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Ivory-billed Woodpecker

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THE KENTUCKY WARBLER

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OUR COVER

This month's cover is a reproduction of Audubon's spectacular painting of a spectacular bird, the Ivory-billed Woodpecker. This is the "bold composition" of the species made at New Orleans and mentioned in this issue by R. Haven Wiley, who has also uncovered two intriguing Kentucky portraits of the Ivory-bill, as well as numerous other significant and little-known drawings from Audubon's Kentucky period.

AUDUBON'S KENTUCKY BIRDS, INCLUDING THE IVORY-BILLED WOODPECKER

R. HAVEN WILEY

John James Audubon lived in Kentucky from 1807 to 1820, longer than he lived in any other state. Yet when he wrote his *Ornithological Biography* (published 1831-1839) his experiences in Kentucky contributed comparatively little to his accounts of American birds. Robert Mengel (1965:138-9) in his treatise, *The Birds of Kentucky*, discusses the sources we have for Audubon's ornithological work in Kentucky. These sources include the unfortunately imprecise and undetailed references scattered throughout the *Ornithological Biography*, one extant journal written by Audubon on his journey between Cincinnati and New Orleans in 1820 (Corning, 1929), and some of Audubon's original drawings and paintings of birds. Mengel, however, relied on data provided by Herrick (1917, vol. 2:375-9) and Arthur (1937:500-506) for his information about Audubon's original drawings. Since these authors present incomplete descriptions of Audubon's originals, Mengel could not take advantage of all the information these drawings contain. My own examinations of many of Audubon's original paintings have uncovered some interesting, previously unknown records of the early bird-life of Kentucky.

It is convenient to separate Audubon's original water-color and pastel paintings of birds into two classes: those paintings which were engraved by Robert Havell in London and published in *The Birds of America* (1827-1838); and paintings not published in *The Birds of America*. Recently the New-York Historical Society has published superb reproductions of 431 water-color drawings which were engraved for *The Birds of America* (New-York Historical Society, 1966). Very few of these drawings were executed in Kentucky, although in some cases Audubon pasted cut-outs from early drawings into later compositions. About 170 additional water-color and pastel drawings of birds exist today, only one or two of which were used by Havell for *The Birds of America*. Of these, Harvard University owns 116, the New-York Historical Society about 37, and other museums and a few private individuals about 15. The great majority of these drawings date from before 1821. The drawings now at Harvard Audubon originally sold to his new friend Edward Harris in New Jersey in May 1824. I have closely inspected all these drawings at Harvard and about 30 of the ones at the New-York Historical Society.

In order to assess the validity of a drawing as an ornithological record, we must know the relationship between Audubon's drawings and his observations. Fortunately, Audubon seems almost always to have collected a bird when he wanted to paint it, except in the later stages of the work for *The Birds of America*, when he did paint stuffed specimens of western species brought to him by Nuttall and Townsend. In addition, for a very few of his drawings, those of some subsequently unknown species, he may have relied on a faulty memory. With one exception, none of Audubon's drawings executed before 1820 show any indication that they were drawn from anything but fresh specimens. This exception is an Ivory-billed Woodpecker traced from an earlier drawing for a new composition of two birds (see below). Thus, except in these few cases, if we know the date and

locality of a drawing, we can reasonably assume that Audubon actually collected the bird shortly before and somewhere near-by.

To determine the date and locality of a drawing we can use either Audubon's inscriptions or, if these are inadequate, the technique of the painting. Almost every one of the drawings has some writing on it, but unfortunately Audubon often added inscriptions to his paintings years after he actually completed the painting, and these later additions are sometimes inaccurate. On the basis of different styles of handwriting we can separate the inscriptions on the paintings into several classes. I shall only concern myself with the paintings executed before 1821. (1) One easily recognizable class of inscription gives the identification of the bird from Alexander Wilson's *American Ornithology* (1808-1814). A typical form is "Orchard Oriole A. Willson (*sic*)*/ Oriolus Mutatus." On all the drawings on which it appears, the majority of his drawings in Kentucky, this attribution is in identical handwriting. Presumably Audubon labelled all his drawings on an occasion when he could borrow copies of Wilson's books. This occurred sometime after many of the drawings had been executed, perhaps in Cincinnati in 1820, perhaps in New Orleans after 1821. In very similar handwriting Audubon's signature frequently appears: "drawn by J. J. Audubon," or "drawn from Nature by J. J. Audubon." Sometimes an identification according to Buffon appears in the same style. A few notations on birds' habits also seem to resemble this later writing. (2) A second category of inscriptions includes the numbers which Audubon added to almost every drawing. These are hard to systematize; evidently Audubon numbered his collection of drawings several times between 1807 and 1826, when he left for Europe. (3) Finally, come the inscriptions which I consider contemporaneous with the actual drawing. Of course, the handwriting of these inscriptions evolves slowly over many years. In Louisville from 1807 to 1810 he used an extremely elegant style which incorporated swirling curlicues into his capital letters. In this writing he notes the locality ("Chute de L'Ohio," probably referring to the neighborhood of Louisville, rather than to the Falls specifically), the date, the name of the bird according to Buffon and Catesby (for instance, "Baltimore Batard male de Buffon/Bastard Baltimore Oriole of Catesby"), and his initials ("J. J. A." with great swirls). Note his use of French, which, of course, was Audubon's first language. When he moved downriver to Henderson, the writing on his first drawing, a Catbird, resembles the writing of his Louisville stage, except "Red Banks Ohio River" substitutes for the locality. Henderson was not officially adopted as the name of the town until about 1811. Soon his writing becomes much simpler. Frequently during his years in Henderson he simply jotted the locality and date in pencil, for instance, "Henderson Feby 16. 1815." On a few drawings he seems to have rewritten this information later in ink, and sometimes he partially erased the original pencil inscription. Both in Louisville and later in Henderson Audubon frequently added a table of the bird's measurements (additional proof that he had collected the bird), and occasionally a sentence or two on some salient habit of the bird. To summarize, some of the inscriptions on the drawings clearly represent Audubon's writing at the time he painted the drawing. Presumably at least these inscriptions were not subject to lapses of memory.

