

Obituaries – F. C. Kinsky 1911-1999

In these 3 contributions, 5 friends and colleagues provide personal reminiscences on the life and contributions of F. C. Kinsky, first Curator of Birds at the Museum of New Zealand Te Papa Tongarewa (then the Dominion Museum, next the National Museum of New Zealand). His passing and his manifold influences on bird study in New Zealand and, in particular, the establishment of scientific ornithology in New Zealand museums by his efforts and example, have prompted a timely opportunity to review museum ornithology in New

Zealand. Sandy Bartle and John Yaldwyn outline the history and importance of the national research collections and place both the collections and Kinsky's work in developing them in an international context. For Kinsky the man, they, Brian Bell, Chris Robertson, and John Warham provide personal details of the refugee who played such a large role in several fields of bird study in New Zealand over 3 formative and busy decades.

Editor

Friedrich-Carl Kinsky (1911-1999) – his life and contributions to bird study in New Zealand

Early life in Czechoslovakia

Fred Kinsky, as he was known to his colleagues and friends (or *Friedrich-Carl Graf Kinsky von Wchinitz und Tettau*, to give him his full name and inherited title), was born in Kostelec nad Orlicí, just east of Prague, in what is now the Czech Republic, on 3 March 1911. In Czech his first names are spelt *Bedřich Karel*, and thus his 3 ornithological papers published in Czech appear under the name Kinsky, B.K.

Fred Kinsky was the eldest of 4 brothers. He also had a sister, Sofia, who married Count Bernhard Galen in 1931 and went to live in Westphalia, Germany. He gained University Entrance in 1931 and a Diploma in Agricultural Engineering from Brno University in 1934. Fred once said that, in his youth, he had represented Czechoslovakia in ice hockey. From 1936 on he was general manager of the Kinsky family agricultural and forestry estate at Kostelec. In 1937 Fred Kinsky married Camilla Sidonia Alix Gräfin de Pourtalès (1914-1988), a Swiss national, and they had 2 daughters, Alexandra (Alix) and Paulina (Paula), born in Czechoslovakia in 1938 and 1939 respectively.

In those years Fred did a lot of bird watching on an island in the Danube River near Bratislava, in southern Czechoslovakia. He published 2 papers in Czech on birds before the communist takeover in 1948. One of the first amateurs active in bird banding in Czechoslovakia, he made a special study of bird food and crop contents in his laboratory on the Kostelec estate. He also built up an extensive collection of birds' eggs that he passed on to the National Museum in Prague. It reportedly contained 1311 clutches, with a total of 6351 eggs from 153 different species.

Before the German occupation of Czechoslovakia in 1939 and the disbanding of the Czech army, Fred was an Artillery Lieutenant (Reserve) and from 1943 to 1945 was a member of an "underground formation" of the Czechoslovakia Revolutionary Movement. After his father's arrest by the Gestapo, he was directed by the German authorities to work as an accountant in the Labour Office in the Kostelec area. He was able to supply reliable information from this office to the underground formation and his work there was recognised by a special citation from the Commander of the Kostelec district in 1946.

Political refugee: Germany to New Zealand

After the communist putsch in Czechoslovakia in February 1948, which would eventually lead to the confiscation of the estates, and the restriction of movement of members, especially male, of aristocratic families, Fred and Camilla decided they must leave the country and settle somewhere beyond the Iron Curtain. To restore Camilla's Swiss nationality, they decided to divorce, a step in the process being the posting of an announcement of their pending divorce on the door of their local church. First Camilla and the 2 daughters fled secretly through the forest and across the border into Germany. Fred, then 37, followed them in August 1948 by a different escape route.

Fred and the Kinsky estate accountant Bohus Sedlak, who escaped with him, teamed up with another Czech friend, Arnost Wratislav, who had crossed the border into Germany at almost the same time. The 3 of them spent a short period in a reception camp for political refugees at Regensburg, separated from Camilla and the

daughters who were in a different camp. From Regensburg the 3 men were transferred to a larger IRO (International Refugee Organisation) camp at Ludwigsburg. Fred's sister did not, however, want him to stay in the IRO camp, and invited him and his 2 companions to stay with her and her husband, Count Galen, at their estate, Haus Assen, near Lippborg in Westphalia. While there the 3 men would make arrangements through the IRO to resettle overseas.

Their time at Haus Assen was active. Fred studied the local birds and started a new collection of birds' eggs, which is now in the Museum of New Zealand, while Bohus and Arnost acted as gamekeepers, supplying game from the estate for the family, friends, and other refugees living at Haus Assen. The Galens knew the New Zealand High Commissioner in London, William Jordan, who visited them while on business in Germany. At his suggestion Fred and his 2 friends applied for entry and residential permits for New Zealand with IRO sponsorship. Their decision to settle in New Zealand was also influenced by the visit of Major-General Evelyn Fanshawe to Haus Assen. He had recently returned from a military tour of New Zealand and enthusiastically described the wonderful scenery and outdoor life of the antipodes.

With Jordan's support their applications were actioned with unexpected rapidity, and IRO transport was arranged for the 3 men from Muenster in the British zone of Germany through Switzerland to Genoa in Italy. There they were able to join the ship *Cyrenia* taking Jewish refugees and IRO assisted emigrants to Melbourne, Australia. They then flew from Sydney to Auckland by TEAL flying boat, arriving on 23 September 1949.

Life in New Zealand before joining the Dominion Museum

From Auckland the 3 went to the Pahiatua refugee camp by train, via Wellington. As refugees they were required to work in approved jobs for 1-2 years. After 3 weeks in Pahiatua they took a State Forest Service offer of manual work at Dumgree forest near Seddon, Marlborough. There they worked without supervision in virtually complete isolation but soon realised that this was unsuitable for learning English or for using their respective training and skills. After 4 weeks at Dumgree they moved to a State Forest camp at Rai Valley, north-west of Blenheim. Fred enjoyed his 3 months at Rai Valley even though the officer-in-charge described him as "not particularly satisfactory as a labourer". His knowledge of New Zealand birds improved during his time at Dumgree and Rai Valley.

In February 1950, the 3 moved to New Plymouth, where Arnost took a position as an assistant agricultural chemist at Ivan Watkins Ltd. Fred was employed in the gut department at Borthwick's Freezing Works in Waitara, and Bohus worked in a local plant nursery. In March Fred moved on his own to Wellington, and

obtained an office job as Committee Secretary, New Zealand Standards Institute. In Wellington Fred met Dr R.A. Falla who said he hoped to be able to employ him at the Dominion Museum "if an increase in staff was granted" (how well the writers of this obituary know the optimism that underlaid this statement!). Fred joined the Ornithological Society of New Zealand and the Wellington Branch of the Royal Society. He ultimately purchased a family home at 338 The Parade, Island Bay, which he prepared for the arrival of Camilla and his daughters.

