark, divine.
And from the hand of nature's God,
I caught the spark, divine.
And be the talents one or ten,
Committed to my care; -
He only asks that worthily
I use and prize my share.

Sarah A. Collins.

October 1846 - "The Manifesto"

South Family pg 332

C. Penn

Dear Editor:- We are great admirers of punctuality, so send Bible answers that you may know we have studied the Sept. "Manifesto" and like it.

We have been busy at work, as usual; but one day last week, (Friday) fourteen persons from our family went down to Lake Queechy for a change. All enjoyed the day very much as it was the finest one of the season. We were rowing and singing on the lake most of the time. At twelve o'clock we sat down to a good dinner. It was prepared by Sister Mary Jane the day before. She has taken charge of over seven bushels of blackberries the past two weeks that were gathered near home. For every blessing we are thankful.

There are several improvements we want to make before winter sets in, knowing full well that "a stitch in time saves nine," always, neither can we forget the good old maxims, "cleanliness is next to godliness," and "a soft answer turneth away wrath" and "honesty is the best policy" "the hand of the diligent maketh rich," and then, "waste not want not."

Will close by saying that none are sick among us. We cannot always say this.

S.A.C.

From New York Times, Monday, Nov. 30, 1936.

SHAKERS DWINDLE TO 7

Colony North of Albany Once
Counted 4,869 Members

Albany, Nov. 29 - Six gray-haired women and an 83-year-old man answered the congregation bell today at the settlement of Shakers, a few miles northwest of Albany, the last survivors in the home community of a once populous sect.

For most of the colony's 150-year history the bell has called Shakers - the United Society of Believers of Christ's Second Coming (in the form of a woman) - to meals, to worship or to work in the fields and shops of the community. Once 4,869 members answered its summons.

Today, besides Eldress Anna Case, the 81-year-old leader, there remains only Brother Hamilton McGraw, 83 and oldest of the survivors, and Sisters Mary F. Dahm, Grace Dahm, Frieda Sipple, Ella E. Myer and Anna Goepper.

Mount Lebanon Shaker Colony To Join West Pittsfield Society

aug 1947
Blue Cross
Rise
Cost
all
Unlikely Here

**Extra Charge, if
Made, Would Not
Exceed Dollar a Day**

Although the Massachusetts Hospital Service Inc. has recently proposed that Blue Cross subscribers pay hospitalization costs of more than \$9 a day, rates will probably not increase for the 40,000 county subscribers.

Arthur Arnold, enrollment manager of the Berkshire County division of the Blue Cross, said this morning that even if the plan goes through, rates in local hospitals will increase very little, if at all.

"Charges will generally remain the same in this area," Mr. Arnold said. "In a few county hospitals, the difference won't run to more than a dollar a day."

Petition To Be Heard

The State Department of Insurance will consider the petition in a few weeks. It proposes that Blue Cross members pay hospitalization costs over and above \$9 a day, in addition to regular premiums.

"It should be understood," Mr. Arnold said, "that this figure is an average rate for all patients in a single hospital. The proposal simply provides that those hospitals which can prove that their expenses are more than \$9 a day will be authorized to charge a daily fee making up the difference."

The Blue Cross county head pointed out that the plan may benefit Berkshire subscribers, including the 20,000 in Pittsfield, who heretofore have paid fees based on the higher daily rates of Boston hospitals.

He revealed that since June 1, the organization has been paying hospitals a per diem rate, based on average costs, and set by contract between the Blue Cross and the

A merger of the local Shaker Societies will take place some time this fall when the Mount Lebanon Society members will move to the West Pittsfield Society's location near Hancock. The actual date of moving is indefinite and no sale or transfer of properties has resulted. Miss Frances Hall of the Church Family in the West Pittsfield Society, hopes the moving will be completed before winter. But, "There will be no sale of either land or goods until the Mount Lebanon Society is moved."

Canterbury Group To Take Over

When the Mount Lebanon Society moves, the Canterbury (N.H.) Society will take possession of the grounds and property and decide its final disposition. At present about one-half the outer property has been sold in three sales, and some of the buildings torn down. But about 20 buildings still remain in the North Family area. The Church and Center Family buildings and property were sold in 1931 to Charles Haight representing Lebanon School, now known as Darrow School. The Second Family section was sold in 1940 to Avery Robinson. The South Family section, formerly known as the Shaker Village Work Camp, was the last sale in 1945.

Only seven of the former 600 members of the Mt. Lebanon Society remain at present. Under the administration of Leaders Sarah Collins, 92, and Rosetta Stephens, 87, the other five members have been running the society. They are, Sisters Mary F. Dahm, Grace Dahm, Sadie Maynard, Jennie Wells, and the only Brother left in their family, Curtis White. When the movement is completed, they will be part of the West Pittsfield Society which has six members now. Dissolution of the Mount Lebanon Society will leave only three Shaker Societies in existence. The other two are located in Canterbury, N.H., and Sabbath Day Lake, Me.

309

Jerome Court

FEBRUARY 3, 1933.

DRAMA TONIGHT

Will Star as
in 'Southwest
the Holiday

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state New York farm, the young
thespian now weighs fourteen
pounds.

But, no matter what local
drama appraisers may have to
say about Caligula's histrionic
possibilities two weeks hence
when the play opens here, his
theatrical career is fated to be a
brief one. In two months, the
cub is expected to become too big
and too heavy for the part and
a replacement will be in order.

You have the word of Jerry
Zalon, who takes care of the
tiger cub, that the "cats" are not
dangerous. Rather, he says, they
are "very sweet tempered." He
conceded, though, that "they
grow fast" and that to play it
safe the cub's claws are filed.
The chances are, reports Mr.
Zalon, that Caligula will be sold
to a zoo to perform or laze
around for the benefit of young-
sters and other naturalists. The
task of providing young tiger re-
placements is being handled by
the Animal Actors Registry.

Lynn Carter has taken an op-
tion on "Again and Again," a
play by Marjorie Ralston Metz,
for fall production. John Carra-
dine is announced to co-star in
the play with a "top feminine
star." The drama is about the
Shaker movement founded by
Ann Lee in New Lebanon, N. Y.
1774.

MUSIC NOTES

Events tonight: "La Bohème,"
Metropolitan Opera, 8:30 o'clock;
Symphonic-Symphony, Carne-
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F. S. F.

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Balbracust
Barham
Barham

Running people down is a bad habit, whether you are a gossip or motorist.

Save

THE ECHO



THE INDEPENDENT HOME TOWN PAPER

OF THE LEBANON AND TACONIC VALLEYS

The fellow who can't get to first base with his girl might try a new diamond.

VOLUME SIXTEEN

5 Cents Per Copy

NEW LEBANON, N. Y.

TUESDAY, MARCH 1, 1955

\$2.00 Per Year

NUMBER ONE

Indians Win 2: Play Chatham Tonight

New Lebanon Central School's Indians won two games last week but still trail the League-leading Chatham Panthers by a half game. This makes tonight's game with the Panther's a "do or die" game for the Indians.

The new gym at N. L. C. S. is expected to be filled to capacity long before game time tonight as Chatham tries to win and wrap up the championship and as the Indians try to win their way into a tie for 1st place. Chatham now has a 9-1 record and the Indians have won 9 and lost 2.

The present league standing is:

Chatham	9	1
New Lebanon	9	2
Ichabod Crane	8	3
Roe-Jan	6	4
Ockawamick	2	8
Germantown	1	8
Berlin	0	9

Results of games last week:

Thursday:

Ichabod Crane 65, Berlin 40

Friday:

New Lebanon 43, Berlin 27

Chatham 60, Ockawamick 39

Ichabod Crane 60, Roe-Jan 55

Saturday:

New Lebanon 63, Germantown 37

Chatham 59, Roe-Jan 48

Box scores of local games:

	B	F	P
New Lebanon	1	0	2
Connell, rf	1	0	3
Wel'ma'n, rf	0	3	2
Regensberger, lf	6	1	13
Wemple, lf	0	3	3
Hobson, c	3	3	8
Brown, rg	2	0	4
Black, rg	0	1	1
Benson, lg	3	0	6
Wear, lg	0	2	2
	15	13	43
Berlin	B.	F.	P.
Turley, lg	3	1	7
Ormsby, rg	0	1	1
Marra, rg	2	3	7
Demick, c	1	0	2
Brown, c	0	1	1
Morsfield, lf	0	2	2
Hewitt, rf	3	1	7
	9	9	27
Germantown	B.	F.	P.
Totals	16	5	37
New Lebanon	fg	fp	tp
Weidemann	7	1	15
Connell	1	1	2

NLCS NOTES

Field Trip Planned

The Library Club with a membership of approximately 20 members, is planning a special field trip March 3. The entire club, sponsored by Mrs. Eleanor Pigan, Librarian, will visit the Berkshire Evening Eagle plant in Pittsfield where they will observe the printing and publishing of the newspaper. Plans for the trip also include a visit to the Pittsfield Public Library.

Attend School Boards Meeting

Mr. Vincent Wadsworth, a member of the Board of Education and Mr. Walter Howard, Supervising Principal, attended a dinner meeting of Area M of the Central School Boards Association held at the Bethlehem Central School in Delmar on February 24. The purpose of the meeting was to discuss in detail the financial problems which face the central schools of New York State. Approximately 150 board members, principals, and lay people attended the meeting to hear reports from representatives of the 5 counties comprising Area M of the state. Dr. Paul Mort, Columbia University, who is one of the nation's leading experts in the field of school finance, was the principal speaker. Two State Assemblers, including Mr. Willard Drum of Columbia County, also spoke on the problems facing the legislature if they are to continue to give increasing financial support to the central schools of the State.

Seniors Take Scholarship Exams

Five NLCS students will compete for the New York State University Scholarships by taking special examinations at the school on Tuesday and Wednesday. Four-year college scholarships are awarded to those pupils in the state receiving the highest scores. The scholarships awarded each county is based upon the population, Columbia County receiving 10. Those seniors at New Lebanon Central competing will be Ursula Gentile, Pamela Hunt, Douglas Brown, Robert Wear and Herbert Weidemann.

Pre-School Group

PTA To Meet On Tues., March 8

The monthly meeting of the New Lebanon P. T. A. will be held on March 8th, at the High School at 8 p. m. Prior to the regular meeting, there will be an executive meeting in the Home Economics room at 7:30 p. m.

The program for the evening will be a film entitled, "Meeting the Needs of Adolescence," followed by a discussion period which will be led by Mr. Jerome Count of the Shaker Village Work Camp. This meeting will be of particular interest to parents of Junior and Senior High School students. Officers for the coming year will be elected at this meeting.

Children's Worker At Stephentown Church

There will be a special meeting at the Stephentown Baptist Church on Thursday evening at 7:30 at which time a worker with children, Mr. Bruce Webber, of Tennessee, will show pictures of this type of work at the Children's Bible Center. The public is invited.

Shaker Medicines Praised In Paper

The New Lebanon Shakers, their medicinal herb business, the Tilden Co., and several local people, are prominently mentioned in an article recently prepared, delivered, published and reprinted by Dr. Harry D. Piercy, a physician of Cleveland, Ohio. His article was given as a paper at the 17th annual meeting of the Ohio Academy of Medical History held at the Ohio State Museum. It was thereafter printed as an article in the Ohio State Archaeological and Historical Quarterly and subsequently reprinted from that in booklet form. Dr. Piercy, in doing the research necessary for the paper, made a visit here last summer, visiting the Shaker sites, the Tilden Co., the Shaker Museum, and interviewing a number of people. In his paper, he makes numerous references to the Mt. Lebanon Shaker families as they were

Cubs Hold Blue and Gold Banquet

On February 22, 1955, the Cub Scouts held their annual Blue and Gold Banquet at the White Church, with about 135 present. The invocation was given by Rev. Waring Franklin Currier, chairman of the Cub Scouts, was Master of Ceremonies.

To help digest a lovely dinner, Mrs. Garret lead in the singing of "Old MacDonald had a Farm". Mrs. Jack Weinberg, P. T. A. President was then introduced and spoke briefly. Scoutmaster Cromwell McIntosh, Jr. and Field Executive Lloyd Bayes, each had an interesting message to give the group. Mr. Robert Homestead, introduced the committee men and the Den Mothers. Members of the Committee are: Franklin Currier, Robert Homestead, William Rushbrook, Harold Tucker, William Hartigan, James Sutherland, Alfred La-Casse, and Cubmaster Wemple. Den Mothers are the Mesdames Richard Sutherland, Edward Garret, Roger Wemple, Robert Homestead, Vincent Wadsworth, Hyman Freedman, James Moon, Clement Weeks.

The following awards were given to the Cubs by Cubmaster Roger Wemple assisted by William Rushbrook; Bertland Howard, Lion badge and gold arrow; Douglas Vink, silver arrow on Bear; Charles Freedman, 2 silver arrows on wolf; Stanley Dimaia, 2 silver arrows on bear; Richard Garret, 1 gold, 3 silver arrows on bear; James Sutherland, Bear badge; James Schwartz, Wolf badge and gold arrow; William Wadsworth, silver arrow on Lion; Howard Commander, silver arrow on Bear; Robert Homestead, silver arrow on wolf; Richard Wemple, gold and silver arrow on wolf; William Huggins, Lion badge; gold and silver arrow; William Hartigan, Gold and 3 silver arrows on Lion.

Cubmaster Wemple, conducted a Webelos ceremony for the following boys: David Koepf, Gareth Weeks, William Rushbrook, and William Hartigan. Scoutmaster McIntosh presented these. Webelos with their badges, graduation certificates and their year star.

The following stripes were awarded: Harold Sharp, denner: Gareth

Obituary

MRS. DELLA OTIS LINDSAY

Mrs. Della Otis Lindsay of Brainard, passed away Wednesday, February 16, at Memorial Hospital, Albany, after a week's illness. She had been a resident of Brainard for the past 43 years, ever since her marriage to the late Hugh A. Lindsay.

She is survived by a son, Cleon, who lived with his mother; three sisters, Mrs. Mary Mullahy of Brooklyn, Mrs. Helen Stevens of Harriman, and Mrs. Teresa Colohan of Springdale, Conn., and a brother, Patrick, of Brooklyn.

Funeral services were held from the Mutterer Funeral Home in Nassau at 9:00 a. m., Saturday, Feb. 19 and at 9:30 a. m. a Requiem mass was held at St. Mary's Church in Nassau. The bearers were Fred Brown, Dan Costello, Bert Martin, Earl Bingham, William Black and Harold Boice. Burial was in Holy Cross Cemetery in Brooklyn.

MRS. JESSIE RITCHIE

Mrs. Jessie Chapman Ritchie, 81, widow of E. Burton Ritchie, died Tuesday, Jan. 22 at the home of Mrs. Kent Hadsell where she resided. She was born Jan. 9, 1874, in New Lebanon and was employed in the post office and at the Tilden Co. for many years. Prior to returning here about five months ago, she resided in Schenectady and was a member of Trinity Methodist Church there.

Survivors include a brother, Elbert T. Chapman of this town; a daughter, Mrs. Raymond F. McAtee of Schenectady; a son, Roland C. Ritchie of Glenside, Pa.; five grandchildren and one great grandchild.

The funeral was held at the Hall & Higgins Funeral Home, Stephentown, Friday afternoon at 2 followed by burial in the Cemetery of the Evergreens, with the Rev. Terrence Ogden, pastor of Trinity Methodist Church, Schenectady, officiating. Burial was in the Cemetery of the Evergreens. Bearers were Earl Hemenway, Anthony Liscinsky, Clayton Williams and Harvey Pease.

MRS. JESSIE A. R. WARING

Mrs. Jessie Alberta Reids Waring, 57, wife of the Rev. J. Arthur Waring, rector of the Church of Our Saviour, died Wednesday morning at her home. She was taken ill Tues-

Hotel Building Offered As Gift To Town of N. Lebanon

An offer of the old Indian Hotel building in Lebanon Springs as a gift to the town of New Lebanon from Mr. A. H. Shatford was scheduled for consideration at last night's regular meeting of the Town Board. The gift, which was offered to Supervisor Harold B. Hicks on Friday, and which was to be made officially to the Town Board last night, would give the building free and clear of all encumbrances and without any strings attached as to how the building should be used or even as to whether or not it might be sold. An unofficial poll of the members of the Town Board indicated that it would vote to accept the gift.

The building has many possibilities but it will be some time before there can be any real idea as to exactly what will be its future use. A committee of the Board will have to be appointed to make a thorough examination of it, get an estimate as to the extent and cost of necessary repairs, explore possible uses, estimate possible alterations, etc., etc.

One of the valuable assets of the building is that the property directly adjoins the property given to the town previously by Mr. Shatford for a town swimming pool and park. The possibility that is immediately apparent is that the hotel building might serve as park headquarters containing refreshment room, possibly the bath house facilities, an office for a park supervisor, room for storage of park equipment, etc.

However, all of this must be pure supposition, and any decision as to its use can only come after careful consideration by the committee and the Town Board as to how the gift can best serve the interests of the Town as a whole.

New Pews Arrive For Congregational Church

One of the final steps in the reconstruction of the old "White Church" was taken last Monday with the installation in the new sanctuary of the new pews. Finishing work on the interior of the

Requensberger	1	2	4
Hobson	10	4	24
Brown	3	1	7
Black	1	0	2
Benson	3	2	8
Totals	26	11	63
Ichabod Crane	24	17	65
Berlin	fg	fp	tp
Hewitt	8	2	18
Mordsfeld	0	0	0
Brown	4	0	8
Marra	4	1	9
Armsby	1	0	2
Turley	1	1	3
Totals	24	17	65

Volunteers Needed For Observation Post

There is still an urgent need for volunteers for the local Ground Observers Corps. 168 persons are needed to man the Post and so far there have been only 10 volunteers. Anyone willing to give up a couple of hours a week to this important defense task is urged to contact Mrs. Roger Wemple, phone 7-1673, at once!

Kudry - Rabi

In a quiet wedding at Pittsfield on Saturday afternoon, February 26, Mrs. Jennie Kudry, of New York City, became the bride of Mr. Stephen J. Rabi, of East Nassau and New York city.

A reception, attended by about thirty relatives and close friends, was held at the Wayside Inn, West Lebanon, following the ceremony.

Berlin Couple Notes Golden Wedding

On Sunday, Mr. and Mrs. Adelbert J. Merrills of Berlin celebrated their Golden Wedding anniversary and Mr. Merrills' 73rd birthday. Open house was held, and their children, grandchildren, and many friends were on hand to wish them all happiness and felicitate them on their fifty years of marriage.

A grand daughter, the former Barbara Merrills, and her husband, Staff Sergeant Raymond Williams were in Berlin for the anniversary, but had to leave early Sunday morning as Sergeant Williams had to report back for duty at Griffiths Air Base, Rome, N. Y. Mrs. Williams held the rank of sergeant until her recent discharge from the service.

MOVIE TIMETABLE

• Pittsfield Theatres •

CAPITOL:

Now Playing:
"Country Girl"
Week-days 1:45, 4:20, 6:45, 9:15
Sat.-Sun. 1:00, 3:15, 5:25, 7:40 9:50

PALACE:

Now Playing:
"Unchained" 1:00, 3:50, 6:40, 9:30
Silent Raiders" 2:15, 5:05, 7:05

STATE THEATRE

Now Playing:
"Captain Lightfoot" 2:40, 5:55, 9:10
Fort Osage" 1:17, 4:30, 7:45

Meet Tonight

At tonight's meeting of the New Lebanon Central Pre-School Study Group, Mr. Robert L. Johnson of the Rip Van Winkle Clinic will be the speaker and moderator.

Mr. Johnson is the Health Educator for the Rip Van Winkle Foundation and is a member of the Guidance Service of its Clinic. Prior to his affiliation with the Foundation he was a member of the Buffalo and Erie County Health Department and the New York State Department of Health.

The meeting is to be held tonight, March 1st, at 8 p. m. at the School. Everyone interested in the pre-school youngster is cordially invited to attend.

Trainor,;se1-s-

Square Dance At Grange Hall Friday

The public is invited to attend a Square Dance at the New Lebanon Grange Hall this Friday evening, March 4, from 9 to 1. Music will be furnished by Joe Staron and his Orchestra. The proceeds from the dance will go into the Grange building fund. Tickets may be obtained at Stulz's store or from any Granger.

Indians Again Go To Sectionals

Regardless of the outcome of tonight's struggle for the Columbia County title between Chatham and New Lebanon, the Indians have again won the privilege of going to Saratoga to play in the Sectional Championship tournament. They have already clinched their position as the top Class D school in the County. The Indians will play their first game in the sectionals on Friday evening, March 18 against the winner of the Waterford vs Berne-Knox game. The Class C winner of Columbia County has not yet been determined.

The annual scramble for the basketball championships of Section 2, New York State High School Athletic Association, opens March 11 and will run 11 nights at Saratoga's Convention Hall, leading up to finals in Classes E and C on March 25 and in Classes D and B the following night.

The Saratoga tourney will draw 32 schoolboy quintets, with 28 games slated on the 11 nights. There will be six triple-headers and five double-headers. The field will be made up of seven Class E (smallest) schools; 11 from Class D; nine from Class C and five from Class B.

Saturday Night Movies At Stephentown Ctr.

