

Available in bookshops across the country, Roger Tory Peterson's field guides for birds are as ubiquitous now as they were revolutionary when first published in 1934. But what seemed revolutionary at the time was really evolutionary, the product of nearly fifty years of refinement by a variety of birdwatchers who all had the same goal—making bird identification by sight as easy as possible.

INVENTING THE BIRDWATCHING FIELD GUIDE

We are all so used to peering through binoculars at a bird in a treetop and thumbing through a book to see what it is that we never ask where that handy guide came from. If asked, most people would bring up Roger Tory Peterson, but although he made the modern

guide, he built on a set of experiments that go back to birdwatching's beginnings in the late nineteenth century. A good place to start looking at bird books is the California countryside just north of San Diego in 1889, where on any May morning we would find a respectable young Victorian lady, Florence Merriam, recovering from a respectable Victorian affliction of the "nerves" by retreating from the hustle and bustle of society to the quiet of nature, in this case her Uncle Gustavus's ranch. There, "armed with opera-glass and notebook, and Ridgway's *Manual* to turn to in all my perplexities," she tried to identify all the birds she saw.¹ The sister of naturalist C. Hart Merriam (who headed the federal Bureau of Biological Survey), this early birdwatcher had

excellent preparation for the task—she had already written the first book about identifying birds by sight, *Birds through an Opera-Glass* (and what does that title say about early birdwatchers?)—but in the end confessed to failure. "The fact of the matter is, you can identify perhaps ninety percent of the birds you see, with an opera-glass and patience; but when it comes to the other ten percent, including small vireos and flycatchers," you will be stumped, "for it is impossible to...name all the birds without a gun."²

The pictures here show some of the steps that led to a book that helped people to do just that. The first two come from the ornithology texts Merriam's generation wrestled with, three more from her early efforts, *Birds through an Opera-Glass* (1889)

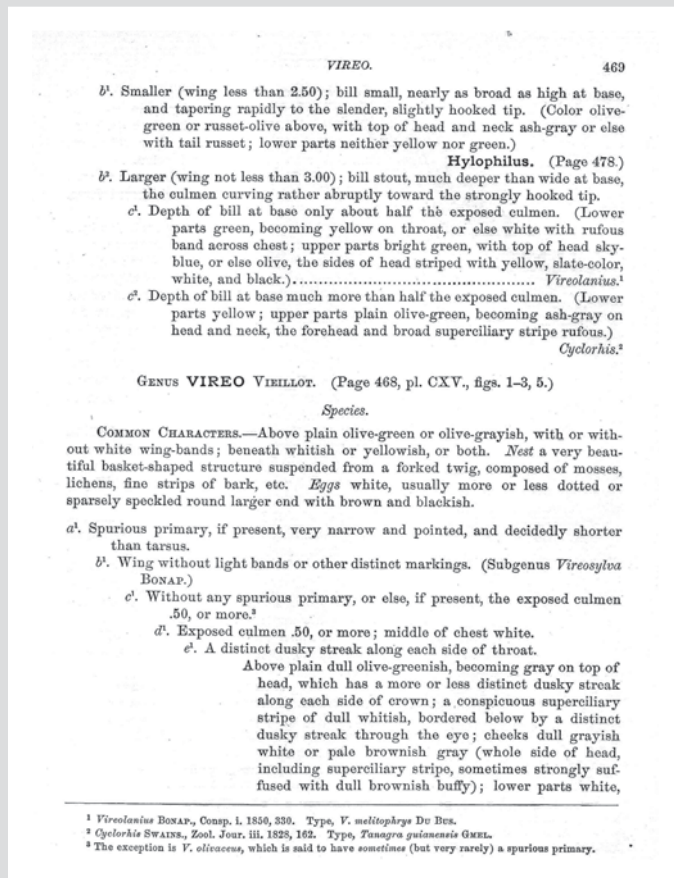
BY THOMAS R. DUNLAP

and *Birds of Village and Field* (1898), another set from experiments with illustrating guides with photographs, and finally pages from early guides that pointed toward the modern form. These look crude to the modern reader, but the early books made bird-watching attractive enough that in 1934 Houghton Mifflin found a strong market, even at the depths of the Depression and at a cost of \$2.75, for Peterson's "bird book on a new plan," the fore-runner of the shelf of nature guides down at Barnes and Noble and Borders Books.³

