

The Story of Clipper Ship Sailing Cards

BY ALLAN FORBES

IN THESE DAYS of highly competitive advertising one of the first things one naturally thinks of in connection with these scarce, interesting and instructive sailing announcements or dispatch cards, as they were often called, is how they were distributed to the best advantage. It so happened that recently the mail brought this letter from a friend of Lawrence W. Jenkins of the Peabody Museum of Salem, who for some time has been interested in this subject:

I knew an old gentleman who worked on South Street as a clerk in one of the shipping offices before the Civil War and he told me these cards were gotten up and mailed to various export houses and commission merchants who would be likely to send things to California and most of them had a board in their office where they were tacked up and remained until the ship sailed so that prospective shippers would have their attention called to the ship that might be sailing near the time when their consignment would be ready. He said that accounted for the rather elaborate printing and the general desire to give the impression that theirs was the best. Of course a great many were mailed to other customers but the importance of the cards was to send them to the various export offices.

In an article in *Hobbies Magazine* for March, 1945, Abe Schoenfeld, who has made a study of this subject wrote:

The usual method of distributing these cards was by messenger going from office to office in much the same manner that handbills are delivered to our mail boxes today. None of the cards I have seen bear evidence of having been delivered by U.S. Mail or "Local Posts," i.e., Penny Posts, which at this time competed with the U.S. Post Office.

Herbert G. Porter, who has been of great help to me in writing this article, and who once made a voyage around the Horn, before the mast, in the ship *Dirigo*, contributes a paragraph relating to their distribution:

These Despatch Cards were probably distributed in Boston by runners who were apt to be middle aged men who understood all ends of the shipping business and who could deliver important messages accurately and promptly since there were no telephones. This was the best method of spreading news.

There were probably no distributing organizations then, so we can imagine that firms sent out office runners to request that these announcements be placed in conspicuous places, in the windows of those merchants, shippers, and passenger agents who would be interested in the sailings to foreign ports and the Pacific Coast. It can be presumed that there might have been at times perhaps half a dozen notices occupying the windows or placed on the bulletin boards of the offices in Boston and other towns where there might be prospective business, as the cards, being usually only 4 by 6½ inches, did not occupy much space. Some were smaller and a few larger.

James L. Bruce of the Bostonian Society received a visit from Mr. Porter who contributed some additional information by explaining that "as soon as the shipping firm saw the possibility of a sailing date, they made an announcement of the fact in order to pick up waiting goods to give them a full cargo, for in that came the profits."

Comparatively few of these notices are in existence. Evidently when the vessels made their departure few firms saved these cards except in rare cases to serve as records. Henry W. Peabody & Company, still active in business in Boston, is one of the few firms that has treasured these relics of the past. Mr. Porter adds an interesting explanation as to why so few are to be found by pointing out the fact that the

dates of the arrival and sailing of the most famous vessels were known to great numbers of people and their passenger lists and cargo limitations were usually contracted for in advance, therefore the agents could see no advantage in expending money for dispatch cards for these vessels.

Little has been written about this subject, therefore in order to obtain various expressions of ideas an attempt has been made to find sources of information. The article that appeared in *Antiques*, edited by Homer Eaton Keyes and written by his younger brother, Willard Emerson Keyes, is one of the best and from this account a number of quotations will be made by permission. In connection with Abe Schoenfeld's article in *Hobbies Magazine* for March, 1945 (previously referred to), the editor's note reads:

That the early print artists and engravers did not spend all of their time making wall scenes and views is demonstrated in collection of old advertising cards. The adventurous and romantic days of the Clipper Ship stimulated the imagination of the commercial artists of its day.

Several other excerpts from Mr. Schoenfeld's article are copied (one of which is rather more amusing than apropos):

Passengers on a Clipper Ship experienced about as much pleasure and comfort as a man on horseback for the first time. They were huddled in the cabin during most of the voyage, for the ship's deck was almost constantly swept by the ocean waves. But nothing mattered; gold was just across the horizon and could supposedly be had for the asking. . . .

It is these "Clipper Ship Sailing Cards" that bring back a glorious era when Gold was King, and the Clipper Ship was Queen of the seas. And besides they picture graphically the good and bad art work of their time.

A recent letter from Mr. Schoenfeld contains a sentence which is added:

They remain an interesting commentary on a glorious chapter in Boston's commercial history—a time when Donald McKay, with his *Flying Cloud* and other clippers was spreading the renown of Boston round the world, while Ralph Waldo Emerson was contributing to it in quite another sphere.

Dorothy C. Barck, Librarian of the New York Historical Society, has added some valuable information by suggesting the existence of a monthly series of publications of The Book Club of California entitled *California "Clipper" Cards*. Curiously enough some of this same series had been received by Ralph M. Eastman, one of our bank Vice-presidents. This club describes them as *1949 Keepsakes*, stating that they relate to early California history closely allied with the gold rush itself; that is, the graceful, swift sailing ships that plied between the two coasts, via Cape Horn, during the '50s and '60s of the last century. To advertise the impending sailings of these American Clippers, the owners in New York, Boston and San Francisco issued handsomely lithographed "Sailing Cards" setting forth the advantages of their particular ships. "These cards are now rare and much prized by collectors, both for their historical significance and for their typographical interest," to quote the club's *Quarterly News Letter*. These twelve cards are being beautifully reproduced from the originals in the collection of the Bohemian Club of San Francisco, by the Grabhorn Press which the Book Club pamphlet states "will reproduce these announcements monthly by the special and much admired color process originated at their Press." The first reproduction appeared in January and is of the *Reporter* of Coleman's Line, sailing from New York to San Francisco. The *Fleet Wing* card advertises a sailing from Boston to San Francisco, in eleven fonts of type, done by George B. Watson, a well-known Boston printer of that time. The name of the ship was engraved by Kilburn, also of Boston. The March folder shows the *Ontario* advertised by George Howes & Co. to sail from Cowell's Wharf in San Francisco for New York, consigned to Sutton & Co. The April issue, the fourth in this series, shows a beautiful card in many colors, of the *Pauline*, a "Hanoverian clipper bark." She was owned by Macon-

dray & Co.'s line and was being loaded for Hong Kong. This firm, still in existence, was, according to this original Book Club, a specialist in the China trade and on this particular voyage took on board treasure in silver and gold to the amount of over \$260,000. Her point of departure in San Francisco was the North Point Dock built in 1853 at the foot of Sansome Street. The Macondray flag is shown on the left of the card, with a Chinese dragon insert in a yellow flag on the opposite side. The May issue gives the *Lookout*, showing a sailor with a telescope leaning on a capstan. A large card of the *Ericsson* was gotten out in June; she was owned in 1860 by the Boston firm of Howes & Crowell, and had a hectic career. The July printing was of the *Silas Fish*, showing, of course, a huge fish. The *St. Charles* of the August issue plied between New York, New Orleans and San Francisco. Others are to appear during the latter part of the year. One of these is a rare card not seen before, the *Ivanhoe* of the Glidden & Williams Line, picturing a heavily armored knight mounted on a gaily caparisoned steed, with flags in the distance. The *City of New York* is another one they have which is entirely novel. Recently this Bohemian Club, through the kindness of Phil K. Bekeart, has sent a list of about a hundred cards in their collection, giving the names of the vessels, owners, captains, point of departure and destination.

A short but interesting article in the Business Historical Society *Bulletin* ends with this statement:

Today we have colorful advertisements superlatively illustrated; but in most cases the glamour ends with the advertisement; the product itself is usually dull and prosaic; not so with the clipper ships, the vessels were more magnificent than the cards by which they were advertised. Gallant indeed, were these sprightly sailing ships which plied the waters of Cape Horn in the era before the present day smoke-belching, though mechanically efficient tramp steamers.

Previous to the advent of the sailing card, and also during the card announcement era, small advertisements were placed in newspapers and occasionally in magazines. Posters of large size began to be used about the year 1850. As the newspapers were much against the showy advertising now resorted to by most of the present-day large advertisers, posters were at first the more popular means for announcing sailings. Newspaper advertisements were then small and evidently did not attract sufficient attention, therefore ship owners, merchants and shipping offices decided upon these larger displays. As pointed out by Willard Emerson Keyes in his story of "*Yankee Clipper Cards*," published in *Antiques*, mentioned before, he states that "In New York City all the East River shore line, from Wall Street to Eleventh Street, was infected by a fever of shipbuilding. Posters announcing sailings covered every dead wall." Another way of expressing it was used by Abe Schoenfeld in his *Hobbies* article, who wrote that "The walls and unoccupied buildings in down town New York City were literally plastered with cards and posters announcing the sailings of these fast clippers." Doubtless this was the same in Boston and California, and perhaps elsewhere.

Later on, ship owners resorted to these smaller sailing announcements in elaborate colors and often with some striking picture relative to the vessel itself, and printed in from three to as many as seven different colors. Imagination was used to the 'nth degree and to quote a few examples, as in the case of the clipper *Bengal*, her sailing was announced by a huge Bengal tiger about to make a spring; the *Akbar* shows a highly decorated Mogul Emperor of India; the *Fearless* and the *Invincible* and others depict an armored warrior with sword in one hand and shield in the other warding off the onslaught of many arrows: *Nevada* and *Sierra Nevada* with an Indian warrior racing across the plains on

horseback; the *Derby* named, doubtless for Salem's leading ship merchant, reproduces, however, a colorful race for the English Derby, the leading horseman carrying the "California Line" flag, while the English flag of that period decorates the grandstand; occasionally the shipper advertised the Derby by placing his flag over the grandstand instead of the English one, and on one card only the winning horse is shown. The *Franklin* card displays his famous kite experiment, together with a railroad train soon to be a dangerous and successful competitor. The *John Gilpin* card is, of course, the most ludicrous and gives a wonderful opportunity to caricature poor Gilpin on his runaway ride, while his wife and family proceed safely by carriage to their wedding anniversary, a story in verse known by most school children of a generation ago. Curiously enough, *William Tell* has a crossbow but seems to be searching for his son and an apple.

