

MOSS-HARRIS PEDIGREE CHART

Ancestors and Descendants

of

Samuel Lyons Moss

and his wife

Isabelle (Harris) Moss

by

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Lynn, Mass.

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Chapter I - Introduction

A first edition of this geneology of the grand parents of the author was published by Frank J. Wilder of Somerville, Mass. in 1934, consisting of a chart of a Family Tree, some biographical matter, and a blueprint of a family silhouette. Second and third editions of the chart only of the Family Tree, were later published, as the Tree sprouted new branches and as more complete data accumulated. These second and third editions are now obsolete and not worth preservation, and a chart of the Family Tree herein completely replaces them, as well as the chart of the first edition.

But the "Biography" and the account of the "Family Silhouettes", in the first edition, still are valid as far as they go, and are added to by chapters II and V herein. There also are added in this edition, Chapter III "Geneological Research" and Chapter IV "Heirlooms". No further edition is contemplated. The chart herein gives all known ancestors and all descendants of Samuel and Isabelle Moss.

The author has had a busy engineering career since he was 16, and has made a great many scientific publications. For many of these years he has enjoyed needed relaxation with the geneological hobby that amuses (or afflicts) many in his New England home. Now at 71, the author still is spending time on

engineering work and publication, although at reduced rate. But he is glad to find that he has as much fun as ever with genealogical relaxation.

The author has traveled a great deal during his engineering work and on vacations, and has had immense pleasure in the collection of family genealogical data, some of which is here given. This has been accomplished by enjoyable personal visits with uncles, aunts, cousins, old family friends, and genealogists, and by going through old family writings, cemeteries, libraries, Bureaus of Vital and Probate Records, and depositories of Church Records. The author has not enjoyed playing cards, golf, baseball, horse races or any such pastimes, but instead, has had immense enjoyment with genealogy, with discovering buried data, with tracing an elusive item to its lair, and with conversations with relatives about the family. It has been pleasant to complete the genealogical data herein, as well as in the notebooks mentioned beyond, strictly according to the New England standard, with all dates and places of birth, marriage, and death, inclusive of those who married into the family, and with full names of the parents of the latter. It has been an interesting game to get nearly every such item for every person. Such items for the family tree herein, personally have been collected with enjoyment in several states of the United States, and in England, Holland, France, Sweden, Mexico, Jamaica, and Guatemala, and by correspondence with Tahiti, Brazil, Honduras, India, and Argentina.

The family is far flung and not at all provincial.

Chapter IX - Biography

(Continuing that in the First Edition)

MAY MOSS, the only surviving daughter of Samuel Lyons Moss when the first edition was published, continued to reside in Paris, France, where she had lived with her mother for years before the death of the mother in 1907. In later years she went to a suburb of Paris, Bellevue, Dept. S and O. She was visited there in 1935 by the author, and in 1938 by the author's wife, Jennie (Donnelly) Moss. By correspondence through many years, and personally during these visits, she gave a great deal of the data herein. She always pretended to be bored while doing this, and called it "digging graves", but nevertheless, she was interested enough to give a great deal of data. She was living in a suburb of Paris during the German occupation of World War II, wrote one letter with some description of it, and died there in 1941, probably in distress.

HARRY A. MOSS is the only surviving child of Samuel L. Moss. In 1943 he was 86 and living with the family of his son, who was manager of a sugar plantation in Potrero, Vera Cruz, Mexico. The author and his wife visited the family there in 1941. Harry had a Van Dyke beard, as has the author, his father Ernest C. Moss, and grandfather, Samuel L. Moss. The resemblance of these 4 was very striking, as shown when Harry and the author were together, and by photographs of Ernest, and a plaster of paris bas relief of Samuel, owned by the author.

SANFORD A. MOSS, the author, was born and lived up to the age of 26 in San Francisco, California. He started an apprenticeship as a machinist in 1889 at the age of 16, immediately after the death of his mother, having had a limited education.

Miss Mary Schirmer, who had been a friend of the grandfather, Immanuel Moss, in Paris, visited the author's father, Ernest G. Moss, and his three children, in San Francisco in 1893, and suggested to Isabelle that the author be sent to an Engineering College. Previously, he had had no idea of an education, as his mother had always thought that the excellent education of the father Ernest had spoiled him for the battle of earning a living for his family. Isabelle refused financial help, although in the opinion of the author, the estate of Samuel L. Moss, on which she was living, and which had descended from John Moss, could well have afforded college expenses.

But the author started in 1893 at the University of California anyway, and managed to work his way through by janitor work in the University machine shop; driving the delivery wagon and keeping books for a brush and broom firm, Moss Bros., consisting of himself and his brother Carlton; university coaching; and mechanical drawing for San Francisco shops. He received the degree of BS in 1896 and continued with post graduate work at the University of California for the college years 1896-7 and 1897-8, acting as assistant instructor in the latter year, keeping on with Moss Bros., coaching, and continuing mechanical drawing. This helped to a later degree of MS granted in absentia in 1900.

The author decided that his career lay with Mechanical Engineering, so he started post graduate work at Cornell University, Ithaca, New York, in 1898, still working his way with Mechanical Drawing. After one college year, he did full time drawing and engineering work in Chicago; Columbus, Indiana; Kansas City, Missouri; and with the General Electric Company at Schenectady, New York. In 1901 he returned to Cornell University as instructor in Machine Design, and continuing the earlier year's post graduate work, as candidate for Ph. D.

During the author's connection with Moss Bros., he had met Jennie E. S. Donnelly in San Francisco and in 1899 she came to Chicago and they were married.

During lean years as a University Instructor at Ithaca, with continuing struggle in the early years at Schenectady and Lynn, four children were born. As prosperity increased, three of these children went to college, and started careers of their own.

