

# EXTANT TYPES OF NEW ZEALAND BIRDS FROM COOK'S VOYAGES

[PART II: THE TYPE SPECIMENS]

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## THE EXTANT TYPE SPECIMENS

SPOTTED SHAG *Stictocarbo punctatus punctatus* (Sparrman, 1786)

At Queen Charlotte Sound on 18 January 1770 Banks and his party shot many shags from their nests in the trees and on the rocks (Beaglehole 1963, I: 457). Although this is insufficient to identify the species concerned, it is probable that the Pied Shag and the Spotted Shag were involved.

On the second voyage, on 25 May 1773 the elder Forster went with Cook and Furneaux on a shooting party to West Bay (Endeavour Inlet), Queen Charlotte Sound, where they "had pretty good sport among the . . . Shaggs" (Beaglehole 1961: 168). Forster recorded in his *Journal* that they met with several shags, especially with a new species of which they shot several, and he set out a description of the Spotted Shag (Forster 1772-1775, II: 15-16). The next morning George Forster made drawings of the "new curiosities" which had been collected and without doubt his painting of the Spotted Shag (Folio 103) was based on one of the birds which had been collected at West Bay. Lysaght said (1959: 297) that the painting was of a bird taken on 27 May 1773. But it was the elder Forster's description of *Pelecanus punctatus* which bore that date.

Forster recorded that the species inhabited Queen Charlotte Sound in the southern island of New Zealand (Forster 1844: 104-6: No. 105).

On 27 May 1773 Forster's party found a "good many" Spotted Shags, of which they shot seven, near Cape Jackson (Forster 1772-1775, II: 18). On the next visit to Queen Charlotte Sound Forster's party shot about 9 shags "all of the spotted kind with two crests" on 21 November 1773 at Motuara Island and Cannibal Cove (Forster 1772-1775, III: 76). On the final second voyage visit to Queen Charlotte Sound the Forsters shot 5 Spotted Shags at Cannibal Cove on 20 October 1774; about 18 near Cape Jackson on 22 October 1774; on Motuara about 13 on 23 October 1774; and on 6 November 1774 near Tory Channel, Forster saw "a good many shags of the crested kind, flying backwards and forwards, who seldom have their nests anywhere else but on such rocks as are near the open sea" (Forster 1772-1775, V: 44, 45, 54).

On the second voyage the Spotted Shag was also noted by Anderson (1772-75, 5: No. 10) who described it as *Pelecanus cristatus* and gave "New Zealand" as the habitat. He noted it at Queen

Charlotte Sound in February 1777 on the third voyage (Beaglehole 1967: 807) and on that voyage Cook called it the Crested Shag (Cook & King 1784, I: 151).

Latham's 1785 description of the Spotted Shag was based on specimens then in the Leverian Museum. From his description it is obvious that he saw several specimens. He commented that the species inhabited New Zealand where it was met with principally at Queen Charlotte Sound (Latham 1785: 602-3: No. 18, Plate 104). Gmelin's (1789: 1, 575) description of *Pelecanus naevius* was based on that of Latham. However, Gmelin had been preceded in 1786 by Sparrman's description of *Pelicanus punctatus* wherein he gave the habitat as Queen Charlotte Sound. Sparrman's (1786: 1, No. 10 and Plate) description and plate were based on a specimen then in the Carlsonian Museum. After Carlson's death the specimen went to the Vetenskapsakademiens and from there to the Naturhistoriska riksmuseet. Although recorded as being in poor condition as early as 1805 the specimen was existing in 1857 when Sundevall identified Sparrman's types and in 1926 was noted again by Gyldenstolpe. It is still in the Naturhistoriska riksmuseet at Stockholm although not in good condition. It is the type of the species and the type locality is Queen Charlotte Sound.

Two of the Leverian Museum specimens on which Latham based his description were sold at the sale of that collection in 1806. One, Lot 747, was sold on the seventh day (12 May 1806) for £2/13/0 to Fichtel and registered in the Naturhistorisches Museum at Vienna as No. 1806 III. 39. However, as Pelzeln (1873: 53) has pointed out, since the specimen was in a bad state, it was not, in fact, inserted in the collection. Another specimen was sold as Lot 5277 on the forty-fourth day of the sale (25 June 1806) to Captain J. Laskey for 8/-, but its fate is not known.

#### NEW ZEALAND FALCON *Falco novaeseelandiae* (Gmelin, 1788)

Hawks, probably the New Zealand Falcon, were noted by both Parkinson and Banks at Queen Charlotte Sound on the first voyage (Parkinson 1784: 115; Beaglehole 1963, II: 5).

A new falcon taken at Dusky Sound on 3 April 1773 was described in manuscript on the next day by the elder Forster under the name *Falco harpe* (male) and drawn by his son (Forster 1772-1775, II: 95; 1844: 68-69, No. 75). This drawing is probably Forster Folio 37, said by Lysaght (1959: 282) to be an illustration of a young female, the elder Forster having confused the sexes of the birds described by him. Cook noted hawks at Dusky Sound as did Sparrman who thought they were "really delicious roasted" (Beaglehole 1961: 136; Rutter 1953: 30). However, the younger Forster thought that every land bird met with at Queen Charlotte Sound, "hawks excepted, would have been relished at the most luxurious tables" (Forster 1777, II: 457).