The field guide authors were typically genteel women (bird-ing grew within the women's reform movement) or naturalists, with a couple of nature book writers. Florence Merriam and Mabel Osgood Wright combined the first two categories. Merriam came from a respectable family, married a naturalist (Vernon Bailey), and wrote everything from field guides to technical studies, becoming in 1885 the American Ornithological Union's first female associate member and later a full member. Wright, from an established New England family, married a rare-book dealer who shared her interest in nature. She had a long career as a writer and photographer, founded Connecticut Audubon, established Birdcraft Sanctuary near her home, and became an associate member of the AOU in 1895.⁴ Neltje Blanchan married Frank Doubleday, a book publisher, who like Wright's husband encouraged her writing, and she produced a series of books, mainly for children.⁵ Frank Chapman, the son of a New York lawyer, had a job at a bank but spent his lunch hours at a taxidermy shop and his time on the commuter train reading Coues's *Key to North American Birds* before, in 1885, finding a position at the American Museum of Natural History, where he remained until he retired in 1942. Besides writing several guides

and books on New York City's birds, he arranged the first meeting of the New York Audubon Society, sat on Audubon's national board, and founded and for thirty-five years edited its journal, *Bird-Lore* (now Audubon).⁶ Ralph Hoffman had social credentials and a naturalist's interests but not the naturalist's job. A Harvard man when that was more a social than an academic credential, he taught at private schools. Charles Reed was a bird artist and nature writer who, with his father, published a series of nature books for children and school use in the early 1900s. John Grant, alas, left little record beyond his book.

Collecting old field guides, besides allowing birders to collect something besides lists, gives a window onto earlier generations of Americans' encounters with nature. They show how names changed and birds spread or vanished, how the birdwatching community learned to tell the birds apart, and how times and places changed, too. In the 1890s, for instance, what is now the Northern Flicker had about a hundred local names, the most popular being High-hole and Yellow-hammer; the Vesper Sparrow was also Grass Finch and Bay-winged Bunting; the Baltimore Oriole was the Fire-bird, Golden Robin, or Hang-nest; and the Chipping Sparrow the Chip-bird, Chippy, Hair-bird, Chipping Sparrow, or Social Sparrow. ("Hair-bird" came from its using horsehair for its nests, and the name declined as Henry Ford's fortune rose.) Besides the many field guides, collectors can seek out Audubon pamphlets, children's books, and local guides, books like Ludlow Griscom's *Birds of the New York City Region* (1923), which described a city where Bald Eagles were "often seen from the 125th Street Ferry." Begin with the names given here and go on—and happy book hunting.



ONE

When Florence Merriam turned to "Ridgway"—formally, Robert Ridgway's *Manual of North American Birds*—here is what she found. Clearly, using it required persistence and some knowledge of scientific terms, and it was not a field book, for the 631 text pages followed by 124 plates of line drawings of bird beaks, heads, feet, wings, tails, and other parts weighed in at four pounds. Perhaps Merriam called her book about her season on the ranch *A-Birding on a Bronco* because she packed the book on her horse.

- Streaked below on white ground, with reddish sides. (European.) *iliacus* 4
 Banded crosswise, not spotted, below; upper parts slate-colored. (Western.) *merula* 5
 Spotted below on white or tawny ground, or on both.
 Upper parts not of uniform color.
 Upper parts tawny, shading to olive on rump. (Wood Thrush, eastern.) *muscleivus* 6
 Upper parts olive, shading to rufous on rump.
 Of medium size. (Hermit Thrush, eastern.) *anus* 10
 Of largest size. (Hermit Thrush, Rocky Mts.) *andulatus* 9
 Of smallest size. (Hermit Thrush, Pacific coast.) *swainsoni* 8
 Upper parts of uniform color throughout.
 Upper parts tawny; spots below few, pale, chiefly confined to buff jugulum; no buff eye-ring. (Tawny Thrush, eastern.) *pascoensis* 7
 Upper parts rufous olive; under parts as before; no buff eye-ring. (Tawny Thrush, western.) *astrolucius* 7
 Upper parts rufous olive; spots below numerous, invading white breast; a buff eye-ring. (Western Olive-backed Thrush.) *satulatus* 11
 Upper parts dark pure olive; spots below as before; a buff eye-ring. (Eastern Olive-backed Thrush.) *swainsoni* 12
 Upper parts dark pure olive; spots below as before; no buff eye-ring. (Eastern.) *olivaceus* 13

