

PETER PAUL KELLOGG
December 13, 1899 – January 31, 1975

SALLY HOYT SPOFFORD

In the summer of 1939, I enrolled as a graduate student in the summer school course in ornithology at Cornell. As Dr. Arthur A. Allen was on the west coast that summer, the course was taught by Peter Paul Kellogg, assisted by Mrs. Allen. I had known Dr. Kellogg by name, as being Dr. Allen's associate in sound recording and as his companion and assistant on trips which had been written up in the *National Geographic*, but otherwise I knew little about him. In letters to my parents I described those first sessions, especially the early morning field trips. Of the first one I wrote: "I was *so* excited—especially because Dr. Kellogg called the birds and they *came*." Subsequent letters described his imitations of birds and the amazing response he got, his enthusiasm and incredible energy, his knowledge of botany and entomology as well as of birds.

This ability to arouse enthusiasm and interest in students was one of Paul Kellogg's outstanding characteristics. In fact, for several summers before his death he taught an intensive field course during the Cornell Alumni University program—two sessions of one week each. The class was in the field by five-thirty every morning, and was often out all day, only to have a talk or demonstration of sound-recording in the evening. He waded across marshes, waist-deep, the class trailing behind him. He never wearied, and there was almost a sense of awe in remarks made to us by members of his class.

First a student at Cornell, eventually Professor of Ornithology and Biological Acoustics and finally Professor Emeritus, co-founder with Arthur A. Allen of the Laboratory of Ornithology, he became most famous for his work with the Library of Natural Sounds, one of the largest collections of sounds of birds and other vertebrates in the world. His late wife, the talented Byrl Jørgensen Kellogg, did much of the enormous job of cataloguing the collection, and helped with other aspects of his work. A number of bird song records were produced (plus one of frogs and toads, another of insects) largely through Paul's hard work—he knew how to deal with those who cut the discs, what constituted true perfection of reproduction, and how to make the best arrangements with publishers.

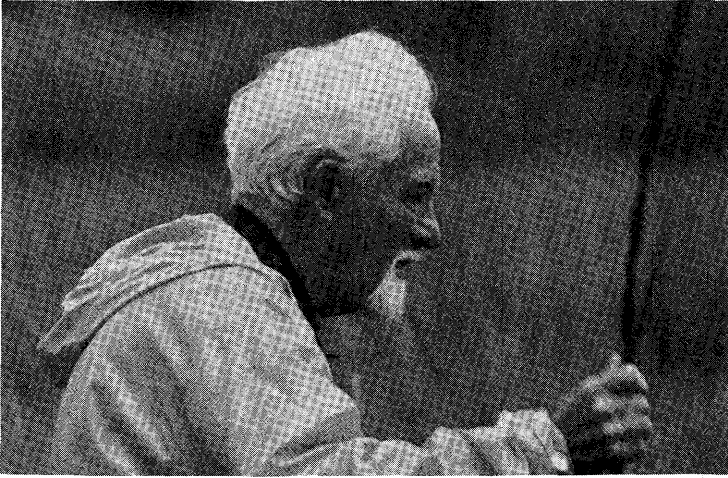
Thousands came to know Paul through his weekly radio program,

"Know Your Birds" over WHCU, Ithaca; hundreds through the Saturday morning bird walks at Stewart Park, Ithaca, which he and Dr. Allen led jointly for many years, then Paul alone. He was at his best in the field with youngsters—who adored him and thronged happily after him through woods and fields.

Paul was a raconteur, and a great tease. He was a person of contrasts—with ability to inspire great loyalty and support, and yet he could be very irritating to his closest friends. And he could be, and often was, a go-between and a peace-maker. He taught sound-recording techniques, with complete unselfishness, to some of those who then competed with him and even succeeded him in the field and as producers of records and tapes. He tried always to give credit where it was due and in this way often gave a boost to beginners. He was popular as a lecturer and did much of Cornell's ornithological extension lecturing. Best known was his talk on "Music and Bird Songs" (also the title of one of the records he helped produce) in which he showed delighted audiences the effect of slowing down bird songs. Another favorite lecture was on "Bird Songs of the Tropics," based mostly on recordings he and Paul Schwartz obtained there. He worked up a special taped program for schools, which was also used during Cornell's "Farm and Home Week," on "How Animals Hear."

A charter member, Paul had close and warm connections with the early days of the Federation of New York State Bird Clubs. He attended the first meeting of representatives of various state bird clubs in December, 1946, in Rochester, at which ideas were kicked around for formation of a federation, and he acted as secretary pro tem. He was also present at the actual organizational meeting in Amsterdam in October, 1947, and was elected Corresponding Secretary for 1948 and re-elected for 1949. He was President of the Federation in 1956. At the first annual meeting in Rochester on November 13, 1948, he gave a paper on "How Birds Find Their Way," and was on the programs of later annual meetings and was, at least once, the banquet speaker. He offered the use of his radio program, originating from Ithaca, for club announcements and reports of other Federation activities. I am indebted to Dr. Gordon Meade for some of this information on Paul's early connections with the Federation.

Ill with cancer for at least three years, he accepted his illness as just another challenge, and his fortitude and cheerful outlook impressed even those of us who knew him best. At the hospital in Houston, Texas, he became interested in radiotherapy, worked with



North Spencer Marsh

Photo by Prof. Roger Farrell

physicians in improving techniques, and in adapting the computer to some of the work of the hospital. He worked with some of the staff of Baylor University and assisted graduate students. He made one trip to our winter home in Arizona from the Houston hospital, and I cherish the memory of those few last days with him and his enthusiasm for all we showed him of our area. His last letter to me mentioned his hope of visiting us again in a few months, but sadly that was not to be.

Certainly in thinking of those whose names are synonymous with birding in New York State, Paul is one of those who come quickly to mind. With his death, 11 years after that of Arthur A. Allen, an era has come to an end, especially for ornithology at Cornell. But the Library of Natural Sounds, the Cornell bird-song and other records, and the Laboratory of Ornithology itself ensure that Paul Kellogg will never be forgotten by his associates and indeed by many who never had the privilege of knowing him. Friends have contributed to a memorial fund at Cornell's Laboratory of Ornithology which will help continue his sound-recording work, and additional contributions will always be needed and welcome.

"Aviana," Etna, New York, and "Aguila-Rancho," Portal, Arizona