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NOTES ON JONES' ICONES (LEPIDOPTERA)

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(With footnotes and Appendix by Sir EDWARD B. POULTON.)

THROUGH the courtesy of Professor G. D. Hale Carpenter, I was enabled, in August 1936, to give a hurried glance to the six bound volumes of Jones' Icones at the University Museum, Oxford. As I had at the same time to examine certain types of Australian butterflies, described from the Hope collection, sufficient time was not available for more than a brief look through these fine paintings. I saw, however, that they had an important bearing on the early history of the Australian butterflies and so arranged for another visit in September in company with Mr. G. Talbot, who assisted me materially in coming to the following conclusions. The account given here may help other workers, as these paintings were produced at a time when the scientific naming and description of butterflies was in its infancy. Many were depicted from specimens in collections which have been dispersed. My examination was confined almost wholly to the paintings of the Australian species.

I cannot add anything to what has already been said regarding the beauty of the paintings and their excellent state of preservation. None can be less than 118 years old and some must be over 150 years old. William Jones must have been a competent Lepidopterist, for he was the first to recognise the sexes of *Heteronympha merope* Fabr., many years before this was noted in any scientific publication. I am sure that a more careful study of his work would show that he was much in advance of his time.

The number of volumes.

Owing to different numbers for the volumes having been recorded and also the fact that the Fabrician citations do not always agree with the volumes as now bound, it was necessary to see if this could be reconciled.

Westwood, 1872 (*Trans. ent. Soc. Lond.*, 1872: 107, note), states that in 1871 there were seven volumes. The Report of the Hope Professor of Zoology, 1925: 18, quoting Westwood in manuscript, speaks of five volumes. The number of bound volumes now at Oxford is six.*

This difficulty was at once cleared up when I found that volume II as at present bound really consisted of two parts each with a separate title page, table of contents and paged separately. The present volume II comprises the original volumes 2 and 3. The Fabrician citations for the Icones volumes are therefore, from volume 3 onwards, one higher than as at present bound. This agrees with those species I have tested. Since Westwood mentions seven volumes in 1871, rebinding must have taken place since that date.† There seems also to have been some slight rearrangement of the plates at some time, since a few of the Fabrician citations do not agree, but these may only be printers' errors.

* The evidence brought forward in the Appendix proves that six volumes (of which the second includes two of those quoted by Fabricius) existed in 1871, that probably, as Dr. Dawtrey Drewitt believes, the present binding was ordered by William Jones himself, that Westwood was mistaken in conveying the impression that there were seven bound volumes in 1871 (p. 14) and 1872 (p. 14), and that when his MS. recorded "5 volumes" (p. 16) he was certainly referring to Vols. I-V of the bound series and omitting Vol. VI with which he was not concerned in the green-bound volume of manuscript in the Hope department of Entomology.—E. B. P.

† See the above footnote.—E. B. P.

I hazard the opinion that the plates were first numbered in arabic figures in pencil near the top right-hand corner and later on, in most cases, altered to roman figures in Indian ink, perhaps after the death of Jones, since the ink of the roman figures has not faded so much as the writing underneath the paintings which I consider undoubtedly to be that of Jones. Volume I is dated 1783, volume II (as now bound), part 1, 1784, part 2, 1785, volume III, 1785. The remainder are not dated as far as I could find.* These dates probably have little value beyond indicating the year in which the plates were collected together or the volume begun. Blank pages were left in some volumes for additions. For instance, two species in volume III (dated 1785), pl. LIV, could only have come from Sydney *after* the founding of the Colony of New South Wales in 1788. Vol. VI (the old volume 7) consists chiefly of copies of the rarer butterflies from other publications such as Cramer and Clerck.

Fabricius, Banks and Jones.

These remarks are based on my examination of the Australian butterflies in the Icones: The preface to Fabricius, 1792, *Entomologica Systematica*, 1, where an account is given of the times he visited England and the collections he examined: Hope's translation of the autobiography of Fabricius, *Trans. ent. Soc. Lond.*, 4 (it should be noted the first and last years given in these two are not quite in accord): F. D. Drewitt, 1928, *The Romance of the Apothecaries' Garden at Chelsea*, 3rd Edition: The account of William Jones of Chelsea given by Sir E. B. Poulton 1934, in *Trans. Soc. Brit. Ent.*, 1: 139-149.