Some of these announcements were very original and varied, while others, gotten out by some of the larger shippers, made use of the same set-up, merely substituting the name of a different vessel. This was especially true in the case of H. W. Peabody & Company, Sutton & Company, Coleman's California Line, Glidden & Williams, and various other firms. In very exceptional cases a card was copied from a print or engraving, as pointed out by C. G. Michalis, President of The Seamen's Bank for Savings in New York City. His institution owns a colored engraving entitled *Looking Out*. Sutton & Co. of 58 South Street of that City made almost an exact reproduction for a sailing card with the exception that the name is changed to *Lookout*, being the name of the vessel, and the man is stationed at a large square port hole, with pistol in hand. The wording of this card is rather slangy and says that she "will fill quick," and that the ships of this line are the "best up." The original engrav-

ing is by Ackerman & Co. of London. The Seamen's Bank also has an interesting and unusual poster advertising the sailing of the *North Star* to connect with the *Uncle Sam* by crossing the Isthmus of Panama "in a few hours—only 11 miles mule travel," adding that "Books for these Ocean Palaces are now open."

We are apt to think of these card announcements as being used chiefly to advertise sailings to California during the height of the gold craze a hundred years ago, but, as pointed out in a letter to me from Dr. R. L. Emerson, by using the perpetual calendar he makes it clear that the cards that have come to his attention were printed during the years 1853 through 1863. The earliest year date I have found was 1854, and the latest 1893.

During this period the clipper was very much on the wane and something new and startling had to be invented to attract trade, and besides being striking and attractive the cards were small and occupied little space in a business office. Moreover, they could be sent by messenger or by mail easier than other forms of advertising. In spite of their elaborateness it has been claimed that they were cheaper than other methods of advertising, and as stated by Mr. Keyes "apparently attracted favorable attention and helped to bring business, for it was not long before every clipper ship line in New York was advertising the sailing day of its ships by means of similar cards, some of them crudely printed."

In examining the collections of the American Antiquarian Society, the Peabody Museum of Salem, the Bostonian Society, the Massachusetts Institute of Technology, The Library of the Graduate School of Business Administration, Harvard, and Henry W. Peabody & Company, with a selected number of the rarest ones sent to me by the Seamen's Bank for Savings and photostats from the New York Historical Society, amounting to over one thousand, some

seven hundred or more catch the eye as being particularly attractive and original. In spite, however, of all efforts and the ingenuity of shippers, the clipper was about to disappear from the high seas and no amount or kind of publicity could be of avail to make this sea-going method of conveyance profitable. To quote again Mr. Keyes "not even the genius of a Barnum or a Colonel Fellowes, expressed in whatsoever grandiose schemes of advertising could recall the glorious days of the full-rigger."

It is particularly noticeable that the shipper, owner or agent, as the case may be, never hesitated to boast about the best qualities of his particular vessel, never failing to set forth the best records and even predicting that the voyage about to be made would undoubtedly be the fastest. Often, of course, there were many extravagant statements. These bold headline graphic announcements appearing on some especially selected cards are indicative enough to show that no pains were spared to catch the eye of any shipper on the lookout for the best and quickest means of conveyance.

None but A-1 fast sailing clippers loaded in this line.

Fastest Clipper Afloat.

The A-1 Fast Sailing Barque.

The Beautiful new A1 Clipper ship.

The Beautiful extreme Clipper ship.

Strictly A1 Extreme Clipper ship.

The ever popular A1 1st Class Mystic Built Clipper Ship.

Sharpest clipper now loading for San Francisco.

The Magnificent Extreme Clipper Ship.

The Celebrated Extreme Clipper Ship.

The Sharpest Clipper Up.

Another Magnificent A1 Clipper.

The A1 out and out Clipper Ship.

The Splendid A1 First Class Clipper Ship.

The World Renowned out and out Clipper Ship.

The Splendid out and out Extreme Clipper Ship.

The Superior A1 clipper ship.

The well known and celebrated New York built Clipper Ship.
The well known and favorite Clipper Ship.
The elegant and favorite clipper ship.
The famous First Class Clipper ship.
First Class Favorite Packet Ship.
New Extra Built Clipper Ship, with Lloyd's Rates A1 for 9 years.

Curiously, as it may seem to us today, often the advertisements mention: "The Smallest and sharpest clipper in port." Another rather boasting announcement reads: "The ever popular A1 First Class Extreme Clipper Ship." R. M. Cooley declares the *Andrew Jackson* to be "The fastest ship in the world," which was true. Still another enthusiastic owner or agent advertises his vessel as "The New, Magnificent, Clean, A1, First Class Extreme Clipper Ship."

A fact brought out by Mr. Porter and constantly referred to by Boston shipping interests was the advantage to be gained by being able to dock, as a rule, near covered sheds, which expression is so often noticed in these advertisements, and, as he explained, "with dock, lading and pilot charges reasonable, Boston was always a favorite port with the shippers."

The headlines just mentioned are usually followed on these announcement cards by a more descriptive statement of the special merits of the vessel, but set up in smaller type. For example, the *Archer* "is in fine order for the voyage, and being of small capacity, and very fast, will be quickly loaded." The *Tillie Baker* states "This Vessel is strictly first class, rating 3-3 A1-1 Veritas, and delivers cargo in good condition." "Veritas," standing for truth, was an international Bureau in which vessels were registered as to their qualifications and this record was usually mentioned on the ship cards. Showing their belief in this Bureau, there was a clipper by that name, handled jointly by Samuel Stevens & Company and Neal & Crowninshield. Lloyd's in England,

France and Germany also passed on the standing of these vessels. The *R. B. Forbes*—"is one of the fastest ships afloat." The *Nightingale* card reads: "This splendid Clipper Ship, of world wide fame, is now in splendid order from keel to truck. Her heavy freight is all on board, and the small capacity to fill that remains, insures prompt despatch under the present stimulus to ship by sharp ships." The *Volunteer*—"This splendid Ship is just Launched from the Yard of Briggs & Brother, S. Boston, Builders of the Celebrated Clippers Winged Arrow, Southern Cross &c." The *Bengal*—"Large Engagements and Quick Dispatch!! She was built specially for the China Trade and is splendidly ventilated. She comes to the berth with nearly one-half of her cargo actually on board, and, consequently, will fill up very quickly." The *Black Hawk* "is the only New York built Clipper up, and favorably known to Shippers as a first-class conveyance, in every respect." The *Boston Light*—"This beautiful vessel carries but 1,600 Tons of cargo, and makes extreme clipper time." The *Cremorne*—"Magnificent Mystic Built Sharp Clipper Ship. This popular ship is of the Extreme Clipper Model, and unsurpassed by any vessel in the California trade, as all shippers will see by visiting her at her pier. The good condition of delivery of her cargo is too well known to be repeated." The *Derby* in addition to other qualifications is "thoroughly ventilated." A special notice on the *Derby* card reads: "No Sal-Soda taken on this line." It might be well to explain that Sal Soda was a substance that was not considered safe as cargo because it expanded when wet and there was danger of thereby causing a vessel to spring a leak. The *Don Quixote*—"This vessel has so many times claimed the attention of shippers, and has, therefore, become so very popular, that a simple reference to her wonderful passages above given, and a request that all will remember how splendidly their goods have invariably

been delivered, are sufficient to insure prompt dispatch." The *Emerald Isle*—"This magnificent clipper ship is one of the fastest sailers afloat. Has made the passage to Liverpool in same time as Steamer *America*. She has three decks, superior ventilation, and is in every way a first-class ship. We invite shippers to inspect this vessel, and send their goods alongside immediately. We expect this ship will beat the fleet now loading." *Empress of the Sea*—"We beg to call the attention of Shippers to this magnificent ship; she is one of Donald McKay's masterpieces." The *Game Cock*—"It is believed this elegant ship will accomplish the voyage in less time than it has ever yet been made." The *Garibaldi*—"This Favorite Clipper is again taking Cargo. The extraordinary good order in which the *Garibaldi* delivers her cargoes is too well-known to be repeated, which, with her uniform good passages, makes her the most desirable Clipper up." The *George Peabody* (named for the well-known philanthropist)—"This splendid Clipper having Three Decks, makes her the most desirable vessel loading." The *Great Republic*—"This ship has been newly coppered, and put in complete order. Her short passages, and the perfect delivery of cargoes, entitle her to a preference with shippers. Having large hatches, she can take bulky freight under deck." *Neptune's Favorite*—"This magnificent Ship has no superior, and scarcely a rival in the trade. In model, build, ventilation, and all appointments, she is truly superb. We request shippers to visit her, and think they will readily agree with us, that she is the *Ship of the Port*, and by far the most desirable conveyance now offering for San Francisco." The *Wizard*—"The beautiful and symmetrical proportions of this truly superb clipper (indicative of speed and great strength), are world-renowned, and need no comments from us. It is well known by shippers to California that she always delivers her cargo dry and without stain or

sweat. Her excellent arrangements for ventilation cannot be excelled."

Kenneth S. Magoon of the Henry W. Peabody firm gives the information that his company has a card covering what was probably the first schedule of steamers operated by that organization in 1891, adding that "it is interesting to note that the steamship followed the same type of advertising as used with the sailing vessels." A fairly recent card was issued by Daniel Lewis & Co. of 9 Merchants Row mentioning the Boston & Charlestown Steam Ship Line. Magoon recalls being told by his former partner, Edward B. Bayley, of the activity of his office just previous to the sailing time.

The last names of many well-known commanders appear on the cards, and one of the most renowned was Philip Dumaresq. In very few cases are the first names of the Captains given, which makes it next to impossible to identify these highly-skilled officers.

I have been unable to discover through correspondence the existence of any announcement cards in Australia and only two in Great Britain, but through the help of Benjamin F. Dillingham, Mrs. Violet A. Silverman of the Library of Hawaii has discovered the only original sailing card, probably, in existence in Honolulu, issued by the one hundred year old and well-known firm of C. Brewer & Company, advertising the line of "Boston and Honolulu Packets," listing the *Martha Davis*, *Edward May*, *Amy Turner*, *John D. Brewer* (named for one of the partners), and *Ceylon*, the card adding "The above vessels and other first-class vessels will load in this line as often as sufficient inducement offers." A photostat and sketch of the flag show that it was blue, with a red line running horizontally.

