

'TIS A GIFT TO BE SIMPLE

Don Aronoff
March 1965

"'Tis a gift to be simple, tis a gift to be free,
tis a gift to live in peace and harmony." This verse of a
Shaker song truly reflects Shaker life. Through their
lives of peace and harmony, the Shakers contributed much to
nineteenth century America and proved that a Utopian society
is possible.

The Shakers originated in 1758, when Ann Lee, a
twenty-two year old religious dissenter, joined a Quaker
society led by John and Jane Wardley. She soon became leader
of the sect and led them in an evolution of thought which
evolved into Shakerism.

In 1774, she lead them to America. One of the brothers
went up to explore land for the sect to purchase as a dwelling
place. Meanwhile, the believers scattered out and attempted
to provide for themselves.

In 1776, the believers moved into their settlement
at Niskeyuna. In the next three years the Shakers built a
house and a church. After this they waited for converts to
flock to Zion.

In 1779, a religious revival took place in the area
surrounding New Lebanon. Two people participating in this
revival who were traveling westward happened on the Shaker
community. They spent the night and witnessed the Shaker
service. The next day, they returned eastward to New Lebanon
to report the astounding things that they had seen. The leader

of the revival dispatched several other men to witness the Shaker service and soon after followed with many of his flock to witness the worship of these strange people. At this time the Shakers had their first revival.

Many of the visitors to this revival were impressed by the Shaker religion. The culmination of this revival was the donation of land by several New Lebanon believers and the erection of a house of worship in 1785.

In January, 1805, three Shakers started out west, to Kentucky, to establish communities there. The enormous popularity of Shakerism is testified to by the fact that, twenty years later, communities were established at Union, North Union, South Union, Busro, Whitewater in Ohio, and Pleasant Hill, Kentucky.

The Shakers enjoyed work and did not consider it burdensome. They felt that it was God's will and that every job was worthwhile, be it harvesting potatoes or building intricate machinery. Because of every man's duty to work, aptly phrased when Mother Ann said, "Hands to work and hearts to God," the Shakers functioned successfully as a communistic society. Their love of God was often manifested in inventing. There are thirty-nine recorded Shaker inventions and it is thought that there were many more unpatented inventions. They included the flat broom, metal pens, nails, the common clothes pin, and a machine for coring and peeling apples at the same time.

The members of each family were responsible to the elders and elderss of the family. The business affairs of the family were attended to by the trustees, who were responsible to the elders. The religious life of the community was attended to by the ministry.

The Shakers lived in rooms containing two to seven people, but were rarely in them except at night. They got up early in the morning and went to bed between nine and ten P.M. depending on the season. Before retiring, they would worship, have singing meetings or sit in assembly and hear the news of the day.

The education of the young was very important to the Shakers. They emphasized practical knowledge and did not teach much theoretical knowledge.

The decline of the Shakers was caused by their lack of reproduction due to their belief in celibacy and to the growing lack of religious fervor which became evident in the 1860's. During its existence, Shakerism had a total of over 17,000 members.

The large number of Shakers and the great contributions they made to the world demand that Shakerism be remembered by history as a successful communistic movement.

Proposal for Doctorate Thesis
on Shaker dance material

THE CANDIDATE'S
CHRONOLOGICAL BACKGROUND

1961
Faith Clark

Education:1946-1950

Boston Conservatory of Music, Boston, Massachusetts
Diploma June 1950:Major, Dance;Minor, Drama

Experience

Summer 1946:Dance Director, Fleur de Lis Camp, Fitzwilliam,
New Hampshire
Summers 1947, 1948:Dance Director, Naticook Camp, Nashua,
New Hampshire

Professional Training-1949

Summer Course Jacob's Pillow, Lee, Massachusetts. Studied with Ted
Shawn, Myra Kinch, Anthony Tudor, Tom Two Arrows, Jean Leon
Destine, and others.

Experience

Summer 1950:Dancer with Common Glory, Paul Green historical
drama, Williamsburg, Virginia. Actor-dancer in Dark of the
Moon produced by the Common Glory cast. Choreographer
of I've Got Rhythm a group number for the Common
Glory choir program.

September 1950-June 1952:Instructor and Concert Dancer for
Erika Thimey, Washington, D.C. Television appearance in
Black is the Color, an original solo. Choreographer
for independent theater group presentation Salome.

Summer 1951:Dancer and understudy for dance lead in Faith
of our Fathers, Paul Green historical drama, Washington, D.C.

Specialized Study:1952

Summer Course Children's Rehabilitation Center, Baltimore, Maryland.
Observation and study of physical therapy for possible
application through dance.

Experience

September 1952-March 1953:Commercial studio work in New
York City. (Unhappy experiment in the use of modern
dance in a chain of studios)

March 1953-June 1954:Group Worker Saint Philip's
Community Center, New York, New York

Professional Training:1954

Summer, European Dance Study Tour. Ballet, Folk, Opera, and Theater
observation and study in Central Europe.

Experience

October 1954-June 1956:Free lance teaching, Los Angeles,
California and vicinity.

Summer 1955:Director of workshop on the Religious Dance
Choir, WYCA Teen-leaders Conference, Seattle, Washington.

Summer 1955:Rhythms leader for two religious retreats
for Camps Farthest Out, California and Canada.

Education:1956-1957

Boston Conservatory of Music, Boston, Massachusetts.
Bachelor of Fine Arts June 1957

Experience

September 1956-June 1957: Director of Folk and Modern Dance Program, Beaver Country Day School, Chestnut Hill, Massachusetts. Director of Dance Club,
Summer 1957: Director of Dance Program, Holiday Hill Camp, Craftsbury Common, Vermont

Education: 1957-1988

New York University, New York, New York
Master of Fine Arts October 1958, 610-C

Experience

September 1957-June 1958: Assisted Dr. Gladys Andrews in Creative Movement classes and workshops.
September 1958-January 1961: Instructor Physical Education, Illinois State Normal University. Choreography for interdepartmental productions: Elementary School, Red Shoes; Highschool, Lowland Sea, The King and I; College, Cave Dwellers. Conducted highschool and adult workshops in Creative Movement, Round and Square dance, and Modern dance. Co-sponsor of Square dance and Modern dance clubs. Experimental closed circuit television with children in Creative Movement.
Summers 1958, 1959, 1960: Leader of Folklore and Modern dance workshops, Shaker Village Work Group, Pittsfield, Massachusetts. ←
January 1961: Instructor Physical Education, New York University, New York, New York. Temporary advisor for Master's candidates 610-C program.

Publications and Programs

May 1961: Demonstration of Creative Rhythms work with boys, National Convention of the American Association for Health, Physical Education, and Recreation, Miami Beach, Florida.
Contributor to 1960 issue of Focus on Dance, American Association for Health, Physical Education and Recreation. Title, The Educator's Dilemma.
Committee member and contributor to the joint efforts of three Illinois state associations in the publication Art, Music, and Physical Education-A Basic Part of General Education.

Membership, Professional Organizations

Life Member National Education Association
Life Member American Association for Health, Physical Education, and Recreation
Sacred Dance Association
Laban Notation Bureau

THE PROPOSED PROJECT

The Purpose of the Study

The purpose of this project is to investigate the existing data concerning the use of movement in Shaker religious ritual, to correlate these findings with materials gathered from the writer's work with Brother Ricardo Belden, and to select from these materials those movements which lend themselves to the aesthetic and theatrical fulfillment of modern dance choreography.