In 1903 the author received the degree of Ph. D. at Cornell, and then started Research Engineering at the General Electric Company which has continued ever since. For the first year he was at Schenectady, New York, and in 1904 went to Lynn, Massachusetts. Beginning in 1895 at the University of California, the author started research on an engineering device, the "Gas Turbine" and this has continued ever since and has given a general direction to his General Electric work. An engineering biography of the author is given fully in a paper, "Gas Turbines and Turbosuperchargers" to be read before the American Society of Mechanical Engineers in December 1943, and it is expected that it will be published in their Transactions for 1944.

The author and his wife purchased the residence, 36 Sachem Street, Lynn, near Lynn Beach, in 1910, and the four children had a happy childhood there. Now, in 1943, the grandchildren are continuing with frequent visits.

The oldest child of Sanford and Jennie, Donald, was not fitted for scholastic work, but has become proficient in wireless and radio work, in which he started when it was in its infancy. The second child, Evelyn, had an AB at Wellesly College and married and went to Detroit where her husband is an official of the Great Lakes Steel Company. In 1943 she has two of the grandchildren. The third child, Sanford Jr., had a BS and MS in Chemical Engineering at Massachusetts Institute of Technology, and earned a scholarship for a first year, and his own support for another year and a half, and had a Ph. D., at the University of Cambridge, England, in 1935. The author was then on a business and pleasure trip, and enjoyed being present at the graduation. Sanford Jr.

since has been successful as Research Chemist for the American Viscose Company at Marcus Hook, Pennsylvania. He has two of the grandchildren. The fourth child Ethel, had an AB at Wellesley, and married a General Electric official stationed at Bombay, India where another grandchild was born. Her husband died there unexpectedly, and she returned to her parents at Lynn with the fifth grandchild. She received an MA at Boston University and became teacher of History at the High School at Swampscott, Mass., adjoining Lynn. The author remembers his mother's objections to education, so she must be turning in her grave with three Doctor's, three Master's and four Bachelor's degrees for the author and his children; and with good prospects that the grandchildren will be of college grade.

In 1892 the author sent his first article to the engineering press, and has kept this up ever since. The Lynn Library has a nearly complete collection of his publications. He has been an official and writer in connection with Standardization of Symbols for mathematical formulas and has attained some reputation in this connection. He has been an official and writer in connection with many of the Power Test Codes of the American Society of Mechanical Engineers, and also has gained some reputation. As related in "Gas Turbines and Turbo-supercargers" he has made many publications and contributions in this field. The author was elected to membership in the honorary scientific society Sigma Xi at both the University of California and Cornell, had the Coffin Award from the General Electric Company in 1933, the Collier Trophy at Washington in 1941, and an Honorary Degree of LL. D. at his Alma Mater, the University of California in 1943.

At the end of 1937 the author was 65, had had 35 years service with the General Electric Company, and was in bad health from age and stress. So he retired on the General Electric Pension Plan, and he and his wife went travelling, with a great deal of interest in genealogical investigation of his family in many places visited. In April, 1938, the rest and recreation so restored the

author's health. He has continued part time work at General Electric Company. This continues in 1943, with continuation of reserve work and technical publication. But the author maintains hypochondriacal attention to his health and his geneological and other relaxation, and visits with children and grandchildren, so he hopes to hold his present activities for years to come. Beginning at a moderate rate in early years, and gradually increasing, the author has had a great deal of publicity. He has been vain enough of this to make a clipping scrap book, preserved in the steel boxes alluded to in Chapter IV on "Heirlooms".

When the author retired at the end of 1937, he disposed of his engineering library and notes, and never expected to do further engineering work. But renewed health changed this as already mentioned, and besides full participation in General Electric work for part of every day, he has continued his publication of technical articles. A complete collection of all of these from early life is in the Lynn Public Library.

The author and his wife have made special efforts to keep their family closely knit, and pride themselves that the four children are closer to each other than in most families. Frequent visits are interchanged between both parents, children, and grandchildren. Most first cousins are not very close together, but contact has begun when the grandchildren are young, which it is hoped will be continued.

The author was brought up in an evangelical church in San Francisco but was mystified by the theology. At Cornell in 1898 he began attendance at the Unitarian Church and soon found the theology more rational. So he has continued rather rabidly, as a Unitarian and religious liberal ever since. He has made two liberal philosophical publications, "A Mechanic on the Mechanism of the Brain", and "Evolution of Social Qualities", duly filed in the Lynn Library, as well as a number of educational publications, and hopes to make more.

Genealogical Collections

In addition to the four editions of the present genealogy already mentioned, the author has made publication about the parents of his grandfather, Samuel Lyons Moss herein, with "Genealogy of John Moss and his wife Rebecca (Lyons) Moss", Rutland, Vermont, 1937. Also about the brother of John, and Great uncle of the author, "Samuel Moss and his wife Eleanor Titternary (Mercer) Moss", Lynn Mass. 1940. Also Typescripts, "Donnelly Family" (of his wife); "Charles C. Trowbridge and his Descendants"; and "Mayflower Ancestry of Sibley and Detroit Trowbridge and Wilkins Families" of his son-in-law. No other published genealogies include the Moss family here given.

In the steel boxes mentioned under "Heirlooms", are manuscript genealogical note books of others of the author's family as well as copies of the above. One is that of another brother of John Moss, who is great uncle of the author, "Genealogy of Jacob Moss and his wife Esther (Lyons) Moss." This is nearly, but not quite complete in 1943. The author hopes to publish it before long, accompanied by an Index of all of the Moss Genealogies, including the chart herein.

Other genealogical note books are those of the family of Josephine (Sanford) Moss, mother of the author; and the families of other ancestors, ^{Lew,} Lyons, Nathan, Harris, Jacobs, and Shreeve; and the families of the wife and of those who have married children, of the author. It is hoped that some of these may be published, but the author probably will not live long enough to publish them all.