Bayly saw "two kinds of small Hawkes" at Queen Charlotte Sound in April-May 1773 (McNab 1914: 206) and the elder Forster recorded that a new kind of hawk was found there on the *Resolution's* first visit in 1773 (Forster 1772-1775, II: 32). This "new" kind of hawk was probably taken at Long Island on 22 May 1773 for on that day the elder Forster wrote that his son shot a hawk at that place. The son later wrote that several falcons were seen there at that time (Forster 1772-1775, II: 13; 1777, II: 203). The elder Forster (1844, 69-70, No. 76) described such "new" hawk under the name *Falco harpe* (female) and gave the habitat as Queen Charlotte Sound. Two of the younger Forster's three paintings of this species (Folios 36 and 38) seem to have been of specimens collected at Queen Charlotte Sound. Such illustrations were said by Lysaght (1959: 281, 282) to represent a sub-mature female and an old male. One of the Forster paintings has recently been reproduced by the Beggs (1969: Plate 135). The variations in size and plumage of this species probably led Forster to believe initially that he had collected two different species, and the same features may have been responsible for Bayly recording two kinds of small hawks from Queen Charlotte Sound. I can find no evidence to support Oliver's statement (1955: 427) that the Harrier (*Circus approximans*) was obtained by the Forsters in 1773 at Dusky Sound and Queen Charlotte Sound during Cook's second voyage and that Forster paintings of both young and adult birds are preserved in the British Museum.

Banks does not appear to have received any specimens of the New Zealand Falcon from the third voyage but he did, at one time, have in his collection three specimens, one from Furneaux and the other two from Clerke. (Dryander n.d. and Banks n.d.). All three were no doubt collected on the second voyage and probably those specimens in the British and Leverian Museums on which Latham (1781, 57: No. 38, Plate 4) based his description of the New Zealand Falcon were also taken from the same voyage. Latham's original drawing no longer exists. Gmelin (1788, I: 268) based his *Falco novae Seelandiae* on Latham's description.

Latham mentioned that the Leverian Museum specimen was a female and that the elder Forster, who examined the specimen with him, was of the opinion that it might be a young bird. The British Museum specimen(s) no longer exists but the Leverian Museum bird was sold as Lot 2219 on the 19th day (26 May 1806) of the sale of that collection as: "2219. Hawk, S.seas" (Donovan 1806: 95. It was purchased by Fichtel and originally registered at Vienna under No. 1806. III. 166. It was mentioned by Pelzeln (1873: 18) as being in that collection in 1873 and it is still in the Naturhistorisches Museum, now registered No. 49692. It is a type of the female of Latham's New Zealand Falcon and Gmelin's *Falco novae Seelandiae*.

Latham gave the habitat of the species as Queen Charlotte Sound while Gmelin gave it simply as New Zealand. The elder

Forster described specimens from both Dusky Sound and Queen Charlotte Sound. His son illustrated specimens from both localities. However, Gmelin's account was based on that of Latham and, therefore, Latham's locality, Queen Charlotte Sound, can be accepted as the type locality.

SOUTH ISLAND KAKA *Nestor meridionalis meridionalis*

(Gmelin, 1788)

Parkinson noted that the woods at Queen Charlotte Sound abounded with "divers kinds of birds, such as Parrots . . ." when the *Endeavour* was there in January-February 1770 (Parkinson 1784: 115). On the second voyage the South Island Kaka was first encountered at Dusky Sound where several Parrots were shot on 3 April 1773. Further parrots were killed there on 17 April 1773, and 2 and 10 May (Forster 1772-1775, I: 95, 111-129, 137). The younger Forster's painting (Folio 50, recently reproduced by the Beggs (1966, 1968, 1975: Plate 48) was based on a specimen collected at Dusky Sound (Lysaght 1959: 285), and he later wrote that the parrots met with at Dusky Sound "were of two sorts; one small and green, and the other very large greyish-green with a reddish breast" (Forster 1777, II: 158). Sparrman later recorded that two kinds of parrots were to be found there (Rutter 1953: 30) and Cook and Wales also noticed them (Beaglehole 1961: 136, 786). Bayly noted the "great numbers of large grey Parrots that have very beautiful plumage" which he saw at Queen Charlotte Sound in April 1773 (McNab 1914: 206) and Forster recorded that the woods at that place abounded in Parrots when the *Resolution* was there in May-June that same year. (Forster 1772-1775, II: 32). Anderson, on the second voyage, noted the Kaka under the name *Psittacus nestor* and gave the habitat as New Zealand (Anderson 1772-1775: 1).

On the third voyage Anderson recorded "large brown Parrots with white or greyish heads" at Queen Charlotte Sound (Beaglehole 1967: 806) and a specimen from that locality was painted by Ellis (Folio 15; see Lysaght 1959: 323).

Forster later described the South Island Kaka under the name *Psittacus hypopolius* but said that it inhabited both islands of New Zealand (Forster 1844: 72-73: No. 79). However, Parkinson had referred to the many beautiful Parrots seen at Tolaga Bay when the *Endeavour* was there on the first voyage in October 1769 (Parkinson 1784: 99) and Bayly saw "grey Parrots" there on the second voyage in November 1773 (McNab 1914: 213). Forster's statement that the species inhabited both islands of New Zealand was probably based, therefore, on information given to him either by those on the ships who had been in the North Island during the first voyage or those on the *Adventure* who were there on the second.

Latham's (1781: 264: No. 70) description of the Southern Brown Parrot was based on specimens then in the Leverian Museum and his own collection and he gave the habitat simply as New Zealand.

Gmelin (1788, I: 333) based his *Psittacus meridionalis* on Latham's description, giving the habitat as New Zealand.

