If you will observe, it doesn’t take
A man of giant mould to make
A giant shadow on the wall;
And he who in our daily sight
Seems but a figure mean and small
Outlined in Fame’s illusive light,
May stalk, a silhouette sublime,
Across the canvas of his time.

John Townsend Trowbridge

August Edouart, born in 1789 in Dunkerque, was the sixteenth child of his parents. In 1814 he married Emilie Vital, who bore him five children. In that same year, he moved to England, taught French, and earned his living in “hair work.” His wife died in 1825, after eleven years of marriage. In late 1825, Edouart was sitting with friends who showed him some likenesses taken by machine paper which he blackened with soot from a pair of candle snuffers. He took scissors and cut out a profile of the father of the family from white. This was the first silhouette cut by the man who was to become our most prolific silhouette artist. For fourteen years he travelled in England, Ireland, Scotland, and Wales, and, according to his Treatise, cut 50,000 silhouettes. He left for America in 1839 and travelled and cut for the next ten years. In 1849, Edouart packed the whole of his English and American Reference Folios in cases and returned home on the sailing ship Oneida, which was laden with bales of cotton from Maryland, and twenty-five passengers. The ship encountered stormy weather during its entire trip across the Atlantic, and when nearly home, the Oneida was caught in a great gale off the rocky

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coast of Guernsey. She was wrecked in Vazon Bay on December 21, 1849.

All crew and passengers survived and in the salvaged baggage were some of Edouart's duplicate folios and a few of his list books and letters; the rest was lost. The Lukis family of Guernsey invited Edouart to stay while he recovered his spirits. When he departed, he gave them many of his folios as a gift for their care and attention to him. He could not bear to look at the meager remains of his artistic work, and he never resumed his career as a silhouettists. He moved to Calais, France, and died in 1861 at age 72.¹

In 1969, the Friends Historical Library of Swarthmore College purchased an album of silhouettes from Mr. C.A. Defline of France. On the advice of the Friends' Reference Library, Friends House, London, England, Mr. Defline wrote a letter to Swarthmore dated November 10, 1969:

I don't know who was the artist, around 1840, who made the silhouettes, but I know that he was attached to the family of the wife of my father's uncle. She was English woman, named Moore, who married ... Delsart (a Lawyer in the town of Calais, northwest of France). This uncle had his home destroyed during the first war, and after his death, my father received three books of silhouettes, and a stamp collection. During the second war we lived in Amiens where our home was bombed and partly destroyed. This book was the only one saved and that is the explanation of the dampness.

The album was acquired because of the quality and charm of the named and dated silhouettes of prominent families and individuals, who were members of the Religious Society of Friends. When the authors saw the album on October 24, 1983, they recognized that the silhouettes were by Edouart. Only Edouart was the master of such delicate work and the album follows his techniques of record keeping. The folio has the rare distinction of being the only American duplicate album still intact.

This newly identified duplicate reference folio contains British and American silhouettes of the period of 1827-1845. It affords the op-

¹ Mrs. F. Nevill Jackson, Ancestors in Silhouette by August Edouart, (London, 1921), 4-12.
portunity of studying much of Edouart's career as a silhouettists through one folio and shows the subtle changes he made in his style that came with experience. After the advent of daguerreotypes, Edouart began in 1842 to add embellishments of pencil and chalk to the earlier black silhouette. This delineation created a photographic appearance to the costumes, hair, and props. Interest in the black silhouette had declined.

The 10 1/2 x 14 1/2 folio with marbleized boards and leather spine and corners is in remarkably good condition considering its history. There is water damage on the pages and the missing silhouettes could have floated out of the book. The title page is lost and the first several pages are loose from the binding. The brass latch is broken and the cover tissue page has faint block letters that have bled through spelling in capital letters FRIENDS. On the first 175 pages are 253 men, 220 women, 67 children, a dog and a cat.

The complete folio contains 782 named sitters, with 211 of the listed silhouettes missing from the pages. There are 139 Britons, 609 Americans, and 35 early Quaker luminaries in silhouette. Each sitter is recorded in full length with the exception of the 46 busts and one three-quarter bust.

The first 39 pages represent British cuttings: Benjamin Willmore, 14 Gravel Lane, Blackfriar, London, taken October 6, 1827 in Cheltenham is the earliest; and John Pim (named but missing), cut in Belfast, March 23, 1839, ends the group. Juxtaposed in the midst of the British subjects were Miss Rachel Grellet (missing) and Stephen Grellet (missing) taken November 20, 1843, in Burlington, New Jersey, American silhouettes glued out of time and place.