Brief Historical Background of the Shakers

This was "... a relatively small religious sect whose influence on the United States was completely out of proportion to its numerical size. The Shaker religious concept originated in England, and was brought to this country in 1774 by its founder, Mother Ann Lee. This concept demanded celibacy, communal living, the practice of fundamental ... Christianity, and the acceptance of woman as an active, independent individual. Its growth was accomplished solely through conversion. The resultant of this code was a way of life of high standards, and workmanship of great perfection and superb quality."¹

The earliest reports concerning the use of movement in Shaker worship were the various forms of involuntary activity which appear to be similar to movements of the Holy Rollers, Baptists, and other evangelical sects which make use of emotional frenzy in order to draw their members into a 'high'² religious experience. The first ordered dance pattern was introduced by Father Joseph Meacham in 1787 in an effort to bring to an end the promiscuous, or back manner of dancing of which he disapproved. A newer concept of 'laboring' or 'exercising' formal dance patterns as a self-discipline or mortification of self became fundamental to the performance of movement.³

1. Program for Shaker Museum Festival, 1960, Old Chatham, Massachusetts

2. Andrews, Edward, The Gift to be Simple, p. 7-10

3. ibid, p. 154-148

-4-

The trends in Shaker dance ritual from this point on seem to vary somewhat with the personalities and inclinations of the elder or eldress of the various families (units of communal living). A common ritual of songs, marches, and formations grew up among the individual families as the growing Shaker industries necessitated the appointment of travelling elders to supervise these industries. Their observation and sharing of the various movement patterns accounts for similarities between distant families. All Shaker life was characterized by the separation of the sexes in their activities, and those worship dances which required the sexes to unite in a ritual were governed by their own rules. On such occasions partners were always of the same sex and contact between the sexes was forbidden. Ring or circular dances predominated the early formations. Square formations and rituals based on linear forms appeared later.¹

The movements above were learned and rehearsed to obtain simple perfection in the family 'labor' of worship. In contrast to these forms there appeared during periods of Shaker 'high' an apparent return to the 'back manner' in portions of the service. The Shakers believed that these sudden emotional activities were occasioned by the receiving of gifts from departed spirits. The gifts might appear as songs or as the speaking of tongues, but the more fascinating form of gifts for this study would be the those in movement form. Gifts of whirling, jumping, and shaking were not uncommon. Some of the gifts were later organized and patterned² and became part of the established ritual.

Motivation for the Study

For the past three summers the writer has been a member of the

1. Ibid, p. 149-157

2. Ibid

staff of Shaker Village Work Group which is on the site of the South Family of New Lebanon, New York. The most important folklore task of a summer has been the presentation of a condensed re-creation of a Shaker Worship Service for the Shaker Museum Festival at Old Chatham, New York. The first summer Brother Ricardo Belden taught the writer and the teen-aged members of the workshop the service as he remembered it from his youth with the Enfield family of Connecticut. Although it was felt, at times, that the repetitious nature of the songs and figures were not always effective in projecting the image of Shaker worship to the Festival audience, reverence for the dedicated and aging Brother prevented the use of all but the most essential elements of stagecraft.

The following winter Brother Ricardo died only a few days before what would have been his nintieth birthday. The writer consulted with the director of the Work Group and it was decided that the addition of new materials would enrich the service. The museum staff had been anxious that the gifts of whirling and shaking for which the Shakers had been known be added (These forms were not known to Brother Ricardo). In the summer of 1959 the repetitious materials were condensed and the service was enlarged by the addition of new symbolic marches and gifts. The teen-agers were so stimulated by the new materials that the research was continued and in the summer of 1960 other marches and gifts were fused with the previous materials. The writer also experimented with the addition of dialogue in an attempt to more fully represent the complete nature of a Shaker meeting, and the results seemed to be effective.

During the three summers of research and restoration of dance materials for the festival there developed a parallel desire to create from some of these materials a composition which would embody the quality

and the spirit of the Shaker's worship, and that would also satisfy the theatrical and aesthetic principles of modern dance composition.

The Importance of the Study

The writer has already experienced some of the problems concerning the collection of data, and has found that Edward D. Andrews appears to be the primary source of the majority of the materials she has encountered. Andrews appears to be the most competent source of the later compilations on Shaker furniture, industry, beliefs, and way of life. His bibliographies indicate one of the most extensive personal collections of Shaker writings as well as a superb knowledge of the location of other existing material. Although personal research will be undertaken it appears unlikely that this writer will uncover materials unknown to Andrews .

The importance of the research work appears to be a compilation and cross reference of existing materials into a concise and compact reference for future utilization. The writer has experienced requests for sharing and recording of her research for use by future staff members at Shaker Village Work Group and also by the founders of a new museum to be opened on a Shaker site in Kentucky. A second aspect of the recorded research appears to be the need for a person with a dance background to work out a comprehensible description of the body movements which should accompany the floor patterns. The descriptions which accompany the records are not easily understood by one who has had no previous contact with the Shaker form of movement.

The Plan of the Study

1. Investigation of recorded data.
2. Identification of special areas for choreographic extension.

3. Choreographic Problems

- a. Solution of choreography in relationship to the appropriateness of materials for single figure, two or three figures, or group treatment.
- b. Solution of appropriate accompaniment, stage setting, and costumes.
- c. Solution of the total number of dancers including the writer, singers/actors, and accompanists needed for the work.
- d. Solution of the choreography as to its finished form as a single continuous work or a series of shorter related dance pieces.

4. Final presentation of the work.

Delimitation of steps one and two above

1. Investigation of recorded data.

Attempts have been made by the writer during her festival research to interview members of the society in New Lebanon, New York and Canterbury, New Hampshire. There appeared to be a general reluctance to talk about the use of dance in their worship. The writer felt a certain inference that the use of movement was a childish or primitive aspect of the early days which they preferred be forgotten. Sister Phelps of the Canterbury family finally spoke of the use of movement when the writer's mother managed to establish that Sister Phelps' brother (who had left the order) had been the organist for a church of the writer's father. The materials that she then shared with the writer differed so greatly from all other forms of known movement that it was suspected that this form might have been devised for the benefit of the outsiders who included Shaker communities in their sightseeing. Therefore materials used will be from written records with the exception of that gathered from Ricardo.

2. Identification of special areas for choreographic extension.

The writer is aware that choreographers have made previous use of Shaker materials. The writer will try to view the film of Doris Humphrey's The Shakers. She will also try to locate and view the kinescope of a recent television program on the Shakers. A member of the Ruth Paige-Bently Stone group performed a solo based on the 'shake' during the 1949 Jacob's Pillow season which the writer had the opportunity to view. Research may reveal others who have made use of these materials. It does not seem that any of those works which are now known to the writer have been founded on an extended period of research, nor have any of them been based solely on materials from the worship service. It appears that a new work might be choreographed with its own materials and purposes which would not duplicate previous materials.

Tentative Selection of Materials and Limitations

1. The use of formal rehearsed patterns and the free, emotional movements of the 'gifts' have been selected for choreographic extension.

2. The materials will be limited to those which pertain solely to the worship service.

3. The use of plot as a dramatic tool will not be utilized, as the intended emphasis is upon the exploration of movement as used for worship.

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Dearest Jerry + Seb.

Proposed project now in writing - I could not remember May Anthony's CBS TV show, and you will note ad lib. Generalizations hereafter will be broadened, and developed in the thesis. However, W.Y.V.'s "long pairs" probably won't appreciate my love for this work, but I think it will go thru. Any suggestions on bibliography or other points gladly received.

Hastily + warmly + lovingly
Faith

P.S. I'll be up before too long. You know I can't stay away!

*Shaker Research
Unit*

Shaker Service

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Faith Clark July 1962

Introduction

The following study is the result of the research, reconstruction and presentation of seven of the formal religious marches found in the worship of the American religious sect called the Shakers. The presentation was shown for Dr. Gladys Andrews and Dr. Chandler Montgomery on April 24, 1962, with the assistance of the members of the Dance Club of the Physical Education Department of New York University.

The materials on pages 2 through 9 are taken from the proposed outline for a detailed study of Shaker religious ritual to be completed as a doctoral thesis for the 6100 program in the creative arts. Many details have been omitted from this study as the principle purpose was the writing of the directions for the performance of the marches themselves. Omitted details include directions for the movements from one position to another, standing positions for hymns and prayers, and the information concerning costume or dress.

The pictures of the young people are of American teen-agers who were members of Shaker Village Work Group where the initial reconstruction of the Shaker service began during the summers of 1958-1960. The music and script included were also used during this period of reconstruction and research in the summers of 1959 and 1960.