While still in the Leverian Museum that specimen was described and figured by Shaw in 1792 under the name *Psittacus australis* but he erroneously thought the species came from New Holland (Shaw 1792; Plate 85). This specimen was sold as Lot 5132 on the forty-third day (24 June 1806) of the sale of the Leverian Museum as: "5132 *Psittacus nestor*, S. seas, rare." (Donovan 1806: 234).

The surviving sale catalogues confirm that this specimen was purchased by Fichtel for 10/6d. Originally registered in the Naturhistorisches Museum at Vienna under No. 1806. III. 52, it was mentioned as being there by Pelzeln (1873: 32), Pelzeln & Lorenz (1888: 40), and Sassi (1902: 316) and it is still there, now registered No. 41026. It is a "co-type" of Latham's Southern Brown Parrot and Gmelin's *Psittacus meridionalis*.

Latham and Gmelin gave the habitat of the species simply as New Zealand. The elder Forster, in his undated description of the species, gave the habitat as both islands of New Zealand. But on the second voyage the South Island Kaka was first collected at Dusky Sound and the younger Forster's painting was of a bird from that locality. In the circumstances Dusky Sound may be accepted as the type locality.

**RED-CROWNED PARAKEET** *Cyanoramphus novaezelandiae novaezelandiae* (Sparrrman, 1787)

Red-crowned Parakeets may well have been among the many "Parrots" seen by Parkinson at Tolaga Bay and Queen Charlotte Sound on the first voyage (Parkinson 1784: 99, 115). But the first specific reference to Red-crowned Parakeets is that of the elder Forster who shot "a small Perrokeet, green with a red forehead & blueish wings & yellow iris" at Cascade Cove, Dusky Sound, on 2 April 1773. On 17 April, another "parrokeet" was shot (Forster 1772-1775, I: 95, 111), but it was the specimen taken on 2 April which was the subject of George Forster's painting dated 5 April 1773 (Folio 46; see Lysaght 1959: 283) which has recently been reproduced by the Beggs (1966, 1968, 1975: Plate 48). George Forster later noted the "small and green" parrots from Dusky Sound (Forster 1777, II: 158) and Sparrrman noted "two kinds of parrots" and Wales "Parakeets" from that locality (Rutter 1953: 30; Beaglehole 1961: 786).

Bayly noticed "small Parroquets" at Queen Charlotte Sound in April 1773 (McNab 1914: 206) and Forster recorded that the woods at that place abounded in "Parrokeets" when the *Resolution* was there in May-June that same year (Forster 1772-1775, II: 32). A "Parrokeet" was shot there by Forster on 19 October 1774 and two more were shot at Grass Cove on 2 November 1774 (Forster 1772-1775, V: 42, 51). It was probably one of the latter birds which formed the basis of George Forster's pencil sketch dated 6 November 1774

(Folio 45; see Lysaght 1959: 283). His further pencil sketch of the species (Folio 44) is not dated and no specific locality is referred to. Red-crowned Parakeets were probably the "Parroquets" seen by Bayly at Tolaga Bay when the *Adventure* was there in November 1773 (McNab 1914: 213).

Anderson recorded the Red-crowned Parakeet on the second voyage, describing it as *Psittacus Zeelandicus* and giving the locality simply as "New Zealand." He found "green Parroquets with red foreheads" at Queen Charlotte Sound in February 1777 (Beaglehole 1967: 806) and Ellis painted one from that locality (Folio 12; see Lysaght 1959: 323).

Forster's later description of *Psittacus pacificus* dated 3 April 1773 was undoubtedly based on the specimen which, as mentioned above, had been collected by him the day before. Forster gave the habitat as the whole of the south island of New Zealand (Forster 1844: 73-74, No. 80).

Latham first described the Red-crowned Parakeet in 1781 among his confusing descriptions of the Pacific Parakeet and varieties thereof (Latham 1781: 252-3: No. 56). Gmelin (1788, I: 329) based his name *Psittacus pacificus* on Latham's descriptions. Several specimens of *Psittacus pacificus* were included in the sale of the Leverian Museum. One of these was sold on the thirtieth day of the sale (9 June 1806) as: "Lot 3510 Red-fronted parrcquet, S. seas" (Donovan 1806, 170).

This specimen was purchased by Fichtel for 15/- and was originally registered in the Naturhistorisches Museum at Vienna under No. 1806. III. 16. It is a specimen of *Cyanoramphus novaezelandiae novaezelandiae*. It was noticed by Pelzeln & Lorenz (1888: 38) and it is still in the Museum, now No. 50371. It was undoubtedly collected on the second or third of Cook's voyages and is a type of one of Latham's Pacific Parakeet and Gmelin's *Psittacus pacificus* varieties.

Priority, however, goes to Sparrman who described and illustrated the species under the name *Psittacus novae Zelandiae* in 1787 (Sparrman 1787, II: No. 28 and Plate), giving the habitat as New Zealand. Two specimens, one of each sex, seem to have been in Carlson's collection at the time the species was described by Sparrman, for two such specimens went to the Vetenskapsakademiens after Carlson's death and were there in 1803. However, only one (the female) went to the Naturhistoriska riksmuseet where it was identified amongst Sparrman's types by Sundevall (1827). It was noted by Gyldenstolpe in 1926 and it is still there. It is a "co-type" of Sparrman's *Psittacus novae Zelandiae* and must have been collected on Cook's second voyage.

Although Sparrman gave the locality merely as New Zealand, the first specimen of this species known to have been collected was obtained in Dusky Sound, the elder Forster's published description and the younger Forster's completed painting being based on it, and Sparrman himself wrote much later that the smaller of the two kinds

of parrots met with in Dusky Sound had been described by him in his Museum Carlsonianum (Rutter 1953: 30). In these circumstances, the type locality can be properly accepted as Dusky Sound.