Pages 40-175 contain the American cuttings. The first of Thomas Beaven Metford, Jr. (missing) was taken in New York on April 15, 1839. This date helps to pinpoint the time of Edouart's arrival in the United States as April, 1839. The last American silhouettes are of Mr. and Mrs. Philip Price, cut in Philadelphia on October 14, 1845.

Pages 176-203 are blank. On 204-206 the early members of the Religious Society of Friends are represented in bust silhouettes. Many of these are cut and paste copies of the inked silhouettes originally painted by Joseph Sansom and Thomas Gilpin. There are 35 named with 16 cuttings missing and 19 remaining: Sarah Rhodes, Rebecca Jones, Thomas Shillitoe, William Savery, John Joseph Guerney,
Miss Jane Chapman (sister of Mrs. Joseph Cresson, Jr.) and Mr. Joseph Cresson, Jr. were silhouetted on May 16, 1843, in Philadelphia. These duplicates seem to be conversing. It would be interesting to see the finished picture by Edouart and note how he placed them in the room.
George Dilwyn, John Head, Dr. G.D. Griffiths, Owen Jones, Robert Proud, James Naylor, Daniel Williams, Thomas Harrison, William Willson, Richard Smith, William Rawle, Thomas Scattergood, John Drinker, and Josiah Hewes. These bust profiles were valuable additions to the small Quaker albums kept in family collections.

Many of these albums survive: the Joseph Sansom inked silhouettes at the Historical Society of Pennsylvania; two Canby family albums recently acquired by the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg, Virginia (containing cut and paste, hollow-cut, and inked silhouettes); an unknown Quaker family’s album of busts (cut and paste, inked, hollow-cut, lithographed silhouettes and a striking), and the Thomas Gilpin album (inked, hollow-cut, & lithographed silhouettes) at the Friends Historical Library of Swarthmore College in Swarthmore, Pennsylvania; the Vaux family album in the collection of George Vaux of Bryn Mawr, Pennsylvania (lithographs, striking, hollow-cut, inked and cut-and-paste copies of Thomas Shillitoe and Daniel Williams from this Edouart Quaker duplicate book.)

In the Gilpin album is a special lithographed self-portrait silhouette of August Edouart inscribed, “Presented to Thomas Gilpin, Esquire by his affectionate friend, Aug. Edouart, Philadelphia, 1st March, 1843.” Edouart cut Thomas Gilpin on February 20, 1843, in Philadelphia and must have found silhouetting a common bond. Gilpin is shown on page 140 of the duplicate book. He is seated and embellished with pencil details.

Edouart was an excellent record keeper. In the space beneath each subject he carefully inscribed the name of the sitter, the date and the place that the silhouette was taken, and added interesting facts about age, height, marriage, and death. When describing a young lady who had married, he referred to her as the late Miss . . . . He remained interested in his subjects throughout his years of cutting and pasted near the appropriate person newspaper articles and significant facts at later dates. The folio provides a unique socio-historical documentation of the costumes and styles of the years 1827-1845 for the Society of Friends.

* This is by no means a complete list of the Quaker family albums that must exist. If anyone knows of additional collections please write: Helen and Nel Laughon, 8106 Three Chopt Road, Richmond, Virginia 23229.
Edouart tells in his *A Treatise on Silhouette Likenesses* that his practice was to take a piece of paper, white on one side and black on the other, fold the black side in and sketch his subject’s profile in pencil on the white side and cut it out, obviously in duplicate. Edouart saved the duplicates in his albums, much as a photographer saves negatives today. He could make future cuttings for customers without having them pose again.

Edouart was not only the most prolific professional silhouettist, but also one with skill and artistry in his craft. People clammered for his work because of his reputation.

The specimens of his powers as an artist exceed any thing of the kind we have ever seen . . . . In painting it is very common to complain of the absence of expression, even where every thing else is attained . . . . What then will be thought of him, who can transfer to a piece of common black paper, not only the utmost minutiae of form, manner, and costume, but even the speaking intellectual character of the human face divine?5

MONSIEUR EDOUART has attained in portraying the features with almost microscopic minuteness and with unerring fidelity, whilst he invests every trait of the Countenance, with an expression in which the very mood of thought, the leading characteristics, if we may so say of the mind, the habit of social converse, and the influence either of gravity or of humour, of deep reflection or of sprightly fancy, of wisdom or of wit, are presented to the eye, with a grace and spirit which even the Painter’s skill and the varied hues of the pencil but rarely convey.6

His subjects admired Edouart’s skill in making realistic portraits in a difficult medium. The dageurreotype made more realistic pictures more economically and replaced the art of the silhouette. Edouart’s folios are of interest today as the finest example of a professional rendering of this folk art form. They contain cuttings of many early nineteenth-century individuals whose features would otherwise be lost to history, provide graphic evidence of changing ideas of childhood and family, and show taste in dress.