The Service as Learned from Brother Ricardo

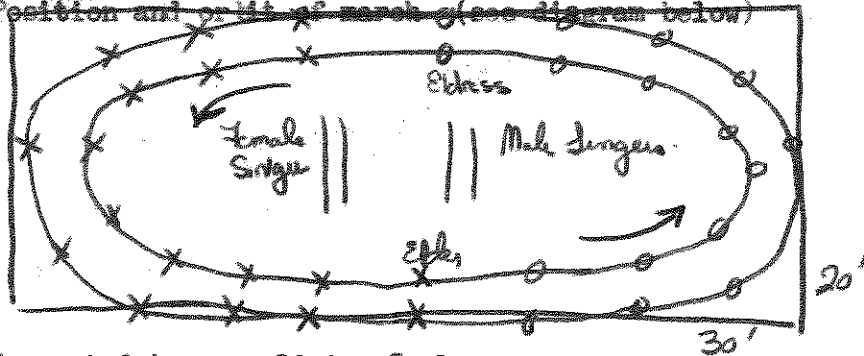
Order: File In and form separate ranks
 Silent Prayer
 Standing Song
 Two Fast Marches
 Standing Song
 Two Slow Marches
 Quick March and Shuffle
 Meeting Dismissed
 File Out

General directions and remarks given by Brother Ricardo:

1. Each sex lead by Elder or Eldress who is on the right of the leading pair. The rest of the marchers walk in partners with the taller of the two in the righthand position. The oldest marchers come first, and the rest are ranked in order down to the youngest who are last.
2. Each marcher starts all marches with his right foot. It is imperative that marchers are alligned with their partners, sloppiness indicates lack of self-discipline.
3. All marchers should take care that they do not allow the orbit of the circles to shrink, and that the spaces between the pairs remains equidistant.
4. If the marchers have difficulty in starting the march on the first beat of the music they should get the correct beat in walking before attempting to motion with their hands.
5. Facial expressions should reflect joy. Meetings were a time of fellowship as well as worship.

Directions for the Fast March (circa 1817)

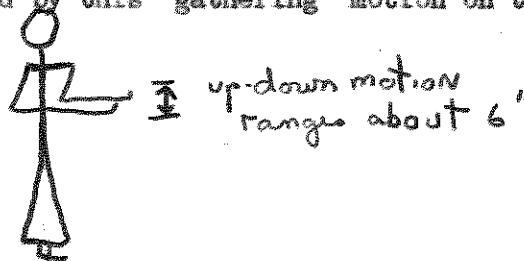
1. Position and orbit of march (see diagram below)



2. Suggested tune - Living Souls

3. Movement:

Marchers step out on right foot, and step once to each beat of the music. The down beat of the hand motions corresponds to each right step, and the upbeat of the hands to each left step. The wrists are straight, and the fingers slightly open and relaxed. The movement of the hands comes from the elbows, and the shoulders should be quiet and relaxed. In general, this march should be thought of as a brisk, normal walk accompanied by this "gathering" motion on the hands.



4. Related Literature

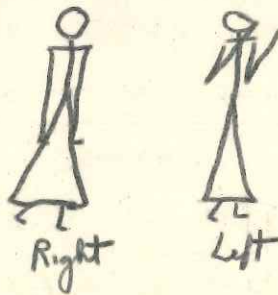
The Gift to Be Simple: Andrews. pgs. 85, 148, 149.

Directions for the Slow March (circa 1850)

1. The position and orbit of this march are the same as for the Fast March. The dancers start each new march where they ended the preceeding one.
2. Suggested tune - Come to Zion
3. Movement:

Have hand
bit high.

The only difference between the Fast and Slow Marches is to be found in the hand movements in which a larger arc of movement is described from the elbows. ^{fore slowed} The downward motion of the hands is in time with the right foot, and the upward hand movement is in time with the left foot.



hands move from related position by sides. palms forward to a position 3" from shoulders palms towards shoulders.

4. Related Literature:

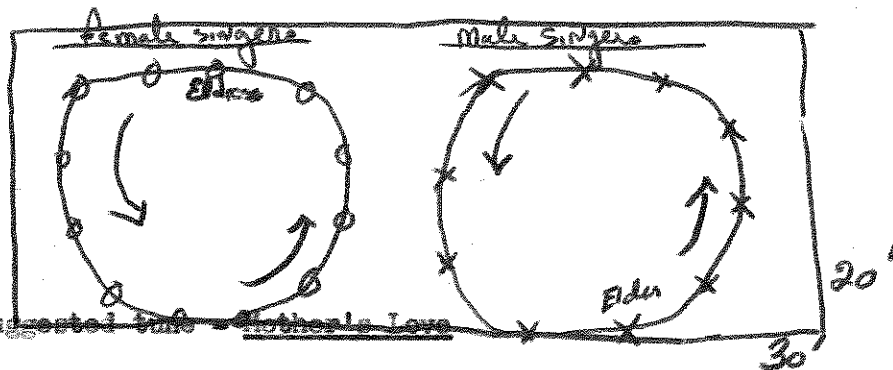
None which support this specific march taught by Brother Ricardo.

Directions for the Quick March (circa 1850)

1. The position and orbit of this march (see diagram).

Marchers go single file (the shorter of the pair behind the taller) into separate circles lead by their elder or elders before the tune is sung.

X's ARE MEN



2. Suggested tune - Mother's Love

3. Movement

This is simply a brisk walk, one step to each beat of the music, with the hands relaxed and arms straight beside the body. Special care must be taken not to let the size of the circles shrink in this march.

4. Related literature:

None specific to this march.

Directions for the Shuffle (circa 1850)

1. The position and orbit of this march are the same as for the Quick March. The dancers or marchers begin to march from the place where they ended the Quick March.
2. Suggested tune - Come Life, Shaker Life
3. Movement:

Part 1: This march is particularly hard to start so it is wise for the marchers to hear the words "Come life" and take their right starting step on the syllable "Shake" of the word "Shaker". They continue to march as in the Quick March during the entire first half of the song and the repeat of the same first half of the song. There is a slight inclination of the upper body and a stamping emphasis to the step at the beginning of each sentence. There is no need to omit the words "Come life" once the march has commenced.

Part 2. Marchers turn and face center of their own circles. Hand motions are the same as for the Fast March in the size of their arc but has one complete up and down for each foot. The left foot slides forward (as far as each individual can keep contact with the floor with his toe) so that the heel comes off the floor. The weight of the body during this movement is maintained over the right foot. The weight is then quickly transferred to the left foot and the process is repeated with the right foot sliding forward. Each foot movement takes one beat of the music; and the marchers do

not travel but "Shuffle" in place. This shuffling movement takes place during the second half of the song and its repeat. (The marchers then face counter-clockwise for part 1.)

4. Related literature:

The Gift to Be Simple, Andrews. p. 149.

A Record of Spiritual Songs, Anonymous. p. 38-39.

The Service as Reconstructed by the Writer

Order: File In, and form ranks
Silent Prayer, Standing Song
*Fast March (See Fast March as learned from Brother Ricardo)
**Heavenly March
**Continuous Ring
**Narrow Path
#Gift of Tongues
#Chase the Devil
#Cleanse the Temple
#Gift of Jumping (men), Gift of Whirling (women)
#Shake
Standing Song
**Wheel
**Hollow Square
*Shuffle (See Shuffle as learned from Brother Ricardo)
Meeting Dismissed
File Out

General Comments by the Writer

Mainly, these reconstructed marches differ from those learned from Brother Ricardo in the symbolic Floor patterns. The movements with the exception of a portion of the Heavenly March are the same as those he used. The Fast March and the Shuffle remain as he taught them. The single star above indicates marches taught by Brother Ricardo, and the double stars have been reconstructed through research.