The Port of Melbourne *Quarterly*, just received, contains an article entitled "Wooden Ships and Iron Men" which states that some clipper cards advertised the comforts of

luxury ships, and that several announcements stated that this or that vessel carried a cow to provide fresh milk on the voyage. A recent letter from the Bank of Australasia reports that on one of these clippers called *Harbinger*, the cow died in mid-ocean on the voyage from China to Australia and that the hay and fodder was exchanged for more useful commodities. No information came as to whether the animal was given a burial at sea or whether she was eaten. The harbor of Port Phillip (near Melbourne), like San Francisco, at the time of the Australian Gold Craze saw some well-known American clippers racing there. A beautiful photograph has just been received from R. F. Holder, Acting Economist of the Bank of New South Wales, showing the Circular Quay at Sydney in 1874 with many ships alongside the wharves, a number of trucks, omnibuses, and, curiously enough, four hansom cabs drawn up in line waiting for passengers, while a fifth is being driven at full speed to deliver its fare.

The selection of names of vessels appearing on cards may be of interest. Some ship owners and firms chose those that were associated with the sea, such as *Ocean Eagle*, *Sea Nymph*, *Flying Scud*, *Sea Serpent*, *Sea Foam*, *Belle of the Sea*, *Ocean Rover*, *Empress of the Sea*, *Flying Mist*, *Romance of the Sea*, *Gem of the Ocean*, *Ocean Express*, *Dashing Wave*, *Neptune's Car*, *Sparkling Wave*, *Water Witch*, *Wild Wave*, *Sea Witch*, *Witch of the Wave*, *Crest of the Wave* and *Neptune's Favorite*. *Syren* and *Prima Donna* express the feminine idea. Some picked names of imaginary persons such as *Hamlet*, *Santa Claus*, *Orpheus*, *Witchcraft*, *Galatea*, *Don Quixote*, *Sancho Panza* and *John Gilpin*. Still others chose dashing names like *Intrepid*, *Charger*, *Challenge*, *Flying Eagle*, *Winged Arrow*, *Daring*, *Fearless*, *Derby*, *Champion* and other similar names. Attractive names were often used, such as *Herald of the Morning* (usually showing a beautiful maiden, sometimes dancing over the waters), *Princess*, *Nightingale*

(for Jenny Lind), *Starlight*, *Electric Spark*, *Eagle Wing* and *Dashing Wind*; patriotic names also appear, such as *Stars and Stripes*, *Volunteer*, *Challenger*, *Defender* (representing Daniel Webster) and *Star of the Union*. The *Bengal*, *Panther* and *Reynard* also denoted speed and ability. Local history was represented in *Bostonian*, *Boston Light*, *Bunker Hill* and *City of Boston*.

Below is a list of the vessels named for well-known persons and places, as noted on the cards examined:

PERSONS

Akbar	Geo. Griswold	Logan
Alexander	George Peabody	Memnon
Andrew Jackson	General Grant	N. Boynton
Apollo Belvedere	General Meade	Osborn Howes
B. P. Cheney	George B. Upton	N. B. Palmer
Black Hawk	Governor Langdon	Patrick Henry
Carlyle	Governor Morton	Pocahontas
Carolus Magnus	Humboldt	Wm. H. Prescott
Charles G. Rice	Houqua	R. B. Forbes
Cleopatra	James G. Pendleton	Samuel Appleton
Cromwell	John Bryant	Samuel Lawrence
Charles Norcross	John L. Dimmock	Samuel Russell
David Crockett	John S. Emery	Solomon
Donald McKay	Juliet	Thatcher Magoun
Ericsson	King Philip	Tinqua
Franklin	Kit Carson	Washington Booth
Fred Warren	Lady Dufferin	Whistler
Gardner Colby	Lady Washington	Winfield Scott
Garibaldi	Laurens	

PLACES

Acadia	Bavaria	Boston Light
Adelaide	Bengal	Bunker Hill
Alaska	Berlin	California
Atlantic	Beverly	Cheshire
Arabia	Bridgewater	Chicorua

China	Hindustan	Punjab
City of Boston	Hoogly	Sacramento
City of New York	Inverary	Saint Louis
Cochituate	Lancaster	St. John
Danube	Malay	Sierra Nevada
Devon	Malta	South America
Emerald Isle	Mattapan	Staffordshire
Essex	Mindoro	Sumatra
Europa	Montana	Sussex
Florida	Mount Lebanon	Sydney
Formosa	New Zealand	Tiber
Ganges	Nevada	Victoria
Gaspee	Norway	Venice
Good Hope	Panama	Valparaiso
Hampton	Panay	Yosemite
Helvetia	Penobscot	Young America
	Peruvian	

It was believed unlucky to name a vessel for a person who was alive; in fact, a sailor once made the witty remark that it was never safe to name a vessel for one of the family or for anyone then living, but suggested the wisdom of selecting one whose excellence is vouched for by a tombstone.

Certainly one of the most interesting and original announcements bears the curious name *Ocean Telegraph* (copies of which are owned by the Harvard Graduate School of Business Administration and the Peabody Museum) so named at the time of the first Atlantic cable. Uncle Sam is shown seated under an American flag on the left, dispatching a message by cable beneath an ocean decked with vessels, to John Bull, sitting on the right beneath the English emblem. John I. Earle & Co., New York shippers, and evidently very pro-English, chose this original name and later on tried to outdo themselves by a bigger card, and larger characters holding the flags of the two countries, with the cable reaching farther under the sea and under a clipper. The latter card is $6\frac{3}{4}$ by $4\frac{1}{2}$ inches in size, and is owned by the Peabody

Museum. The smaller card, also owned by the Seamen's Bank, bears these lines:

When the sunset of yesterday flooded the West,
Our old mother country lay far in the distance;
But the lightning has struck! We are close to her breast,
That beautiful land that first gave us existence.

The large card shows this verse:

The Electric Cable, stretching o'er the main,
Connects the Parent with the Child again;
Communicating thoughts across the sea,
And weaving closer bonds of unity.

In the Bostonian Society album is a card showing a figurehead of a beautiful maiden decorating the prow of Sutton & Co.'s *Panama*, as this clipper sticks her long bowsprit across the skyline with a view of the waterfront below. There is in the Technology collection a more lightly clad damsel on the prow of the *Maid of the Sea* on a Nathaniel Winsor card. The only other figurehead on a card is a panther on the vessel of that name. This *Panama* vessel was owned by the well-known Griswold firm, as were three other tea clippers of the same name, this particular vessel being the third. All were so successful on their Canton voyages that the firm, N. L. & G. Griswold became known as "No Loss & Gain Griswold." Purchasers looked forward to "Tea by the *Panama*." The figurehead shown on this *Panama* card is described by Richard C. McKay in *South Street* as a "full-length figure of a beautiful woman with arms extended, face white and of great artistic merit," adding that he considered it the most beautiful figurehead ever carried by a ship. While at Hong Kong some thieves with an eye for beauty endeavored unsuccessfully to steal it.

In the Henry W. Peabody collection there is an attractive stern view, showing a stern piece of the vessel *Wm. Chamber-*

lain of the Coleman Line for San Francisco. The discovery of these choice items gives an opportunity to mention several appropriate anecdotes. Such ornaments were almost a necessity on ship board, but in reading *Old Ship Figureheads and Sterns* by L. G. Carr Laughton of England, we learn that one captain who didn't approve of decorations actually sawed off his stern figure as soon as he had put to sea. Most captains, however, had affection for these adornments. Another particular commander did not like the arms on a certain figurehead, therefore he ordered the ship's carpenter to make them adjustable so that they might be removed at will, and screwed on when making port. This same author quotes a few lines of poetry, telling an amusing story of another figurehead:

There was an ancient carver, and he carved of a saint;
But the parson wouldn't have it, so he took a pot of paint
And changed his holy raiment to a dashing soldier rig,
And said it was a figurehead, and sold it to a brig.

This tale goes on to describe how one day the vessel chanced to meet a beautiful mermaid, who immediately fell in love with this soldier boy, and the poetry goes on to relate that—

She had a voice like silver, and her lips were cherry red,
She wriggled up the bobstay, and she kissed the figure head.

This proceeding is said to have displeased the soldier, "for beneath his coat of paint, the silly-headed noodle still thinks as he's a saint."

There appeared such an attractive article on the subject of figureheads in the *Cape Cod Advancement Plan of Hyannis*, that I obtained from the Chairman, H. V. Lawrence, permission to reproduce it for a second time:

Ships' figureheads were lovely ladies who went to sea with grim clipper captains and salty sailors and lived happily beneath the ship's slender bowsprit.

When a Cape Cod deep-sea captain walked his quarterdeck on sunny days, he could see a coquettish curl tossed back over bare white shoulders, and glimpse a gown of blue and gold. At night when the moon was high, he could watch the lovely lady turn to silver over the shining water. When his ship was tossed in the fury of Atlantic storms he saw his lady plunge beneath the waves to rise sea-drenched but still gallantly fighting an angry Neptune with her woman's wiles to protect the seamen that she loved.

This article would not be complete without a description of some of the most unusual, interesting, attractive and rarest cards in the different collections. As the Henry W. Peabody firm is still doing an active business at the present time, it might be well to begin with this group of over two hundred and fifty varieties. Almost the first thing one notices is the attractive colored design which was first used by Samuel Stevens & Company and then adopted by Henry W. Peabody when he retired from that concern and went into business for himself in 1867. It was not long before he took in some partners and the firm was thereafter known as Henry W. Peabody & Company. It is difficult to describe this design. In the center within a gold marginal circle is the firm name, and in the case of the Stevens firm inside the white flag there are two red capital "S's"; when the latter company came into existence, of course, a "P" was substituted for the two "S's." On the left of both is an eagle surmounting the American shield, while on the extreme right is a thin, elongated kangaroo cuddling up along the edge of the design. Between that and the centerpiece is a small clipper ship above the Australian colors, and just below is a sheaf of wheat. John A. Magoon of the present firm writes that "In those early days the Stevens Australian Line and later the Peabody Australian Line carried cargoes of wheat, flour, etc. to Australia and New Zealand, so the sheaf of wheat, beneath the clipper drawing was quite appropriate."