1. *T. migratorius*. (Lat. *migratorius*, migratory; *migrator*, a wanderer. Figs. 36, 58, 116.)
 ROMX. ♂, in summer: Upper parts slate-color, with a shade of olive. Head black, the eye-lids and a spot before the eye white, and the throat streaked with white. Quills of the wings dusky, edged with hoary ash, and with the color of the back. Tail blackish, the outer feather usually tipped with white. Under parts, to the vent, including the under wing-coverts, chestnut. Under tail-coverts and tibiae white, showing more or less plumbeous. Bill yellow, often with a dusky tip. Mouth yellow. Eyes dark brown. Feet blackish, the soles yellowish. Length about 10.00; extent 16.00; wing 5.00-5.50; tail 4.00-4.50; bill 0.80; tarsus, or middle toe and claw, 1.25. ♀, in summer:



FIG. 116.—Robin, nat. size. (Ad. nat. del. E. C.)

- more white. Bill much clouded with dusky. ♂ ♀, in winter, and young: Similar to the adult ♀, but receding somewhat farther from the eye in summer by the duller colors, the paleness and restriction of the chestnut, with its extensive skirting with white, lack of distinction of the color of the head from that of the back, tendency of the white spot before the eye to run into a superciliary streak, and dark color of most of the bill. Very young birds have the back speckled, each feather being whitish centrally, with a dusky tip; and the cinnamon of the under parts is spotted with blackish. The greater coverts are tipped with white or rufous, frequently persistent, as are also some similar markings on the lesser coverts. N. Am. at large; an abundant and familiar bird, migratory, but breeding anywhere in its range. Nest in trees, usually saddled on a horizontal bough, composed largely of mud; eggs 4-6, about 1.18 × 0.80, uniform greenish-blue, normally unspotted.
2. *T. m. propinquus*? (Lat. *propinquus*, neighboring; as related to the last.) ALLIED ROMX. Quite like *T. migratorius*; averaging slightly larger; wing up to 5.60; tail up to 4.70, not so blackish as that of *T. migratorius*, the outer feather without white, or merely a narrow edging. A scarcely distinguished race, of the Rocky Mt. region and westward.
3. *T. confinis*. (Lat. *confinis*, allied or related; as to *T. migratorius*.) ST. LUCAS ROMX. Upper parts, including sides of head and neck, uniform grayish-ash, with slight olive shade, scarcely darker on the head; chin and throat white, streaked with ashy-brown; breast, sides,

TWO

The other authoritative text of the period, Elliott Coues's *Key to North American Birds*, gave the bird-watcher no more help. This page, showing the robin, had at least a picture of the head, but the Latin name came first, technical terms littered the description, and Coues, no more than Ridgway, did not consider things you saw in the field that marked off the robin from other birds. He had a section on "field ornithology," which Ridgway did not, but that meant not identifying birds in the field but getting them out of the field and into the collection—for which Coues recommended a double-barrel twelve-gauge shotgun. No, ornithology books would not serve the new hobby.

THREE

Merriam's *Birds through an Opera-Glass* aimed at a different kind of collecting. It hardly seems like a bird guide, with its chatty prose, descriptions of birds as people, and illustrations that only decorated the text, but it told women they could identify birds, introduced them to some common ones, and certainly created enthusiasm. One naturalist wrote a friend in 1904 that "These are great migration times... the parks are full of birds... and people shooting them with opera glasses."

THE ROBIN.

5

sunset, sitting on a branch in the softened light and whispering a little song to himself, his sentiment is the wholesome every-day sort, with none of the sadness or longing of his cousins, the thrushes, but full of contented appreciation of the beautiful world he lives in.



Unlike some of his human friends, his content does not check his activity. He is full of buoyant life. He may always be heard piping up above the rest of the daybreak chorus, and I have seen him sit on top of a stub in a storm when it seemed as if the harder it rained the louder and more jubilantly he sang. He has plenty of pluck and industry, too, for every season he dutifully accepts the burden of seeing three or four broods of bird children through all the dangers of cats, hawks,

Chipping Sparrow: *Spizella socialis*.

Top of head reddish brown; under parts plain gray; back brown streaked with black; bill black. Length, about 5¼ inches.

GEOGRAPHIC DISTRIBUTION. — Eastern North America; breeds from the Gulf states to Newfoundland and Great Slave Lake; winters in the Gulf states and Mexico.