Movies will be presented for three consecutive Saturday evenings, March 5, 12, and 19, at 7:30 p. m. at the Stephentown Youth Center for children and adults. Donations will be received. Proceeds will be used to help pay for the new movie projector recently purchased.

the originators and the center of this phase of the Shaker industries. The following paragraph is an example: "Another preparation of the Mt. Lebanon Shakers was a mixture of fluid extracts as tinctures known as Seven Barks. It had a wide and long sale. I can remember the package on the shelves of my father's drug store. It was about four inches tall and one and a half inches wide and deep, a square-on-the-end package. It was printed in colors, and down one side were seven heads of different breeds of dogs. I do not credit the Shakers with designing this attractive and humorous package. It contained the following extracts in tincture form: blue flag, butternut, stone root, golden seal, sassafras, blood root and black cohosh. The dose was five to twenty drops. It was marketed by Dr. Lyman Brown, New York City, and was widely sold in the United States and exported to England, Germany and France."

In the following quotation, he mentions his visit to the Tilden Company and some of its personnel:

"A recent visit was paid the Tilden Drug Company, of New Lebanon, New York. This company is the oldest manufacturing drug house in America. It was founded in 1824 and carried on drug manufacturing contemporary with that of the New Lebanon Shakers situated a few miles distant. Through the kindness of W. Gordon Cox, the president of the Tilden Company, the author met several persons who had close contact with the New Lebanon Shakers during the final years of their drug manufacturing.

"Mrs. Lois W. Rider, secretary of the company, recalls their activity since 1903. By that time the extensive extract business of the nineteenth century was greatly curtailed. They did, however, make inspissated watery extracts to which alcohol was added. Eldress Emma J. Neale was in charge of drug manufacturing. Their principal products were Brown's Seven Barks, and Shaker Extract of Veratrum Viride. According to her memory all drug manufacturing ceased about 1930. Robert Peck, superintendent of the Tilden Company, confirmed these statements and added the information that the New Lebanon Shakers obtained from his company certain extracts they had ceased to manufacture.

"Bill Reed, also of New Lebanon, was interviewed. His father had worked for years in the Shaker laboratory and Bill himself worked about the community when a boy and assisted in mixing and packaging Mother Siegel's Syrup. In his time the only alcoholic extract produced was that of Veratrum Viride. He said "The Shakers were lovely people to work for. They were industrious and peaceful. There was no quarreling."

In conclusion the author stated: "Of the Shakers it cannot be said that their way of life or their labors were in vain. During their flourishing days, 1840-1880, they spread an influence for good out of all proportion to their numbers, and in these days of their diminishing membership their kindness, honesty, integrity, and wholesomeness are not forgotten. The ideals of Mother Ann, Whittaker, Jo-

seph Meacham, and many other leaders are alive today, and the future will not fail to remember this romantic, social-religious and economic experiment."

Masons And Eastern Star Meet This Week

Unity Lodge, No. 9, F. & A. M., will meet tonight, Tuesday at 8 o'clock at the Lodge rooms in Lebanon Springs. The first degree will be conferred on a class of candidates with the Senior Warden Earl D. Hanchett acting as Master.

Unity Star Chapter No. 941, O. E. S., will hold its regular meeting this Thursday evening, March 3, at 8 o'clock at the Masonic Temple. A social hour will feature the evening's program.

Fed: Ladies Aid Meet

The Ladies Aid Society of the Stephentown Federated church met Tuesday afternoon, February 22 in the church Annex and held a reception for the minister and his bride, Rev. and Mrs. Walter Bartlett, who were married February 6th at Mount Aairy, Md. At the luncheon which followed a three tiered wedding cake topped by a miniature bride and groom was presented the couple. The cake was made by Mrs. Chester Demick. Ice cream, sandwiches and pickles were also served at a table decorated for Washington's birthday.

Mr. and Mrs. Bartlett were presented a gift of money by the president, Mrs. G. A. Johnson on behalf of the Society.

The group donated the sum of \$5.00 to the Heart Fund. Mrs. Johnson announced that Mrs. Chester Demick will be the chairman of the annual sale and supper, August 20 as she was last year. The members will meet for an all day session at its next meeting date, March 22, beginning at 10 a. m. to sew on aprons for the affair. Members are also asked to take materials to make potholders. A covered dish luncheon will be served at noon with Mrs. Richard Tyde as chairman and on the committee will be Mrs. Silas Hicks, Mrs. Joseph Patterson and Mrs. Wayne Mac Veigh.

At the close of the meeting, a recreational number was held and Mrs. Wheeler was the winner.

Mrs. Chester Demick won a cake in a cake walk. The cake was made by Mrs. Johnson.

The hostesses for the luncheon were Mrs. William Hall, Mrs. Edwin Lawless, Mrs. Paul Sykes and Mrs. Walter Sykes.

seph Meacham, and many other leaders are alive today, and the future will not fail to remember this romantic, social-religious and economic experiment."

Weeks, asst. denner; Richard Beach, denner; Bruce Larabee, asst. denner; James Sutherland, asst. denner; James Trainor, denner; Richard Wemple, asst. denner; David Brown, asst. denner; Richard Garret, denner; William Wadsworth, denner; Steve Arto, asst. denner. The boys that have been in the Cubs for a year each received their year star.

The meeting was closed with Scout master McIntosh giving the Scoutmasters benediction and the friendship circle.

Besides her husband, she leaves her mother, Mrs. William Reids of Preston, Ontario; two sons, Reid Arthur Waring of London, Ontario, and Sgt. William John Waring, U. S. Army, stationed in Japan, and three grandchildren.

Mrs. Waring was a member of the Lebanon Valley Woman's Club, the Ladies Guild of the Church of Our Saviour, and was active in Sunday school work. The funeral was held at the Church of Our Saviour Saturday afternoon at 2, with the Rt. Rev. David E. Richards, suffragen bishop of Albany officiating and members of the vestry as bearers. The body was taken to the Gardner Earl Memorial, Troy. Interment of ashes will be in London, Ont.

F. A. McMASTER

F. A. McMaster died at his home on Queechy Road Sunday morning, February 27. He is survived by his wife. Private funeral services will be held from his late home on Tuesday morning.

Pratt-Bateman Wedding Next Sunday Afternoon

The marriage of Miss Arabella Pratt, daughter of Mr. and Mrs. Ashley Pratt, of New Lebanon Center, to Mr. Gary Bateman, son of Mr. and Mrs. Chauncey Bateman of Stephentown, will take place at the Stephentown Federated Church on Sunday afternoon, March 6th, at 1:00 p. m. A reception in the Church parlors will follow the ceremony.

TACONIC VALLEY GRANGE

At the regular meeting of Taconic Valley Grange, February 21, it was announced that \$137.58 had been realized from the Oyster supper held February 10th. Master Charlesetta Carpenter presided at the meeting which was preceded by a covered dish supper at 7 p. m.

A meeting of the Ways and Means Committee and the Executive Committee was held at the home of Mrs. Carpenters, Thursday evening to discuss plans for the Building Fund.

Mrs. Thomas Fritzsche was in charge of the literary hour and presented a program on Washington and Lincoln. There were 35 present.

Dairy Club Meets

The monthly meeting of the Lebanon Valley Dairy Club was held in the home of Mr. and Mrs. Stanley Chittenden. Our club leaders, Mr. Chittenden and Mrs. Oliver Cook, were at the meeting. Last month the club donated \$2.00 to the March of Dimes and has donated \$1.00 to the Heart Fund this month. A committee was appointed to put a demonstration in a store window. Members of the club gave talks and demonstrations on such topics as dehorning cattle, and cleaning cows.

sanctuary has been proceeding for several months now and is nearly completed. However, no date has yet been set for the first service in the new edifice or for its dedication.

Teen Center Considered At N. L.

Adult organizations in the Lebanon Valley are prepared to set up a Teen Center for youngsters but they want to find out first:

Do the young boys and girls really want such a center?

If so, what would they want the center to be like?

To answer these questions, a six-member committee has been formed to study the proposed center. a

On Thursday, March 10th at 8:00 o'clock at the school, the committee will report back to delegates from all organizations interested in the project. Mr. James H. Robinson of the State Youth Commission will be present to speak and answer questions.

Members of the planning committee include Austin Haight of the Town Board; Whitney Stott, Lions Club; Mrs. Roger Wemple, American Legion and Mr. and Mrs. Lloyd Church, Grange.

Other groups interested in the project are the PTA and Woman's Club.

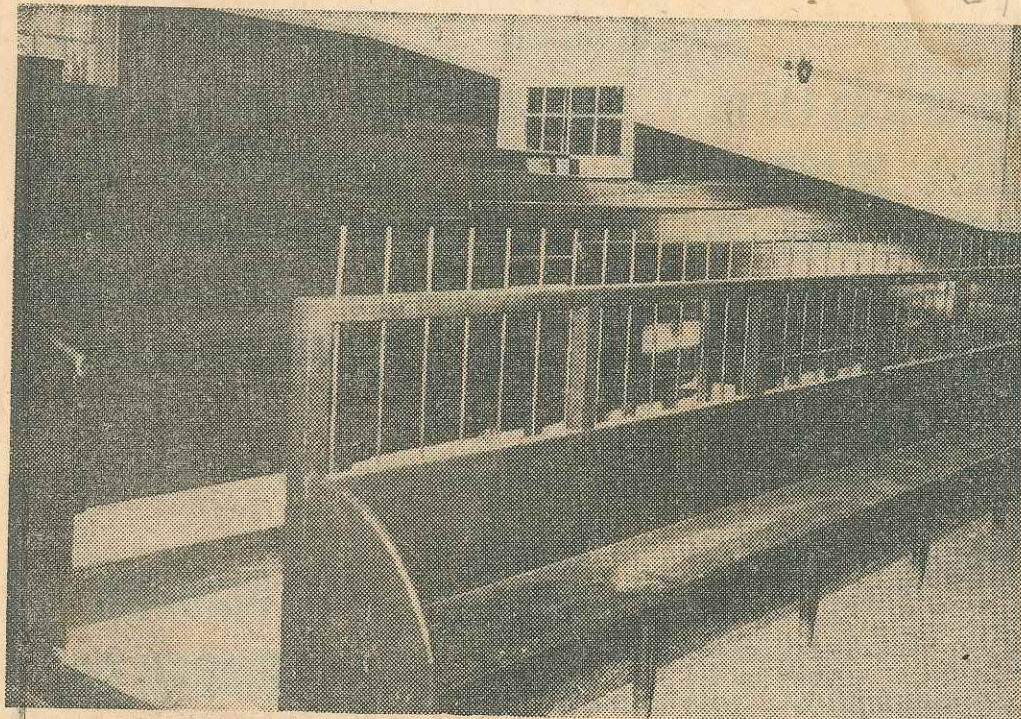
The question of a site for the center and financing still are under study. New Lebanon Grange has offered space in its building.

Federated Ladies Aid Rummage Sale Friday

"Cents Buy Dollars Worth" is the slogan for the Rummage Sale which is being held Friday, March 4 from 9 a. m. to 9 p. m. at the Stephentown Firehouse. All kinds of articles such as clothing, shoes, furniture, dishes, tools, toys and other dry goods will be on sale and some good bargains are being offered. Anyone who has anything for the sale may take it to the Firehouse, Wednesday and Thursday, March 2 and 3 from 9 a. m. to noon.

There will also be an added attraction the day of the sale, in a table of home baked food. Any member of the congregation or Ladies Aid Society of the Federated church who wishes, may contribute to it, by making pies, cakes, cookies, beans, salads, preserves or anything she wants to donate. The affair is being conducted under the auspices of the Ladies Aid and the proceeds are to revert to the Carpet Fund of the Church. Mrs. Alwyn Strait is chairman and her committee consists of Mrs. Chester Demick, Mrs. Silas Hicks, Mrs. Clarence Carpenter, Mrs. Albert Silvernail, Mrs. Andrew Pease and Mrs. G. A. Johnson, president of the Ladies Aid Society.

The articles already brought in, all in perfect condition are a Singer Sewing machine, 2 electric razors, Men's overcoats, women's toppers, two winter coats, shoes, sweaters, hats and summer dresses, also a child's crib and high chair, man's chest of drawers, lamp table and chairs.



THE SHAKERS WORSHIPPED HERE

Like all their furniture, the pews in the meeting-house of the Shaker sect were designed on lines of utilitarian simplicity. These are preserved at the Ann Lee Home, which used to be the community of the "Church Family" of Shakers. By a curious twist of destiny, the pews now serve Catholic communicants, the meeting-house having been converted into the chapel of St. Elizabeth's parish for inmates of the Albany County Farm.

Times-Union Staff Photos

Dickens Passed Through Albany During Tour of America in 1842

The English novelist, Charles Dickens, made a tour of America in 1842, during which he sailed down Lake Champlain from Canada, passed through Albany, and visited the Shaker Village at New Lebanon. Here is what he had to say about this portion of his journey.

By CHARLES DICKENS
In "American Notes"

After breakfasting at Whitehall, we took the stage-coach for Albany: A large and busy town, where we arrived between five and six o'clock that afternoon; after a very hot day's journey, for we were now in the height of Summer again. At seven we started for New York on board a great North River steamboat, which was so crowded with passengers that the upper deck was like the box lobby of a theatre between the pieces . . . But we slept-soundly, notwithstanding, and soon after five o'clock next morning reached New York . . .

We had yet five days to spare before embarking for England, and I had a great desire to see "the Shaker Village", which is peopled by a religious sect from whom it takes its name.

BEAUTIFUL COUNTRY

To this end, we went up the North River again, as far as the town of Hudson, and there hired an extra to carry us to Lebanon, thirty miles distant.

Between nine and ten o'clock at night, we arrived at Lebanon: which is renowned for its warm baths, and for

as much interest in them, as if they had been so many figure-heads of ships. Presently we came to the beginning of the village, and alighted at the door of a house where the Shaker manufactures are sold and which is the headquarters of the elders, requested permission to see the the Shaker worship.

GRIM HATS ON GRIM PEGS

Pending the conveyance of this request to some person in authority, we walked into a grim room, where several grim

which was grimly conceded. We accordingly repaired to a store in the same house on the opposite side of the passage, where the stock was presided over by something alive in a russet case, which the elder said was a woman; and which I suppose was a woman, though I should not have suspected it . . .

These people are called Shakers from their peculiar form of adoration, which consists of a dance, performed by the men and women of all ages, who arrange themselves for that purpose in opposite parties: the men first divest themselves of their hats and coats, which they gravely hang against the wall before they begin; and tying a ribbon around their shirt-sleeves, as if they were going to be bled. They accompany themselves selves with a droning, humming noise, and dance until they are quite exhausted, alternating advancing and retiring in a preposterous sort of trot. The effect is said to be unspeakably absurd . . .

COMMON STOCK

All the possessions and revenues of the settlement are thrown into a

IRVING OLD DU

In his story, Irving had the young man on the Hudson River hunting party led which invited him to come and drew a fascinating picture of the once celebrated street which stood on Pearl St.,

By WA
(Fro

On their arrival their companions seemed surprised. Many were the greetings and congratulations in the streets; the boys whooped as he passed. Antony Vander Heyden

Dolph followed on in the lead, admiring the neatness of the worthy burgh; for in those days Albany was in all the glory, and inhabited almost exclusively by the descendants of the original Dutch settlers, having yet been discovered and colonized by the rest of the people of New England. Everything was quiet and orderly, and everything was conducted calmly and leisurely; no hurry, no bustle, no struggling and scrambling for existence.

GRASSY STREETS

The grass grew about the unpaved streets, and relieved the eye by its refreshing verdure. Tall sycamores and pendant willows shaded the houses, with catapillars swinging in long silken strings, from their branches; or moths, fluttering about like coxcombs, in joy at their gay transformation. The houses were built in the old Dutch style, with gable ends towards the street. The thrifty housewife was seated on a bench before her door, in close-crimped cap, bright flowered gown, and white apron, busily employed in knitting. The husband smoked his pipe on the opposite bench, and the little pet Negro girl, seated on the step at her mistress's feet, was industriously plying her needle.

COWS COME HOME

The swallows sported about the caves, or skimmed along the streets, and brought back some rich booty for their clamorous young; and the little housekeeping wren flew in and out of a Lilliputian house, or an old hat nailed against the wall. The cows were coming home, lowing through the streets, to be milked at their owner's door; and if, perchance, there were any loiterers, some Negro urchin, with a long goad, was gently urging them homewards.

As Dolph's companion passed on, he received a tranquil nod

To this end, we went up the North River again, as far as the town of Hudson, and there hired an extra to carry us to Lebanon, thirty miles distant.

Between nine and ten o'clock at night, we arrived at Lebanon: which is renowned for its warm baths, and for a great hotel, well adapted, I have no doubt to the gregarious taste of those seekers after health or pleasure who repair here, but inexpressibly comfortable to me. We were shown into an immense apartment, lighted by two dim candles, called the drawing-room: from which there was a descent by a flight of steps to another vast desert, called the dining-room. . . There need be baths somewhere in the neighborhood, for the other washing arrangements were on as limited a scale as I ever saw, even in America. . .

PLEASANTLY SITUATED

The house is very pleasantly situated, however, and we had a good breakfast. That done, we went to visit our place of destination, which was some two miles off, and the way to which was soon indicated by a finger-post, whereon was painted "To the Shaker Village".

As we rode along, we passed a party of Shakers, who were at work upon the road; who wore the broadest of all broad-brimmed hats; and were in all visible respects such very wooden men, that I felt about as much sympathy for them and

GRIM HATS ON GRIM PEGS

Pending the conveyance of this request to some person in authority, we walked into a grim room, where several grim hats were hanging on grim pegs, and the time was grimly told by a clock which uttered every tick with a kind of struggle, as if it broke the silence reluctantly, and under protest. Ranged against the wall were six or eight stiff, high-backed chairs, and they partook so strongly of the general grimness that one would rather have sat on the floor than incurred the smallest obligation to any of them.

Presently, there stalked into this apartment a grim old Shaker, with eyes as hard, and dull, and cold, as the great round metal buttons on his coat and waistcoat; a sort of calm goblin. Being informed of our desire, he produced a newspaper wherein the body of elders, whereof he was a member, had advertised but a few days before, that in consequence of certain unseemly interruptions which their worship had received from strangers, their chapel was closed to the public for the space of one year.

As nothing was to be urged in opposition of this reasonable arrangement, we requested leave to make some trifling purchases of Shaker goods;

ing in a proposition . . . trot. The effect is said to be unspeakably absurd . . .

COMMON STOCK

All the possessions and revenues of the settlement are thrown into a common stock, which is managed by the elders. As they have made converts among people who were well to do in the world, and are frugal and thrifty, it is understood that this fund prospers: the more especially as they have made large purchases of land. Nor is this Lebanon the only Shaker settlement: there are, I think, at least three others.

They are good farmers, and all of their produce is eagerly purchased and highly esteemed. 'Shaker seeds', 'Shaker herbs', and 'Shaker distilled waters', are commonly announced for sale in the shops of towns and cities. They are good breeders of cattle, and are kind and merciful to the brute creation. Consequently, Shaker beasts seldom fail to find a ready market.

They eat and drink together, after the Spartan model, at a great public table.

They are said to be good drivers of bargains, but to be honest and just in their transactions. . . In all matters they hold their own course quietly live in their gloomy, silent commonwealth, and show little desire to interfere with other people.

owner's door, and in, perchance, there were any loiterers, some Negro urchin, with a long goad, was gently urging them homeward.

As Dolph's companion passed on, he received a tranquil nod from the burghers, - and a friendly word from their wives. . . The Heer did not pause to have his usual jokes with them, for he was impatient to reach his home. At length they arrived at his mansion. It was of some magnitude, in the Dutch style, with large iron figures on the gables, that gave the date of its erection, and showed that it had been built in the earliest time of the settlement. . .

Dolph was now ushered into the house with a hearty welcome. In the interior was a mingled display of Heer Antony's taste and habits, and of the the opulence of his predecessors. The chambers were furnished with good old mahogany; the beaufets and cupboards glittered with embossed silver, and painted china. Over the parlor fireplace was, as usual, the family coat of arms, painted and framed; above which was a long duck fowling-piece, flanked by an Indian pouch, and a powder-horn. The room was decorated with many Indian articles, such as pipes of peace, tomahawks, scalping-knives, hunting-pouches, belts of wampum; and there were

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the advancing feet. Sometimes the convolutions resembled simple figures in the marches of light gymnastics; at others it was a mere rhythmic procession. Entrapturing religious emotion was plainly visible on the faces of many; a serious but joyful earnestness on others. In the scene there was nothing ludicrous, nothing unseemly. On the contrary more than one onlooker found himself deeply impressed by this form of worship in which the body is recognized as the temple of the Holy Spirit.

The services ceased with as little ceremony as they began, and after mutual greetings the members of each family return to their homes, which they regard with as much affection and pride as the members of a private family. Of

as well as physical atmosphere of this Shakerian home.

Within the same buildings are the workrooms where clothing is cut and made, and store-rooms, cool and sweet. Underneath is the dairy, filled with cans of golden cream, and butter fragrant as the breath of yonder Holstein cows, stabled in that lofty stone barn filled with every appurtenance of bovine luxury and the just pride of all Shakerdom. Truly if there is perfect housekeeping within, the farming without lags not behind.