Camilla, with Alix and Paula, arrived in Auckland in October 1951 by ship, after periods of schooling for the daughters, firstly in Switzerland, and then in the United States. The excitement of their reunion on the Auckland wharf, with her parents talking quietly in Czech, and the girls loudly in English with American accents, is described by Alix (now Lady Mackechnie) in her account of her early life (1998). Camilla and Fred remarried in February 1952.

With the family now resettled in Island Bay after 4 years of divorce, separation, and varied independent travel, Fred remained at the Standards Institute until he joined the Wildlife Branch of the Department of Internal Affairs as Photographer in 1954. At Wildlife he used his skills to begin to build up an extensive series of photographs of New Zealand birds (now housed in the Museum of New Zealand). Falla was able to transfer him from the Wildlife Branch to the Dominion Museum as Clerk, in July 1955.

Images of birds: stamps and photographs

We do not know when Fred Kinsky's interest in stamps developed, perhaps before the war, but by the 1970s his collection of birds on postage stamps had become one of the world's finest. We recall 2 duplicate collections; 1 organised by country, and another, by species. Any image of a bird on a stamp, however stylised, was grist to the mill. Thus the eagle insignias of the stamps of several European nations were collected extensively, as well as recognisable images. Fred Kinsky's stamp collection was exhibited and won prizes in the New Zealand and international stamp exhibitions of the day.

Identifying and classifying all these images brought Fred Kinsky into contact with the world's ornithological literature. He privately purchased regional guides and handbooks of most of the world's birds and these formed the backbone of the bird book resources at the Dominion Museum before 1976. Knowledge and skills thus developed would prove useful when it came to cataloguing the large collection of mounted foreign birds at the Dominion Museum in the late 1960s.

His keen interest in photography and ownership of a large-format Hasselblad camera produced outstanding results from the early 1950s onwards. He developed an interest in wildlife filming and produced a film on black-backed gulls (*Larus dominicanus*) at Baring Head in 1953. His outstanding black and white photos graced *Notornis*

from 1958 to 1969, and were used most effectively in his blue penguin (*Eudyptula minor*) and black-backed gull papers, and in the account of the Kermadecs Expedition (1965a). His photographs were used widely by a succession of taxidermists and artists, including Janet Marshall, Noel Cusa, Peter Hayman, and Noel Hyde, and were included in several books. The first full-colour book on New Zealand birds, by Gordon Williams (1963), included several of Kinsky's photos.

Unfortunately his first Hasselblad slipped from his shoulder into the sea from the cliffs of Somes I. in the late 1950s, and it was some time before he could replace it. Many, however, recall his wonderful large-format Agfachrome slides of Antarctic landscapes taken during his visits there in 1963/64 and 1965/66 and shown from a special projector. Delicate colour rendering of dramatic landscapes made these photos amongst the finest Antarctic images of the time. Fred Kinsky also documented the 2 penguin and skua studies at Cape Hallett with innumerable photos, now in the museum's collection. In later years he regretfully adopted a more portable Asahi Pentax 35-mm camera, and the Hasselblad and tripod were stored away.

The Bird Banding Scheme

Bird banding is an essential tool for the study of bird migration, life history, and populations. R.A. Falla, Director of the Dominion Museum, had been a strong



Fig. 1 Fred Kinsky banding a blue penguin, Somes Island c.1958. Photo: Museum of New Zealand

supporter of the Ornithological Society of New Zealand Banding Scheme from the outset, and had secured a government grant of £50 in 1947 for the purchase of bands from the USA. The first of these were used in February 1950.

Banding was a key interest of Fred Kinsky's from his earliest days in New Zealand. Using bands supplied by the Ornithological Society, he banded black-backed gull chicks at Baring Head from 1951 to 1953, laying the foundation for his study of black-backed gull plumages (1963a). In 1954 Kinsky began a breeding study of blue penguins on Somes I., Wellington Harbour. Because of the difficulty of reading leg bands on penguins, American and Australian researchers had successfully developed flipper bands for penguins and so, following correspondence with them, Kinsky had the first New Zealand flipper bands made here, in 1956. However, the corrosive effects of constant immersion in seawater on these aluminium and alloy bands convinced Kinsky to have the world's first stainless-steel bands manufactured locally, in 1959.

Before it was taken over by the New Zealand Wildlife Service in April 1967, the Banding Scheme was a truly collaborative effort. It was operated by the Ornithological Society and formed an important part of the Society's programme. Funds for bands were initially provided through the Dominion Museum (1947-54), but from 1954 the Wildlife Service paid for the purchase of bands. Birds were banded by Ornithological Society members under permit, and the records processed by the Society's Banding Committee Conveners. But by August 1952 the task had increased to the point where professional involvement was needed, and the Dominion Museum assumed responsibility for keeping and processing banding records from 3 August 1952. From 1952-56 J.M. (Jock) Moreland did this work, in addition to his responsibilities as Assistant Zoologist. However, as the Society's banding records were housed in the clerical section of the Dominion Museum, Falla agreed that it was sensible for Fred Kinsky to take over as Convener of the Banding Scheme, which he did on 1 April 1956.

With Fred Kinsky's commitment to systematic recording of data, the banding scheme was revolutionised. Drawing on his contacts in Europe and around the world (Kinsky & Robertson 1964), he introduced standard recording sheets for banding and recovering birds, comprehensive annual reports of banding operations (by species, locality, and operator) and recoveries. Seven such reports published by the Dominion Museum 1958-64 and distributed as supplements to *Notornis* provided an invaluable compendium of data on the movements and longevity of New Zealand birds. Publication of such comprehensive reports ceased after Kinsky relinquished control of the banding scheme in 1965.

In this period, durable colour bands became available in a wide range of sizes, and members of the

Ornithological Society were encouraged to undertake life history studies. Colour bands allow birds to be individually identified without capture, and their use led to major advances in the study of wild bird populations. The number of active banders, fostered by his encouragement, grew from 22 to 55. The average number of birds banded per year almost quadrupled, from fewer than 4000 during the early years, to almost 16,000. Each year that Fred Kinsky was the scheme's convenor (except 1957) a new record was set for the number of birds banded. Numbers of annual recoveries and repeats also grew from 362 to 4581. Processing and reporting on all these records as a part-time occupation in the pre-computer age ultimately proved too much even for Fred Kinsky, despite the full-time employment of Chris Robertson from February 1964 to process data.

From 1958 Fred Kinsky sourced bands from Sweden, instead of the US, and in the late 1960s stainless steel came to be widely used for most band sizes. In this respect the New Zealand Bird Banding Scheme was far in advance of many larger overseas schemes. A good number of seabirds banded with stainless steel as far back as 1970 have been captured in recent years. Had these birds been banded with any other material, knowledge of their longevity surely would have been lost.

In retrospect, these years were the heyday of bird banding in New Zealand. Although many more birds have been banded since 1971, now totalling more than 1 million including game species (Cossee 1998), the banding totals of the late "Kinsky era" have been exceeded only twice (1979-80, 1995-96), and the number of active banders, especially amateurs, has dropped markedly.