People who publish genealogies always say that they expect descendants to be interested and to publish continuations. But whether or not any descendants are interested, the author has had his own fun.

Those genealogical note books of the author that have been the basis of the publications mentioned, contain a great many details not published, so it is hoped that all of these note books will be kept in the steel boxes, after the death of the author, and stored in the attic of some descendant, for the indefinite future, waiting until some descendant comes along who is interested.

The author proposes to have his Ghost haunt anybody who disperses these genealogical collections.

Heirlooms and Mementos

In the course of the author's genealogical research, he has collected many mementos of ancestors, and has most of them preserved in fire-proof steel boxes. There are a few real heirlooms, many photographs, a few books, and various documents and miscellaneous items. The steel boxes also contain the manuscript genealogical note books referred to above. As already remarked, the author hopes that these steel boxes will be stored in some attic or cellar for the indefinite future, without dispersal of contents.

In the steel boxes are photographs of Samuel L. and Isabelle H. Moss, and of their children, including many of their son Ernest G. Moss, ^{of} his wife, and of their descendants. There is a passport and an illustrated and annotated itinerary of a trip of Samuel and Isabelle. There are a number of old letters of this family, and two old manuscript genealogies that furnished some of the data of the chart herein. Also some silver seals and gold pencils that belonged to Samuel and Isabelle Moss, and graduation records and various papers relating to the author and his wife and their children and grandchildren. The author uses regularly a silver napkin ring of Samuel L. Moss. Hanging on the wall of the author's residence in 1943 are heirlooms which he hopes will be preserved in a small trunk he has provided for the purpose along with the steel boxes. These are the family silhouettes of the next chapter, oil portraits of the author and his wife, the Collier Trophy Plaque awarded to the author, a small stained glass window with a Moss crest from the residence of J. Mora Moss, first cousin of Samuel L. Moss, and a plaster of paris bas relief of Samuel that remarkably resembles the author, made by an English artist, George Simonds in Dusseldorf, 1861. There are in the possession of Evelyn (Moss) Wilkins living near Detroit, Michigan, a book that belonged to Ernest G. Moss and a grandfather clock that belonged to John Moss. Other heirlooms of John Moss are tabulated in "Geneology of John Moss"

Stanford A. Moss Jr. living near Philadelphia, Pennsylvania also has a few in
Abens.

Moss Family Silhouettes

Isabelle (Harris) Moss, grandmother of the author, during her life sent from her house in Paris, to each of the families of her children, photographic copies of a number of pictures of Moss ancestors, including those of photos of a portrait of her father-in-law, John Moss, and of a daguerreotype of her mother-in-law, Rebecca (Lyons) Moss. All of these are in the steel boxes, as well as the originals of the last two. Among these was a photo of a silhouette of Catherine Harris, mother of Isabelle, on a background with a picture of a mantelpiece and fireplace.

This led the author to a study of silhouettes in general and his family ones in particular, incidents of which have amused him for years. He has collected ^{originals and} many photos of originals of these family silhouettes, some in the steel boxes and some in 1943 on his residence walls, which he hopes will be preserved in a trunk which he has provided.

From 1800 to 1850, such silhouettes were the means of preserving family likenesses, superseded after 1850 by daguerreotypes, and after about 1860 by photographs. Itinerant artists cut these silhouettes, and considerable accounts of them have been published. In many cases the artist furnished the silhouette pasted on a lithographed background, of which he had a stock. So the author studied silhouette collections and books, and finally found one with a background identical with that of Catherine Harris. This showed that it had been cut by a well known silhouette artist, Edouart.

While visiting a Harris cousin in Richmond, Virginia, Estelle (Goodman) Clark, the author was shown a single silhouette, torn from its background, of this same Catherine Harris, greatly resembling the Moss family one above mentioned. Originally this Harris family silhouette had been on a long background with another silhouette of a son of Catherine facing her. But this and the background had been destroyed.

The author during his frequent convalescences with relatives, inquired as to the location of the original Moss family silhouette of Catherine Harris, without success for some years. Finally the aunt, May Moss, remembered that it had been given to a Moss first cousin of the author, Kate (DuVal) Pitts, of Washington, D. C. She was kind enough to loan it, and the author had a full size photo taken which is in the steel box. It has the inscription "Aug Edouart. fecit, N. Orleans, Nov. 7 137, 1844". It has the original frame of bird's-eye maple veneer with which Edouart furnished many silhouettes.

The author had made a tracing of the Harris family silhouette, and now was able to compare it with the original Moss family one. The two are identical except that they are faced in opposite directions. So it seems quite certain that Edouart cut both the Moss and Harris family silhouettes of Catherine, and practically certain that he cut the two together, holding the papers back to back. As related later, when Edouart cut a silhouette, he preserved a duplicate of the original. The silhouette expert, Mrs. Emily Neville Jackson, wrote in one of her books that Edouart made his duplicates by cutting them back to back with the original, but the author gives beyond reason for a contrary belief. But it seems quite probable that Edouart made these two original silhouettes at the same time; for the Moss family by pasting one of Catherine alone on the background with a fireplace on which it now exists; and for the Harris family by pasting the other on a longer background with Catherine facing her son, but with all since destroyed except the black paper silhouette itself. The latter in 1943 is in Richmond, Virginia and the one belonging to Kate Pitts is in Washington, D. C. The author hopes some day to have the two together to make verification if they were cut back to back.

As related later, many of his duplicates of the silhouettes made by Edouart, have been found and listed. But the duplicate silhouettes of Catherine Harris and her son are not included, so they must have been lost at sea in a

anner described later.