*TUI Prosthemadera novaeseelandiae novaeseelandiae* (Gmelin, 1788)

The Tui is first known to have been seen by Europeans at Queen Charlotte Sound on the first voyage in 1770 (see Appendix). On the second voyage the species was first encountered at Dusky Sound and Forster's description of *Certhia cinnamomata* is dated 3 April 1773 when the *Resolution* was at that place (Forster 1772-1775, I: 106; II: 6; 1844: 78-79, No. 83). Sparrman also noted Tuists at Dusky Sound but said that they were rare there (Rutter 1953: 30).

In April-May 1773, Bayly recorded "great plenty" of Tuists at Queen Charlotte Sound, and in May-June 1773 Forster recorded that the woods at that place abounded in Tuists (McNab 1914: 206; Forster 1772-1775, II: 32).

Considerable numbers of Tuists were undoubtedly shot for food. Forster recorded that they "were as delicate eating as the finest ortolans" (Forster 1772-1775, II: 32); Cook said that their flesh was most delicious and was "the greatest luxury the woods afforded us" (Cook 1777, I: 68); Sparrman said that "this bird . . . was quite plump, and made many delicious pasties and dishes for our meals" (Rutter 1953: 30), and Bayly recorded that "they are thought to be the finest eating for delicacy and richness and far to exceed the Otterlin so much esteemed by the Epicurans" (McNab 1914: 206-7).

Forster wrote (1844: 78) that the species inhabited both islands of New Zealand. This information was probably based on knowledge obtained by Forster from those on the ships who had been in the North Island on the first voyage, when Tuists were probably seen at Poverty Bay (see Appendix), or from those on the *Adventure* who had been at Tolaga Bay in November 1773, where Bayly recorded that he saw "Poey birds" (McNab 1914: 213).

The Tui was met with again at Queen Charlotte Sound in February 1777 on the third voyage (Beaglehole 1967: 806), and at least some specimens from that voyage must have been taken back to England although none appear to have gone directly to Banks who received most of the third voyage specimens (Dryander n.d.). One such specimen seems to have been the model for Robert Laurie's painting of "The Poa" first published in 1784 and reproduced in 1969 by Avon Fine Prints, Christchurch.

Although a considerable number of Tuists collected, particularly on the second voyage, must have been eaten a number escaped the pots because the Banksian donation to Sir John Hunter in 1792 included at least eleven Tuists which almost certainly had come into Banks's hands from the voyages. None of these specimens now exist (Medway in prep.).

George Forster's Folio 61, apparently executed at Queen Charlotte Sound (Lysaght 1959: 287), has been reproduced by the Beggs (1966, 1968, 1975: Plate 48; 1969: Plate 159). However, it was not this Forster painting of a Tui, but one based on it by a professional artist and included in a set of paintings intended to be presented by the elder Forster to King George III, which was reproduced in 1777 (Cook 1777, I: Plate 52), and, much later, in 1969 in a calendar by Verlag der Kunst of Dresden, and in 1971 (Steiner & Baege 1971: Plate 4). Other Tui paintings were executed on the second voyage by an unknown artist, and on the third voyage by William Ellis (Lysaght 1959).

Latham's (1782; 682-3: No. 17) description of the Poe Bee-eater was based on specimens then in the Leverian Museum and his own collection, and he gave New Zealand as the habitat. Gmelin's (1788, I: 464-465) *Merops novae Seelandiae* was based on Latham's description and he also indicated New Zealand as the habitat.

Annotations in the copy of the Leverian Museum Sale Catalogue in the British Museum (Natural History) show that one male and one female specimens of the Tui were in that collection at the time of its sale in 1806, but such annotations erroneously indicated its locality as Botany Bay. Both specimens were sold at Lot 44 on the last day but one (12 July 1806) of the sale of that collection as: "Lot 44. Poe bee-eater, *Merops cincinatus*, rare" (Donovan 1806).

The sale catalogues confirm that these specimens were purchased by Thompson (a London natural-history dealer) on behalf of the Earl of Derby (then Lord Stanley) for £2/12/6. They were listed in Derby's manuscript catalogues (1st Cat, No. 135; 2nd Cat, Nos. 1164 and 1165) and both are still in the Merseyside County Museum at Liverpool (Medway & Morgan in prep.) having been bequeathed, with the rest of Derby's collection, to the City of Liverpool in 1851. These specimens are, therefore, "co-types" of Latham's Poe Bee-eater and Gmelin's *Merops novae Seelandiae*.

As we have seen, Latham and Gmelin gave the habitat of this species simply as New Zealand. Although the elder Forster's description was of a specimen collected at Dusky Sound, he said that it inhabited both islands of New Zealand. The Tui was first definitely recorded at Queen Charlotte Sound (on the first voyage) and the younger Forster's second voyage painting was of a bird from this locality, where the species was apparently much more plentiful than at Dusky Sound. In the circumstances it seems preferable to accept Queen Charlotte Sound as the type locality.

Oliver (1955: 500) was incorrect when he said that Forster's specimens were in the Vienna Museum almost 100 years after they had been collected. It is true that a specimen of *Prosthemadera novaeseelandiae novaeseelandiae* was acquired by the Vienna Museum in 1806 and registered under No. 1806. II, 31. However, this bird



(still in the Museum, registered No. 52255) was obtained by Fichtel from a dealer, not from the Leverian Museum, and its origin is, therefore, obscure.