The script which will be found on the following page was written by the researcher in an attempt to give some feeling of the sermons or talks which were an integral part of the worship. The reconstructed service probably consumed only a half hour, whereas a Shaker service would last some three hours. Persons using these materials are cautioned against attempting to reproduce portions which are not described without much further study as these materials are those emotional, or estatic move-

ments which were abandoned by the Shakers themselves.
Careful study and sympathetic understanding are needed
in order to reconstruct these movements. (see #)

Directions for the Heavenly March (circa 1838)

1. Related Literature

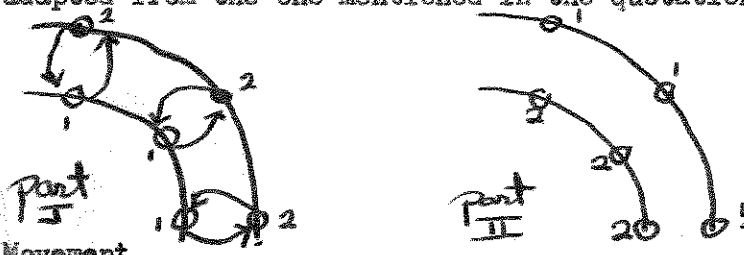
"In January 1838, our beloved Ministry showed us a new manner of dance, which was called the Heavenly March. We were informed that it originated at Watervliet; that it was seen there in vision, etc. To perform this exercise, the brethren and sisters, in the first half of the tune, began the step with the left foot, and went around as in the circular dance. At the beginning of the third quarter of the tune, each one raised their hands till the palms were as high as their ears, or nearly so, and were turned towards the side of their head; and they held their arms, from the elbow to the ends of their fingers, about perpendicular, and at a convenient distance from the head. In this position each one began with the left foot to step, as stepping upon the border of a small oval, that reached lengthwise, the shortest distance from the inside rank to the outer one. In thus going, every two who had marched together abreast, stepped in the same oval, and passed each other the left hand side. And in thus coming around, each took eight steps; and in taking the eight, they turned, so as to face one another. At the commencement of the remaining section of the tune, we lowered our hands as low as the breast, or a little lower, and began the single shuffle, making a gathering motion with the hands, at each shuffle of the feet, till the tune was sung to the end, without repeating the latter half. We nodded to each other, at the beginning of the shuffling, and also at the beginning of the last half of this section, and also at the end. The first two nods should be made while shuffling with the left foot; and the third, while shuffling with the right foot . . . the annexed picture is intended to represent a small number going forth in this kind of dance, in a large room."

- A Record of Spiritual Songs, Anonymous, Page 58.

2. Suggested Tune -- I Will Praise the Lord

3. Position and orbit of this march.

The marchers should be as in the Fast March, and commence the Heavenly March where they finished the Fast March. The following diagram is adapted from the one mentioned in the quotation above.



4. Movement

a.) General notes by the writer.

In the reconstruction of this march several changes were

made. Since the young people were accustomed to start each march with the right foot, this march was also begun with the right foot although research indicates the use of the left foot. The first two quarters of the dance which consisted of a circular march was not used as it was so similar to the Fast March which preceded it. Therefore, only the exchange of places and the Shuffle were used in the reconstruction. The nodding of heads was omitted, as the performance of this movement by the teenagers was so over accentuated as to become humorous.

b. The Dance

Part I --- each dancer walks the half-circle to exchange places with his or her partner taking care to measure the steps so that he steps into his partner's place and turns to face him on the eighth step. The hands raise to position on the first step. The feeling if the hand position is much like the affect of blinders on a horse, and serve to direct the dancers eyes straight ahead.

Part II --- Eight shuffles as taught by Brother Ricardo.



palms turned to face and in line with ears (or eyes).

In no case should an extra man and woman be paired together. They may dance it alone with an imaginary partner, or go and stand with the singers at the back of the room.

Directions for the Continuous Ring (circa 1827)

1. Related Literature:

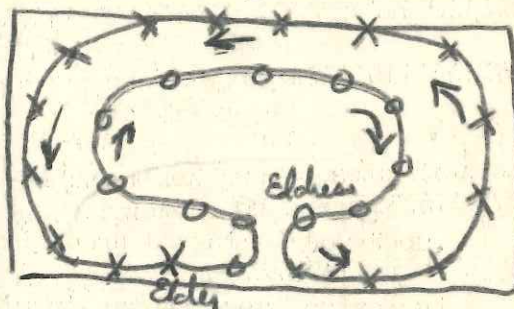
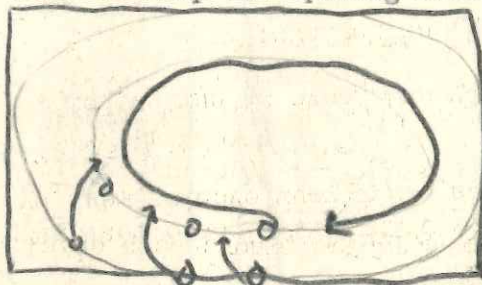
No records which were written by the Shakers themselves have yet been located. The writer found reference to this floor pattern in Andrews' The Gift to be Simple. The brethren and sisters are described as placing themselves in two large circles (always keeping their separate files) leaving a small opening or space in one side. The files moved forward turning in or out at the opening. This manner of marching made it possible for the group to see everyone in the circle, and reminded the believers of their everlasting fellowship. (The Gift to be Simple, Andrews, pg. 150.)

2. Suggested Tune -- Come to Zion

3. Position and orbit of this march:

The dancers fall into single file (the right hand marcher ahead of his partner) and follow their elder or eldress into the two circles. In determining the opening it is helpful to put it in the exact center of the side nearest the viewers. Most dancers have trouble keeping the pattern of this march, and it is necessary to work hard to keep the opening from constantly shifting in its location.

ex. of transition for women



orbit

4. Movement:

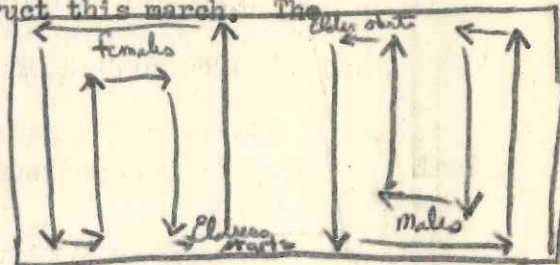
No movements were described for this dance. In reconstruction, the use of the Fast March and the Shuffle were eliminated as

being too fast for the concept of the everlasting fellowship. The movements of the slow march were used exactly as Brother Ricardo taught them. If, and when appropriate movements are found, they will replace those of the Slow March.

Directions for the Narrow Path (circa 1840)

1. Related Literature;

Two pieces of evidence were used to reconstruct this march. The first is a drawing found at Hancock, Mass.



The second reference was found on page 154 of Andrews The Gift to be Simple. It is from this reference that the name of the march was taken, and the characteristic manner of placing the feet as if attempting to follow a single line while walking. In the original reconstruction the Quick March was used, but Andrews reference to it as a solemn march indicates that the tempo of the Slow March might well be more appropriate. It is hoped that more information might be found concerning the appropriate tempo for this march. Reference to the suggested tune and words will help the reader understand the original selection of the Quick March movements. Six-eight time is usually used for the quicker tempos in duple time, whereas two-four time is used for slower tempos. The ~~tune~~ ^{name} itself was selected for its unusual reference to the narrow path (as a coincidence to the title of the dance.)

2. Suggested tune -- Moved by the Spirit
3. Position and orbit -- The marchers follow their respective leaders from the point where they concluded the Continuous Ring, so that at the beginning of the tune they are lined up on the inside lines of their respective floor patterns.

The dancers must learn to visualize the floor pattern in their minds so that the lines are straight, and they should make the corner step sharp and clean by pivoting. Rounding off the corners destroys the symbolism.

4. Movement:

Use of the Quick March as taught by Brother Ricardo.

Directions for the Wheel (circa 1853)

1. Related Literature:

Again the references for reconstruction are to be found in Andrews' The Gift to be Simple on page 152. The dancers and singers together form four circles within circles which move in alternate directions. The symbolism of this pattern traced the history of their religion for the Shakers. The innermost circle represented time from Adam to Abraham, the next circle from Abraham to Jesus, the third circle from Jesus to Mother Anne (their founder), and the outer and largest circle stood for the Period of Shakerism.

