The Gift to be Simple

SONGS, DANCES AND RITUALS OF THE AMERICAN SHAKERS

BY EDWARD D. ANDREWS

DOVER PUBLICATIONS, INC.
NEW YORK
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Published in the United Kingdom by Constable and Company Limited, 18 Orange Street, London W.C. 2.

This new Dover edition, first published in 1962, is an unabridged and unaltered republication of the work first published by J. J. Augustin Publisher in 1940.

TO FAITH

CONTENTS

I. Songs and Rituals
   Tracts Illustrating Various Types of Shaker Songs

II. Tunes and Music
   A Collection of Tunes with Traps

III. Dances

IV. Post Script
   Selected References

Index of First Lines of Songs
Index of Tunes and Songs with Melodic Accompaniment

Dover Publications, Inc.
180 Varick Street
New York 14, N. Y.
ILLUSTRATIONS

1. Shakers near Lebanon, State of New York
   Lithograph by A. Imbert, New York, c. 1839.

2. Shaker meeting-houses
   Woodcut by Samuel Leaming, 1857.

3. Title-page of "Millennial Praises"
   Printed at Hancock by Josiah Tallcott, Junior. 1815.

4. Page from manuscript hymnal: "Simple Gifts"
   Song-book of Mary Hazard. New Lebanon, 1847.

5. Ritual song in manuscript
   From a hymnal dating from 1827: New Lebanon community.

6. A leaf from the "tree of songs"
   From the manuscript bound of Mary Hazard. New Lebanon, 1839.

7. Mountain meeting
   Woodcut from David Lunsford's "Two Years among the Shakers"
   West Babylon, 1848.

8. Singing meeting
   Wood-engraving by Joseph Recker. 1835.

9. "Welcome song" written in four-shape notation
   From manuscript hymnal of George DeWitt. New Lebanon, 1822.

10. Title-page of Isaac Youngs' "Rules of Music"
    Printed at New Lebanon, 1843.

11 and 12. Dance-steps and dance tunes from Youngs' manual

vii
ILLUSTRATIONS—Continued

14. Square-order dance
   Wood-engraving by Benson Lossing, 1857.
   From Harper's New Monthly Magazine

15. Sacred march
   Wood-engraving by A. Boyd Houghton, 1870.
   From The (London) Graphic

16. Circular dance
   Wood-engraving from Leslie's Popular Monthly, 1885.
   Probably by Joseph Becker

17. Promiscuous dance
   Wood-engraving by A. Boyd Houghton, 1870.
   The (London) Graphic

For their constructive criticism of the study in manuscript, I am indebted to
Dr. George Herzog of Columbia and Dr. George Pullen Jackson of Vanderbilt
University. The latter's notes on Shaker musical theory and tune and text rela-
tionships were most generously placed at the author's disposal, and his interest
in the theme was from the first a stimulus to worthy effort. The early work of
Mr. Tom Ryan, of the Little Red School House in New York, several of whose
transcriptions are used herein, is greatly appreciated. Especially helpful has been
the contribution of Mr. Conrad Hold of the South Mountain String Quartet,
who not only solved the complexities of certain musical passages but kindly con-
sewed to arrange most of the tunes for printing. Lastly, I wish to record the
staunch support of Mrs. Lawrence K. Miller, Pittsfield, Mass., who has graciously
devoted much time and effort to insuring the success of the present volume.

E. D. A.

Richmond, Mass. May 1, 1940.
INTRODUCTION

The United Society of Believers in Christ’s Second Appearing, commonly called Shakers, had its origin in Bobon and Manchester, England, about the year 1700. Jane Wadley and her husband James, the first leaders of the Lancashire sect, were Quaker tailors who, owing under the influence of the almost extinct French Prophets, perpetuated the common Camisard teaching that the destruction of the world was imminent and Christ was about to come a second time. Ann Lee, the twenty-two year old daughter of a poor blacksmith in Manchester, was attracted to this group of “shaking Quakers” in 1729, and eventually, by virtue of her gifts of leadership and strange visions and revelations, assumed a dominant role in the movement. In 1772, after being imprisoned for disturbing the Sabbath and publicly preaching her doctrine of celibacy, she was given the title of “Mother” and accepted by a few disciples as the reincarnation of the Christ spirit.

Pious, introspective, mystical, Ann had spent a tragic youth in the textile mills of the Manchester area, acutely sensitive to the omnipresent spectacles of poverty and degradation. Day and night she brooded over the nature of sin until her health, both mental and physical, was seriously undermined. She became subject to wild outbursts of emotion, to visions, dark forebodings and vague messianic delusions. Shaken by despair at the evil of life and by doubts of her own salvation, John Lee’s daughter found solace only in the companionship and heretical doctrines of the Wadleys. Her particular obsession—that sexual intercourse was the root of all sin—seems not to have become fixed, however, until after her marriage to Abraham Stanely, a Manchester blacksmith.

She had taken this step against her will, and the death in infancy of the four children born of the union was to her the act of an angry God. Her earlier prejudices against carnal relationships now developed into a monomania. In visions she witnessed the act by which Adam and Eve fell from their primal purity. She held converse with the Lord Jesus himself, who commissioned her to fulfill the work of redemption which He had begun. On coming from the prison where she had been thus “anointed,” she boldly proclaimed she was “Ann the Word,” the Bride of the Lamb, that the day of judgment was at
hand, and that salvation was possible only by confessing and forsaking all fleshly practices. Under his sacred ecclesia, later to be known as the millennial or resurrection church, gathered together under his banner, holding secret meet-
ing where the members danced with the ecstasy of a chorus and enacted the mighty revelation with resources by John Hocking, the only well-to-do members of the society, nine members of the order came to America in 1774. The prophetess found temporary employment in New York, where her husband deserted her for another woman. Her brother William (Father William) and her chief "apostle" James Whittaker (Father James) accompanied Hocking to Albany, near which town, in the wilderness of Niskayuna (later Waterford, N.Y.) they purchased a small tract of land. In 1776, the first year of the Revolution, Ann rejoined the little community which had been established on the Hudson river.

For four years little progress was made in spreading the "true" gospel. The initial purpose was provided by a New Light Baptist revival in New Lebanon, N.Y., near the Massachusetts line, whose subjects, seeking a definite way to salvation, were attracted to the Shaker colony in 1789. There they found a fellowship literally following the example of the primitive apostolic church: men and women living together in celibate purity, holding all goods in common, working industriously with their hands, speaking and singing in unknown tongues, worshipping joyfully, teaching Christ had actually come to lead believers to a perfect, endless, everlasting life—the life of the spirit.

From that time on the sect rapidly gained adherents. The imprisonment of Ann and her chief elders on charges of pacifism in 1784 served to attract further notice to the dissenters. On their release they embarked on a two-year mission through various parts of Massachusetts, Connecticut and New York, constantly proselytizing, forming small groups of Believers, and in spite of persecution and abuse, remaining a union dedicated to a life of primitive rectitude. When Mother Ann died in 1796, the foundations had been laid for four colonies in Massachusetts, at Hancock, Tyringham, Harvard and Shirley; two in New Hampshire, at Eastfield and Canterbury (East Canterbury); one in Eastfield, Connecticut; and two in New York, at Waterford and New Lebanon. The first Shaker meeting-house was erected at New Lebanon in 1786 under the direction of James Whittaker (1751-1787), who succeeded Mother Ann as head of the sect.
of equal privilege and responsibility. The doctrine of a dual Deity, or masculine-feminine Godhead, though a logical extension of the concepts of a dual messiah and a coordinate sexual order, seems not to have been expressly formulated until Benjamin Youngs wrote the standard work on Shaker theology, "The Testimony of Christ’s Second Appearing," first printed in 1808. In "A Summary View of the Millennial Church" (1823), the doctrines of the manifestation of the Christ spirit in Mother Ann, "spiritual regeneration" and "the new birth" were further clarified. The seven principles of the church of Christ, according to the authors of this work, were duty to God, duty to man, separation from the world, practical peace, simplicity of language, right use of property and the virgin life. These formed the practical and external law of a life based on the twelve Christian virtues of faith, hope, love, continence, innocence, simplicity, meekness, humility, prudence, patience, thankfulness and charity.

"Mother" Lucy Wright (1790-1882) succeeded Meacham as first in the central ministry. During her administration the movement was extended to Ohio and Kentucky, where eventually six permanent communities were founded: four in Ohio, Union Village (originally Turtle Creek), Waterlait (also called Beulah or Beaver Creek) and Whitewater, all in the southwestern part of the state, and North Union, near Cincinnati; and two in Kentucky, South Union in the south of the state and Pleasant Hill, near Harrodsburg. A colony at Brown, near Vincennes, Indiana, was in existence from 1792 to 1814.

In 1845 another community was organized at Sodus (Sodus Bay, Port Bay, or Sodus Point) in New York, being transferred ten years later to Groveland or Son Yea in Livingston county.

During the second quarter of the last century the United Society reached its maximum growth with a total membership of about six thousand. After the Civil War, due to a variety of social, economic and religious causes and conflicts, both internal and external, the order began to decline until at the present day there are less than one hundred Shakers in the country. These are distributed in four communities: New Lebanon, Hancock, Canterbury, and Sabbathday Lake. The order has refused to compromise on its basic tenets of celibacy and community of goods, preferring to follow a cycle which they say is inevitable for all institutions. Few converts have been made in decades, admissions consisting chiefly of orphans or children placed in the society by parents or guardians. For some time industries have been at low ebb, and the large acreage of the society is cultivated, if at all, by hired labor. Though the temper of an industrial age has left this semi-monastic culture behind, it may yet be claimed that the Shakers represent the oldest, and most successful, and most consistently pure communion in the new world, and that their experiment in primitive Christianity has been replete with lessons of value to all mankind.

In the present study the songs, tunes and dances of the sect are discussed in separate sections. It should be noted, however, that in Shaker worship they were inseparable forms of expressing praise, joy, yearning or union. The first Believers were seized by such ecstasy of spirit that, like leaves in the wind, they were moved into the most disordered exercises: running about the room, jumping, shaking, whirling, reeling, and at the same time shouting, laughing or singing snatchers of song. No term existed; someone would impulsively cry out a line from the psalms, part of a hymn, or a phrase—perhaps in an unknown tongue—bespeaking wild emotion; someone might prophesy; another would exhort his listeners to repentance; another might suddenly start whirling like a dervish; then, as in a Quaker meeting, all for a time would be silent. After an order of worship was instituted, songs were sung without movement and dances passed without songs, but usually the procedure deliberately duplicated what had originally been involuntary: songs were danced, and the measures of the dance accentuated by the rhythms of the song.

Shaker ritualism was a true folk art. Though the tunes, songs, marches, ring dances and other forms of devotional "exercises" were composed by individuals, they were intended for communal use. Their character and form were peculiarly social: the songs reflected in content the thought and aspiration of the whole group; their tempo was adapted to prescribed parts of the service and dance techniques which the eighteenth societies had all adopted in common. The same songs spread through the scattered branches of the order. They were perfected in the week-day singing meetings of the families and brought to the community in the united sabbath worship. They were exchanged among different families. Hundreds were composed as gifts to particular elders or eldersesses, or to beloved brothers or sisters. Popular pieces such as "Come life Shaker life," "'Tis the Gift to be Simple," and "My Carnal Life I Will Lay Down" became authentic symbols of a distinct folk culture.

In no other way, in fact, could the restrained Shaker spirit find such freedom of expression. The Believer was disciplined to a precise and simplified asceticism in the crafts; in industry he followed strict routines and tra-
The God to be Simple

ditions; he was inhibited by the discrinit taboos on recreation, reading, and intercourse with the world and the opposite sex; the normal sex impulse were suppressed by the great basic principle of the God. But in the songs and operations of worship the urge to play, to love, to create, found release in ways which revealed the very soul of the individual and the essential ethos of the sect.

The title of the book is taken from an early song beginning:

"To the gift to be simple
"To the gift to be free,
"To the gift to come down
Where we ought to be..."*

Simplicity was one of the most pervasive of Shaker virtues. In their "travel" towards perfection, the conduct of the Believers, particularly in the processes of worship, was invented with a curious primitivism and child-like innocence. Often their ways were naive and unworlthy. But "gospel simplicity" appeared in aspects more maturative: as Christian humility, the product of self-discipline and self-denial; as singleness of purpose, giving vitality to work and deeds; as a doctrine of purity, affecting the labour of the hands. Speech and dress bore the impress of plainness. Thought and policy were honest and direct. In various guises the quality was ever-present, an essential attribute of the unity, harmony and consecration of a unique religious order.

The term "gift," so common in Shaker usage, likewise had its origin in the Scriptures. "There are diversities of gifts," wrote Paul to the Corinthians—miracles, prophecy, discerning of spirits, unknown tongues, "diversities of operations"—but "the same spirit...the same God which worketh all in all."* 

*Snr song No. 72.

I

SONGS AND RITUALS

The first Shaker "songs" were wordless tunes. In their meetings at Manchester, on board the ship "Marial" which took them to America, and at the early preaching stations in the new world, the Believers had no hymns, anthems, or spiritual songs expressive of their new-born faith. Taboo were the songs they were accustomed to sing: the authors of the established sects, the "carmel" verses of British marches, hunting songs, popular ballads and other secular compositions. Singing was either a dowering of fragments from the psalms, a babble of "unknown tongues," shouts and outcries of "hoo, hoo," "hallelujah," etc., or such random sing-song as "do, do, diddle, do" and "mon-Rah-bo!"

However, the "gifts" of song, a genuine song consciousness, was present even at the beginning of the movement. The great affluence which swept the first assemblies found vent in a vociferous if uncoordinated activity. At their frequent meetings they sang and danced far into the night. The three "witnesses," Mother Ann Lee, Father William Lee and Father James Whitaker, often led their followers in "adoring songs" of their own making. Visitors to the swamp-land community at Nixeyuma frequently came upon the prophetic as she was humming, "in a melodious voice," some strange and tune.

The earliest account of Shaker singing is found in a small pamphlet, "Some Brief Hints, of a Religious Society," first published in Norwich (Conn.) in 1778. Its author, Valentine Rathbun, was a Baptist minister from Pittsfield (Mass.) who had joined the sect in 1769 and apostatized after a few months of disgruntled membership. Describing the mode of worship, Rathbun wrote:

Some will be singing, each one his own tune; some without words, in an Indian tune, some sing ting tunes, some tunes of their own making, in an unknown manner, which they call new tongues...