Early collections: eggs and beach-cast seabirds

As with many others of his era, it seems likely that Fred Kinsky was introduced to ornithology by an interest in egg collecting. He once told us that his pre-war egg collection was the most comprehensive ever made in Czechoslovakia. His egg collecting was not haphazard, and the data were recorded more completely than previously. In each instance, the whole clutch was taken, and the number and state of incubation of the eggs recorded, along with nest materials and habitat. Fresh measurements and weights were taken with special equipment that Fred had brought with him to New Zealand.

The oldest specimens which Fred Kinsky donated to the museum were 108 clutches of European bird eggs collected at Lippborg, Westphalia, Germany from April to June 1949 by estate workers on his brother-in-law's property. Later, eggs came from the Rai Valley, Nelson, February-October 1950, and gannet, Caspian tern, and black-backed gull clutches from Wellington and Cape Kidnappers in January 1950 and 1952. As in Europe, entire clutches were collected, and the documentation

was comprehensive, unlike most other eggs of New Zealand birds in the Dominion Museum collections. These earlier collections were mostly of single eggs, individually selected, and thus not very useful scientifically.

One little-known aspect of Fred Kinsky's egg collecting is that, as a result of his extreme aversion for heights, eggs from tree-nesting species had to be collected for him. In his note on a long-tailed cuckoo egg found on Kapiti Island (1957b), he mentioned that others had to climb the tree to record egg details. In his paper with R.B. Sibson on the Poor Knights Islands (1959b), Fred Kinsky confined himself to publishing measurements of petrel eggs.

At this time the Dominion Museum egg collection consisted of an accumulation of private collections, mostly uncatalogued, and poorly housed. Charles McCann, Vertebrate Zoologist at the Dominion Museum 1948-1964, had made some progress in cataloguing and rehousing the New Zealand collections, and this work was taken over by Fred Kinsky after 1963. However, despite completely cataloguing and reorganising the penguins, petrels and most of the charadriiform eggs in the 1970s, this task was never completed.

When, in the 1970s, publishers A.H. & A.W. Reed decided to produce a new, updated version of Oliver's *New Zealand birds* (1955), Fred Kinsky undertook to provide comprehensive measurements of all New Zealand bird eggs, including those in other New Zealand museums. This he did, and the tabulated data remained with Reeds, who had commissioned the project. Unfortunately, when a slimmed-down version of this book was ultimately produced by Reader's Digest under the editorship of C.J. Robertson, the egg measurements were not included, and they remain unpublished to this day.

Fascination with recovering the bodies of storm-killed seabirds from beaches was a new interest for Fred Kinsky in New Zealand. While still engaged in clerical work, he collected dead seabirds from beaches close to his home for the Dominion Museum from 1952. After he became Curator in 1963, he was very active in promoting the Ornithological Society's Beach Patrol Scheme amongst members. Under delegated authority from the Secretary for Internal Affairs he was able to issue permits to beach patrollers to keep the bodies of protected birds found on beaches, and he encouraged them to donate them to the museum.

Many thousands of specimens of oceanic seabirds, of species otherwise rare in collections, were obtained in this way. From 1963 he employed Sandy Bartle to render these down for skeletons, and many more were used for exchanges with overseas museums. Undoubtedly the peak of this activity was reached in 1968, when the April *Wahine* storm cast ashore over 588 birds on southern North Island beaches, including 187 albatrosses. It was a terrific challenge processing the



Fig. 2 Fred Kinsky warning Ian Andrew of variability in the underwing of sooty shearwaters (*Puffinus griseus*). OSNZ Field Study Course, Southland, January 1963. Photo: *The Weekly News* 1963

specimens and documenting this terrible mortality. Many other birds were released alive after being fed and cared for at the museum and elsewhere. The museum courtyard was dominated by up to 25 live northern royal albatrosses (*Diomedea sanfordi*) and other birds during subsequent days, and the carnage in the Taxidermy Department, where it was “all hands to the pump”, had to be seen to be believed. During this time Peter Harper and several volunteers helped out. This seabird mortality was carefully documented in Kinsky’s 1968 paper, which remains a classic of its kind.

Later that year, Fred published (with Peter Harper) a very useful paper on bill shrinkage in prions, and the difficulties of their identification, which is one of the most frequently used of his scientific papers. Another milestone was the publication, also with Peter Harper, of identification guides to southern albatrosses and petrels (1974 and 1978a) that were vital tools for beach patrollers, and were the first easy-to-use illustrated guides to this difficult group. Fred Kinsky also spent much time identifying bags of smelly birds for beach

patrollers during these years. He ran field courses on identification of beach cast birds for the Ornithological Society of New Zealand in Southland in 1968 and in Northland in 1971.

Influential personalities

We do not know who influenced and guided his youthful interest in birds in Czechoslovakia, although he maintained an active correspondence with his old friends and colleagues throughout his time at the Dominion Museum. In 1970 he even co-authored a paper on the birds of eastern Bohemia. The great German ornithologist Erwin Stresemann certainly influenced him, both directly and through his publications, especially on moult (e.g., Stresemann & Stresemann 1966), and through Günther Niethammer, a well-known German ornithologist who visited Kinsky in New Zealand.

In Wellington, R.A. Falla was an early important influence. Their mutual regard was reflected by Falla’s securing Kinsky firstly a clerical position at the Dominion Museum in 1955, while supporting him in taking over the Ornithological Society’s banding scheme, and allowing him some paid time to undertake his blue penguin research. And it was Falla who established Kinsky as the Dominion Museum’s first Curator of Birds in 1963, even though the salary available was only that of a Technical Officer. In later years Kinsky grew more wary of Falla’s pronouncements on the identity and relationship of New Zealand birds, especially seabirds, and Kinsky tempered Falla’s influence during the preparation in 1964–69 of the 2nd checklist of New Zealand birds (Kinsky 1970a). A younger seabird researcher who became friends with Kinsky and influenced him to a degree was Peter Harper, with whom he published the previously mentioned works on prions and on petrel identification.

Another important early influence was John Yaldwyn, the crustacean biologist who had been also interested in birds since his youth. John worked at the Dominion Museum between 1959 and 1961, and also had a brief spell here in 1964 on his return from a fellowship at the Allan Hancock Foundation, Los Angeles. He returned to the museum in 1969 as Curator of Crustacea and became Assistant Director, succeeding R.K. Dell as Director in 1980. During this time John was also in charge of the subfossil bird collection. John consistently supported Fred Kinsky in his collection and research work, and is frequently acknowledged in Kinsky’s papers. He also helped steer Fred through the bureaucratic mires of the day and constantly helped him with his publications. During his time at the museum, J.M. (Jock) Moreland, Curator of Fishes, was a valued friend and colleague, much interested in and knowledgeable about seabirds, who also had a background in the banding scheme and in photography. Other special friends from this era were Ross O’Rourke

(Modeller, later Ethnology Technician) and Fiona Pitt (museum Receptionist).