A few rods back of the guest house is the dwelling of the Shakers. At one end are the rooms of the brethren, furnished like those of the sisters, who have charge of them. Two or four rooms together in large many-windowed apartments, always furnished with single beds. The house, the occupants and their occupations are presided over by two elders and two elderesses, selected for those peculiar qualities and experiences, which would alone render them fit to hold such relations to 60 or 70 men, women and children of all temperaments and many nationalities.

On this point it is enough to say that the intentions and character of each novitiate are carefully investigated, and that scandal among them is unknown. The heredity of a child is studied before it is accepted as an inmate; when once a member of the family its natural proclivities are considered and its "gifts" given room for free expansion. The school room is provided with apparatus and a museum, and the little school mistress is dearly loved by her charges.

While the Shakers believe celibacy to be the highest form of life, they respect the institution of marriage, concede that only a few are called to join their number and be separated from the world. Rather do they look to see their principles slowly spread over the earth and uplift its inhabitants to a higher plane of thought and action. For integrity and justice, as well as for breadth of sympathy and hope for the future of humanity, it may be safely asserted they have no superior.

All are hard workers, leaders and teachers, as well as common members. Rising before five o'clock in the morning, each group of men and women repair to their respective duties. Two sisters take charge of the dining-room, two of the bake-room, and two of the kitchen—the latter a large handsome room fitted with every convenience and exquisite with its well-oiled floors and rows of burnished sauce pans. The brethren have devised unheard-of comforts for the indoor-workers, and the visitor leaves with the feeling of pity for the housewife who does her cooking in the ordinary way. Here every step tells. Every movement counts. Co-operative work can point to no greater triumph than in Shaker house-keeping.

In the dining-room the men sit at one table, the women at the other. The food is of the best quality and generous in quantity. Almost no use is made of flesh-food and home-grown and ground cereals are cooked to perfection. Such vegetables, plucked within the hour, and such pies, shortened with sweet cream and filled with fresh fruit or that preserved by their own peculiar process, we mutually confessed to have never tasted before.

All the work is done by the sisters who have their seasons of leisure and repose. Running water brought from large springs gushing from the mountain side grinds the grain, churns the butter, rocks the washing machine, cools the

N. Y. A long enough list for a body of people who at no time have numbered over 5,000 souls.

Every Community has its church building, open during the summer months; at other times the meetings are held in the large family rooms used for social purposes. Bare, and spacious with polished hard-wood floors and provided with movable benches, they are open, on occasion, to Sunday spectators from more ornate forms of worship.

At the appointed hour two long processions file noiselessly in, the brethren ranging themselves upon the seats along the wall on one side, the sisters on the other. It is an impressive sight these latter present, with naive, serene faces, framed in spotless lace, each with an introspective, unworldly look that hushes the spectator into quiet awe. They have large, white kerchiefs and hymn books on which the hands are clasped, and these trim, quiet forms and downcast eyes, motionless and soundless, while the breeze whispers within and the shadows dance upon the wall, seem to belong to some pale ghosts of the past, clarified from all earthly passions, which have returned to remind their fellow beings of that other world to which they hasten.

A few moments and the spell is broken. The elders rise, and the others following, range themselves in two opposite parallel lines. Some one strikes a note and the others join in a simple but thrilling song. One of the elders, when this is finished, gives a brief and practical exhortation, instinct with high religious aspiration, linked with intimations of struggle and trial, temptation and triumph. How to subdue the lower nature to the rule of the higher, how to live aright in thought and deed, seem the burden of those remarks. Another song follows and then an exhortation, perhaps by a Shakeress, who here as in all other places is on terms of equality with the brethren, till finally the time for marching is at hand.

The best singers among their number group together facing each other in the middle of the room, and burst forth into a stirring march. This is emphasized by the beating of the hands and an increased stress on the accented measures of the bar, with the body gently swaying forward and backward and the feet keeping time to the rhythm of the music. Round these singers circled the Shakers, men and women by themselves, all beating time with upward palms of the outstretched hands, and keeping time with

this fact proof is shown in a variety of ways.

"When you see a good thing," said a Spanish philosopher, "put on a magnifying glass." None is needed regarding the Shakers. The social advantages they enjoy, their freedom from anxiety in regard to a livelihood, the conviction that labor meets with an honest reward, the satisfaction arising from wholesome, delightful and elevating environments and associations,—all these are advantages not to be despised. It is no light thing to be shielded from want and wrong, to look forward with content to a life of repose and comfort.

Yet agreeing with all this will not make a person a Shaker. There are vital underlying principles which must first be apprehended and embraced. They are not many who can sacrifice the stirring hopes and ambitions, loves and warfares which are a portion of the common lot, and so there are but few who desire to step aside from the roses and thorns of the ordinary pathway into that straight, well fenced, verdurous road that leads into the fold of the Shakers.

HESTER M. POOL.

Eagle
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Shaker Settlement In Mt. Lebanon Made Landmark

Special to THE EAGLE

WASHINGTON (AP) — The Department of the Interior has announced that several buildings in New York State have been selected for preservation as national historic landmarks.

They include:

:30 "Olana," the home of artist
t 8 Frederick Church, in Columbia
60. County south of the city of Hud-
-26 son, overlooking the Hudson
River; the Catskill home of
ts, painter, Thomas Cole, and the
\$2 Mount Lebanon Shaker Society
Settlement in Mount Lebanon;
ve. the Oneida Community Mansion
25 House in Oneida, and the Sen-
eca Falls home of Elizabeth
th Cady Stanton, a leading figure
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Handwritten notes in the top left margin, including the word "under" and some illegible scribbles.

Left: Ball gown of brown silk organdy banded with white tulip silhouette appears in Dior

THRONG AT OPENING OF ANTIQUES SHOW

200 Exhibits Are in the 7-Day Fair That Is Being Staged at Madison Sq. Garden

By SANKA KNOX

The art of displaying fine objects advantageously is to be noted in several of the 200 exhibits that make up the huge annual National Antiques Show at Madison Square Garden. A seven-day event under the management of Morton Yarmon, the fair opened yesterday to a crowd queued up outside the Garden for an hour before being admitted.

As in former years, the greatest magnets are the many displays of European decorative items, and many who gained entrance at 1 P. M. yesterday made immediately for these booths.

But the fair's attractions are many-faceted. Within an hour of opening, most of the furnishings of a Shaker exhibit had been sold to museums. A display that may still be seen through Sunday, it utilizes simple and typical Shaker pieces such as beds, chairs, a rare stove and other unusual items as material for a room that blends the old with the new.

The furnishings are from Avis and Rockwell Gardiner of Stamford, Conn., and their metamorphosis through fabrics, rugs and arrangement to components of a smart, modern room, was accomplished by Alex McDonald, decorator.

Well-lighted, built-in cases point up a collection of ancient and antique drinking vessels, eating implements and table accessories from Julius Carlebach, New York dealer specializing in primitive art. And not far from this is another well-displayed exhibit of tooth-picks that Dr. Isadore Hirschfeld, New York dentist, has been collecting for years.

Occupying a large corner nearby is an exhibit of circus material of about fifty years ago. The colorful and fantastic figures, masks and heads of half-century-old hawkers' wares are from a 6,000-item collection recently acquired by Helena Penrose, New York dealer in Americana.

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am silk
the back of
mon speckled
with high waist and
om.
most dramatic of the formal
creations, came from those two
masters of the French couture,
Dior and Balenciaga. Dior's gown
was of shell pink satin. An arched
and stiffened band curved from
the waist to the back, widening
and merging with deep folds that
gave the skirt an elegant back-
ward sweep. Balenciaga's gown,
in a different mood, combined
smoke blue lace in a high-necked
bodice with blue satin in its full
floor-touching skirt.

The suits that took their place in the presentation had no definite news to tell. Schiaparelli, on a small black and white check, placed pockets in a diagonal line swinging from the left shoulder to bosom level at the right.

Among the several entries from Jacques Heim was a slack outfit of white waffle piqué, the tapered trousers held at the waist by crossed straps edged with black to match the stripes down the sides of the pants. The shirt of white cotton jersey had an embroidered cowl neck.

An interesting ensemble came from Lanvin-Castillo. It was of red hopsacking (the color was seen in many of the French models). The straight coat was made with a wide box fold at the back, held just below the hipline, where it was released. The dress was slim and belted.

Other designers represented in the French group were Manguin, Paquin, Nina Ricci and Mad Carpentier.

Italian Courturiers

The Italian courturiers listed were Antonelli, Fabiani and Simonetta. Their fashions exhibited easy lines that did not establish any well defined trends. Fabiani made an interesting reversible coat, of red cotton faille on one side and black silk faille on the other.

With her usual skill at fashioning sports styles, Simonetta did some delightful shorts. They were in blue sateen and made with gathered horizontal bandings. The cocoa brown shirt repeated the gathered design.

Smartly tailored classic suits in the best English tradition were from La Chasse and Hardy Amies.

The hats that accompanied the costumes were selected with discrimination. They pointed up the feeling for the tiny shape, the one entirely of fruit, the one with a point shooting off to the back, the sailors with narrow brim and important crowns. They stressed the revived interest in the large cape-line and the mushroom brim. There were flowers and jewels in the trimmings.

Millinery included was from Albouy, Balenciaga, Desses, Dior, Jacques Fath, Givenchy, Griffe, Legroux, Gilbert Orcel, Maud et Nano, Paulette, Reboux, Schiaparelli, Claud St. Cyr, Suzy, Svend, and Rose Valois.

PAMPHLET IS DROPPED

Federal Women's Bureau Loses Funds for Its 'Facts'

Special to THE NEW YORK TIMES.

WASHINGTON, March 9— "Facts on Women Workers," published monthly by the Women's Bureau of the Department of Labor since 1946, was discontinued today.

A final issue appeared with this explanation: "In line with the economy program in government the Bureau of the Budget has not renewed approval for the publication of this monthly newsletter. The Women's Bureau is sorry that it can no longer provide you with this service."

The publication of four pages, only one sent out periodically by the Women's Bureau, regularly carried the census figures for the month on employment of women, and four times a year gave an occupational breakdown on women's employment. It went to state departments of labor, labor unions and to women's organizations at a cost of two cents a copy including the part-time salary of the employee who compiled it.

First Lady to Meet Press

WASHINGTON, March 9 (UP)— Mrs. Dwight D. Eisenhower will hold Wednesday her first news conference since becoming First Lady. The White House press secretary, James C. Hagerty, said that the conference was intended primarily for women reporters, but that "if a few men with regular White House credentials want to attend" they would be permitted.



SHAKER FOR MODERNS: This Shaker room, styled for modern living by Alex McDonald, is on exhibit at National Antiques Show, which opened yesterday at Madison Square Garden Exhibition Hall. The black furniture is a foil to the blue greens, chartreuse and red of the upholstery and striped rug. Shaker furnishings were collected by Avis and Rockwell Gardiner.

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Christmas — as the Shakers Lived It

By RITA REIF

NEITHER tinsel nor holly are displayed in "The Shaker Order of Christmas" exhibit that opens today at the Museum of American Folk Art. But the joy and generosity that the United Society of Believers in Christ's Second Appearance brought to the celebration of the Feast of the Nativity are suggested everywhere in this

show, which remains on view through Jan. 4 at 49 West 53d Street.

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Set out on an extraordinary early 19th-century refectory table, on loan from the Metropolitan Museum of Art, is an appetizing arrangement of foods—not for Shaker eating but for giving. The butter-nuts and acorns, the fruits and breads, arranged in the handwoven baskets for which these industrious people were famous, were given to the poor along with other necessities.

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The photostat of a 19th-century drawing shows Shakers dancing frantically in snake-like lines, as they sung their favorite hymns—a release from the disciplined, unworldly environment they created for themselves.

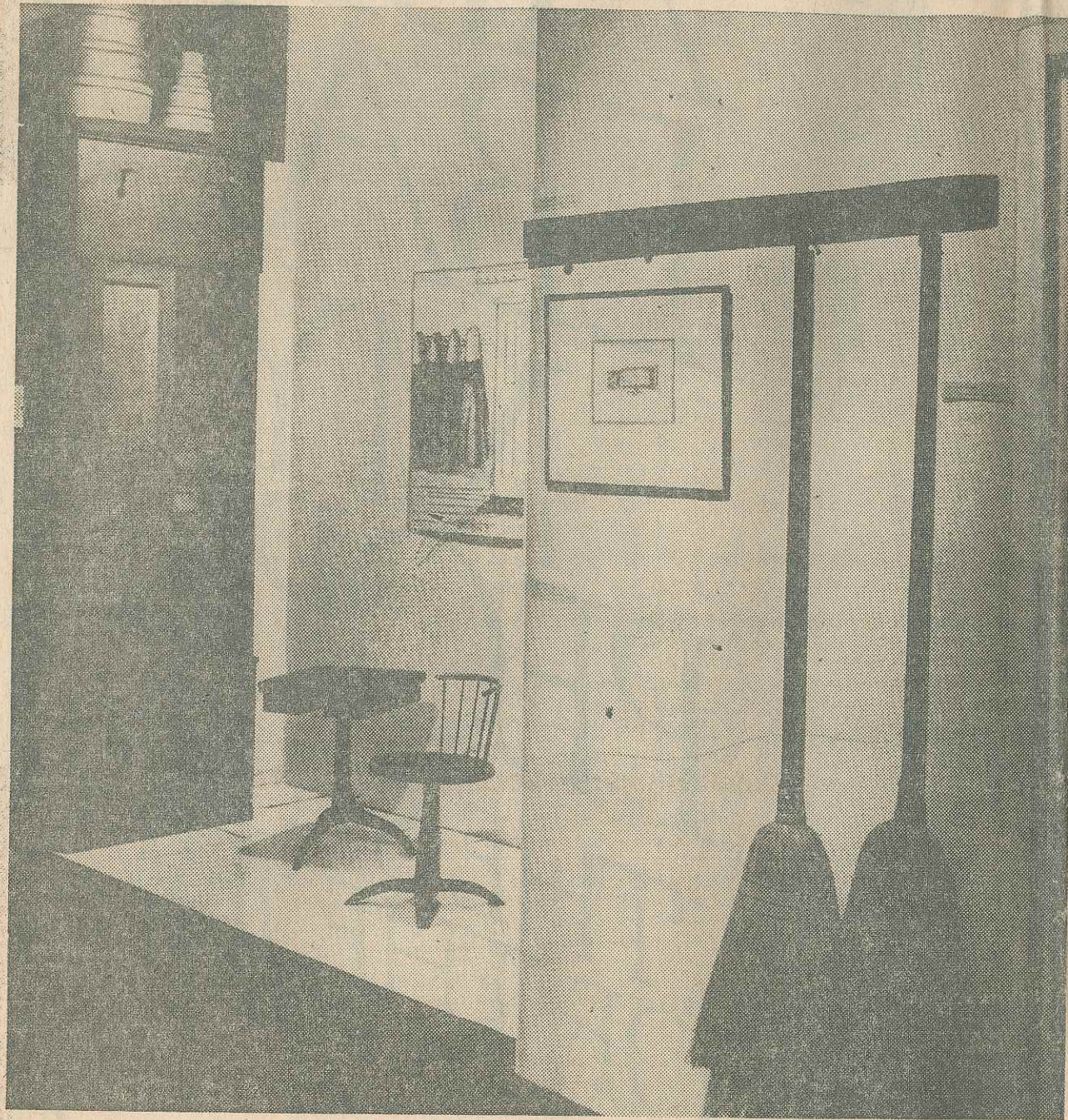
The union meeting permitted on Christmas Day is also suggested in another setting. Four ladder back chairs are arranged against one wall, where the men would sit, facing another four for women. The caned and woven seats of these simply crafted but elegant chairs hold Shaker hymnals.

The inventiveness of the Shakers, although not em-

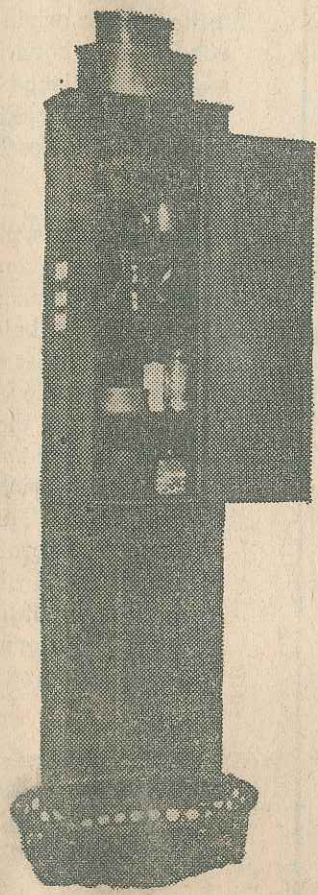
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But the skills of these people as cabinetmakers are apparent in all of the 59 furnishings shown. The architectural furnishings—food cupboards and a school library cupboard fitted with shelves and pigeonholes for books and papers—are prized not only by antiques collectors but modernists.

Shaker cabinetmaking shows in the exquisitely simple lines and delicacy of a Sheraton-influenced pedestal table and the heavier, almost late Empire proportions of a swivel-seat chair and a sewing stand. The latter designs are on loan from Mr. and Mrs. John D. Rockefeller 3d.



Flat brooms, invented by Shakers, are hung on wall pegs in "The Shaker Order of Christmas" show at the Museum of American Folk Art. School library cupboard, swivel chair and sewing stand are part of tableau.



The New York Times (by Bill Aller) Tin closet stored food and tableware in Shaker home.

Held Two Meetings

Just what the early Shakers ate themselves on this special day, the day the sect chose for its first communal meal in 1787, is not recorded.

But it is known that members of the religious organization were permitted "one general meeting and one union meeting on this day," according to their Millennial Laws, the Gospel statutes and ordinances of the Shakers, the sect founded by Mother Ann Lee, the English-born textile worker who died in 1784.

The general meeting would have taken place in the meeting house, an interior suggested in this show by a large open floor area and two meeting house pews standing on platforms.

The tableau seems stark, even with the autumn sunshine filtering through the

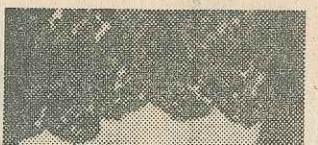


Let the Hemlines Fall Where They May, and Tassell Does

By BERNADINE MORRIS

NO matter what length he stops at, Gustave Tassell can't help making his clothes look serene. Don't scoff. Serenity isn't all that easy to come by these days. "It's the same as usual," said the designer, who arrived from Los Angeles with his spring collection Sunday and showed it here yesterday.

ward glance at all the maxi-coats that are being worn—that hemlines will come tumbling down.



Tassell, who never lines up with the adventurous types, managed to get there first. He let his hemlines plummet for spring.

Not just for evening, when everybody is more open minded about novelty. But in slews of daytime clothes. A white wool coat over a gray jersey dress, navy coats over

jackets are mostly collarless. The colors are quiet, mainly neutral gray, navy, beige and brown. The most arresting design element is a big patch pocket, or two, or four.

But do hemlines have to come down?

Even Tassell equivocates. He shows an adequate number of clothes in standard



Club founder, who gets on best-dressed lists all the time, attended the showing out of loyalty to a fellow Angeleno. Tassell is one of the West Coast designers who introduces his collection in New York.

"I always add something from Gus in my wardrobe

Coco': As a Fashion Show, Chanel's Were More to the Point

By MARYLIN BENDER

"COCO," the million-dollar musical about Gabrielle Chanel, the invincible Paris couturier, rates *comme ci, comme ça* as a fashion show. Or so it seemed during the first of five weeks of previews of the highly publicized, heavily subscribed spectacular starring Katharine Hepburn that opens at the Mark Hellinger Theatre on Dec. 18.

Broadway has seen more lavish and more brilliant fashion extravaganzas from the "Ziegfeld Follies" to "My Fair Lady" (whose costume and set designer, Cecil Beaton, is responsible for "Coco").

Buyers and press periodically catch less dated and more professional presentations in showrooms on and off Seventh Avenue.

"Coco's" fashion quotient, however, belongs primarily to

Mr. Beaton. The results look as though he was overwhelmed by having to deal with such a formidable subject as the legendary dressmaker and with the task of having to make costumes out of her clothes. Somewhere along the line he lost his historic senses and some of his taste and spirit, too.

Beaton's Version

The fashions in "Coco" seldom convey the nonchalant high style and the chic functionalism that are the essence of Chanel's genius. It was the Chanel suit with its easy cardigan jacket engineered around a high, tight Savile Row armhole that made duchesses and secretaries contented equals. Both would be dissatisfied with Cecil Beaton's copies.

Beaton's Chaneles are as much like Chanel's Chaneles as a jar of gefilte fish on a supermarket shelf is to que-

nelles de brochet at Grand Vefour. There's a circus pink sequin Chanel, worn by Noelle, the model, that must have been copied line for line on Division St.

And when Katharine Hepburn strides onstage in a lumpy-shouldered suit and shapeless skirt, looking (and sounding) like a retired New England prep school gym teacher, a Chanel fan winces. Her later Beaton Chaneles, such as the black suit bound with white tape, the sailor hat plopped on dyed chestnut bangs, the chain necklaces and the black-toed shoes are caricatures.

Nothing, though, so blasphemous Chanel as the pants and overblouse job that Hepburn wears in the first act scene in her apartment. Baggy as a Soviet street sweeper's, the pants resemble early Ninotchka more than vintage Chanel.

"Coco" does have a few high fashion moments, however.