In the Salem (1783) edition of this pamphlet the subject is somewhat amplified. The singing began, the author reported, after a violent shaking or jacking of the head from side to side. The eyes were closed. Then...
The Gift to Be Simple

one will begin to sing some odd tune, without words or rules; after a while another will strike in; and then another; and after a while they all fall in, and make a strange charm—some singing without words, and some with a unknown tongue or muttered, and some with a mixture of English; The mother, so called, minds to strike such tunes as to make a stressed, and so form the charm. When they leave off singing, they drop off, one by one, as oddly as they come on.

At a meeting at Harvard in 1878, William Plumer, later governor of New Hampshire, heard individuals in the midst of the dance cry out “holo, hoo,” or “Love, love,” whereupon the whole assembly would vehemently clap their hands; at other times some were shaking and trembling, others singing words out of the Psalms in whining, canting tones (but not in chyme)."

"Worced" songs did not appear until the English Shaker church, with its Quaker background, had become intermingled with the spirit of early American revivalism. There were two consecutive and closely related streams of influence:

(1) The first communities of Believers in New York and New England grew, directly or indirectly, out of conditions created by "the great awakening," that tremendous upheaval which resulted in the formation of the liberal, anti-Calvinistic or New Light doctrine. The New Light and Free Will churches, particularly the Baptists, were still holding powerful revivals when the Shakers came upon the scene, though in many places the movement was on the wane and hundreds of its subjects had become disillusioned about the second coming of their Lord. Under such circumstances the gospel of Ann Lee held out to them a renewed promise and an actual program of salvation. Flocking to the Shaker banner from all parts of the Northeast, these communicants of olden faiths brought with them the lovely songs and folk-hymns which were part of New Light worship.

(2) Two decades later the process was repeated in Kentucky and Ohio. The leaders at Lebanon saw in the Kentucky Revival, which opened in 1799, a dual opportunity: the redemption of "lost souls" and the expansion of Shaker influence. In 1805 they sent to this disease field three of their ablest missionaries, whose work was so successful that eventually seven societies were established on the western frontier. These communities were composed largely of former "New Lights," "Schismatics" and "Christians" whose rebellion from the orthodoxies of the Baptist, Methodist and Presbyterian faiths had precipitated the Revival. When the members of these churches, like their prototypes in New England, reorganized under the Shaker aegis, they retained not only the exercises and "operations" of revivalism, which were akin to those of the Shakers, but also the primitive songs which had formed an integral part of the backwoods services.

This second contact with New Light song was more productive of results than the first. Perhaps the ascetic and dispassionate spirit of the first Shaker congregations had consciously resisted the innovation of sacred song. The nascent communities in Kentucky and Ohio, on the other hand, were organized on a free frontier and at a later period, when the prejudices of the original Believers were becoming somewhat modified. It is possible, furthermore, that the southern Baptists and Methodists had developed the revival song further than their predecessors in the north. Under the fluid conditions of an unsettled country, left free to take its natural course, the revival songs would naturally have carried over into the Shaker institution. It should be remembered that at first there were only three representatives in the west of the parent church, the missionaries Benjamin Youngs, Isaac Bates and John Meacham, whose task was to learn with Shaker principles all the older faiths attracted to Ann Lee's gospel. Bates himself, as a lifer in the Revolution and a great music-lover, probably welcomed the new songs into the old solemn worship. Youngs was a liberal leader who would not have been averse to revival songs as a means of building up new branches of the church. Most important of all was the fact that one of the leaders of the Revival, Richard McNemar, a former Presbyterian, became the outstanding figure of western Shakerism. A prolific writer, McNemar composed more hymns, anthems and exercise songs for the early order than any other individual.

Once grated into the Shaker organism, the musical tradition of the Baptists and Methodists immediately thrive and bear fruit; for the millennial society was essentially a folk culture, a vigorous independent movement free from many of the restrictions and conventions which bound the established churches. The Believers were faced, however, with the problem of creating an entirely new body of religious song, hymns expressive of their peculiar faith, their status of separateness and "superiority" over all "anti-christian" systems. This problem
they solved as much as the New Lights and other rebellious sects had done before them, by "plundering the carnal lover" of his tunes, by making over to their own needs existent spiritual and secular songs.\textsuperscript{8} As they themselves phrased it in an early hymn:

\begin{verbatim}
Let justice reign, old Adam's care,
And all the world's production;
We'll take the duet of their songs,
Which to the Church of God belongs,
And recompense them for their wrongs,
In singing their destruction.\textsuperscript{9}
\end{verbatim}

On May 23, 1805, at the first regular Shaker service held in the west—at Turtle Creek, later Union Village, in southwestern Ohio—the worshippers united in singing a brief verse:

\begin{verbatim}
With him in praises we'll advance
And join the virgin in the dance\textsuperscript{4}
\end{verbatim}

which is the first true Shaker song to be recorded. By 1865 many hymns composed "in the spirit of the work" were being sent on to the eastern communities, where they were first tried out in the union meetings. Interest in singing became contagious. In the summer of the following year "The Happy Journey\textsuperscript{10}" was composed at Waverly and sung at New Lebanon to the tune of an early

\textsuperscript{8} See Jackson, George Pullen. Spiritual Folk-Songs of Early America, New York, 1925. In the preface to the 1929-30 book, John Powell discusses the practice of singing religious songs that were "plundered" as he has done in the present study.

\textsuperscript{9} Millennial Prayers, Meadville, Pa., 1885 (Hymns XX, p. 250): "The Sinner's Triumph on the Downfall of Antichrist."

\textsuperscript{10} Benjamin Youngs, Transcript, "Journal of One Year, Jan. 1, 1805, to Dec. 31, 1805." Author's library.

\textsuperscript{4} A song in Spirituals, No. 2, "The Sinner's Triumph on the Downfall of Antichrist."

\textsuperscript{10} He was Joseph Mauch's belief that "true and genuine were so urgent that they would have a union together," and it was not in the spirit then it would be in the flesh. To provide spiritual music between the songs, therefore, he instituted in 1793 the "sinner's meeting"—one of the basic social customs of the sect. Following a prescribed order set by the ministry, an oral recitation of text and verse was beginning with a text and verse on Hebrew or certain church services and song each other in two ranks of five feet apiece, and continued for about an hour each, with the precious words, the song, and the text of various hymns. Occasionally, the gathering was turned into a sinner's meeting.

\textsuperscript{4} "The Happy Journey\textsuperscript{10}" was first printed by the sect, the song (Hymn XXII, Part II) was expanded to eleven verses. The song has been revised and enlarged in later hymnals, and each stanza has been expanded to ten stanzas. The song has been sung in various congregations throughout the United States and Canada, and it has been used in both formal and informal settings.

\textsuperscript{4} The song was published in "The Happy Journey\textsuperscript{10}" in 1805.

\section*{Shaker Rituals}

soul song. "Gospel Trumpet,"\textsuperscript{11} written about the same time and set to a distinct lively movement, was likewise expressive of a renewed animation of the Shaker spirit, the direct result of the western revival and a new influx of "young Believers in the East." Soon the soul song worthless songs were being dropped and words provided for the early tunes and "exercise songs." About 1830 little songs or short anthems, called "extra songs,"\textsuperscript{12} found a place in the worship of both the eastern and western divisions of the church. Longer anthems came into use about 1842.

Up to the time of the Kentucky revival, the limited number of Shaker tunes could be learned by note or "hearing." But to remember the longer "souled" and "worded" songs and sing them correctly, some knowledge of music was required. In Youngs' words, the reading of music, "gradually introduced about 1805," was made necessary because of the labor involved in "retaining" and "converting" an increasing repertory of hymns.\textsuperscript{13} It was not until 1835, however, that the first anthem with music attached, a piece called "Mother's children,"\textsuperscript{14} was brought out at New Lebanon. Four years later a "pocket" of "souled" songs, so-called, was sung from Ohio to New Lebanon and another returned, an exchange of spiritual greetings which would have been less complete without the written note.

From this time on, the importance of an understanding of musical notation, against which the first Shakers were prejudiced, was officially recognized. One Abram Whitney, a former music teacher and member of the Shirley society, began to teach theory and practice at Shaker, Harvard, Canterbury and other communities. About 1815 hymns introduced by melodic lines began to appear in Shaker manuscript hymnals; and in 1823, two years after he was appointed superintendent of schools in the first bishopric (New Lebanon, Hancock and Waverly), Seth Y. Wells began to encourage instruction in singing and music, recommending that a half hour each day be devoted to that purpose. Early in the 1825 popular interest in music was stimulated by the Harvard society's experiments in a new system of notation.\textsuperscript{15}

\textsuperscript{11} Hymn XV, No. II in Millennial Prayers.

\textsuperscript{12} "Singing songs spontaneously, or in addition to the appointed songs and the usual exercise songs." (Youngs, p. 110: A Concise View of the Church of God and of Zion, An Earthly, Having Its Foundation in the Faith of Christ's First and Second Appearance, New Lebanon, 1842. In all subsequent editions the reference will be to Youngs manuscript.)

\textsuperscript{13} Early in 1835.

\textsuperscript{14} The text may be found in Millennial Prayers, pp. 185-189.

\textsuperscript{15} See p. 86.
The Gift to be Simple

An examination of the 140 compositions in the first Shaker hymnal—"Millennial Psalms," published in 1832 and 1833—displays the source of a few of the Believers' songs. There are at least 100 hymns, as Professor Jackson has pointed out, "which (a) are found widely in the contemporary books of the other separatist sects mentioned above or (b) are more or less clear textual adaptations of such borrowed songs." These hymns, "Voyage to Canaan," "Babylon is fallen," "The Journey to Canaan," were appropriated by the Shakers and used practically unchanged. Adaptations or paraphrases include "The foundation Pillars revealed," "The only Way," "The happy Day," "Old Adam disturbed," "The Day long prayed for,", "Come and welcome," and "The Hiding place."

These songs and probably several more, as yet unidentified, seem to have seeped into Shaker liturgy, as we have noted, from the Baptist "sentry dancers" and other "new light" orders of the era, as well as from sects which participated in the Great Southern and Western Revival. A perusal of Shaker hymns written or published in the twenty-year period after the appearance of "Millennial Psalms" reveals a few, though an ever-increasing number of derivations and modifications. See, however, Professor Jackson's forthcoming book on the Shaker hymnody which, incidentally, will be a most welcome addition to the literature of Shaker studies.

The Gift to be Simple

Sons and Rituals

In George DeWitt's manuscript hymnal, dated 1842, we find the "Humble Heart," which is a paraphrase of the original "Vater Unser"

"Sons and Rituals" (MS), compiled at New Lebanon in 1839, contains a parody of "Babylon (And A' That)" as well as "The Gospel Trumpet," songs widely used in American revival circles of the period. Later, in "A Collection of Millennial Hymns," published at Canterbury in 1843, there are two songs, "Dances of Eternity Joy," beginning "How short are the pleasures of earthly enjoyment!" and "The Holy Saviour," beginning "There came forth a voice, to the lost child of nature, both of which were evidently paraphrases of "The Old Oaken Bucket" and sung to the same tune. The Canterbury song, "Lamb's Title" ("Come little children now you may"), in the same collection, is found in non-Shaker circles.

In the chapter on tunes, we shall have occasion to mention a few other songs or melodies, obviously non-Shaker in origin, which were heard by visitors attending meetings during the first half of the last century.

On the other hand, the very freeness of these borrowings—few in relation to the extensive number of Shaker hymns—indicates that the Believers, even at first, insulated themselves rather completely from the metaphors and material which was all about them. As time went on, Shaker hymn texts lacked more and more those conventions "in metric verse and stanzaic form... which allowed their being sung to the traditional tunes of the non-Shaker folk, the result being the gradual disappearance of such tunes from their collection.

The scarcity of outright borrowings and the snatchings of tunes and texts in these collections suggest that the Shaker hymn writers did little more than take an
The Gif to be Simple

occasional hint from other songs, perhaps an opening line or fragment of melody, and then went on into purely Shaker compositions.


The Isadore, when they got free,

From Pharan's land, in haste did flee,

And on the banks of the Red Sea,

A joyful scene commenced;

An Elder sister led the band,

With sounding tambour in her hand,

While virgin more by her command,

And after they danced.

At Shiloh was a yearly Feast,

Where virgin met from west to east;

These virgin were a type, at least

Of those that follow Jesus;

If they went forth in dances then,

Why should our dancing now offend.

Since from the: ethereal lurks of men,

Our blessed Savour frees us?

Though replete with Shaker ideas, these first hymns and anthems were stirring songs. The Believers were not to condemn the flesh, root and branch, and their hymned diatribes against the evils of a carnal nature were born of fierce conviction. Shaking was "no foolish play," "Judgement's work" was going on, the "Haves of truth" were blushing. It was "a day of separation," an issue of damnation or eternal life.

Yet the songs were often cheerful, as in "Joyful Worship:"

We love to sing and dance we will

Because we surely, surely feel

It does our thankful spirits fill

With heavenly joy and pleasure....

Songs and Rituals

or "the Season of Loves:"

What beautiful songs do I hear!

How sweet is the motion of love!

When Father and Mother are near,

We feel like a parcel of dore.

There were songs also like "Mother," which recounted in narrative form the trials, adventures and triumphs of Ann Lee and the millennial church. McNemar's "Selection of Hymns and Poems" provides an index of those compositions current, especially in the western societies, in the twenty-year period after "Millennial Praises" was issued. "The Soul and Sensual Principle Separated" is typical of the prevailing thought. Memorial hymns or elegies, funeral anthems, welcome songs and Christmas and New Year hymns were common. A favorite form was the dialogue or colloquy: "Little-faith & Go-ahead, Clear-sight & Double-eyes, The Church & the Old Gentlemen, etc. Such songs as "Industry and Economy," "Industry," "The Steamboat," "Shore," and "Hogfish Nature" were curiously didactic. A purely educative purpose was served by a "Covenant Hymn" (in which the basic principles of the Shaker covenant were incorporated) and by "A Declaration of Junior Membership:"

"A Good Resolution" is a characteristic march:

I mean to be obedient,

And cross my ugly nature,

And share the blessings that are sent

To ev'ry honest creature;

With ev'ry gift I will unite

And join in every division—

To worship God is my delight,

With hands and feet in motion.

41 This popular ballad-like song, beginning "Let men and maid and partner Ascent my name on," is given in full on pp. 176-7. Compare by Richard McNemar, it was later republished in pamphlet form.

42 The compiler's name is given as "Phila Harman," which was the pseudonym of Richard McNemar. Though published recently many years after hers began to appear in the manuscript hymnals, the date not to be relied on, as much time was difficult to set and the order had been adopted a letter notation the early text in printed form.