Mr. Torrey says if he could have his way this little bird should be known as the ‘door-step Sparrow,’ and certainly no name could be more appropriate. Many delightful instances are on record concerning particularly tame Chipping Sparrows, but none is more interesting than that given by Mr. Robert B. Lawrence, a nephew of the distinguished ornithologist, George N. Lawrence, who tells how a ‘Chippy’ acquaintance of his father’s became a confidential friend. Mr. Lawrence says in a note in ‘Forest and Stream:’ “For years at our place in Flushing, L. I., my father has fed some half dozen of these Chipping Sparrows, and the young birds have taken bread or seed from his hand when it was held near the ground, but the old birds would never allow any such familiarity. One of the adult birds, however, seemed more inclined to do so than his companions, and at last, in the summer of 1879, mustered courage enough to follow the example of the young birds, and, finding



FIG. 55.
Chipping Sparrow.

FOUR

This page, from Merriam’s *Birds of Village and Field*, followed a format from nineteenth-century natural history: names and technical description in small type, followed by stories in a larger font. It would not meet modern standards, but with the English name first, description and range at the top of the page, and an illustration of the head that showed the plumage pattern, it certainly beat Ridgway.

FIVE

This, also from Merriam’s *Birds of Village and Field* (below), looks even more useful, and birding readers should compare it with the same spread in Chandler Robbins’s *Birds of North America* (Golden Press, 2001, pages 268–69). The wood engravings Merriam and others relied on were the standard inexpensive method for illustrations, popular with the newspapers from the Civil War until the 1880s, when photo-reproductions displaced them, but used in natural history even after that.



FIG. 180.
Hooded Warbler.



FIG. 184.
Canadian Warbler.



FIG. 181.
Prairie Warbler.



FIG. 185.
Blackburnian Warbler.



FIG. 182.
Wilson's Warbler.



FIG. 186.
Kentucky Warbler.



FIG. 183.
Chestnut-sided Warbler.



FIG. 187.
Black-poll Warbler.



FIG. 188.
Black-throated Blue Warbler.



FIG. 191.
Yellow Warbler.



FIG. 189.
Parula Warbler.



FIG. 192.
Black-throated Green Warbler.

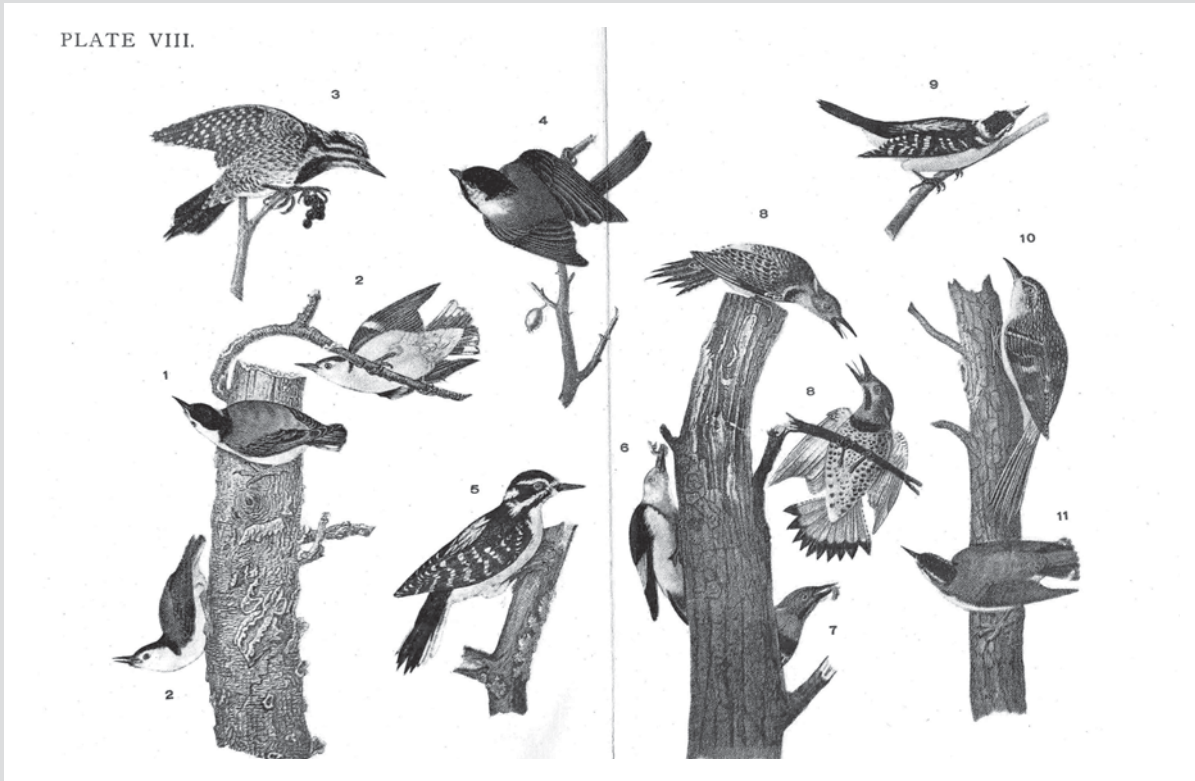


FIG. 190.
Black and White Creeper.