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6 *Cheltenham Journal*, June, 1829, in *ibid.*
The duplicate folio shows the artist's familiar style and props. He had a great flair for details; the pointed feet, the slit for the men's collars and button holes, and his engaging children provide an unwritten signature to his work. Edouart's special touch is prevalent in the ladies who rock, knit, and congregate with their families and friends around the tea table. The men are reading maps, conversing, and holding umbrellas, hats, books, watches, eyeglasses, and snuff boxes. The children are playing badminton, use their hoop and stick, jump rope, and pull horses. Tiny babies wait patiently on tasselled pillows and in arms, while older children play the violin and guitar. One small girl is sporting a crutch, and a dog is waiting to shake the hand of his owner. Dolls, flowers, canes, and even a silhouette cutter add to the delightful "life" of these shadows.

Doctors, lawyers, teachers, ministers of the society, abolitionists, government officials and their families are included on the pages: Charles Perry, cashier of the Washington Bank; John T. Lewis, Secretary of the Pennsylvania Hospital; Mordecai Lewis and Samuel Coates, managers of the Pennsylvania Hospital; Samuel Black, teacher; J. Kimber, abolitionist; Elias Hicks, leader of the Hicksite Friends; John Coates, lawyer for the estate of William Penn; Thomas Allen, doctor in Bucks County; M.L. Dawson, Director of the Public Schools and Manager of the Friends Asylum of Insane and of the Colony Institute; Thomas Cope, (missing) developer in Philadelphia; Eli Price, lawyer; Charles Rodman (missing); William, William Jr. (missing) and Deborah F. Wharton, all family members of the founder of the Wharton School of Business; Charles Massey, Warden of Philadelphia; Dr. Joseph Parrish, surgeon at the Pennsylvania Hospital; Thomas Gilpin, silhouettist and author of *Exiles in Virginia: with Observations on the Conduct of the Society of Friends during the Revolutionary War*; and Jonathan Robeson, a hunchback.

There are two sets of "Four Generations": Mrs. Patience Corlies (great grandmother), Mrs. Dobel Baker (grandmother), Mrs. Thomas Leggett (mother), and Anne T. Leggett (daughter); Mrs. Hannah Hawxhurst (great grandmother), Mrs. Sarah H. Marshall (grandmother), Mrs. William T. Moore (mother), and infant Moore (grandchild). Edouart also notes by Mr. Julius Brainard and Mr. Leonard Hotaling the statement, "no friend" signifying the fact that they are not Quakers, as are their wives.

There are twenty silhouettes taken by description or taken post-
Master Richard D. Wood, with book and hat; Mrs. Richard D. Wood (seated); infant on pillow not named; Richard D. Wood; Mary Wood; Edward Randolph Wood with whip; and Caroline Wood were all cut on January 20, 1843, in Philadelphia. The “scrapbook” arrangement was used often in the duplicate book, different from the composed family portrait that the Woods received.
humously. Edouart describes the process of taking such likenesses as follows: "From description merely I have taken a great number of Likenesses, as also from single busts made by patent machine or by shadows on the wall. To those I had to add the figure according to the description given me. I have taken others by other likenesses pointed out in my books, as at the time, I made, the requisite alterations til the Likeness was perfections." He once remarked that he wished that people would have their shadows taken before death, as working around a corpse could be injurious to his health. Mr. Joshua Barker was just such a subject, pictured on page 136. His shadow was taken February 7, 1843, and, he had passed away on February 6, 1843. The back of his head and legs are not as well formed as is usual for the scissor artistry of Edouart. Mr. Barker's sister Martha Hilles is pictured on the same page and was taken the same day. She is quietly rocking.

Benjamin Willmore, Dr. Samuel Morton, John C. Cresson, and Dr. Joseph Parrish are the only four sitters who appear in any of Edouart's other known folios. Doctors Morton, Cresson, and Parrish are included in a folio he entitled "The American Character Book." He also makes reference to another folio he entitled the "New York Book."

The listing of places where he performed his art using as subjects members of the Society of Friends include the cities of Great Britain: Belfast, Birmingham, Bristol, Burlington, Cambridge, Cheltenham, Dublin, Edinburgh, Elmsfield City Down, Limerick, London, Mayallon, Tewkesbury, Whitehaven, and Worcester.


7 Edouart, Treatise, 19.
8 This is the first reference noted in which Edouart gives a title to the book that the National Portrait Gallery has on display entitled "Eminent Americans." The reference is given by p. 158, concerning the fact that Mrs. Jane C. Farley's husband is pictured on p. 47 1/2 of the "American Character Book".
9 Referred to on 67 1/2, Miss Louisa Mott, (married John J. Ring), one of them must have been in the New York Book.
More than 350 silhouettes were cut in Philadelphia. Edouart's records mention familiar locales: streets—Arch, Chestnut, Locust, and Walnut; homes—"Robeson Mill," "Barkley Hall," "Stenton," "Kimberton," and "Milverton"; surrounding areas—Germantown, Chester County, and Bucks County.