Other important influences and friends were W.J.L. (Bill) Sladen, from Johns Hopkins University, California, and Robert Carrick, CSIRO, Australia. Both were valued correspondents and visitors to New Zealand, and helped with the penguin research and references, and with the latest developments in banding technology. Chris Robertson remained a loyal friend and colleague long after his transferral to the Wildlife Service along with the banding scheme. Another very important friend and contact in the Wildlife Service was Brian Bell, who strongly supported development of the museum's reference collections, and helped to arrange the necessary permits.

Kinsky's vision of the Dominion Museum bird collection as a national research resource

Background: the challenge

Only since the 18th century have people collected plants and animals with the object of cataloguing the bewildering variety of nature. The early classifications were strictly northern European initiatives, stemming from the Enlightenment and the radical change in world view promoted through the writings of the *philosophes naturels* in France. In 1735 the Swedish botanist Carl von Linné established the present system of naming of plants and animals. From 1760 French zoologists published bird names based on systematic collections of birds and, from that time, collections were built up in Europe with the specific aim of describing the diversity of nature (Farber 1982).

This project, initially European, soon became global in scope. The economic significance of plants was an early encouragement for the establishment of world trading empires in the 18th century. Europe was flooded with novel specimens of plants and animals from the great exploring expeditions (Stresemann 1975; Dunmore 1993). The importance of label data — locality, date, collector, notes on habitat and nesting — was well recognised by the early French ornithologists Brisson and Buffon. A surprise, in this pre-Darwinian era, was the recognition of the value of obtaining more than 1 specimen of each species (Farber 1982). But it was not until the time of the great 19th century museum zoologists, exemplified by Walter Rothschild, that the importance of collecting series to study geographic variation was fully appreciated.

One of Rothschild's favourite comments was, "I have no duplicates in my collection" [of 280,000 bird skins] (Rothschild 1983: 138). He, and his bird curator Ernst Hartert, firmly believed that in the characteristics of every specimen were to be found important attributes of the species. Thus he encouraged his collectors to send not just 1 or 2 individuals from each locality, but a series, so that the nature of the species in that locality would

be fully revealed (Rothschild 1983). This was particularly important with a bird fauna such as that of New Zealand, distributed over many diverse islands and a nearby continent, Australia.

Seventy years later these ideas had not made much impression on those who were responsible for developing the bird collection of the Dominion Museum. Here the main objective was to obtain fine adult male, female, and juvenile skins and mounts of as many species as possible. Once this target was reached, additional specimens were frequently labelled "duplicate" [ie available for exchange].

In 1871 Walter Buller had presented the Colonial Museum with his collection of 312 specimens of New Zealand birds. Most of these had no information on their labels; neither species nor locality, nor sex, date, or collector. He proudly described these as forming the "Type Collection" for the museum, although not even the few actual type specimens (about 20) were labelled as such. During the next 40 years the collection grew by a further 1000 New Zealand specimens, mostly also without data, except for those purchased from the Austrian collector Andreas Reischek about 1888. Outnumbering the New Zealand birds were the many foreign species obtained by the Director, James Hector, on exchange. The collection continued to grow in the number of foreign birds at the expense of series of specimens of New Zealand birds.

Colonial ornithology was not generally regarded very seriously in the learned circles of Europe and America. Collecting specimens for European museums (from Dieffenbach 1843 onwards), together with information on natural history (e.g., T.H. Potts), was seen to be part of the massive task of documenting the resources of the colonies, but the serious systematic work was to be carried out by European ornithologists. In Australia, for example, just 2 Englishmen, John Gould and Gregory Mathews, dominated ornithology before 1940. New Zealand was more fortunate in having resident ornithologists of international repute in the 19th century, such as Walter Buller, F.W. Hutton, and Julius von Haast. However, many important works on New Zealand birds were produced by European naturalists such as G.R. Gray (in Dieffenbach 1843), Richard Owen, Otto Finsch, and Walter Rothschild before World War I. To support these endeavours the main collections of New Zealand birds needed to be in Europe.

Colonial and post-colonial administrations in New Zealand and elsewhere did not see the purpose of building up reference collections, partly because the centres of expertise and research on birds were mostly in Europe and the USA. However, as the importance of museums for education was understood, public museums were established in many colonies, but were neither staffed nor resourced to develop reference collections or do research on them. This was the situation in New Zealand for the Dominion Museum before 1930 (Dell 1965).

The largest, most comprehensive, and best-documented collections of New Zealand birds before World War II were in Europe and the USA, especially at the American Museum of Natural History, New York, and in London, Liverpool, Cambridge, and Vienna. New Zealand museum bird collections, individually or collectively, were not as comprehensive or as well documented as any of these. And of the 3 largest metropolitan museums, the national collection was the least well documented, housed, and cared for. No New Zealand museum had a professional curator of birds, and the bird collections of each were under the general care of the Director.

When F.C. Kinsky was appointed as the first full-time Curator of Birds at the Dominion Museum in 1963, new standards of professionalism were set. Kinsky brought to the position a vision of a comprehensive, well-documented, and accessible reference collection of New Zealand bird skins, skeletons, and eggs. But in 1963, most of the bird skins were still packed on shelves in cardboard boxes, and skeletons of living bird species (needed to identify fossil remains) almost non-existent. In 1963 there were few resources. The bird collection budget was less than £100 and the only staff, a taxidermist, Wim Spiekman, was shared among several departments.

Kinsky's vision of how the national bird collection and bird banding scheme should be developed and managed was derived from his experiences in European and North American museums and banding centres during visits there in 1962-1963, 1966, 1968, and 1970. These visits were a mix of official and private business, with the travel and other costs mostly met by Fred Kinsky himself, or his family, except for a visit of 12 weeks in 1968, which was funded by a German government grant. During these tours he was allowed a certain amount of paid time by the Dominion Museum, for which he had to produce a written report.

Kinsky introduces a European sense of order and purpose into the chaotic bird collections of the Dominion Museum

Before 1963 the national collection of birds was not developed with any clear sense of order or purpose. The collection was almost unusable for serious study because of:

- poor documentation of specimens, a
- lack of series of specimens from specific localities, and
- inaccessible housing.

Standards of specimen preparation, documentation, cataloguing, and housing were slipshod, and specimens were not acquired in a systematic fashion. In contrast, the collections of New Zealand birds made by Andreas Reischek, for example, were well documented and consisted of statistically useful series from specified localities (Bartle & Bauernfeind, in prep.). Andreas Reischek currently has an unjustified reputation in New

Zealand as a mass slaughterer of rare birds. But his collection in Vienna was minuscule in comparison to the number of poorly prepared and labelled bird skins sold overseas by highly regarded local collectors such as Walter Buller, William Smythe, and Henry Travers, among others.