FIG. 183.
Maryland Yellow-throat.

PLATE VIII.



SIX

Mabel Osgood Wright's *Birdcraft* (above) used photoreproductions of fine art, images from Audubon and other bird artists reduced and arranged on fifteen color plates showing the 166 species she discussed. Even a high-end production like this could not afford more plates, for color printing required different paper, inks, and press than the text, and then the pages had to be inserted in the right place, which meant more hand labor and quality control. Like field guide writers ever since, she complained about the quality, saying she had had "some of the most nasty colors done in halftones" and still "the Wrens look as if they had taken a bath in ginger tea, and the female tanager was wrongly marked."⁷ The plate here gave a good idea of what the woodpeckers looked like, but many birds were not so clearly marked or the artist not so obliging as Audubon. Birdwatchers needed a different kind of picture.

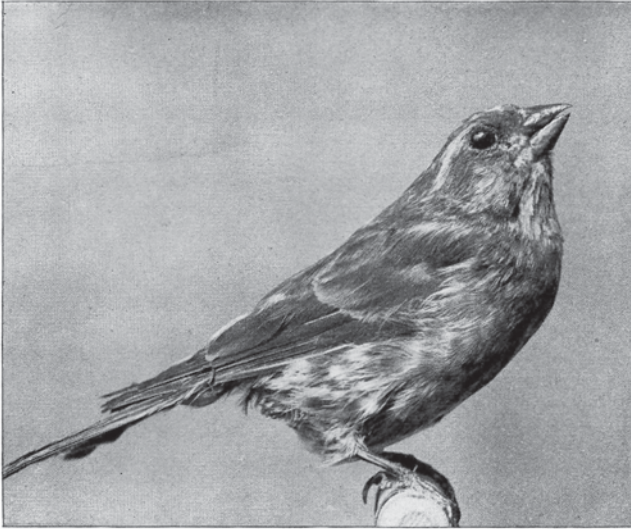
SEVEN

Since cameras and film could not be counted on for good pictures of live birds, Neltje Blanchan used stuffed and mounted ones for the fifty plates in *Bird Neighbors*—like Wright's, a library-size volume for the home—putting them in front of out-of-focus backgrounds. That gave a certain air of the outdoors, but the Red-winged Blackbird looked as black as a polished shoe and it stood on one foot—not a very lifelike pose. These pictures helped birdwatchers but were hardly ideal.



RED-WINGED BLACK BIRD.

PLATE XXV. PURPLE FINCH.



EIGHT

In *Our Common Birds and How to Know Them*, John B. Grant introduced ninety species found around the home and in city parks, and for sixty-four included a photo of a mounted specimen. These cost less than Blanchan's pictures, but this one looked like any other sparrow—small, brown, and streaked—and there was no way to tell what marked the Song Sparrow off from the others. Still, it worked. Ludlow Griscom received a copy of Grant's book and a pair of three-power field glasses for his sixth birthday in 1896 and went on to become the dean of American birdwatchers. Roger Tory Peterson, recalling birding with enthusiasts from the Bronx in the late 1920s, said that Griscom was "our God, and his *Birds of the New York City Region* our Bible."⁸

NINE

Chester Reed's little books dominated the market before Peterson's came along because they gave birdwatchers a portable catalog of the birds of their region, with names, a picture (photoreproduction of one of Reed's oil portraits), and some idea of range and season. At 5½ by 3½ inches and with rounded corners, they fit easily into shirt pockets. In 1906 the cloth-bound volumes, for the field, sold for fifty cents apiece, and the leather-bound ones, to be used in the study, for seventy-five cents. The Audubon Society distributed them to Junior Audubon clubs in public schools, and in the seventh grade, in Miss Hornbeck's Junior Audubon club, Roger Peterson got one—his first field guide.



CHIPPING SPARROW.

560. *Spizella passerina*. 5¼ inches.

Crown chestnut; forehead black; line through the eye black.