The evolution of Audubon's artistic style can give some corroboration to

*Audubon consistently misspells Wilson's name on all these early drawings and also throughout his 1820-1821 journal, which Howard Corning (1929) has transliterated.

the date of a drawing. Once Audubon drew a bird he rarely retouched it later. He did alter compositions in other ways, though. During the publication of *The Birds of America* he often cut out figures of birds from a number of separate studies in order to paste them unmodified into a new composition. In his drawings before 1820 he often added a background or a plant for a perch, and sometimes this additional work followed by many years his work on the original figure. If we were to arrange a series of Audubon's drawings chronologically, we would find a gradual evolution in the technique and style revealed by the figures of birds, while many inconsistencies would appear in the progression of techniques employed in the plants. After 1820 other artists, including Joseph Mason, contributed many of the representations of plants. Therefore, when using Audubon's style and techniques to date an unscribed drawing from his Kentucky period, we must concentrate on evidence from the birds, rather than the plants.

When Audubon settled in Louisville, he used only pastels and pencil in his drawings of birds, which tended to appear in conventional profile views. During his stay beside the Falls, he gradually learned to blend the colors of his pastels in more complex ways, and eventually he tried a few compositions of pairs of birds and one of a flying Chimney Swift. At Henderson, though, his art advanced more rapidly. More natural, active postures, usually ones characteristic of the species, appear frequently. Most important, water color appears for the first time in drawings of October 1812, when Audubon used it for the cere, feet, and legs of a Sharp-shinned Hawk. By 1814 and 1815 Audubon was using water color for the soft parts of his birds, for touches in a bird's plumage, and for some of the background grass, tree trunks, or ground. His use of pastel coloring was by now consummate. Until he had reached New Orleans, Audubon did not begin his elaborate layering of pastels and water colors to render the plumage of a bird. Nevertheless, he began in Kentucky the trends that led to his masterful art: the delicate blending of color, the condensation of an outline into a bold pattern, the representation of action, and the conveyance of an emotional impact.

The localities mentioned on these drawings are never specific. "Chute de L'Ohio" and "Henderson" (or "Red Banks") are the only localities given, except for one drawing labelled, "Indiana territory opposite the Red Bank K—." Although he specified this only once, Audubon may have collected some of his specimens in Indiana or in southern Kentucky, in the "Barrens" of which he was so fond.

In the following paragraphs I shall discuss some drawings of special interest for Kentucky ornithology.

Ivory-billed Woodpecker (*Campephilus principalis*). The Harvard collection includes two drawings of this species, both clearly labeled at the time of drawing. The inscriptions on the first read: "Red Banks July 30. / 1810. / Le Pic Noir a Bec Blanc / femelle / J. A." The French part of this inscription identifies the bird as a female "White-beaked Black Woodpecker." The composition, which is entirely in pencil and pastel, represents a female Ivory-billed Woodpecker claspng a tree trunk in a stance typical for a woodpecker. The second drawing carries these inscriptions: "Ivory Bill Wood Peckers"; and in pencil, "November 28th. 1812." Whereas all the inscriptions on the first drawing are in Audubon's early swirling handwriting, the second drawing includes two different styles. The date is in the typical, hurried handwriting of his Henderson years; the bird's name, how-

ever, seems closest to the first class of handwriting I listed above, the attributions according to Wilson. The second drawing (reproduced in color in Ford, 1957) shows two Ivory-bills, a male and a female, facing each other on the opposite sides of a dead tree. The female in this version Audubon traced meticulously from the female of the 1810 version. The new composition is striking indeed; the birds are about life-size and form a bold pattern of black and white. There can be no question about their identity. At any rate, Audubon clearly knew the Pileated Woodpecker (*Hylatomus pileatus*) also, because he drew a fine male on October 15, 1814, which Harvard now owns.

