

arms of this monarch is stamped on the original album. De Villiers says: "il est fort probable" that de Granville sent the drawings to the King as an indication of his promise as an artist.

The drawings of the birds are so highly stylized that even with the legends, which sometimes carry the Indian names, it is impossible to identify many of the species. A somewhat similar problem of identification has occurred with the birds of Denys, although the latter's text lacked accompanying drawings (Nicolas Denys: "Description géographique et historique des costes de L'amerique Septentrionale, avec l'histoire naturelle du pais." Paris, 1672; English edition by W. F. Ganong, Toronto, 1908; see Elsa G. Allen, 'Auk,' 56: 283-290, 1939; Francis H. Allen, 'Auk,' 57: 75-82, 1940). The manuscript text that accompanied de Granville's drawings unfortunately was lost.

The Crossbill and Hummingbird offer no problem due to peculiarities of structure. The drawing of the 'American Sparrow' contains a fuller legend than usual. It reads: "American Sparrow, the plumage of which is highly variable. In winter it is entirely white. At other seasons it is gray, mixed with a diversity of colors." Presumably, this is the Snow Bunting (*Plectrophenax nivalis*).

The liberties taken in some of the drawings may have been deliberate, or due to an attempt to sketch from memory. The drawing of the Passenger Pigeon (*Ectopistes migratorius*), one of the earliest known, has the tail forked instead of cuneiform. The *Outarde* (*Branta canadensis*) has a white spot on the side of the head in place of the white band on the chin.

The "American Jay with entirely blue plumage" (*gey ameriquain du plumage tout bleu*) is undoubtedly the Blue Jay (*Cyanocitta cristata*) though only a slight crest is shown. Ganong (*op. cit.*) concludes with reason that Denys' *Gays* refer to gayly colored birds and not to jays. Jay (*geai*) in old French has been spelled variously *gai*, *jaie*, and *jai*. "Jay" appears to be of onomatopoeic origin and "gay" may have been derived from it.—A. W. SCHORGER, *University of Wisconsin, Madison*.

**A Bibliographical Bonanza.**—Daniel C. Haskell, retired bibliographer of the New York Public Library, had the good fortune to unearth some notebooks by editors of *The Nation* which identified the authors of thousands of unsigned articles and reviews in that periodical. The results have been published by the Library as: "The Nation, Volumes 1-105, New York, 1865-1917. Indexes of Titles and Contributors," Vol. I. Index of Titles (iv + 577 pp.); and Vol. II. Index of Contributors (iv + 539 pp.), 1951 and 1953, respectively. These are excellent sources of information about the writings of notables of the period covered, among them a number of ornithologists. Of the latter, those having ten or more entries include: J. A. Allen, 14; Spencer F. Baird, 10; William Beebe, 22; Elliott Coues, 65; Francis H. Herrick, 12; and Sylvester D. Judd, 52. The Coues items, as I have learned by a separate study, include eleven that were signed articles, and thus are available through ordinary bibliographic procedures. I was surprised by the Judd entries, as I knew him fairly well and never heard him or any of his friends allude to his writing for *The Nation*. These 52 reviews exceed by two and one-half times the entire number of publications I was able to cite for him in an obituary appearing in 1942 (*The Auk*, 59, July, pp. 464-467). Ornithologists represented by fewer than ten titles in the indexes noted are: Francis H. Allen, Paul Bartsch, John Burroughs, Frank M. Chapman, Guy Emerson, Wilson Flagg, Helen M. Judd, Frederic A. Lucas, C. H. Merriam, Henry Oldys, and R. W. Shufeldt.—W. L. McATEE, 3 *Davie Circle, Chapel Hill, North Carolina*.