43 There was no place in a Shaker community for "old dog," the traditional name for a lazy or sluggish one.
The Gift to Be Simple

Now's the time to travel on
Now's the time to labor
Now's the time for every one
To be a good believer.

Don't be dry—don't be dry—
Now's the time to gather—
Come and drink! Come and drink.
Drink and live forever.

The above songs may have been danced to the tune of "Yankee Doodle"—
an early favorite of the church—and repeated over and over again. Reiterations
were common in the Shaker dance song, with no pauses between the stanzas.

Few of the pieces in either of these hymn-books retained for long their
original popularity. The Shakers never confined themselves to a particular kind
of spiritual song, believing that all aspects of worship should be "limited to the
period of their usefulness." As Seth Wells explained in his foreword to Millen-
nial Psalms, "words are but the signs of our ideas and of course must vary as the
ideas increase with the increasing work of God."

Not published in "Millennial Psalms" or "A Selection of Hymns and
Poems," but popular within the same period, were a number of so-called
"ecstatic" songs, usually sung in meetings not open to the world. In content
and spirit, as well as in the manner in which they were rendered, these expres-
sive pieces were nearer the folk level, more akin to the songs which the Revival
of 1857 was to produce than the orthodox verses in the Hancock and Water-
vliet collections. Often, as in the following "Great I" song, the singing was
accompanied by gestures or pantomime, in this case expressive of hatred of
pride, flesh and the devil:

1. The devil in walking the earth to and fro,
Has stumped the whole human race.
This awful expression believers do know,
Great I in the front of the face.

2. Soon Mother has taught me that this is the case,
No more I'll be deceived with a lie,
But from my forehead I'll quickly erase
The stomp of the devil's great I.

In the last line of the first verse the singers would point to or place their
hands on their foreheads; in the third line of the next stanza they would
f lodiously pluck the devil's "stamp" from the same spot; and during the last
verse all would make the motions of bailing a rope as on a shipboard.

The Shakers stamped and grinned as they shouted the fifth line of an early
gospel-religion song:

I love my faithful brethren more
Than any souls I've seen before;
Their spirits are so clean and pure,
They are so kind and clever.
I love to see them stamp and grin,
And curse the flesh, the rest of sin.
To all such souls I feel akin,
I will love them forever.

In a popular "warring song" of the period, the repeated phrases "she wars" and "I'll war" were emphasized by motions similar to those of a man mourning:

My Mother is a valiant warrior,
She wars, she wars, she wars,
And overcomes and conquers all evil.
I will be like Mother,
I'll war, I'll war, I'll war the flesh,
And overcome and conquer and reign with my Mother.

Heads were bowed when the words "supple my neck" and "easy yoke" were sung in the following:

My old fleshly nature I'll torture and vex
I'll humble my pride and supple my neck;
Never flinch at the cross, have my stubborn will broke,
Till I am accustomed to Christ's easy yoke,
Easy yoke, easy yoke.
Till I am accustomed to Christ's easy yoke.

THE GIFT TO BE SIMPLE

The antithesis of "I love my faithful brethren more" was a famous song which, it was alleged, was taught to the Shaker children at an early day. It was not allowed to be sung before "the world's people."

Gospel Relation.

1. My gospel relatives are dearer to me than all the flesh kindred that ever I see:
   So good and so pretty, so clever they feel!
   To see them is love them increases my zeal,
   How pretty they look!
   How pretty they look!
   How clever they feel!

2. My brethren and sisters, wherever they be I always can feel them a treasure to me:
   So good and so pretty, so clever they feel!
   To see them is love them increases my zeal,
   O how pretty they look!
   How pretty they look!
   How clever they feel!

3. Of all the good friends that I ever possess I certainly love good believers the best:
   So good and so pretty, so clever they feel!
   To see them and love them increases my zeal.
   O how pretty they look!
   How pretty they look!
   How clever they feel!

4. Of all the relations that ever I see
   My old fleshly kindred are furthest from me,
   So bad and so ugly, so hateful they feel.
   To see them and hate them increases my zeal.
   O how ugly they look!
   How ugly they look!
   How nasty they feel!

---[In explaining this song, which was insinuated with a doctrine of brotherly love, the latter Shaker leaders would say, in fact did say, that it was the central point in the worldly relations of the Believers which they were taught to shun and despise.---]
SONGS AND RITUALS

The traditional Sabbath meeting or afternoon service, as well as the evening worship of the separate families, was preceded by a period called "retiring-time," during which all members retired to their rooms for a half-hour of meditation, or to refresh their minds on the hymns to be sung at the ensuing meeting. If the assembly was to be in the meeting house, the families would march to the "Church order" in files of two, the elders in the lead, the sisters following the brethren. The latter would enter the church by one door (the right), the sisters the other, and silently take their places, according to position and age, on long benches so arranged that the sexes would face each other in parallel ranks. After sitting awhile in silence, in the manner of the Quakers, the worshippers would arise at a signal from the preacher or presiding elder, who sat where the rows of benches almost converged. The benches being removed, the meeting would customarily open with a devotional hymn, followed by a discourse directed as much, perhaps, to the public as to the followers of the faith.

Marches and dance songs were sung and "labored" after the meeting had got well under way. Whereas the hymns and anthems voiced the doctrines of the sect, the extreme songs expressed its inner spirit. Usually, at the beginning of the meeting, the rounds and marches were ceremoniously performed; but as we shall see, orderly services sometimes turned into what was called "a quick meeting," or "Shaker high," when dancing would return to its earlier, the "back" or "promiscuous" form, and the singing, regardless of spectators, partake of a substance and quality not provided for in the printed hymnals.

Song-writing was greatly stimulated by the great revival which, breaking out without warning in the fall of 1837, held all the communities in its mysterious thrall far more than a decade. Though the "spirituals" of this extraordinary period carried on the traditions established by the earlier songs, certain differences should be noted. The first Shaker hymns were deliberately composed by the few; many tunes were borrowed; and most of the songs used in communal worship were either printed or had been memorized. The songs of the Great Revival, on the other hand, were produced by the many, appearing in such numbers that, for purposes of use and preservation, the ministry directed that all be recorded in written hymnals. Many were spontaneously composed, often under circumstances which made it necessary for a second person, either a
The Goose to be Simple

"scribe" or the recipient of the "gift," to record the words and tune. Coming into being thus, both text and melody had a specific indigenous quality, often lacking those conventions in metric verse and stanzas which allowed their being sung to non-Shaker tunes. Some of the tunes, in fact, were little more than note-sequences, hardly melodies at all in the strict sense of the word. Considered as a body, the "manifestation songs" are pure Shaker, a distinct offshoot from the main stock of American religious folk-song, or antecedents of the hymns recorded on none whatever were they, indeed, that after the revival was over none were printed in the several hymnals published by the society. The authors of the songs of the manifestations was usually ascribed to trances, oral renditions. Sometimes were chanted as sacred messages or gifts from the ethereal lips of Mother Ann herself. Others came from early leaders of the church, departed members, biblical saints, or figures famous in history who had entered the Shaker heaven. Still others were received from the Heavenly Father, Holy Mother Wisdom, the Saviour, or angels with resounding names. Many were composed by the sender to particular individuals or groups, either the recipient of the song or a third party. Composed under the mystical influence of such spirits, they reflected in various ways the exalted temper of the time.

In a letter to the author, Dr. Jackson writes the opinion that this "plethora of non-sequences" was due to part in the usual practice of following the major forms. The songs therefore had "little chance for that wide singing which results or representative those that are liked and to eliminate those which do not suit with general approval." Though nearly every song-verse was recorded, some are among the oldest songs, in the families where they were received.

Some of the melodies of the manifestations which the Shakers have published stem hymnally, all of which are the compositions of "A Harriet Pragmatica of Anthems and Hymns" (Cantataria, 1857) were provided with the usual notes of standard notations. (See Bibliography.)


The Shaker showed their "hand movement" into three groups: "One Holy God," "One Holy Man," and "One Holy Woman," signifying Christ and Mother Ann: "Our Spiritual Parents,"石油erly the presence of Christ in the church. Father Joseph Mansfield, Mother Lucy Wright, and others and "Our Eternal Parents," applying to Almighty God and Holy Mother Wisdom.

Songs and Rituals

The songs produced at New Lebanon, Watervliet, Hancock and other places at the beginning of this era were called "vision" or "gift" songs. Coming as gifts from the spiritual world, often in visions or trances, they were comparable, in some instances to the spontaneous "songs" or outcries of the revival meetings in Ohio and Kentucky thirty years before. The earliest one to be recorded was sung on August 16, 1857, by fourteen-year-old Ann Maria Goff of the South family, as "Gathering Orcler," at Watervliet. During the day, as she and her girl companions became entranced, some of them began to shake and shiver, and all sat strangely. In the evening, as they lay on their beds, three of the children were "taken under operations," their voices appearing to be "withdrawn from the scenes of time." In this condition Ann Maria began to sing:

Where the pretty angels dwell, Heaven!
Where the pretty angels dwell forever.

Whether the child's "song" was later put to music, the records do not say. But many succeeding ones were, the tunes being composed independently or patterned on the modes in which they were originally sung. The character of these early vision songs may be seen from three additional examples, "heard in" October, 1857 by three older sisters of the same Watervliet family:

O my soul, O my soul
Wake up, wake up and be thankful
For the precious privilege in the gospel.

Elnie Gibbs.

Mother says go on dear children,
Mother says rejoice, rejoice!*

Matilda Southwick.

How happy pretty little Angles are,
O How happy.

Clara Shoefelt.

Mystery cloaks the reception of such songs and tunes. The trance singing of Ann Maria Goff, which ushered in the revival of 1857, soon spread to other

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*For the text, see next page.
children, who, after their visits to the spirit land, told their elders of the beautiful songs they had heard. Often the gift would come unexpectedly, when the children were occupied in work or play; or in the nighttime, awakening the sleeper like a vivid but exquisite dream. The first evidence of the manifestations at North Union, Ohio, was also through some young persons who, on August day in 1838, while walking on the banks of a creek near the Mill family, "heard some beautiful singing which seemed to be in the air above their heads.

It was not long before old members were similarly affected. Before the year was out "vision songs" were reported, usually by the sisterhood, at Waterford, New Lebanon, Hancock, Harvard, and eventually all the communities. Early in 1838 the first "negro" songs were being sung by an inspired elder of the Enfield, N. H., colony; and at the Groveland (N. Y.) society, songs in "Indian," "Nootka," "Chinese" and unknown tongues. The gift might descend on a brother, or group of brethren, while they were on a journey, or out on the country roads in their peddler's wagons loaded with Shaker merchandise; or on a group of sisters at work in the wash-house or in the fields gathering berries. One was "given to the brethren that were splitting wood"; another was learned "while on the mountain blackberries." "Kitchen Visit" was sent by the spirit of Mother Lucy "to those that worked in the kitchen." "Mother's Love" was sung to the sisters "while they were cutting apples."

Occasionally the song was conigned to a certain group such as the order of elders, "the children under 25," "Wisdom's Pleasure" was printed "upon a sheet of gold" by Holy Wisdom and brought by Mother Ann for "a special notice to all between 20 and 30." Most of the pieces, however, were intended for special recipients, whose names with other relevant particulars were recorded, in the old manuscript hymnals, at the end of the verses. Authorship of the vision songs was frequently attributed to Mother Ann or Mother Lucy Wright, perhaps because the "gift" descended chiefly on the sisterhood. Sometimes the Saviour is represented: "Gem of the Morning," for example, sung by Mother Ann and a company of holy angels while marching in the garden of Eden, was copied by the Holy Saviour and given to a Miss in New Lebanon.

For the word "gift" here, see 1 Thess. 5:23; 2 Cor. 8:9; 9:10. The word "gifts" in Shaker songs, demands: (1.) some emotional power is always necessarily superimposed on divine songs; (2.) the exercise or "operation" of such a power; (3.) a spiritual present bestowed by some one in the heavenly sphere; or (4.) a direct revelation from God. (See p. 8.) Shaker writers often refer to the "gifts" of healing, miracles, prophecy, "hearing of spirits," "differ kinds of tongues," etc.

SONGS AND RITUALS

Hannah Blake, Holy Mother Wisdom wrote "Wisdom's Hymn" on a harp and gave it to the elders of the second order at New Lebanon. Angels with strange names composed or brought many songs: "Earthly Sympathy" was sung "to Mother and the elders while in prison at Albany by a band of angels." "Albania's Triumph of Praise" was sung "by the holy angel Al van" and gathered with many of the heavenly hosts to Father Joseph soon after the Church was gathered into holy Order." "Comforting Trumpet" was brought by an angel "for the pretty little singers for their courage and zeal in learning songs,

and "Pleasant Road" was given in union with Mother Ann by an Angel of light (Sisra Cheshun) for Father Joseph's chains by his request." Father Joseph, Father William and Father James were likewise the disciples of many songs. A typical number was "Solomon's Praise," first sung "in the spiritual world," then "written upon the four sides of the box of songs brought by Father James." Usually the visionists heard directly from these or other parents in the gospel, though sometimes the song was first confided to another spirit who on turn transmitted it to the earthly vessel. At New Lebanon many gifts were thus received, in 1839, through the agency of Elder Sister Olive Spencer, whose death had occurred five years before her songs were heard. In rare instances, the one who composed the song imagined it had passed through many media in the heavens. Besides being gifts in themselves, the songs often carried as their message the yearn of a celestial reward to the faithful or a recognition of service and fidelity. "O what a pretty treasure Mother has for me," was sung on June 4, 1839 by Electa Blanchard of New Lebanon (who had died in February, 1837), was one of many musical allusions to a compensation for good works. "Beloved Child" was sent by Mother Ann "with the little angel elfe van together with her special love and blessing to Sister Desire Sanford for her true faithfulness here below." To this message, the instrument who received (composed) the song adds the note: "Mother says, young brethren and Sisters, I wish to have you notice the zeal and perseverance of my faithful child, behold says Mother what a feeble frame and still what a resolute spirit, bear this up on your minds and take example thereby." The "Angels' Blessing" was similarly dedicated to Elder Brother Amos Stever and "I to you Nee," a song partly in unknown tongues, to Prudence Moree—"for her faithfulness and the cross she has daily borne." The prevalence of the idea of compensation is suggested by many of the song titles such as "Reward of Pure Love," "Reward of Good Works," "Sure Reward," "Rich Reward," "Reward of Mother," and "Reward of Pure Seat."
The Gift to be Simple

The reward is not always in the future. Many songs were accompanied by a spiritual or metaphorical present in the form of a crown, trumpet or beautiful flower symbolized of the love which prompted their bestowal as "Trumpet of Joy," given by Lydia Matthews to New England on November 22, 1832, was embellished by Mother Ann with "a gold crown, and placard which 3500 starts as a reward for your faithful labors, and the burden you have borne for many years past in the building of Zion." As a reward for her "freedom and simplicity in meeting," Phoebe Smith received a spiritual gold chain, an anthem entitled "Gold Chain," and a message which read: "There are 300 links in this chain and they are composed of Faith and Work—these one of these links is placed an anthem which Phoebe may have as a reward of well doing." Leah Taylor learned "Mother's Cake of Love" from a cake of love presented to her by the spirit of Mother Ann. Many songs bring or promise "Leaves of Mother's love," "sweet roses," "shining gems," "shining bright lamps," "golden seals," boxes of spices, booklets, boxes, down, white robes, "beautiful robes of comfort and love," and so on. In others—such as "A Mine of Pleasure," "Plum Cake," and "Lambert Oatsmeal"—the reward of virtue is a more practical present. Often a song is accompanied by manna, "the wine of Mother's love," an exotic fruit, a precious stone, or perhaps a spiritual harp or other musical instrument. In such visionary experiences the Shakers reached out, like eager children, for the approval, the sensory enjoyment, and the beauty denied them in the rigorous and often austere course of their normal existence.

