

A third individual of the same species visited the station October 11, 1930. I took it from a trap at 9 A. M., banded and released it. It reappeared at 5 that afternoon, and twice the following day, after which it disappeared.

On November 3 still another individual came into the traps and was banded and released.

The occurrence of these later birds might be interpreted as indicating that, instead of being a rare accidental, the species has always been a sporadic visitor to New England in the post-nuptial season, but has hitherto remained unnoticed because of its very close resemblance to the Chipping Sparrow, with which it frequently associates.—O. L. AUSTIN, JR., *Austin Ornithological Research Station, North Eastham, Cape Cod, Mass.*

The Dickcissel in Virginia.—On May 27, 1927, Mrs. Freer and myself heard a song coming from a dead chestnut tree in the midst of an alfalfa field, just outside the city limits of Lynchburg, which was unmistakably that of a Dickcissel (*Spiza americana*). We followed up the song, and presently had a good view of the singer, a male, through our prism binoculars. This is my only record of its occurrence near Lynchburg.

On June 16, 1927, while driving through the Valley of Virginia, we saw and heard another male Dickcissel along the road-side near Newmarket, Va.

I have been very familiar with the Dickcissel in central western Ohio, where it is a common summer resident. I learn from Dr. H. C. Oberholser that there are only four records for the Dickcissel from Virginia, most of which date back twenty or thirty years.—RUSKIN S. FREER, *Lynchburg College, Lynchburg, Va.*

A Seventeenth Century Representation of the Cardinal.—Among the many paintings by early Dutch artists exhibited in the Ryks-Museum in Amsterdam that include animals of various kinds, there is one of interest to American ornithologists in that it depicts a pair of Cardinals (*Richmondia cardinalis*). This canvas (catalogued as number 1223) is by M. d'Hondecoeter who lived from 1636 to 1695 so that the painting in question was made in the latter part of the Seventeenth Century.

As the Cardinals are shown grouped with a gray Parrot (*Psittacus erithacus*), a Love-bird (*Conurus madagascariensis*), a Cockatoo, a *Palaeornis*, and some Lories, it would appear that the painting was made from captive birds in Holland, indicating the early capture of living birds in America for transport to Europe. No colored plate from which the Cardinals might have been copied is known to me that was available at the period mentioned, nor does it seem probable that the representation was made from specimens preserved in some way.—ALEXANDER WETMORE, *Smithsonian Institution, Washington, D. C.*

Abnormal Plumage of the Scarlet Tanager.—Early this summer a male Scarlet Tanager (*Piranga erythromelas*) was brought to me in a very