Mr. Beaton has faithfully reproduced the French hot-house ambiance of Chanel's apartment with its peculiar blend of Louis Quinze, Chinoiserie, animal sculptures and towering roses.

In a fashion sense, "Coco" comes to life in the second act when the buyers from Ohrbach's, Bloomingdale's, Best and Saks place their orders and Hepburn romps across the stage in a black lace over flesh-colored chiffon dress that covers her from collarbone to wristbone to anklebone in ageless, Chanel-ian elegance.

Little Black Dress

Then there's an earlier sequence celebrating the advent of the little black dress in all of Chanel's enchanting variations. The little black dress is tied to feminine independ-

ence—which is what Chanel stands for, after all.

The best fashion marks "Coco" earns, ironically enough, are for its broadly played characterizations of familiar industry types and for the hysterical atmosphere (usually ascribed to the creative process) that attends the birth of clothes design.

A Guessing Game

Every fashion center from the Right Bank of Paris to the West Side of Manhattan has a few flesh and blood examples. This is what makes "Coco" a trade show with a guessing game and lots of warts for the in-group to spot. The laymen in the audience can love it or hate it on a purely theatrical level.

One of the silliest, and least excusable errors of fashion fact in a show with many historical faults has to do with the clothes worn by René Auberjonois, who plays

Sebastian, a scheming homosexual hired to beef up Chanel's 1954 collection.

Beaton has clothed him in Cardin à la Mod. His six-button blazers, neo-Edwardian suits, ample neckties and Prince Valiant coiffure are really quite marvelous, except that Cardin wasn't designing for men in 1954 and the Mods were still in knee pants.

But then, Mr. Beaton has dressed a seamstress right out of this year's college issue of *Glamour* magazine with pom-pom cap and muffler and a model in equally 1969 fanny-hugger pants and poor boy, rib-knit sweater.

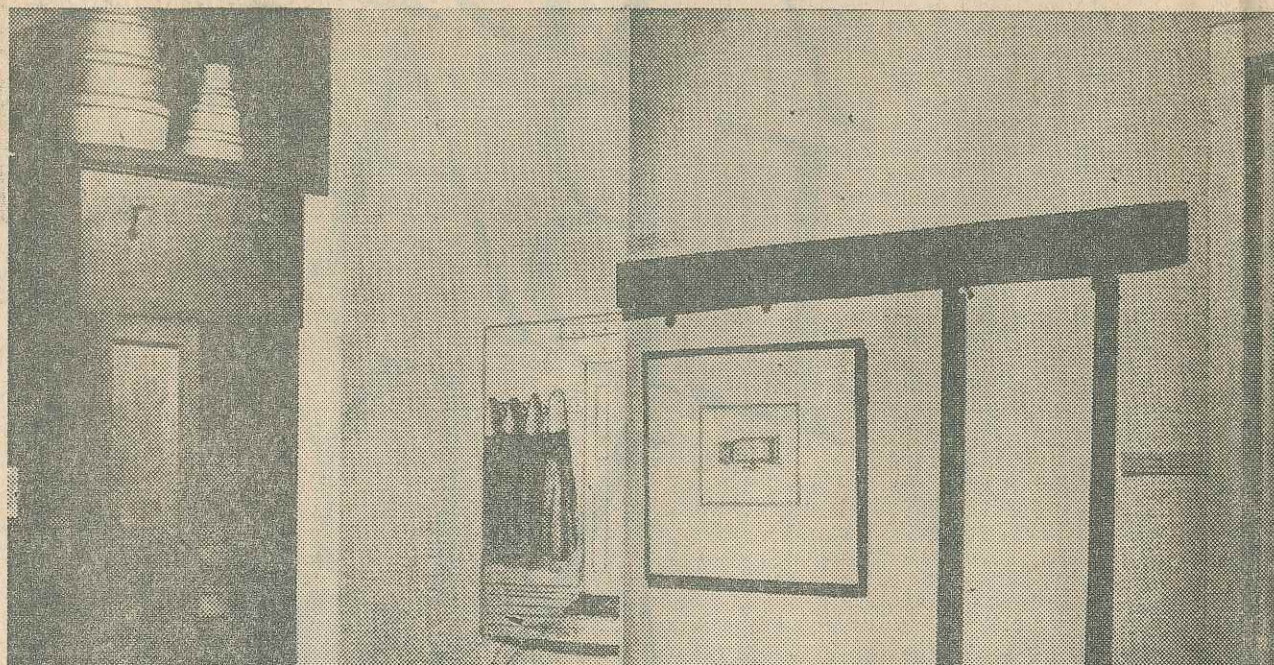
Lerner's Book

Alan Jay Lerner's book, which is pegged to a 71-year-old woman's return to dressmaking in 1954 rather than to her lush periods (from a costume point of view) of her youth.

From pre-World War I (where Beaton won his medals with "My Fair Lady") to the flaming twenties and the soignée thirties, Chanel profoundly affected the way women dressed. She was also the friend and patron of some of the most creative men of the modern era—Cocteau, Stravinsky, Diaghilev and Picasso, as well as of a number of French and English playboys and sportsmen.

Mr. Lerner's time setting makes "Coco" seem more like a rag trade saga on the Rue Cambon that might have been titled, "What Makes Coco Run" or "I Can Get It for You Custom-Made."

But the fashions in "Coco" don't look custom-made or haute couture. There still is time for alterations, though. The real "Coco" Chanel keeps ripping until the buyers are seated on those little, gold chairs.



Christmas — as the Shakers Lived It

By RITA REIF

NEITHER tinsel nor holly are displayed in "The Shaker Order of Christmas" exhibit that opens today at the Museum of American Folk Art. But the joy and generosity that the United Society of Believers in Christ's Second Appearance brought to the celebration of the Feast of the Nativity are suggested everywhere in this

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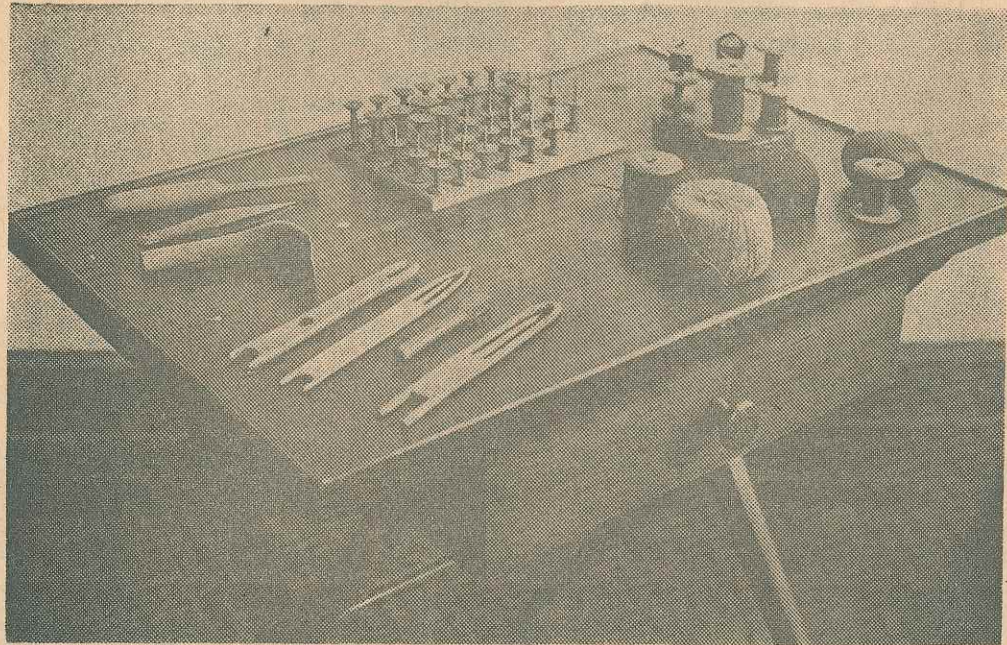
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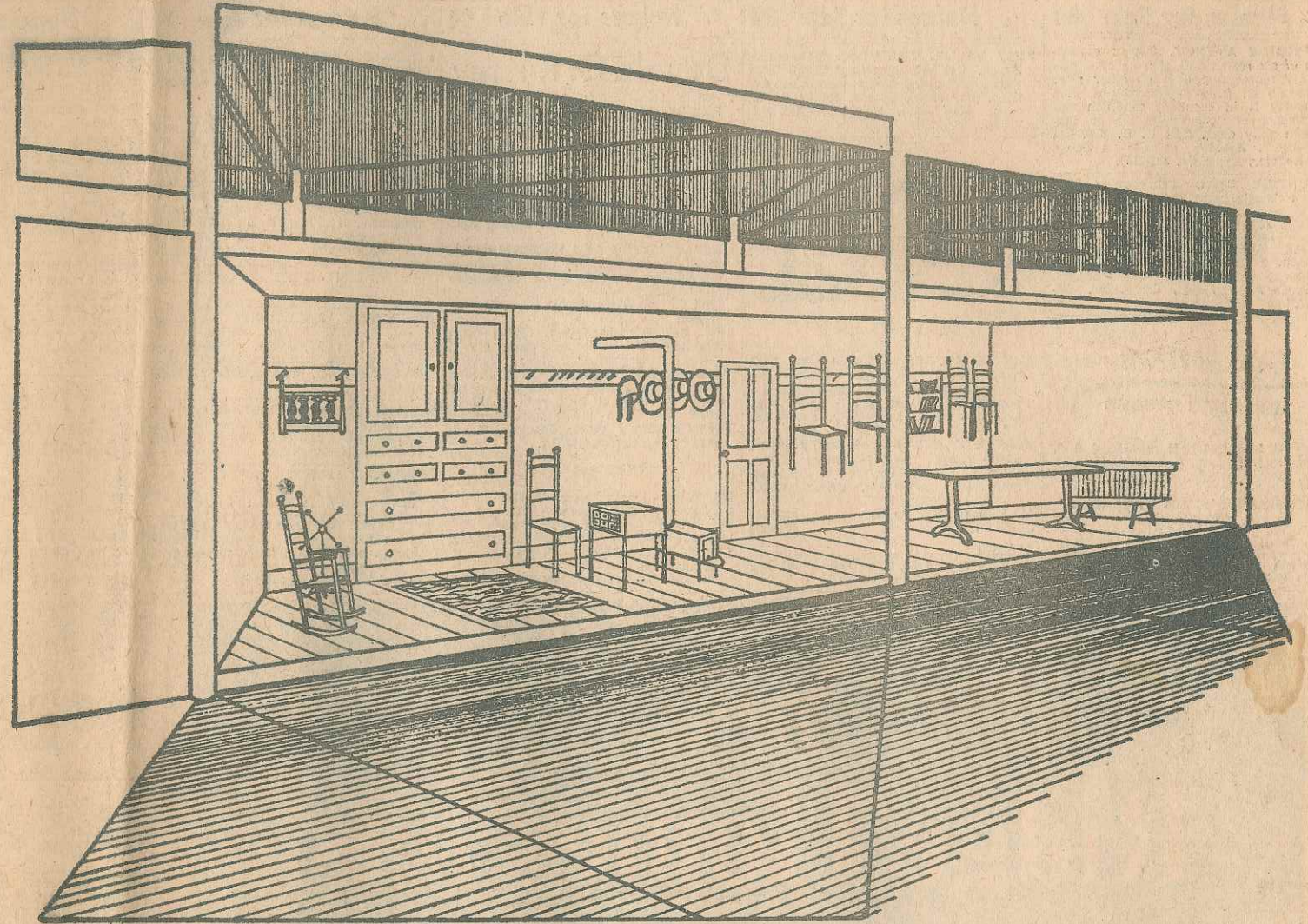
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Shaker cabinetmaking shows in the exquisitely simple lines and delicacy of a Sheraton-influenced pedestal

33



This Shaker sewing table, like the one in the Expo exhibit, bears thread, pin-cushions, bobbins and other hand tools necessary for the hand-sewing of a 19th-century seamstress.



The preliminary design for the Village exhibit.

Shaker Village Goes to Japan

By HOLLY McLENNAN

Competing with a lunar module, moon rocks and other paraphernalia of the space age, a collection of 150-year-old furniture from Hancock Shaker Village will invite attention of visitors to Expo '70, Japan's world's fair which opens in Osaka tomorrow.

The contest, apparently, will not be as one-sided as might be expected. The Japanese, along with their talent for produc-

showing of Shaker design and artifacts ever held outside the United States. A typical Deaconesses' retiring and sewing sanctuary has been created, using a room in the 1830 Brick Dwelling at Hancock for a model.

The three-sided display, 40 feet long and 12 feet deep, will include a bed, sewing table, stove, wool wheel and reel, as well as chairs and tables — all authentic Shaker furniture and objects lent by Hancock Village.

The back wall of the room will have one of the doors from the Brick Dwelling, but the wall itself, the built-in drawers and cabinets and other purely architectural components were all made this past summer. The construction was done in the shop at Hancock and also by C. M. Goodrich and Son, Inc., the long-established woodworking firm which has previously worked on the restoration of the Village.

The room, in all its simplicity and economy of design, should appeal to the Japanese. To those who think of exotic dragons or lavishly decorated Geisha girls when they think of Japan, this might seem surprising. But to Katsumie Masaru, the design consultant for all of Expo '70, the connection is obvious:

"Then you look at a Shaker room, and although to the Western eye it isn't quite so stark, there are the built-in drawers and cabinets, the absence of frills or decoration, and even the chairs are hung up on the wall when they are not in use."

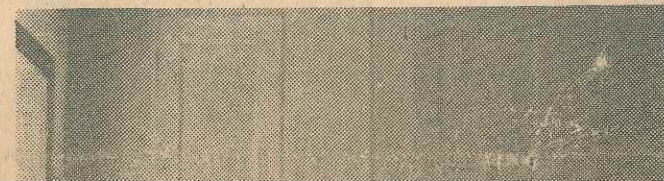
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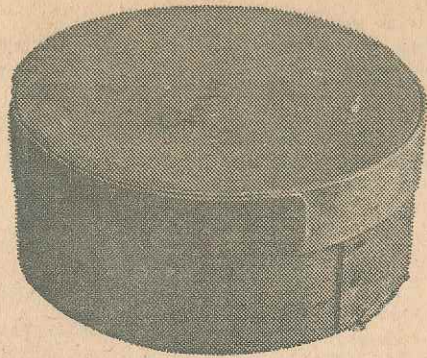
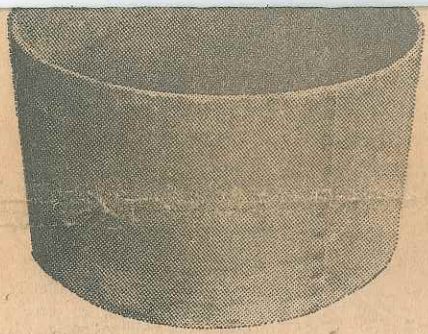
How much of this will seep into the average Expo visitor is hard to say. Millions of people are expected at the fair from all over the world, with 50 million from Japan alone. In fact, the hoards of people created something of a problem for Mr. Dodd: "The designers told me I had exactly 100 words with which to sum up the exhibit on the small descriptive plaque. When I begged for 125 words, they protested that with 10,000 people going through the exhibit each hour, one person taking the time to read those extra 25 words could bring the whole thing to a stand-still."

Even after the last of the millions at Expo has left, the Shakers may continue in the international limelight. Tentative plans are being made to ship the whole exhibit to Sweden's National Museum when the fair is over.

"A big article on Shaker design just came out in a Swedish design magazine," says Dodd, "so interest seems to be building. Certainly the Scandinavians are the partners of the Japanese in concern for functional design, so Sweden would be another perfect place for a Shaker exhibit."

As a good curator should, Mr. Dodd is quick to point out that the budding overseas tour of some of Shaker Village's greatest treasures will in no way short-change visitors to Hancock. "We have duplicates aplenty," he says. "You'd never know they were gone."





"I especially kept my eye on the wonderful application of the bent-wood crafts in their furnitures and everyday utensils. I happen to recollect that I have been deeply impressed by a small vessel made from birchwood (probably). It was in oval form and in bent-wood work and riveted together with several copper pegs."

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Katsumie masaru

space age, and furniture from Hancock Shaker Village will invite attention of visitors to Expo '70, Japan's world's fair which opens in Osaka tomorrow.

The contest, apparently, will not be as one-sided as might be expected. The Japanese, along with their talent for producing high-precision machinery, have had a longstanding respect for artistic functionalism, one of the outstanding characteristics of Shaker craftsmanship.

Last summer, the Village curator, Eugene Dodd, was convincingly apprised of this affinity between Japan and Shakerism. Two busloads of Japanese architects and designers came to Hancock as part of a three week tour of this country.

"They only came for a few hours," Mr. Dodd recalls, "but they were so enthusiastic, snapping pictures and making sketches, that they ended up canceling a trip to Boston and staying for two whole days."

A major contribution to the eventual decision to have a Shaker exhibit in the folk arts section of the pavilion was the fact that Tom Geismar, of the Chermayeff and Geismar exhibition design team, has long been fascinated by the Shakers and particularly by the Hancock community.

In charge of the entire folk-arts section of the pavilion, Geismar looked for a cross-section of beautiful folk-objects made in the United States. John Kupiec, of Chermayeff & Geismar, who also worked on the folk-arts exhibit, says that everyone in the firm "is particularly interested in the Shakers. We all felt that the more austere Shaker rooms, in particular, bear a resemblance to the sensitive, light rooms of the Japanese. Since Tom Geismar knew Hancock Village, we turned to them for the exhibit."

The exhibit will be the most important

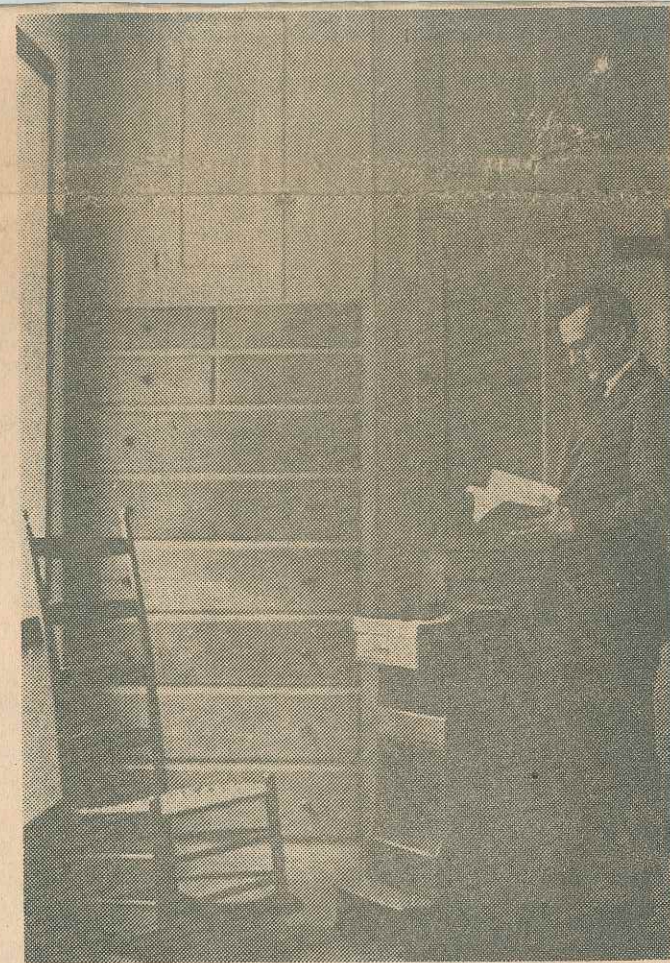
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Mr. Masaru, who is also the art director for the Sapporo Winter Olympics in 1972, somehow found time to write a long and informative letter to this correspondent on the Shakers, in spite of his protestations that "more the worse my poor English is not enough to develop my observations on the Shakers from a standing point of view mainly based on my theory Comparative Design, (if possible it will take too much time)."

Elaborating on the "parallel taste for design and space between the Shakers and the Japanese," Mr. Masaru talks about the "neat and clean design of their furniture and everyday utensils" as satisfying spiritual needs in addition to practical purposes.

In fact, "both design of the Shakers and the Japanese folk-art seem to achieve unconsciously the very ideal of the contemporary Functionalist theory." Perhaps, for the design-conscious Japanese, as contemporary as lunar modules.

Mr. Dodd, too, finds the similarity striking; "The Shakers and the Japanese share the tradition of using architecture and design to express a spiritual idea of purity and simplicity. For instance, if you look at a Japanese interior you see very little decoration; everything stored away in boxes and chests, even the bedding rolled up and put away when it isn't being used."

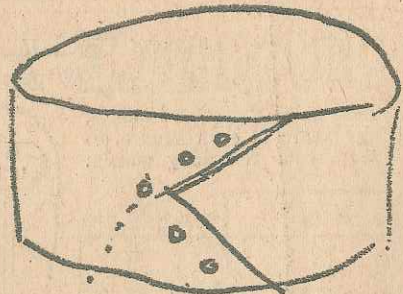


Eugene Dodd, curator at Hancock Shaker Village, stands in front of the cabinet-drawer unit used as a model for the one in the exhibit. The rocker and small sewing table are similar to those used in the exhibit.

Photographs by the Author

The Shakers hung up their chairs at night, (just as the Japanese store their bedding out of sight during the day).