Is it mere coincidence that Fred Kinsky was born and brought up in a part of the Habsburg Empire less than 200 km north of Reischek's home town (albeit 66 years later and into a different class)? We think not. The great German ornithologist, Ernst Hartert, was provoked to write (1926) from Walter Rothschild's museum at Tring that:

“Unfortunately work with New Zealand seabirds and others is often hampered by the unscientific labelling. Very often neither exact localities, nor colouration of bill, iris and feet, nor the sex, nor the condition of the sexual organs, whether caught on breeding place or at sea is indicated; not in one instance are all these important details [recorded] on any specimen of the Buller collection”.

Hartert and Rothschild were pioneers in the study of geographic variation of birds in the post-Darwinian era, and were greatly frustrated in their work by New Zealand collectors, such as those named above, who demanded exorbitant prices for poorly labelled specimens. What is there about the New Zealand character and environment that discourages proper labelling of specimens, even today?

Kinsky's idea of bird collection development was that it had to have a clear direction that would make the collection useful for serious study. Instead of accumulating a hodgepodge of birds from New Zealand and around the world, he immediately reduced the geographic scope of new acquisitions. This was now restricted mainly to New Zealand, the South-west Pacific and its islands, and Antarctica, together with representatives of the globally mobile oceanic seabirds and charadriiform species which might eventually appear in New Zealand. The latter were acquired by exchange with overseas museums, and a systematic exchange programme was set up with many major museums in Australia, North America, and Western Europe.

Kinsky's personal interest in seabirds followed on and built upon that of earlier workers at the Dominion Museum such as Falla and Oliver, and it mirrored the priorities of the New Zealand ornithological community at the time. In particular, petrels and their relatives were poorly known and hard to identify, and the foundation of a collection of seabirds, described by Bill Bourne in 1974 as of world class, was established. Fred Kinsky also actively developed the wader, tern, and gull collection globally, by exchange with other museums. He realised that morphological studies of New Zealand birds were impossible without collections of skeletons or alcohol-preserved bodies of whole birds, and these were immediately established.

Sources of bird specimens

By 1963 the Wildlife Service strictly controlled museum bird collecting, which could be done only under permit. But Fred Kinsky worked hard to improve the flow of birds found accidentally dead (ranging from kiwis killed in commercial possum trapping, poisoned agricultural pest species like rooks and beach-cast seabirds, among others).

The gaps were filled by collecting. The national collection received few birds from the South Island's West Coast during the 20th century, but a collecting trip there in 1969 yielded 128 valuable specimens. Collections of *c.*100 specimens per visit were obtained by Kinsky from outlying islands and from Antarctica. Several hundred birds were collected from Fiji, and these now form the major collection of Fijian birds in the Pacific. However, of the 5500 birds acquired during Kinsky's curatorship, at least 4000 were found dead.

Collection development

The greatest impediment faced by Kinsky in 1963 was a shortage of resources. Charles Lindsay (Dominion Museum taxidermist 1927-1966) was in charge of the History collections as well, so his output of bird skins could only be low. His newly-appointed, energetic young assistant from Amsterdam, Wim Spiekman, prepared most bird skins up to 1974. Skeletons of birds were quite another matter; although the Dominion Museum had a large collection of subfossil birds, there were few skeletons of living New Zealand species with which to compare them.

To compensate for this weakness, in the late 1950s and early 1960s Charles McCann had begun accumulating specimens, and first Peter Brooke (1962-63), then Sandy Bartle (1963-66) were responsible for preparing them during school and university vacations. Peter Brooke completely reorganised and rehoused the skeleton collection and added 325 specimens, and Sandy added a further 300. During the next four years Fred Kinsky prepared 500 more, mostly during his evenings and weekends, and the very gratifying growth in this collection as a result of Kinsky's dedication was noted in the Director's Report of 1970. Unfortunately, by this time, the government no longer allowed the museum to employ vacation assistants, so the collection grew by his efforts alone.

Balancing this inadequately-supported collection development work with analysis of research results and with extensive correspondence with hundreds of amateur and professionals interested in birds (in New Zealand and abroad) was a major source of stress for Fred Kinsky. In his 1966 *Report to the Director*, Fred Kinsky uncharacteristically declared that, "the situation is getting rather desperate at the moment and will be getting more and more out of hand if no full time help can be made available soon". In fact, Kinsky never attained this goal, but the new Director, R.K. Dell, did appoint a part-

time Taxidermy Assistant in Birds, Albert Yip, in March 1970.

Albert's appointment allowed Kinsky to shed the responsibility for preparing skeletons for the collection in his "spare" time, enabling him to complete several important research projects. The high rate (125-150 per year) of skeleton preparation achieved by Kinsky and previous assistants was generally maintained until Albert's departure in June 1977, although Albert spent relatively more time preparing skins in later years.

Fred Kinsky registered 8076 birds during his term as curator. He had also registered birds before his appointment as Curator, back to October 1961, and after his retirement, up to August 1978. Of these 8076 curatorial registrations, we have calculated that about 5500 were actually prepared during his term as Curator. The balance of more than 2500 was of previously uncatalogued mounted birds (over 1000 foreign birds) and eggs already in the collection. During his tenure, Fred Kinsky increased the size of the collection by almost 3500 skins (60%), 1400 skeletons (300%), and 300 specimens preserved in alcohol, although, for reasons explained later, the collection of mounted birds remained static.

Collection data

Even more important was the quantum improvement in specimen data recording he introduced. In previous years, at best only the locality, date, collector, and sex (often unreliably determined) had been recorded in a numerical register and on labels (and, by C.J. Lindsay, by ballpoint pen). One of Kinsky's first moves as Curator was to introduce Indian ink for the writing of all permanent records.

Various card catalogues of bird specimens, arranged by species, had existed in the Dominion Museum as far back as 1914. In 1963 Kinsky embarked on the major project of recataloguing the entire collection onto 6 × 4 inch coloured catalogue cards, arranged by species and subspecies. Each colour represented a different class of specimen; white for skins; pink for mounted birds; green for skeletons; yellow for alcohol specimens; blue for eggs. Visual inspection of the card catalogue thus provided immediate information on the strengths and weaknesses of particular species holdings.

In addition to the basic data previously recorded, Kinsky would copy the taxidermists' drawing of the gonads onto each card, so that there was some unambiguous information on age and perhaps breeding status. All birds were measured before preparation by Kinsky himself (to reduce interpersonal error). The standard measurements described in Baldwin *et al.* (1931) and in Gurr (1947) were used, specifically bill (culmen) length (the chord from bill tip to the first feathers, or to the cere), tarsus length, length of mid-toe and claw (flattened), wing (flattened), and tail (longest retrices). Weights were also recorded to the

nearest gram, unless birds were wet. To allow the weight data to be read in context, the level of subcutaneous fat was also described. For many fresh specimens, though not all, the colour of bare parts was described, but unfortunately not with a standard terminology such as that of Ridgway (1912) or Smithe (1975). The state of feather moult was often recorded (but not scored), as were the stomach contents (often preserved separately), and also parasites (if collected). Geographic localities of New Zealand specimens were checked against the place names appearing in Dollimore (1957). As with Charles McCann, who was born and brought up in India, Fred Kinsky had difficulty in correctly spelling Maori place-names.