Another family silhouette amusement of the author is with his great grandfather, John Moss. He evidently liked to have "his picture took" because there are extant two oil portraits of him, one being in a steel box of the author; and four silhouettes, nearly but not quite alike. Three of these silhouettes bear evidence that they were cut independantly but by the same artist. One of these silhouettes was owned by a grandson, Joseph Bunford Samuel, and was inherited by his nephew, John D. Samuel of Philadelphia, who has it in 1943. This has a background of a portico with a curtain and balustrade, with the columns of Girard College, Philadelphia in the distance.

A second nearly identical silhouette is in the Museum at 122 and Broadway, New York City, but with a background of a gateway with grill-work, and Independence Hall, Philadelphia in the background. Photos of both of these are in a steel box.

A third silhouette of John Moss is in possession of the author. This is in an old frame, with a label showing it was owned by Henry Lazarus, son-in-law of John Moss, July 1, 1852, five years after the death of John. It has the same background as first silhouette above. It has a signature, presumably of the artist, "Loyd". On examination, it was found that the background on which this silhouette was pasted was itself pasted on a backing inside the old frame, in the middle of which was an unused lithograph of a background of a view of trees. Behind this was a piece of cardboard on which were marks in paste, showing outlines of two other silhouettes which were laid on this cardboard, and paste spread over them preparatory to pasting on some other background. So there exists connected with this silhouette artist Loyd, three backgrounds, and outlines of two other silhouettes that he made. But in spite of these clues, no trace of the artist has been found, from search of all available silhouette data, Philadelphia museums, and recollections of two silhouette experts.

In the 1934 edition of this Genealogy was given all that then was known of a story about other Moss family silhouettes that since has had a remarkable continuation. This story will be begun by quoting its first part as given in the 1934 edition of this Genealogy. This gives information that the author gained in study of the Catherine Harris silhouette.

"Auguste Edouart was a famous French artist whose silhouettes were very fashionable, 1825 to 1850. He came from Europe, and from 1839 to 1849 cut many silhouettes in various cities in the United States. In each case he cut two together. He gave one to the sitter, mounted on a lithographed background of a room or other scene, of which he had a varied stock. The other silhouette Edouart preserved as a duplicate, after he had it autographed by the sitter with place and date. Edouart accumulated a great many of these duplicate silhouettes which he kept in albums. He sailed for France in 1849 in the ship Oneida, and was wrecked off the Isle of Gurnsey in the English Channel, and the albums were cast into the sea. A few albums were rescued, including several of the American ones. These were given by Edouart to the daughter of the farmer who saved him from the wreck. Edouart continued to France where he died some years later. After many years the albums rescued from the sea were sold by the son of the farmer's daughter to an English silhouette collector, Mrs. Emily Neville - Jackson. She published an account with a list of the names and dates written by the sitters on these Edouart duplicates that had been saved, in a book "Ancestors in Silhouette", and in a pamphlet "American Silhouette Portraits". She advertised that she would sell photographs of the Edouart duplicates that she had. The author found in this list silhouettes made in New Orleans January 17, 1844 of "Mrs. Moss, Ernest Moss, and Baby Moss". These were described as follows in a letter from Mrs. Jackson from England "Mrs. Moss seated in a chair of the period with charming tippet collar and crinoline shirt. Baby Moss on her knee with arms outstretched, Ernest Moss, a boy of 4 or 5 years, in ankle length

silhouette, skin like human, longish hair, boy gun in hand." At the date of the silhouette, Isabelle Moss, the grandmother, and her son Ernest, the father of the author, and a daughter Ella, lived in New Orleans. Ernest, her oldest child, was aged 4 years 2 months, and Ella, the next child was aged 5 months. Hence, there could be no doubt that this was a silhouette of Isabelle and her two children, of the author's family, although repeated inquiry among the surviving family showed no knowledge of it. A photo of Mrs. Jackson's copy was purchased from England about 1932, and is reproduced in the 1934 edition of "Moss-Harris Pedigree Chart". In the same list of Mrs. Neville-Jackson was record of a silhouette of Samuel Moss taken in New Orleans, January 13, 1844. A photo of this also was secured from England and no doubt is the husband of Isabelle, and grandfather of the author."

This was the 1934 beginning of a story continued as follows.

Hannah R. London is an author living near Boston, who had written a book "Portraits by Early American Artists" published by W. E. Rudge, New York 1927. She had included the previously mentioned silhouette of John Moss, owned by John D. Samuel. She was writing another book on Silhouettes, "Shades of my Forefathers", afterwards published in 1941 by Poud Ekberg Company, Springfield, Massachusetts. Both books are in the steel boxes. In the course of her study for the latter book, she became acquainted with the author, and included in her book all of the family silhouettes here mentioned. In 1936, during her early study, she made the surprising announcement to the author that she had found a previously unknown Edouart silhouette of John Moss in an album in the Museum of the City of New York. This was an album of Edouart of a different sort from the ship-wrecked ones, that had been loaned by the owner, Erskine Hewitt, a prominent collector of New York City. After his death, it was inherited by his nephew, Norvin R. Green. Both of these gentlemen were kind enough to let the author make continued investigation.

This newly rescued album was prepared very neatly, bound in red morocco, and decorated in gold stamping, including an inscription "My Album Edouart". It is supposed by the author to have been used by Edouart as an exhibition piece in the studios he set up in various cities. Within were a hundred or so silhouettes, mostly mounted on backgrounds, and each with the autograph of the sitter and of Edouart. The silhouettes were mostly of prominent people, indicating that the album was an exhibition one. On page 46 $\frac{1}{2}$ was the silhouette being described, with a characteristic autograph used in a number of known examples, "John Moss Nov. 5, 1842". Also was Edouart's signature with the addition of the place "Philadelphia". The silhouette itself is obviously of the same man as the three "Loyd" silhouettes previously mentioned. It is facing the other hand, and has such different details as to give evidence beyond their signatures that Loyd and Edouart are different artists. The details of the coat and hat are different, and the cane is straight in one and crooked in the other.