"E Pluribus Unum" is at the left of the scroll and on the right are the words "Advance Australia." Another detail hardly noticeable except when under a strong microscope is the name of the engraver of the Stevens design, directly underneath, "Brighen Russell, Engraver of Boston." His name does not seem to appear on any other cards or among any list of printers of that time. The Peabody design does not give any engraver.

The Samuel Stevens & Co. firm evidently began to put the year date on most of its announcements beginning with the *Eureka* in December, 1863, and jointly with Neal & Crowninshield issued cards that same year. This latter organization when acting alone chose the name "Australian Packet Line." The earliest H. W. Peabody card noticed was the *Escort* printed in 1870, but most of the notices were dated from the year 1881 and later. The practice of using the Stevens expression "Australian Line" in the design was continued, but as far as can be learned the Peabody organization broadened its business about 1885, changing the title to "Australasian Line," adding a number of new ports of call. The earliest "Australasian" notice apparently was in June of 1885 and the latest appeared in 1893.

As Mr. Peabody was one of the most outstanding foreign merchants of his day and a splendid character, it might be fitting to add a few paragraphs explaining briefly his broad business career. When he died an announcement read that he "was a pioneer in the East India trade of Boston and the firm which he founded became one of the foremost in the United States, with branches in San Francisco, London and Liverpool, England; Sydney, New South Wales; Cape Town, Africa; Merida, Yucatan; and Manila, Philippine Islands. This great business grew up under his direction until it became recognized the world over as the undisputed leader among export and import houses of the globe." The firm, as

seen by the numerous cards, shipped to Auckland, Christchurch, Dunedin, Fort Littleton, Nelson, Port Chalmers and Wellington in New Zealand; Newcastle and Sydney in New South Wales; Adelaide in South Australia; Brisbane, Queensland; Melbourne, Australia; Launceston, Tasmania. One or two lines called at Geelong and Canterbury in Australia and Otago, New Zealand.

The story of Henry W. Peabody's life loaned to me by Magoon contains also pictures of Lewis Wharf in Boston, so often mentioned by shippers, showing the *Penobscot* of the line at the dock with the sign on the building reading "Henry W. Peabody's Australian Packets;" also cuts of the New York office at 81 New Street; the loading berth in that city at Pier 9, East River; the London office in Leadenhall House, as well as the Liverpool, San Francisco, Sydney and Cape Town offices.

In 1850 Henry W. Peabody's father, Alfred Peabody, formed a San Francisco firm, taking in J. P. Flint of Boston under the name of Flint, Peabody & Co., which appears on many of the firm's cards. The elder Peabody dispatched the first cargo vessel from Massachusetts for San Francisco direct, via Cape Horn. An interesting arrangement was soon made with Glidden & Williams' Line to procure business for the two cities, and from 1852 to 1858, 207 ships carried nearly 350,000 tons of goods to the California port, with about six millions collected in freight charges, beginning with the well-known clipper *John Bertram*; the only card for one of this ship's sailings is in the American Antiquarian Society collection.

The most interesting and attractive announcements in this Peabody firm collection would seem to be these: the *Kingfisher* announcement shows a large blue bird of this breed perched on a rock in the middle of the ocean with a Comstock Clipper sailing past. It looks extremely lonely and

rather worried. The *Levanter*, though not colored, gives a detailed view of a warehouse, dock scene and clipper loading for San Francisco, with longshoremen climbing up the runway. A rather unusual one is of the British Clipper *Theresa* to sail for Liverpool, the agents being Francis Macdonald & Co. of 6 Bowling Green. John I. Earle printed a card in 1859 showing a "Champion" on horseback having vanquished his opponent in a tilting duel. His opponent has evidently been carried off the scene, for only the victor's supporters are visible. The *Ocean Express* is another colored card worth mentioning. A skillful rider is astride a long fish which is beating a clipper, and of course he carries a Cooley flag. Another race, but not the Derby, was printed by Sutton & Co. for the *Mary L. Sutton*, named, undoubtedly, for a member of the family. *Santa Claus*, seen occasionally, shows this Christmas idol shoving a doll down the chimney for some little girl, while two reindeer, instead of the usual four, appear to be running away from their driver, and one might wonder how he would be able to continue on his journey! Of course, being at night, an owl has to be taking in the scene and seems to be having a race with Santa's steeds. The *Andrew Jackson* is a finely printed green announcement showing the President riding a prancing steed, with the overprint "The Fastest Ship in the World," which was the case for some time. A *Zouave* in his characteristic costume, on the run and with bayonet, appears to be trampling men down as an ad for Cooley's Line. *Valparaiso* is particularly well done and has a great deal of color. It shows the flags of the United States and Chile on either side of a crest flanked by an eagle and some kind of a Chilean animal resembling a unicorn. A Clipper is on the left of the card and a native scene with riders on horseback, with huts and palm trees in the background. This vessel, as the announcement reads, "has been constructed especially for the East India

and Pacific Trade" and is one of the most costly. This Henry W. Peabody collection also owns one of the rare *Volunteer* Bufford cards. The *Tycoon* dispatch notice has a correct figure of a Japanese "great prince," a title given by foreigners to the shogun or Commander-in-chief of the army. The *Intrepid* depicts the occasional occurrence of a brave woman helping to defend her country during early wars. In a brilliantly colored costume she is ramming a charge into the muzzle of a cannon while troops are preparing for an attack. A Coleman card pictures the *Wizard King* seated like the "Kingfisher" on one of these seldom seen (fortunately) rocks in the ocean; he is in full raiment with a crown on his head, but it is fortunate few Kings have the same queer visage as is in this picture. Kilburn and Mallory, printers in New York, have an Arab in costume seated on a galloping Arabian, with a tent in the distance. This *Arabia* and also the *Chieftain* cards show the same setting. The *Kentuckian* has a heavy beard and long hair and looks as if he would be rather hard to beat in an encounter.

The Seamen's Bank for Savings has a large and rare assortment of seven hundred and fifty cards, a number of which were sent on for inspection by the President, C. G. Michalis. The rarest, but one of the smallest and least conspicuous is that of the *Flying Cloud*, a vessel that needed little advertising on the part of the shipper John I. Earle, or anyone else. The modest statement that "The Ship having repeatedly made the passage (to San Francisco) within 90 days, as well as the shortest on record," etc. justifies the picture on the card, showing a woman flying the ocean and blowing a horn out of which come the words "89 days." Another inconspicuous one is the *Cowper* showing a woman playing a guitar before several persons, one of whom is meant probably to represent the English poet himself. An interesting fact connecting Cowper with our subject is that

he wrote the ballad of John Gilpin who is shown on that rare Gilpin card. The *Enterprise* is very impressive, showing in colors surrounding an eagle, a village, a manufacturing company, a balloon, a railroad train crossing a viaduct and one crossing a suspension bridge, a side wheeler, a clipper ship and a monitor. There are plenty of scenes throwing down the *Gauntlet* on this large card. Four views of fighting men on foot or on horseback with spears, gauntlet and gloves adorn this announcement of Sutton & Co., with the words "The Gauntlet against the Field." There was also a "Red Gauntlet" in the American Antiquarian Society collection. The *Hound* is also an amusing one. Wells & Emanuel print a man in an old-fashioned blue buggy driving several dogs which are chasing a larger hound carrying an "Empire Line" scroll. A woman on another hound, riding side saddle, and a flying eagle form the rear of this unique procession. The *Live Yankee* represents Uncle Sam striding over land, sea, windmill, mountains, and vessels on the way to California. The *Manitou* named for a magical spirit believed in by some of the North American Indians, shows many beautifully colored Indian scenes surrounding Sutton's "bee hive" flag. The Indians seem to be sorcerers appealing to the Great Spirit to aid their cures. An announcement of the *Queen of the Pacific* is another larger card, showing at the top a pioneer reaching across the Earle & Co. flag to shake hands with an Indian. Other redskins in a canoe and a clipper approaching land form two other attractive scenes. A small Sutton card *Swordfish* is original, depicting the hull of a vessel in the form of a swordfish with its sword forming the long bowsprit, traveling at high speed, followed by a flying fish, a whale, an eagle and a gull.

The most striking card in the New York Historical Society collection and also in the American Antiquarian Society collection is an unusual *Prima Donna* larger announcement

in which four beauties of that day (in lieu of the usual one) are seated in a theatre box apparently attending some performance, and they look as if they were not having too good a time. Another announcement is of the clipper *Mindora*, named for one of the islands in the Philippines, but the woman does not seem to be a native of that place. The *White Swallow* is also a fine card and the *Twilight* is the only one of its kind seen; some farmers are taking in a big load of hay, the last one of the day, while a clipper is setting out on its voyage. A handsome and lightly clad *Belvedere* is shown on another card.

The Peabody Museum of Salem has two collections, one amounting to 132 items and the other composed of 180 beautifully conditioned cards placed there on an indefinite loan by the George S. Allen Estate. The largest card I have seen (8½" x 5½") was in this latter group and was printed by Nesbitt for Babcock, Cooley & Company's Merchants' Express Line. It is a beautifully colored picture of the *Shooting Star*.