One of the commonest and most useful of our Sparrows, frequenting orchards, yards and bushy pastures. They are not at all timid and frequently nest in vines, covering porches or the side of the house, provided that English Sparrows are not too plenty. They eat great quantities of insects and worms, and some seeds, feeding their young wholly upon the former.

Song.—A very rapidly chanted chip, chip, chip, chip, continued for several seconds; call, a sharp chip.

Nest.—A small cup-shaped structure of rootlets, lined with horsehair; placed in bushes, trees or vines; eggs three to five, bluish green, speckled, chiefly around the large end, with blackish brown (.65 x .50).

Range.—N. A. east of the Plains, breeding from the Gulf of Mexico north to Newfoundland and Hudson Bay; winters in the Gulf States. A sub-species is found west of the Rockies.

100

CLAY-COLORED SPARROW.

561. *Spizella pallida*. 5¼ inches.

No reddish brown in the plumage; crown largely black, with a whitish stripe in centre. The habits of these birds are the same as those of the Chippy; they are abundant on the Plains north to Saskatchewan and breed south to the northern portion of the United States. They spend the winter in Mexico. Their nests and eggs cannot be distinguished from those of the preceding, except, perhaps, by the fact that the nest has more grass than hair.

BREWER SPARROW.

562. *Spizella breweri*. 5½ inches.

Like the last species, the general tone of plumage of this is gray. It differs, though, in having the crown finely streaked with blackish. It is a more western species than the last and is rarely found east of the Rockies. It ranges from British Columbia southward into Mexico.



101

Woodpeckers.



402. Yellow-bellied Sapsucker (*Sphyrapicus varius*). L. 8.5; W. 4.8. *Ad. ♂*. Crown and throat red; a whitish band from eye to eye across nape; belly washed with yellow; breast patch black. *Ad. ♀*. Similar, but throat white; crown rarely black. *Yng.* Breast grayish with internal dark rings or bars; crown dirty yellowish margined with dusky; red feathers soon appear on throat and crown. *Notes*. A clear ringing clear repeated; a low snarling cry resembling *mea* of Catbird. (Brewster.)

Range.—Eastern North America; breeds from Massachusetts and northern Illinois north to about Lat. 63° 30'; south in Alleghenies to northwest Georgia; winters from southern Illinois and southern Virginia to Central America.

403. Red-breasted Sapsucker (*S. v. nuchalis*). Similar to No. 402, but slightly larger. W. 5; the nape band red; red of throat encroaching on black bordering streaks; female the same but chin white.

Range.—Rocky Mountain region; breeds from Colorado and north-eastern California (?), north to British Columbia; winters from southern California south to northwestern Mexico.

403a. Red-breasted Sapsucker (*Sphyrapicus ruber*). L. 9. *Ad.* Crown, whole throat and breast dull red; in other respects resembling No. 402. *Notes*. *Jay* or *chee*, *peey*, *pinch*, and *peurr*. (Bendire.)

Range.—Breeds in mountains from northern Lower California north to southern Oregon.

403a. Northern Red-breasted Sapsucker (*S. r. nothensis*). Similar to No. 403, but colors deeper, red brighter; belly yellower.

Range.—Pacific coast region from Santa Cruz Mountains, California, north to southern Alaska.

404. Williamson Sapsucker (*Sphyrapicus thyroideus*). L. 9. Belly bright yellow; rump white. *Ad. ♂*. Above black; a red stripe on throat; lesser wing-coverts white. *Ad. ♀*. Crown and throat brownish; back and lesser wing-coverts barred black and whitish. *Yng.* Similar to ♀, but breast barred like sides. *Notes*. A shrill *beet-beet* uttered when flying. (Bendire.) The roll of this Woodpecker is not continuous, but is broken or interrupted.

Range.—Higher mountain ranges of western United States; breeds from northern New Mexico, Arizona, and southeastern California north to Wyoming and southern British Columbia; winters from southern California and western Texas into Mexico.

408. Lewis Woodpecker (*Asyndesmus torquatus*). L. 11. *Ad.* Breast and a collar around the neck gray; region about base of bill dark red; belly pinkish red; above shining green black. *Yng.* No gray collar; crown suffused with red. *Notes*. A weak, peeping twitter. (Lawrence). Generally a silent bird.

Range.—Western United States; breeds from New Mexico, Arizona, and southern California north to southern Alberta and British Columbia; winters from southern Oregon and Colorado south to western Texas and southern California.

Woodpeckers.