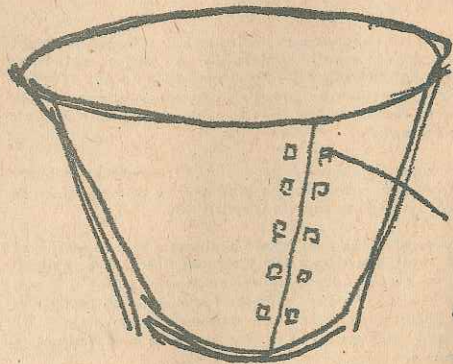
the Shakers



copper pegs

a birch wood bent in a oval shape

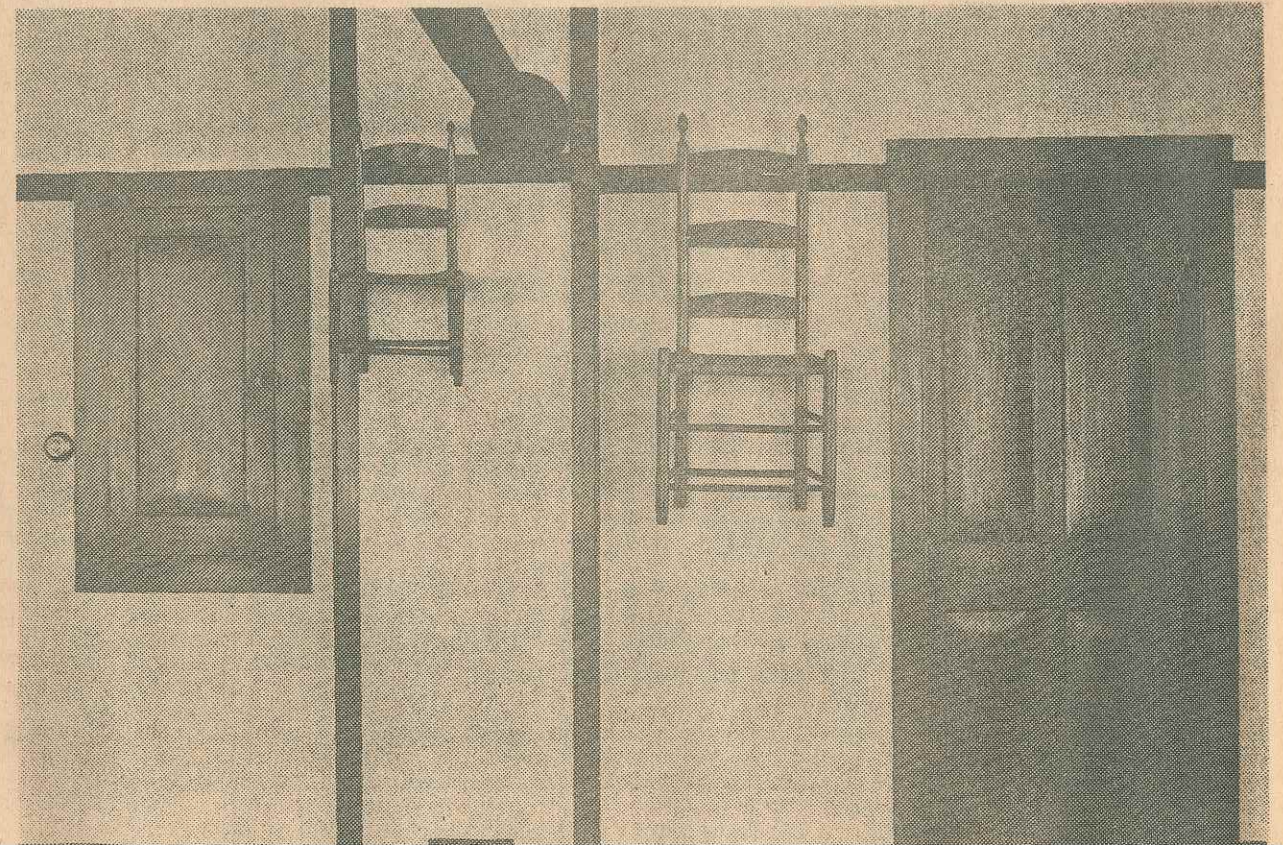
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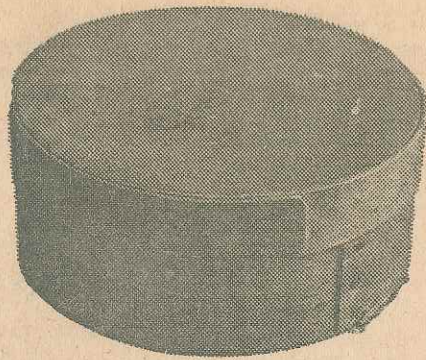


wooden pegs

~
rattan braids

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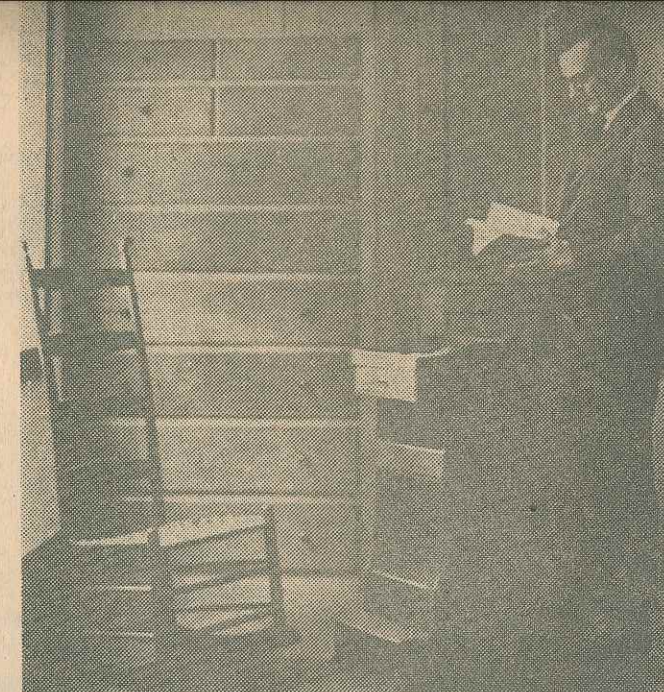
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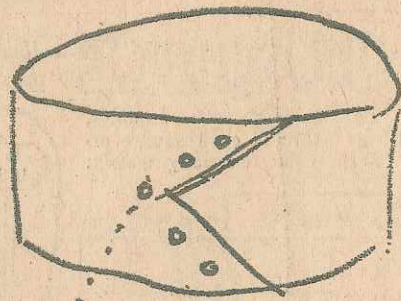


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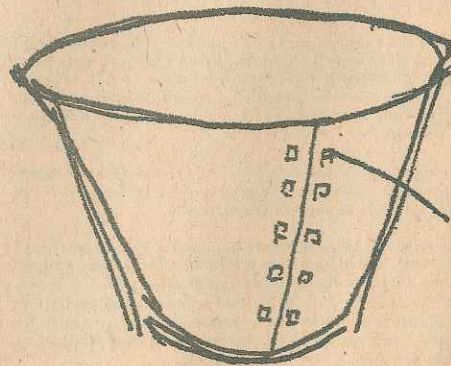
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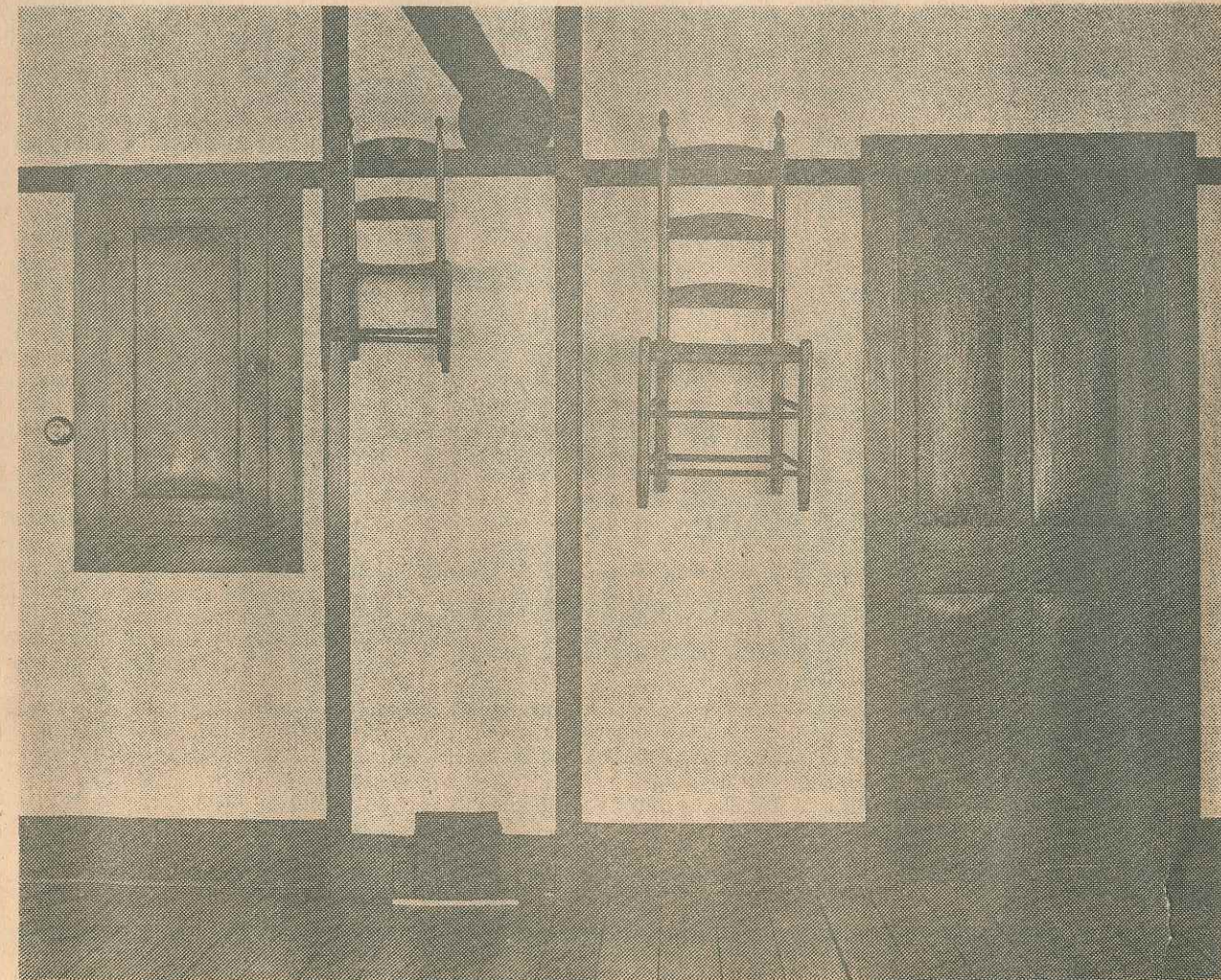
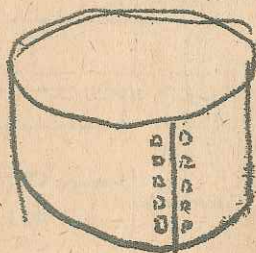
the Japanese



wooden pegs

or rattan braids

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William L. Lassiter Shaker Collection to be offered November 13 at Sotheby's

NEW YORK CITY — One of the first private collections of Shaker material ever formed, the William L. Lassiter collection of Shaker furniture and related decorative arts, will be sold at Sotheby's York Avenue Galleries November 13. This comprehensive collection, the basis of which was formed in the 1930's by the late William L. Lassiter of Albany, N.Y., is the first major collection to be on the market in many years. It includes more than forty important pieces of furniture, a collection of Shaker samplers and other needlework, as well as other decorative items associated with the Shaker community.

"We are delighted to be offering this excellent collection of Shaker furnishings, which coincides with the opening of the Shaker room at the Metropolitan Museum of Art, November 11," remarked Nancy Druckman, head of the American folk art department. "Many people who are interested in the furnishings and handiwork produced by the Shakers have long been aware of William Lassiter's collection. Not only was he a prominent collector over a long period of time, but he also was recognized as having the eye of a connoisseur."

While still in his teens, Lassiter had come to know the Shakers of Watervliet, N.Y., a community not far from Albany where Lassiter grew up and lived most of his adult life, until his death in 1977. Watervliet, the very first Shaker community in the U.S., dates back to the late 1770's, soon after the Shakers came to this country from England. Lassiter's

youthful friendships with the Shakers at Watervliet led him not only into collecting their furniture and decorative arts as an adult but also into studying many aspects of their way of life.

As curator of history and art at the New York State Museum in Albany, William Lassiter helped form the museum's Shaker collection of furniture and arts and crafts. He also authored two books on the Shakers that are still in print: *Shaker Architecture and Shaker Recipes and Formulas for Cooks and Homemakers*.

His collecting began in the 1930's and his first acquisition was a slat-back chair of curly maple which will be auctioned November 13. This post chair, fitted with tilters, typifies the furniture for which the Shakers are best known. The tilters enabled the sitter to tilt back while the chair remained flush to the floor.

Lassiter's collection comes from several of the Shaker communities in the U.S. For example, there is a Shaker secretary made by the Harvard, Mass., Shaker community. A stately tall-case clock, made by Benjamin Youngs at the Watervliet Community, will also be offered along with many 'small crafts' from several different communities.

The Shakers had established 18 long-term communities in the U.S. by the early Nineteenth Century. It was during the period from 1825 to 1850 that the "classic" style of Shaker furniture was produced, many of these pieces coming from the New York State communities. By the 1860's, the Shakers were



One of a group of assorted Shaker labels, Mt. Lebanon, N.Y., late Nineteenth Century, \$400/\$800.

already dwindling in number, and today there are only two Shaker communities in existence with as few as 15 members.

The Shakers believed in a structured existence with an affirmative and joyful attitude toward life. Each community was divided into several "families," hence certain furnishings are identified as having come from the North family, the South family, etc.

Furniture from the Lassiter Collection

One of the more important pieces in Lassiter's collection is an extremely rare carved pine tall-case clock, signed by Benjamin Youngs and dated 1806. Youngs, from a skilled Connecticut clockmaking family, joined the Watervliet community in the late Eighteenth Century where he remained for many years. This stately clock, estimated at \$20/\$30,000, is a very early example of the Shaker style.

The Lassiter collection in-

cludes several secretary-bookcases which are typical of the "classic" Shaker design and construction in their expression of the Shaker ideals of purity, simplicity and utility.

Of special note is a carved pine bookcase desk from Harvard, Massachusetts community, circa 1855. This important piece, which features a case of drawers surmounted by unusual glass cupboard doors, was brought to the North family in New Lebanon, N.Y., when the Harvard Community closed down in 1918 and was acquired by Lassiter from Sister Annie Bell Tuttle, one of the last of the Harvard Community Shakers. It is one of two pieces in the Lassiter collection that is illustrated in *The Index of American Design* and is estimated to bring \$25/\$35,000.

Also illustrated in *The Index of American Design* is a carved pine cupboard. This striking piece, from the North family of New Lebanon, was made during the second quarter of the Nineteenth Century. It may sell for as much as \$20,000.

In addition, from the North family of New Lebanon, there is an exceptionally fine unusual carved pine and maple secretary-bookcase, crafted in the third quarter of the Nineteenth Century. Below the paneled cupboard



Important carved pine cupboard, North Family, Mt. Lebanon, N.Y., late Nineteenth Century, \$15,000/\$20,000.



November 13, is a carved and turned birchwood No. 7 rocking chair, circa 1900. It bears the stenciled trademark "Shakers No. 7." "No. 7" refers to its size, being the largest of eight sizes and the most sought-after of these classic pieces.

Lack of symmetry and love of innovation, always for practical purposes, is characteristic of many of the Shaker pieces and is most apparent in several pieces in Lassiter's collection. This is perhaps most notable in a pine cupboard with dry sink from the second quarter of the Nineteenth Century. This example (estimated at \$2,500/\$3,500) probably built for a particular place, has two doors, one oddly off center on the side.

Oval Boxes to "Salt Sack" Needlework

EXHIBITING
Manhasset, L.I. - November 3-6 Manhasset Congregational Church
Shaker Canton



grew up and lived most of his adult life, until his death in 1977. Watervliet, the very first Shaker community in the U.S., dates back to the late 1770's, soon after the Shakers came to this country from England. Lassiter's

the period from 1825 to 1850 that the "classic" style of Shaker furniture was produced, many of these pieces coming from the New York State communities. By the 1860's, the Shakers were

the late Eighteenth Century where he remained for many years. This stately clock, estimated at \$20/\$30,000, is a very early example of the Shaker style.

The Lassiter collection in-

Also illustrated in *The Index of American Design* is a carved pine cupboard. This striking piece, from the North family of New Lebanon, was made during the second quarter of the Nineteenth Century. It may sell for as much as \$20,000.

In addition, from the North family of New Lebanon, there is an exceptionally fine unusual carved pine and maple secretary-bookcase, crafted in the third quarter of the Nineteenth Century. Below the paneled cupboard doors is a pull-out writing leaf. It is estimated at \$10/\$12,000.

Of generous proportions — over 6½ feet high — is a pine cabinet and chest of drawers, crafted in Hancock, Mass., in the mid Nineteenth Century. Characteristically sound in construction and of solid and pure form, it is expected to bring in the vicinity of \$15,000.

Shaker chairs, which are currently very popular among collectors, were produced by the South family of New Lebanon from the 1860's until 1930. One excellent example of these "production chairs," to be offered

practical purposes, is characteristic of many of the Shaker pieces and is most apparent in several pieces in Lassiter's collection. This is perhaps most notable in a pine cupboard with dry sink from the second quarter of the Nineteenth Century. This example (estimated at \$2,500/\$3,500) probably built for a particular place, has two doors, one oddly off center on the side.

Oval Boxes to

"Salt Sack" Needlework

The Shakers are also widely known for their oval boxes, of which there are many in the auction, ranging from three to twenty five inches. These plain on painted wooden boxes, of a simple, beautiful form, exemplify the perfection of Shaker craftsmanship. First made in 1798, the last of the Shaker oval boxes were produced in the early 1950's.

Lassiter's collection also includes a large variety of other decorative and utilitarian objects associated with the Shakers' way of life, including a collection of photographs of great Shaker

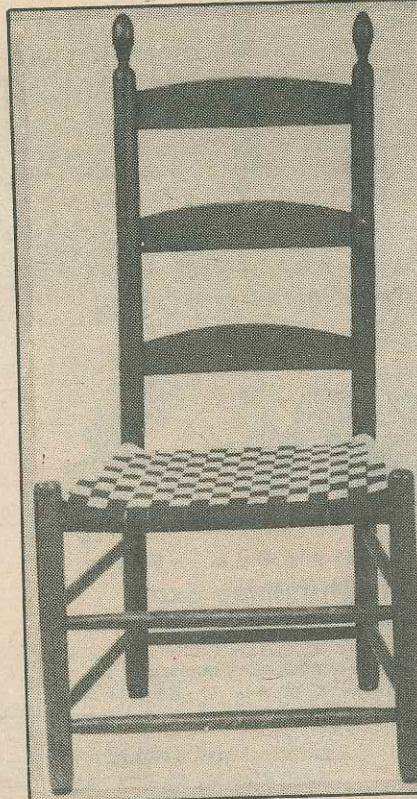
EXHIBITING

Manhasset, L.I. - November 3-6

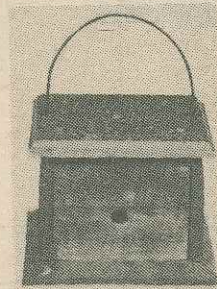
Manhasset Congregational Church

Shaker

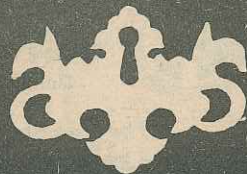
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leaders, items relating to Shaker music and books, ironware and other utilitarian tools, such as a door pull with a heart motif, a foot-scraper and a stove.

Highlighting a group of four very fine samplers is a Nineteenth Century Shaker needlework, "The Salt Sack." Stitched in black thread on a salt sack, it lists the members of the central Shaker ministry, the ministry of Hancock and other members of the Hancock community. A very rare and primitively beautiful example, it may bring \$8/\$12,000.

Also featured is an ink and watercolor map of New Lebanon, N.Y., from the mid Nineteenth Century. This important piece depicts the New Lebanon Shaker village, including the buildings, lands and geographical features of the North, Church and South Families, and is estimated at \$20/\$30,000.

Highly sought-after among collectors are seed and herbal labels and advertising ephemera, of which there are hundreds in the auction. Also included are "inspirational, or spirit, messages." During the period between 1838 and the 1850's, known as the Era of Mother's work (referring to Mother Ann Lee, the founder of the Shakers), the Shakers received an influx of spiritual signs and messages. An example from Lassiter's collection is a "Loving Message of Mother Ann to Sister Loiza," estimated at \$1/\$2,000.

Rounding out the day's offering is the largest collection of Shaker textiles ever put up for auction. Constructed of linen, silk, cotton and wool, some of which are in the Shaker's customary iridescent colors of blue and purple, are aprons, dresses, socks, night clothes, undergarments and shirts, in addition to swatches and larger rolls of material.