This red morocco-bound Edouart album, supposed by the author to have been a studio exhibit, had been purchased for \$1200 by Erskine Hewitt from the New York antique dealer Bonaventure, who had purchased it from a Paris antique dealer. The author supposes that Edouart had kept it separate from the albums rescued from the shipwreck and given to the farmer's daughter and that he took it to France with him, where no doubt it was with his effects when he died, and probably was sold by his heirs to the Paris antique dealer.

Another story of silhouettes of the author's family next will be related. But first it is to be noted, that after the author's grandparents, Isabelle and Samuel Moss, and their two children, had the unremembered silhouettes made in New Orleans in 1844, other children were born. In 1858, Isabelle and all of the children removed to Germany, and most of them never returned to the United States. In 1872 one daughter, Alice Moss, aunt of the author, married her second cousin, Alfred Heyman, and went to Gueden, where she had a number of children. Later, Isabelle and another daughter

May Moss, moved to Paris, where Isabelle died in 1907 and where May Moss lived most of her life.

The author visited his aunt May Moss in Paris in 1935, and showed her the photographs he had from Mrs. Jackson, of the silhouettes of Isabelle, Ernest, and Ella Moss. She had no recollection of these, but remembered a silhouette of the author's grandfather, Samuel Moss, with a negro boy and a dog, that had been taken by her sister Alice Moss, aunt of the author, when she married and went from her home in Dusseldorf, Germany, to Gothenburg, Sweden. Alice since had died and her son Carl Erik Heyman had sold the Gothenburg family residence. He wrote to the author that he had a vague recollection of a silhouette and that he would try to locate it. He died, and his widow, Mascha Heyman, was written to with no reply. Then May Moss wrote that perhaps Mascha had the silhouette and might give it to the author, but did not want to go to the expense of shipping it from Sweden to Lynn. So the author sent 10 kroner to Mascha, still with no reply. After the author retired from the General Electric Company, he visited London in the summer of 1938 and made a side trip to Sweden to visit first and second cousins and with the idea of investigation of the silhouette of Samuel Moss, a negro boy and a dog. The author was pleasantly entertained at the summer home of a second cousin, Hugo Heyman, at S  ro, a suburb of Gothenburg. Upon awaking from an afternoon nap, one day, it was related that Mascha Heyman had called, much ashamed, with the 10 kroner that she never had acknowledged. But the author didn't want the 10 kroner, but did want silhouette information. With the assistance of a first cousin of the author who lived nearby, Gladys (Heyman) Nystroem, daughter of Alice, it presently was remembered that perhaps there had been a silhouette that had disappeared when the furniture of the family residence had been sold at auction. Such auctions in Gothenburg are conducted by a Municipal Auction House. The approximate date was known, and the records were searched with the assistance of Gladys, showing the Heyman auction, Aug. 1933.

The lists showed various items of furniture, including a card number marked "One picture", with sale prices and name of purchasers, mostly second-hand dealers. Gladys and Mascha then thought it probable that one of these "One picture" was the missing silhouette, but neither remembered what it was like. But the author thought it must be the silhouette described by May as Samuel Moss, a negro boy, and a dog. Then Gladys remembered an old trunk, and produced a small photograph of the long sought family silhouette, which settled a lot of previous riddles in a very surprising way. The silhouette shown by this photo is reproduced herein. In the central panel are the exact figures of Isabelle, Ernest, Ella and Samuel Moss made in New Orleans January 13 and 17, 1844, ^{copies of whose duplicates} long before had been obtained by the author from England. So it was certain that unexpectedly had been found the original of these duplicates, in the family silhouette of this photo found by Gladys. This original had been taken from New Orleans to Germany, probably when Isabelle and her family moved there in 1858, with the "cow" as related in Page 2 of the first edition, then taken by Alice to Sweden when she married in 1872, and finally sold at the family auction in 1933. In the same center panel of this silhouette, as shown in the photo herein, beside Samuel, is a Negro slave-boy, and on the wall in a frame of the lithograph background, is a silhouette of a horse, one of the horses owned by Samuel, who was interested in racing. So this was the silhouette said by May to be of Samuel Moss, a negro boy and a dog! She had forgotten about the adjacent silhouettes of Isabelle, Ella and Ernest, and there was not a dog but a horse. Next it developed that this family silhouette had hung on the wall of the bedroom of Alice, during all of the childhood of her children. But until she found the old photo, Gladys, one of the children of Alice, had no particular recollection of it. The author later had contact with two other children of Alice, Harald, by correspondence from Tahiti, and Kurt, personally in California, and neither of these had any detailed recollection, were not able to describe it, nor knew anything of the

history, although they all must have seen it when. This is one of numerous examples of the fact that data about the past of the family, that interest the author so much, have no interest at all for any other member of the family. Not only were the silhouettes in the center panel in the photo found by Gladys, seen to be the originals of Edouart duplicates previously found by the author, but another equally surprising fact appeared. The silhouette on the right was recognized by the author as being the same as the previously mentioned silhouette of John Moss, father of Samuel Moss, that had been found in the red morocco-bound Edouart album of Erskine Hewitt! Then Gladys remembered, and other relatives since have verified, that the lady on the left of the panel was the wife of the man on the right, so she must be Rebecca (Lyons) Moss.

With this unearthing of the photo of the family silhouette, and of the probable record of its sale, came an intense desire on the part of the author to recover the original. So he and his cousin Gladys took a taxicab around Gothenburg, and with the small picture of the silhouette, visited many of the second-hand shops that were mentioned in the auction lists of having purchased "One picture". But nowhere did anybody remember the silhouette! Gosta Nystroem, husband of Gladys, was musical editor of a Gothenburg daily newspaper, and it was suggested that a "Lost" advertisement be inserted in his paper when people returned from their summer vacations, with an illustration of the photograph that Gladys had found. While in Gothenburg an enlarged photo of this was made, nearly of the size guessed by Gladys as being that of the original, so that the author could have as near a replica as possible, of the missing original silhouette. This is in the steel boxes.