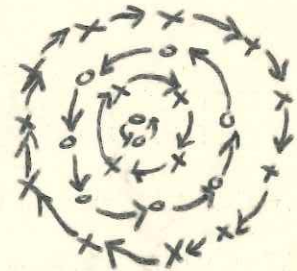
2. Suggested tune -- To the Realms

3. Position and orbit of this march:

It was found to make for smoother transition if each circle filed into place as the period was announced. Since there is no direction as to specific rings for males and females, a general rule that each ring be of the same sex, and that rings one and three (two and four) be made up of the same sex. If the inside ring has one person, then the others should have at least three, five, and seven. Distribution of persons depends upon the number of participants, but there should be a visible increase in numbers of each ring. The rings must be far enough apart so that accidental contact of members of the opposite sex is impossible.

4. Movement:

Quick March as learned from
Brother Ricardo



Directions for the Hollow Square (circa 1825)

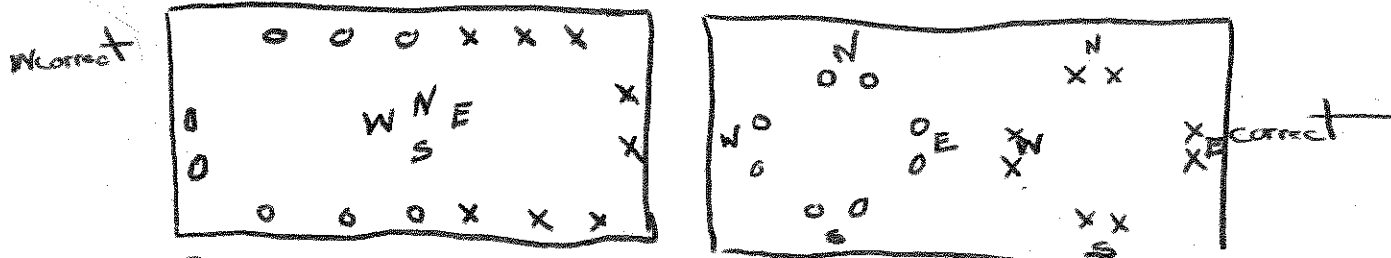
1. Related Literature:

"This tune was brought here from North Enfield by Joseph Fairbanks in the year 1825. Some time in this year, our beloved Ministry taught us how to labor the Hollow-square dance. The brethren in their room, and the sisters in theirs, placed themselves in the form of a hollow square, with a little vacancy at each corner, And two ranks in each square stood facing each other east and west: the other two, north and south. While the first half of the tune was sung before repeating, the east and also the west rank went forward and back, while the north and south ranks stood and shuffled. But in the repeat, the North and South went forward and back, and the east and west shuffled. The dancing was performed the same way, while the second part of the tune was sung."

- A Record of Spiritual Songs, Anonymous. p. 87.

2. Suggested tune -- Mother's Love

3. In the original reconstruction an error in interpretation caused an incorrect position and orbit of march. It is here shown in case some of the young people who participated in the service during the summers of 1959 to 1961 should think the newer version is in error.



The quotation above clearly indicates that both males and females should form a complete square as shown below. This will make an interesting contrast to the Shuffle which follows.

4. Movement:

In the version reconstructed and used in the summers of 1959 to 1961 a simple four steps in and four steps out of the square was used. The shuffling during the waiting period was not used, but will be in the corrected version. Until further materials can be found the quick march seems most suitable for the forward and backward walking.

THE SHAKERS AND THEIR MUSIC

by Jerome Count,
Director, Shaker Village Work Group

The recording referred to in these notes was made at the former community of the Shakers located on Mt. Lebanon, near Pittsfield, Mass. With the assistance of Brother Ricardo Belden, one of the few remaining survivors of this early-American religious sect, the singing and interviewing were done by ~~the~~ a group of teen-age boys and girls, members of the Shaker Village Work Group. The boys and girls who took part in the research, learning and re-creating the songs, as well as of the interviews with Brother Ricardo, produced this recording as a contribution to American history and culture.

Each summer about one hundred teen-agers join this Group as an educational project. Not connected with the Shaker society, these teen-agers engage in the work of restoring and re-building the historic Shaker Village, re-creating and preserving cultural material and artifacts left to America by the people called Shakers. At the same time, these boys and girls participate in re-discovering the elements of creative daily work and of living together as a sensitive and understanding group --two aspects of life about which modern America has much to learn from the story of the Shakers.

Brother Ricardo Belden was approaching ninety years of age at the time of the interview on this recording, having originally been brought to a Shaker community as a very young child. Trained in many fields of work, Brother Ricardo learned the trade of clock-making. Now, for many years he has engaged in the repair of antique clocks. At the time of this recording he lived at ~~the~~ Hancock, Mass. at one of the three small remaining Shaker communities, which is near Mt. Lebanon where the Shaker Village Work Group carries on its activities during the summer months.

Officially, the Shaker religious organization is "The United Society of Believers in Christ's Second Appearing." The sect originated in England as an off-shoot of the Quakers in the middle 1700's. Its early leaders emigrated to America just before the American revolution. The original leader of the group was Ann Lee, known to the Shakers as "Mother Ann." The name "Shakers" was derived from the term "Shaking Quakers," by which the public derisively referred to these people on account of their boisterous religious services during which the members' bodies shook violently, so as to "shake out their sins," as they put it. The group later accepted the term, shortening it to "Shakers," as they are known down to this day.

The cardinal sin of man, according to the Shakers, consists of sexual indulgences and "carnal" marriage --the origin of all evils of mankind, they believe. From this conviction (still held down to this day), stemmed their religious tenet of celibacy. The society adhered to this principle in maintaining a successfully communal ~~life~~ experiment for over a century. In addition to the virgin life, their principles included duty to God and man, separation from the world, practical peace, simplicity of language, use and ownership of property in common. It was due to this latter believe that they referred to themselves as "Communists," but never ~~any~~ had any relation to the political brand of this name. They reached their peak of affluences about the middle ~~of~~ 1800's, with a membership of about six thousand and with communities established in New England states, New York, Kentucky, Indiana and Ohio. By the middle 1900's less than fifty elderly members survived in three New England states, but convinced that their society had made ~~an~~ a contribution to the ethical and religious life of America and might some day be restored to influence again.

As a folk group, the Shakers created a distinct culture α in the short space of half a century following the American revolution. Known for irreproachable integrity in their standards of work and in dealing with "the world," the Shakers created a distinct character in their hand-fashioned furniture and furnishings. The language they used carried the imprint of their belief in ^{the} simple life, and they developed a distinct style of music and song which had its roots in the folk tunes of early America.

In The music of the Shakers five distinct periods can be identified, corresponding to the birth, development, flowering and decline of Shaker societies.

The first period, originating in England and carried to American by ^{the} a small band, consisted of wordless and strange babbling, unidentifiable syllables, howling and other weird noises that accompanied the boisterous religious services. Were it not for an occasional snatch and phrase that seemed to originate from known tunes, these early utterances of the Shakers might hardly be recognized as music.

The next period consisted mainly of borrowed secular and religious songs taken over from other American religious sects -- particularly the "New Light" Baptist, many of whom were absorbed into the Shaker societies. This period extended from the late 1700's to around 1805.

The third identifiable period began when the Shaker religious service took on a more organized form of worship, with more clearly defined music to accompany the dances of "marches" which became characteristic of their religious services. It was during this period that songs were first recorded in books and published by the

Shakers in manuscript form. At the same time a special system of music notation was developed and adopted. Chiefly, the songs used during this period were folk tunes of either secular or religious character, to which the Shakers added words and verses that had special meaning in their own religious life, beliefs and services. For example, the English folk tune, "Nancy Dawson," as a favorite in one Shaker community and was used to accompany a "quick" dance. As one later English traveller described it, "to this lively and merry tune, the whole body, now formed into three abreast...literally scampered round the room in a quick gallopade, every individual of both choir and dancers, singing with all their might these words (still to the tune, "Nancy Dawson"):

'Presson, press on, ye chosen band,
The angels go before ye;
We're marching through Emanuel's
Where saints shall sing in glory.'