Fabricius met Banks in London in 1767-8 and again after the return of Banks from Australia. In 1775, Fabricius, *Syst. Ent.*, described the Australian species Banks had obtained, undoubtedly before Jones had made his paintings of some of them. I have examined these types now in the British Museum, South Kensington, very carefully and the only species amongst them that could not have been caught at the Endeavour River, where Cook's vessel was beached, is *Papilio merope* Fabr. which must have been caught on the south side of Botany Bay. Only one other Australian species (*P. harmonia*) was described by Fabricius at a later date from the Banks collection. In the Icones most of these species are to be found.

It seems important to establish the date when Fabricius examined the Icones. It must be remembered that Fabricius described all insects and would not be able to spare a great deal of time for the butterflies. There is definite evidence published by Poulton (*loc. cit.*: 149) that Fabricius was examining the Icones in August 1787. This I believe to be the only time that Fabricius examined the Icones for the purpose of making descriptions.†

In the Icones the Australian species described by Fabricius, 1775, *Syst. Ent.*, and painted by Jones are not referred to that work, but above the paintings and to the left we find a record of the number of the species as it appears in 1782, *Species Insectorum*, 2. It has always been a puzzle to me how the species described by Fabricius, 1793, *Ent. Syst.*, reached England as, with one very unlikely exception, they were not from Sydney, but are North Queensland species. Now as Fabricius saw them in 1787 and quoted the Icones they must have reached England some time prior to 1787. I have little doubt that others besides Banks brought insects to England from Cook's first voyage. There is proof of this in the advertisement to Donovan's *Insects of New Holland* in the

* Vols. IV, V, and VI are all dated 1785 on the spine: see p. 17.—E. B. P.

† See p. 15 and footnote.—E. B. P.

case of Bailey, the Astronomer. Specimens brought in this way would be more likely to reach collections other than that of Banks. I am therefore of opinion that the species described by Fabricius in 1793 also came from the Endeavour River. As far as I am able to ascertain no vessel called at the Queensland coast until after possession was taken of Australia in 1788. The Australian species described by Fabricius in 1793 are all in the Icones and painted from species in several collections.

The third species of Australian butterflies in the Icones consists of two species (*smilax* and *aganippe*) which were named and described by Donovan but without reference to the Icones. Donovan's figure of *P. aganippe* is undoubtedly taken from the Icones, in which both these species are without names. These two species were some of the first, if not the first to reach England from Sydney, after 1788.

The fourth series of Australian paintings were of a still later period, all from very near Sydney, all unnamed in the Icones and, with perhaps one exception, evidently not seen by Donovan, who although he described three of them, gave figures different from those of the Icones and in two cases of the opposite sex.

Jones and Donovan.

It has always been considered that the illustrations of the butterflies in Donovan's 1805, *Insects of New Holland*, other than those described by the author himself, were taken direct from the Fabrician types in Banks' collection. This is certainly not the case, as I shall prove.

Soon after my arrival in London, I carefully examined the Australian types in the Banks collection in conjunction with Donovan's *Insects of New Holland* and made notes of some rather startling discrepancies which I could not explain. I was well acquainted with Westwood's account (*Trans. ent. Soc. Lond.*, 1872 : 105-9) of the carelessness of Donovan, but was scarcely prepared for what I found.

It is necessary to describe Jones' method. His plates consisted of the upper-side and underside of one, two or four species according to size, with name in most cases above the centre of the paintings, the reference to a description to the left of the name (this reference being always to Fabricius in the species with which I was concerned), and the owner of the specimen to the right.

I took my notes and compared the Icones paintings with Donovan's illustrations. As Fabricius only used *Papilio* and *Hesperia* as genera, I will apply the specific names (which alone are of importance here) with the genera as at present used. I will not go into detail regarding all the species but take the more outstanding cases.

Eurycyus cressida Jones, I, xxxiv. Donovan's figure although close to the holotype male, did not agree with it, but did agree very well with Jones, whose painting was taken from a Drury specimen.

Eurycyus harmonia (= *E. cressida* female) Jones, I, xxxv. Here Donovan's figure showed very marked differences from the holotype female, especially at the apex of the fore-wing. This illustration was obviously copied from the Icones, which again was from a Drury specimen afterwards acquired by Donovan.

Catopsilia pomona Jones, II (pt. 2), xxxv. Here again the differences between the holotype female and Donovan's figure were explained, since he had copied and exaggerated the figure in the Icones which was from a Francillon specimen.