Mengel (1965:308) has reviewed the case for the Ivory-billed Woodpecker in Kentucky. Only two definite records seem to exist: Audubon's notes in his journal for November 1820, when he was on the Mississippi River below the mouth of the Ohio (Corning, 1929:33); and Colonel Fleming's record for March 7, 1780, from Lincoln County. Records of this species as far up the Ohio as the Wabash River seem uncertain. Audubon's paintings, however, carrying the inscriptions they do, appear to establish the Ivory-billed Woodpecker in the vicinity of Henderson in the early 1800's. The records for July 30 and November 28 suggest that the species was a permanent resident.

In the *Ornithological Biography*, written many years later, Audubon mentions Kentucky in his account of this species. He describes finding one brood in Kentucky, but he considered the species rare along the Ohio as far up as Henderson. Audubon must have greatly prized these two drawings, at least until he reached Louisiana and could construct the bold composition he used for *The Birds of America*.

Northern Shrike (*Lanius excubitor*). Mengel (1965:374) refers to a drawing of this species from Kentucky. The drawing, preserved in Harvard's collection and reproduced in color in Ford (1957), carries the inscriptions, "Grande Pie Grieche Grise Buff. / Henderson November 30th. 1812 / Great American Shrike or Butcher Bird A. W. / *Lanius excubitor*." Probably all of this writing in ink was added later; the identification according to Alexander Wilson is in the usual handwriting. In pencil, partially erased and partially obscured by the later writing, Audubon wrote, "Henderson 30th Novem (—) 1812." This was probably written when he drew the bird. The figure, executed entirely in pastel and pencil, clearly represents a Northern Shrike. For instance, the black face mask does not extend over the bill, and fine barring on the breast appears in pencil. This drawing constitutes one of Audubon's earliest attempts to represent an active posture characteristic of the species. The bird is apparently pouncing on its prey, although Audubon never drew the prey and did not conceive the bird's action very clearly. As Mengel (1965) observes, Audubon in the *Ornithological Biography* notes tersely that this species was "not a rare bird" in winter in Kentucky.

Snowy Owl (*Nyctea scandiaca*). We all know Audubon's description in the *Ornithological Biography* of Snowy Owls fishing in pot holes on the Falls of the Ohio in winter. The New-York Historical Society has a drawing of this species made in Louisville (reproduced in Shelley, 1946). It is not the much later study that Havell engraved for *The Birds of America*. The owl appears in side-view with its head turned toward the viewer, the white shape of the bird silhouetted against a plain black tree trunk. It is probably a female or an immature, since the breast is heavily barred. When

he drew the owl, Audubon wrote the following on the sheet: "Longueur total 24 p. / Anvergure (*sic*) — 60. Do / pese — 4 lb. / penes a la queue 12.00 / Chute de L'Ohio / 29th Decemb. 1809. / peu farouche mais / tres rare J. A. / tuois en plein jour." This inscription, typical of his drawings in Louisville, tells us the length (24 in.), wingspread (60 in.), weight (4 lb.), number of tail feathers (12), location, date, and a note on its habits: "not very fierce but very rare: (I) killed (it) in broad daylight." Years later in the *Ornithological Biography* Audubon described one experience with a Snowy Owl which may well have been the very bird in this drawing:

I once met with one while walking with a friend near Louisville in Kentucky, in the middle of the day. It was perched on a broken stump of a tree in the centre of a large field; and, on seeing us, flew off, sailed round the field, and alighted again on the same spot. It evinced much impatience and apprehension, opening its wings several times as if intending to fly off; but with some care, it was approached and shot. It proved to be a fine old female, the plumage of which was almost pure white. (1967, vol. 1:115-116)

Audubon's remark about the sex of this bird is confusing: only the adult male approaches pure white (Bent, 1938:364); the female Snowy Owl, like the bird in the 1809 drawing, is heavily barred.

Audubon also comments on this species' status in Kentucky: "Scarcely is there a winter which does not bring several of these hardy natives of the north to the Falls of the Ohio at Louisville" (1967, vol. 1:114). However, in accordance with the note jotted on his 1809 drawing while he was actually living in Louisville, I think we must conclude that the Snowy Owl was indeed "tres rare."

Passenger Pigeon (*Ectopistes migratorius*). Audubon's famous accounts of the Passenger Pigeon in Kentucky constitute some of the most evocative passages in the *Ornithological Biography*. The drawing owned by Harvard contributes little to our understanding of this species in Kentucky. It carries the bird's name according to Wilson, as usual, and also these contemporaneous notes: "Chute de L'Ohio Decemb., 11. 1809. / 12 penes a la queue tres etagee / appele ici Wild Pigeon / J. Audubon." The pigeon appears in an ordinary side-view. The pastel coloring is mixed and rubbed into very subtle tones. As usual in Audubon's art, he neglects shading the volumes of the body, but composes his figure within a simple, salient contour. Reproductions are available in Ford (1957) and Herrick (1919, vol. 1).