These cards replaced earlier card catalogues, and new cards were written for all registered specimens which could be located and identified. Thus the number of catalogue cards personally written by Kinsky grew quickly to over 9000 by 1969, and had reached 14,000 by the time of his retirement. The balance of 5200 registered specimens without cards fell into 5 categories:

- foreign skins (registered by Charles McCann in the 1950s, but Kinsky had no time to check the provisional identifications and catalogue them);
- eggs (ditto);
- specimens which could not be located (lost);
- specimens deaccessioned because of poor condition and/or absence of data; and
- specimens exchanged or on permanent loan to other museums before 1963.

Kinsky regarded the establishment of the card catalogue as his greatest single achievement as Curator. Certainly it became a landmark and an example to other sections of the National Museum and to other New Zealand museums. The speed with which specimen data could be accessed was impressive. In 1998 the first of Fred Kinsky's catalogue cards were entered on the museum's electronic collection database, *Tē Kahui*. When this project is completed (hopefully in 2003), all of this information will have been captured electronically, which will greatly facilitate collection management and research.

Collection housing

In 1963 there were only 9 steel bird skin cabinets, probably purchased before World War II. These were adequate for less than half of the bird skin collection, other specimens being piled on top of each other on shelves, or in cardboard boxes. Conditions were very cramped, and the specimens had to be accessed for fumigation, although no insects were ever found in the Bird Room of the museum at Buckle Street (in use 1930–1984). From about 1950 to 1973 the bird skin and mount collections were fumigated every 3–6 months with a 50:50 mixture of fragrazone: naphthalene flakes, mixed and

placed in small cardboard boxes on each shelf or tray. However, the fire hazard posed by naphthalene, fragrazone being a carcinogen, and the difficulty of getting fresh stocks of both chemicals, led to their replacement by camphor blocks after 1973.

Kinsky introduced a programme to replace the unsatisfactory housing of bird skins by an orderly sequence of steel cabinets. In 1967 he was able to order locally 12 specially constructed steel cabinets, identical in dimensions to the existing ones. At this time, wider cabinets with fixed shelves were first provided for albatrosses. This was fortunate, because with the influx of albatross specimens in 1968 following the *Wahine* storm, the new cabinets were filled almost immediately. Each year from 1971 to 1974 Kinsky was able to buy single cabinets, which ultimately allowed all seabirds and charadriiforms to be housed in steel cabinets. However, by then the bird skin collection had outgrown the Bird Room, and steel cabinets stretched far down adjacent corridors, even into Fred's office. There was no space to work on albatrosses, except the floor. This situation was only resolved when the bird collections were removed from Buckle Street to an offsite facility in 1984. Today 60 steel cabinets allow the entire bird skin collection to be housed in systematic order in an air-conditioned facility.

Kinsky's achievements in retrospect

In just 13 busy years Fred Kinsky transformed the badly-housed, poorly-documented, and piecemeal bird skin and skeleton collections into a national research resource for ornithology. He introduced modern standards of specimen documentation and developed a card catalogue for the collection that has formed the basis of an advanced computerised collection database. He ensured that adequate standards of taxidermy, curation, and housing were established.

Although these achievements were the result of his personal vision and dedication, he was always at pains to emphasise that, without the thousands of hours of unacknowledged groundwork in cataloguing and registration by Charles McCann in the 1950s, his own ambition for the collections could not have been realised.

Kinsky's achievement was to introduce international standards of professionalism in bird collection development and management to New Zealand; a "coming of age" for the national bird collections.

Research and publications

Like many other Dominion Museum curators, Fred Kinsky's best-known research papers were produced before and after, rather than during, his term of office. He is perhaps best known for his pioneering study on blue penguin breeding ecology and dispersal (1954–58, published 1960); black-backed gull plumages and moult (1951–58, published 1963) and the birds of Niue (1971–72, published 1981). Other work, described in a previous

section, was on beach-cast seabird identification and moult (1968a, b; 1971b; 1972c; 1973b, c; 1974; 1978a). Specifically morphological or taxonomic papers were on blue shags *Stictocarbo punctatus steadi* (1970e); paired ovaries in kiwis (1971c; 1972a); little owls *Athene noctua* (1973a); long-legged warblers (*Trichocichla rufa*) on Fiji (1975a); blue penguins (1976) and Pacific golden plovers *Pluvialis fulva* (in birds of Niue, 1981). However, Kinsky's wide knowledge of New Zealand birds is best illustrated by the taxonomic changes introduced in the *Annotated Checklist of the Birds of New Zealand* (1970a) and the *Amendments and additions...* (1980), and the descriptions in the 3 volumes of Fiat books on New Zealand birds (1972f, 1973d, 1975b, revised 1999).

His most productive years, in terms of numbers of scientific publications, were 1970-72, halfway through his term as curator, by which time his written English had become more fluent, and the major advances in collection management had been implemented.

Apart from fieldwork within the New Zealand area during his period as curator, Kinsky participated in 2 summer expeditions to Cape Hallett and the Balleny Is, Antarctica (1963-64 and 1965-66), 7 months in all. The primary purpose of his work in Antarctica was, with other New Zealand and US researchers, to study the biology of Adélie penguins (*Pygoscelis adeliae*) and South Polar skuas (*Catharacta maccormicki*) and, in particular, their diet. Collections of Antarctic birds were also made, including species such as snow petrels (*Pagodroma nivea*), which were not previously well-represented in museum collections. Although much banding was done and many diet samples collected and analysed, this work was unfortunately never published.

Pacific birds were not well represented in the museum's collection and so, in later years, Kinsky organised a series of collecting expeditions to Pacific islands. Data and specimens from his visit to Niue Island in 1972 were fully documented in his 1981 publication with John Yaldwyn. His focus was, however, Fiji, which he had visited in 1963 and 1971, without collecting birds. Four collecting expeditions were planned in conjunction with the Fiji Museum, and 6 months were spent collecting on Kadavu, Taveuni, and Vatulele Is; in the Astrolabe Lagoon and on the Nausori Highlands of Viti Levu; and on Vanua Levu, between 1972 and 1975. The large collection of Fiji birds in the museum was used by Pauline Morse to illustrate *Birds of the Fiji bush* (Clunie 1984). Only one paper appeared specifically as a result of this work on Fiji, in which a new subspecies of warbler from Vanua Levu was described (1975a).