Another type of gift song was that received from famous (non-Shaker) individuals who had been converted to the faith in the spirit life. In the last 56 of the songs received at Canterbury were ascribed to the spirits of George Washington, Thomas Jefferson, William Penn and Christopher Columbus. Washington was supposed to have influenced thousands of spirits to join the Shaker church and to have first conducted the Indians to meetings of the sect. Being a Quaker and also a friend of the Indians on earth, Penn was likewise a favorite figure among the Believers; they admired Jefferson greatly, and for some reason included Columbus in their calendar of saints. The selection of other celebrated characters who visited them was "indefinite" and even difficult to explain: President Harrison, Napoleon, Stephen Girard, Mahomet, Le Saint.

Equally fantastic circumstances attended a Persian Song in an unknown (non-Persian) tongue, "sent to Elder Sister and Betsey by David Osborn (a deceased brother) on the stem of a garland he brought from Persia." Another piece was "learned from a Nightingale that Susannah Ellis gave to Jonathan Wood." "Watch of the Night" was sung by Mother Ann "at the mid hour of the night to a room in the dwelling of her children." An Indian Song" was given to Brother John M. (Mechant) by an Indian whom he had met "when traveling in the Ohio country." The spirit of Mother Ann communicated "Holy Order" to Father Joseph Meacham "when he had a gift to labor in square acres." "Praise to the Most High" was termed "a psalm of David learned of a little spirit of a Nun, by the name of Helen Augusta Brown that died in Russia." "The Willow" was sung "by Betsey (Betty Bates) little Angels they stood on each shoulder with their wings raised," "Jehovah's Call" was given by a holy Angel of God by Name, Con-scents, "The Song of Co-lo-qui"—"a little bird of Paradise"—was sung when it came to see its mate, "which had been sent to Elder Sister and Betty Bates with song some days before." Certain scenes at the Groveland (N. Y.) society learned "From the Moon" while on a visit to that celestial body. The asherm, "My Clear and Holy Jasper," was written upon a stone called "Jasper, the first foundation stone in heavenly Jerusalem." The spirit of John Rodgers, one of Anna's first followers in America, gave to a certain visionary another anthem, "Wisdom's Valley," which had been sung by "a company of zoon spirits in the swamp of Watervilet, where the church now stands, just one year before the Revolution was commenced in America." [Mes

"LaFayette visited the Watervilet community in 1784. According to Shaker legend, he was con

[26]
The gift to be simple

tenger of Peace" was "printed and printed in gold letters, then folded and laid in the bottom of a large blue bowl of manna." "Pleasure Song" was "sung and danced on the ridge of the new School house, just after it was raised (Sept. at 1853)," according to William Sullivan, who "attended to the raising with a number more, departed spirits."

In these messages which often accompanied the gift of song, emphasis might be placed on the tune rather than the words. Thus, when Mother Ann said, "Anchors to Safety" to the ministry, she called attention to "a singing harp" which she had placed on the head of Elders R. S. "whereon was the tune to the hymn." The tune to "Zion's Watchmen," also given to the ministry, was by a certain Prince Lavinsia. When a spiritual instrument of music (commonly a harp or bugle) was received, the one thus favored would often strike up a tune, with words which imitated the sound of the instrument. "The Bugle," recited from Daniel's Bugle on a Sabbath day in 1839, is a typical example: it had one phrase, "O ho ho ho," repeated over and over again, with a melody something like a bugle call. The sound that "George's Bugle" made was "Vi la hoop her hoop!" Sometimes a tune was learned from a scroll carried by a dove, or from a leaf from the tree of songs or the tree of life.

On occasion, spiritual birds attending the heavenly visitors even measure the time of the tune. An eye-witness thus relates:

We were frequently told that some good spirit has entered the room, with a large flock of beautiful birds and doves to time the tune on the head and shoulders of the faithful, when every one . . . that "own the gift," join the bird chorus—such, etc, etc, etc, etc, etc, etc. These birds often being instruments of music, and place them on the heads of all in the room. They have a little song they sing in acknowledgment of these presents, one verse, that thus:

A golden trumpet cross our heads,
An instrument of music,
Attended by a little bird.
To show us how to use it.**

**The following sonnet, written towards "George's Bugle" in the hymnal, explains that this song was placed on Daniel's Bugle by Troop. "A bugle" taught by George Downes & Anna Taylor while on the mountain with them and others while abating a blackening. Learned the next day by—

from Anna Taylor, Sept. 1839.


**Extract from an unpublished manuscript on Skookum history, by an eye-witness, giving a

Song and Ritual

During the period of the so-called "manifestations" many "native" songs were received from Indian spirits or from the shades of Ebionics, Negroes, Abeyundra, Hotentots, Chinese and other races in search of salvation. Squaw songs, and occasionally a panoply song, were common. When Indian spirits came into the Skookum Church, the instruments would become so "possessed" that they sang Indian songs, whooped, danced and behaved generally in the manner of savages. An eye-witness thus describes a meeting which took place at Waterlily in 1841:

Mother Ann (an instrument reported) has sent two angels to inform us that a tribe of Indians had been around there two days, and wanted the Brothers, and Sisters to take them in . . . the Indians were a savage tribe who had all died before Columbian discovered America, but had been wandering about ever since. . . .

The next dancing night . . . the Elder invited the Indians to come in . . . The Elders then urged upon the members the duty of "taking them in" wherupon right or nine of the Sisters became possessed of the Spirits of Indian Squaws and about six of the Brothers became Indians; then ensued a regular "Pow Wow," with whooping, yelling, and strange antics, such as we would require a Dicksons to describe.

The Sisters and Brothers squatted down on the floor together, Indian fashion, and the Elders, and Eldersresses endeavored to keep them amused. At the same time, telling the Indians that they must be separated from the Squaws, and otherwise in

[28]

[29]

[30]
Indians to go away, and they would find some one waiting, to conduct them to the Shakers in the Heavenly world. At this announcement every man and woman became themselves again.68

When the Eskimo spirits took possession of the bodies of brethren and sisters, the latter would perform the actions of driving dogs-sledges: "they would move about the floor, give a whistle, and accompany it with a motion of the head, as though they were flourishing a whip."69 "Laplantiers" and "Greenlanders" excited themselves by "skating" about the floor; "melancholy Siberians" walked about with hollowed arms; "Arabes" sometimes smiled and tried to hide various articles which they could lay their hands on; and "Abyssinians" jumped about berserically with loud fractious shouts. Included in these strange visitations were the spirits of Mexicans, Persians, Parthians, Huns, Grecians, Persians, Turks, Moors, Chinese, Luzo-Shao Indians, Jews and persons or families of Scotch, Irish, French and Spanish descent. The Indian, Negro and other racial songs sprang from the fantastic exercises attendant on these manifestations.68

In contrast to the Indian, Eskimo and other racial impersonations68 were the rituals of purification, humiliation and mortification. The latter were deliberately organized, and the songs which accompanied them—"Scour and scrub," "Sweep and clean your floor," "Step by inch," "The voice of God," "Cleanse your sanctuary," etc.—had a formal solemnity lacking in the "racial" songs. The first projected ritual of the period, the "cleansing gift to purify all abodes," preceded the long-awaited visit of Holy Mother Wisdom at Christmas, 1841. For weeks much time had been spent in kneeling, silent prayer,68

68 Maclnally, A. J. Memoir in Yale University Library. Macdonald was a poor Frenchman who came to this country in search of work and was an American would irrespective. After his death his papers were found by John Humphrey Noyes, who saved part of the MS. for his "History of American Socialism." (Philadelphia, 1875.)

The singing and dancing of the early Union Village Shakers reminded the Rev. James Brown of what he had frequently seen practiced by the Indians. "At certain times in the winter (the worse they sat on their hands, their entire body round and still continued dancing.—(God: Crouse, Josephus, The Shakers, From the Pennsylvania (Pa.) Recorder In N. Y. Register, Sept 9th.)"

67 A Banner of Defeated Spions of the Highest Characters of Distinction, as well as the Indian nation, by the bosom of the Shakers, etc. p. 37. By an annalist of said society. Philadelphia, 1843.

68 See §§ 45-75, also songs 49-50.

69 A letter of Spiritualism directly written by one of the Indians, which was published in the "Minutes of the Personal Salvation of the Shakers." According to Miller Blaisd, (op. cit., pp. 49 and 50) "the Indians were perfectly mingled in the service, and were never seen apart from the text and song No. 6.)

[30]
be set aside for a general cleansing of houses, shops and premises—to remove those "evil spirits" which harbored themselves wherever there was dust or dirt.

Accordingly, on the appointed day a band of instruments, preceded by a group of singers and the elders, marched through the community singing "spiritual hymns" and chanting various sweeping, cleaning and "swearing" songs. In the meantime the other members devoted themselves to the actual work of sweeping floors, dusting counters, picking up bits of wood and paper, learning rubbings, cleaning piggens, and placing everything in order until the village already "noxious for neatness, wore an aspect fifty per cent more tidy than usual."

Songs played an important role in the elaborate ritualism of the mountain meetings (first instituted in 1861), as well as the Christmas ceremonies which began three years later. A detailed account of the "fast days" on the holy hills would lead us astray, but the background for a number of ritual songs and dances should at least be sketched. Brief reference should also be made to two other phenomena of the great revival, the spiritual messages received by the instruments and the so-called inspirational drawings.

Word went forth from the New Lebanon ministry in 1842 that each society should select a hill or mountain top as a site for special semi-annual observances.

These sacred fast-grounds, about a half-mile in area, were cleared, leveled and enclosed; an inner hexagonal pike known as the "fountain" was surrounded by a low fence and marked at one end by an appropriately-inscribed marble table.

About the same time the Shaker societies and holy mountains were given spiritual names.

SONGS AND RHYTHMS

On the evening before the May and September fast-days the members of each Shaker family assembled, and in the dim candlelight of the meeting-room, received the heavenly garments designed for the occasion. As a double file of brethren at one end of the room, and of sisters at the other, slowly approached and knelt in turn, the elders and attendants took spiritual robes and dresses out of an imaginary chest, and in solemn pantomime presented them to the suppliant members. Ministration singers were gowned to clothe the brethren and sisters, who returned their thanks in a low bow. The next morning, so arranged, the members met at the Church and marched two abreast up the appointed hill.

The festival at Hancock in 1842 was typical of what took place in all the societies. Here "the shining company" broke their march at a half-way point called the Walnut Grove, where they gathered in a circle and received blessings, gifts and instructions from the instruments. As the worshippers approached the consecrated ground—called Mount Sinai at Hancock—a selected group of singers struck up the worship march:

"To Mount Sinai we are going With your voices sounding shrill, And our hearts unite in praise While we mount this holy hill."

After the instruments had been consecrated with "sweet incense" from spiritual "encephal" and had received their "mantes of strength," a female medium passed around the fountain singing a song of blessing:

I am a pretty dove Just come from above With holy holy mother's love and blessing I will feed you with crumbs That will satisfy your souls And give you strength and power.

designations. The fast grounds at New Lebanon were called Holy Mountain; at Troyham, Mount Hurlbut; at Eastford (Conn.), the Mount of Olives at Harvard, Holy Hill at East; at Canaan, Mount Grace; at Eastfield, (N. H.), Mount Aaron at Union Village, Jacobson's Chosen Bower; at South Union, The Holy Fountain of the Lord Jehovah; at Washington, Chosen Bower.

The existing account is based on a manuscript entitled "A Record kept of the several meetings held upon Mount Sinai by the Family Orders on the Days of the Prayer." Hancock, beginning in 1834.
The ceremony opened with a lively dance in which everyone acted independently: shouting, clapping their hands, bowing low, turning, reeling, staggering, leaping, skipping and rolling upon the ground. Then followed a series of ritual, interposed by the reception of spiritual gifts, more dances, prophetic utterances by the instruments, and many songs.

The first rite consisted of placing "two large white tubs," one for the brethren and one for the sisters, on either side of the fountain. In the ensuing pantomime, dippers and hakers of sponges were placed near the tubs; these were filled from the "fountain," and when all was ready for bathing, the sisters and brethren on separate sides of the enclosure went through the motions of scrubbing each other clean. It was probably for use in such ceremonies that many of the cleansing and bathing songs were composed.

A curious mortification or humility rite followed the drinking of spiritual wine. The draught made all quite "hazy," and an instrument declared: "I feel just about right to sing the fool song." Then all joined in the following verse:

Come, come Who will be a fool, I will be a fool...49

at the same time "throwing fool" to each other, catching it, and acting as foolishly as possible.49

In the excitement of worship and the reception of gifts, many songs were sung extemporaneously. Indian spirits came to the meetings, and entering the bodies of the instruments, sang and danced native songs composed at the moment. In one part of the meeting the spirit of George Washington brought a box of spiritual songs for the brethren and a basket of musical instruments to the sisters; and while the former were "fireing" (sic) their guns, the latter played "lively and pleasant airs."