Some of the most interesting in the first group I will speak of: The *Yosemite* is described by Cornelius Comstock & Co.—“This beautiful Clipper, like the valley whose name she bears, is unsurpassed and unsurpassable”; and “Captain Pray, the well known Commander of the *Prima Donna* in her palmiest days, has succeeded in making this ship what he intended her to be, *A Marvel of Symmetry and Strength*—has 1000 tons of Government freight actually on board.” One of the *Mary Bangs* cards shows a maiden braiding her locks. Charles H. Taylor presented this Museum with a small gray card reading: “A Regular Trader for Boston, London Packet A1, Lying in the London Dock. Cabin passengers are furnished with *Bed* and *Bedding*. [With a 15 day voyage one might expect, I should think, to be provided with these important articles.] Hopkins & Glover, Brokers,

Change Alley." The Neal & Crowninshield announcement of the sailing from Boston in 1868 of the *Agate* to New Zealand is a close rival to the Mailler, Lord and Quereau advertisements, with the shields of the two countries on each side of a New Zealand scene, with palm trees, an Australian emu drinking, and natives rowing in a kind of canoe, with a mountain in the distance. This firm managed the "Australasian Packet Line." A small red card prints a sailing by Brockway & Baker of the Pioneer Line for Portland, Oregon. The *Alleghanean* card of Wells & Emanuel would please a hunter of game for it shows a sportsman among the Alleghany Mountains aiming at a swiftly running deer, with the odds against the man. Coleman & Co. got out an *Anglo Saxon* card showing a uniformed warrior standing in the very bow of a small row boat with battle-axe and shield, ready to fight all comers, but his situation looks precarious although no antagonist is in sight. The *Challenger*, sailing in 1859, is shown in fine colors on a large card, 7" x 4¾". John I. Earle & Co. issued it for the Shippers' Line of San Francisco Packets; it shows armored knights and spectators in a grandstand decorated with many flags, with this poetry at the top:

When the knight his gallant steed bestrode
And shouted his battle cry—
"This day I will win my lady love,
Or in the Lists I'll die."

David Crockett is usually doing some difficult stunt and this time W. T. Coleman & Co. has him appear holding the firm's flag and driving two sea serpents or alligators upon which he is skillfully standing astride. He has just wrecked a train and engine, and people and debris are scattered in all directions. This rider seems to be beating all records to San Francisco. Another card shows a *Flying Eagle* carrying the Babcock, Cooley & Co. flag to California and winning over a

locomotive and train which appear to be carrying on a losing race along the surface of the ocean. The engineer is standing on top of the engine and blowing the whistle vigorously. This curious wording appears—"Current Rates and no Deception." *Harvey Birch* of The Empire Line shows this Revolutionary spy evading all armed pursuers by jumping his horse over a fence, although his mount has not made a clean performance.

Midnight has a dark, gloomy card, and three wide-awake owls provide the decorations. *Young America* of Coleman's Line shows a crew of six in curious colored costumes rowing away from three other boats, while a man standing in the bow is waving the Company flag, and another sailor is watching to see how far behind are the other crews. The best dock scene, with seven wagons approaching or leaving, shows the *Susan Fearing* being loaded. There are many cards of the *Storm King* in many positions, quelling, as usual, the ocean. The *Emerald Isle* pictures a gaily-clad Irish sailor standing on a rock in the ocean, waving the old style of Irish flag with the harp. Another card claims that the ship made a passage to Liverpool in as quick time as the steamer *America*.

The Allen album in the Peabody Museum contains especially attractive cards chiefly to do with W. T. Coleman & Co., Sutton & Co., John I. Earle & Co., Babcock, Cooley & Co., H. C. Brooks & Co. and Glidden & Williams, with a few unusual ones by Grinnell, Minturn & Co. and A. A. Low & Bro. The Coleman cards, however, predominate. There are also a few rare ones gotten out by Samuel Stevens & Co., the predecessor of Henry W. Peabody & Co., and a few print Neal & Crowninshield as agents acting with them. A few of the most striking or artistic are selected, most of them printed by Nesbitt & Co. The *Reporter* of Coleman's Line notice gives a colored picture in the left-hand corner of

a man driving a four-horse chariot of prancing steeds over the ocean, with a red piece of paper in his hand on which is written the time of the last voyage to California—"106 days," and these words are seen above the horses "Mark the time." An eagle is perched on the dashboard. Two duplicate cards of the *Comet* show one of those huge heavenly bodies stretched across the heavens, astride of which is Uncle Sam carrying the Coleman firm flag, guided by a star and followed by two clippers. *Governor Morton* appears on several cards with an Indian chief as the centerpiece, surrounded by flags, eagle, Plymouth Rock 1620, cannon, cannon balls, Pilgrims and the *Mayflower* in the distance. Your President has been good enough to explain the connection between Governor Morton and the Plymouth Colony: "Marcus Morton was Governor of Massachusetts in 1840-41 and again in 1843-44. He was a descendant of Nathaniel Morton, who was secretary of the Plymouth Colony and who wrote *New England's Memorial*. Nathaniel was the son of George and Sara Morton, who came over in the ship *Anne* in 1623. Sara was a sister to Governor Bradford. Since Marcus Morton came from Plymouth and was, I believe, the first Plymouth man to be elected Governor of the Commonwealth, allusions to Plymouth Rock, etc., in relation to the ship named after him, were natural enough."

Macondray & Company's Line for Hong Kong from San Francisco in 1871 shows the *Sumatra* about to sail and an interesting detail connected with this unusual card is that at that Asiatic port the agents are Russell & Co., doubtless a branch of the firm of that name then one of the most important ones in the China trade. Another interesting card depicts the *Carrier Dove* of Coleman's Line, the only Baltimore Clipper I have noticed although an effort has been made to find cards there. A carrier pigeon is racing the vessel on its voyage to San Francisco. Dictators must have

existed in the clipper days for there is a California Line card showing one mounted on a gay comparisoned prancing steed pointing to a clipper on the high seas. He is followed by other riders. The scene is laid in front of a temple guarded by two lion statues. This is one of the few cards which mentions that "No Sal Soda taken on vessels of this line." A curious name to choose is the *Live Oak*, so called because the vessel was built of that kind of timber, for which California is so well known. The scene shows a large oak tree and for some reason an Indian is endeavoring to shoot an arrow at a bear which is cautiously protecting himself behind the trunk of the tree. There are quite a few cards of the ill-fated *Hornet* which was burned at sea, with horrible losses and sufferings to the crew. John I. Earle & Co. and Taylor & Merrill announce the sailing of the *Red Rover* on a card picturing a rider carrying off on horseback a rather unattractive looking maiden, with these words above: "And he bore from a hundred lovers, his prize, the flower of the forest maids." Judging by her looks it would seem as if she would not be worth taking such chances. Another notice shows an Indian racing on horseback but in this case he has not succeeded in capturing any "lady love," but looks as if he were after one. There are a number of *Witchcraft* cards, some with witches and broomsticks and some without either, but with Captain William C. Rogers in charge the ship would be sure to fill. The *Peruvian* with a man and woman in the costume of that country is equally nicely colored. *Star of the Union* is particularly attractive. It shows a clipper within a gold circle, with American flags above, and a scroll reading: "The Union Must and Shall be Preserved." Below, for some reason, a sad-looking bear and a prancing eagle appear at each end of the scroll. *Flora Temple* pictures that famous trotter chased by such fierce hounds that it looks as if she were surely eclipsing her record of a mile in 2.19 $\frac{3}{4}$ made in

1859. An especially curiously named vessel was the *Atmosphere* with Atlas supporting a globe on a wand. The *Osborn Howes*, named for that well-known Cape Cod Captain and ship owner, carried the Coleman flag on a small yellow card. The *Bostonian* sailed for this firm several times. A fierce looking moustached *Inkermann* is making a terrific charge on horseback, with soldiers and corpses in the distance. The *Samuel Appleton* on the way to Australia under the auspices of H. C. Brooks & Co. was probably named for a member of this important Boston family. This firm advertises on this announcement for Australia, the names of forty vessels it has dispatched, *Plymouth Rock* being one of them.

Francis S. Parker presented to the Bostonian Society a fine collection of over 300 varieties which is nicely arranged by groups. The largest number of Glidden & Williams cards, 127, is to be found here, but they as a rule are not as colorful as many others. There are 54 Sutton & Company announcements, 42 Nathaniel Winsor & Co., 35 Brooks' Australian Line and 30 R. W. Cameron. There are some unusual ones to be noted. The best and largest reproduction of a fish is on a Sutton card of the ship *Silas Fish* and Nesbitt has again done himself proud. One of the most attractive views of an Indian village appears on Comstock's *King Philip*. The only spinning wheel seems to be on Sutton's card of the *Favorita* (in two collections) which is being run by an industrious-looking woman. The clearest picture of a witch astride a broomstick, representing, of course, *Witchcraft*, was gotten out by Glidden & Williams. An uncolored bee hive is to be seen on the *Industry* card of this same firm. This Society has an *Acadia* card similar to the one in the Bostonian Society collection, showing an eagle, emu, kangaroo insert in a flag, and a clipper ship. The *Rattler* has a well colored scene of American seamen loading a cannon, with the American flag flying. There is also a *Volunteer* Bufford card,

and a *Success* card showing a colored scene of the battle between the *Merrimac* and the *Monitor*.

The Massachusetts Institute of Technology has only 32 cards but a few are not seen in other collections as far as I know, and some are very small. The rarest of all is the *Gamecock*, which was built by Daniel C. Bacon and was Captain Dumaresq's favorite ship. A gamecock appears with outstretched neck and looks as if it were crowing over the entire fleet, as in fact she often did. This announcement of the Empire Line was advertised by James Smith & Son of New York, successors to Wells & Emanuel. Another one not seen anywhere else is the *Archer* showing a Centaur rearing on his hind legs and shooting an arrow at nothing in particular. A large white flag with an eagle carrying a large "A" is at the top. W. C. Annan & Co. was responsible for this vessel at that time.

Mailler, Lord & Quereau of the Kangaroo Line have simplified the style of decorations on the *Red Gauntlet* card by printing only a large white flag with a Kangaroo inserted within a red shaped outline of a heart. Another *Ocean Telegraph* announcement is on a blue card with Sutton & Company's red bee hive at the top, showing also a clipper under full sail. The *Old Colony* shows an unusual scene of several Pilgrims and an Indian near a stockade watching the *Mayflower* riding at anchor and a landing party approaching in a small boat, but with ten oars! *Westward Ho* shows a caravan, two would-be gold diggers and a dog, and is worthy of recording. There is also a Norseman (perhaps Leif Erickson) on shore pointing, perhaps, towards America.