Giant Valley Show slated for Nov. 14-15

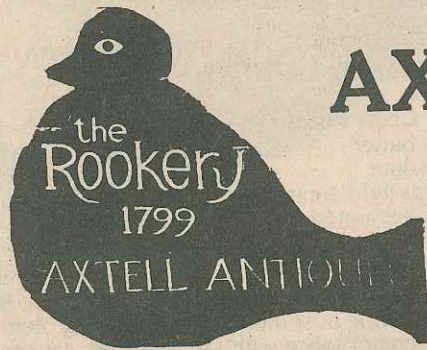
HAMDEN, CONN. — The Giant Valley Association of Antique Dealers are finalizing plans for the twentieth annual show to be held on November 14 and 15. The show this year is moving back to Hamden and will benefit the Hamden Historical Society. The new Miller Library-Cultural Center complex located in the Centerville section of Hamden will be the show site.

This location is near the intersection of two heavily

traveled local highways, Whitney Avenue and Dixwell Avenue and within minutes of both I-91 and the Wilbur Cross Parkway. The Miller Library site affords ample parking.

The 38 participating dealers will offer for sale country, period and Victorian furniture; porcelain, silver, textiles, historical Staffordshire, dolls, prints and many more collectors items.

Refreshments will be provided by the Hamden Historical Society.



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3. **REDWARE HANDLED TANKARD** with brown/green/yellow splotched glaze, wood lid insert, 6" high, see photo.
4. Pair mottled yellow/green/brown glaze **POTTERY CANDLESTICKS**, 6" high, ca. 1830, mint, see photo.
5. Unglazed **REDWARE** saucer base handled **CANDLESTICK**, 2½" high, 4½" diam.
6. **SLIPWARE CHARGER**, brown with yellow comb slip squiggles, 14" diam. pie crust edge.
7. **REDWARE** 3 color **SOUP PLATE**, green/yellow glaze with heavy manganese mottling, crimped edge, 9" diam.
8. Round footed 18th Cent. medium Albany glaze **SOAP DISH** with recessed pierced drain holes, 5" diam.
9. Handled stoneware **CHEESE DRAINER**, dark Albany glaze with yellow/green splotch near handle, all over piercing, fire bucket shape, 9½" high, signed F. T. Wright & Son, Taunton, Mass.
10. Ca. 1850 pottery **PIGGY BANK**, red/brown glaze over cream, 5½" long.
11. Round bulbous **REDWARE VASE & FLOWER FROG**, pierced cone top, manganese splotch & drips, 4"x5".
12. Stoneware **INKWELL & QUILL HOLDER**, ½ round top on round base, Albany brown glaze, 2 nymphs & horse & rider embossed, 3"x3½".

addition to swatches and larger rolls of material.

Shakers are best known for the fine furniture they fashioned with its simplicity of line and for the many practical home utensils that they made. (They were in the inventors of many practical items such as the circular saw, flat brooms, metal pen points and commerial seed.)

Lassiter's collection of furniture and related decotative arts, crafted from cherry, curly maple and pine woods, came from many of the Shaker communities in the U.S. He acquired particularly pieces that he liked over a lifetime of involvement with this unique group of people.

All items in the collection will be on pre-sale exhibition at Sotheby's York Avenue Galleries from Sunday, November 8 to November 12. Catalogues are available for \$8 at the Galleries, \$10 by mail, and \$12 overseas.

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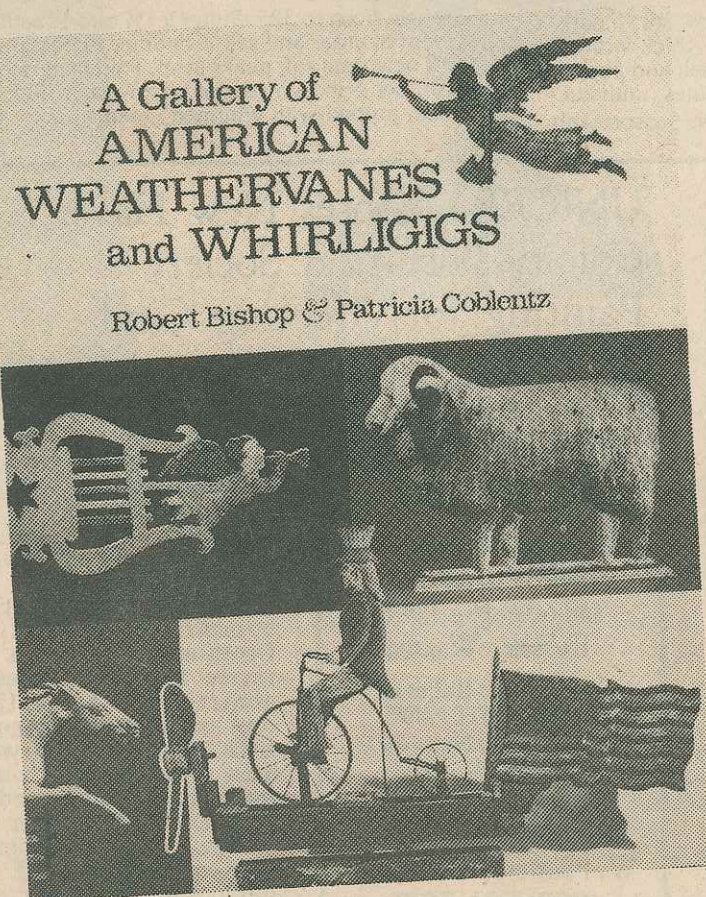
& horse & rider embossed. 3"x3½"

13. Whites. Utica. blue/grey molded stoneware handled **STEIN WITH TAVERN SCENE**, hinged pewter lid, 7" high.

14. Bloomfield, N.Y.S. redware eared **PICKLE JAR**, yellow glaze with green top border, 12" high.

15. Bennington "**REBECCA AT THE WELL**" tea pot, brown with cream glaze, 7½" high, mint.

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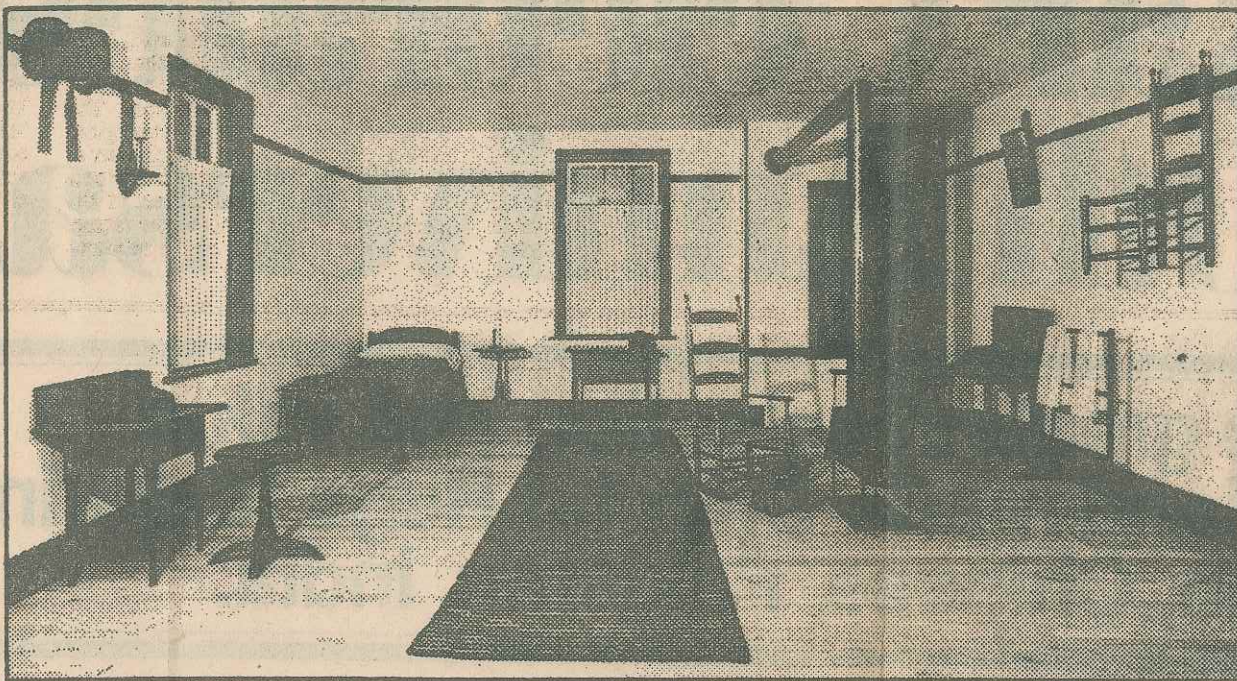
Auction and Exhibition Point Up Shaker Popularity

By RITA REIF

THROUGHOUT the 1970's interest quickened in the Shakers, the celibate religious sect that flourished from the late 18th century through the early 20th. At the height of the communal organization's influence, between 1830 and 1860, members produced superbly crafted furnishings for their own use and to sell to others. These designs, although based on existing styles, seemed distinctively different because the Shakers were masters at refining details and disdained surface ornament.

Although Shaker designs have been avidly collected since the 1930's, only during the last decade did this interest become widespread. Next week two events — a museum exhibition and an auction — are bound to enhance further the popularity of this material made by the United Society of Believers in Christ's Second Coming, as the Shakers were officially called.

On Wednesday, a Shaker "retiring" room from the North Family Dwelling in New Lebanon, N.Y., opens to the public in the American Wing of the Metropolitan Museum of Art. The austere interior, purchased in 1972 from the Darrow School, a private boarding school occupying Shaker dwellings in that community, is furnished to show how Shaker sisters meditated, rested and slept in that setting before 1850. It is a spacious room, its plaster walls defined by ocher-toned wood pegged boards, built-in cupboards and drawers, window frames and doors. Typically, it is sparsely appointed with



The New York Times

Austere Shaker retiring room from New Lebanon, N.Y., about 1850, at the Metropolitan.

a few ladder-back chairs, a desk, a bed on outside casters, a washstand, towel rack, stove and footstool.

A retiring room was used as a bedroom and for meditation before evening worship. As can be seen in this setting, the Shakers rejected all "worldly ornament" in making their furniture. What cannot be seen as readily is the ingenuity of the various

designs, all of which were made according to doctrines that evolved over many years. The ladder-back chairs were equipped with "tilters" on their back legs so that they could be leaned back without wear. Beds were fitted with outside rollers enabling the sisters to pull them away from the wall for cleaning. The two-step footstool by the rocking chair was ideal for the sis-

ter doing needlework, placing one foot above the other so that the needlework was elevated to a convenient height.

The auction Nov. 13 at Sotheby Parke Bernet's York Avenue galleries, at 72d Street, is of William L. Lassiter's collection, one of the earliest and most distinguished such assemblages ever formed. Acquired over more than 40 years by the late

curator of history and art at the New York State Museum in Albany, the collection has 179 pieces and includes 40 pieces of furniture, some of them of major importance; samplers, boxes, tinware, rugs and ephemera.

Mr. Lassiter, who died in 1977, came to know the Shakers while in his teens when he visited members at Watervliet, N.Y., the first Shaker community in the United States. The encounters in his youth sparked friendships with Shakers and inspired him to study their way of life. In the 1930's he also began collecting, with the acquisition of a slatback curly maple chair. He became an authority on the sect.

The offering carrying the highest resale estimate is a pine bookcase-desk from the Harvard, Mass., community, which is expected to sell for up to \$35,000. Other notable designs are a pine tall-case clock that may sell for up to \$30,000, a pine cupboard from the same community as the Metropolitan's room that may bring as much as \$20,000 and a pine cabinet and chest of drawers that may be up to \$18,000.

As strong as has been the market for Shaker designs, several dealers who specialize in the material said recently that Sotheby's expectations are overly optimistic. The highest price ever reached at auction for a Shaker design was the \$26,500 paid in 1977 by John Gordon, the folk art dealer, in a sealed bid sale by the Henry Francis du Pont Winterthur Museum in Delaware of a banquet-sized Shaker wonder of a trestle table measuring 21½ feet long. The public-sale record is the \$18,000 paid last August in a New Milford, Conn., auction for a curly maple tailoring counter.

Some Specialists

The following are the most prominent antiques dealers who specialize in Shaker material. All are situated away from New York and so anyone interested in visiting them is advised to telephone ahead to learn when they are open or to make an appointment.

Occasionally New York City folk art dealers stock Shaker furniture. Two who do from time to time are Gerald Kornblau, 835 Madison Avenue, at 67th Street, and Thomas K. Woodard, 835 Madison, at 70th Street. Shaker dealers also participate in the major antiques shows.

Charles Brown & Company, Trinity Pass Road, Pound Ridge, N.Y. 10576, 914-764-8392.

Ed Clerk, Bethlehem, Conn. 06751, 203-567-5093.

Charles Flint, 81 Church Street, Lenox, Mass. 01240, 413-637-1634.

Edwin Pawling, Greenwillow Farms, Raup Road, Chatham N.Y. 12037, 518-392-9654.

Douglas Hamel, R.F.D.10, Concord, N.H. 03301, 603-798-5912.

Richard Rasso, Route 295, East Chatham, N.Y. 12060, 518-392-4501.

John Keith Russell, Spring Street, South Salem, N.Y. 10590, 914-763-3553.

Bringing Shaker Style Back

Continued From Page C1

age showroom. "There was nothing pretentious about them."

His pieces are made mostly of pine. They are all dovetailed and hand-pegged and polished to look like new. "I never use any metal," he said of his materials. "You can't imagine how long it takes to finish a piece. Of course, it's much easier just to nail something together."

Kipp Osborne remembered the time when he made a trestle table

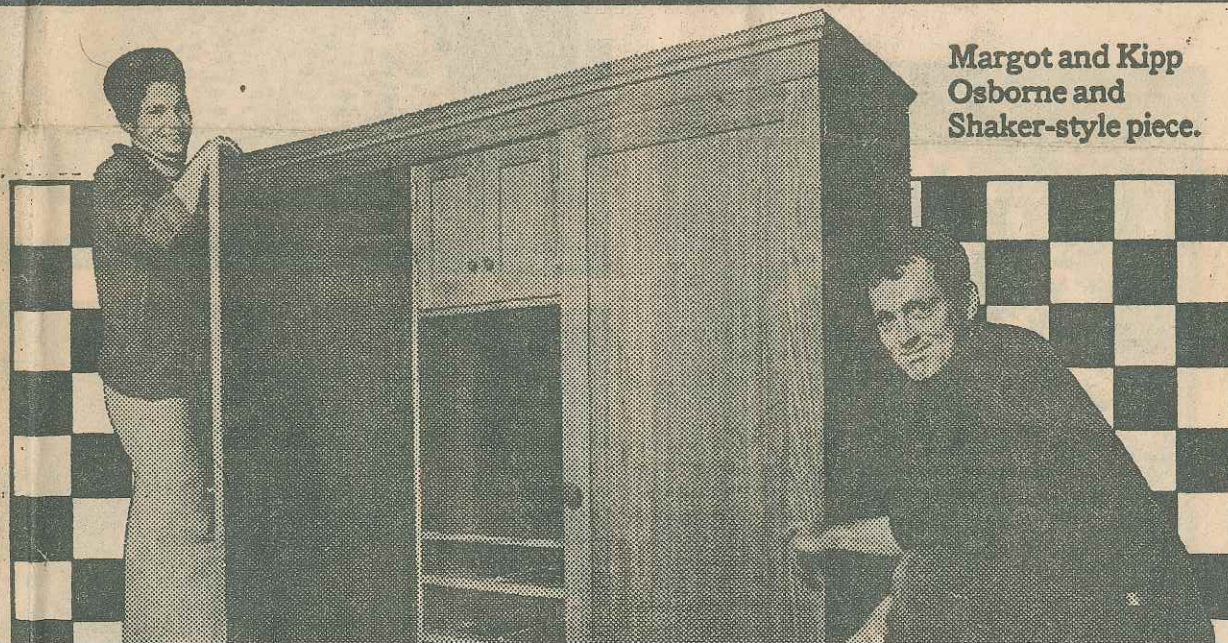
"and it took us over." Mr. Osborne and his wife, Margot, run Wooden Furniture, a SoHo shop where they produce Shaker-style pieces. "Generally, he does the cabinets and I do the drawers," Mrs. Osborne said. "The drawers are tricky, so I try to tackle them to prove something."

A settle bed and a variety of cupboards are included in the Osbornes' designs. They are working on Shaker-style kitchens and a couch bed. "That's our own design," Mr. Osborne said. "The Shakers didn't have couches." Nor did they worry about where to store wine bottles or keep the

stereo — two more contemporary uses for the adaptable cabinets.

Many of the furniture makers do not produce Shaker-style pieces exclusively. Although many have workshops and showrooms, most of their output must be specially ordered or ordered by mail. Keep in mind that some have yearlong waiting lists; others stock the simpler pieces.

It is not unusual to have a piece of furniture made specifically for a particular room and a special function. "That's very Shaker," Mrs. Osborne commented, "and what we also believe in."



Margot and Kipp Osborne and Shaker-style piece.

Bringing Shaker Style Back

Continued From Page C1

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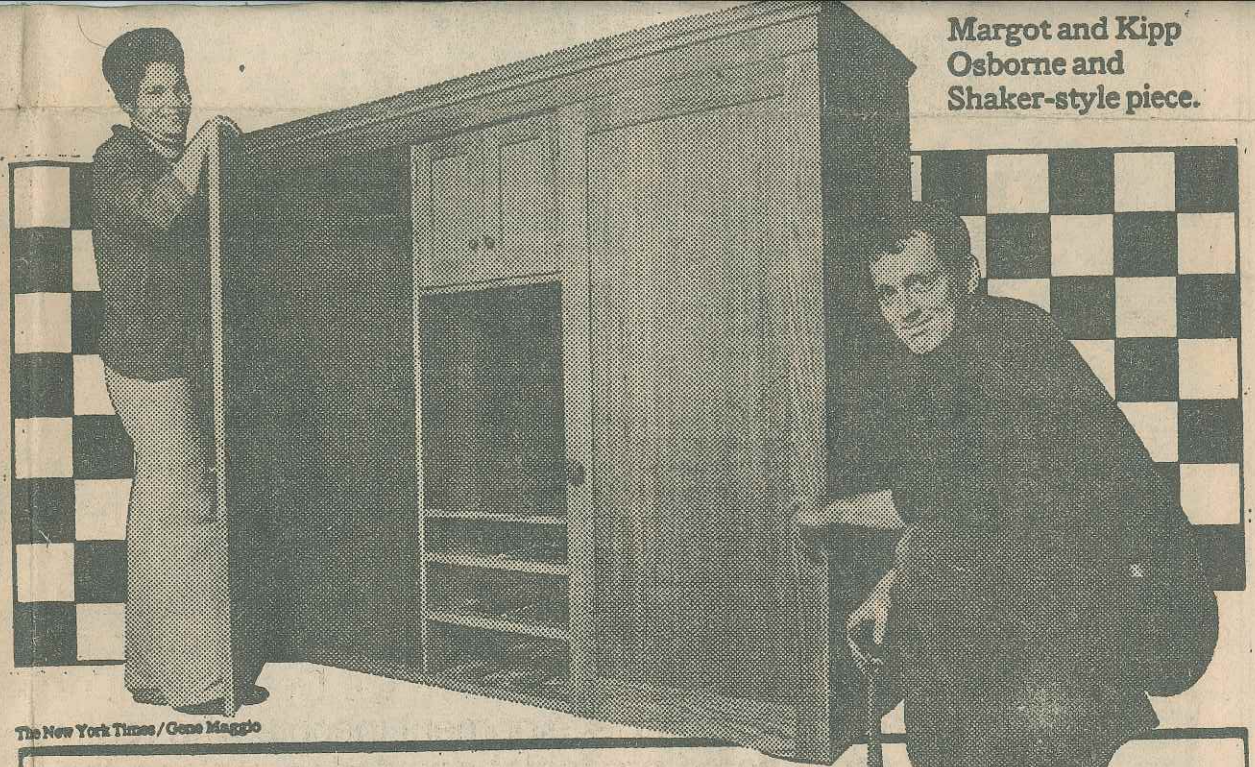
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Margot and Kipp Osborne and Shaker-style piece.

The New York Times / Gene Magglo



Reproduction of New Lebanon settee is available assembled or in kit form from Shaker Workshops.

Where to Buy Reproductions

Here is a sampling of sources of Shaker-style reproductions:

American Country Store, 969 Lexington Avenue (70th Street), 212-744-6705.

Special orders on side, arm and rocking chairs with seats and back of cotton woven band fabric, \$268 to \$300.

Boston Museum Shop, P.O. Box 1044, Boston, Mass. 02120, 617-427-1111.

Reproduction oval Shaker boxes in five sizes from \$26 to \$46.

The Country Loft, South Shore Park, Hingham, Mass. 02043. 800-225-5408.

Set of four Shaker-style pantry boxes, \$66; pine jelly cupboard, \$365; spice keeper, \$48.

Ian Ingersoll, Main Street, West Cornwall, Conn. 06796, 203-672-6334.

Chairs and rockers from \$200 to \$380; clocks \$300 to \$1,000; all are Shaker reproductions.

Raimundo Lemus, 125 Christopher Street, New York, N.Y. 10014,

212-691-4035.

