

Roger Tory Peterson Institute of Natural History

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Collection Inventory

Box: 9, RTP Manuscripts; Handwritten and Typed

Subjects:

1. 1987 Workman Calendar

2. Manuscripts – handwritten, Field Guide Art of RTP (incl. Memos to the Devlins)

3. Manuscripts – handwritten, The Birds

Description	Date(s)	Box	Folder
Gathering of pages: <ul style="list-style-type: none">• 2-page carbon copy on the American kestrel, marked for June• Typewritten page on the American kestrel for June, with notes in black and red ink• 1-page carbon copy on the American kestrel, marked for June• 2 typewritten pages on the American kestrel for June stapled together, with notes in black and red ink	1987	9	1, Manuscripts – handwritten, '87 Workman calendar
Gathering of pages: <ul style="list-style-type: none">• Carbon copy on the waved albatross, marked for May• Typewritten page on the waved albatross for May, with notes in black and red ink• Carbon copy on the waved albatross, marked for May• 2 typewritten pages on the waved albatross for May stapled together, with notes in black and red ink	1987	9	1, Manuscripts – handwritten, '87 Workman calendar
Gathering of pages: <ul style="list-style-type: none">• Carbon copy on the greater flamingo, marked for April• Typewritten page on the greater flamingo for April, with notes in black and red ink• Carbon copy on the greater flamingo, marked for April• Typewritten page on the greater flamingo for April, with notes in black and red ink• Carbon copy on the greater flamingo, marked for April• 2 typewritten pages on the greater flamingo for April stapled together, with notes in black and red ink	1987	9	1, Manuscripts – handwritten, '87 Workman calendar

<p>Gathering of pages:</p> <ul style="list-style-type: none"> • Carbon copy on the green-backed heron, marked for March • Typewritten page on the green-backed heron for March, with notes in black and red ink • Carbon copy on the green-backed heron, marked for March • 1 typewritten page and a handwritten page on the green-backed heron for March stapled together, with notes in black and red ink 	1987	9	1, Manuscripts – handwritten, '87 Workman calendar
<p>Gathering of pages:</p> <ul style="list-style-type: none"> • Carbon copy on the Cape gannet, marked for February • Typewritten page on the Cape gannet for February, with notes in black and red ink • Carbon copy on the Cape gannet, marked for February • 2 typewritten pages on the Cape gannet for February stapled together, with notes in black and red ink 	1987	9	1, Manuscripts – handwritten, '87 Workman calendar
<p>Gathering of pages:</p> <ul style="list-style-type: none"> • Small yellow sticky note that reads, "1989" • Carbon copy on the White-eye, marked for January • Typewritten page on the White-eye for January, with notes in black and red ink • Carbon copy on the White-eye, marked for January • 1 typewritten page and a handwritten page on the White-eye for January stapled together, with notes in black and red ink 	1989	9	1, Manuscripts – handwritten, '87 Workman calendar
<p>Gathering of small yellowish pages of watercolor paper, with captions, on:</p> <ul style="list-style-type: none"> • Saddle-billed storks (2 pages) • Bobolinks • Bald eagles • Rockhopper penguins (2 pages) • Bald eagles • Malachite kingfishers • Saddle-billed storks • Eagle owls • Fairy terns • Eagle owls • Rose-breasted grosbeaks • Peregrines (3 pages) • Rose-breasted grosbeaks • Fairy terns • Scarlet tanagers • Oystercatchers (2 pages) • Malachite kingfishers • Fairy terns (3 pages) 	1987	9	2, Manuscripts – handwritten, '87 Workman calendar
<p>Gathering of pages:</p> <ul style="list-style-type: none"> • 2-page carbon copy on the Adelie penguin, marked for December • 2 typewritten pages on the Adelie penguin for December, with notes in black and red ink • 2-page carbon copy on the Adelie penguin, marked for 	1987	9	2, Manuscripts – handwritten, '87 Workman calendar

<p>December</p> <ul style="list-style-type: none"> 2 typewritten pages on the Adelie penguin for December stapled together, with notes in black and red ink 			
<p>Gathering of pages:</p> <ul style="list-style-type: none"> Carbon copy on the Budgerigar, marked for November (“*additional”) Small yellow piece of notebook paper with notes in black in on the Canary-winged Parakeet Carbon copy on the Budgerigar, marked for November Typewritten page on the Budgerigar for November, with notes in black and red ink Carbon copy on the Budgerigar, marked for November 1 typewritten page and a handwritten page on the Budgerigar for November stapled together, with notes in black and red ink 	1987	9	2, Manuscripts – handwritten, ’87 Workman calendar
<p>Gathering of pages:</p> <ul style="list-style-type: none"> Carbon copy on the Golden Eagle, marked for October Typewritten page on the Golden Eagle for October, with notes in black and red ink Carbon copy on the Golden Eagle, marked for October 1 typewritten page and a handwritten page on the Golden Eagle for October stapled together, with notes in black and red ink 	1987	9	2, Manuscripts – handwritten, ’87 Workman calendar
<p>Gathering of pages:</p> <ul style="list-style-type: none"> Carbon copy on the Tufted Puffin, marked for September Typewritten page on the Tufted Puffin for September, with notes in black and red ink Carbon copy on the Tufted Puffin, marked for September 2 typewritten pages on the Tufted Puffin for September stapled together, with notes in black and red ink 	1987	9	2, Manuscripts – handwritten, ’87 Workman calendar
<p>Gathering of pages:</p> <ul style="list-style-type: none"> Carbon copy on the Great Horned Owl, marked for August Typewritten page on the Great Horned Owl for August, with notes in black and red ink Carbon copy on the Great Horned Owl, marked for August 2 typewritten pages on the Great Horned Owl for August stapled together, with notes in black and red ink 	1987	9	2, Manuscripts – handwritten, ’87 Workman calendar
<p>Gathering of pages:</p> <ul style="list-style-type: none"> Carbon copy on the Yellowlegs, marked for July Typewritten page on the Yellowlegs for July, with notes in pencil Carbon copy on the Yellowlegs, marked for July Typewritten page on the Yellowlegs for July, with notes in black and red ink Carbon copy on the Yellowlegs, marked for July 1 typewritten page and a handwritten page on the Yellowlegs for July stapled together, with notes in black and red ink 	1987	9	2, Manuscripts – handwritten, ’87 Workman calendar
<p>Gathering of pages:</p> <ul style="list-style-type: none"> Letter from Shannon M. Ryan, Assistant to Suzanne Rafer at Workman Publishing, to RTP on April 6, 1988 (rec’d 4/7/1988), about galleys 17-19 for the 1989 Birds 	1988	9	3, Manuscripts – handwritten, ’87 Workman calendar

