

with its 104 hand-coloured etchings and commentary in both English and French was the first major publication devoted to North American entomology. Smith dedicated it to an otherwise anonymous young friend, Maria Anne Johnes, who had impressed him with her knowledge of natural history. She received a copy of both volumes of the publication from the publisher, James Edwards. In her copies Abbot's original watercolours illustrated the text. The two unpublished drawings were also tipped into her copy of the second volume.

Unfortunately, the venture lost money for Edwards, Smith, and the other individuals involved in its financing. Thus in 1803 Edwards decided not to publish a third volume and declined Francillon's offer to use his personal collection of Abbot's watercolours and notes for the project at no charge.²² That later editions of the plates used in *The Natural History of the Rarer Lepidopterous Insects of Georgia* did appear is indicated by watermarks. Title pages and text, however, date from the 1797 publication suggesting that surplus copies were printed initially. Work began on reprinting the plates no earlier than 1817 and perhaps as late as 1827 or later. The engraved labels below the etchings of Abbot's watercolours vary from printing to printing, as do the figures illustrating the *Dark-Clouded Tussock Moth* (*Dasychira meridionalis memorata*) and the *Brown and White Tussock Moth* (*Dasychira leucophaea*) on plates 77 and 78. Following Abbot's instructions which accompanied his watercolours of these species, Smith switched the adult insects for these two plates. Thus the original published etchings illustrate the moths of each with the correct larvae, while later versions mistakenly depict larva of one species with adults of the other. Finally, the artist R. Martin who worked in London between 1826 and 1838 acquired the etched copper plates, engraved his logo (R. Martin. Book & Printseller, 47. Great Queen str: Lincolns Inn Fields) along the lower edge, and republished the hand-coloured etchings apparently without the text.

While friends published his work on the lepidopterous insects, Abbot turned his attention to Georgia birds. In 1791 he completed one hundred watercolour bird portraits which he sold through Francillon to Chetham's Library in Manchester, England. These are Abbot's earliest documented ornithological drawings. In 1805 and 1809 Abbot augmented this set with fifty-five watercolours of birds and eggs, likewise sold through Francillon. In addition, Francillon purchased 297 ornithological watercolours for his private collection. Thereafter, Abbot continued to collect and depict birds.²³

As was his custom with arthropods, Abbot used actual specimens as models for his ornithological watercolours. His meticulous