Delias aganippe Donovan. This species is unnamed in the Icones II (pt. 2),

lx, but Donovan's illustration shows that he had copied it. The holotype female is a Francillon specimen.

Euploea sylvester Jones, II (pt. 2), lxvii. Westwood (1872 : 108) has already exposed Donovan's method in regard to this species. Donovan, *Naturalist's Repository*, pl. CXXIX, said that the figures are copied from the original insect described by Fabricius in the cabinet of the late Wm. Jones. We know from the material at Oxford that Donovan made a tracing of the upperside which was fairly good and made notes of the underside. As a result he produced an underside quite unlike the Icones plate which he quotes.

Melanitis bankia Jones, III, vii. This figure is from a Drury specimen (which Donovan acquired afterwards), of which Donovan has illustrated the upperside only. The underside differs from the holotype female in the Banks collection.

Ypthima arctous Jones, III, xiv. Donovan's figure was always a mystery to me, as it did not agree with the description of Fabricius. When I saw the holotype I was more mystified, as it did not have a subapical ocellus on the upperside of the hind-wing, nor was it pinkish beneath as in Donovan's figure. Everything was explained by the Icones, which was from a Drury specimen. Donovan had copied that figure and exaggerated the pink underside. In this case Donovan is definite that *arctous* is from the Banksian cabinet. Hewitson, 1865, *Trans. ent. Soc. Lond.*, 1865 : 284, gave the name *Y. arctoides* to Donovan's figure.

Heteronympha merope Jones, III, xxxvi. The holotype female is in such poor condition, as might be expected from the time of the year (end of April) when it was caught at Botany Bay, that it is excusable that the painting of Jones is a poor representation of the species. What would be a surprise would be that both Jones and Donovan should arrive at almost the same result if they both painted from the holotype. The inference is that Donovan copied the Icones. Here Jones remarks, "Mr. Francillon has one as deep coloured all over as that on p. 54 which I think to be the male of the above species." On p. 54 is found a male *H. merope*, which was much later described by Godart as a distinct species and still later that they were definitely recognised as sexes. It should be noted that Jones on III, xxxvi, refers to p. 54 and not p. liv, and on III, liv, to p. 36 and not p. xxxvi.

Tisiphona abeona Donovan. Jones, III, lv. The paintings of a male of this species are unnamed in the Icones, but someone, certainly not Jones, has written lightly in pencil "*Abeona* Donov. N. Holl." Donovan described this species in *Insects of New Holland* and figured a female. He remarks, "It excites some surprise with us, that although a painting of this fine insect existed amongst the drawings of our worthy friend William Jones, Esq., of Chelsea, at the time Fabricius was in this country, he should either by accident or design have omitted mentioning it, since he had an unreserved access to those drawings, and was indebted solely to them for his descriptions of nearly all the new species of the Papilio genus included in his *Species Insectorum* and *Entomologia Systematica*."

This species (with *Heteronympha merope* male and *Xenica acantha* on the previous page of the Icones) could only have been caught near Sydney and could have reached England only after 1788, so Fabricius could not have seen them in 1787 when he was writing his descriptions for the *Entomologia Systematica*. They were no doubt there when Fabricius passed through London on his last visit in 1790 or 1791, but my opinion is that Fabricius did not visit Jones on that last trip.

Summary.

- (1) The Icones originally consisted of seven volumes and after 1871* were bound as six volumes.
- (2) The pages were originally numbered in arabic figures and later in roman, doubtfully by Jones.
- (3) All citations by Fabricius of volumes I and II are correct, but the rest are one too high, all citations by him of volumes II and III require sorting out.
- (4) Donovan drew most of his illustrations from Jones' Icones and not from the actual specimens.

APPENDIX BY SIR EDWARD POULTON.

