

was never put upon the market, and hence became scarce. Linnæus, in his *Systema Naturæ* I., ii. p. 535, speaks of it in laudatory terms as "*Clerckii icones insectorum, pulcherrimum opus, quod etiamnunc vidit orbis literatus.*" Prof. Zeller, in the *Stettiner Entomologische Zeitung*, Vol. XIV., p. 199, after describing at length the longing desires he had felt to get a glimpse of the work, and how at last, through the kindness of Alexander von Humboldt and the Librarian of the Royal Library at Berlin, the wish had been gratified, and how it happened at the same time that he was allowed the use of a mutilated copy belonging to Dr. Herrich-Schaeffer, of Regensburg, goes on to state his disappointment with that part of the work which is devoted to the illustration of the European Geometridæ and Pyralidæ. He says:—"*Welches war aber der Eindruck, den das pulcherrimum opus, als ich es nun endlich vor Augen hatte, auf mich machte? Hatte ich auch keine Bilder wie in British Entomology oder wie in der Exploration Scientifique de l'Algerie erwartet, so wusste ich mir doch nicht sogleich Rechenschaft zu geben, wie Linné so jaemmerliche Materieen fuer etwas so Herrliches erklæaren konnte. Das ergab sich denn wohl, dass nicht die Abbildungen Europæischer Nachtfalter sondern die der grossen, bunten Exoten Linnés Augen bestochen und ein so viel sagendes Urtheil hervorgerufen hatten.*" While it is undoubtedly true that the figures of the smaller forms are measurably disappointing, and are not to be for a moment compared with the splendid productions which have come to us in recent years from the press of Europe and America, yet as a whole they compare very favourably with the illustrations given in many of the works of the older authors. They are equal to those given in Drury's illustrations, and are vastly superior to the great majority of the figures given by such an author as Cramer. Zeller calls attention to the fact that there are differences in the two copies which he had under his eye at the time he wrote his critique, due to the work of the colourist. The uncoloured plates in the copy before me explain the manner in which these variations came to take place. The figures prepared by the engraver were simply outlines done in copperplate, and all of the shading, as well as the colouring, was left to the artist who wielded the brush, and who can have had nothing to guide him in his work except the original drawings, or the insects themselves. Under the circumstances it is very plain that minor discrepancies must have inevitably occurred.

The North American insects figured in the work are the following:—