Carolina Parakeet (*Conuropsis carolinensis*). Audubon's experiences with this extinct species also figure prominently in the *Ornithological Biography*. Harvard owns a fine representation of a parakeet claspng a pecan in one foot (reproduced in Ford, 1957 and Herrick, 1917, vol. 2). For the coloring of the bird's plumage Audubon used only pastel, but he seemed unsatisfied for he wrote on the drawing, "poor imitation of colour the natural bird being extremely glossy and rich." He added, "Henderson June 9th. 1811."

Hooded Merganser (*Lophodytes cucullatus*). One of his finest Louisville drawings represents a pair of these ducks. The drake, seen in side-view, stands alert, while from behind him the female stretches forth her neck. The spontaneity of the female's position and the magnificent color patterns of the life-size birds make this drawing an important stage in Audubon's progress as an artist. The dull brown hump of ground on which he places

the ducks reveals his lack of interest in the habitats of his birds, an omission in his training which caused him in later years to rely on other artists for the backgrounds of many of his final studies. He has written on this sheet, which Harvard now owns, "Ces oiseaux sont extremement sauvages et plonge (*sic*) avec une rapidite etonnante au feu du fusil / Chute de L'Ohio March 7. 1810 / J. A." This inscription, which is contemporaneous with the drawing, translates, "These birds are extremely wary and dive with astonishing rapidity at the shot of a rifle." In the *Ornithological Biography* Audubon writes that this species was "not uncommon" near Louisville in summer. He caught the young on several occasions.

Willet (*Cataptrophorus semipalmatus*). This species, considered today a rare straggler in Kentucky, Audubon drew in 1815 at Henderson. The drawing at Harvard (reproduced in color in Ford, 1957) has penciled notes: "Henderson May 8th. 1815." The name "Willet" is also written lightly in pencil, but probably in a later handwriting. The black and white primaries, gray legs, and finely barred breast identify the bird as a Willet. The bird crouches, intent upon an earthworm it holds curling around its bill. Audubon has used water color not only for the Willet's soft parts but also for the black primaries, in order to give them a sharp edge. This crouching posture Audubon used for a number of later figures of shorebirds. In fact, the New-York Historical Society owns another drawing of a Willet which presents the bird in almost the same posture (including the worm twisting around its bill), but which is clearly inscribed, "Philadelphia May 9th. 1824." This date is just a short time before he sold the earlier drawing to Edward Harris. Audubon's technique had much advanced between the two versions, however. The later drawing presents a more fluid contour silhouetted against an elaborate backdrop of grasses and leaves. Water color appears for the black details throughout the plumage as well as for most of the background. The coloring too has improved, the tones being blended skillfully.

In the *Ornithological Biography* Audubon does not mention finding the Willet in Kentucky. The 1815 drawing may have represented his only record of the species in the state, and this drawing he gave to Edward Harris in late May 1824, well before he began writing his text.

Sharp-shinned Hawk (*Accipiter striatus*). The final study of this species, which Havell engraved for *The Birds of America*, Audubon composed by combining tracings of two earlier drawings, both of which the New-York Historical Society now owns, in addition to the combined composition. One of the originals was executed in Cincinnati, the other in Henderson. The latter carries this inscription: "Longueur Totale 14 Inches / Envergure . . . 26. Do / poids . . . 67 once / Red Banks Octr. 10th. 1812. / 12 pennes a la queue." The identification according to Wilson appears also in the usual, later handwriting. The figure, poised on a stump with one foot raised, appears in the lower part of Audubon's plate in *The Birds of America*. The boldness and balance of the contour make it one of Audubon's finest figures. In the *Ornithological Biography* he mentions finding a nest of this species at "Rock-in-Cave" (he undoubtedly means "Cave-in-Rock" near Paducah) in 1819; he also met it in Louisville.

Dickcissel (*Spiza americana*). This species has special importance for the history of prairie birds in Kentucky. In view of the probable extent of prairie vegetation near Henderson in the early nineteenth century, I found surprising Audubon's recollection in the *Ornithological Biography* that the

Dickcissel was "scarce" in Kentucky. Mengel (1965:121) classifies the Dickcissel with the few other representatives of a "Prairie Fauna" in Kentucky, and he suggests (1965:65) that this species probably has expanded its range in Kentucky following the large-scale replacement of forests and prairies by agriculture. On the other hand, other prairie species, the Prairie Chicken (*Tympanuchus cupido*) and Marsh Hawk (*Circus cyaneus*), have vanished from Kentucky as breeders. As far as I know, a drawing of a pair of Dickcissels constitutes the only extant drawing by Audubon in Kentucky of a species clearly identified with the original prairie. This drawing, owned by the New-York Historical Society, has written on it in Audubon's early handwriting, "Henderson 14 May 1811." A pair is represented; perhaps they were breeding. Harvard also has a drawing of an Eastern Meadowlark (*Sturnella magna*) without any date or locality inscribed, but from the technique Audubon painted it around 1810-1811, probably in Kentucky.