Mr. N. D. Riley and I have entirely confirmed Dr. Waterhouse's conclusion that Vol. II of the "Icones," as now bound, includes Vol. III, as quoted by Fabricius, and that therefore the existing Volumes III to VI require to be taken as IV to VII, respectively, in order to harmonise with the references in *Entomologia Systematica*. This we verified by comparing 17 Fabrician references (*Ent. Syst.*, III, pt. 1) with the bound volumes in the Hope Department. Two references to Vol. II, pl. 36, were traced in the first part of this bound volume, while 6 references to Vol. III were traced in the second part of the same Vol. II; 3 to Vol. IV were found in Vol. III; 4 to V in IV; 2 to VI in V.† It now becomes most interesting and important to ascertain the date at which the seven volumes were bound as six, and by a most fortunate coincidence I received at the time when this problem was being considered a packet of papers, letters and proofs of plates in different stages of production, from my friend Dr. F. Dawtrey Drewitt, together with the following letter written by him on 4 Oct., 1936:—

"My dear Poulton, years ago I began some lithographic plates from 'Jones's Icones' which Professor Westwood thought would make a paper for the Linnean Society. Westwood, of course, was to write all the scientific part. But I soon found that I could not spare the time for carrying it out, and it was put aside and forgotten. I have just come upon them, and send them off to you in case there should be anything worth preserving. Perhaps Westwood's notes and letters may be. . . Yours very sincerely, F. Dawtrey Drewitt."

Dr. Drewitt also wrote on 8 Oct. that he had nothing to do with the binding of the six volumes of "Icones," and added, "Jones, I think, arranged for the binding—for the work was finished some years before he died." Again, on 26 Oct. he wrote: "I am almost certain that the 'Icones' were bound in Jones's time. Jones liked good bindings. Some of his books were beautifully bound and his bible, which had been bound by Charles II's bookbinder, S. Mearne, was considered one of the treasures of a Burlington Fine Arts Exhibition years ago."

Among the papers were five letters, written 1871–2, by Professor Westwood to Dr. Drewitt—then an undergraduate at Christ Church. The first of these letters makes it certain that the six volumes were in their present condition in 1871, for the words about Vol. VI apply to-day. The letters have also a special

* Certainly before and probably very long before this date.—E. B. P.

† Hence the "Vol. V," quoted on pp. 98–9 of 1929, *Proc. R. ent. Soc. Lond.*, 4, and on p. 148 of 1934, *Trans. Soc. Brit. Ent.*, 1 (2), refers to the existing bound Volume corresponding with Vol. VI of the Fabrician references.

interest in showing the care with which Westwood was glad to help a student with his work in the Entomological Department, a kindness of which I had happy experience a few years later.

(1) May 16, 1871, from Oxford Museum :—

"I return you Jones' Icones Vol. 1 & 6. The latter are entirely copied from various published works. I have carefully annotated each of the species in Vol. I, and find that there are 6 or 8 which ought to be figured. I have the name of the lithographer from Mr. Hewitson. Please send Vol. 2 by bearer."

(2) The next letter was written from Westwood's house, Walton Manor, Woodstock Road, Oxford, "31.5.71., 8½ p.m." :—

"I have been since dinner into Oxford to find you without success. They gave me a wrong address in Walton St., and I knocked at half the doors in St. John St. Let me know your number and I will come to you on Friday at 3 or 4 p.m., and give you a lesson in Lithography. Have some rain water or soft water boiled beforehand to free it from greasy particles, and be very careful not to touch the surface of the stone as every pore of the skin tells on it by contact."

(3) The third letter from "Oxford 10th-Novr 71" must have been encouraging :—

"My dear Drewitt, I am very glad to hear of your progress in lithographic drawing. I was sure you would find it interesting work. My friend, Mr. Hewitson, never leaves home after the middle of October on account of his health. I am going to pay him a short visit for a couple of days on Saturday the 18th. If you should be in Oxford on the Friday and would entrust the Thecla volume with me till the Tuesday following, he would be greatly obliged, and I would be surety for its safe return."

(4) Westwood, in the fourth letter, from "Oxford 6 May 1872," writing of an impression sent to him as "a great improvement on the former" and of certain figures being "excellent," gives advice on the details of the drawing and method of numbering the figures. A postscript refers to his article in the last number of *The Academy* in which he had "alluded to Mr. Jones' plates."

(5) The last letter, "Oxford 26 Novr 1872," contains advice on the saving of space by figuring the upper surface of the wings of one side and under surface of the other, and concludes: "Thanks for your invitation: if I can avail myself of it I shall be very happy to do so, but lunch-time is generally the hour when I am the busiest in London at one museum or other."

The identification of Vol. VI in Westwood's first letter is especially important because his statements, published about a year later, convey the impression that there were then seven bound volumes. This is the natural interpretation of his note, *Trans. ent. Soc. Lond.* 1872: 105 :—

"At the present time (1871), the seven large quarto volumes, into which this collection of drawings is bound, belong to . . . F. Dawtrey Drewitt, Esqr., of Ch. Ch., Oxford . . . who proposes to publish the unfigured and doubtful species represented therein, and who has allowed me to make a very careful collation of the entire collection."