Identification can now be affixed to more nameless shadows on the wall. Winterthur Museum owns a family group known only as the work of Edouart, 1840. Now we know from the duplicates that the composition contains Mrs. Hannah Hawxhurst, Mary Trimble, Mrs. Daniel Trimble, Daniel Trimble, Mrs. William T. Moore & infant Moore, and Mrs. Sarah Marshall.10 We know their address to be 264 East Broadway, New York. We know, too, that the Trimbles were cut on February 22, 1840; the rest, March, 1840, in New York.

Other original pictures with backgrounds that have duplicates in this folio have been located: two Lea family groups (privately owned), the Vaux family (privately owned),11 the Underhills and Susanna Sansom family both pictured in *Quaker Profiles*, by Anna Cox Brinton; the Dr. Joseph Chessman and the Zebidu Ring family groups at the New-York Historical Society. We would like to add others to this list of Quaker groupings and perhaps discover their names.

To date there have been twenty-one duplicate folios recorded as recovered including the three mentioned in Mr. Defline's letter. Nineteen are in existence. Mrs. E. Nevill Jackson, a collector, writer, and authority on silhouettes placed an ad in *Connoisseur Magazine* asking for silhouettes to examine for her research. She received a reply from the Lukis family in 1911, and the discovery began. She purchased 15 folios from the family at that time and another in 1913. Some of these remain in the Jackson family and the others she gave to museums in Great Britain. She photographed and indexed the albums. The American folios (6 of the 16 purchased by Mrs. Jackson) were sold to Arthur S. Vernay, who cut them apart from the duplicate books, matted and framed them, and sold them individually over a

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10 Mrs. Hannah Hawxhurst, Mrs. Sarah H. Marshall, Mrs. William T. Moore & Infant Moore are one of the groups of "Four Generations," 60.

three week period. The Rev. Glenn Tilley Morse of New England, a silhouette collector and writer, purchased the remaining 862 unsold silhouettes. They remained in his collection until his death in 1950, when they became apart of the Metropolitan Museum of Fine Art's collection.

In 1930, Mrs. Jackson bought another folio containing "genre" silhouettes. Another folio is mentioned in a 1923 Bonaventure sale. Miss Sarah Hewitt bought this folio containing 536 American silhouettes. It later sold in the Norvin H. Green sale of October 15, 1955, to John Shapiro of Baltimore, who sold it to a private collector in the 1970s. This collector gave it to the National Portrait Gallery in Washington, D.C., on indefinite loan in 1977. It contains 348 silhouettes with lithographed backgrounds and autographs of the sitters, many of whom were eminent Americans. This volume has been disassembled for permanent display.\(^{12}\)

This Quaker duplicate folio's importance is that it survived to remind us graphically of a period of history, costumes, furniture, social activities, occupations, and family importance. It represents Edouart's view through his art of an important religious community in a collection that has photographic realism of the culture during the middle of the nineteenth century. As Anna Cox Brinton states, "Friends belonging to the first generation of Quakerism consistently refused to have their portraits drawn or painted. They preferred to be remembered by their deeds, preserved in their journals, in the meeting records or prefixed to early Quaker publications which gathered up the facts of the lives of the faithful members and perpetuated the love in which they were held."\(^{13}\) Though these rules had relaxed and the silhouette was an acceptable form (being nature's own picture), the Society still sought the silhouette as an art form as a reminder of the past.

The newspaper clipping containing the obituary of Tobias Pim dated September 25, 1838, pays homage to the Friends united in these pages by Augustin Amant Constant Fidèle Edouart:

\(^{12}\) Andrew Oliver, *August Edouart's Silhouettes of Eminent Americans 1839-1844* (Charlottesville: University Press of Virginia, 1977) was published in conjunction with the opening of the Edouart exhibit at the National Portrait Gallery.

\(^{13}\) Brinton, *Quaker Profiles*, 1.
Triumphant in thy closing eye,
The hope of glory shown;
Joy breaths in thy expiring sigh,
To think the fight was won.
Gently the passing spirit fled,
Sustained by grace devine.--
Oh! may such grace on us be shed,
And make our end like thine!14

This book of Quaker personalities endured a shipwreck 134 years ago; we can now ascribe to it Edouart’s name.15

HELEN AND NEL LAUGHON

14 Edouart’s Quaker Reference Duplicate Folio, 28.