Interpretations of made-to-order Shaker pieces that include over 30 cabinets, tables and desk and chair designs in American pine from \$175 for a blanket rack to \$1,800 for a sideboard.

David and Susan Margonelli, R.F.D., Box 84, Dover-Foxcroft, Me. 04428, 207-564-7552.

Beds, stepladders, chairs and chests inspired from Shaker designs. For \$4, refundable against future orders, a set of color photographs will be sent to illustrate designs, which range from a slat-back rocker or a tripod table at \$250 to a six-foot drop-leaf table for \$700 or a Shaker-style chest and cupboard for \$1,600.

Robert F. Olson, P.O. Box 451; Putney, Vt. 05346, 802-387-4288.

Shaker-style shelf units, \$110; candle-stands, \$125; tilt-top table, \$425, and boxes in four sizes from \$20 to \$35.

Shaker Community Industries, P.O. Box 898, Pittsfield, Mass. 01202, 413-442-8381.

Twelve pieces of exact-reproduction furniture as well as reproduction tinware, brooms, cloaks and shirts and tape. Prices from \$3 for a trivet to \$1,700 for a herb cabinet. Dining tables are \$625 to \$950.

Shaker Workshops, Box 1028-CJ91, Concord, Mass. 01742, 617-648-8985.

Chair and furniture kits as well as assembled furniture, baskets, pegs and pegboard, rugs and replacement tape. Small stools start at \$27.50; a settee is \$200 in kit form and \$395 assembled.

Shakertown at Pleasant Hill, Route 4, Harrodsburg, Ky. 40330, 608-734-5411.

Reproductions include sconces, tables, boxes; stools are \$45 and a blanket chest is \$270 in walnut.

Wooden Furniture, 510 Broome Street, New York, N.Y. 10013, 212-431-7075.

Kipp and Margot Osborne make Shaker-style pieces on custom order. Pieces range from \$170 for a candlestand to a settle bed at \$2,400; pegboards are \$11 a foot.

Connecticut Shakers to Begin Their Pilgrimage to Mount Lebanon, N. Y.



MEMBERS OF THE NORTH FAMILY OF SHAKERS ENFIELD CONN.



ELDRESS MIRIAN AFFORD



SISTER HAZEL ROBINSON, THE YOUNGEST SHAKER

Little Band at Enfield, Preparing to Join the Mother Church — Remnant of a Once Flourishing Community, Unable to Maintain Its Great Farm, Will Sell or Lease Its Holdings.

HAZARDVILLE, CONN., MARCH 13.—The Shaker settlement, which was established a few miles north of here in 1792, soon will go out of existence. Reduced to less than one-twentieth of their one time numerical strength and bowed with years, the remaining members of the settlement find themselves utterly unable to continue to operate their farm lands and workshops. The little band is preparing to join the

mother church at Mount Lebanon, Columbia county, N. Y., the headquarters of the Shakers in America.

The pilgrimage, which will be the last for the Connecticut Shakers, will be undertaken while the remnant of the flourishing community will be in a disposition to sell or lease the property which for a generation has been slowly passing from the hands of the

lease of the buildings and land all will go to the mother church.

There are more than 30 buildings, which, it is said, could not be replaced today for \$1,000,000. The large living houses of type, barns, poultry machine shops, saw mills and hair and One of the bride \$150,000.

LAND CO. The land which

A REPORTER AT LARGE

BETWEEN the Revolution and the Civil War, at least a hundred communistic societies were set up in this country. Most of them were of an energetically unorthodox religious character, and all were humble, agrarian, and generally unpopular. Few of them lasted very long. Of the less than a dozen societies that gathered sufficient momentum to survive both the deaths of their founders and the Civil War, only one is still in existence. That is the United Society of Believers in Christ's Second Appearing, the members of which are usually called Shakers.

The United Society was the first American communal organization, and it was always the largest, the richest, and the most austere of the lot. It is composed of celibate men and women, who live under the same roof—though carefully segregated—in more or less self-sufficient groups, or “families,” several of which, situated within walking distance of a community meetinghouse, traditionally comprise a “village.” Its members abjure pork, alcohol, tobacco, doctors, instrumental music, and architectural and sartorial ornamentation. The theology of the order is, perhaps as much as anything, a chilly derivative of Quakerism and seventeenth-century French millennialism. The sect got its start in England in 1747, during the course of a Quaker revival, but it did not acquire much vitality until nearly a quarter of a century later, when one of its members, a thirty-four-year-old Manchester millworker named Ann Lee, underwent a spiritual experience that gave her such a fervent abhorrence of the weaknesses of the flesh that she was chosen to lead the group. Gradually, the doctrine was evolved that Christ was female as well as male and that He had been reincarnated in Mother Ann, as the leader became known to the be-

A SMALL FAMILY OF SEVEN

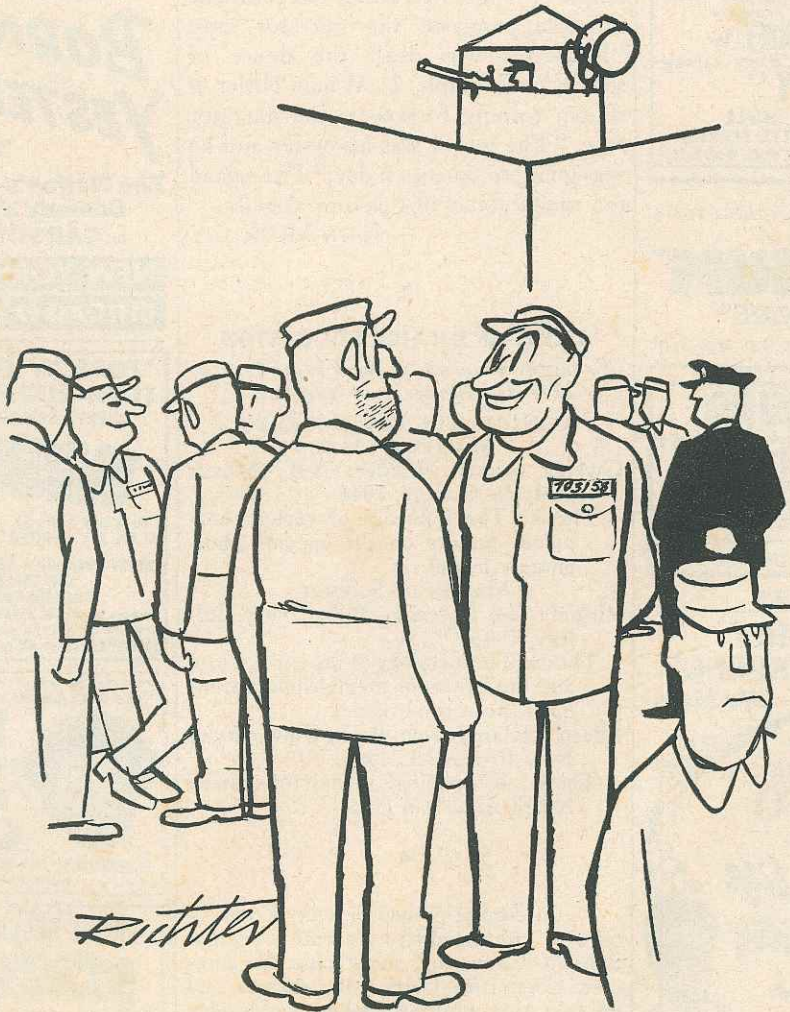
lievers, thus fulfilling the promise of His Second Coming. In 1774, four years after Mother Ann was selected to head the sect, a revelation persuaded her to lead her eight most loyal followers—six men and two women—to America. They landed at New York, where Mother Ann lived for two years in miserable poverty while her disciples spread out over the countryside, asserting her divinity and proclaiming her belief in a communal life and isolation from world distractions. Mother Ann, who, like her followers, had recurrent trouble with puritanical authorities suspicious of the sect's claim to celibacy, subsequently moved to a farm near Watervliet, New York, where she died in 1784, exhausted by evangelism, privation, and frequent jailings. Shortly thereafter, the United Society of Believers in Christ's Second Appearing was organized. The first Shaker settlement, which was named Mount

Lebanon, was established in 1787 about twenty-five miles southeast of Albany, in Columbia County, by Joseph Meacham, one of Mother Ann's original disciples. The society reached its greatest strength during the eighteen-fifties. At that time, it owned well over a hundred thousand acres of fruitful land, had a membership of some five thousand, and maintained eighteen villages, each of which contained at least two large families, in seven states—New York, Maine, New Hampshire, Massachusetts, Connecticut, Ohio, and Kentucky.

Shakerism is moribund now. There have been no converts to it in the past forty years, and since conversion is naturally the sole means of perpetuating a continent order, the membership is rapidly dwindling. Fewer than fifty members are left in the entire society. Only four villages remain—Hancock, in Massachusetts; Canterbury, in New Hampshire; Sabbathday Lake, in Maine; and Mount Lebanon. Mount Lebanon

once had eight families, but, like the others, it is now down to one. This, as I found when I drove up there not long ago, consists of six women and one man. The youngest of them is sixty and the oldest is ninety-two. They live together—lonely, retrospective, and gently backslidden—in a house that was built for a family of seventy-five or more.

MOUNT LEBANON, despite the implication of its name, is tucked away in a deep pocket in the Berkshires, near the Massachusetts line. A gravel road, cut into the face of a wooded hill, leads down to it from the Albany-Pittsfield highway, which winds through the uplands. I turned into this road a little after noon on the day of my visit, dropped precipitously for a couple of hundred feet, rounded a sharp bend, and came abruptly upon the settlement. It was a



“Walter J. Hartley! Well, how do you like that for a coincidence? He was my lawyer, too.”



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subduing sight—a phalanx of seven big, rawboned, white clapboard buildings of indeterminate purpose, all rearing up among towering elms and maples. The largest, a broad, six-story structure, stood within a few feet of the road. The others, some of three stories and some of four, were ranked behind it at the bottom of a slope, symmetrically arrayed in two parallel rows. To one side and at some distance from the large building, was a mammoth gray stone barn, built on the slope, with an upper entrance on the road and another, at the opposite end, leading into a barnyard far below. There was no sound or sight of life, but the six-story building, unlike the others, looked as if it might be occupied. A strip of weedy lawn in front of it had recently been cut, and its windows, though uncurtained and coldly staring, were immaculate. I pulled up in front of it and got out. The house had two identical front doors, about a hundred feet apart. The day was bright and bland, but both were tightly closed. As I hesitated, wondering which door to approach, the one on my left opened a crack, and a woman of advanced but incalculable age, with a dark, wrinkled face, peered out. "I like to see what's going on," she remarked, apparently addressing me. Before I could reply, a voice behind her called, "Now, Sarah, you know you haven't got your wrap." The old woman gave a shrill, mischievous laugh. "I'm as tough as a pine knot," she cried, and vanished, slamming the door.

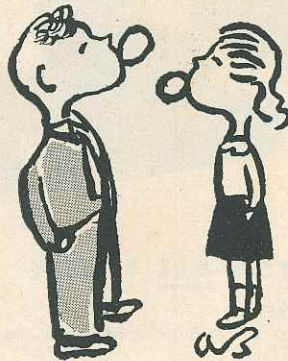
Then the other door opened and a somewhat younger woman came out. She was short, plump, and pink-and-white, and she wore a long, plain, full-skirted blue dress. I learned later that Shaker women have always worn dresses of this design, which was current in the eighteenth century, in emulation of Mother Ann, who favored it; the clothes of Shaker men have tended to keep more in step with the times. The woman smiled at me with friendly curiosity. I walked over, introduced myself, and asked if I might look around the place. "You're very welcome here," she said. "I hope you didn't mind Sister Sarah Collins. Poor Sarah is ninety-two, and sometimes she acts a little queer. We're always glad to have good people call on us, and I'd enjoy showing you what there is to see." She closed the door

and came out on the lawn. "I suppose you know that the North Family, which is what we're called, is all that's left of Mount Lebanon. Everything else in the village, even our meetinghouse, has been sold, and most of the buildings have been torn down or moved away. But one Shaker family is a lot like another. We believe in uniformity. The rest of the village was on down the road a ways. The reason we're called the North Family is that we're at the north end. Shaker families are named for their location. But I haven't even told you my name yet. I'm Sister Jennie—J-e-n-n-i-e—Wells. It isn't J-e-n-n-y, because I'm no mule." She laughed merrily. "Shakers don't approve of mules, you know. We've never had any. We think they're unnatural."

An expression of intense concentration appeared on Sister Jennie's face. "I'm trying to think where to begin," she said. "Most of our visitors these days are antique collectors, and all they're interested in is buying up what little fine old handmade Shaker furniture we have left. Why, those people would grab the chairs right out from under us if we'd let them. Our furniture is very fashionable all of a sudden, you know. I understand it's called modernistic." She gave me an amused glance. "Maybe that proves just how far ahead of the world Shakerism is. We don't make furniture—or anything, for that matter—now, but when we did, we made it exactly like the furniture the first Shakers made. We're always being told how beautiful our

things are. I don't say they aren't, but that isn't what they were meant to be. Shakers aren't concerned with anything as frivolous as beauty. All our furniture was ever meant to be was strong, light, plain, and, above all, practical. It is, too, as you'll see when we go inside. But I want you to see the rest of the place first. Then we'll

come back here to the dwelling house. That's our name for the house a Shaker family lives in. No matter how large a family got in the old days, and some of them got close to a hundred, it never had more than one dwelling house. When this house was finished, in 1812 or around then, it was four stories, but the family grew so fast that two more had to be added a few years later. Well, that's one problem we don't have to worry about any more. There are only



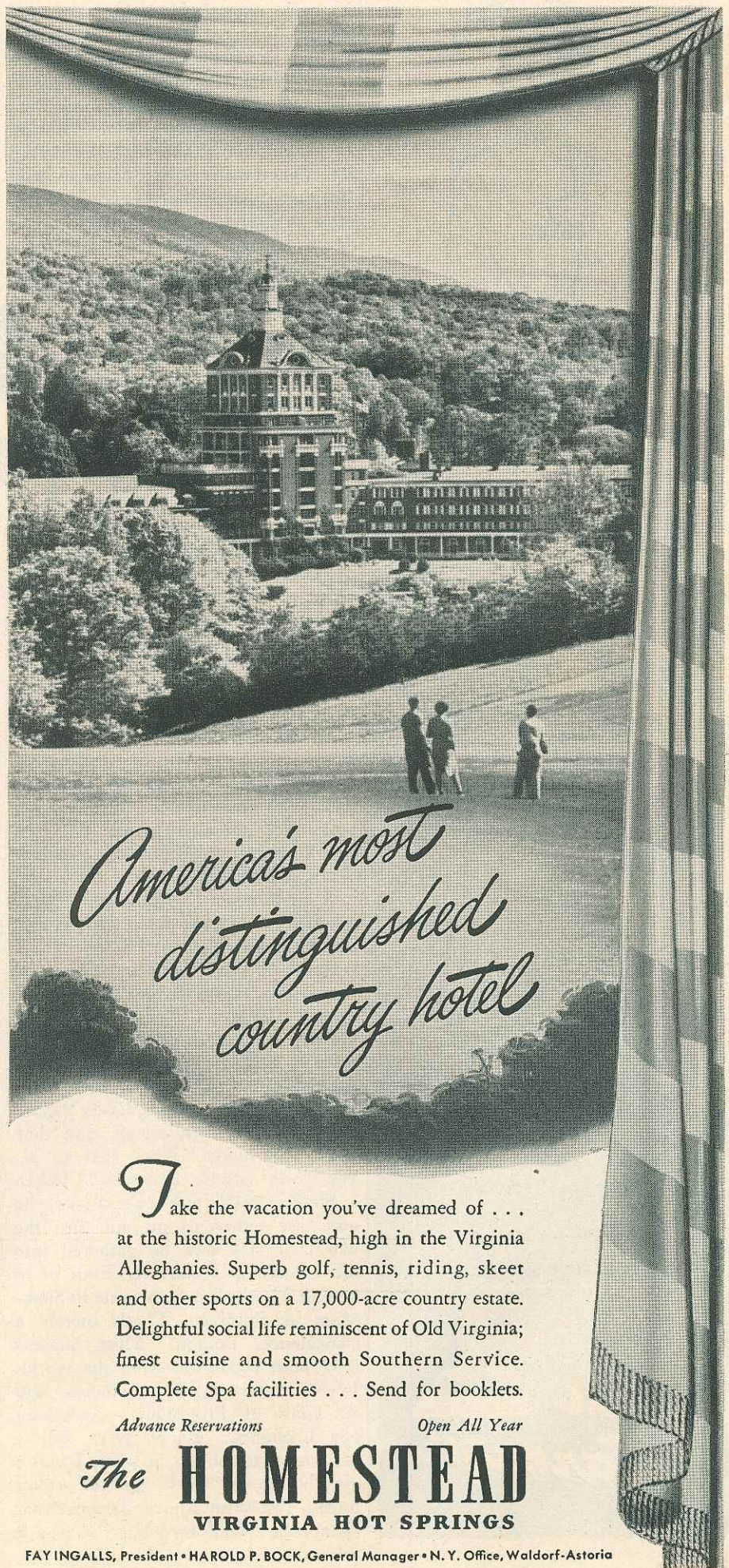
seven of us left in the North Family, and our house has eighty-one rooms."

"How does it happen to have two front doors?" I asked.

"It has two back doors, too," Sister Jennie said. "And also two center halls on every floor. You might say a Shaker dwelling house is really two houses. The men live in the left half and the women in the right. We each have our own parlors, and everything. The only room that we share is the dining room, but we eat at separate tables. Shaker men and women aren't even permitted to shake hands with each other. My stars," she added, smiling reproachfully, "I hope you didn't think that we actually *lived* together!"

I assured her that I hadn't, and we started up the road in the direction of a flagstone path that led down between the dwelling house and the barn to the other buildings. After a moment, she said, "I'm sure there's no need for me to point out our barn. You couldn't very well miss it, could you?" I replied that it was probably the biggest barn I had ever seen. "I'm sure it is," she said, beaming. "I don't want to sound vainglorious, but it's the biggest stone barn in the whole United States. It's fifty feet wide and it's two hundred and ninety-six feet long and, as you can see, it has five floors. That's very unusual. It was built in the eighteen-fifties, and it's as sturdy now as the day it was finished. At that, it's the newest building in the North Family. The others are considerably over a hundred years old. The Shakers always built for permanence. We say that Shakerism can't be told; it must be lived. Still, you can learn a lot about it just from that barn.

"We're a very practical people," she went on. "There's no foolishness about anything we do. Our barn was made the length it is for good reason. The men wanted to have room enough for a dozen or more loaded wagons on the floor at the road level, in case a sudden storm came up during haying. That doesn't mean much now, of course. We don't raise much hay. Our stock is down to ten milch cows and four horses, which is just a fraction of what we used to have. We've sold or rented out most of our land, too. The North Family farm was good-sized once—nearly a thousand acres—but now it's not much more than two hundred, including pasture and wood lots, and we have to hire two men to do the work. About all we're able to do ourselves is housework. But no matter. Another thing about the barn is that



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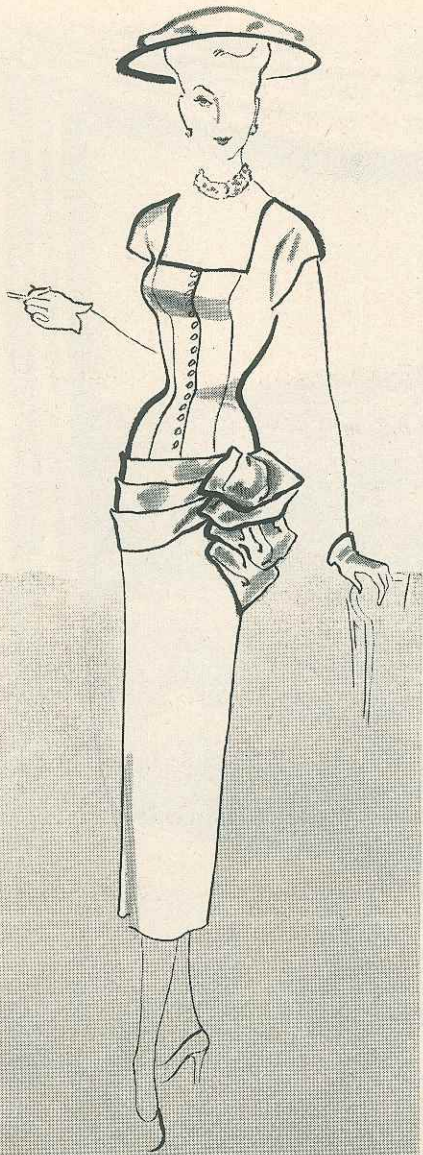
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it's wide enough for a big team and wagon to turn around in. The reason it's built on a slope is so hay can be hauled in at the top floor and pitched *down* to the mows. Then it's pitched *down* from there to the stock stalls below. In most barns, you know, hay has to be pitched *up*. A good many Shaker barns are built like ours. Shakers have never seen any sense in fighting against gravity." Sister Jennie looked at me earnestly. "Not that we mind working hard," she assured me. "We believe in it. Even our elders and eldresses are expected to do their share of manual work. They're our leaders, you know. Every family is supposed to have two elders and two eldresses. We have only one eldress now, and we haven't had an elder in years. Anyway, as I was saying, there aren't any loafers in a Shaker family. Loafing and communism just don't go together. Mother Ann said, 'Hands to work and hearts to God,' and that's our guiding rule. I wish you could have come to see us forty or fifty years ago. A Shaker farm was a busy place in those days."