406. Red-headed Woodpecker (*Melanerpes erythrocephalus*). L. 9.7. *Ad.* Whole head and breast red; end half of secondaries white. *Yng.* Whole head and breast grayish streaked with blackish; back black margined with grayish; end half of secondaries white with black bars. *Notes*. A tree-toad-like *ker-r-ruck*, *ker-r-ruck*.

Range.—Eastern United States west to Rocky Mountains; breeds from Florida and Texas north to New York and Manitoba; local and irregular in northern parts of range; winters from Virginia, and occasionally from New York, southward.

407. Striped-breasted Woodpecker (*Melanerpes formicivorus*). L. 9.5. Breast band streaked with white; rump white. *Ad. ♂*. Forehead, white, crown, nape, and breast-spot red. *Ad. ♀*. Center of crown with a black band of same width as white band on forehead. *Notes*. A loud *tsurr, tsurr*.

Range.—Mexico north to southwest Texas and Arizona.

407a. Californian Woodpecker (*M. f. bairdi*). Similar to No. 407, but black breast-band with white only on its posterior margin.

Range.—Pacific coast region from northern California to southern Oregon.

407b. Narrow-fronted Woodpecker (*M. f. angustifrons*). L. 9.5. Similar to No. 407, but smaller, W. 5.2; the throat brighter yellow. *Ad. ♀*. With black crown-band wider than white forehead band.

Range.—Cape Region of Lower California.

409. Red-bellied Woodpecker (*Centurus carolinus*). L. 9.5. Center of belly reddish. *Ad. ♂*. Top of head and nape entirely red. *Ad. ♀*. Nape red, crown grayish, forehead tinged with red. *Notes*. A hoarse, *chib-chib*.

Range.—Eastern United States, west to the Plains; breeds from Florida and Texas to Maryland, Ontario, and South Dakota; winters from Virginia and southern Ohio southward; casually north as far as Massachusetts.

410. Golden-fronted Woodpecker (*Centurus aurifrons*). L. 10.5; center of belly yellow. *Ad. ♂*. Forehead yellow, crown-patch red, nape orange. *Ad. ♀*. Forehead and nape yellow, crown entirely gray. *Notes*. Loud and penetrating. (Bailey.)

Range.—Mexico, north to central Texas.

411. Gila Woodpecker (*Centurus uropygialis*). L. 10. Center of belly yellow. *Ad. ♂*. Top of head and nape sooty gray; a red-crown patch. *Ad. ♀*. Top of head and nape entirely sooty gray. *Notes*. *Dehurr, dehurr*; when flying, a shrill *huu* like call-note of Phainopepla. (Bendire.)

Range.—Northwestern Mexico, north to southwestern New Mexico, and Lower California.

94 BIRDS OF NEW ENGLAND AND EASTERN NEW YORK

CAROLINA WREN. *Thryothorus ludovicianus*
5.50

Ad.—Upper parts rich reddish-brown; line over eye whitish; throat white; breast and belly washed with buff.

Nest, bulky, of sticks, etc., in a hole in a tree or in some cavity about buildings. *Eggs*, whitish, speckled about the larger end with reddish-brown.

The Carolina Wren is a very rare permanent resident of southern Rhode Island and southern Connecticut, and a rather common summer resident of the eastern slope of the Palisades; it occasionally wanders into Massachusetts. The bird's favorite haunts are brushy tangles. If a male is anywhere about he can hardly be overlooked; he is a constant singer, even in winter, and his song is so



FIG. 7. Carolina Wren

loud and clear that it can be heard easily a quarter of a mile away. It consists of short phrases of from two to four notes repeated again and again in a loud clear whistle. These phrases vary greatly; some of the common forms may be written *twip'pity, twip'pity; whiddy you', whiddy you' whiddy you'; thr'ou, thr'ou, thr'ou*. Certain phrases suggest notes both of the Cardinal and the Tufted Tit; a beginner should make a careful study of the notes of these three species. The alarm-note is a rather smooth *peurr*.

A Carolina Wren is easily recognized by its wren-like behavior, by the rich brown of its upper parts, and by the conspicuous whitish line over its eye.

THRASHERS AND MOCKINGBIRDS: FAMILY MIMIDÆ

The Catbird, Brown Thrasher, and Mockingbird form a small family characterized by their comparatively slender figure and length of tail.