<p>Calendar</p> <ul style="list-style-type: none"> Galley 17, on the white-eye and the Cape gannet Galley 18, on the green-backed heron and the yellowlegs Galley 19, on the tufted puffin and the budgerigar 			
Quicki-Note from April 10, 1989 from Suzanne Rafer at Workman Publishing to RTP on the subject of 1990 calendar sketches	1989	9	3, Manuscripts – handwritten, '87 Workman calendar
Quicki-Note from April 12, 1989 to Suzanne Rafer at Workman Publishing from CW Schulze on the subject of the 8 final sketches for the 1990 calendar being sent out by Federal Express that day	1989	9	3, Manuscripts – handwritten, '87 Workman calendar
<p>Gathering of pages:</p> <ul style="list-style-type: none"> Typed page on the black-browed albatross for January Typed page on the crowned crane for February Typed page on the superb glossy starling for March Typed page on the wood duck for April Typed page on the yellow-crowned night heron for May Typed page on the European Bee-eater for June Typed page on the Osprey for July Typed page on the Flicker for August Typed page on the Great Egret for September Typed page on the Macaw for October Typed page on the Antarctic Tern for November Typed page on the Upland Goose for December 	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
<p>Gathering of pages, with notes in black ink:</p> <ul style="list-style-type: none"> Typed page on the black-browed albatross for January Typed page on the crowned crane for February Typed page on the superb glossy starling for March Typed page on the wood duck for April Typed page on the yellow-crowned night heron for May Typed page on the European Bee-eater for June Typed page on the Osprey for July Typed page on the Flicker for August Typed page on the Great Egret for September Typed page on the Macaw for October Typed page on the Antarctic Tern for November Typed page on the Upland Goose for December Poorly scanned photo of upland geese Sheet of yellow notebook paper titled "Workman calendar" with months and assigned birds 	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Andean condor (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Andean condor (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Barn swallow (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Barn swallow (Subtitles)	1987	9	3, Manuscripts – handwritten, '87

			Workman calendar
Typed page for the Cardinal (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Cardinal (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Clark's Nutcracker (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Clark's Nutcracker (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Crowned Crane (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Crowned Crane (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Fairy Tern (Obsolete)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Fairy Tern (Obsolete)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Golden Eagle (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Golden Eagle (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Golden Weaver (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Golden Weaver (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Great Horned Owl (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar

Typed page for the Great Horned Owl (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Hawk-headed Parrot (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Hawk-headed Parrot (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Mockingbird (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Mockingbird (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Northern Flicker (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Northern Flicker (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Atlantic Puffin (Main Picture)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Puffin (Subtitles)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Yellowlegs (Obsolete)	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed page for the Yellowlegs (Obsolete)	December 7, 1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Typed letter from Shannon M. Ryan, Assistant to Suzanne Rafer at Workman Publishing Company, to RTP saying, "Per your request, I have enclosed the picture of the supposed—Gray Kestrel. I hope the picture helps."	1987	9	3, Manuscripts – handwritten, '87 Workman calendar
Gathering of pages, with notes in black ink: <ul style="list-style-type: none"> • Typed page on the American kestrel, peregrine, falcons, and merlins • Typed letter from Charles W. Schulze, Secretary to RTP, to 	1987	9	3, Manuscripts – handwritten, '87 Workman calendar