Publications on expedition results appeared in 1959 (Poor Knights Is), 1965 (Kermadec and Balleny Is), 1969 (Campbell I.), and 1978 (Fiji). However, perhaps the most outstanding papers to appear during his period as curator were the 2 (1971c; 1972a) on his discovery that kiwis, unlike other birds, have 2 functional ovaries.

Exhibitions and public relations

Organising exhibitions of birds was not one of Kinsky's strengths. He once described the bird exhibition hall as "a useful space for storage of unwanted mounted birds", and in that respect his views mirrored those of Bowdler Sharpe (1906), who wrote that:

"It was the custom ... to mount every specimen of value in the public galleries: the more valuable the specimen, the more it was exposed in the gallery, there to perish. The idea of the officers in charge ... was that the public demanded to see all the rare and unique specimens. The consequence was absurd ... the public wandered about the galleries, fatigued with the sameness of the exhibits provided, from which they could learn nothing. [If specimens are mounted] however rare or of historical value [they are] doomed to destruction: it is only a question of time. A mounted specimen may last 6 months or 50 years according to the precautions which are taken by the officers in charge of the museum to exclude the light - but the result is inevitable, and the specimen sooner or later becomes bleached and deteriorated".

Conditions for exhibition of mounted birds at the Dominion Museum (and, previously the Colonial Museum) were appalling, with up to 200 times the recommended maximum intensity of light streaming in through 2 rows of windows directly onto the displays. Once appointed Curator, Kinsky immediately removed some of the more valuable and vulnerable specimens from display, such as 1 of the 3 existing mounted extinct New Zealand little bitterns (*Ixobrychus novaezelandiae*) in existence. During his tenure, he was generally able to ensure that rare birds, with data, were not mounted for exhibition, and hence not destroyed by light and insects. Between 1969 and 1976, for example, only 27 mounted birds were added to the collection. When, after his retirement, the bird exhibits at the Dominion Museum were finally dismantled after 55 years on display, most specimens were found to be too damaged ever to be exhibited again.

On the other hand, Fred Kinsky joined the Ornithological Society of New Zealand in 1950 and immediately became an active member, participating in evening meetings and field trips. His early promotion of bird banding, and participation and support for beach patrolling — especially during the *Wahine* storm of April 1968 — as well as in training members in the identification of beach-cast birds on field study courses, led to extensive involvement with amateurs. During his 25 years at the museum he wrote thousands of friendly letters packed with helpful information to ornithologists. Fred Kinsky was Vice-President of the Ornithological Society of New Zealand from 1968-71, and President 1971-75, as well as Convener of the Checklist Committee 1964-79, and of the Rare Birds Committee c.1970-77. He was particularly active in encouraging and

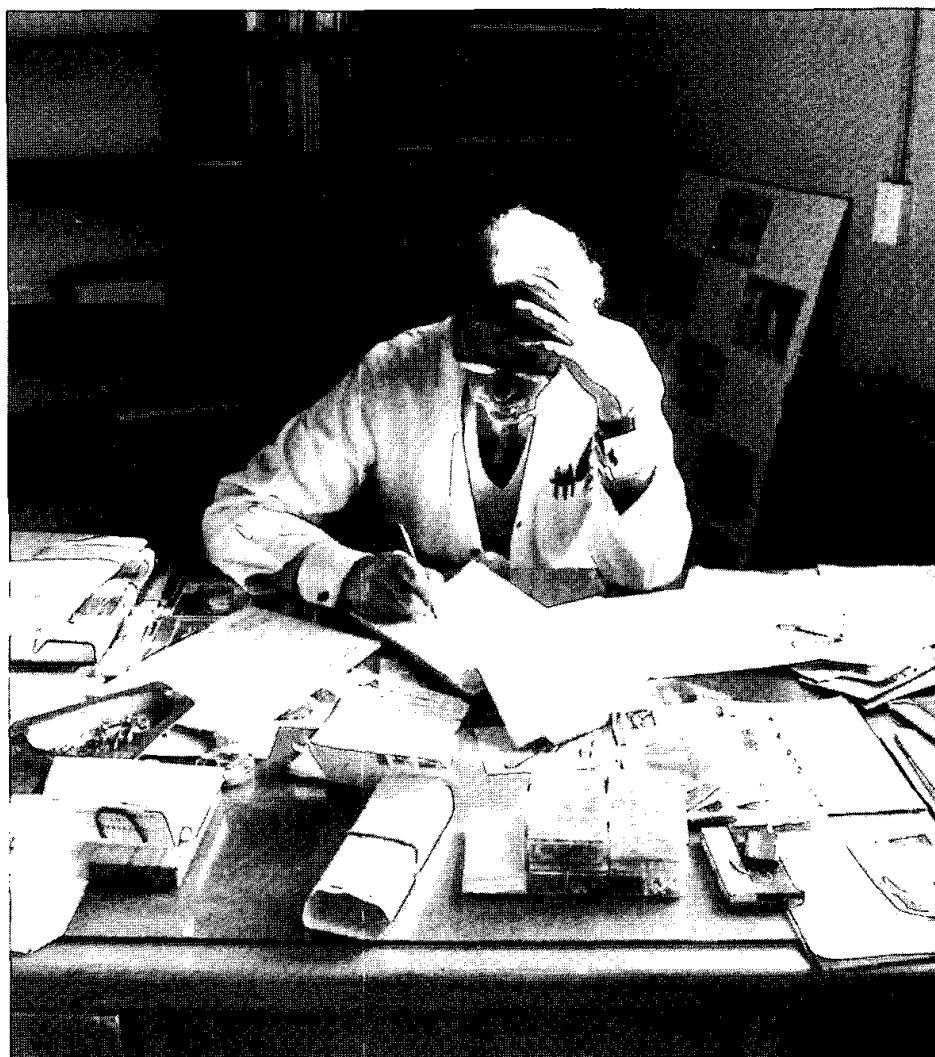


Fig. 3 Fred Kinsky, at the National Museum of New Zealand (now Museum of New Zealand Te Papa Tongarewa), August 1976. Photo: T. Ulyatt, *Museum of New Zealand*

guiding young ornithologists, including Sandy Bartle, who considers him to have been one of the major formative influences in his life and career.

Although Fred Kinsky did not use his European aristocratic title in conversation or correspondence after 1955 at the museum, he generally preferred to be called “Mr Kinsky” by his colleagues. Only his closest friends usually called him “Fred” to his face, New Zealand-style, and even then would sometimes see him flinch. His self-opinion was one of humility, although he expected, and received, due respect for his achievements. One extraordinary characteristic is noteworthy: he always drank weak, milky tea, *never* coffee (and rarely alcohol). Good coffee, European-style was almost unknown in New Zealand before 1980, and so this was rarely an issue. However, during a visit to a coffee shop in Havelock North with his German colleague Günther Niethammer the 2 “European gentlemen” were immediately offered coffee, which Kinsky had to strongly refuse, to the amazement of the proprietor.