TEN

Frank Chapman's *Color Key to North American Birds* (1903, above) did more for birdwatchers. It gave only information that aided identification, put text and picture together (something that became standard only with Chandler Robbins's *Birds of North America* in 1966), grouped similar species, and had pictures specifically made to help the student "in identifying birds in their haunts by giving, in color, those markings which most quickly catch the eye. They do not pretend to be perfect representations...but aim to present a bird's characteristic colors as they appear when seen at a distance." Here we see something like Peterson's diagrammatic pictures and telegraphic prose.

ELEVEN

Ralph Hoffman's *Guide to the Birds of New England and Eastern New York* (left) looked, at a glance, like Merriam's *Birds of Village and Field*, but instead of stories, he gave the information birdwatchers needed in a standard form, including not just obvious plumage patterns—in italics—but range, habitat, song, and behavior. Reading this entry, you can follow the mental sorting process birdwatchers used to go from a bird in the bush to a name in the book.

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NOTES

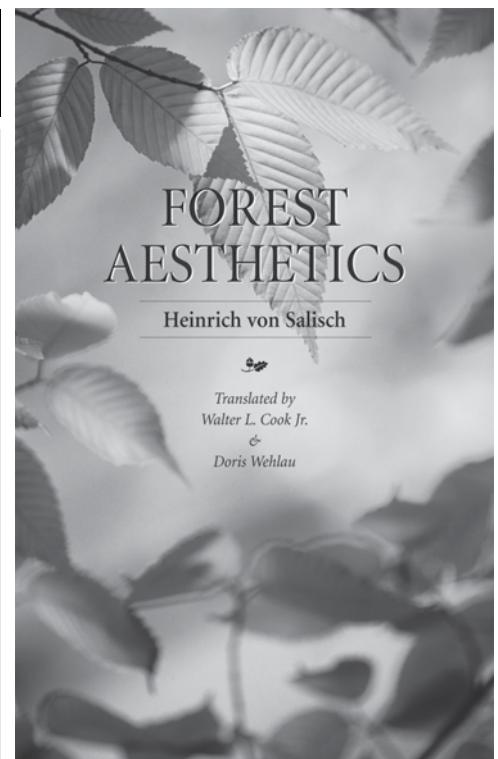
1. Florence A. Merriam, *A-Birding on a Bronco* (Boston: Houghton Mifflin, 1896). Ridgway's *Manual*, to which she refers, is Robert Ridgway's *Manual of North American Birds* (Philadelphia: J. B. Lippincott, 1887).
2. Merriam, *A-Birding on a Bronco*, 2, 140. Punctuation and emphasis in the original.
3. "The plan" was the use of arrows on the drawings to call attention to a species' distinguishing characteristics. The phrase appeared on the dust jacket of his first book, *Field Guide to the Birds* (1934).
4. "Introduction," presumably by the editor, Daniel J. Philippon (editor), Mabel Osgood Wright, *The Friendship of Nature* (1894; reprint, Baltimore: Johns Hopkins Press, 1999), 3–6; and *Biographical Dictionary of American and Canadian Naturalists and Environmentalists*, Keir B.

- Sterling, Richard P. Harmond, George A. Cesasco, and Lorne F. Hammond, eds. (Westport, CT: Greenwood Press, 1997), s.v. "Wright, Mabel Osgood."
5. Sterling, *Biographical Dictionary*, s.v. "Doubleday, Neltje De Graff (Neltje Blanchan)."
 6. "Boy Meets Bullfinch," *New Yorker* 4 March 1939, 22 ff. Quote from ad in Frank Chapman Papers, Historical Correspondence, Department of Ornithology, American Museum of Natural History, Washington, DC. On Chapman, see: Ludlow Griscom, "Frank Michler Chapman, 1864–1945," *Audubon* 48 (January–February 1946), 49–52; Kastner, *World of Watchers*, 191; Frank M. Chapman, *Handbook of Birds of Eastern North America* (1895; New York: Appleton, 1901); and Frank Chapman, *Color Key to North American Birds* (1903).
 7. Mabel Osgood Wright to Arthur Allen, 23 March 1895 and 23 June 1895, Chapman Papers.
 8. William E. Davis, Jr., *Dean of the Birdwatchers* (Washington, DC: Smithsonian Institution Press, 1994), 5.
 9. Chapman, *Color Key*, iv.

From the Forest History Society...

Forest Aesthetics, translated from the 1902 German text by Heinrich von Salisch, provides a window into the origins of forestry and landscape design. With its publication, von Salisch became the central promoter of aesthetics and forest health in an era of economic forestry and clearcutting.

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