The Business Historical Society of the Harvard Graduate School of Business Administration owns two hundred and twenty splendid specimens well arranged and indexed, and not generally known. A good many deserve special mention. The *Wanderer* is a large card with a sad-looking girl pictured

wandering in the woods. She is reciting these few lines of poetry arranged on each side of the card:

His ship is flying o'er the sea
Pressed by the favoring gale—
While I am wandering o'er the glen,
Or through the flowery vale.
Ye winds propitious bear him on
In safety back to me—
My every blessing rest upon
My Wanderer on the sea.

The curiously named *Western Continent* has a map of North and South America shown in colors on the card of this name. A fine card not seen elsewhere is a large dock scene showing a Cooley Line vessel and a three-horse tandem dray filled with goods and marked "Adams Express Company." The Sutton & Company *Comet* card reads: "The *Comet* against the fleet!" It is of unusual four-pointed star shape. There is a gold profile of *Franklin* mounted in a blue circle on the card so named. The only one showing a bust of *Thatcher Magoun* with the words "The Pioneer Builder of Medford Ships" over his head, is in this collection. "Ne Plus Ultra" vessel is a typical expression of the boasting of that era. Rollinson's California Clipper Line had a *Granite State* and at the left of the card is a circle with "New Hampshire" in the margin, and inside is a ship building on the stocks, with a setting sun. One of the finest seen anywhere is a large colored full length picture of *Audubon* with gun slung over his shoulder and a setter dog alongside. It is as exquisite as his prints. R. M. Cooley & Co. were the shippers. Sutton has a fine card for the British warship *Napier*, showing a battle scene. The *Cafarwell* is a showy card arranged in a circle with a clipper inside. The only one seen that advertises the Panama Railroad Company's Brig *Costa Rica* is by Joseph F. Jory of New York, for "Aspinwall,

Panama, Central America, West Coast of South America and San Francisco." It has pictures at the top of a clipper, a railroad train and a steamship. The color is purple. There is the rare view of *Don Quixote* "raining hacks and slashes on a Moorish puppet show." There are several *Hornet* cards, one showing a battle scene. An enraged *Panther* is shown on a Cooley card of the vessel of that name. The *Kingfisher* in this picture has a fish in his mouth and is a sporty card. The *Lizzie Oakford* evidently was named for a lady who was proficient as a skater, for she is very gracefully sliding over the ice dressed in gay '60's attire, while another female has fallen down and is being helped up ignominiously by a gentleman friend. *Galatea* is a large figure with white beard seated on a big stone and squashing some poor fellow to death. *Hesperus* would seem, from the poem, to be a dangerous name for Winsor to give to a clipper, nevertheless there was a vessel so named. There is also a very fine large *Reynard* card showing two hounds chasing a fox which has evidently succeeded in evading his pursuers by crossing a stream. The largest advertisement seen, 8" x 6", is more like a poster in which Cooley advertises that three vessels are being loaded at the same time for California. The clipper *Merchant* is unusual showing a shipping office, the head official seated at a desk and a customer talking to a clerk at the counter. Through the window can be seen a clipper taking on a cargo at a New York wharf for San Francisco.

Among the Bostonian Society cards is an interesting one that might easily be passed over if the eye were not searching for details. It was issued by Mailler, Lord & Quereau of 108 Wall Street, Nesbitt having been the printer. In a colored circle is a shield with the words "Kangaroo Line, established 1853," and around the edge is the name of the New York agent. Above the crest is perched an American eagle with outstretched wings. Within a similar circle on the right is

the word "Australia" and around the edge is the name of the Melbourne Agent, "Lord & Co." Standing on top is an emu, resembling an ostrich. Between these two emblems is a white flag with a well-engraved kangaroo in the center. The ship advertised is the *Acadia*. Most of the symbols connected with that distant country seem to have been included in this original card.

In the Peabody Museum is a similar and attractive card which was issued by Mailler and Quereau, with the name "Lord" omitted. It was printed by Rogers & Sherwood of 23 Barclay St., New York in 1879. It shows a Kangaroo within a white flag in a circle advertising the firm and the Kangaroo Line. On each side of the card is a dock with vessels loading or unloading at Pier 10, East River, N. Y. A freight train has pulled up on one dock alongside one vessel. This sailing was to Australia and New Zealand to carry goods to the Melbourne International Exhibition of 1890. This firm had agents in Melbourne, Australia; Sydney, New South Wales; Adelaide, South Australia; Brisbane, Queensland; Dunedin, Christchurch and Wellington, New Zealand. A good many of the Glidden & Williams' announcements showed a California scene, with several miners digging for gold, and a woman representing California.

Your Society has six and the State Street Trust Company possesses one of the scarcest cards—that showing the famous *John Gilpin*, a very large man in blue coat and yellow trousers, clutching the neck of a white horse, racing through the streets at full speed. Reins, stirrup and hat are flying behind. Above is Sutton's usual red flag with gold bee hive. These cards vary somewhat, but the rider is having an equally uncomfortable ride in all the prints and his mount is galloping at the same breakneck speed in each one. Wouldn't Cowper be amused to see his poem featured on a ship card?

Your collection here, grouped alphabetically and consisting of 382 cards, of which a few are duplicates, is an excellent one. The *Bengal* card showing a tiger, already mentioned, is one of the most colorful. Two different ones of the *Bunker Hill* are attractive and patriotic. *Cremorne* shows a mermaid, with a very long tail, and a whale. Two *Don Quixote* cards are unusual, one including the scene with the lion and the Moorish puppets. The *Franklin* card, with his kite, is in this group. A large card of *Ella Norton* shows a woman leaning on a capstan, with a spyglass and a rather forelorn expression.

The Griswold firm figures again. The ship *Geo. Griswold* built in Quincy in 1862, is advertised on a large, curious card showing a wharf scene with Columbia in conversation with Britannia, the latter holding a shield upon which is shown a crude lion and a unicorn. On the dock are barrels and boxes marked "For the English Poor"—"Relief for Lancashire" and "Charity." The total value of provisions sent over from the United States, according to a Manchester authority, amounted to £27,000. Only one country—Australia—sent more. This was during the Civil War when the Lancashire cotton mills were unable to procure material for running the mills and consequently had to shut down. This situation was known as "The Lancashire Cotton Famine." Almost 500,000 workers were idle and at one time were almost destitute. In spite of this situation, however, the operatives favored the North and showed their feelings at some of their meetings. On one occasion these words were sung, showing they would not interfere with the blockade, even if they suffered thereby:

Our mules and looms have ceased work,
But we will let them fight it out and stand by English laws.

The British Information Services, through William Parkyns of the Consulate in Boston, found a record that—

On New Year's eve, 1862, in anticipation of Lincoln's Emancipation Proclamation, pro-Union meetings were held in several English cities. A meeting of 6,000 working men at Manchester, the city which suffered most under the blockade, sent the following message to President Lincoln: "The erasure of that foul blot upon civilization and Christianity—Chattel Slavery—during your Presidency will cause the name of Abraham Lincoln to be honored and revered by posterity."

On January 19, 1863, Lincoln replied in his usual delightful language. Several sentences read:

I know and deeply deplore the sufferings which the working men at Manchester, and in all Europe are called to endure in this crisis. . . . Under the circumstances, I cannot but regard your decisive utterances upon the questions as an instance of sublime Christian heroism which has not been surpassed in any age or in any country. . . . I hail his interchange of sentiment, therefore, as an augury that whatever else may happen, whatever misfortune may befall your country or my own, the peace and friendship which now exist between the two nations will be, as it shall be my desire to make them, perpetual.

In all, three relief vessels were sent over, the *Geo. Griswold* being under the command of Captain Lunt, whose services were gratuitous. Lewis Douglas, our Ambassador to England, mentioned this Lancashire incident in a recent address given in Manchester.

Through the Seamen's Church Institute of New York and Louis Tiemann, we learn that Frank Gray Griswold, a well-known sportsman, wrote an interesting story about his father's ship, named for himself, parts of which are copied:

When the citizens of New York heard in 1862 that the cotton mill operators were starving in Lancashire, England, a subscription was started by the Chamber of Commerce for their release. The money collected was invested in flour, bread, corn, beef, bacon and rice, to which the New York Produce Exchange added over 2,000 more barrels of foodstuffs.

My father had a new ship just off the stocks, named *Geo. Griswold*, and his contribution to the Fund was this ship and her expenses to carry

the cargo to Liverpool. Owing to the high price of cotton her sails were of Scotch hemp canvas. Capt. Lunt volunteered to command her without remuneration. The risks at the time were very great as the ocean was infested with Confederate raiders. Before she sailed from New York she was blessed by a clergyman and I remember the ceremony distinctly; I was eight years old. She arrived safely in Liverpool on Feb. 10, 1863, and received a great reception. It was shortly after the British Government had allowed the Confederate raider *Alabama* to sail, so that under these circumstances the unselfish generosity of the American people was greatly appreciated in England. The risks were so great at the time that the *Geo. Griswold* could not obtain a return cargo. She sailed in ballast for Brazil and was captured by the raider *Georgia*.

Through the late E. H. Redstone of the Boston Public Library a picture was found of the *Geo. Griswold* at her dock in a book entitled *South Street* written by Richard C. McKay. The caption read: "Receiving Supplies for the Relief of the Starving Poor of England, at Pier 9 East River." A large sign on a square sail yard reads: "Contributions for Lancashire freight free." The wharf is loaded with boxes, reminding one of the Yankee Friend Ship from Boston to Scotland in 1948.