Another well-known folk tune which was used to accompany the dances was, "Scots wha' ha'e wi' Wallace bled." This third phase of the development of Shaker music lasted into the 1830's.

The fourth and creative period began in 1837. It coincided with the "great revival" of Shaker history, lasting for about a decade. It was during this period that the sect believed that it was being constantly "visited" by departed spirits, including their founder, Mother Ann, common brether and sisters, as well as famous public and religious figures. George Washington and Mohamet were included among these illustrious visitors, for example. Many of these departed "spirits" brought them "gifts" of music, which came to be known among the Shakers a "spirit messages" or "inspirational songs." Thousands of tunes and verses were created by the brethren and sisters during their fruitful ten-year period, which was ushered in by the first re-

corded song, composed by a teen-age girl of 14, Anna Maria Goff ~~is~~ from the Watervliet, N.Y. Shaker community. This prolific period brought a great variety of "gift" songs of every description. The so-called "native" songs included ~~Skinnax~~ Eskimo, Negro, Abyssinian, Arab, Mexican, Peruvian, Hottentot, Chinese and many others, as well as numerous songs in "unknown ~~languages~~ tongues." "Ine Vine Violet," included in the present recording, is an example of the songs in unknown tongue. Illustrious "spirit visitors," according ~~to~~ the Shakers, brought songs and other gifts. They included ancient kings, queens, emperors and Indian chiefs in great variety. Religious figures, such as St. Patrick and Catholic Popes were included.

According to one authority, Dr. Edward D. ~~Andrews~~ Andrews, many of the songs of this period remind one of the ways of children and simple folk~~s~~ seeking for approval, for the sensory enjoyment and beauty that was often denied the members of the sect in their daily lives. Dr. Andrews also points out that many of the tunes of this period were gay in spirit and rhythm, reminding one of early American play-party and other children's songs.

Ending close to 1850, the "great revival" was followed by the fifth and final phase of Shaker musical history, coinciding with the decline of the Society. During this period, more than ten collections of Shaker songs were printed by the various communities, the last dating in the early 1900's. The songs of the "great revival" were considered so unorthodox that seldom, if ever, were any of them included in the later printed collections of Shaker music. In this last period the songs were composed by brethren and sisters who often had more sophisticated musical knowledge. Many were similar in character to the common church music of Protestant sects. There is little

of the spontaneous folk character that makes the music of the "great revival" of special interest today.

According to one musicologist, the Shakers put down their tunes just as they were sung in the "folk manner." That is, with an upward slide at the beginning note, the bridging of the intervals, with pitch sag between notes of the same pitch, the Scotch snap and the use of vocal quavers.

In this recording by the girls and boys of the Work Group, an attempt has been made to recapture some of the early-American character and spirit of the Shakers. It will help the listener to recall that in its original setting this music was always sung by a large congregation of brethren and sisters in an atmosphere pervaded by the excitement of ~~xx~~ vigorous dances and "joyful exercises," as their ceremonies were often referred to by the Shakers. Even the "solemn" songs were ~~xx~~ sung to the accompaniment of a strong conviction that the Shakers had found the secret of deliverance from the sins and evils of the world. These songs, as the Shakers once put it, were the "simple offering of a simple people." They were "not all of Earth nor all ~~xxx~~ of Heaven."

Captions of pictures

(For facsimile of Shaker music notation)

The special system of music notation was originated by the Shakers in the early 1820's. Claimed to be ~~xx~~ inspired by the departed leader, Mother Ann, it was an attempt to simplify music composition by the use of letters, instead of round notes. In this example, the five-line ~~xx~~ staff is not used. Relative pitches are shown ~~xxxx~~ by placing the notes higher or lower from a center point.

(For picture of Brother Ricardo)

Brother Ricardo Belden, ~~xx~~ over 85 years of age, who was brought to the Shakers as a very young child. He is interviewed on this recording and sings ~~xxxxxx~~ a selection of Shaker music.

teen-age
(For picture showing/members of the Shaker Village Work Group rehearsing songs included in this recording, with the ~~xxx~~ assistance of Shaker Brother Ricardo.)

SHAKER RESTORATION

J. Court,

At the crest of Mount Lebanon in the Berkshires approaching the Massachusetts--New York boundary, the peaceful undeveloped Lebanon Valley flashes into view, looking much as the Shakers must have found it about the time of the American Revolution. Winding a short way down the back-country dirt road which was once the wagon trail from Boston to Albany and passing the tilted early-1800 state border stone, a great five-story barn marks the entry into the South Family settlement of historic Shaker Village.

More than a decade ago, Eldress Sarah Collins, the lone survivor of the South Family group and over 80 years of age, was finally induced to leave her beloved home where she had come as a child during Civil War times. Legend has it that she was one of the war orphans delivered to Shaker care in carrying out Lincoln's bargain with the Shakers, granting them, as conscientious objectors, exemption from bearing arms. It is said that Abraham Lincoln exacted a promise that the Shaker sect would accept the care of orphans of those killed in the war. Coming to this notable folk settlement at the peak of its development in craftsmanship and the art of communal living, in the ninety years that followed, Sister (later Eldress) Sarah, was to see its decline to a mere remnant from which "the gift had gone."

During her life, Sister Sarah had seen an enterprising Shaker, Elder Robert Wagan, struggle heroically against the oncoming flood of The Industrial Revolution and mass production. But neither the standardized manufacture of their famous slat-back chairs, the installation of "a thousand dollar engine" to help produce them nor the adoption of a legal trade mark to ward off commercialized imitators could save the thriving community.

But the sturdy great barn, the brick-and-clapboard main dwelling built in 1830, and Sisters' shop dating back to 1851, now stand in monumental simplicity to testify that Sister Sarah had known the day when her people built these impressive structures with a deep sense of craftsmanship, infused with fanatical religious devotion. The injunction of their first Leader, Mother Ann Lee, "Put your hands to work and your hearts to God" had gone into every hand-formed brick, it shaped the graceful archway of the sisters' shop--it seemed wrought into each of the hundreds of handed threaded and shaped wooden pegs that still grace the boards of most rooms and hallways.

The stairway of the Main Dwelling, with its delicately turned balustrades, leads into the community meeting room. Beautifully proportioned, with its hand-made doors and cabinetry intact, it is not difficult to picture the spontaneous and vigorous Shaker ceremonial dances which took place here, to re-live their haunting "white spirituals" in ecstatic praise of the "second coming of Christ" and in virile condemnation of the "carnal vice of marriage". For it was here that the "gifts" of song and movement, the messages of hope and devotion came from celestial people--whether from a nameless Indian or Eskimo, supposedly in their native tongues, or from the great dead, such as George Washington or Lafayette.

It was here, too, that their holy embodiment of the Savior in his second coming, Mother Ann, was called upon to re-visit and re-insure her adoring band of followers, as she had in 1783 shortly before her death. And nearby the dwelling is the orchard site where Mother Ann preached her early sermons to an outdoor gathering of several hundred people from the tiny, but religion-hungry hamlet of New Lebanon, New York.

Then known as the John Bishop Family of Shaker, after the man who owned and brought these several hundred acres of land into the sect upon his own conversion, the settlement carries the indelible marks of Shaker culture. From its curious wood-barred cell, specially built for a mentally infirm sister, to the great iron cooking cauldrons, from the hand-wrought hardware on scores of doors to the strangely modern chests built into the walls of each room, the simplicity and restraint in every feature bears evidence of a unique sense of design and symmetry that marked the Shaker way of life.

As unusual as the origin of the site itself, is the purpose to which it has been devoted since the Shakers left it. Acquiring the site several years ago, a visionary couple, Mr. and Mrs. Jerome Count, set up Shaker Village Work Camp as a summer community of teen-agers. Working, living and playing at the historic site, using the original buildings and furnishings which the Shakers created with loving craftsmanship, folk material has become a vivid, creative and stimulating experience for the adolescent boys and girls who take part in the summer venture.