Rough-winged Swallow (*Stelgidopteryx ruficollis*). Audubon drew this species at Henderson in 1811. He depicted the swallow clinging to the edge of its hole in a bank of earth and inscribed the sheet, "Henderson May 23d. 1811." Later Audubon added the name he found in Wilson's *American Ornithology*, "Bank Swallow or Sand Martin A. W. / Hirundo Riparia / L'Hirondelle de Rivage Buffon — / Drawn by J. J. Audubon." However, the species represented is clearly the Rough-winged Swallow; Audubon did not then realize that he had a species which Wilson had overlooked.

Catalogue of Audubon's Drawings of Birds in Kentucky

I have assembled in the following list all the drawings with inscriptions that definitely place them in Kentucky or at Cincinnati when Audubon drew them. Several of the Cincinnati drawings represent birds collected across the river in Kentucky. I have omitted one study, the Carbonated Warbler engraved for Plate 60 of the *Elephant Folio*, an otherwise unknown species. Although this painting is inscribed "May 1811," Audubon's extensive use of water color suggests that it was painted long after he left Kentucky, perhaps from an earlier sketch now lost, or from memory. Also the inscription does not resemble his handwriting in 1811. On the drawings listed below, the dates and locations which I quote are all in handwriting which, in my estimation, is contemporary with the drawings.

A number of other studies in pastel and pencil, which I have not included here, certainly antedate 1821, although they carry no specific inscriptions. Many of these studies Audubon probably finished in Kentucky, but some may derive from his months in Pennsylvania and New York before he migrated to Louisville, or from trips back to Pennsylvania, particularly a long visit in 1812, or from his early months in Louisiana in 1821. I shall not attempt to analyze these uninscribed drawings here. Since firmly dated works provide the sources for deducing a man's development as an artist or scientist, the following drawings, which are dated by his own, contemporaneous inscriptions, have special importance for an understanding of Audubon's development in Kentucky.

The identifications of the species are my own in accordance with modern nomenclature. Audubon often used other names in his labels.

Abbreviations: NYHS, New-York Historical Society; HCL, Harvard

College Library, Harvard University; MCZ, Museum of Comparative Zoology, Harvard University; P, private collection; PUL, Princeton University Library; USNM, U. S. National Museum, Washington.

1808-1810: Louisville

1. Male Orchard Oriole, "Chute de L'Ohio, June 5th, 1808" (HCL).
2. Female Orchard Oriole, "Chute de L'Ohio, June 5th, 1808" (HCL).
3. Male Summer Tanager, "Chute de L'Ohio, June 20th, 1808" (HCL).
4. Red-bellied Woodpecker, "Chute de L'Ohio, June 24th, 1808" (HCL).
5. Male and female Indigo Buntings, "Chute de L'Ohio, June 29th, 1808" (HCL).
6. Male Redwinged Blackbird, "Chu(—) Ohio, June (—), 180(—)" (HCL).
7. Female or immature Yellow Warbler, "Chute de L'Ohio, July 1t, 1808" (NYHS).
8. Female Kingfisher, "Chute de L'Ohio, July 15, 1808" (HCL).
9. Chimney Swift, "Chute de L'Ohio, July 27, 1808" (HCL).
10. Warbling Vireo (?), "Falls of Ohio, Juillet 1808" (HCL).
11. Red-shouldered Hawk, "Chute de L'Ohio, 29th November 1809" (PUL; I have not seen this drawing; Ford, 1954).
12. Passenger Pigeon, "Chute de L'Ohio, Decemb. 11, 1809" (HCL).
13. Male Common Merganser, "Chute de L'Ohio, 17 Decemb. 1809" (MCZ).
14. Female or immature Snowy Owl, "Chute de L'Ohio, 29th Decemb. 1809" (NYHS).
15. Male and female Hooded Mergansers, "Chute de L'Ohio, March 7, 1810" (HCL).

1810-1819: Henderson

16. Catbird, "Red Banks, Ohio River, June 1810" (HCL).
17. Tufted Titmouse, "1 July 1810, Red Banks" (P; I have not seen this drawing).
18. Female Ivory-billed Woodpecker, "Red Banks, July 30, 1810" (HCL).
19. Male Scarlet Tanager, "Red Banks, August, 1810" (HCL).
20. Immature male Rose-breasted Grosbeak, "Indiana territory opposite the Red Banks, Sepr. 16, 1810" (NYHS).
21. Immature Red-shouldered Hawk, "Red Banks, Ky., November 29, 1810" (HCL).
22. Male and female Dickcissels, "Henderson, 14 May, 1811" (NYHS).
23. Cardinal, "Henderson, May 17, 1811" (USNM; I have not seen this drawing).
24. Turkey Vulture, "Henderson, May 21, 1811" (P; I have not seen this drawing).
25. Wood Pewee and Phoebe, "Henderson, 22d May, 1811" (HCL).
26. Rough-winged Swallow, "Henderson, May 23d, 1811" (HCL).
27. Carolina Parakeet, "Henderson, June 9th, 1811" (HCL).
28. Female Sharp-shinned Hawk, "Red Banks, Octr. 10th, 1812" (NYHS; engraved for the lower figure in Plate 374 of the *Elephant Folio*).
29. Male and female Ivory-billed Woodpeckers, "November 28th, 1812" (HCL).
30. Northern Shrike, "Henderson, November 30th, 1812" (HCL).