<p>Suzanne Rafer at Workman Publishing Company: “Enclosed are the texts prepared by Dr. Peterson for the 1988 Calendar illustrations” on March 11, 1987</p> <ul style="list-style-type: none"> • Typed page on the white tern • Typed page on the eagle owl • Typed page on the bobolink • Typed page on the rose-breasted grosbeak • Typed page on the bald eagle • Typed page on the scarlet tanager • Typed page on the northern oriole • Typed page on the peregrine • Typed page on the saddle-billed stork • Typed page on the American oystercatcher • Typed page on the rockhopper penguin • Typed page on the malachite kingfisher 			
<p>Gathering of pages, with notes in black ink and pencil:</p> <ul style="list-style-type: none"> • 6 pages titled “Book – Autobiographical” speaking on RTP’s years spent teaching natural history and drawing and painting at Rivers School in Brookline, MA, and his memories of one particular student, Elliot Richardson, who later grew up to hold numerous government offices. RTP recalls him excelling in drawing and wanting to be an artist, and taking him and his brother on birding expeditions. Richardson then awarded RTP the Golden Key Teacher award in front of a crowd of ten thousand when he was an adult. • NOTE: handwritten, “CC: went to Dealers(?) on 5/20/76” 	1976(?)	9	4, Manuscripts – handwritten, Field Guide Art of RTP
<p>Gathering of typewritten papers with notes in pencil and red ink, titled, “The Field Guide Paintings by Roger Tory Peterson” comprising 21 pages with some duplications</p>	1976(?)	9	4, Manuscripts – handwritten, Field Guide Art of RTP
<p>Carbon copy of “Memo to the Devlins, Travels – Peru – Lindblad” talking about the time RTP was in Lima as guest of Sr. Felipe Benavides, ‘South America’s greatest conservationist’, and was shown a cougar at the zoo but bumped his head on the doorway of the cage and injured himself. (2 COPIES)</p> <p><i>*ARCHIVIST’S NOTE: Devlins = John C. Devlin and Grace Naismith, journalists and RTP’s biographers</i></p>	June 15, 1976	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>Aged scan of a typewritten page titled, “Memo to the Devlins” about RTP and Ginny going west for the remaining month of May, and about doing final checks to the manuscript before it is turned in</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>Aged scan of a typewritten page titled, “Memo to the Devlins, Sweden, King, etc.” about “in February 1976 I went to Sweden at the request of the Swedish appeal of the World Wildlife Fund to give two important lectures for the purpose of raising money for the Swedish division of the World Wildlife Fund” It was a white-tie affair and RTP sat at the king’s right side at dinner and gifted him two field guides, as the king would be travelling to the United</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP

States in the spring.			
Aged scan of the second typewritten page of "Memo to the Devlins, Sweden, King, etc.", continuing to say that RTP thought the audience response was moderately warm but the American ambassador explained "had this been Italy, the equivalent response would have been a rising ovation". RTP also gifted the king a new Swedish version of the European bird guide, and had his picture take with him, which the newspapers "made quite a good deal" of. RTP also photographed many of the famous swans around the grounds of the Royal Palace.	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the third typewritten page of "Memo to the Devlins, Sweden, King, etc.", wherein RTP talking about meeting "the top Swedish natural history artists" at the headquarters of the Swedish WWF, "a country place called Fituna".	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of "Memo to the Devlins, Changes to the Connecticut Property", about moving offices from Old Lyme to "the York(?)" property, about the changes RTP has made to Old Lyme, and the absence of certain butterflies on the property over the years	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the second typewritten page of "Memo to the Devlins, Changes to the Connecticut Property", speaking on the rise and decline of certain butterflies and moths, and (an insecticide) spraying that happened over the property that the Petersons were not able to have stopped	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the third typewritten page of "Memo to the Devlins, Changes to the Connecticut Property", continuing to talk about the rise and decline of certain birds around Old Lyme	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the fourth typewritten page of "Memo to the Devlins, Changes to the Connecticut Property", speaking on ospreys and the effects of "pesticide syndrome" and the rise and decline of birds of prey and certain plants around Old Lyme	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the fifth typewritten page of "Memo to the Devlins, Changes to the Connecticut Property", finishing with thoughts on snow egrets and gadwall ducks on the rise: "All these are indicators of an increase in contrast to the birds mentioned above which have declined"	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of typewritten "Memo to the Devlins", a memo on memos that RTP was not sure had been properly sent out or even dictated at all, so he is sending new ones out to make sure	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of typewritten "Memo to the Devlins, Field Guide to the Birds of Britain and Europe" retelling the meeting between RTP and Guy Mountfort at Hawk Mountain in Pennsylvania	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the second typewritten page of "Memo to the Devlins, Field Guide to the Birds of Britain and Europe", speaking on how the maps for the guidebook were designed by Phil Hollom and RTP, and how Guy Mountfort did the basic text "except for those species (RTP) knew better", and how RTP "prepared all of the paintings and also the legend pages". He also mentions Sir Julien Huxley, who wrote the introduction, and how they all dined with him often at the Savile Club on Brook St. in London	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP

<p>Aged scan of the third typewritten page of “Memo to the Devlins, Field Guide to the Birds of Britain and Europe”, on how RTP became a member of the Savile Club while in London and how his “old Jamestown school friend, Lorimer Moe, was also a Savile member when he was the US Information Officer in London connected with our State Department”. RTP was able to secure a room at the Club for 8 months to work on his field guide, and also James Fisher (Huxley’s protegee) was able to secure 80 to 100 specimens of birds from the British Museum “which I kept on empty bookshelves in my rooms”</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>Aged scan of the fourth typewritten page of “Memo to the Devlins, Field Guide to the Birds of Britain and Europe”, continues about the British museum specimens: “Normally, one had to do his research in the Museum and cannot take specimens out, but James apparently had a rare kind of clout in these matters”. Two to three times a week RTP, Guy Mountfort, and Phil Hollom would come over to the Savile Club to check their progress on the field guide in 1952. They also work amicably with James Fisher, who acted as editor.</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>Aged scan of the fifth typewritten page of “Memo to the Devlins, Field Guide to the Birds of Britain and Europe”, finishing to say that the whole affair “proved to be a very happy collaboration and it was the start of a long and enduring friendship with James Fisher, who, I repeat, was probably the best friend I have ever had, certainly one of...men who influences me more than any other”</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>Aged scan of the typewritten “Memo to the Devlins, European Field Guide”, talking about how Mountfort, Hollom, and RTP had a very good handle on most of the birds in the book except for those residing in southern Spain, so Mountfort and RTP traveled there in 1952. They were joined by “several of our French colleagues, Francois Bourliere of Paris, a professor at the Sorbonne, Francoise Hue, a vineyard owner in southern France, and a very fine ornithologist, and Robert Etcheckopar and their wives”. They drove across the Pyrenees into Spain and were hosted by the Gonzalez family in Jarez—it was Mauricio Gonzalez who later translated the guide into Spanish.</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>Aged scan of the second typewritten page of the “Memo to the Devlins, European Field Guide”, talking about how the adventuring party rode two to a donkey to go birdwatching, while “Mauricio, the heir to the sherry empire with his long legs, 6 foot 4 inch frame, rode alone” and, when Mountfort and RTP asked him about the interest in conserving wildlife in Spain, he answered, “How can one expect people to preserve things when they do not even know the name of things”. Hence, he was offered to translate the guide. It also speaks on the formation of a Spanish ornithological society.</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>Aged scan of the third typewritten page of the “Memo to the Devlins, European Field Guide”, adding that the society quickly gained over 300 members and published “a fine scientific journal of ornithology”, which started the rise of interest in the environment and preservation in the country.</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>Aged scan of typewritten “Memo to the Devlins, European Field Guide – Spain”, speaking on the difficulties of the European field</p>	1970s(?)	9	5, Manuscripts – handwritten, Field

guide and its translations into its many languages, especially since some birds had no vernacular name in certain countries.			Guide Art of RTP
Aged scan of the second typewritten page of "Memo to the Devlins, European Field Guide – Spain", continuing that if a bird had no name in a certain country, a committee might have to come up with a name. It also proved difficult to translate the phonetic phrases used to describe bird songs, because birds sound different to those who speak different languages	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the third typewritten page of "Memo to the Devlins, European Field Guide – Spain", explains how range maps were also very vulnerable to change and constantly have to be tweaked to remain up to date	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the fourth typewritten page of "Memo to the Devlins, European Field Guide – Spain", ending with how the country that appears to be most bird-conscious is Iceland, where "at one time, every family in four throughout Iceland owned a copy of the Icelandic Field Guide".	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of typewritten "Memo to the Devlins, Antarctic – Lindblad Explorers", talking about RTP's experiences traveling to, from, and around the Antarctic	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of typewritten "Memo to the Devlins, King of Sweden", on the king of Sweden's visit to Jamestown, NY, on April 25, 1976, after RTP visited Sweden in February, and the breaking of ground for the RTPI, and the sighting of a mute swan on the lake while he was giving his talk	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of second typewritten page of "Memo to the Devlins, King of Sweden", tells of how the day the king arrived, he was supposed to land at the Jamestown airport and then attend church service at the oldest Lutheran church in the country. However, the weather conditions were so bad he had to land in Bradford and take a limousine	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of third typewritten page of "Memo to the Devlins, King of Sweden", continues on with how RTP and company followed the king in buses (owned by the McDonald Hamburger people, a beautiful thing with lounges, a bar, a kitchen, two hostesses, etc.), and how RTP was to receive the Linnaean medal, which is chosen by the same community that chooses Nobel prizes	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of fourth typewritten page of "Memo to the Devlins, King of Sweden", adds that the entire party had lunch in a new municipal building in Jamestown that had one-way glass windows, and he again sat at the king's right hand, while thousands of people stood outside in the rain and so the king decided to skip dessert and get on with the ceremony	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of fifth typewritten page of "Memo to the Devlins, King of Sweden", ends with seeing the king off at the airport, and while they were at lunch, mentioning how the king would be married soon and RTP had recently married Ginny (Virginia Westervelt) and the king asked if she was Swedish. RTP said she may have descended from the Vikings who raised Ireland because of her blonde hair and long legs, but Ginny insisted she was 100% Irish	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP

Aged scan of typewritten "Memo to the Devlins, Spain" recounts RTP and James Fisher's stay at the Palacio in 1956 and RTP's return to receive a gold medal from the WWF in 1972	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the second typewritten page of "Memo to the Devlins, Spain" adding he also was awarded a gold watch from the Rolex Watch Company. The award and watch were presented by Prince Bernhard, and Juan Carlos, then king of Spain, gave a speech. He also speaks of presenting field guides to both men, as well as the king of Sweden, the prince of Denmark, Queen Elizabeth, and Prince Phillip (at various points in time)	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the third typewritten page of "Memo to the Devlins, Spain" where RTP reflects on changes at "the Coto" (Doñana National Park or Parque Nacional y Natural de Doñana is a natural reserve in Andalucía, southern Spain, in the provinces of Huelva, Cádiz and Seville); mentioning the proliferation of high-rise buildings and super highways and the decline of birds, especially due to DDT	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the fourth typewritten page of "Memo to the Devlins, Spain" finishes with the loss of imperial eagles but a rise in spoonbills, as well as a rise in interest in preserving Spain's wildlife heritage: "This always seems to happen when people are about to lose things that they take for granted. However, I felt that Spain had made faster progress in this direction for nature education than I would have anticipated. Very encouraging."	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of typewritten "Memo to the Devlins, Spain" (NEW MEMO, NOT COPY OF PREVIOUS), mentions a 1956 trip to Spain where RTP was photographing red-rumped swallows alongside a road when he set down his Leica (misspelled <i>Leika</i>) camera to switch to a 16mm movie camera. He left the spot and later realized he had left the Leica there, and when he went back it was gone, possibly carried off by a passing shepherd.	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the second typewritten page of "Memo to the Devlins, Spain" continues to say how once RTP left his 4x5 Graflex beside a restaurant table in Maryland one morning and it was there when he returned in the evening. He also left binoculars in restaurants and found them later. RTP then talks about his interest in storks and the various places he's seen them, especially in Spain.	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the third typewritten page of "Memo to the Devlins, Spain" talks about the Spanish imperial eagle, "one of the rarest birds in the world" and a religious festival that took place in El Rocio.	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the fourth typewritten page of "Memo to the Devlins, Spain" continuing to say he was constantly outnumbered by British and French friends, always the only American, and he and the British group studying herons.	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of the fifth typewritten page of "Memo to the Devlins, Spain" recounts a story of RTP mooing like a cow in a blind watching cattle egrets, which annoyed Mountfort, and Mountfort loudly drinking tea in his blind, which annoyed RTP. He also talks of taking the first color video of red kites.	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP

<p>Aged scan of the sixth typewritten page of "Memo to the Devlins, Spain", finishing with a story where RTP's horse "got down on the ground to roll in a nice cool puddle of water and as he did so I calmly stepped off and when the horse rose, I simply stepped astride him as he rose with me without losing the thread of my conversation". He also mentions a time horse riding among the sand dunes in Spain where his horse took off at a dead run and he didn't know what to do, so he just went along for the ride until the horse caught up with the rest of the party.</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>Typewritten memo (ORIGINAL, TWO COPIES) "Memo to the Devlins, Antarctica" talks of how RTP made at least a dozen trips to the Antarctic and sub-Antarctic islands:</p> <ol style="list-style-type: none"> 1. Sponsored by the National Science Foundation to help Bill Sladen with his "penguin work...and to make recommendations about the conservation of Antarctic wildlife" 2. Trip to Macquarie on the edge of the Antarctic convergence, sponsored by ANARS, an Australian organization that carries on Antarctic research 3. At least 10 other trips sponsored by Lars-Eric Lindblad, travel entrepreneur <p>The first trip was in 1968 on the ship the Navarino; an old Chilean ship converted for passenger use.</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>Second page of typewritten memo "Memo to the Devlins, Antarctica", explaining how RTP was the designation expedition leader. They boarded ship in Puerto Montt, Chile, and sailed down to Cape Horn and across the Drake Passage, where the rudder broke and the manual steering gear locked.</p>	1970s(?)	9	5, Manuscripts – handwritten, Field Guide Art of RTP
<p>DUPLICATE second page of typewritten memo "Memo to the Devlins, Antarctica"</p>	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
<p>(TWO COPIES) Third page of typewritten memo "Memo to the Devlins, Antarctica", relating the story of when RTP went out on deck to talk to the captain, the only other passenger on deck was a "a man from Texas, a very tall lanky drink of water...a railroad engineer" who was "dead sick of trains". He declared the ship was going to sink, but it managed to make it back to Port Williams, "which we had left the day before". The damage was worse then previously thought, and the Chilean navy ordered the ship back to Punta Aranas "where there were better dock facilities". Repairs took nearly ten days, and the trip was regrettably cancelled.</p>	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
<p>(TWO COPIES) Fourth page of typewritten memo "Memo to the Devlins, Antarctica", ending with the fact that one all future trips, RTP was designated as a staff lecturer, which was more his style.</p>	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
<p>(TWO COPIES) Typewritten "Memo to the Devlins, Lindblad Explorer, etc., Antarctica", explains how most people who make trips to the Antarctic are very motivated to do so and have very definite reasons for going. Many are researchers, which RTP would find difficult because he was supposed to give lectures with these giants of their field in the audience. He therefore would ask them</p>	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP

in the audience, “Is it true that...?” and often they would provide a mountain of information. Other people who traveled to the Antarctic were “trying to extend their world knowledge”; others were “travel snobs” or people who apparently didn’t have a firm grasp on where they were actually going.			
(TWO COPIES) Second typewritten page of “Memo to the Devlins, Lindblad Explorer, etc., Antarctica”, giving specific examples of passengers and their reasons for going on the trip, before explaining that those who go on the Galapagos trips are “rarely frivolous” and often interested in “Darwin, evolution, islands, tame wildlife, snorkeling, etc.”. Back to the Antarctic trips: Lars had his own ship built, and later offered a free trip to those passengers who had had their trip cancelled by the broken rudder.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(TWO COPIES) Third typewritten page of “Memo to the Devlins, Lindblad Explorer, etc., Antarctica”, continues to say the ship Lars built was called the Explorer, and it was, “in essence, a small luxury liner strengthened for ice”, painted red and white, with an albatross design on the smokestack, with “LE” standing for “Lindblad Explorer”.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(TWO COPIES) Typewritten “Memo to the Devlins, My basic contributions, etc.” wherein RTP remarks on the various things others have said about him/his guides and contributions	May 20, 1976	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(TWO COPIES) Second page of typewritten “Memo to the Devlins, My basic contributions, etc.” mentions how birds are in indicator of changes in nature, and names a handful of people who were influenced by RTP’s field guides and grew to be people who conserve the environment	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(TWO COPIES) Third page of typewritten “Memo to the Devlins, My basic contributions, etc.” adds how, through the images in his books, wildlife painting has been elevated from illustration to an art form. It is even hedged that, because of the guides, “the ranges of certain birds have been extended” due to people putting out feeders to attract them.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(TWO COPIES) Fourth page of typewritten “Memo to the Devlins, My basic contributions, etc.” explains how RTP has assisted in raising funding for national parks and shaped official policy on environmental matters in several different countries.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(TWO COPIES) Fifth page of typewritten “Memo to the Devlins, My basic contributions, etc.” bottom line: “In short, my name has become synonymous with birds and with wildlife conservation in America.”	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
Aged scan of typewritten “Memo to the Devlins, The Antarctic by Way of Capetown”, where in 1970 the Lindblad Explorer sailed from Capetown to Tristan de Cunha, South Georgia, to the Antarctic Peninsula, and back. Tristan de Cunha was an island with people who had been isolated for generations and recently had been evacuated to England because of a volcano eruption, but most returned when it subsided. RTP wanted to see some “very interesting sea birds”.	1970	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(NOT A SCAN, 2 COPIES) Second page of typewritten “Memo to the Devlins, The Antarctic by Way of Capetown”, tells of	1970	9	6, Manuscripts – handwritten, Field

Nightingale Island, where millions of greater shearwaters breed, along with rockhopper penguins and albatrosses. It was found that landing was impossible as the waters were too rough.			Guide Art of RTP
(2 COPIES) Third page of "Memo to the Devlins, The Antarctic by Way of Capetown", tells of the landing on Tristan and being taken to shore by the citizens of the island. James Fisher, apparently, had once been offered a job as the British representative of the island, but at the time was getting married and so never got to see the island.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Fourth page of "Memo to the Devlins, The Antarctic by Way of Capetown", continues that RTP and his then-wife, Barbara, stayed with the Glass family and for several years after exchanged letters.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Fifth page of "Memo to the Devlins, The Antarctic by Way of Capetown" tells of how the rolling breakers made it difficult to leave Tristan.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Sixth page of "Memo to the Devlins, The Antarctic by Way of Capetown" finishes the tale by telling of how RTP was surprised to see his friend, Swedish artist Roland Swenson, on the island, when they hadn't seen each other since they "had both acted as leaders and lecturers on one of the Scottish cruises operated by the Scottish Trust".	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Carbon copy "Memo to the Devlins, Letters, correspondence, etc." which tells of how many phone calls RTP receives (many of which are handled by his secretary) are queries on the care for orphaned or sick baby birds, which he did not know anything about in the slightest.	June 22, 1976	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Carbon copy "Memo to the Devlins, New York years – art school, etc." lays out how RTP "learned (his craft)" in Jamestown, NY, while working for his neighbors, the Nords, in the studio at the Union Furniture Factory. When he went to New York City to attend art school, he first worked at Deutsch Bros. in Harlem (decorating furniture) and then at John DoRio's studio "where we refinished and decorated bedroom sets with Chinese lacquer and floral designs".	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Second page of carbon copy "Memo to the Devlins, New York years – art school, etc.", continuing to say the cabinets he painted at Union Furniture were famously used as liquor cabinets during Prohibition, and most likely the bedroom sets he painted at DoRio's "found their way into houses of ill repute in Harlem". He also adds that he lived with the DoRio family in Scarsdale for a time, and acquired a pet boa constrictor that he eventually gave to the Bronx Zoo.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Third page of carbon copy "Memo to the Devlins, New York years – art school, etc.", RTP finishes with the fact that DoRio was in this early 30s when RTP stayed with him, and RTP was in his teens. DoRio had trained to be a monk, "took up the violin for a while", and then became a painter. He married a "New York girl" named Jean and set up the furniture decorating studio, but then it failed and he returned to Brazil. The memo more or less ends with, "I could give you some fantastic stories about this chapter of my	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP

life, but if any of the people involved were to read them, they might not like it".			
(2 COPIES) Carbon copy "Memo to the Devlins, Painting, bird artists, etc.", on an article RTP wrote for Audubon Magazine "some years ago when I was young and brash" where he evidently critiqued many artists in his field, many of which were his elders. Some were positive, others he was not so kind to. He goes on to say "as an artist I had no business passing judgement on my peers" and that "it is usually quite evident in an artist's work when he had not had basic training".	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Second page of carbon copy "Memo to the Devlins, Painting, bird artists, etc.", finishing this thread with "To repeat my point, I do not think a practicing artist should publicly act as a critic of his peers. To begin with, he is in a competitive position. Personally, when I am asked to comment about a fellow artist's work, a person whose work I admire (and I do admire many of my colleagues) I always stress the positive things, their special assets. If I have any reservations about certain things in their work, I simply do not commit them to print".	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Carbon copy "Memo to the Devlins, Travel – Peru – Lindblad" telling of how Lars-Eric Lindblad, RTP, and Lindblad's assistant, Madam Esperanza Rivaud, took a boat while in Peru to go see the guanay cormorants and Peruvian boobies on the Chinchas islands, but then their motors gave out far from the coast. Lindblad and RTP didn't know what to do, but Rivaud had an engineering degree and "with a couple of bits of wire, a hairpin or two, and a woman's common sense, stripped the motor down, put it together again, and we were on our way". They did not land on the islands afterward because they did not have permission and were heavily guarded.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Second page of carbon copy "Memo to the Devlins, Travel – Peru – Lindblad", finishing with how they nosed their boat into the sea caves instead and viewed the millions of boobies, cormorants, and pelicans.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Carbon copy "Memo to the Devlins, Very Important" urging the biographers to not print any unfavorable views on living individuals that RTP made in confidence, because "quotations by me about people who are living could be disastrous to future relationships"	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
(2 COPIES) Second page of carbon copy "Memo to the Devlins, Very Important" recalls the Audubon article where RTP, much younger, made harsh judgements on his peers.	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
A lone piece of white, lined notebook paper with three holes punched along the side, with three words in blue ink: "Painting / travel – Fawcett"	1970s(?)	9	6, Manuscripts – handwritten, Field Guide Art of RTP
Gathering of typewritten pages: <ul style="list-style-type: none"> • (Book index?) list: "Introduction to Ornithology – Wallace" • (Book index?) list: "Recent Studies in Avian Biology edited by Wolfson" 	1960s?	9	7, Manuscripts – handwritten, The Birds

