

terfly to be set in is that which it takes when sunning itself. Copy nature, and you cannot go wrong. When the wings are quite even, gently fold down the upper half of the paper and put your specimen under a heavy weight or in a press until quite dry—I generally leave mine for some hours at least. When it is quite dry take it out and place it against a window-pane, so that the butterfly may be clearly defined against the light. Now, very carefully draw a line with a black lead pencil round the edge of the wings, then lay it down on an even surface, and paint with clean water all over the part outside and up to the outline. After a few minutes the water will saturate the paper and dissolve the gum; the two sides will, then separate easily, and this being done it will be found that on one side is a perfect representation of the upper side of the butterfly, on the opposite another of the under side, and loose between these a perfectly clear horny membrane; the explanation of this is, the upper ends of the scales are adhering to the gum, and what we now look at are the lower ends or roots. When painting with water, to dissolve the gum, great care must be taken not to let it run over the outline on to the wings, or else the scales will not adhere to the paper, but will remain on the membrane.

The work is not yet finished, however; a most important part has still to be done; this is the filling in of the body and antennæ; the easiest way to do this is with a fine pen and some water-colours. Place the body, from which the wings were severed, before you and copy it, taking particular notice of any characteristic markings, as for instance, the colour of the eyes, legs, or antennæ. When finished, cut it out with a pair of sharp scissors, paste it in an album and write a short description of its capture, giving the date, locality and any other interesting circumstances connected with it. I have found it is easier to put in the antennæ after the prints are gummed into the collection as on account of their fragility, they are difficult to cut out neatly. Should the collector happen to be an artist, a most beautiful collection may be made in this manner by painting pretty designs with flowers for each species, and gumming the butterflies in, in natural positions; of course too, its scientific value will be materially increased if those plants are introduced to which the insect is most partial, and when possible, a sketch of the larva and pupa is added.

The chief advantages of this process are, the ease with which it is done; the great convenience with which the specimens are preserved or transmitted through the post for identification or exchange; their great durability, for they will stand much rougher handling than specimens preserved in the ordinary way; and more important than all these the fact that if you have only one specimen, you can shew both the upper and under sides at once, and also the membranous skeleton of the wings, which can thus be very easily examined and makes a beautiful object for the microscope; moreover, if you have only an imperfect specimen it is possible to preserve a good likeness of it by filling in the wanting parts with water-colours; and further, it does not matter how old your specimens are; I have some prints which I have taken from butterflies collected in India more than twenty years ago which are quite as good as others printed on the same day that the insects were caught here.