The author returned to London and sailed for home on October 1, 1938. Just before sailing he unsuccessfully tried to find in London and Southampton, some Swedish notes to send to Gothenburg for the advertisement. So a money order was sent from the United States, and the advertisement duly appeared. A translation

...the same this silhouette? It was sold with a number of old pictures to a ...
from auction place, August 1938. It represents the relatives of an American who
would like to know where it now is, whence the present owner is asked to send an
answer to the address 'Silhouette' at the office of this paper".

Presently the author received a letter from Gladys saying that a woman had
come to her with the long lost original silhouette! It was an unfortunate mistake
to have said in the advertisement that "an American would like to know where it
now is", because the woman wanted 400 kroner, about \$100.00. She alleged that
her husband, now dead, had prized the silhouette highly, even though he had no
idea who the people were. Gladys suggested bargaining, and finally purchased
the silhouette for the author for equivalent of about \$40.00.

It arrived in the United States while the author was spending the winter in
Charleston, S.C. Donald, a son, who had remained at Lynn, was given the job of
getting it through the Salem Custom House. There was a lot of delay due to red tape
and wrong papers, with the author in Charleston greatly pleased that the silhouette
was in the United States, but fuming till it got to his own residence at Lynn.
This was finally accomplished in March, 1939. The original silhouette is now at
36 Sachem Street and photos are in the steel box. It is in an old rustic frame
divided into three panels. The middle panel is large and has the silhouettes of
Isabelle, Ella, Ernest, and Samuel, as in the previously found duplicates, as
well as the negro boy. In faded ink it is marked "Aug. Edouart fecit, N. Orleans
January 15, 1844." In the lithographed background of the picture frame on the
wall, is a silhouette of a horse, marked "Paul Clifford 1837". This must have been
one of the horses that Samuel is known to have been interested in.

In the right panel is the silhouette of John Moss. This silhouette is very
nearly, but not quite like the duplicate in the red morocco-bound album. The
difference is in the shape of the tips of the necktie, collar, corner of coat and
the cane handle. This silhouette of John Moss on the right, is signed, "Aug.

Edouart, fecit Philadelphia November 3, 1842. This is the same photo as the duplicate in the album.

In the left panel is the silhouette of Rebecca (Lyons) Moss, signed "Aug. Edouart, fecit Philadelphia 10 Nov. 1842." The Edouart duplicate of this is not recorded, so it must have been lost in the shipwreck.

The frame has a wooden back, and on it in faded ink, behind silhouettes of both John Moss and Rebecca (Lyons) Moss, is the inscription, "copy from the original taken in Philadelphia, November.....JNY 1844". As already related, the duplicate of the Samuel Moss family, in the ship-wrecked album, and the original silhouette in the center panel of frame, show that this was made in New Orleans in January 1844.

Evidently when this latter silhouette was being made, Edouart reminded Samuel that he had in his album, duplicates of the silhouettes of his parents John and Rebecca Moss, made in Philadelphia in 1842. He therefore in 1844, copied these 1842 silhouettes by means of the duplicates which he had, and added them to the Samuel Moss silhouette. The copy of the John Moss silhouette is almost but not quite exact, as above related. Edouart had the wonderful power of looking at an existing silhouette and making such a nearly exact copy. Edouart furnished frames for many of his silhouettes, but none of the rustic type of the one being described, is known. So this frame may have been provided by the Moss family.

Shortly after this three panel frame original silhouette arrived in Lynn, about 1940, Hannah London visited the author with the statement that she had another one of the surprises that make the present story so interesting. She then exhibited a photograph of an original silhouette in the N. Y. museum at 122 and Broadway, which was, as nearly as could be seen, an exact duplicate of the silhouette of Rebecca in the three panel frame. It had been labeled "Unidentified Woman".

The author hopes some day to make an exact comparison of the 1844 copy of the 1842 silhouette of Rebecca (Lyons) Moss with the silhouette in the New York museum, to see if they are identical. It seems probable that the silhouette of Rebecca in the New York museum is the original that was given to Rebecca, and was later discarded in some way. It is in an old frame with a printed name of a dealer in Philadelphia where Rebecca lived, and is on plain paper, with no background or inscription, and there is no history of it. The author has tried to get the original from the museum without success so far, but hopes to make a trade for it some day with some other Moss portrait which he hopes to acquire. If it is true that the New York museum copy is the original, then the Edouart duplicate of it is unknown. The author searched for it in the albums of Edouart duplicates without success. Probably the duplicate is in one of the albums still sunk in the sea off Gurnsey.

The original of the John Moss silhouette also has never been located.

As already stated, the Edouart duplicates of the Samuel Moss family existed, and the author has copies of them. But the duplicates themselves still remain to be found. However, it is a considerable geneological achievement to have four original silhouettes, and two copies of originals by the original artist, and to have located one of the originals and one of the Edouart duplicates of these. The finding of the remaining originals and duplicates is an interesting task for the future.

After the author had had the Samuel Moss family original silhouette and the photograph of the ship-wrecked duplicates, in his possession for two years, Sanford A. Moss, Jr. made a discovery which had never before been noticed. This is that some of the small details of the originals and the photos of the duplicates, are not quite alike. The appearance is as if when Edouart was holding two sheets of paper together, that he did not hold them quite closely, so that they did not cut exactly alike; or else that instead of holding two pieces of paper together,

to cut the original and the duplicate independently one at a time. The differences are very slight and can only be seen by close comparison, but they certainly do exist. One difference of appreciable magnitude is the position of the baby Ella on the lap of her mother Isabelle. This is quite different in the two. Close examination of the original silhouette shows that the baby is cut separately and is pasted on her mother's lap. This was, no doubt, the case with the duplicate also, and the duplicate of the baby was pasted on the mother's lap in a somewhat different position. This probably means that the Edouart duplicate in his album had a separate figure of the baby pasted on.