<ul style="list-style-type: none"> • (Book index?) list: “Ornithology Laboratory Notebook – Arthur A. Allen” • (Book index?) list: “The Birds – Heinroth” • (Book index?) list: “BIRD – Lois and Louis Darling” • (Book index?) list: “BIRD STUDY – Andrew Berger” • (Book index?) list: FUNDAMENTALS OF ORNITHOLOGY – Van Tyne and Berger • Two pages stapled together with notes in pencil, titled, “MEMORANDUM, Wonderful World of Birds, SPREAD NUMBERS” • (Book index?) list: “THE BIRD – ITS LIFE AND STRUCTURE – Gertrude Hess” • (Book index?) list: “BIRD LIFE – Nicko Tinbergen” • (Book index?) list: “WATCHING BIRDS – Fischer” • (Book index?) list: “THE WAY BIRDS LIVE – Armstrong” • (Book index?) list: “THE BOOK OF BIRD LIFE – Allen” • (Book index?) list: “THE LIVES OF WILD BIRDS by Aretas A. Saunders” • (Book index?) list: “THE BRITISH BIRD – Ennion” • (Book index?) list: “A HISTORY OF BIRDS – Fisher” • (Book index?) list: “1001 QUESTIONS – Cruickshank” • (Book index?) list: “BIOLOGY AND COMPARATIVE PHYSIOLOGY OF BIRDS – Vol. I – Marshall” • (Book index?) list: “BIOLOGY AND COMPARATIVE PHYSIOLOGY OF BIRDS – Vol. II – Marshall” • (Book index?) list: “ALL ABOUT BIRDS – Lemon” • (Book index?) list: “BIRD NAVIGATION – Mathews” • (Book index?) list: “ORNITHOLOGY – FIELD MANUAL – PETTINGILL” • (Book index?) list: “FLIGHT OF BIRDS – John Storer” • (Book index?) list: “BIRDS AND MEN – Robert Walker” • (Book index?) list: “ANIMAL SOUNDS AND COMMUNICATIONS – Lanyon” • (Book index?) list: “BIRD SONG – W. H. Thorpe” • (Book index?) list: “BIRD DISPLAY – Armstrong” • “Memorandum” • Book title: “Les Oiseau – Jean Dorst” • (Book index?) list: “THE SEA – LIFE” • (Book index?) list: “THE MOUNTAIN – LIFE” • (Book index?) list: “THE FOREST – LIFE” • (Book index?) list: “THE DESERT – LIFE” • (Book index?) list: “THE INSECTS – LIFE – Farb” • (Book index?) list, two pages stapled together: “LES MONDE DES OISEAUX – Dorst” • (Book index?) list: “THE LIVES OF BIRDS (Birds of the World) Barruel” 			
<p>Gathering of typewritten pages stapled together with notes in blue ink and pencil (NOTE, PAGES VERY SOFT AND FAIRLY FRAGILE)</p> <ul style="list-style-type: none"> • I INTRODUCING THE BIRDS (Preliminary sketch and perspective) • II ADAPTATION TO LIFE (General morphology, anatomy, physiology) 	1960s?	9	7, Manuscripts – handwritten, The Birds