As we walked down the path, I asked Sister Jennie how long she had been a Shaker. "Practically all my life," she said, with satisfaction. "I'm seventy years old, although I may not look it and I certainly don't feel it, and the Groveland Shakers, up near Rochester, took me in when I was just four. I was a half orphan, with a cruel stepfather, and my mother thought I'd be better off with the Shakers. Back in those days, you know, there weren't many good orphan asylums. The Shakers occasionally adopted poorly situated children or children who had no parents, and educated and looked after them until they became of age. Every Shaker family had its own school, and they were very good. They had to be. We don't admire ignorance. When a Shaker child was twenty-one, he was free either to go out into the world or stay and be gathered into the Church as a convert. Four of us here at Mount Lebanon came to Shakerism as children. That's merely a coincidence, though. Most Shakers have been converted from the world. We've converted Jews, atheists, and all kinds of Protestants—everything but Catholics. There were still a few converts coming in when I was a girl, before the world got too strong for us. I must say I never dreamed that Shakerism would turn out the way it

has. We've been victims of circumstance, I suppose. But we don't need to go into all that."

Sister Jennie shrugged and went briskly on to say that Groveland was abandoned in 1892, when she was fifteen. Most of its members had become too feeble to work. Groveland was the third of the society's communities to go under, and five others soon followed it.

As was customary, the Groveland people moved to the nearest surviving Shaker village, which was one that had been established at Watervliet after Mother Ann's death there. It was at Watervliet that Sister Jennie reached twenty-one and elected to enter the order. She moved to Mount Lebanon in 1930, eight years before the Watervliet village was given up.

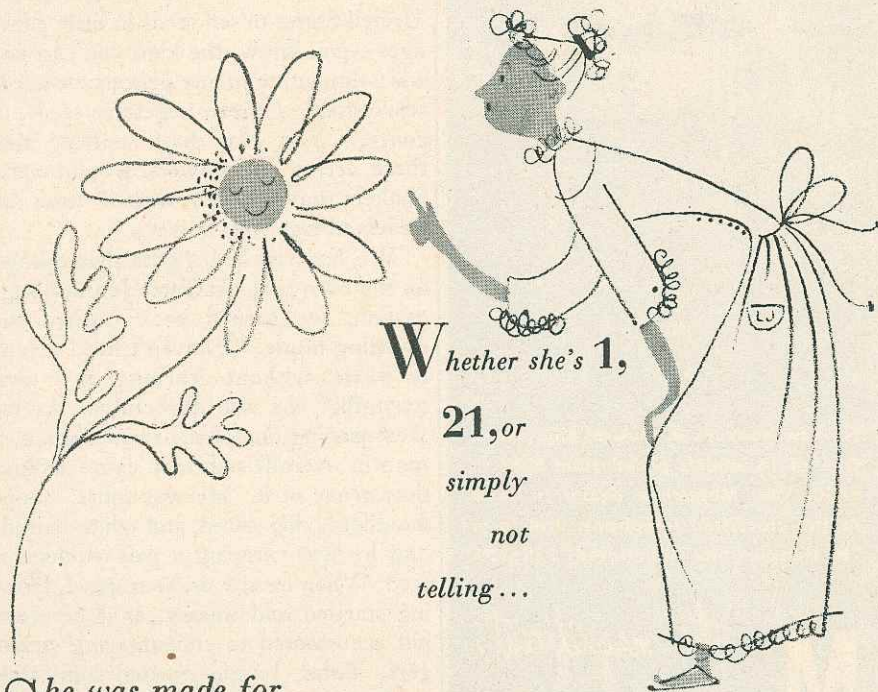
"The North Family here needed somebody young and active," she told me, with a faintly challenging look. "I might as well admit that I do most of the work here—the marketing, the meal planning, the cooking, and in the winter I even tend the furnace. The truth is, I'm about the only one who can. That's in addition, of course, to making all my own clothing. Most of the others buy their clothes, which is contrary to custom, but they are no longer able to make their own, so it can't be helped. Also, I keep an eye on things in general, except for finances. What little money we've accumulated over the years, mostly from the sale of property but partly from selling the things we've made, is handled by a more business-minded member, over at Hancock. I think most of it's invested—in A.T.&T. and R.C.A. and stocks like that. If you're wondering how we got our land in the first place, it came from converts. In the early days, a good many of the converts were farmers. They gave us whatever land they owned, and if it wasn't conveniently near one of our villages, we sold it and bought some that was. That's how Mount Lebanon got started, from a gift. Our rule is—or perhaps I'd better say was—that a convert must pay all of his worldly debts and settle any other obligations he may have outside and then make over to the community he chooses to join whatever money and property he has left. The agreement—or Covenant, as we call it—that a convert must sign before he is gathered in is very legal. Signing the Covenant is the final step in becoming a Shaker. An applicant must spend six months with



us as a novice first. Nobody has ever been forced to become a Shaker or to remain one. Any one of us is free to return to the world at any time. The only thing is that if you leave after signing the Covenant, you're not allowed to return. And, of course, you can't reclaim your gifts."

THE path had brought us down to a broad walk that ran between the dwelling house and the first of the two rows of buildings, and there was another walk between the rows themselves. Just beyond the second row was a meadow in which several cows were grazing. Knee-high grass bordered the walks. The six buildings were at least thirty or forty feet apart, and they all looked even bigger, gaunter, and emptier than they had from the top of the slope. They made me feel uncomfortable. In spite of their size, or perhaps because of it, since it gave them a curiously urban look, they didn't seem quite real in this setting.

Sister Jennie gazed up at the buildings admiringly and sighed. As we strolled along the walk in the direction of the barn, she said, "If this were the old days, we wouldn't even be able to hear ourselves think. These buildings were about the busiest workshops you ever saw then. They were all workshops except that one over there. It used to be the novices' dwelling house and the infirmary. That's where Sister Sarah and Sister Sadie—Sadie Maynard, that is, who is getting a little queer, too—would be living now if we weren't so reduced in our circumstances. Sister Sarah used to be very good at making tape chair seats. Sister Sadie made bonnets. I couldn't begin to tell you how many different trades were carried on in these shops. The North Family did weaving, dyeing, tailoring, hatmaking, shoemaking, broommaking, soapmaking, blacksmithing, metalwork, carpentry, woodworking, seed drying, and goodness knows what else. Practically every family did a lot of different things. And, of course, all the families did a good deal more than just take care of their own needs. The different families in a village used to make things for each other. They all made things to sell to the world, too. We had to carry on some trade with the outside, because we couldn't very well raise everything we needed. We didn't like to do it, though, and we never tried to make more than a fair profit. The North Family's specialties—most of the families had at least one—were brooms and packaged seeds. I'll tell you something that you probably



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don't know. The Shakers here at Mount Lebanon were the first people in the United States to sell seeds in little packages—you know, the kind you can buy for a dime now in any grocery or hardware store. I mean vegetable seeds, of course. You may have noticed that there aren't any flowers around here. Shakers have never wasted time on useless things like flowers."

We had reached a gate that opened on the barnyard. At Sister Jennie's suggestion, we turned back toward the dwelling house. "I haven't lived seventy years without learning my own strength," she said cheerfully. As we were passing one of the former shops, a man in overalls suddenly came around the corner of it. He was squat, stoop-shouldered, big-eared, and white-haired, and he was carrying a pail of chicken feed. When he saw us, he stopped, looking startled and uneasy, as if he were not accustomed to encountering strangers. Sister Jennie greeted him with kindly warmth. "This is Brother Curtis White," she said to me. "He keeps me supplied with stovewood, and he's wonderful with chickens. Brother Curtis is sixty years old, and he's the youngest member of the family." Then she told Brother Curtis that I was interested in Shakerism. He cleared his throat. "Place was alive forty years ago," he said glumly. "You liked to work here then. I came here as an orphan when I was eleven. Started out sickly, but work made me well. Used to be I'd milk twenty cows and cut a cord of wood every day. I'd cut a cord in three hours—times I've done it in two. Been cutting wood over forty years and I've lost only two toes. Wasn't my fault neither time. Both times, my axe had been ground by somebody else." He nodded to Sister Jennie and then to me. "Ground wrong," he added, and walked away.

Sister Jennie and I continued on to the rear of the dwelling house. A fat, slate-colored cat was sitting on the doorstep of the entrance to the women's side, watching us expectantly. Sister Jennie chuckled. "Old Moses is too polite to scratch or whine when he wants in," she said, opening the door. "He just waits." The cat ducked spryly between my ankles and through the doorway. We followed him into a dim, musty passage, full of sharp turns and lined with closed doors. "We're all very fond of Moses," Sister Jennie said. "He came to us twelve years ago, and we converted him. Shakers aren't supposed to have pets, but cats have always been allowed, because they're use-

ful. They fight mice. Old Moses is going on twenty now. Shakers live forever, even Shaker cats. I suppose you've heard about the longevity of Shakers?" I confessed that I hadn't. "Well, it's a fact," she said. "You almost never hear of a Shaker dying until he's very, very old. We're almost never sick, either. Elder Frederick W. Evans, of this village, who was one of our greatest intellectuals—why, he even corresponded for a while with Tolstoy about cooperative farming and spiritual matters—used to say that no Shaker had any business being sick until he was past sixty. I agree with him. When you lead a pure, disciplined, non-competitive life, like ours, you just don't have the worries and anxieties that cause illness." She smiled, and added, "People didn't start calling us Shakers because we were all sick and trembly."

"How did the name originate?" I asked.

"Oh, the world's people made it up back in Mother Ann's time, to ridicule the way we worship," she said mildly, halting with her hand on the knob of one of the closed doors and turning to me. "I guess I might as well tell you that our meetings aren't like ordinary church services. They're mostly singing and marching. If you ever saw a Shaker meetinghouse, you'd probably say it looked like a ballroom or a gymnasium. We never had pews or anything like that—just benches around the wall. At the start of our services, there would always be a very short sermon by one of the elders. Then he would call out, 'Go forth and march!', and the real meeting would begin. Six or eight good singers would form a group in the middle of the room and start a hymn. The rest of us would parade around them, marching two or three abreast. We had to march in step and we had to beat time with our hands in a certain way. Some of the marches were slow, but most of them were fast and lively. We really had to step. We'd keep going for an hour or more, and the faster we marched, the harder we'd be wrestling against the powers of evil. Sometimes, our struggles made us twist and turn. Well, that's what our enemies called shaking. At first, they called us Shaking Quakers, and then just plain Shakers. I don't know how we started using the name ourselves. It wasn't anything to be ashamed of, so I guess we just got into the habit. Besides, Shakerism is a whole lot more than a name." Sister Jennie opened the door abruptly. "We had our last meeting here in Mount Lebanon in 1933, just before

we sold the meetinghouse," she said. "We're all too old now to march anyway."

WE entered a broad, bare, white-walled foyer, with a steep staircase leading from it to the second floor. Through an open doorway, I caught a glimpse of what was apparently the women's parlor—a large, cheerless room crowded haphazardly with ladder-back chairs. The foyer was furnished only with a long refectory table, above which hung several lurid water-color views of Venice and Naples, and a rigid but graceful wooden settee, on which three elderly women were sitting, looking like chaperons at a prom. They smiled at us with a kind of sedate excitement. One of them was Sarah Collins. Sister Jennie introduced me to her and to her companions—Eldress Rosetta Stephens and Sister Grace Dahm. Eldress Rosetta, who wore a sombre gray Shaker gown, is a tiny, sweet-faced woman of eighty-six. Sister Grace is in her middle seventies, small and round, with short, curly white hair. She was wearing a giddy green-and-lavender house dress. They all had risen upon being introduced, and Sister Sarah, whose dress, though of Shaker cut, was a rich crimson and made of a material that resembled velvet, greeted me with a jovial wink.

"I like a new face," she said.

"We've been watching you through the window," Sister Grace said. "We saw you talking to Brother Curtis, and everything."

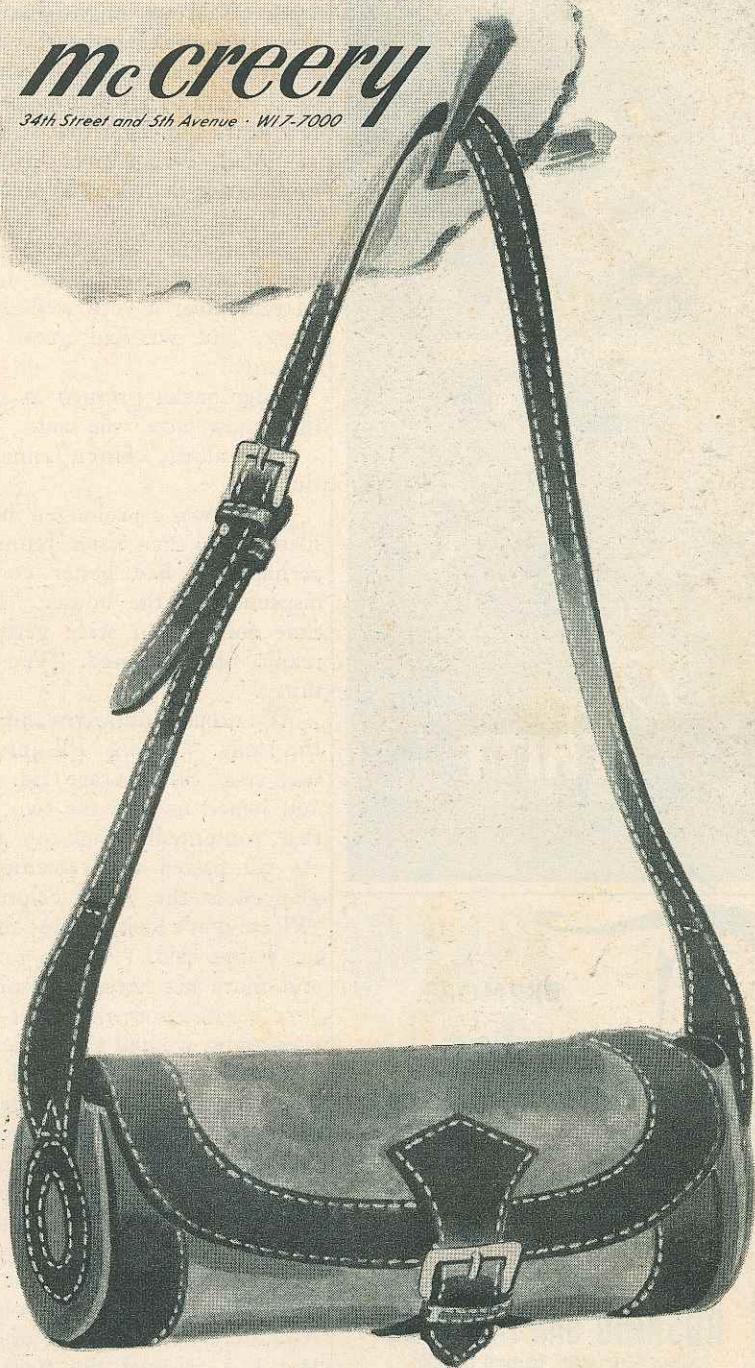
"Dear Brother Curtis," Eldress Rosetta said. "He never seems to be doing anything, but he's a great help to us. I remember him when he was a little boy. I'm one of the ancients of this city, you know."

"Eldress Rosetta is English," Sister Jennie told me. "She was born in England."

Eldress Rosetta confirmed this modestly. "America is a noble country," she said, "but I grew up in London. My father kept an Aerated Bread shop on the Waterloo Road. Elder Frederick Evans brought me to Mount Lebanon when I was eleven. We met in England, where he was doing missionary work. My father had great respect for the Shakers, and my mother had died, so he let me come with Elder Frederick. We crossed the Atlantic Ocean on the Great Eastern in 1872. That was the ship they laid the Atlantic cable with, you know. It was a most magnificent ship. Europe had been combed for costly engravings

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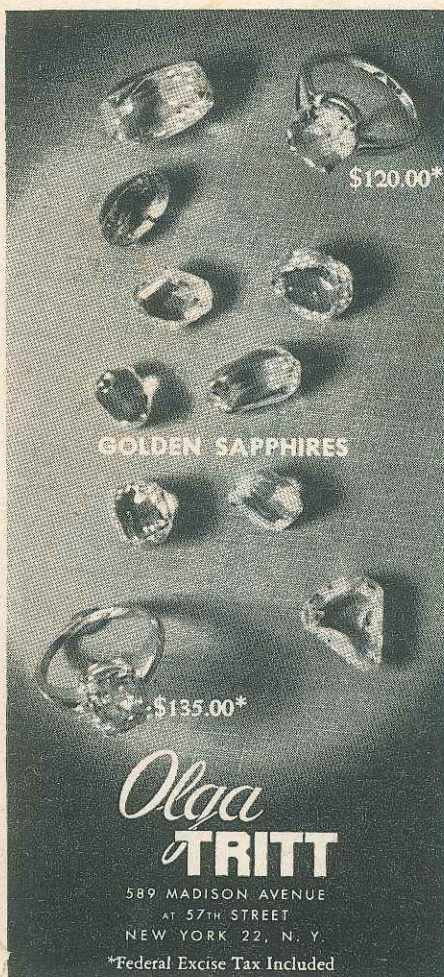
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to decorate it with. It was so grand that none of us children on board were allowed to go about unattended. They were afraid we might damage something, you see. I remember everything about the Great Eastern so vividly, more vividly than things that happened only a few years ago. Isn't that strange?"

"Well, I remember Groveland almost better than I do Watervliet," Sister Jennie replied.

"Watervliet was where I lived before I came here," Sister Grace said. "I remember it very well. It was nice there, and we had good friends in Albany."

Sister Sarah grinned at me. "I do like a new face," she said.

"We all do," Sister Jennie said gently.

There was a prolonged introspective silence, and then Sister Jennie said that perhaps we had better continue our inspection of the house. "It's almost time for me to start getting supper ready," she explained. "We eat at five-thirty."

We excused ourselves and started for the stairs. "I think I'll just go along with you," Sister Grace said. She got up and joined us, and the two others settled contentedly back on the settee. As we passed the refectory table, I glanced at the water colors above it. "Please don't look at those things," Sister Jennie said. "We're getting more and more lax here, I'm sorry to say. Just because someone gave those pictures to us, we had to put them up. Pictures were never permitted in the old days. Mother Ann always believed that they were distracting, and she knew that they are terrible dust catchers. That's the reason we don't have carpets, either. Tidiness is one of our principal rules. Mother Ann said, 'Clean your room well, for good spirits will not live where there is dirt. There is no dirt in Heaven.' And, look, here's another of our rules." We had reached the stairs, and she placed her right foot on the bottom step. "This is the way we must go upstairs," she said, glancing sharply at Sister Grace. "Some of us are getting out of the habit now, but the rule is always the right foot first. That's for discipline and uniformity. We are also supposed to put our right stocking and shoe on first."

There was no furniture at all in the second-floor hall. Sister Jennie opened a door at one end of it. "Well, this is my room," she said. "We each have a room to ourself now, but the rule used to be two to a room, sometimes three. First of all, I want you to notice

that transom." The transom, which was open, was a wooden panel fixed on a vertical center pivot. "Most of our rooms have them," she said. "They're much more sensible than ordinary transoms, of course, because they create a real draft. They're something special with Mount Lebanon." Sister Grace and I followed Sister Jennie inside. It was a corner room, over twenty feet long and at least fifteen feet wide, with white plaster walls and two large windows, but it was so full of furniture that it looked small, cramped, and dark. In it were a narrow, cotlike bed; a big, square table with drawers; a built-in cabinet with drawers, which covered most of one wall and rose nearly to the ceiling; a three-step ladder stool; a chest of drawers; a sewing table; a small, octagonal table; a Morris chair; a ladder-back rocking chair; and three ladder-back straight chairs. Two of the straight chairs were hanging side by side against one wall, suspended from pegs by the upper slats in their backs. "That's the way Shakers keep chairs out of the way when they're not in use," Sister Jennie said. There were no pictures on the walls, but there were two unframed cards with maxims printed on them. One read:

A man of kindness to his beast is kind.
Brutal actions show a brutal mind.
Remember: He who made the brute,
Who gave thee speech and reason, formed
him mute;
He can't complain, but GOD'S omniscient
eye
Beholds thy cruelty. He hears his cry.
He was destined thy servant and thy
drudge,
But know this: his creator is thy judge.

The other read, "Shun idleness. It is the rust that attaches itself to the most brilliant metals—VOLTAIRE." "Sister Catherine Allen of Mount Lebanon wrote that poem," Sister Jennie said, ignoring Voltaire. "There used to be a copy of it posted in every Shaker barn."

I picked my way around the room, with Sister Jennie sidling along informatively at my elbow and Sister Grace watching us from just inside the door. Except for the Morris chair and the octagonal table, Sister Jennie assured me, all the furnishings were of classic Shaker manufacture. They were made of dark-stained wood and they were as ruthlessly severe and functional as a folding chair, though considerably more handsome. "There isn't a thing in this room that I'd let one of those greedy antique collectors lay a finger on, except over my dead body," Sister Jennie said happily. "Especially that rocker.

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