The throwing of spiritual seed from buckets slung over the arm was a common gift both on the mountains and in the community fields. This was done with a rhythmic cadence which made of the ritual a sort of dance. After the seed of blessing was sown the company passed over the ground again, sprinkling it...50

Senor and Rituals
from "water-pots" which had been placed on their shoulders by the Saviour. At Hancock the meetings culminated in an elaborate feast suggestive of the Lord's Supper or Eucharist. All kinds of spiritual food and fruit—apples, pears, peaches, pomegranates, plums, cherries, apricots, grapes, barley, pomegranates, oranges, pears, sweet-cakes, bread and butter, bonnets and white wine and manna—were gathered from imaginary trees and gardens. These choice delicacies were served to the ministry and elders, who sat at a long spiritual table. After all were satisfied, an elder sang a song of blessing:

Now I will bow low, Now I will bow low, Now I will bow low, Yes I will, That heavenly blessings My soul may fill.

Then, as the common members of the company were called, a holy angel "passed up and down the table," chanting: "can any soul murmur at the cross since by it the glory of heaven is added unto you. More zeal, more zeal, more zeal, more life, more fervency, more energy, more love, more thankfulness, more obedience, more strength, more power." At the close of the festival, at the middle of the afternoon, the Believers marched four abreast from the hill-top, singing:

I will march I will go In this shady winding way, In freedom's lovely valley On my organ I will play.

Two songs which seem to have been sung chiefly at the mountain meetings were "The Senor's Universal Prayer" (the Lord's Prayer) and a piece which began, "And again, O heavenly Father, Hear Thy children's humble cry."

Comparable to the above ceremonies were the meetings held on Christmas by the separate family orders. This was an important day among the Shakers, the occasion for "perfect reconciliation," and the rites partook of an extreme emotional austerity. An instrument awakened the family at Hancock an hour earlier than usual by "sounding a gift song" through the halls of the communal dwelling. The march to which all filed into the meeting-room was one...
Fig. 3.—A few copies of "Millennial Praises" bear the imprint "1842." The contents was one of two books issued by Talbot at the Hancock Mills community.

Fig. 4.—The first book of Shaker music was issued by the Good Shepheard in 1853. Four copies of "Millennial Praises" are noted in the Church, and several manuscripts in the collection are marked with the date 1853.

Fig. 5.——The text reads:

In Shaker parlance it would be called a "mixed song"—a collection of verses as a basis of discussion or conversation.

Fig. 6.——Text of song:

No joy or sorrow
Now while my love is soaring
The heart's delighting
Worship the heavenly King

My Saviour's love,
A happy happy mansion.

Text within "leaf":

To my Saviour's love
This is a golden leaf which
was gathered from the Tree of songs
Mother Lucy worked this by elder
Sarah Broome, with her kind love and
reverence to Sister Molly B.

Learned Nov. 16th 1852
Thanksgiving day.

On the opposite side of the same hymnal page another leaf is inclosed, with this conclusion:

Mother Lucy said
she thought it would please Molly
to receive this leaf, and be able
to see the marks, and show carefully the song
beneath the leaf. She says, Molly likes
to see pretty things, and the
verse of this leaf is,
"anciently sung and played upon instruments by the holy spirits on the day of Pentecost at the time the Apostles received the tongues of fire." The story of Christ's birth was simply told at the beginning of the meeting, during the course of which many spiritual presents—robes, shawls, silver sacks, silver cresses, pitchers of never-failing water, bowls of fruit and celestial wine, etc.—were bestowed by the instruments acting in the name of the Holy Savior. At Hancock songs were sung as the worshippers sat on "carpets of Mother's love, soft as velvet." At Enfield, to the accompaniment of a solemn song called "The Sound," the exercise was "leaping up and down, and bringing our feet upon the floor with great energy of spirit, and keeping time with the song. When we came to the last sound, we suddenly came down upon our knees, beating the song with our hands upon the floor."

At the Christmas meetings in the City of Union, sweeping songs such as the one which began—"My beauty, my union, my love, my love, my love, I will have love"—were sung to the rhythm of sweeping and brushing the meeting-room, with brooms received from the spirits. At one of the meetings a "war song" was introduced by a message from one of the instruments—"Brethren and sisters, hate the flesh"—and by the distribution of spiritual swords. These were wielded in a lively manner as the following song was sung:

Behold it is a time of war
And we have been enlisting,
Emmanuel we're fighting for
And Satan we're resisting.
We have not in this war begun
To turn our backs as traitors
But we will all unite as one
Against our carnal natures.

The warring songs popular during the revival had their origin in early Shaker history. In the one quoted at the beginning of this chapter it was Mother, or the singer, who warred on evil. As early as 1832, however, Plumer (op. cit.)

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68 An account of the Meetings held in the City of Peace, City of Union, and City of Love, On the 9th of Dec., 1839. MS.
69 See p. 13.
70 Cf. work-songs of the southern region. There was no registered labor among the Shakers and therefore no work-songs, only the "laboring" or exercise-songs of systematized worship. A song begins to grow—"Salvation, salvation, react in the work we go"—has been called a "work-song," an incorrect designation except as applied to spiritual work.

[37]
The Gift to Be Simple

told how the Shakers sometimes gathered around a dais where they broadcast their songs and messages. "Dust that devil, damn that devil!" In the warning gift repeated by Lamson, members crowded about a disobedient or faithless person shouting, singing, and crying: "Woo, woo, woo, woo, woo, woo, woo, woo, woo.

The act of shouting or shooting the devil was a revivifying ritual. In one account, as some one spits the devil coming into the meeting, he gives the alarm, whereupon every true believer "opens the pottery at once." This was done "by drawing the right knee nearly to the chin, placing the arm in the position of a swimmer, then straightening themselves out with a jerk, and a stamp of the foot, accompanied by a quick burning yelp, in imitation of a gun... As the devil starts to flee, cries arise: 'See him drop!' 'Shoot him!' 'Kill him!' All rush for spiritual weapons from the 'spiritual arsenal.' The fight then commences."

Such performances might be accentuated by such songs as

DESMISION OF THE DEVIL

Be joyful, be joyful,
be joyful, be joyful.
For Old Ugly is going,
Good ridance, good ridance
Good ridance we say,
And don't you never come here again.

In the gift of the "Father and Son and that of the "Father, Son and Holy Spirit," instruments possessed by these spirits marched up and down the assemblages in singing, blessing blessings and, by gently touching the head of each with their hands, "crowning" each with the "seal" of divine appreciation. Sometimes the seal was received as the members pronounced themselves with their faces on the floor. For a week previous to the administration of this gift at Hanceo, no worded songs were allowed in meeting, and only solemn marches. A similar rite was the "Gift of Holy Mother Wisdom," in which the instrument placed around the head of each bowing figure a golden band inscribed with Wisdom's name.


Extract from an unpublished manuscript on Shaker history, op. cit.

SONGS AND RITUALS

No account of the songs of the Believers would be complete without mention of the inspired messages and drawings produced during the great revival of 1857. Though few verses or pieces of music were included in these phenomenal documents, at further expressions of the same mystic affluence they shed considerable light on the nature, origin and function of Shaker "gifts," and gift-songs in particular.

Hundreds of spiritual messages were received by chosen instruments in the Rapp's from Mother Ann and other early leaders, the Heavenly Father and Holy Mother Wisdom, the Saviour, angels with resounding names, biblical saints and figures famous in history. Like the vision songs, these communications, composed chiefly of solemn warnings, prophecies, exhortations, injunctions and promises—were the product of dreams, trances, clar-aura or some psychic or mystic state of mind. Many messages, like many gift-songs, were presented to particular persons in recognition of their faithfulness and good works, as testimonials of such regard often included spiritual gifts: precious stones, balls of love, rings of comfort, chains of pure gold, silver bowls filled with Mother's love, fans of eternal truth, leaves from the tree of life, honeysuckles of wisdom, robes of meekness and purity, sweet-cakes, flowers, cups of wine, pipes "for smoking mothers love," and so on. Reference was sometimes made to a box or book of songs or a song brought on the wings of a dove; sometimes to singing birds, gospel trumpets, harps of love or holy musical instruments of God.

Among the inspired gifts received by Albert Barnes at Tyringham on Jan. 30, 1857, were a number of trumpets, with bells of love to put in them "so that when blown the messages of love will scatter." Occasionally an actual poem or song will be recorded in the manuscript books of messages, but as these books were never circulated, it is unlikely that the songs were used in worship.

The long unrhymed anthems ("given by revelation and the gift of God"), which were set to music from about 1850 on, were closely related in spirit and form to the inspirational messages. Many were like prose poems which conformed, however, to no metreical pattern and could be sung only because Shaker notation allowed constant changes in mode, timing, phrasing or rhythm; others, written into the hymnals with no musical accompaniment, were probably chanted or recited if used in meeting at all. The most interesting were prophetic or mystic in characters, reminding one of the strange revelations of the French Prophets. "Song of the East," an example of this type of anthem, was sent (with music) from Holy Wisdom by Mother Ann to Joanna Ritchie on April 24, 1864:

[39]
The Guy to be Simple
SONG OF TEH, EAST
Behold a plant springeth up in the east which shall beal many nations; this plant said Wisdom was by my own hand planted.

And a lamp goeth out in the wilderness which shall kindle a great burning.

Peace is my lamp, and England my plant, with the Lord; Spain is my defence, and Ireland my strength, Germany my word, and Italy my sword.

When I will make war with the nations of the earth, I will gather them in my fury and divide them in the four winds; and I will build me an house, a high house; no man can tell how I shall frame my house; but I will bring my timbers from afar a strange land and I will build my house in the east and many people shall flow into it.

And my household shall be in ev'ry land; and they shall subdue all nations.

Then shall glory be glorified by my Name and Kings and all the earth shall tremble before me, for I alone am exalted in that day said God, and here my word doth end.

Now arise and prepare the way for my people, O daughter of the East that when I come again, I may visit thee in mercy.

"Learn of Me the Saviour," given here only in part, promises a reward for good works:

Aris in peace and follow me for I am your Saviour—with a gentle voice I call every one both great & small to come one learn to be meek & lowly learn that blessed are the poor in spirit who delight to do their heavenly Father's will.

The bread should fall & fountain dry their garners I will fill....

"A Prayer for the Needy," another type of long anthem begins:

O Righteous holy Father lend a listening ear unto our humble cry. O Yes we do bow in true supplication before thee O Lord and humbly implore thy mercy in behalf of the poor and needy souls that are grieving in darkness and have strayed far away from thee.

Songs and Rituals

The inspirational or emblematic drawings produced in the period between 1849 and 1859 were really messages in pictorial form. The designers of these symbolic documents felt that their work was controlled by supernatural agencies, sometimes the spirit of a departed Shaker saint, and that like the songs they were thus gifts from above—gifts bestowed on some individual in the order (usually not the one who made the drawing) as a reward of merit or token of regard. The designs might be called visionary drawings, for like the songs again, they were inspired by dreams or visions of the beauty of paradise, "the heavenly sphere." In them were pictured union or order, celestial bowers; tables of spiritual food, heavenly fruits, exotic flowers and rare plants, angels and saints; birds conveying messages, golden chariots, beautiful mansions, bright burning lamps; and many biblical objects literally or imaginatively rendered.

The drawings (which were done both in color and black or blue ink) often contained poems inscribed in a circle, heart or perhaps a scroll carried by a dove or angel, but such verses were never set to music or sung in meeting. From the viewpoint of Shaker song, the most interesting aspect of the designs were the musical instruments which often were pictured: golden harps, bagpipes, trumpets, horns, drums, "dulcimers of music," clarions, clogs of "spiritual singing birds," an elaborate "musical machine," "an instrument of heavenly music," etc. Instrumental music, it appears, was welcome in the world above. Like the heavenly robes, the delicious food, the precious stones and ornamental buildings, they were rewards for good works below, compensations for natural desires prohibited by Shaker law and custom. In the earth life, Mother Ann condemned steak houses, costly furniture, slavishly care, superficous music; yet in a drawing of a "fruit-bearing tree" there is a golden chair where the prophetess was wont to sit and sing as her angels playing on harps and "dulcimers of music" danced around her.

Distinct though they may be in textual context, Shaker spirituals belong to the broad tradition of all religious folk song. In glee of spirit, in rhythm, often
Song and Rituals

which may be compared to the Shaker

verse or tongue-twister, songs which were inadmissible

The repetition of lines, phrases or words is also characteristic of children's
game songs. The compositions of the Believers were written for simple
rounds and forward-and-backward movements which remind one of kindergarten
exercises. In certain numbers, like “Five Vans,” a single line may be sung over
and over again; in others, words like “shake,” “low” or “love” may be repeated
couple of times to accent a gesture or mood. The recurrent lines in “Mothers
Goldfinch,” “Take my hand,” “Followers of the Lamb,” “Be Joyful,”
“Handful of gospel love,” “O my mother’s wins,” “Shake shake shake in
the valley love,” “Come mother’s love,” etc., illustrate a tendency also existing
in nursery rhymes and play songs. In another type of Shaker song the Believers,
again in the manner of children, spelled out the letters of certain words, some-
times going through a whole piece in this way. In the hymnals the letters of
such words were dotted underneath—as in “Love and Blessing” (1859), which

[41]
The Gift to Be Simple

was first spelled out and then sung (with a change in the melody) in the usual way:

mother sends her love and blessing to comfort and strengthen all.

The ideas and imagery of many Shaker songs, and the conduct of the worshippers as they voiced these ideas, constantly remind one of the ways of children and "simple folk." They receive such "simple little gifts" as pretty drama, balls of simplicity, pretty rings, a little plum cake or a sweet pudding. They imagine that they are little birds singing, or little busy bees. They hear Mother tooting her trumpet; they receive from her permission to play. They toss balls of love to one another and "hup up and jump up" to catch imaginary gifts. Sometimes they just act silly, as in the fool song. The laughing and turning songs have their counterpart in many children's games; the "Indians," "Ekomo," and other racial songs and兒s are the expression of children making believe. Many "gifts" and rituals—chasing the devil out of the room, scratching one another with "sponges," scowling, pretending to eat luxurious fruits, making the motions of playing on trumpets, etc.—were essentially games.

The Shakers took pride, in fact, in being "Mother's little children," "Mother's little lambs," "Children of the live Woman," etc., and after their exercises in the meeting-house spoke of their worship as a "joyful" time or "herry frolick." It was, indeed, a return to a state of innocence or unrestrained primitivism—a recreation in which their souls were uplifted and sustained. Over the meeting-house door might well have been written the Saviour's precept: "Except ye... become as little children, ye shall not enter into the kingdom of heaven."