<ul style="list-style-type: none"> • III WHERE BIRDS LIVE (Environment) • IV BILLIONS OF BIRDS (Distribution, population and numbers) • V MIGRATION AND FLIGHT • VI HOW BIRDS COMMUNICATE (Display, courtship, territory, voice, etc.) • VII CYCLE OF THE SEASONS AND REPRODUCTION • VIII BIRDS AND MAN (or THE FUTURE OF BIRDS) 			
<p>Gathering of typewritten pages stapled together, splotted with black ink with notes in pencil – “Preliminary outline”</p> <ul style="list-style-type: none"> • I INTRODUCING THE BIRDS (Preliminary sketch and perspective) • II ADAPTATION TO LIFE (General morphology, anatomy, physiology) • III WHERE BIRDS LIVE (Environment) • IV BILLIONS OF BIRDS (Distribution, population and numbers) • V MIGRATION AND FLIGHT • VI HOW BIRDS COMMUNICATE (Display, courtship, territory, voice, etc.) • VII CYCLE OF THE SEASONS AND REPRODUCTION • VIII BIRDS AND MAN (or THE FUTURE OF BIRDS) 	1960s?	9	7, Manuscripts – handwritten, The Birds
<p>Typewritten page with notes in blue and red ink:</p> <ul style="list-style-type: none"> • “MARGINALIA: BIRDS”, chapters 1 through 8 with appendix 	1960s?	9	7, Manuscripts – handwritten, The Birds
<p>Typewritten page with notes in pencil:</p> <ul style="list-style-type: none"> • “BIRDS” in eight sections 	1960s?	9	7, Manuscripts – handwritten, The Birds
<p>Gathering of typewritten pages:</p> <ul style="list-style-type: none"> • Letter sent April 30, 1962 from RTP to Mr. Maitland Edey of LIFE Nature Books, talking about the sending of his first draft of chapter one, which was due by May 1. • Page 1 of chapter one: “Archaeopteryx to Sparrow” • Page 2 of chapter one: the discovery of Archaeopteryx and how to connected reptiles (dinosaurs) and birds • Page 3 of chapter one: talking about archaeopteryx lithographica, which was the size of a large crow or pheasant, and Pteranodons and pterodactyls • Page 4 of chapter one: talks about how water birds like geese and flamingos were found to have formed about 150 million years ago, and during the Pliocene era, birds grew to heavily outnumber mammals and reptiles • Page 5 of chapter one: on the Pleistocene era and how the age of man has led to the demise of many bird species, but how it is very difficult to estimate how many bird species have ever existed because small hollow bones do not lend well to fossilization • Page 6 of chapter one: speaks on “adaptive radiation” wherein descendants of a single species change in form and structure in order to adapt to new environments • Page 7 of chapter one: mentions the Galapagos finches 	1962	9	8, Manuscripts – handwritten, The Birds

<p>and Hawaiian honeycreepers, and how evolution's family tree "is three dimensional, with many twigs and branches dying off while others continue to modify and grow"</p> <ul style="list-style-type: none"> • Page 8 of chapter one: on the various theories of how flightless vs flying birds came to be and if they all shared a common ancestor or not • Page 9 of chapter one: on moas and elephant birds, ostriches and rheas • Page 10 of chapter one: on emu, cassowaries, kiwis, and tinamous • Page 11 of chapter one: on loons, grebes, penguins, and albatrosses • Page 12 of chapter one: on albatrosses and pelicans, and how various birds' legs and beaks are • Page 13 of chapter one: on flamingos and waterfowl, and birds of prey • Page 14 of chapter one: on fowl-like birds, marsh birds, and shore birds • Page 15 of chapter one: on parallel and convergent evolutions • Page 16 of chapter one: on the issues and confusions with the order of birds • Page 17 of chapter one: on kingfishers and their allies, woodpeckers and their allies, and the largest order of birds the passerine or perching birds 			
<p>Gathering of typewritten pages stapled together: Chapter I, "Archaeopteryx to Sparrow", with notes in pencil and ink, and some edits done by taping a paragraph over the original text</p>	1960s?	9	8, Manuscripts – handwritten, The Birds
<p>Gathering of typewritten pages stapled together: Chapter III, "ENVIRONMENT AND FOOD – DESIGN FOR SURVIVAL" with editorial notes in pencil</p>	1960s?	9	8, Manuscripts – handwritten, The Birds
<p>Gathering of pages with very heavily edited with notes written in pencil:</p> <ul style="list-style-type: none"> • Chapter VIII, "BIRDS AND MEN" 	1960s?	9	9, Manuscripts – handwritten, The Birds
<p>Very large gathering of pages stapled together with first two pages handwritten in pencil while the rest are typewritten and edited in pencil</p> <ul style="list-style-type: none"> • Chapter IV, "BILLIONS OF BIRDS, DISTRIBUTION AND POPULATIONS" 	1960s?	9	9, Manuscripts – handwritten, The Birds
<p>Very large gathering of pages stapled together:</p> <ul style="list-style-type: none"> • Copy of letter to Maitland Edey from RTP about the sending of the first draft of chapter 1, stapled to chapter one, which is just typewritten text (no edits) 	1962	9	9, Manuscripts – handwritten, The Birds
<p>Gathering of typewritten pages with edits in pencil:</p> <ul style="list-style-type: none"> • Chapter VI, "THE LANGUAGE OF THE BIRDS – COMMUNICATION" 	1960s?	9	10, Manuscripts – handwritten, The Birds
<p>Gathering of typewritten pages with edits in pencil:</p> <ul style="list-style-type: none"> • CHAPTER VII, "THE YEARLY CYCLE – REPRODUCTION" 	1960s?	9	10, Manuscripts – handwritten, The

			Birds
Carbon copy, "GALAXY OF BIRD ORDERS (27 figures)"	1960s?	9	10, Manuscripts – handwritten, The Birds
Gathering of carbon copy pages stapled together listing "Picture Section" and "Marginalia" for each chapter (8 chapters total)	1960s?	9	10, Manuscripts – handwritten, The Birds
Gathering of typewritten papers stapled together, listing "Picture Section" and "Marginalia" for each chapter (8 chapters total) with heavy notes in pencil	1960s?	9	10, Manuscripts – handwritten, The Birds
Gathering of typewritten pages stapled together, "1 st draft unchecked" with notes in pencil: <ul style="list-style-type: none"> Chapter V, "MIGRATION" 	1960s?	9	10, Manuscripts – handwritten, The Birds