

did not often happen'.<sup>29</sup> As Francillon suggested, Swainson wrote directly to Abbot and ordered not only a collection of insects but also a series of watercolours which he planned to publish as a continuation of *The Natural History of the Rarer Lepidopterous Insects of Georgia*. In 1818 Abbot sent him 104 drawings illustrating the life cycles of insects and food plants not included in the earlier publication.<sup>30</sup> Later Swainson abandoned his plans, and, instead, in his first volume of *Zoological Illustrations*, he included a simplified version of Abbot's *Great Sesia* (figure 7). Swainson named this insect *Thyreus abbottii* (currently known as *Sphecodina abbottii*)

to commemorate the exertions of Mr. Abbott (sic) well known as having furnished the materials for that beautiful work the *Lepidopterous Insects of Georgia* edited by Sir James Edward Smith. And from the unpublished drawings of this zealous collector, the larva and pupa have been figured. Mr. Abbott (sic) writes that it is a rare species in Georgia, and feeds on the grape. The female differs not in colour from the male, which is here represented.<sup>31</sup>

Only one other publication included hand-coloured etchings of Abbot's watercolours. Co-authored by the Frenchman Jean Alphonse Boisduval and the American John Eatton LeConte, *Histoire générale et iconographie des lépidoptères et des chenilles de l'Amérique septentrionale* was published in Paris between 1829 and 1837. Preparations for this volume began much earlier. In 1813 LeConte commissioned Abbot to draw the lepidoptera of Georgia. He specified that Abbot omit the food plant and illustrate only the caterpillar, pupae, and adult. If the male and female of a species differed at maturity, Abbot was to depict both.<sup>32</sup> LeConte travelled to Paris in 1828, taking with him an extensive collection of North American insects and apparently a large number of Abbot's watercolours illustrating the metamorphic changes of insects. While there, he and Boisduval discussed plans for a book on North American lepidoptera to be written jointly.<sup>33</sup> In addition to the specially commissioned lepidoptera watercolours, Boisduval acquired an additional 201 Abbot illustrations of insect life cycles and food plants.<sup>34</sup> In all likelihood, these also came from LeConte. Drawing from both groups of Abbot watercolours along with others by LeConte, Paul Chrétien Romain Constant Duménil, and Émile Blanchard, work began on seventy-eight hand-coloured etchings for the publication. Duménil prepared the first thirty plates, and Borromée the remaining forty-eight. The volume appeared in twenty-six fascicles; a second volume on moths of North America was planned but never published.

Throughout his career as a naturalist artist, Abbot depended on others to publish his work. Thus, more than one thousand of his bird watercolours remained unpublished. From about the same number of drawings of the metamorphic stages of insects, less