

figures a species distinct from the others, and ninety-four of which are accompanied by the early stages. Twenty-two of these are insects figured in Abbot and Smith's work, but the figures of the early stages are in no case identical; they represent the same insect but in different attitudes. Of these one hundred and thirty-three plates, thirty-four are concerned with the butterflies. The drawings of butterflies in the British Museum are contained in the sixth and sixteenth volumes, the former comprising the perfect insects only, the latter the early stages as well, and in this latter series thirty-six species are figured; while the two Boston collections contain figures of the early stages of all but two of the species represented in the British Museum volume. Swainson states that a series of one hundred and three subjects of Lepidoptera, including none published before, was executed for him "with the intention of forming two additional volumes to those edited by Dr. Smith, but the design is now abandoned."

Each set of drawings furnished by Abbot seems to have been accompanied by more or less manuscript, in which the life history of the insect is given in brief form, with the food plant of the caterpillar and the times of the change of the caterpillars to chrysalids, and of chrysalids to butterflies, which shows that Abbot must have been an exceptionally industrious rearer of insects. Indeed the transformations of not a few of our butterflies are even now known only through the observations and illustrations of Abbot. Dr. Boisduval was good enough to present me with three series of manuscript notes entitled "Notes to the Drawings of Insects," all written in Abbot's own hand, and comprising twenty-seven foolscap pages, rather closely written, and describing the changes of two hundred and one species; of these thirty-eight are butterflies. These, unfortunately, are referred to only by number and by an English name, which Abbot himself applied, apparently to every insect of which he furnished drawings, such as the "reed butterfly," the "ringed butterfly," the "lesser dingy skipper," etc., though he occasionally makes use of such names as the "autumnal ajax," "*Papilio antiopa*," etc., showing his familiarity to a certain extent with Linnean names. As the names and drawings are in some instances kept together, the manuscript of those in which they are not connected is still of use. It appears that nearly all the Georgian butterflies were observed and painted by Abbot, and that of about sixty species which he raised he distributed illustrations and notes of the early stages to some of his correspondents.