31. Great Horned Owl, "Henderson, Sept. 31 (*sic*) 1814" (NYHS; engraved for Plate 61 of the Elephant Folio; the inscription refers to the bird on the left; the right-hand bird, executed in an earlier style, all pencil and pastel, was pasted onto the sheet).
32. White-crowned Sparrow, "Henderson, Oct. 13, 1814" (NYHS; I have not seen this drawing; engraved for Plate 114 of the Elephant Folio).
33. Pileated Woodpecker, "Henderson, Oct 15th, 1814" (HCL).
34. Two White-breasted Nuthatches, "Henderson, Febry 16; 1815" (HCL).
35. Male and female Buffleheads, "Henderson, March 19, 1815" (MCZ).
36. Blue-winged Warbler, "Henderson, April 20th, 1815" (NYHS; a Golden-winged Warbler, also in an early style, is pasted onto this drawing; the date presumably refers to the Blue-winged Warbler).
37. Willet, "Henderson, May 8th, 1815" (HCL).
38. Common Snipe, "Henderson, March 17th, 1816" (HCL).
39. "Tringa pectoralis, Ohio Fa(—), M(—) 22, 1816" (NYHS; yellow legs and bill, except at the tip, indicate a Pectoral Sandpiper; presumably drawn during a trip to Louisville).
40. Immature Sora, "Henderson, Oco. (*sic*) 9th, 1816" (HCL).

1820: Louisville; Cincinnati; voyage down the Ohio River

41. Golden-crowned Kinglet, "Shippingport, Kentucky, Jany 28, 1820" (P; I have not seen this drawing; Thayer, 1916).
42. Male Sharp-shinned Hawk, "Cincinnati, Ohio, March 28, 1820" (NYHS; engraved for the upper bird in Plate 374 of the Elephant Folio).
43. Cedar Waxwing, "Cincinnati, Ohio, April 11th" (NYHS; engraved for Plate 43 of the Elephant Folio).
44. Henslow's Sparrow, "Cincinnati, April 12, 1820" (NYHS; I have not seen this drawing, engraved for Plate 70 of the Elephant Folio; Audubon collected this bird in Kentucky; Audubon, 1967, vol. 3:75).
45. Cliff Swallow, "Cincinnati, May 20, 1820" (NYHS; engraved for Plate 68 of the Elephant Folio; these birds probably came from a colony that Audubon studied near Newport, Kentucky; Audubon, 1967, vol. 1: 177-178).
46. Immature Bonaparte's Gull, "Cincinnati, Ohio, Aug. 19, 1820" (NYHS).
47. Hermit Thrush, "Opposite Fredericksburg, Kentucky, October 16th, 1820" (P; I have not seen this drawing; Audubon describes making this drawing in his journal for October 15-16, 1820; Corning, 1929:5-8).
48. Female Red-breasted Merganser, "Nov. 13, 1820" (NYHS. Audubon's journal for November 12-14, 1820, describes how he shot and drew an "Imber Diver," or Common Loon. He may have misidentified the bird in his notebook, because the present drawing is definitely a female merganser. The species is not named on the drawing. When Audubon shot the bird on November 12, his party was five days above the mouth of the Ohio. Corning, 1929:23-27).

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SPRING MEETING — APRIL 17-19, 1970

The Kentucky Ornithological Society held its 1970 Spring Meeting at Bowling Green, Ky., on April 17-19 with headquarters at the Holiday Inn on the 31-W By-Pass.

The first session on Friday evening at Western Kentucky University's Science Building was opened by Willard Gray, President. He welcomed the members and guests, and there were approximately forty present.

Dr. Herbert Shadowen outlined the field trips for the weekend, and he reported to the group the birds he had seen at Chaney Lake the day before.

Dr. Clell Peterson presented a paper on a breeding bird survey that had been prepared by Dr. Burt L. Monroe, Jr., who was unable to attend. He then urged members to participate in the bird counts and listed five counties that are unassigned. They are: Bell, Warren, Cumberland, Muhlenberg and Greenup.

Mrs. F. W. Stamm, state coordinator for the North American Nest-Record Card Program, sponsored by Cornell University, gave an interesting report on nesting. She displayed the nest-record cards, which have been improved for easier recording. Members were urged to contact Howard Jones or Mrs. Stamm and participate in the nesting studies.

The President then introduced a visitor, Mr. Bill Kanine, from the Washington, D. C., office of the Nature Conservancy. He discussed the Murphey's Pond project and the loan his organization had made to the

Kentucky Chapter of the Nature Conservancy to preserve it and how this loan might be repaid by revitalizing the Kentucky Chapter. He appealed for support from K.O.S. and other groups.