Mrs. Jackson's books say that Edouart folded a piece of paper double and cut two silhouettes at once. If this were the case, the duplicates would be the opposite hand from the original, and the duplicate and original would be exactly the same. The fact that the duplicate and original face the same way and differ slightly, and the fact that in Mrs. Jackson's book the silhouette of Edouart cutting a silhouette does not show any sign of two being cut together, seems to indicate that Edouart made the duplicates separately by copying from the original.

There is a further phase of this silhouette story next to be related. As already mentioned, when Mrs. Jackson had in England the ship-wrecked Edouart albums, she made photographs of each one, and offered prints for sale. She then sold all of the American albums to Arthur Vernay, a New York antique dealer. He printed a new list of all of the silhouettes, and exhibited the albums in several cities, and sold from them the Edouart duplicates to anyone willing to pay \$15.00 each. As already related, these duplicates had, written on the back, the autograph of the sitter, with the place and date. The author since has seen some of the silhouettes thus sold by Vernay. They were mounted on a thick piece of cardboard, and some were in frames. In each case, the mounting was cut out as to display the writing on the back of the sitter's autograph, the place and the date.

In New York City, three silhouette albums of Edouart's duplicates were exhibited at the antique shop of Arthur Vernay. The Boston Transcript of November 23, 1911, has an advertisement of the Boston exhibition, at the print shop of Doll and Richards, then at 71 Newbury Street. After many of the silhouettes had been removed from the albums, and sold, the albums and remaining silhouettes were sold to Rev. Glen Tilley Morse, an eminent silhouette collector, then of Newbury, Massachusetts. He was kind enough to let the author look through the albums, which disclosed that the silhouettes of Isabelle, Ella, Ernest, and Samuel Moss, of which the author has photos, had been sold between the time the albums were sold by Mrs. Jackson to Vernay, and sold by him to Rev. Morse. The author made inquiry of the staff of Vernay and Doll and Richards and they had no record or memory of such sale. But with some silhouette fancier, somewhere in the Eastern United States; are these Edouart duplicates, made in New Orleans January 1844, duly signed on the back, of Isabelle, Ella, Ernest, and Samuel Moss; as well as the original silhouette of John Moss made in Philadelphia November 5, 1842; and possibly the original of Rebecca (Lyons) Moss made in Philadelphia November 10, 1842. The author has made publication in several places of the photograph reproduced herein, and has searched museums and antique shops, without finding anything. He has published articles with the same photo as evidence, giving his theory that Edouart did not make his duplicates back to back as Mrs. Jackson supposed, but did cut them independently by inspection of the original in a way that may be described as "free-scissors". These articles were in the magazines "Antiques" October 1941, and "American Collector" Sept 1943, and in the Antique Column of the New York Sun, July 30, 1943. But some of the silhouette searches of the author have been successful, so he continues hope that he can add the aforesaid missing items to his collection. And he hopes that the plans he has made for preserving the family heirlooms he has collected, including the silhouettes that have been

recovered, will result in their preservation for the benefit of the hypothetical interested descendants, with no further dissipation as has occurred in the past.

In the steel box is the book "Shades of my Forefathers," by Hannah London (Mrs. Benjamin Siegel), a friend of the author, with pictures of all of the silhouettes mentioned herein. In the author's copy of this book and in one owned by Mrs. Laura (Dodge) Kerfoot, a great granddaughter of Alexander Harris, brother of Isabelle (Harris) Moss, the author has added extensive notes, giving many additional details of all of the silhouettes in the book of the Moss family relatives.

Note added September 1946. There was mentioned previously the silhouette marked "Unidentified Woman," in the Museum at 122nd and Broadway, New York, that the author considered to be the original of the Edouart Replica of Rebecca (Lyons) Moss, and that the author hoped to obtain by trading. For years he tried to find something that would make an acceptable trade. The silhouette in the Museum had been purchased in Philadelphia by the famous Rare Book merchant, Dr. A. S. W. Rosenbach and by him presented to the Museum. In 1946 he was President of the Historical Society that maintained the Museum. When the author was in Philadelphia to receive the Howard N. Potts Medal from the Franklin Institute, he called on Dr. Rosenbach, who was a member of the Institute, had a pleasant conversation with him about the Institute, about Philadelphia relatives of the author, many of whom he knew, and had further discussion about a trade for the silhouette of the "Unidentified Woman."

One of the silhouettes in the lists of the ship-wrecked Edouart albums of duplicates, was that of Alexander Harris mentioned above, and in 1945 this still was in a shipwrecked album in possession of Rev. Glan Tilley Morse of Newburyport, Mass. At the request of Laura, granddaughter of Alexander, the author arranged the purchase for her from Rev. Morse, of the silhouette of Alexander. Now it occurred to the author, that another Edouart duplicate in possession of Rev. Morse might be considered by Dr. Rosenbach as an acceptable trade. So the author thought of a silhouette of "Mary (Moss) Lazarus," sister of Samuel (Lyons) Moss grandfather of the author, that was duly recorded in both lists of shipwrecked duplicates, is illustrated in "Shades of My Forefathers," and remained in the Rev. Morse albums. This had on the back the autograph of Mary, with "Louisville, Ky., May 13, 1844", and on a piece of a page of the album on which the silhouette was pasted, "Mary Lazarus, late Miss Moss" written by Edouart. Although Mary was a great-aunt of the author, he was willing to let her silhouette (as well as that of his great-uncle, Alexander Harris) be diverted, because he would know their exact location, and because they were not in his direct ancestral line. So after a great deal of correspondence, Rev. Morse sold the silhouette of Mary to the author, it was accepted in trade by Dr. Rosenbach, and the author had the pleasure of adding to his family collection the silhouette he long had coveted. For the first time he was able to make a careful comparison with the Replica in the Samuel Moss frame that he had long possessed. The two show the usual slight differences that