**SOUTH ISLAND KOKAKO** *Callaeas cinerea cinerea* (Gmelin, 1788)

The South Island Kokako is first known to have been collected at Queen Charlotte Sound on the first voyage (see Appendix). The first Kokako recorded on the second voyage was a "large Wattlebird" killed by George Forster at Cascade Cove, Dusky Sound, on 2 April 1773 (Forster 1772-1775, I: 94). Further specimens were recorded during the stay in Dusky Sound. On 3 June 1773, four large Wattlebirds were shot at East Bay in Queen Charlotte Sound, Forster also recording that the woods there abounded in such Wattlebirds (Forster 1772-1775, II: 22, 32).

The Kokako was met with again at Queen Charlotte Sound on 19 October 1774 when about 10 large Wattlebirds were shot, and on 2 November 1774 the Forsters shot 4 Wattlebirds at Grass Cove, now Whareunga Bay (Forster 1772-1775, V: 42, 51). Presumably one or more of the latter birds formed the basis of George Forster's unfinished painting (Folio 52) dated 3 November 1774 (Lysaght 1959: 285). This painting has not yet been published but a painting of a Kokako by an unknown artist on the second voyage has recently been reproduced by the Beggs (1969: Plate 174).

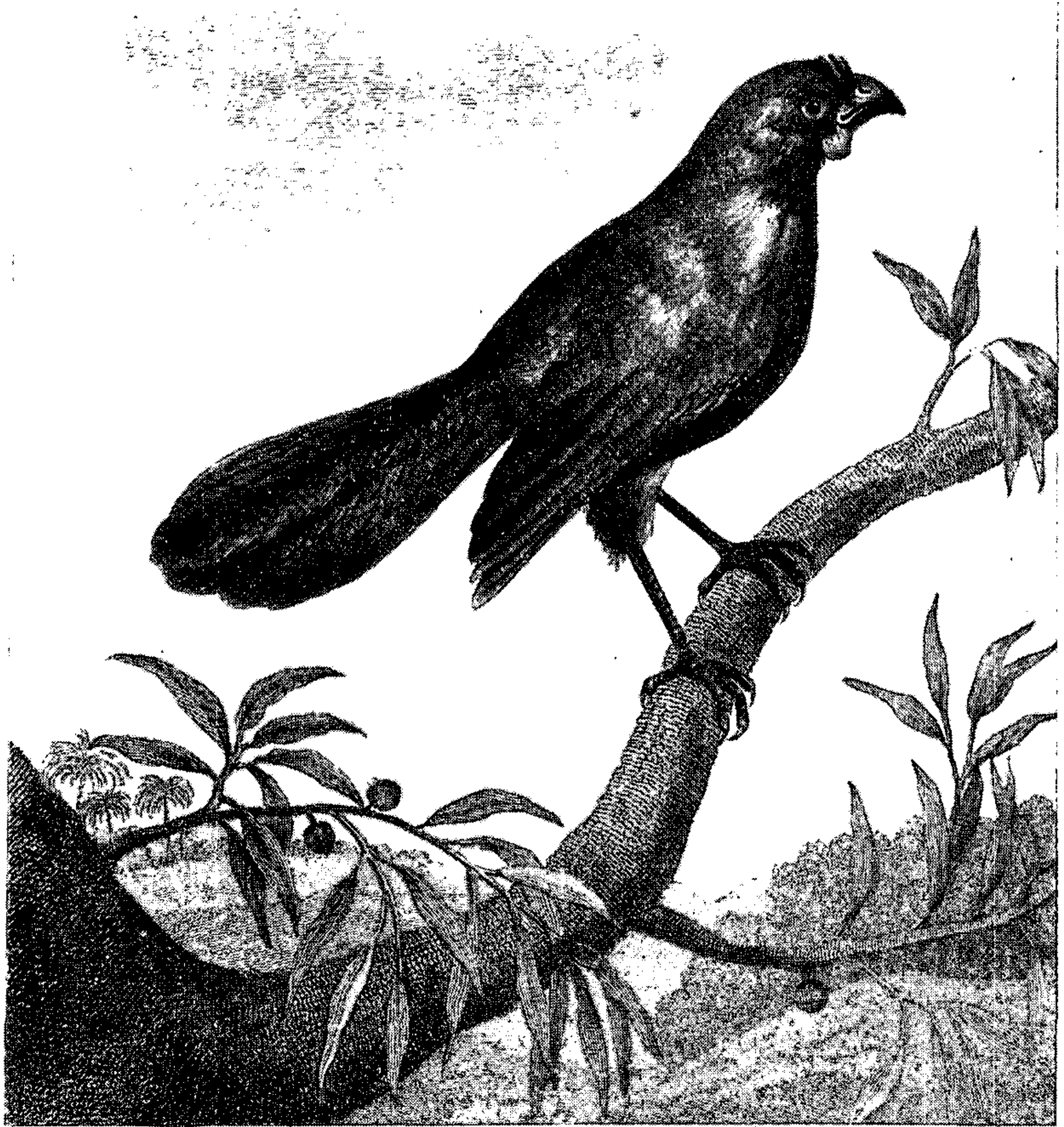
The elder Forster's (1844: 74-76, No. 81) undated account of *Callaeas cinerea* mentioned that the species inhabited both islands of New Zealand and Latham's (1781: 364-5, No. 1; Plate 14) description of the Cinereous Wattle-bird, for which he acknowledged his indebtedness to the elder Forster, said that "this bird inhabits New Zealand throughout." The Forsters in the *Resolution* did not visit the North Island but, as Lysaght (1959: 285) has pointed out, the *Adventure* did and Captain Furneaux may have brought skins to Forster of the northern species from Poverty Bay. Alternatively, Forster may have obtained information that the species inhabited the North Island from those who had visited there with Cook on the first voyage.