Wherever a structure--such as the old chair shop--has deteriorated through neglect and disuse, wherever buildings have been vandalized by souvenir hunters--such as the removal of threaded wooden knobs and pegs--wherever a structure must be converted to different uses, the group of teen-agers takes part in the restoration of the village to a vital and living community. Their intense interest in the settlement and its fascinating background can be traced to their own folk research, in which the hammer and saw, chisel, lathe and plane are important tools of study.

Along with the physical restoration of the village, the cultural facets of the community and the surrounding area have become an intense interest with these teen-agers. The songs, dances, and stories are lived rather than studied. In this setting, a vivid sense of history would be difficult to avoid.

Along with restoration work, the teen-age group has begun to revive some of the early crafts and industries of the Shakers-- the preserving of fruits and berries from their own fields, for example. Weaving, in which the Shakers were so highly skilled, has been revived, using some of the looms built by the Shakers themselves and reconstructed from stray pieces found at the settlement. From recipes taken out of early Shaker cook books, the teen agers turn out delicious candies and cookies. Furniture in Shaker style, without nails or screws, is joined by the group for their own use within the community.

Gathering data from the site and its surrounding area, painting, sketching, clay and sculpture became the media for re-living folk material of infinite variety. Contemporary dance modes are woven into the adolescent's interpretation of folk history. Music, by voice and instrument, becomes still another vital means of understanding and interpreting ones folk heritage. As, for example, when the teen agers at the work camp transcribe manuscript music from the Shakers' own system of notation into modern music.

Drawing on the great collection of materials at Albany Museum, Cooperstown Farmers Museum, Wiggins Tavern at Northampton and many other nearby sources which they visit during the summer, added research material is gathered by the teen-agers for use in their activities. In the fall, upon their return to schools in many parts of the country, it is found that many of the group continue their intense interest,

some submitting class reports, others write term papers on the historical significance of the material they have gathered during the summer. Others follow their interests in folk singing and folk dance for example.

Instilled with a sense of craftsmanship that was unique in Shakerism, each teen-ager participating in the project may well follow the precept written more than a half century ago by Eldress Sarah Collins herself:

"And be the talents one or ten,
Committed to my care;
He only asks that worthily
I use and prize my share."

TEEN-AGERS AND THE SHAKERS

by Jerome Count

The Shaker people and teen-age boys and girls are no strangers to each other. However unlikely it may seem today, many teen-agers were among the first believers in the Shaker religion. They personally knew Ann Lee, the founder of the Order, and many were converted to Shaker beliefs as a result of her direct ministrations. In an early publication, approved by the Society, "Testimonies Concerning the Character and Ministry of Mother Ann Lee," thirty of the original American converts came to the defense of the Society against the slanders which were being circulated among the "world's people." According to their own statements, it is remarkable to observe that almost one-third of these early believers were teen-agers at the time of their conversion to Shakerism around 1780.

One of the outstanding early young converts was just emerging from her teens when she, and her husband of only a few months, became deeply interested in the Shaker religion. Both came from distinguished families and within a short time they left the "marriage order", joined the Society, remaining as devoted members for the rest of their lives. The young wife was Lucy Wright, later described by Shakers, as:

"Possessed of means and social position...(she) had the gift of observing closely, a finely balanced ~~nix~~ sense of proportion, good taste and correct judgment. Her eager mind drank in at every open fountain and she early became a good reader and a clear, correct and forcible writer....Always modest and unassuming, her gentle manners and amiable disposition, with her quick, lively ways, made her a pleasant companion, easily winning respect and affection. She grew to womanhood tall and graceful, with a fine figure, beautiful and attractive, a social leader among the young people of her native town."

This unusual young woman, having joined the Order at an early age, within less than a decade was appointed head of the Church at the age of only twenty-eight. Spiritual successor to Anne Lee, she became known among the Shakers as "Mother Lucy."

Among her many gifts, Ann Lee deeply understood the ways of ado-

2.

lescence. Rachel Spencer, another early convert, when 16 years of age, visited Mother Ann at Watervliet "in the company with a considerable number of other young people from New-Lebanon; and I was soon convinced that they (the Shakers) were indeed the true followers of Christ, such as I had never seen before. We spent the Sabbath there and attended their worship, saw the mighty power of God among them, and heard their testimony, which made a deep and solemn impression upon us all. Many of our company," Rachel said of her young companions, "had been very light and ~~saxxak~~ carnal while on our way there; but they returned with very different feelings. On our way home, all were solemn, silent and thoughtful; scarcely a word was spoken by any of the company. None doubted of its being the work of God; nor did they hesitate long in making their choice. Nearly all who went in that company are now living, and are faithful members of the Society."*

Another teenager, Jethro Turner, along with a group of his contemporaries felt the powerful influence of Mother Ann. Visiting her at the age of sixteen, Jethro later said: "She spoke to us in the following manner: 'They that are wise will consider their latter end before it be too late. It is a beautiful sight to see young people set out to follow Christ in the regeneration, before the ~~xx~~ evil days come on...They that are young, who make it their abiding choice to follow Christ in the regeneration, will find it much easier to travel into the gifts of God, in the union of the spirit, than those that have lived many years in the works of the flesh: for every work of the flesh is death to the soul.'" (Testimonies, p.79)

In later years, the attraction of Shakerism was not lost upon those of teen-age. Among them was Mary Antoinette Doolittle, later Eldress, who in 1810 "united with the Shakers, of her own choice and determination, at the age of fourteen."** Another outstanding Shaker leader, David Parken,

1827, p.25

*Testimonies Concerning the Character and Ministry of Mother Ann Lee/
**Shakerism, Anna White and Leila S. Taylor, 1905, p.164

was appointed to a place of highest responsibility as trustee of the Order at the age of only nineteen.

It was not without deep significance that the vigorous and exceptional "spirit manifestations" of the late 1830's, often related in histories of the Shaker people, began for the first time among children in their early teens, "ten or twelve years of age." According to Anna White and Leila Taybr, these young people were/^{first}"seized in the house of worship with shaking, turning and similar exercises. They soon became entranced, and in this unconscious state began to sing songs entirely new to the observers, to ask and answer questions and carry on conversation with beings invisible to those about them." This wave of "spirit manifestations" swept among the young people throughout many Shaker communities. "Always among the children!" these two Shaker authors later observed in describing these remarkable upsurges of spirit and emotion.* Later, adult members of the Society were "seized" by these same experiences and the manifestations then continued for about ten years.

Becoming known as "Mother Ann's Second Coming," this period was believed to be intended to establish "the foundation principles of the Gospel" especially for the benefit of the young people of the Society. The decade following the end of these remarkable exercises, first initiated among young teen-agers, marked a momentous turning point in the history of Shakerism: the beginning of its decline in membership, from which it has not recovered for over a century. Those of a mystical turn of mind might be intrigued to speculate upon the possible causal relationship between these two notable aspects in Shaker history.

In daily life and their published works, the Shaker people showed a deep interest in and rapport with the adolescent. Their "Juvenile

*op. cit., p.224

Monitor," first published in 1823, gave proof of an understanding of the adolescent and his needs far beyond that shown by the "world's people" of that time. Among the latter, the "woodshed" theory of education and upbringing of young people was in full bloom. Numerous manuscripts and tracts can be found on the subject in the various repositories of Shaker material. Among ~~xxxxxx~~ them, the author possesses a manuscript "spirit message," with the title: "A Communication from the ~~Pho~~phet Daniel - Also from Mother Ann on the Education of Youth and Children, which is inscribed: "Written by ~~xx~~ inspiration Nov. 23d 1840."

Still later, in 1844, the Shakers published "A Juvenile Guide" as a means of assisting members in the rearing and education of children and youth in their charge. Another such writing was ~~the~~ "The Gospel Monitor." Copied "by inspiration at Mother Ann's Desire" in the year 1841, it anticipates by more than a century one of the latest experiments in modern education --the ungraded school class. Under this/~~xxx~~ ^{"latest"} innovation, heralded as an advanced modern practice, ~~students are~~ ^{now} grouped according to learning capacity, rather than merely by age. Yet, more than a hundred years earlier, The Gospel Monitor of the Shakers had stated, concerning the ~~is~~ instruction of children: "These should be...according to their capacity, experience and privilege, and not always according to age." In the same work, published at a time when the adult's word was usually considered the unquestioned "law," modern notions of child rearing were again anticipated by generations. Concerning their relations with young people, the "Monitor" said: "If you have occasion to alter your word to them, give them a suitable understanding of why you did so..." --a/~~xxxxxxxx~~ ^{caution} which may ~~xxxx~~ be found in the latest modern manuals on "understanding the adolescent."