There are two extra fine cards of the clipper *Panama*, one showing the same unusual maiden figurehead and the other picturing in brilliant colors a freight train crossing the Isthmus. Another rare announcement has a view of Melrose Abbey on Comstock's ship *Melrose*. One not seen anywhere else is a card with the curious name *Mastiff* on which a faithful dog of this breed is rescuing in its mouth a child from the clutches of some wild-looking horsemen. A simple but scarce card announces that the clipper *Syren* will sail from London to Boston, "Loading in the West India Docks." It is signed by Grinnell, Tinker & Morgan, Leadenhall Street. The *George Peabody* is the only one of its kind anywhere that gives an excellent picture of that benefactor to both sides of the Atlantic. The *John Bertram* plain announcement is rare.

The Trust Company has a *City of Boston* card which is of local interest but not showy. It represented Page, Richardson & Company's Merchants' Line of Liverpool Packets, and a well-known Cape Cod name as the Commander—E. F. Sears. The Bank also has the card of the *Dreadnaught*, one of the speediest of the ocean greyhounds. A more recent card shows the *Creole* steamship scheduled for New Orleans.

The comparatively few flags displayed by the various lines on these cards are very noticeable in the Henry W. Peabody collection, but are difficult to describe except in a general way. Winsor's Regular Line, as it was called, used a white flag with gold border, and a red and a gold star in the center. The Shippers' Line of San Francisco Packets handled by Francis Hathaway or John I. Earle had a red burgee with black "E" in the middle. Comstock's Clipper Line is hard to describe; the main part is red with a letter "C," the top point is blue, and the lower is white. Coleman's California Line used a square house flag, blue at top and bottom and red on each side with a "C" in the center of a small white circle. Randolph M. Cooley displayed a blue burgee with a similar "C" within a similar white circle. The Australian Commercial Line advertised by H. C. Brooks & Co. and Vernon Brown & Son together, and by Brooks & Co. alone had two house flags done in red and blue or red and white, with occasional variation, carrying "WW" in the center—why "WW" is difficult to guess. The more recent Warren & Co. line of steamers with offices at 99 State Street and also in Montreal had a more simple house flag, red with white circle inside of which was "W. & Co." Another one noticed was designed by Brooks' Australian Line, with a red border, an inside blue border, and inside of that "B. & Co."

In the Bostonian Society album are three flags not in the above collection. One was flown by the (J. E.) Manning's Line for Valparaiso, a blue flag carrying the initials "J. E. M."

The R. W. Cameron firm flew a complicated flag with various insertions of red, white and blue and "A" in the center, probably for Australia. Page, Richardson & Co. advertising the *City of Boston* depicts a blue burgee, or swallow-tail flag, with three red stars. Alfred Ladd & Co. used a white pennant with an insert American shield.

The flags described below were noticed in the Technology group. The Babcock, Cooley & Co. firm flew a white flag, with "B. C. & Co." in the center within rectangular blue lines. The Chambers & Heiser burgee is seen but seldom, the half near the pole being blue and the other half white. Another one was used by Ross, Falconer & Co., it was a blue rectangle, with "R. F. & Co." in the middle surrounded by seventeen white stars. W. C. Annan & Co. had a large white burgee, with a dove carrying an "A" in its mouth. Timo. Davis & Co.'s line carried a gold-colored house flag with a blue circle in the center and Thomas F. Wells & Co., probably an offshoot of Wells & Emanuel, had one with a brown stripe around the edge and a white middle, inside of which was "W. & Co." Others seen are Dearborn & Co.'s California Line which flew a flag, the part near the pole red with "D" in the center, and right part, top blue, lower part white. H. C. Church & Co. had a blue or black flag with a white cross and a red diamond in the center and a star insert. Sampson & Tappan had a house flag, white on top and blue below, with a red center. George B. Upton flew a white flag with a blue cross. Grinnell, Minturn & Co. had a curious flag composed of red, blue and yellow. James Baynes & Co. had a red burgee, with a red-brown circle, and the Donald McKay burgee, so well known everywhere, was white with a blue edge, with a blue eagle inside a circle in the center. Lincoln's Line had a blue house flag with a gold circle and cross inside. Cusack's Line flew a red burgee with a "C" inside a white circle. Bradshaw & Co.'s house flag was red top and

bottom, blue on the sides and "B. & Co." in a white circle. The Brewer & Co. flag has already been described.

There are three flags in the Peabody Museum collection not as a rule seen elsewhere. The California Line of which Robert B. Van Vleck was agent, flew a burgee, the half near the pole red with a "C" and the top of the other half blue and the lower part white. The Wells & Emanuel burgee was red with blue cross lines vertical and horizontal and the letters "W. E." in the center. Coleman's Australian Commercial Line flag is rarely found. The half near the staff is gold and the other part white, with a diamond in the center.

Mr. Michalis has also very kindly sent a list comprising many of the shipping companies which advertised their sailings through the medium of sailing cards and with others I have discovered, including some from Boston, it would seem that these following firms resorted to this mode of advertising to a greater or less degree at one time or another:

W. C. Annan & Co.	94 Wall Street
Babcock, Cooley & Co.	80 Water Street
S. B. Babcock & Co.	118 Water Street
Bingham & Reynolds	88 Wall Street
Brockway & Baker	26 South Street
J. H. Brewer & Co.	45 South Street
R. D. Cameron	88 Beaver Street
Chambers & Heiser	(no address)
Wm. T. Coleman & Co.	88 Wall Street and 161 Pearl Street
Cornelius Comstock & Co.	96-106 Wall Street
Randolph M. Cooley	88 Wall Street and 118 Water Street
M. R. Cusack & C. H. Church & Co.	110 and 116 Wall Street
Dearborn & Co.	104 Wall Street
George Daniels	8 South William Street
John I. Earle	106 Wall Street
Earle & Weed	106 Wall Street

Fisher, Richards & Co.	84 Wall Street
Foster & Nickerson	27 Wall Street and 25 South Street
Goodeve, Arkell & Elliot	88 Pearl Street
Grinnell, Minturn & Co.	78 South Street
Francis Hathaway	60 South Street
Howes & Co.	93 Pearl Street and 78 South Street
Hingham & Reynolds	101 Wall Street
Alfred Ladd & Co.	84 Beaver Street
Ludlam, Heineken & Co.	115 Broadway
A. A. Low & Brothers	31 Burlington Street
Francis MacDonald & Co.	6 Bowling Green
Mailler, Lord & Quereau	108 Wall Street
Samuel W. Osgood	88 Wall Street
Samuel G. Reed & Co.	57 Water Street
Edward Mott Robinson	161 Pearl Street
Ross, Falconer & Co.	88 Wall Street and 46 Pine Street
Ross Demster & Co.	88 Wall Street
G. D. Sutton	70 Wall Street
Sutton & Co.	88 Wall Street, 82 South Street, opp. Pier 19, 58 South Street, Cor. Wall Street
S. R. Rollinson	70 Wall Street and 161 Pearl Street
Robert B. Van Vleck	100 Wall Street
Wells & Emanuel (successors to James Smith & Son)	96 Wall Street
James H. Wilson	71 Wall Street

Charles W. Brooks & Co. of New York ran the Hawaiian Packet Line for Honolulu where their agents were Aldrich, Walker & Co. There was also a Brooks Brown who ran for a time the Australian Commercial Line. The Babcock & Cooley and Randolph M. Cooley firms in New York acted as agents for the Merchant's Express Line. Wm. T. Coleman & Co. acted for the California Line both in New York and in

San Francisco; they seemed to select or act for many vessels bearing the name of some woman. Cornelius Comstock handled the vessels for the Comstock Clipper Line. Sutton & Co. of New York represented the Dispatch Line for that California port and was one of the earliest and largest of the shipping firms. The Sutton & Company red or white bee hive on a red flag surrounded by swarming bees (thirteen to be exact, and three on the stand) at the top of their cards, must have been well known among shippers of that day, and was a graphic indication of the industry of that firm. In fact, Glidden & Williams at one time, at least, made use of a similar device, but the hive was a different color, and there were not so many bees buzzing around. The firm was none the less active. This was on their card advertising the ship *Industry*. It was a natural thing, as pointed out by Abe Schoenfeld, for the Suttons to employ George F. Nesbitt (only two doors away at 84 Wall Street) to do the firm's printing. Sutton & Beebe at one time represented the firm in San Francisco and also at 147 Front Street in Philadelphia. Wells & Emanuel of New York acted for the Empire Line. Alfred Ladd & Co. for a short time advertised the Union Line for Hong Kong and Shanghai. There was a firm of R. W. Forbes & Co. of 11 William Street in New York. James Askill & Co. of 36 Beaver Street was a co-partner at one time. Still another line called the Australian Pioneer Line appears on a dispatch card, with R. Towns & Co. acting as agents in Australia. Robinson's California Line for San Francisco was advertised by Edward Mott Robinson of New York.

In Boston Henry W. Peabody & Co. was the most active, carrying on business under the name of Australian or Australasian Line. This firm had agents in Wellington, Adelaide, Dunedin, Sydney, Port Elizabeth, Brisbane, Cape Town and other places. A close second was Glidden &

Williams, acting for themselves. In addition to having their own offices the latter advertised that the California Packet Office at 114 State Street could be applied to for freight and passage. This firm issued many styles of announcements and in various colors, including some gloomy black ones. Other important Boston shippers were:

Bradshaw & Co.	4 Broad Street
Henry C. Brooks & Co.	24-40 or 67 Commercial Wharf
Vernon Brown & Son	5 Kilby Street
Brown & Wilde	128 State Street
California Packet Office	39 Lewis Wharf or 114 State Street
Timo. Davis & Co.	5 Long Wharf or 114 State Street
Frothingham & Co.	25 Long Wharf
Glidden & Williams	29 Lewis Wharf
Daniel Lewis	9 Merchants Row
William Lincoln	4 India Street
Lincoln, Wing & Co.	31 India Street
J. E. Manning	193 State Street
H. B. Mansfield	127 State Street
Neal & Crowninshield	6 Central Street
Page, Richardson & Co.	114 State Street
Henry W. Peabody & Co.	11 Liberty Square, 114 State Street, 41 Indian Wharf, 118 Milk Street (present address 148 State Street)
Samuel Stevens & Co.	209 State Street
Thayer & Peabody	134 State Street
Nathaniel Winsor & Co.	127 State Street
Warren & Co.	97 State Street
Thomas F. Wells & Co.	3 India Wharf

It would seem that the building at 114 State Street in Boston housed many of the important Boston shipping firms. Samuel Stevens, forerunner of H. W. Peabody & Co. had offices at 209 State Street.