Though worship reached its most fantastic extremes between 1845 and 1849, when the Sabbath meetings were closely linked to the world, and though most of the "spirits," particularly those who made actual visitations, took their "departures" about then, there was little abatement, throughout the 1850's, in the outpouring of songs and spiritual "motors." Throughout the decade hundreds of changes were rung on the themes of gospel love, union, "freedom from bondage," and above all, meekness or humility. Each song was printed as a precious jewel, a pure and sacred token sent directly from the heavens as a mark of God's ap

[44]

Sons and Rituals

provision. No wonder that the law-makers of the sect, jealous lest these spiritual gifts be "naturalized," forbade brethren and sisters from learning them in each other's shops or rooms.

By 1850, however, it was evident that the tide of mysticism was beginning to ebb. Songs in the fifites and sixties were still attributed to spirits, exchanged as gifts and copied into manuscript hymnals. But in these later compositions, as in other forms of expression, the exuberance of the early stages of the revival is less and less evident. Now and again an original song or characteristic tune would make its appearance. Sometimes the Shaker meeting itself would revert to the fervent formlessness of an earlier period. In the main, however, the various forms of worship assumed a more and more initiatory, repetitious character. The songs printed in "The Shaker," a monthly which began publication in 1871, were strictly orthodox in content and set to the round notes and five-line staff of worldy music." We will discuss the influence of hymnody on the social and religious life of the Shakers in a later section.

Two closely related questions, not easily answered, arise in connection with the hundreds of songs produced during the great revival. First, under what circumstances were the vision and gift songs, tunes and words alike, received? Second, how could the transcriber or score-keeper remember the whole song after hearing the communistic sing it but once?

As regards the first query, it should be noted that the earliest vision songs were brief utterances, readily recalled and impressed upon the religious duty. If these "songs" were sung in a state of trance, dream or ecstasy, it is difficult to believe that they would follow a tonal or metrical pattern, or that the pieces could have been fully recorded by the same person after the reception of the "gift." The piecing out of the text with repeated words and melodic phrases indicates after-construction on somebody's part.

The longer gift songs were also said to have originated in spiritual realms, being sent directly to some instrument by Mother Ann or other saints. Here again we encounter the difficulty of reconciling a fantastic "visionary" experience with the neat, scientific song-renderings in the manuscript hymnals. In the 1850's Many Shakers believed that the spirits left their conventions to manifest themselves to the world. It was not till the 1860's that the Fox sisters in Hydesville, N. Y., first heard the omissions singing which ushered in modern spiritualism.

18 In 1857, as the suggestion of Prof. F. R. Stare of Concord, N. H., and Dr. C. A. Gulmee of Boston, classes in the theory and practice of vocal music were established at Canterbury comm.

In November of that year a musicon was purchased, and the room was even later a place. An ex-

[45]
The Gift to Be Simple

absence of any evidence as to what took place when a visionist received a message, symbolic present or song, it would be hazardous to analyze the psychic processes involved. The statement can be ventured, however, that the instruments were acutely sensitive to the forces of the afflatus; and that they either dreamed, imagined or felt that these various gifts emanated from such and such a spirit. As the "lead" pronounced them to be genuine manifestations, flattered the instruments by calling them "God's Holy Anointed Ones," etc., and ordered all revelations to be recorded, it was natural that inspirational song-writing should have been stimulated. The elements of the song were undoubtedly produced by the visionist—though we can be fairly certain that in many cases the piece was reshaped, improved, titled and properly noted by another, a deliberate and experienced hand.

It is also unlikely that a worshipper who spontaneously sang a "song," in the excitement of worship would be able to remember it afterwards. Many songs, as well as many messages and the visionary experiences which resulted in the inspirational drawings, also were recorded days or weeks after the event. Tunes were fitted to words, and words to tunes. If the visionist had the ability, especially a knowledge of music, to make the record herself or himself, no assistance was required; but in many cases the gifts were recorded by versifiers like Mary Hazzard, Henry D.Witter, Russel Haskell, Isaac Youngs, D. A. Bucking-
ham and others familiar with the rules of melody. The completed tune-and-text was built up into acceptable form from the unorganized elements of the original inspirational experience. These observations supply the answer to our second question.

Any one familiar with the singing, in their native milieu, of American folk-songs, knows how freely these songs are rendered: the actual singing is based on not necessarily confined to the song's skeletal structure. The writer was first made aware of this point when he heard an aged Shakeress—Sister Sarah Collins of the Second family, New Lebanon—to sing "'Tis the Gift to Be Simple." The rhythm was there, the spirit of the song, most of the words, the feeling of the tune. But even when allowance was made for voice-decline, it could be seen what liberties she took with the melody as it appeared in the manuscript hymnal. The tune was twisted, there were unexpected flaps and slurs—but the song emerged as a vibrant, living thing.

In spite of the singing-meetings, the preparation given each number in setting-time, and the insistence on order and discipline, the songs of the Be-

SONS AND RHYTHMS

lenses would often transmuted their recorded forms. The frequent appoggiaturas before (and sometimes after) a note were symbols of an unrepresented elaboration of the melody—the only marks the score-pickler could give of a wild abandonment, the reaching for one note after another. A macrato may be a "mark of distinction" or a triumphant shout. Where there is a sign of repetition, the tune may have been repeated once or a dozen times. A trill might mean a great emotional trembling of voices. All the songs of the sect should be viewed as chorals, numbers, with emotion and rhythmic implications constantly influencing the rendering of the song.

A COLLECTION OF TEXTS ILLUSTRATING VARIOUS TYPES OF SHAKER SONGS

1. Hymns and anthems
2. Dance songs
3. Ritualistic and parlor songs
4. Songs accompanied by instrumental presents
5. "Indian" songs
6. "Negro" songs
7. Songs in unknown tongues
8. Vision songs
9. Vision songs (wholly or partly in unknown tongues)
10. Songs of humility ("Lone" songs)

1. Hymns and anthems

MOTHER

1. Let names and sects and parties
   Accept any arts no more,
   My ever blessed Mother,
   Forever I'll adore,
   Appointed by kind heaven,
   My Saviour to revel.
   Her doctrine is confirmed
   With an eternal seal.

*14 In the original manuscript hymnals, most of these songs had solo-accouterments. Except for the anthems and anthems, which were not usually done or exercise songs, the grouping is overlapping and somewhat arbitrary. Thus, a dance song may involve shaking, bowing, turning, "singing," or other bodily "excitement." Gift songs in which spiritual gifts or presence were received may likewise have been sung with gestures or movements akin to a dance; sometimes taken songs were called
This Gift to be Simple

2. She was the Lord's ancestress,
   To show the cost of sin;
   And in its full destruction,
   Her gospel did begin:
   She strugl'd a carnal nature,
   Of all its deep disguise,
   And laid it plain and naked,
   Before the sinner's eyes.

3. "Suck in your base corruptions,
   Ye wicked and unclean!
   Ye read your sealed libels,
   But know not what they mean:
   Godless your filthy actions,
   And prey your loan away,
   And live the life of Jesus;
   This is the only way.

4. Ye haughty kings and beggars,
   Come lean your equal fret!
   Your carnal fallen nature,
   Ye all must utterly hate:
   Wherewith your profession,
   Your sex or colour be,
   Renounce your carnal pleasures,
   Or Christ you'll never see.

5. The way of God is holy,
   Mark'd with Immor's feet;
   Lust cannot reach mount Zion,
   Nor stain the golden street.
   If you will have salvation,
   You first must count the cost,
   And sacrifice that nature,
   In which the world is lost.

Songs and Rituals

6. At Manchester, in England,
   This blessed fire began,
   And like a flame in stibble,
   From house to house it ran:
   A few as first encoun'ter'd it,
   And did their lots forsake;
   And soon their inward power
   Brought on a mighty shake.

7. The rulers cried, "Delusion!
   Who can these Shakers be?
   Are these the wild fanatics,
   Bewitched by Ann Lee?
   We'll stop this noise and shaking,
   It never shall prevail;
   We'll seize the grand deceiver,
   And throw her into jail."

8. Before their learned councils,
   Though oft she was arraign'd,
   His life was undefiled,
   Her character sustain'd;
   And by her painful travel,
   Her suf'renings and her toil,
   A little Church was formed
   On the European soil.

9. This little band of union,
   In apostolic life,
   Remain'd awhile in England,
   Among the sons of strife;
   Till the Columbian Eagle,
   Burnt by an orient bonfire,
   Convey'd this little Kingdom
   Across the rolling seas.

[48]
THE GIFT TO BE SIMPLE

10. To mark their shining passage,
    Good angels few before,
    Towards the land of promise,
    Columbus's happy shore.
    Hail, thou victorious gospel!
    And that auspicious day,
    When Mother safely landed
    In Hudson's lovely bay!

11. Near Albany they settled,
    And waited for a while;
    Until a mugley shakin'
    Made all the doves smile.
    At length a gentle whisper,
    The tidings did convey,
    And many flock'd to Mother,
    To learn the living way.

12. Through storms of persecution,
    The truth she did maintain,
    And show'd how sin was conquer'd,
    And how we're born again:
    The old corrupted nature,
    From place to place she told,
    And show'd a new creation,
    The only way of God.

13. About four years she labour'd
    With the attentive thoughs,
    Confounded the young, believers,
    And help'd steer souls along.
    At length she could see labour;
    And would not out of sight,
    And left the Church increasing,
    In the pure gospel light.

[ 91 ]

SONGS AND RHYTHMS

14. How much are they deceived,
    Who think that Mother's dead?
    She lives among her offspring,
    Whom just begin to spread;
    And in her outward order,
    There's one supplies her room,
    And still the name of Mother,
    Is like a sweet perfume.

15. Since Mother sent the gospel,
    And spread it in the west,
    How many sons and daughters
    Are saved from her breast?
    How many more conceived,
    And trav'ling in the birth?
    Who yet shall reign with Mother,
    Like princes on the earth.

16. I love that testimony,
    That shows me what to do;
    I love my precious Mother,
    I love the Elders too;
    The Brethren and the Sisters,
    I love them and their ways,
    And in this loving spirit,
    I mean to spend my days.

A HYMN OF LOVE

Love the inward, new creation,
Love the glory that it brings;
Love to lay a good foundation,
In the line of outward things.
Love a life of true devotion,
Love your head in outward care;
Love to see all hands in motion,
Love to take your equal share.
The Gift to be Simple

Love to love what is lovely,
Love to hate what is abhorred;
Love all earnest souls that covet
Lovely love and its reward.
Love repays the lovely lover,
And in lovely ranks above,
Lovely love shall live for ever,
Loving lovely loved love.

ALL THAT

1. The many foes heart me round
   My self and pride and all that
   Yet since the way of life I've found
   I'll bear my cross for all that
   For all that and all that
   My heart's desire and all that
   Tho' my soul's that's truly wise
   Will trample soon on all that.

2. Tho' Satan comes with iron bands
   To bind my soul and all that
   I'll vengeance swear with lifted hands
   I will be free for all that
   For all that and all that
   Tho' crowd rage and all that
   Obedience and simplicity
   Will conquer hell for all that.

3. Tho' many trials daily rise
   Unseen before and all that
   Yet they who still have open eyes
   Will see it right for all that
   For all that and all that
   They stumble not at all that
   In order self to crucify
   They feel the need of all that.

**Fragment of "A Vision of Love" published by Thomas Brown in his Memoir of the Shakespearian Poets, 1812.**

With the exception of the last line, which is "Memorial Poem" reads "Loving with eternal..."
SONGS AND RITES

4. Yet hypocrisy within us may creep
   And think we hid and all that
   A wolf cannot become a sheep
   Because they're born for all that
   For all that and all that
   Their sinner's looks and all that
   They will be turned inside out
   And be ashamed of all that.

THE ROCK

1. I want to feel loved
   I want to feel small
   The last of my brethren
   The least of them all

Chorus: That I may inherit
   That pure gospel spirit
   The spirit of Christ
   And of Mother.

2. I want to feel humble
   And simple in mind
   More watchful, more careful
   More fully resigned

Chorus: That I may inherit, etc.

3. I want to be holy
   More perfect in love
   I want to be gentle
   And meek as a dove

Chorus: That I may inherit, etc.

Love" it is the same as Hymn XXVIII, Part II ("Love") in the Shaker hymnal. Centennial love bonds formed expressions of daily relationships as well as in songs when Reformers met each other in the early years of the order, their greeting was always "Many long, beloved," or "Many long, happy." — From "A Collection of Hymns, and Has always been used in our Assembly, New Lebanon, November 29th, 1832," (MS. 504) A parody of Robert Burns "A Thistle," "early form of humility." (From "A Collection of Hymns, Selected from Shaker parts, Im-
}

[51]
The Gift to be Shared

4. I want to be subject
    Until every goal
    That when the last trial
    May not be left
Chorus: Then I shall inherit
    That pure gospel spirit
    The spirit of Christ
    And of Mother.

O I will be a living soul and free from all that's evil.
Yes I will.
I'll hate the crooked winding paths that lead unto the devil.
Yes I do.
I'll turn away from evil, I'll turn away from strife,
Eyes ever to be jointed unto the tree of life.
Yes I will...

Early Sabbathday Lake hymn, with chorus.

2. Dance Songs.

Come, Sister, come,
Let us all be one
For you're as good as I am,
There is no cause
For picking flaws
For we're all going to Zion.

Cross cross ev'ry one
Cross a carnal nature
Cross cross ev'ry one
And be a just parent.

Lucy Gates. New Lebanon. March 27, 1851.

Unknown Origin

Songs and Rituals

Awake my soul arise and shake
No time to ever ponder
Keep awake keep awake
Let ye be rent asunder
I will be good I will be free,
I'll hate the old deceivers,
No earthly tie shall fetter me,
I'll be a good believer.

From the western Shakers, n.d. Compare this and other songs with the many contemporaneous or earlier non-Shaker hymns beginning with the word

"Awake!" "Awake my heart, arise my tongue;"
"Awake our souls, away our fears;" "Awake my soul to joysome days;" etc.

I want freedom I want love
I want the pretty gifts that come from above
I hate bondage I'll not be bound
Come pretty freedom & love flow around.

Shirley, n.d.

I want I want more love,
Mother's love I want,
I want Mother's love measured,
Heap'd up, heap'd up,
Press'd down, press'd down.

Early dancing song. First Order.
New Lebanon. 1839.

Mother's love I want to feel
Father William's power
The innocence of Father James
O heaven on me shower.