It should come as no surprise that the modern teen-ager, too, findsx much to fascinate him in the Shaker story. Members of Shaker Village Work Group, who spend the summer months at the South Family portion of the former

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Mount Lebanon community of the Shakers, have listened spell-bound to present-day members of the Shaker Society who have visited their project. Searching deeply for answers to modern social problems, they question the visiting members of the Society closely concerning their religious, ~~economic~~ economic and social ~~beliefs~~ beliefs. Teen-age boys and girls show an insatiable interest in the story of the people who created the village, which these teen-agers are now restoring and preserving as a memento of the life once carried on at the site by the Shakers before them.

The South Family portion of the Mount Lebanon community is now operated by a non-profit organization, the Work Education Foundation. Its purpose is to provide teen-age boys and girls with experiences in ~~ing~~ manual, ~~and~~ intellectual and artistic work of all kinds, in recreational and cultural activity and, through group living, to develop sensitive and understanding relationships with others.

These boys and girls, usually coming from about ten different states, spend eight weeks of the summer at the project, running it as a self-governing community, with the aid of a large adult staff. As the Shakers before them might have put it, the authority of the adult staff is exercised "in union" with the ~~the~~ young members of the community. Since 1947, when the project was established, more than a thousand teen-agers have taken part in the program.

Their work has included the physical restoration of buildings which had deteriorated with age and non-use, as well as converting them to their own needs as living quarters, work and recreation areas. In the work of restoration and conversion, the original ~~the~~ Shaker character has been carefully maintained. Boys and girls have attempted to achieve ~~the~~ the level of craftsmanship and integrity of work for which the Shaker community was so highly respected and is a constant source of emulation for the teen-agers. Fields and woods have been put back to use through farming and forestry activities. Weaving and woodworking shops have been restored ~~the~~

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to production, using original tools and equipment of the Shakers and producing items which are replicas of, or adapted from designs of products formerly made at the community by Shaker craftsmen. It is astonishing to find that many teen-agers ~~often~~^{so} using unfamiliar tools and ~~ki~~ skills for the first time-- are able to produce a large variety of items of such high quality, including ~~for~~ example, oval boxes and carriers, handweaving and even Shaker-style brooms.

Inspired by living in the former Shaker community, teen-agers members of the Work Group have learned the songs of the Shakers and attempted to re-create the ~~and~~^{march-} dance-formations formerly used in the Shaker worship services. These have been given, with deep respect, for the annual festival held for fund-raising purposes at the nearby Shaker Museum in Old Chatham, N.Y. Books and recordings of ancient songs have been compiled by these teen-age boys and girls, spreading knowledge of Shaker music throughout many states. Hundreds of visitors come to the project each summer, where they are escorted through the village by young guides, who ~~xxx~~ proudly relate the historic background of their community and tell about the activities of teen-agers in restoring the former Shaker Village to active and productive life.

Perhaps most striking of all, is the transformation that takes place in so many cases concerning the boys' and girls' views on life ~~and~~ and their relations with other people. To quote a recent member of the Work Group: "I feel that the responsibility that is given to use to operate the village, helps mold the feeling of fulfilling responsibility for other boys and girls. Taking sensible advantage of our freedom, every villager can analyze his character and alter it to his liking before it is too late. Aside from character improvement, the close living conditions make it imperative to improve human relations and achieve self-confidence with contemporaries, which I feel is my greatest weakness." It is a curious

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coincidence that when this 15-year old boy expressed concern for doing something about his "character", ~~that~~ he should have used the identical phrase expressed by Ann Lee almost two centuries earlier on the same subject -- "before it be too late." (See Jethro Turner's statement in the quotation above from the "Testimonies.") To realize that ^{is the} this statement of a young average American boy will come as a surprise to many of us who know the teen-ager only through the headlines of our newspapers.

The keen interest in the Shaker story, aroused as a result of living and working in the ~~xxxxx~~ inspiring historical setting, continues after the summer experience is completed. A large number of the boys and girls, on their own initiative, ^{later} carry on original research on the subject in their schools and colleges. One boy did an Honors History Thesis of 15,000 words. A girl in her ~~xxxxx~~ senior year of college, did an extensive study of the "Economic Aspects of the Shakers." A fifteen-year old boy recently returned to his high school at the close of his summer at the Work Group. With the intense interest aroused by his experience at the teen-age Shaker Village project, he later did extensive reading on the history of the Society and wrote a term paper entitled, "The Shakers." He concluded with this ^{thoughtful observation:} ~~xxxxxxxxxxxxxxxxxxxx~~

"Unlike the times of the Shakers when people were able to get away from the evils of the world, today unfortunately we aren't able to do so. I sometimes feel sorry that I am not able to get away from some of the present-day horrors, such as the atomic bomb and ~~xxxxx~~ prejudice. Since we are not able to get away from the evils by leaving the world, we should follow the example shown by the Shakers who tried to make a better world. The Shakers got what they worked for and yet, by worldly standards, failed. Perhaps this judgment is not the final one."

Eldress Emma B. King, upon visiting the Work Group one summer, appropriately said, "All good is related." Many of us still recall the hushed respect with which the boys and girls heard the reading of a letter which she sent following the visit, in which she said:

"The cheerful application to industrial training, the interest and contentment manifested in the daily hours of handicraft study and the satisfaction of accomplishment in art and craft of old time

Shaker manufacture called for our admiration and respect. We appreciated the standards and efforts of your group and extend our kind thanks for permitting us to see you at work. May God bless and prosper you all and perpetuate your worthy ideals."

We feel that Eldress Emma's blessing often bears fruit when we receive, as we ~~just~~ did^{just} today, letters such as the following. The young woman who wrote it was thirteen years of age when she was a member of the Work Group some time ago. She writes us from Pennsylvania:

"I have just returned from a friend's house, whose younger sister is going to Shaker Village for the first time this summer. She queried me at length ('Do people get dressed up on Sat. nights?' 'Does everyone have a boy friend?' 'What happens if you don't want to work?') How I laughed within myself -- Yet how nostalgic I felt. How sad. This is why I now write you: here is Connie, about to enter what I believe to be (or can be) the most exciting ~~xxx~~ experience in her young life, and these are the questions she asks. And more, these were the questions I asked before my Shaker summer. Yet, afterwards, and this is the amazing part, the questions, instead of being answered, become more numerous. 'What kind of world am I living in?' I wonder, 'What people inhabit this world?' And in the simple changing of a few nouns my life changes. Instead of 'Shall I take one or two pairs of sneakers?' the words are: 'Shall I tolerate this ignorant attitude?' So I write, saying things which most probably you have heard so many times, yet because they also happened to me, are my own unique ~~xxxxxx~~ words."

~~xx~~ "My summer at Shaker was my last happy summer, in fact, the last of any peace or calm that I ever did contain. For the new questions I began to ask that year, the old answers were not sufficient, the old approach to answers was not sufficient. So Connie wonders if she should set her hair each night and I see in store for her that Beautifully painful awakening that may come to her one night as she sits on her bed after all-Group Chorus, or on the other hand, may not come to her. And now I ask you a question: Is it fair for me to wish her that ~~xxxxx~~ awakening? How can I possibly will someone to grow to awareness, when the process hurts so much?"

So, it seems, along with the rich heritage in so many other aspects of American life, the Shaker people provided a setting and inspiration for helping to resolve one of the most insistent problems of modern times: The role of the teen-ager in a perplexing and bitterly troubled world. Perhaps, it may prove one of the most significant contributions of Shakerism, that young people are impelled by their example to ask deeply penetrating questions about themselves for which they seek the answers for many years.