The names of the printers are of interest in dealing with this subject. Undoubtedly the most active office was Nesbitt

& Company, headed by George F. Nesbitt, with offices in the shipping district at 84 Wall Street on the corner of Wall and Water Streets in New York City, and at one time on the corner of Pine and Pearl Streets. It may be of interest to state that according to an excellent authority, Nesbitt also acted as printer for the first United States postage stamped envelopes used in America. Most of the cards issued in that city and some also of Boston Clippers bear the Nesbitt imprint. Some, however, carry the name of Endicott & Company of 59 Beekman Street, also of New York. Another printer of these notifications in Beekman Street, at Number 32, was Isaac J. Oliver, whose name appears on some of Sutton & Company's Dispatch Line, and probably others as well. The name of Francis Hart (curiously enough a well-known Boston name) appears on a few later cards as of 63 Courtland Street, New York. A. E. Ivers of 76 Wall Street and C. H. Jones & Co. of 114 Fulton Street appear occasionally. There was also a Bacon & Co. of New York who did some work for Macondray & Co., and the name of Hosford & Co. of 21 and 57 William Street also appears occasionally.

The rarest card found bears the name of "J. H. Bufford's Lith." of Boston, namely, the *Volunteer*, showing a very war-like battle scene. Recently it has been found in several other collections. Again I should like to quote Mr. Keyes' *Antiques* article giving a description of J. H. Bufford:

In his youth Bufford had worked as an apprentice for William S. Pendleton in Boston. In 1835 he went to New York, and thereafter until 1840 he was employed in various printing houses, among others Endicott's and Nathaniel Currier's. By 1841 he had returned to Boston and started in business for himself, first at 204 Washington Street. Then, as prosperity came to him he moved to larger and larger quarters and finally established himself at 141 Franklin Street, where he had about a hundred men on his payroll. He gradually developed one of the foremost

lithographing plants in the country and produced an enormous quantity of lithographs of all kinds, and all degrees of excellence.

The most important Boston printers of this type of announcement appear to have been Rand, Avery & Co., now still active in business under the title of Rand Avery-Gordon Taylor, Inc., at 871 Commonwealth Avenue. This company did work for H. W. Peabody & Co. and others. There may be some artists or even others who might be interested in the processes used in printing. We have availed ourselves of the kindness of Robert A. Whidden, President of this organization, who writes a rather detailed and interesting description, some sentences of which are quoted:

The ship sailing cards which we have here were done in varying numbers of colors, some in 4 and some in 6 or 7. (These colors would be blue, red, green, white, black, yellow and brown.) For instance, the *Western Belle* card reproduced in your first brochure used gold ink, blue tint, red, blue, purple tint, and black and white. Others used gold, bronze and various colors and tints. For all cases the colors are made of 4-color line plate engravings.

He goes on to explain an interesting and curious method of using patent leather in part of the process:

The tint plates were made of patent leather or zinc and all ornamentation was from stock rules, borders and ornaments. Back in those days, and for many years later, tint plates as used on these cards were made by the compositor—cut from patent leather and mounted on wood. One of our older compositors tells us that they used to save their old patent leather shoes and cut them up for this purpose. He also stated, and received no contradiction, that this work could not be done today.

It is curious that patent leather was so important in this connection and many of the old pumps discarded by our ancestors were probably used in turning out these notices.

Next in importance, although not in existence today, was Watson's Press of 45 Water Street, 21 Franklin Street or 25 Doane Street. This was the usual name, but at one time the firm appeared as Watson & Clark of 69 Water Street, often merely using the word "Watson." It is impossible to follow their sequence of names or locations, but by good fortune I was able to get some information from a friend. George Edwin Cole was one of the few persons who turned up with a collection of cards printed by this firm, also bringing the interesting information that his grandfather was foreman for Watson's Press in Water Street about this time, 1862. This firm usually did the printing for Page, Richardson & Co., Nathaniel Winsor & Co., Glidden & Williams and Winsor's Regular Line, their advertisements usually reading "Printing of every description." Occasionally a small cut of Boston Harbor appeared in the lower left-hand corner. In this collection was found a card printed by the Watson Press announcing that the Insurance Office of Amos L. Wood of 60 State Street was prepared to insure Fire and Marine risks. An attractive clipper occupies the top left corner. In later years this same Watson firm printed larger cards or posters for the Eastern Rail Road which carried the U. S. mails between Boston and Portland. Mr. Porter mentions that George B. Watson carried on a very small printing business between the years 1864 and 1897. His cards were also printed in several colors and many of them were embellished with a wood-engraved design pertaining to the name of the vessel. The best of these engravings were made by S. S. Kilburn of Boston who was both an artist and engraver. He believes also that very few cards were lithographed.

Another Boston printer was Fred Rogers who advertised himself as a "Steam Job Printer" of 150 Washington Street. He did much printing for Henry W. Peabody as did S. J. Parkhill. For Thayer & Peabody, Morrill of 22 Water Street

often acted. Mead's Press of 91 Washington Street did printing for Lincoln's Line. The names of J. R. Batchelder & Co., and Batchelder & Wood (both of 159 Washington Street) and Blair & Hallett are noticed occasionally on these notices, as also Morrill & Co. of 32 Water Street. Another company was the Lithographic Power Press of Boston, and occasionally the Commercial Printing House, 30 Kilby Street, did some work for Thos. F. Wells & Co. The former name appears very seldom on a few of Neal & Crowninshield's Australian Packet Linecards. Several of the Hawaiian Packet Line of clippers employed for their announcements William F. Harrison & Co. of 417 Clay Street in San Francisco.

The only two printers that Harry T. Peters mentions in his remarkable and instructive book entitled *America on Stone* are J. H. Bufford and the Endicott firm. The former, to quote Peters' data, began business in New York in 1835, first at 152 Broadway and then at various offices in Nassau Street. In 1841 he moved to Boston and usually was situated somewhere on Washington Street. He began under the excellent tutorage of William S. Pendleton of Boston. Peter speaks of this "house" as one of the major lithographic establishments of the period. One of his successful apprentices was Winslow Homer. The firm survived in different forms until after 1900. Bufford's view of the Hancock House and the five prints of Beacon Hill while the land was being excavated, and his whaling prints, are rare. Peters adds, "His work is almost invariably good."

The Endicotts go back to the year 1828, but at the time of the clipper ships the firm consisted of William and Francis, with offices at 59 Beekman Street in New York. Their advertisement read: "Lithography in all branches, executed in a superior manner at their old and well-known establishment," etc., advertising, among other items, "every de-

scription of show card, plain or in colors . . . with improvements unsurpassed by any other house." Their pictures are detailed by Peters, but no mention is made of any sailing cards. To summarize their work, this author remarks that "They did everything and did it well."

Some printing offices were modest enough to omit their names altogether.

As so many of these vessels went to San Francisco it might be allowable to add these stanzas:

Oh, New York's race track, where we stood,
 We bet on all they said was good.
 Our watch, our shoes and every rag,
 But lost our money on a bob-tail nag.
 Our money all gone we shipped to go
 Around Cape Horn, where strong winds blow.
 We're bound for Cal-i-forn-i-o;
 For gold and banks of Sacramento.

These few lines of poetry, written by Basil Lubbock, seem to fit in whenever tales of the sea are told:

Ye bloods of the present day,
 To you I have nothing to say,
 Except ye are able,
 To splice a chain cable,
 And get a sheer hulk under way.

APPENDIX

This separate paragraph is devoted to the various agents in California and Australasia, as shown by the cards, and is added in the belief that it might be well to record these names in case anyone should be especially interested.

SAN FRANCISCO

Stevens, Baker & Co.	For Winsor's Regular Line
Flint, Peabody & Co.	}	{ Henry W. Peabody & also
Meader Lolor		

W. T. Coleman & Co.	Henry W. Peabody & also Glidden & Williams
D. L. Ross & Co.	Ross Falconer & Co.
John Rosenfeld (successor to George Howes & Co.)	Sutton & Co.
George Howes & Co.	Sutton & Co. & Wells & Emanuel
Sutton & Beebe	Sutton & Co.
De Witt Kittle & Co.	Babcock, Cooley & Co. & Randolph M. Cooley
Edw. Mott Robinson	H. B. Williams
Crosby & Dibblee }	{ Cornelius Comstock & Co. & Comstock's Clipper Line
Albert Dibblee }	
Dibblee & Hyde }	
J. H. Coghill & Co.	George D. Sutton's Clipper Line
Williams, Dimond & Co.	Dearborn & Co.'s California Line
Osborn, Cushing & Co.	Brooks' Australian Line
Brooks Brown	Australian Commercial Line

AUSTRALIA

Adelaide—M. Marwood & Co.	For Mailer, Lord & Quereau
Melbourne—Wilkinson Brother & Co.	Samuel Stevens & Co. Samuel Brooks' Australian Line & Brooks' Australian Commercial Line
Maguire & Co.	Thayer & Peabody
Lord & Co.	Mailler, Lord & Quereau
Wills Holden & Co.	Lincoln, Wing & Co.
Moore, Hawthorn & Co.	R. W. Forbes & Co.
Sydney—Wilkinson Bros. & Co.	Neal & Crowninshield
Dunedin, N. Z.—Bates, Sise & Co.	Neal & Crowninshield

Henry W. Peabody & Co. employed as agents the following consignees:

Adelaide, Australia	Philip Santo
Brisbane, Australia	Alfred Shaw & Co.
Melbourne, Australia	Newell & Co.
Sydney, Australia	Scott, Henderson & Co.

Dunedin, New Zealand	Bates, Sise & Co.
London, England	Rogers, Gunn & Co.
Newcastle, England	James & Alex. Brown
Hong Kong	Russell & Co.

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