Aug. 1836.
The Gift to be Simple

Wake up be alive
Step the tune with power
Zealous be to grow and thrive
Every day and hour
Shuffle solid firm and strong
Every motion limber
While you time the holy song
Of Zion's choicest number.

Cynthia Annis, n.p., n.d.

I have a little simple song
I sing it as I jog along.
Jog along, jog along
I sing it as I jog along
One foot up the other down
Tread the serpent to the ground,
This the way I jog along.
Jog along, jog along.

Sabattuck Lake or Alfred, Maine, n.d.

I used to dance before the Lord
Which griefed Michael sorely
I'll dance and dance and dance again
Her pride shall never hold me
I'll not be bound by any man
Nor yet by woman's fancy
I am a merry merry soul
I'm lively in the dancers.

Unknown origin.

Come, let us all be marching on
Into the New-Jerusalem
The call is now to ev'ry one
To be alive and moving,
This precious call we will obey
We love to march the heavenly way
And in it we can dance and play,
And feel our spirits living.

An early march. Unknown origin.

Songs and Rituals

I hate the Old deceit
He is an usherer
I will have nothing to do
With the old doctrine.
And when he comes round
I will tell him leave the ground
Or the first he will know
He'll receive a heavy blow.

A march. Unknown origin.

Come be advancing,
More while the waters move.
It is a day of healing,
The pool is in commotion.
Don't be a-waiting,
Mother's love is flowing,
She is inviting
And we will be going.

Early quick dance. First order, 1835.
New Lebanon.

Unknown origin.

Quick Dance

Leap and skip ye little band
Shaker faith will fill the land
O the comfort life and zeal
Little Shaker children feel
Shaking is the work of God
And it has to spread abroad
Till the wicked feel and know
God Almighty reigns below.

Sabattuck Lake hymnal. Song dated
April 15, 1840.

[ 59 ]
THE GIFT TO BE SIMPLE

A MARCH

See the Angels all around us
pouring out their sweetest love
Chorus: Bless the Lord I’m happy.
Holy Mother too is with us
doesn’t you feel her tender love.
Chorus: Bless the Lord I’m happy.

From a Maine MS., about 1857.

3. Ritualistic and gestural songs.37

Keep the fire a-burning
Keep the wheel a-turning
Never mind the squirming
Of the Old Deceiver.

He’s got to feel the strong spark
He’s got to stand a-way back
He cannot walk the pure track
Of a good Believer.

Sweep sweep & cleanse your floor
Mother’s standing at the door,
She’ll give us good & precious wheat,
With which there is no chaff nor cheat,
I’ll sow my wheat upon the ground
That’s plough’d & silt’d & where is found
A faithful laborer of the field,
That is a rich increase may yield.

Unknown origin.

Eleanor Potter’s song, New Lebanon,
March 17, 1839.

37 There were only a few set rituals—like Son & husband, Cleanse Ye your camps, The Voice of God, The Narrow Path (Purify & Live), etc.—for which songs were composed. In many cases, however, the singers used one or more of them with similar themes, “Sweeping” songs and these should be studied by balancing, turning, bowing and yelling (as if intoxicated) even if be included in this more general category. Some though are of such pieces have a rhythm that which made them suitable for dancing.

SONGS AND RITUALS

CHILDREN OF THE FREE WOMAN

We’re children of the free woman,
We’re free from the bondage of sin and death.
If we have any bands a binding on us
We must break them and break them and burn them up.

O came Mother’s little children,
Wake up wake up,
O came Mother’s little children,
Wake up, keep the fire burning.
O let the fire burn,
Hunter the better,
O let the fire burn,
Burn up all that’s evil.

Song by Elder Br. John, Oct. 46,
1870, p.p.

Union Village, n.d.

DISMISION OF THE DEVIL

Be joyful, be joyful,
Be joyful, be joyful,
For Old ugly is going.
Good ridance, good ridance,
Good ridance we say,
And don’t you never come here again.

Unknown origin.

Like the little busy bee
I’ll fly around and be so free,
I’ll sip the honey from the hive
And this will make me all alive.

Unknown origin. Probably a round dance song.
THE GIFT TO BE SIMPLE

THE SHAMEFUL THREE

Get away old cross
Get away old snare
Get away old shall from me
Shame O shame
Shame O shame
Shame on your.

Unknown origin. "Snare" probably means "snare."
The burden of the song is, do not be cross, sharp tongued or wilful.

DECISIVE WORK

I have come,
And I've not come in vain.
I have come to sweep
The house of the Lord.
Clean, clean, for I've come,
And I've not come in vain.
With my broom in my hand,
With my fan and my fan,
This week I will do
And I will not fail,
For I'll have come
And I've not come in vain.

Song by the Saviour and Mother Ann, (New Lebanon) Sat. Eve, Feb 22nd 1845.

O now I mean to rise and fight,
Fight with vengeance.
Shake off the nacy bish.
With every other hinderance,
Go off & stay away.
O you old deceiver,
Now from you I will be free
And be a good believer.

Union Village, 1846.

SONGS AND RITUALS

Hin, ho I've been a drinking out of Mothers good wine lasskin (?)
Do it takes my every feeling, sets me turning, twining, rolling,
See it takes my head in earnest, hands, feet too at its service.
Do to this wine of Mother makes both bone and muscle quiver.
Creep and stroll it will dissolve them, bend you down again till straighten,
Try a, try it, drink it heavy, it will give you joints a plenty.

A "drinking" song from New Gloucester, n.d.

Now we will be united and brush off pride and stuff,
Come brush, ya brush and brush again till limber as a with.
Let's turn around and shake off and break away the bands,
Til we are free and simple enough to shake hands,
And now we'll unite in the dance and the song,
Come turn away from evil and all that is wrong,
Then O how happy we'll be
When from all evil we're perfectly free.

Maine hymnal, n.d.

Me take one two steps in the little narrow way
Me there four five six find the alle seb gun
Seven eight down down Nine ten further
Eleven twelve thirteen then me find Mother.

Probably a regional version of "The Narrow Path"
Sabbathday Lake or New Gloucester hymnal, n.d.

Can't you bend your necks a little just a little little little
Can't you bend your necks a little to receive Mother's love
Mother says tis not the belligerent who can share my love so freely
But tis those who's truly simple who receive a full supply.

New Enfield (Enfield, N. H.) April, 1848.

I feel the gospel fire burning in my very soul
Tis kindled against old sin and old drawback
Who always will be on the trac
Regain I say before I say, you shall not in my bosom boil
To rob the comforts of my soul.

Maine hymnal, n.d.
The Gift to be Simple

Mother's Golden Trumpet

Hear ye, hear ye, hear ye the trumpet
From the hour of hour,
Its Mother's golden trumpet,
Its Mother's golden trumpet,

Mother is calling, her's calling, calling her children
She's calling, she's calling, calling her children
Under the banner of love.

From White Water, Lear'd of Archbishop M.
June 1842.

An Indignant Shake

I have my pride erect and last,
I'll war with them forever,
I know of God they are accursed,
And every good behavior.

No peace with them I'll ever make,
They (re) doomed to desolation,
Against them now I want to shake
Shake with indignation.

A song of mortification. Unknown origin.

It's Time to Stir Yourselves

Wake up wake up ye sleepy souls
And be alive and don't be dead,
There is no time to sleep I say,
Now in this great and glorious day.

Don't be sleeping there, -- sound,
Get up yourselves and stir around
For if you want to keep awake
Aris and give a mighty shake.

East (?) Order, N. H. (Enfield or Canterbury).
Nov. 18th 1850.

Songs and Rituals

Holy Power

Ill shake off bondage,
Ill shake off pride,
Ill shake off every bond
That's cruel and ill.
I want to turn
And wait and retool,
No matter how much
This power I feel.
Oct. 26th 1850—A.M.

O come ye friends let us be good
So we may feast on angel's food.
We'll take a cup of Mother's wine
For more than half of love divine.

And if it sits on the floor
Twill only make us simple,
Arose and take a little more,
And this will make us lumber.

A "drinking" song of unknown origin and date.

Here is a little love a little love jump up and ketch it
This is the way that I did receive it
Turn around around ketch a little more
For this is the way that I gathered my store.

Saintsday Lake hymnal, n.d.

Drink ye of Mother's wine,
Drink drink drink ye freely,
Drink ye of Mother's wine
It will make you lumber.

If it makes you reel around,
If it makes you fall down
If it lays you on the floor
Rise and take a little more.

Unknown origin.
The Guy to be Simple
Come come turn away,
Twist a way from bondage,
No matter what means you use
This to accomplish.
Red and stagger twine about,
Laugh a little ha, ha,
O it is a feeling good
To be from bondage far.

(Lumber? Zaire?) Church. 1838.

LUMBER ZEAL
In my Mother's love I will bow, bow, bow,
I will shake every letter from my soul as I go,
Neither minding the stage nor the form I am in
If I am but conquering the nature of sin.
Let the gift come as I can I am ready to move,
To be twisted and turned any way in Mother's love.
For the freedom of the spirit is my motto you'll see,
And with this every motion shall fully agree.
Now in lumber zeal I will twist and red
And show how I feel full of Mother's love, love.
That all de drum da da de drum dadum da da
Trot al de dums daddie drum dums drum.

Song by Br. Jack ("a colored spirit") in the Church, Chosen Vale (Enfield, N. H.) 1838.

O my Mother's wine I love it,
O my Mother's wine I love it,
It will make me stagger,
O it makes me feel so pretty,
O it makes me feel so low,
O it makes the devil hate me.
When all evil has to go.

Sent from Ohio to Being Baire by Nancy McNaum.
(Union Village, a.d.) Famous "drinking" song.

Songs and Rituals

4. Songs accompanied by spiritual presents. 90
Only look, look and see,
Pretty presents given me.
One and two, three and four.
All of them and many more.
Mother says (that) we may play
In this simple, pretty way.
Count the jewels, roll the ball,
Have simplicity with all.

Unknown origin.

I have a little drum that Mother gave to me,
The prettiest little drum that ever you did see,
I'll drum night and day, I'll drum night and day,
To call volunteers to fight sin away.

Shirley.

Mother's love
Gold in the hand.
Mother's love
Gold in the hand.

Nov. 30, 1838. n.p.

A HANDFUL OF GOSPEL LOVE
Here's love by the handful
Here's love by the ball
Here's love for the Elders
Here's love for thee all
This love it flows freely
From this little store
To all Mother's children
The wilderness are.

Harvard, 1839.

90 The song may have been sung by one person or a group, the singer or singers either standing, kneeling or resting about in a regular or irregular dance. The repetition of an individual or a group's name was usually repeated by appropriate previous, the reaching out of hands, bowing in thankfulness, etc. The "drinking" songs in which spiritual wine was received could have been placed in this classification.
THE GIFT TO BE SIMPLER
O they simple gifts of God,
They're flowing like an ocean,
And I will strive with all my might
To gather in my portion.
I love I love the gifts of God,
I love to partake
And I will labor day and night
To be an honest Shaker.
From Polly Caupp, of North Union, to Laura C., n.d.

WANTED LOVE
O here is a ball of my sweet love
Which I have rolled for you
O do receive each gospel friend
I'll warrant it sound and true
Sound and true, sound and true,
O do receive each gospel friend,
I'll warrant it sound and true.
Second family, New Lebanon, c. 1849.
The least of Mothers little love
Is good enough for me
Its more than I am worthy of
To send it unto me
Its very good its very sweet
I want nothing better
I'll not exchange it
For anything greater.
I have a little noggin full of love sweet love
Mother sent me here with it to feed her simple down
It is sweet it is sweet it is very sweet
Chick chick chic chic come come eat.
New Gloucester hymnal, n.d.

SONGS AND RHYTHMS
MOTHER ANN'S PLUM CAKE
I have a plum cake,
A pretty little plum cake,
Will you eat a piece of it
Says blessed Mother.
To my love and blessing
For my dear children
O love I love you
I will be with you.
From Elder Ephraim (Bishop), New Lebanon, Oct. 6, 1843.

BALLS OF SIMPLICITY
My brethren and sisters
I've got some little balls of simplicity,
My blessed Father James did give them unto me.
O will you have some, they will make you free.
Henry B. Oct. 10, 1843. Place unknown.

BASKET OF TREASURES
Here's some pretty little baskets fill'd with love,
And many precious treasures says Mother's little dove.
Here are jewels and diamonds and many pretty rings,
I have borne them to you on my silver wings.
So good brethren and sisters I'm not bound,
If you will receive them I will throw them round.
New Gloucester, 1847.

SILVER CUP
Holy Mother give to me
A pretty little cup for thee
Fill'd with purest wine
Take the cup and drink it up.
O ho O ho I love Mother's wine
O ho O ho I will drink every time.
"Shewing song" from the Church Family
(New Lebanon?) 1831.

[66]
SONGS AND RITUALS

So behold little ones, behold what I’ve got for you
1 2 3 4 5 6 7 8 9 10 thousand balls
Of your blessed Mother’s love
O receive my little lambs, receive it from my hand.

"From the Shepherdess. Jonet" 28th to
Phebry McBeul.

THE NIGHTENGAL

Con, con, con, con
Chita chita con
I’ll bring you Mother’s love
I will bring you Mother’s blessing.
It is a pretty treasure
A treasure worth possessing.

S. E. to J. W. (n.p., n.d.)

BRIGHT DIAMOND

For my little Diamond bright
And my little golden seal
For my pretty poet of Mother’s love
How thankful I do feel
Oh see my little teen
Fine fone fi
O ca ra arm or at treen
As go na va.

Learned of Polly Billings & given to Jane
Blanchard by E. Sister Oliver. (New
Lebanon) Dec. 7th 1868.

5. "Indian" Songs.**

THE END OF MOURNING

De shini Mother say to her children weep no more mowra
no more for the vile hypocrit
Dis no purify you
Dis no strengthen you dis no comfort you one bit.

New Lebanon hymnal, n.d.

** In these songs “the shini (shiny) Mobb” refers to Mother Ann. The “whites” are the white people (“whites”).

[69]
THE GIFT TO BE SIMPLE

THE SHOULDER BLANKETS
Me bringe some perty blankets
To keep the shiny’s warm,
Me place it on your shouldeis
To shield you from the storm.
The shiny Mother send them
She say you love such things.
The warp be her rich blessing.
Her love be de filling.

PROBABLY NEW LEBANON SECOND FAMILY,
ABOUT 1845.

MISTAKEN THOUGHT
Me can’t see why the shiny’s look is sober.
Me thought the bad times was past over.
Me wish you’d were (wear) de happy smile.
For me take comfort all de while.