The South Island Kokako was recorded on the third voyage at Queen Charlotte Sound in February 1777 (Beaglehole 1967: 806). However, the only specimen known to have reached England from the third voyage is one recorded as being in the Banksian collection from that source (Dryander n.d.: No. 21).

Latham's (1781: 364-5: No. 1, Plate 14) description of the Cinereous Wattle-bird was founded on specimens then in the Leverian Museum and his own collection. His plate 14 (original Latham drawing No. 193, still extant) was based on such specimens. Gmelin (1788, I: 363-364) based his *Glaucopis cinerea* on Latham's description.

While still in the Leverian Museum that specimen was described and figured by Shaw (1793: 239-40, Plate 36) under the name "The Wattlebird." This painting is reproduced here as Figure 4.

The Leverian Museum specimen was sold as Lot 2698 on the twenty-third day (30 May 1806) of the sale of that collection as: "2698, Cinereous wattle bird, S. seas, *Glaucopis cineria*" (Donovan 1806: 114).



*C. H. Blyth del.*

*J. Smith sculp.*

CALLAEAS CINEREA. THE WATTLE BIRD.

*London. Published at the Art Library, Feb 2, 1793, by J. Parkington, Levee Museum.*

FIGURE 4 — Painting of South Island Kokako (*Callaeas cinerea cinerea*) from Shaw's *Museum Leverianum* (1793). By permission of the Trustees of the British Museum (Natural History).

The sale catalogues existing confirm that this specimen was purchased by Lord Stanley for £1/11/0. It was listed in Derby's manuscript catalogues (1st Cat, No. 87; 2nd Cat, No. 1105) where, however, the purchase price is given as £1/16/0. The specimen, now Derby No. 4047, is still in the Merseyside County Museum at Liverpool (Medway & Morgan in prep.). It is a "co-type" of Latham's Cinereous Wattlebird and Gmelin's *Glaucopis cinerea*.

As with the Tui, Latham gave the habitat of this species as New Zealand throughout and Gmelin simply as New Zealand. The elder Forster's description was undated and he gave the habitat as both islands of New Zealand. However, the South Island Kokako was first met with at Queen Charlotte Sound on the first voyage and the younger Forster's second voyage painting was of a bird from that locality. In the circumstances Queen Charlotte Sound may be accepted as the type locality.

**SOUTH ISLAND THRUSH** *Turnagra capensis capensis* (Sparrrman, 1787)

Presumably the South Island Thrush was common at Queen Charlotte Sound when the *Endeavour* was there in January-February 1770 for, although no reference to the species is to be found in first voyage records, Anderson found it to be "frequent" at that place at the time of the third voyage visit in February 1778 (Beaglehole 1967: 804).

However, the first South Island Thrush known to have been collected by Europeans was one shot by the Forsters at Cascade Cove, Dusky Sound, on 2 April 1773 (Forster 1772-1775, I: 94). This bird presumably formed the basis of George Forster's painting of an adult from Dusky Sound, which also included another not quite completed painting of an immature bird from Queen Charlotte Sound (Forster Folio 145; Lysaght 1959: 306). Forster's description of *Loxia turdus* was dated 4 April 1773 when the *Resolution* was at Dusky Sound and he gave the habitat as the southern island of New Zealand (Forster 1844: 85-86, No. 89). The species was also noted by Anderson (1772-1775: 10, No. 23) on the second voyage, who described it under the name *Loxia rubricauda* and gave the habitat simply as New Zealand.

In 1783 Latham (1783: 34, No. 30, Plate 37) based his description of the Thick-billed Thrush on male and female specimens then in the Leverian Museum. He mentioned that the species was met with in New Zealand, both at Dusky Bay and Queen Charlotte Sound. Such information may have been taken from Sir Joseph Banks's (that is, Forster's) drawing to which he referred. His original drawing, undoubtedly based on the Leverian Museum specimens, is no longer in existence. Gmelin's (1789, I: 815) description of *Turdus crassirostris*

was based on Latham's description and the habitat was given as New Zealand.

The Leverian Museum specimens were sold at Lot 6834 on the fifty-seventh day (10 July 1806) of the sale of that collection as: "Lot 6834 Curious brown thrush, S. seas, m. and fem." (Donovan 1806: 296).

They were purchased by Fichtel for Vienna for 7/- and were originally registered in the Naturhistorisches Museum under Nos. 1806. III. 141 (male) and 141a (female). The female was not in good condition and was discarded. The specimens were mentioned by Pelzeln (1873: 26). The surviving male specimen was also mentioned by Pelzeln & Lorenz (1887: 200), Lorenz (1902: 304) and Sassi (1939: 405) and it is still in the collection, now registered No. 50754. It is the type of the male of Latham's Thick-billed Thrush and Gmelin's *Turdus crassirostris*.

However, Gmelin's 1789 description of *Turdus crassirostris* was preceded by Sparrman's 1787 description of *Tanagra capensis* (1787, II: No. 45 and Plate). As we have seen, Sparrman was to have received such specimens as were not required by the Forsters. It appears that Sparrman received two specimens of this species as two seem to have been in the museum of Johan Gustaf von Carlson at the time Sparrman described his *Tanagra capensis*. On the dispersal of Carlson's collection one of such specimens went to the Vetenskaps-akademiens but surviving manuscript lists show the specimen to have been destroyed by 1805. However, another specimen went from Carlson's Museum to the private museum of A. U. Grill and thence to the Naturhistoriska riksmuseet in Stockholm. It was mentioned by Sundevall (1857) and Gyldenstolpe (1926) and it is still in that Museum. It is a "co-type" of Sparrman's *Tanagra capensis*. The painting of the species which accompanied Sparrman's description is here reproduced as Figure 5. Sparrman's specimens must have been collected on Cook's second voyage. Indeed, there is no evidence that any specimens of the South Island Thrush found their way to Europe from any of Cook's voyages other than the second and it is, therefore, almost certain that the birds which Latham described were also from that voyage.