Early Saturday morning observers went to Chaney and McElroy Lakes. The water was much higher than usual and many species were recorded. The group reassembled at noon for a picnic lunch at a roadside park on the Nashville Road. After lunch Dr. Shadowen led a group on a bird walk along Barren River at the site of the old Moose Lodge. Dr. Peterson led another group to Grider Lake.

The Executive Board met at 3:00 p.m. on Saturday in the president's room at the Motel to discuss necessary business.

The dinner meeting was held at 6:30 p.m. at the Holiday Inn with approximately 65 members and guests present. The guest speaker was Mr. John Ellis of Nashville, Tenn. Mr. Leonard Brecher read a resolution prepared by a committee of K.O.S. members honoring Dr. Gordon Wilson, Sr., a founder of K.O.S., who died on April 12, 1970. The resolution was adopted by the membership present (copy appended to these minutes).

The bird list for the day was compiled by Dr. Herbert Shadowen with a total of 106 species reported.

On Sunday morning the entire group traveled to Dr. L. Y. Lancaster's farm and then divided into several parties for field trips. Dr. Shadowen compiled the bird list for the weekend, and a total of 115 species was reported. The meeting was adjourned.

Respectfully submitted,
Emily H. Wilson
Recording Secretary

RESOLUTION

Adopted at the Spring Meeting of the Society

April 18, 1970

Resolved, That the Kentucky Ornithological Society adopt at its meeting at Bowling Green, Kentucky, April 17-19, 1970, this tribute to the memory of our late founder and fellow-member, Dr. Gordon Wilson, Sr., who departed this life on April 12, 1970.

Over the years the Society has lost by death many valued members. None have been more genuinely mourned by its rank and file in the sense of a personal loss to such an extent as is Dr. Wilson. By his death we have lost a beloved friend whose outstanding character and achievements reflected high honor upon the Society and whose memory is a worthy inspiration for all time.

We appreciate Dr. Wilson's personal qualities as they were revealed to the members of the Society. His sterling character was reflected in his gentlemanly demeanor at all times, in his unselfishness, his kindness, his understanding, his wholesome good fellowship, his infectious good humor, his genuine interest in everyone he met. His life was an inspiration to those who were privileged to be associated with him.

His foresight in co-founding this Society, his intensive field work, his continuous contributions to ornithological journals, and his initiation of *The Kentucky Warbler*, of which he was editor almost thirty years, will

be a constant reminder of a cause that was a personal pleasure and a guidance for others.

Resolved, That this tribute be spread upon the official minutes of the Society, and that a copy be sent to Mrs. Wilson that we may extend to her and to members of the family an expression of our sincere sympathy and our heartfelt condolence.

MEMBERS AND GUESTS IN ATTENDANCE

Spring Meeting, 1970

Alvaton: Mr. and Mrs. R. W. Glascock.

Blandville: Newton Belt.

Bowling Green: Mildred Allen, Mrs. Margaret Hobson, Mrs. Adella Lightfoot, Mr. and Mrs. Roy P. Milliken, Dr. Robert N. Pace, Mrs. Jerome Ramsey, George Ray, Dr. and Mrs. Herbert Shadowen, Mrs. W. G. Thomas, Mrs. F. Eugene Wilson.

Carlisle: Willard Gray, Dr. and Mrs. Jack T. Morford.

Frankfort: Marvin Bing.

Glasgow: Mrs. George Ellis, Mrs. James Gillenwater.

Golden Pond: Dr. Raymond Nall.

Louisville: Mr. and Mrs. R. C. Aldrich, Amelia Alford, Mr. and Mrs. Leonard Brecher, Mrs. Mary Louise Daubard, Dr. and Mrs. Kenneth McConnell, James C. Pasikowski, Evelyn Schneider, Mr. and Mrs. F. W. Stamm.

Murray: Jerry Allen, Dr. Evelyn Cole, Dr. and Mrs. Hunter M. Hancock, C. Wesley Kemper, Dr. Clell Peterson, Ed Ray.

Owensboro: Sister Casimir Czurlis, Mrs. William Elliott, Mary Lydia Greenwell, Mr. and Mrs. Ramon Iles, Wynema Sims.

Richmond: A. L. Whitt.

Pinconning, Michigan: Mr. and Mrs. Kenneth Leggett.

Washington, D. C.: William Kanine.

Nashville, Tenn.: Mr. and Mrs. John Ellis.

FIELD NOTES

NOTES ON WATERFOWL MIGRATION IN SIMPSON COUNTY

On October 19, 1969, the pond on the E. L. Richards farm in east Simpson County, KY 622, became the scene of much activity when 28 wild geese and a pair of Red-breasted Mergansers (*Mergus serrator*) arrived about mid-morning, in the usual V-shaped formation. Flying at about twice the height of the tree tops, they passed over the pond but soon returned.

The geese seemed to be frightened only by the first three planes which flew over; they paid no attention to planes later, or to passing cars, trucks, tractors, or other moving vehicles which were on the highway near the edge of the pond.

In late afternoon they would leave the pond, going to near-by corn fields, where they spent the night. Evidently they fed in the morning for it was mid-morning, or a little later, when they arrived each day. They

stayed through October 28, leaving earlier than on any previous day—4:30 p.m.