SQUAW SONG
O here is love you com,
Our squaw squaw qui squam,
Here is love you cam.
O squaw ka treen
Ka ke ke ka ki ke,
Haw haw haw haw haw.
Away up in the heavens.
A much big river I see,
It is flowing, it is flowing,
Flowing down on you and me.

UNKNOWN ORIGIN AND DATE.

SONGS AND RITUALS
NOW SEE HOW SPORY ME DANCE
HOW NIMBLE ME CAN HABER
WHEN WOOL IS ‘LL’D WIL’ LUB
AND MADDAR’S BRIGHT LUB
ME WILL BLOW AND ME WILL TURN
AND ME WILL BAR BRIGHT LUB
DON’T ME HAB HAB BRIGHT LUB
AND ME WILL ME MUST BRIGHT LUB.

CHURCH FAMILY, SHIRLEY, OCTOBER, 1845.

Me love come merry times to stand,
Like whites train & hold de hand,
Me talk de bright look so perty.
Dat me like dem want be goodly.
Me like learn toe toe on de trump.
Me seen dem try how high de jump.
Now me want himy singy too.
Me like learn dis so shiny do.

CHURCH FAMILY, SHIRLEY, 1845.

NOW WE’RE COME DOWN
FROM GREAT BIG AND UP HIGH,
NOW ME FEEL LITTLE,
LITTLE AND LOW.

HUMILITY SONG, A.P., A.D.

O COME MOTHER’S LITTLE ANGEL,
GATHER AROUND, ME WANT TO FEEL.
ME WANT TO FEEL MORE LIFE & MEAL.
O ME AS WA WAH, ME AS WA WAH.
BROUGHT TO YOU FROM SHINY MADDAR FOR JOANN.
R. OCTOBER 16, 1843, NEW LEBANON, SECOND ORDER.

THE BLESSING CROSS ITS BRING ME LOW,
IT FEA ME FOR THE SHINY WORD.
ALTHO TO LIFT IT HEAVY BE
WHAT BE YERI IT COMFORT ME.

GIVEN AT HOLY GROUND (CANCEBURY) JUNE 17, 1847.

UNKNOWN ORIGIN.
The Gist to Be Simple
Ab pe-an ta he taa te bao
O no van ke than sa ma was ke
lon ah ve than too
Te wa wa te ke ta me vou te
lan se one vou
Te o-wa-ta tu na vou ta waa se o-ee van
Me le wa se oo ak ke le van to
shum ber on van sa la too kerr sa
re vou na don deh on va van kowamin an la vou
O he me-sum ton ton ton tol a wac er tol a wac er
ton ton te eer pane love ten pao

By "Jack," Holy Ground, Oct. 6th 1947

Wake up e wake up
And dash on e tar,
Wake up e wake up
And let de deh go.
O take limber tips,
And make fly
All dat belong to great big f.

Shirley Church, n.d.

A LITTLE PAPOOSE SONG
Te bu te haw te hunt-ty howt
Me be Mother's goody Papoose.
Me sing, me dance, so I didy am
Cause me to whity's hole can come.
Hi-de di-de ti widdle O
Round e round and round me go
Me stop me jump e up & down
On good whity shine ground.

Shirley Church, n.d.

Me Indian come
Me come me stay
Me tanke de white man
He show me de way

SONG AND RITUALS
He tell me to dig up
And fun all me sin
Dat make me look pretty
All whity and clean
Much pretty me feel
Much pretty me look
Me raise a de Indian
Was e who whip.
Me catch wicket spirit
Me make him to yell
Me strike him me kick him
Me trawl him to bell.

Unknown origin.

Now me happy feel
Now me think
Now me talk a see
Noting hinder
Way may was a moy
Wa moy wip wip
Way may was a moy
Wip wip wip wip.

Unknown origin.

Me have some love from Mother Ann
Me love it love it dearly
She called me her little son
And made me feel cherly.

Unknown origin.

Me rise me rise in mighty power
And show and show me Indian grit
Me triangle down de soft de flat
And every thing dat be like lat.

Canterbury, n.d.

Me hab beat you lub a wampum
Me hab beat you take & wine
Me hab beat you many presents
Dat will make de whity shine

[79]
The Gott to be Simple
Do receive de pretty present
Just de best dat we can bring
Mudder's pretty shiny children
O hoor we (sic) good to take us in.

An Indian Tune
Quo we lorrum quirky
Quo quirky quo quirky quo
Hack a stick a buck buck
Quo quirky quo quo com.
Hack a stick hack a stick
Back a chick a lorrum,
Lal a velal a quo
Quo as a quo com.

Indian March
Now me feel so happy and free
Me can unite de lobbite
Me can arise and blow de horn
Me can rejoice at night and morn
Me can be happy while moving around
Stepping on de solemn sound
Me can unite in de solemn dance
Praising God as me advance.

Me want de whiny's love
Me love it in de dance to move
No more will Indian have to rove
Me get into de bright land
No squaw dat worry did me see
To shine like Mudder Anna Lee
She tell if Indian will be free
She'll love him well de white man.

Church family, Enfield, N. H.

Song and Ritual

The Green Pigeon
Me want me want whiny's pretty treasure
Me want me want love love love love love
Chocane chocane chocaw chocaw.

Aremishaw's Farewell
Me make de white man who for me did feel
Me talk de good Elder whom he did address
Me feel poor and needy me want me soul save.
And now lest me worry de white man me leave.

Do um feel what um be like a tenter back and forth
Like de leave on de tree when de wind does blow um much
Such must be me pretty children at de Elders precious word
They much move um in obedience or me cannot send um love.

From a Maine Hymnal, n.d.

Me hold up de one foot and dance on de siddar
And al de time me sing de praise to de blessed Mudder
Me hop up de once and de twice and de tree times
And al de time me sing de praise to de blessed Mudder.

Sabathday Lakey, n.d.

O look e ye and see de many pretty things
Dese be de shine(y) jewels and many gold rings
Me shake them all are you me chinker chinker chink
And while you have de freedom O hark and hear them tink.

Sabathday Lakey, 1848.


E se me ne me del e
Saxa to huro lu sial het
Lu cah lan do me ne see
Pa ni an der hoo to me.

Enfield, N. H. May 2, 1838.

"Negro" song in unknown tongue.
THE GIFT TO BE SIMPLER

Come Mother's love and fill my soul,
Come Mother's love and fill my soul,
Mother's love is freedom, Mother's love is good,
Come Mother's love and fill my soul.

"Given on the Holy Moses by a colored spirit named Jack
through Ann Perkins August 30, 1843." Enfield, N. H.

What makes you feel so sober, what makes you feel so sad,
Is it because you're weary or are you almost mad,
If me then cast off sadness and wear the pleasant smile,
And with we African spirits he simple as a child.

For to my Mother told me to come and care for you,
Each brother and each sister with love both sweet & new,
And here it is I'll take it round, give you all a portion,
And everyone that comes some twist will see them all in motion.

Sabbathday Lake hymnal, n.d.

7. Songs in Unknown Tongues.88

VIVE VUM

Vive vo vive vum, vive vum vum vo,
Vive vo vive vum, vive vum vum vo,
Vive vo vive vum, vive vum vum vo,
Vive vo vive vum, vive vum vum vo.

Given at the North family, New Lebanon, from
Mother Ann to Sister Aseneth, June 26th 1843.

A DREAM

(A song in "strange" tongues, with "interpretation.")

O sa ri and vum vo me
O sa ri ant vum vo me
I can lo se se vo re
I can lo se se vo re
Se can lo se me.

O Saviour wilt thou hear me
O Saviour wilt thou hear me
I am poor and lonely
I will come and bow before thee
Thy cross I'll take upon me.

By E. D. East family, New Lebanon, Dec. 1843.

8. Vision Song

Lovely is the soul that crieth to God,
low, low, low, low, low, low.
Love, love is pretty love flowing from our Mother.
Love, love is pretty love flowing from the fountain
low, low, low.

Sally Voorhees, Hill Family (New
Lebanon) vision June 1840.

TRUMP OF FREEDOM

Blew on the trump of freedom
And join the triple band.
For God will surely lead you
on to the promis' land.

"From Elder Sr. Oliver to Isaac N. Youngs. Given
while working at the carding machine by one of the
inspired sister. Wester. cce. Sep 9th 1840."

Shake, shake, shake in the valley low:
Down down down low
Down down low low
Down down low low
Mary Wicks. New Lebanon, March 25, 1848.

Holy Angels are a bowing unto God
They're teaching us our souls must bow
They're teaching us our souls must bow
to ev'ry gift of God.
O I will bow, low, low, low,
I'll bow my soul.

Eleanor Foster. New Lebanon, March 28, 1848.
"Tunes given to E. P. in various ways. Some
night's other's day times."
The Gift to be Simple
Cry unto God for repentance true
Wash and be clean.

"Given in meeting, Sat, Nov. 25th and 1833 by
Chloe Hanley. Father Joseph was present he
said he brought Chloe with him to sing this song
he said it was one they sung in heaven when they
were called to repent." The song was used in a
purification service.

WASH & BE CLEAN
Come, come, come to the fountain
All ye that are poor and m垂ry;
And strip off your garment that's old
And wash and be clean pure and holy.
Then you shall be Mother's Children.
O what an Ocean of pure love
I'll strip off my garment that's old
I'll wash and be clean pure and holy
Then Mother will love me
She'll own me and bless me
And give me a robe that is pure.

Elisha Sharp's gift or vision song. New Lebanon
April, 1838.

9. Vision Songs (wholly or partly in unknown tongue)
Hoo haw hum neecat O neecat O
Hoo haw hum neecat O com
Ne holom ne holom ne-cat O ne-cat O
Ne holom ne holom ne haw haw hum.

Hannah Ann Agnew. New Lebanon 1838.

O werkin werkin catry catry
Werkin werkin catry go
O werkin werkin catry catry
Werkin werkin catry coo.

Hannah Ann Agnew. New Lebanon 1838.

Songs and Rivalry
A MARCH
One way ne wick um, wum ne
Wum ne wick um, wum ne
O wick um, wum ne
O wick um, wum ne
One way ne wick um, wum ne

Via lo via le via le via lo le lo do
Via lo via le via le via ra lo lo do
Father is the lead come let us all be free
That we may have a portion
Of Mothers love and blessing.

"George Washington, one of the first President
of the United States." Given in vision at Canter-
bury, 1838.

10. Songs of Humility:

DEMISSION OF GREAT I
Go off great I, and come not nigh
But quit my habitation
And come no more within my door
Corrupting my sensation
Depart I say flee far away
Your ways no more I'll practice
For all who try to be great I
Are vicious, proud and fractious.
I now disclaim that great big name
And all my title to it
That great big I, I'll mortify
No pity will I show it
It may chfpe but need not hope
To share in my salvation
Thou near of kin, a man's twin
By Adam's old relation.

Early Shakn anthem.

***Songs of humility—low songs—may be anthems, dance songs, ritualistic or general songs.
or vision songs.***
The Gift to be Simple
Come, holy angels, quickly come,
And bring your purifying fire;
Consume our lusts in every home,
And root out every foul desire.

Waterloo, previous to 1836

Walk softly
When we assemble here to worship God,
To sing his praises and hear his word
We will walk softly.

With purity of heart; and with clean hands,
Our souls are free, we're free from Satan's bands
We will walk softly.

While we are passing thru' the sacred door,
Into the fold where Christ has gone before,
We will walk softly.

We will worship and bow down we will rejoice,
And when we hear the shepherds' gentle voice
We will walk softly.

Early Shaker author.

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Songs and Rituals

Mother's Child
Just as Mother says
I want to do
O I feel very humble and low
If she wants me to shake
Turn or red
Just as Mother says I do feel.

Unknown origin.

I will bow and be simple
I will bow and be free
I will bow and be humble
You bow like the willow tree
I will bow this is the token
I will wear the easy yoke
I will bow and be broken
You'll fall upon the rock.

North family. New Lebanon?

Whoever wants to be the highest
Must first come down to be the lowest,
And then ascend to be the highest
By keeping down to be the lowest.

From Enfield, N. H., n.d.

Come down Shaker-like
Come down holy
Come down Shaker-like
Let's all go to glory.

Early Pleasant Hill (Ky.) song.

Mother's Little Eye
Great eye little eye great eye we see,
Little eye is pretty eye little I will be,
Little eye simple eye little eye is free,
Little eye is pretty eye little I will be.

[81]

Unknown origin.
The Guy to be Simple
Down Down I mean to go
And think but little of it.
Mother loves me, and low
And why am I above it? 66

Second family, New Lebanon, c. 1807.

Coming Down a Little
O Brother & Sisters we'll come down,
Come down a little lower,
Keep pulling down, keep pulling down,
Come down a little lower.
The gifts of God we there shall find,
They're for the steep and lowly;
By coming down, yet coming down,
Coming a little lower.

Second family, New Lebanon, c. 1807.


Tunes and Music

Under the authority of Brother Isaac N. Youngs, the Shaker historian, we learn that for several years after the meeting-house was built at New Lebanon (1798) the songs and tunes of the order were often "such as originated in the world." Already we have noted how the Believers, like the primitive Methodists and Baptists before them, copied or adapted religious and secular melodies, some of them "solmoe" in mood, others with the lively tempo suited to the enthusiasm and spirit of Shaker worship. A few tunes, we have seen, may be identified by internal evidence. Another source of information exists, the records of visitors who attended the public worship of the order during the years of its development and vitality. These accounts throw additional light on the nature of early times and the ways in which they were sung.

The English dance-song, "Nancy Dawney," 5 for instance, was a favorite number when President Timothy Dwight of Yale visited the New Lebanon colony in 1798. James Silk Buckingham heard the same melody at Natchez thirty years later; and in 1826 Lt. Col. Maxwell encountered it again at the Enfield (Conn.) community. Buckingham wrote that it was a common song, especially among sailors, in his English boyhood, though he had not heard it for over thirty years. The Shaker words, as recorded by this traveler, were:

Press on, press on, ye chosen band,
The angels go before ye;
We're marching through Emanuels land,
Where saints shall sing in glory.

5 The report of Nancy Dawney (c. 1770-1866) noted chiefly on a howse pipe dance which she performed in Guy's "Ragout's Opera," staged at Covent Gardens, London, in 1798. The tune was afterwards used in words with the title, "The Ballet of Nancy Dawney" or "Nancy Dawney's song." A correspondent in "Nineteenth Century" wrote that the tune was like that of the children's play-song, "Here we go round the Mulberry bush," another remembered it as a string march which became a popular military piece.