Sparrman did not assign a habitat to the species. Indeed, his specific name *capensis* indicates that he confused the origin of his bird. However, it is safe to designate Dusky Sound as the type locality for we know that the species was first collected at Dusky Sound. It was first painted there by the younger Forster, and it was first described from there by his father.

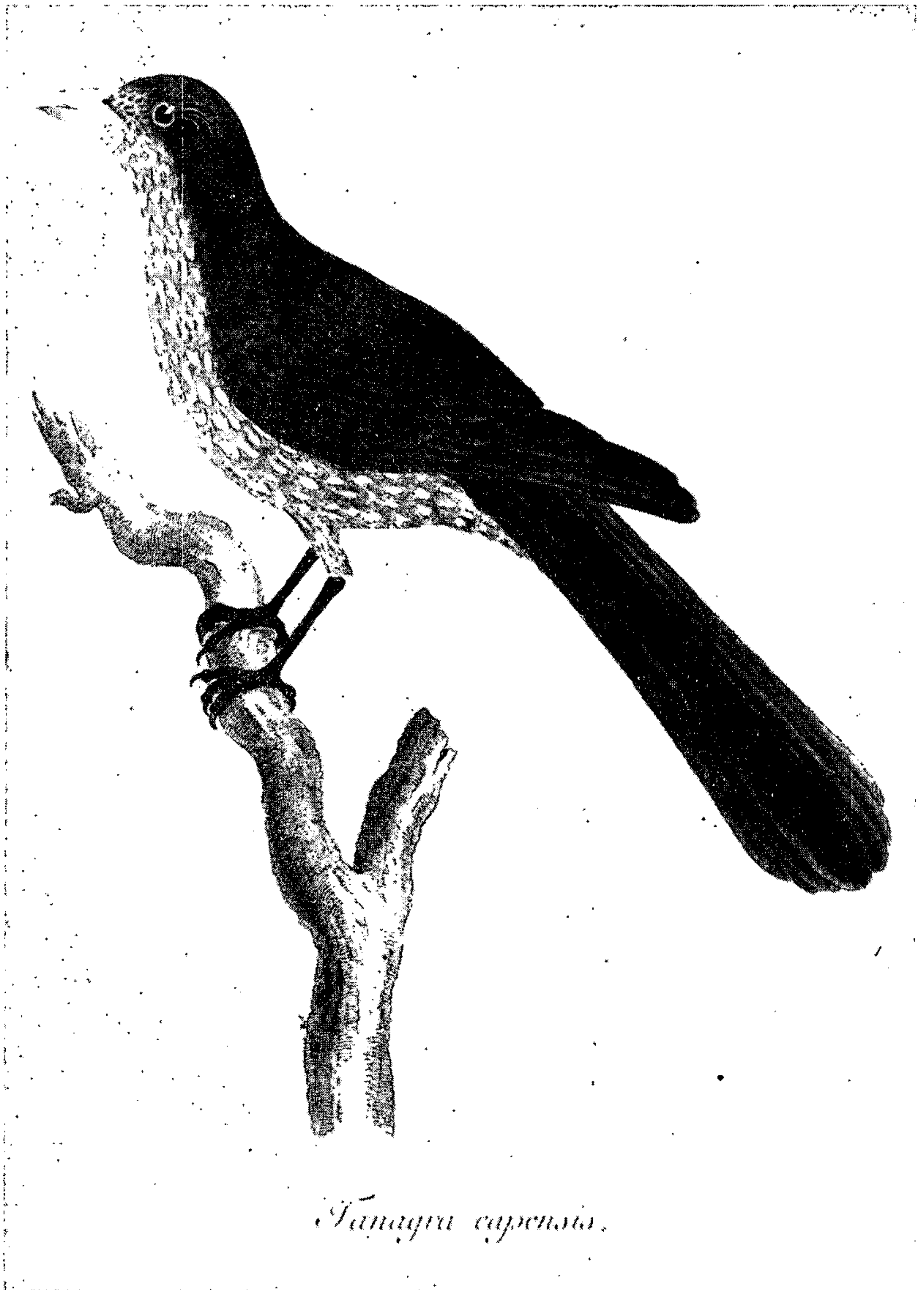


FIGURE 5 — Painting of South Island Thrush (*Turnagra capensis capensis*) from Sparrman's *Museum Carlsonianum* (1787). By permission of the Trustees of the British Museum (Natural History).

## APPENDIX

FIRST VOYAGE BIRD SPECIMENS KNOWN TO HAVE  
BEEN TAKEN BACK TO ENGLANDSOUTH ISLAND KOKAKO *Callaeas cinerea cinerea* (Gmelin, 1788)

Parkinson wrote (1784: 115) that "three sorts of birds having wattles" were encountered at Queen Charlotte Sound in January-February 1770. Such birds must have been the Kokako, the South Island Saddleback (*Philesturnus carunculatus carunculatus*) and the immature form of the latter species. At least one specimen of the Kokako from Queen Charlotte Sound was taken back to England by Banks who gave it to his friend, Marmaduke Tunstall, naturalist and collector. Tunstall wrote in a letter to Latham: "My Wattle Bird, which was brought to England from New Zealand, that voyage when Sir Joseph Banks and Dr. Solander accompanied Captain Cook, has the wattle of a light yellow . . ." (Fox 1827: 133; Whitehead 1969: 175).