Another endearing characteristic was his concept of dawn. Kinsky’s rhythm was nocturnal: he often worked at the museum or at home into the early hours of the

morning. Perhaps this helped to explain his enthusiasm for owls, blue penguins, and petrels, which are most active ashore at night. In any event, he rarely arrived at work before 10 a.m., having dropped his wife off in the city by car en route. In 1965, under pressure from the new Director R.K. Dell to start work at the official hour of 8.30 a.m., he did indeed struggle in, bleary-eyed. Ultimately, Dick Dell told him he might as well stay at home until 10 a.m., as he “wasn’t much use” before this time in the morning. Kinsky was more than happy to comply with this assessment of his productive period. He referred to any time before 10 a.m. as being “before dawn”.

We have mentioned that he often worked at the museum in the evening and weekends, “catching up”. He never saw this unpaid overtime as a favour to his employer, but rather a commitment that was to be expected. Sandy clearly recalls a conversation as they walked out together from the old Buckle Street building as the light was fading from the sky at 7 or 8 p.m. on a summer evening after work. Fred turned and said, “Sandy, I sometimes feel quite sad when I leave this place in the evening”. The Dominion Museum was certainly

a second home for Fred Kinsky, and the curatorship his mission in life.

Kinsky always considered it an important part of his job to help visitors and correspondents with their ornithological questions. Nothing was considered too simple or too complex. Visitors were always received with Old World courtesy. Somehow Kinsky conveyed to them that, despite the conflicting pressures of his work, their ornithological problems were also his, and there would be no constraint on his time spent to reach a favourable outcome. He would often adopt a questioning style that caused visitors to review what they really knew, or had seen, rather than what they imagined was the case. Many difficult sightings were thus resolved, and many difficult specimens identified. He was not only free with his time, but also with his own original unpublished findings. Many publications of the day included (often unacknowledged) new information on identification or biology supplied by Kinsky in his wonderful spirit of cooperative enterprise. New Zealand ornithologists tended to take this help from a museum ornithologist for granted (as they had from Falla, previously), but nowhere else in the world, and at no other time, was a museum curator so free with expert assistance at every level. Sadly, this era has passed.

The need to respond adequately on a huge range of topics (often at great length, and in considerable detail) to correspondents in many countries was a burden that Kinsky shouldered, (mostly) enthusiastically. Sometimes, however, the backlog seemed unmanageable, and long delays in response resulted. But however tardy, the response was always friendly, detailed, and absolutely to the point.

Conservation was one of the few areas of ornithology where Fred Kinsky was not active. Although he loved birds, and was fascinated by their lives, he firmly believed that ornithological investigation, as a scientific activity, should be kept apart from conservation, which he saw rather as a political activity. He was not opposed to habitat conservation and bird protection — quite the contrary — but he did express a strong view that bird conservation was not the business of the Ornithological Society of New Zealand. In this view he was supported by some of the founding members, and as President, he was able to ensure that the Society did not get swept up into the conservation movement of the 1970s. Some see that now as a mistake, and consider the relative strength of Birds Australia (previously the Royal Australasian Ornithologists' Union) to be the result of its active conservation programme. But the situation in New Zealand has been different, with a much larger bird conservation group, the Royal Forest & Bird Protection Society, having been in existence for many years before the Ornithological Society of New Zealand was formed. It is also possible that government agencies have been more effective in bird conservation in New Zealand than in Australia, where conservation decisions are mostly made by regional states.

“Retirement”

Some say that museum curators never retire, they merely fade away. Retirement is seen as an opportunity by many to publish a backlog of research results accumulated during the latter years of their curatorship. Fred Kinsky was no different from many others in this respect. However, after his compulsory retirement at age 65 on 3 March 1976, he continued to undertake all curatorial tasks voluntarily until the new Curator, Sandy Bartle, was appointed on 19 July. Then he had to vacate his office, but he continued working with Sandy, again voluntarily, for another 2 years.

In August 1976 he was appointed an Honorary Research Associate of the National Museum. His immediate objective was to complete an overdue report on his Fijian collecting, and then to write up a detailed account of the birds of Niue. In this latter task John Yaldwyn helped him. The long Niue manuscript was completed in 1978, and published in 1981. During this period, the backlog of Fiji birds, preserved in alcohol, was prepared (mostly by Fergus Clunie on contract, and by Albert Yip). Kinsky catalogued and registered them. Additional registration undertaken by Kinsky at this time included his 1949 collection of European bird eggs, and the backlog of uncatalogued eggs in the collection.

His health was meanwhile marred by several mild heart attacks, and by increasing problems with his circulation. Stamp collections and correspondence gradually supplanted his work on the bird collections. Kinsky continued to be an active member of the Ornithological Society and, in 1979, completed (with Sandy's help) a list of amendments and additions to the checklist of New Zealand birds (1980) for *Notornis*.

Meanwhile, Camilla pined for Europe and for the company of her daughters Alix (in London) and Paula (in Germany) and grandchildren. Alix lived with her husband Alistair in Strawberry Hill near Twickenham, London. Fred was convinced that he and Camilla could never afford to live in Europe, but Camilla persuaded him to agree that, if an affordable house became available, they would go. When Alix was able to arrange the purchase of a semi-detached 3-storey house almost across the road from her own in 1980, Fred's bluff was called, and he felt he should go. The bird books and the stamp collection were packed up, with some favoured tools and a lot of furniture, and in August 1980 Camilla and Fred Kinsky left New Zealand permanently. There is no doubt that Fred was sad to leave New Zealand, his home, his “second home” at the National Museum, and his many friends. Perhaps because of this he did not participate in ornithological activities in London. For the first time for many years family came first.

A number of his New Zealand ornithological colleagues, including the authors, visited him in London more than once and brought him up to date with the latest developments in New Zealand in bird banding,

Ornithological Society activities, and museum work. Camilla died suddenly in 1988, an unexpected and tragic blow. At first Alix cared for him, but ultimately he became more independent, even learning to cook for himself for possibly the first time since 1951.

After Camilla's death he was forced to move into a nearby apartment on a single level, because his long limbs were gradually seizing up. In this small apartment there was limited space for his many books, and it was a struggle to arrange them conveniently. Alix had purchased for him a kind of electric recliner armchair, which projected him onto his feet at the push of a button. This worked well, except when the power source was accidentally disconnected! In 1998 he suffered a stroke, and shifted from London to a nursing home in Sassenberg, Germany, where his brother-in-law's family could be near him. The end came on 14 December 1999.

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New Zealand Government posts held by F.C. Kinsky

Apr 1950-1954, **Secretary, New Zealand Standards Institute**;
1954-1955, **Photographer, Wildlife Branch, Department of Internal Affairs**;

Jul 1955 - Jan 1963, **Clerk, Dominion Museum**;
Feb 1963 - Mar 1976, **Curator of Birds, Dominion Museum (National Museum 1972)**;
Aug. 1976 - Aug. 1980 **Honorary Research Associate, National Museum of New Zealand**.

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