Among the number beside the mergansers were the adult and immature Blue Geese (*Chen caerulescens*), the adult and immature Snow Geese (*C. hyperborea*), and the Blue-Snow hybrids.

Dr. Gordon Wilson, Bowling Green, saw the geese on two occasions, and said there was more variation in the plumages than he had seen in a flock of comparable size.—MARY ELLEN RICHARDS, Rt. No. 5, Franklin 42134.

SOME NOTES ON BLUEBIRDS IN BOYLE COUNTY

In an effort to attract Eastern Bluebirds (*Sialia sialis*) to the Central Kentucky Wildlife Refuge, 21 nest boxes were placed at intervals along two routes which total three miles. These boxes were inspected on 12 different occasions during the 1969 breeding season from March 16 to August 23. Ten of the nesting boxes had eggs and young of the bluebird; the other 11 attracted sparrows or mice, fell to the ground, or had bluebird eggs and failed to hatch. One box had three nestings. According to my records 76 bluebirds were believed to have been reared successfully.—W. C. ALCOCK, 518 Dogwood Drive, Danville 40422.

WHITE-WINGED CROSSBILLS AT LEXINGTON

On January 24, 1970, I was happily surprised to find a single White-winged Crossbill (*Loxia leucoptera*) in the Lexington Cemetery. Two birds of this species were seen on February 6, in the same place, and 15 (5 adult and 3 immature males, and 7 females) on February 8. I immediately called other local members to share my find. On the 10th, the last time I saw the birds, they were widely scattered and found in four different areas of the cemetery. During their stay I found them on four different species of trees: European alders, European larch, hemlock, and unidentified pines. On February 9, the crossbills fed with a number of Pine Siskins (*Spinus pinus*) and four Common Redpolls (*Acanthis flammea*). According to Mengel's *Birds of Kentucky* (1965: 476), there is no previous record for Lexington.—ROBERT MORRIS, 219 Taylor Drive, Lexington 40505.

(Ed. note: It may be well to mention that White-winged Crossbills also reached Louisville. Mabel Slack found the species on January 4 in Cave Hill Cemetery and 15 to 20 birds were recorded at various times during January and February. Jim Pasikowski and others on a Beckham Bird Club field trip spotted a few of the White-winged Crossbills in the Cemetery on March 21. This is the latest the species has been recorded in Kentucky. This has been an invasion year for many of the northern species of birds including the Red Crossbills (see below), Common Redpolls, Evening Grosbeaks, Pine Siskins, and Purple Finches).

RED CROSSBILLS IN LEXINGTON

On February 15, 1970, I was asked by my brother to try to identify some birds that were in a small group of pine trees in his neighbor's yard. These birds proved to be Red Crossbills (*Loxia curvirostra*)—three males

and three females. The males were a brick red, and the females a dark olive color. The wings of both sexes were a dark slate gray. The birds were quite tame and we able to get within 10 yards without disturbing them. We were so close we could see the crossed mandibles without binoculars, and with binoculars these were very obvious.

The temperature on February 15 was 32 degrees and the ground was covered with snow. The Red Crossbills were found in an urban area on the south side of Lexington; the lots here are very large, possibly an acre in size. The pines were said to be Virginia pines, but I do not know if that is the correct name for them.

This winter I had the opportunity to see White-winged Crossbills (*Loxia leucoptera*) in the Lexington Cemetery on three different occasions, and they were more of a cranberry red, while the Red Crossbills were more of a brick-red. The females of both species were olive. It should be noted that Robert Morris first sighted the White-winged Crossbills in the cemetery.—WILLIAM T. MAXSON, 540 E. Main Street, Lexington 40508.

NEWS AND VIEWS

A MESSAGE FROM THE PRESIDENT

Begin now to make plans to attend the fall meeting of the Kentucky Ornithological Society. We shall assemble at Cumberland Falls State Park on October 2-4. This date should coincide with the peak fall migration.

For the Friday night meeting we will need ornithological papers and slides. If you have, or know someone with materials which should be presented, please let me know.

The greatest tribute an organization can pay to its founders is a strong and continued contribution toward its objectives. Make your plans to attend now.—WILLARD GRAY.

DR. GORDON WILSON DIES

We regret to announce the death of our former editor and co-founder of the Society, Dr. Gordon Wilson, who died on April 12, 1970, after a brief illness. A resolution honoring Dr. Wilson and adopted by the Society at its Spring Meeting is found elsewhere in this issue.

ANOTHER ROLLINS PAINTING

Each year since 1944, Howard Rollins, of Weldona, Colorado, has presented the Kentucky Ornithological Society with one of his original bird paintings. The most recent of these gifts is an attractive watercolor of a pair of Myrtle Warblers. KOS is indeed grateful to Mr. Rollins for his kind gesture. Members will be interested to know that 10 of these watercolors are now hanging on loan in the new Nature Center at Otter Creek Park, Meade County.