TUI *Prosthemadera novaeseelandiae novaeseelandiae* (Gmelin, 1788)

It may well have been the Tui about which Parkinson wrote at Poverty Bay in October 1769 — "We found here . . . a Black-bird, the flesh of which was of an orange colour, and tasted like stewed shell-fish." The Tui was certainly met with at Queen Charlotte Sound during the stay there in 1770 for Parkinson recorded "a bird about the size of a blackbird, remarkable for its fine singing, with two beautiful white curled feathers (by some called Wattles) under the throat" (Parkinson 1784: 89, 115 and Errata). The Tui was known as the poy-bird to those on the first voyage (Beaglehole 1961: 786).

In 1776 Brown published a painting of a Tui which he called "The New Zeland Creeper." This Tui painting was the first published illustration of a New Zealand bird and was based on a "stuffed specimen in tolerable preservation, in the possession of Marmaduke Tunstall, Esq." (Brown 1776: 18, Plate 9; see also, Fox 1827: 138; Lysaght 1959: 287). Almost certainly the specimen depicted had been collected on the first voyage and given to Tunstall by Banks who also gave Tunstall specimens of the South Island Kokako and Rainbow Lorikeet from the first voyage.

RAINBOW LORIKEET *Trichoglossus moluccanus* (Gmelin, 1788)

It seems that several first voyage specimens of the Rainbow Lorikeet were taken back to England. On the voyage this species was first met with at Botany Bay. On 1 May 1770 Banks wrote that "The trees over our heads abounded very much with Loryquets and Cocatoos of which we shot several; both these sorts flew in flocks of several scores together." At Thirsty Sound on 30 May 1770 "Great Plenty however of the Beautiful Loryquets seen in the last but one anchoring place were seen and killed" (Beaglehole 1963, II: 57, 73;



see also Parkinson 1784: 136, 144-5). Undoubtedly Rainbow Lorikeets were among the birds so recorded for in 1776 Brown published an illustration (dated 3 November 1774) of a bird which he called "The Blue-Bellied Parrot" saying that it inhabited "New South Wales in New Holland, very numerous in Botany Bay. This bird was first brought over by Joseph Banks, esq." (Brown, 1776: 14, Plate 7). The bird in question could only have been collected on the first voyage and Brown's painting was based on a specimen in the collection of Marmaduke Tunstall which "... was brought to England by Sir Joseph Banks, who gave it to Mr. Tunstall, and informed him that it belonged to the unfortunate Tupia, a native of Otaheite, who died at Batavia, on his way to England. P. Brown, in his Illustrations of Zoology, has given a beautiful plate of this bird." (Fox 1827: 129; Whitehead 1969: 175). This very specimen may have been shot by Tupia at Botany Bay on 2 May 1770 for Banks records on that day that "Tupia ... strayd from us in pursuit of Parrots, of which he shot several" (Beaglehole 1963, II: 58).

There is no evidence that any Rainbow Lorikeets were collected at Adventure Bay, Tasmania, in March 1773 on the second voyage or in January 1777 on the third. The specimens in the British and Leverian Museums on which Latham (1781: 213) based his description of the Blue-bellied Parrot could only at that date have been collected on Cook's voyages. That they were collected on the first voyage seems to be confirmed by Latham's comment that the species inhabited Botany Bay which was visited on the first voyage only.

#### NOISY FRIARBIRD *Philemon corniculatus* (Latham, 1790)

The journal of John White, Surgeon-General to the First Fleet, contained a description of a bird which he called the "Knob-fronted Bee-eater" shot at Botany Bay on 29 July 1788. White added that the bird inhabited New South Wales "and is supposed to be a non-descript species." It was illustrated by Sarah Stone, her drawing being in all probability based on the very specimen described by White which, together with most of the other natural history specimens illustrated in White's volume, went to the Leverian Museum (White 1790: Advertisement, p. 190 and Plate). The same year as White's Journal was published Latham described his *Merops corniculatus* on the basis of White's Knob-fronted Bee-eater (Latham, 1790, 1: 276, No. 21). In 1801 Latham wrote further of the species that it "inhabits New Holland, and is a singular species. That figured in White's Journal is an exact representation. This was first brought into England by Sir Joseph Banks" (Latham 1801: 151, No. 5) who may well have first encountered the species at Botany Bay while the *Endeavour* was there in May 1770.

#### RED TAILED COCKATOO *Calyptorhynchus banksii* (Latham, 1790)

As far as we know with any certainty the Red-tailed Cockatoo was first met with at the Endeavour River in June 1770 where

Parkinson specifically refers to "large black cocatoos, with scarlet and orange-coloured feathers on their tails, and some white spots between the beak and the ear, as well as one on each wing . . . ." (Parkinson 1784: 144-145). This species was the only Australian land-bird illustrated by Parkinson (Lysaght 1959: 273), and his sketch has been reproduced by Beaglehole (1963, II: Plate 33) and Rienits & Rienits (1968: 54).

At least one specimen (probably collected at the Endeavour River in June 1770) was taken back to England by Banks where it formed the basis for Latham's (1787: 63-64) description of the Banksian Cockatoo. Of the species Latham wrote — "Inhabits New Holland. In the collection of Sir Joseph Banks, who brought it with him from thence into England on his return from his voyage round the world." Banks's specimen was illustrated by Latham as Plate 109 (original Latham drawing No. 142, still existing).

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