indicates that Edouart cut by eye a copy of one silhouette from another. There is no doubt whatever that the woman is Rebecca (Lyons) Moss. The silhouette, is, as already remarked, on plain paper (and not on a background), which case no doubt was white but now is browned with age. The black silhouette itself is perfect, showing a few white lines that Edouart often added to his Originals and Replicas. It is in what seems to be the original frame with a label "G. Sauter, Picture Frames and Fine Arts, No. 121 So Eleventh Street, Philadelphia." Philadelphia directories show he was at this address 1886-9. So after Rebecca's death in Philadelphia in 1864, the silhouette may have been kept in the family. In pencil, on this label, is the account of the gift to the Museum, "Gift - ASM Rosenbach Feb 1932". The framed silhouette was kept in the Museum in a cardboard folder in which Dr. Rosenbach had kept it while it was in his collection, and the author has cut from this two small sections that show his inscriptions, and pasted them on the back of the frame -- "Silhouette Portrait of ? Taken by Sauter ASM Rosenbach Collection".

There is no justification for the statement that the silhouette was by "Sauter" because he only was a dealer, and because the Replica bears the signature of Edouart. The frame has two screw eyes with a rude double section of copper wire for hanging, and possibly this is the original wire on which the silhouette was hung in the Philadelphia residence of the author's great grandparents, John and Rebecca (Lyons) Moss. The circumstances related give good evidence but not positive proof that this was the original silhouette made November 10, 1842 and sold by Edouart to Rebecca, near the time, Nov. 5, 1842, that he made the silhouette of John Moss whose Replica the author has and whose Duplicate he has a photo of. As already noted, there is no record of the Edouart Duplicate, so this is almost certainly shipwrecked.

A complete set of Edouart's silhouettes of a subject would comprise the Original, the Duplicate, and sometimes a Replica. The author has no complete sets of any one person. In the case of four figures of the Samuel Moss family, he has Originals whose Duplicates are recorded and probably exist, but the author has not found them, although he has photos. In case of the Edouart silhouette of John Moss, the author has a Replica, and covets the Duplicate owned by Norvin Green, of which he has a photo. Possibly the Original exists somewhere, just as in the case of the recovered one of the wife Rebecca. In her case the author has a Replica and what is almost certainly the Original, and the Duplicate was lost in the shipwreck. In the case of Catherine Harris, the author covets the Original owned by Kate Pitts, of which he has a photo. There also is another Original in Richmond, Virginia, torn off of its background, that the author covets, and of which he has an outline.

As related, the author knows the location of the Duplicate of his great-aunt, Mary (Moss) Lazarus, at the Museum at Broadway and 122nd, New York City. In the album of duplicates with Rev. Morse there are two silhouettes of her husband, Henry Lazarus, who had owned, Jan. 1, 1850, the John Moss original that the author has. Henry and Mary both

died in Paris and were buried in a tomb in Montmartre Cemetery there. As they had no descendants, remaining places in the tomb were used by the family of Mary's sister-in-law, the author's grandmother, Isabelle (Harris) Moss, and she and her son, Walter, were buried there. A daughter, May Moss, aunt of the author, died near Paris during the German occupation, 1941, and was temporarily buried locally. Recently, the author with some of his cousins, arranged the transfer of May's remains to the Montmartre tomb by the side of her mother, brother, aunt and uncle.



Rebecca
(Lyons)
Moss

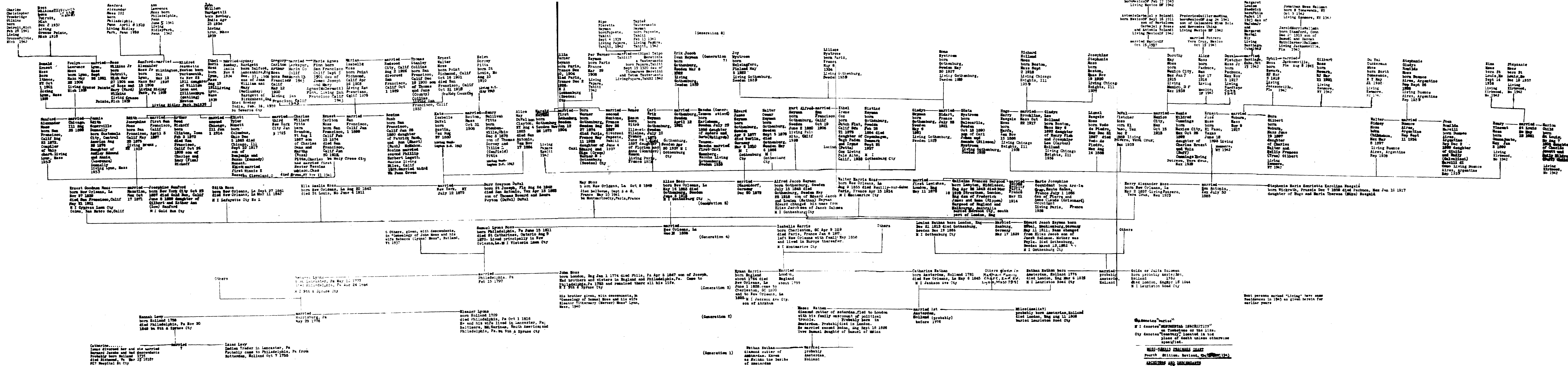
Isabelle
(Harris)
Moss
Ella Moss

Ernest
Goodman
Moss

Samuel
Lyons
Moss

Negro
Slave
boy

John
Moss



Compiled by Sanford A. Moss, Lynn, Mass. 1964.
Notice of any errors will be gratefully received.