The same impression is conveyed by Westwood's article in *The Academy*, 3, No. 47, of 1 May, 1872. He here states on p. 168 :—

"It was in Mr. Haworth's cabinet that we were able to find references to the wonderful volumes (seven in number) of drawings of exotic butterflies made during the last quarter of the eighteenth century by Mr. Jones, so con-

stantly referred to by Fabricius, from which, indeed, from time to time, Donovan professed to publish copies of rare species only to be found represented in those delineations."

Most fortunately the manuscript, dated 1871, of Drewitt's Introduction and Contents of his unpublished work were included in the parcel. The title was to have been: "Illustrations of Exotic Butterflies described by Fabricius from the Drawings of Jones." These priceless drawings are thus described: "' Jones Icones,' as they are usually called, are in seven quarto volumes and contain water colour drawings of nearly a thousand species of butterflies. . . . The whole work is said to have occupied thirty years." The "seven quarto volumes" certainly refer to the seven parts quoted by Fabricius, as proved by Drewitt's detailed list included in his manuscript. Furthermore Dr. Drewitt informs me that his list of seven volumes was drawn up from the existing six bound volumes, so that he had recognised, as Dr. Waterhouse has, the title-pages of two parts in Vol. II.

Considering the whole of the evidence, especially Dr. Drewitt's list and the above information, Prof. Westwood's description of the existing Vol. VI in 1871 on p. 14, and his MS. title-page of the "green-bound volume" (p. 16) referring to the five preceding volumes, one is driven to conclude that his references (also on p. 14) to seven bound volumes in 1871 and 1872 are a mistake probably caused by confusion between the original series studied by Fabricius and the volumes bound at a somewhat later date.

One may, I think, safely conclude that William Jones arranged his plates and manuscript in seven parts, giving title-pages to some of them, and it was in this condition that they were seen by Fabricius. When later on he decided to have them bound, Pt. III would have made so thin a volume that probably on this account he combined it with the preceding, making the single Vol. II, as shown by the words "Heliconii et Danai" printed on the spine and by the two title-pages within the volume (p. 9).

The importance of the subject is so great, and the statements concerning its history so conflicting, that I trust the amount of space devoted to its consideration will not be deemed excessive.

Dr. Drewitt's MS. Introduction also states that William Jones was born in 1745, and that when about 35 "he appears to have possessed a considerable fortune which enabled him to devote the best part of his life to his favourite pursuits, Natural History and Painting. . . . Fabricius was his guest on each of . . . three visits to England." Birth in 1745 would have made William Jones 73 when he died in 1818, whereas Faulkner* gives his age as 83. Fabricius paid many visits to England from 1767, when he rode from Edinburgh to London and sold his horse, "with loss" on arrival. A full account of his visits between 1767 and 1791 is given in Rev. F. W. Hope's translation of the auto-biography.†

In the concluding paragraphs Drewitt wrote concerning the "Icones":—

"Some years ago part of the Br. Mus. Collection was named from them. Donovan too copied many of them, but from caring more for beautiful pictures than for Entomology, many of his copies, though gems of colour, are very

* See 1934, *Trans. Soc. Brit., Ent.*, 1: 140 and footnotes. See also p. 149 for evidence that Fabricius was visiting Jones in 1787 and would probably do so later.

† 1845-47, *Trans. ent. Soc. Lond.*, 4: i-xvi.

inaccurate, and Professor Westwood tells me that some of them, especially those of undersides, were made from written descriptions alone.

“My object has been to publish figures of those species of butterflies of which drawings have never yet been published, secondly of those which have been untruthfully copied, and thirdly of such species as have given rise to uncertainty of identification.”

Then follows a list of the seven volumes as quoted by Fabricius, the title-pages being copied or stated to be absent, the indices mentioned and any in the MS. of Fabricius specially noted.

With the manuscript introduction are several sheets of rough drawings and notes on the figures of the “*Icones*” by Prof. Westwood which, with the contents of the “green-bound volume” (below), will be of immense help to the future author of a comprehensive monograph on the “*Icones*.” Proof copies of six plates, five of them dated in pencil 1871 or 1872 “F. D. D.,” are also present. They include copies of two coloured plates of PIERINÆ (one of them accompanied by an uncoloured duplicate) and two coloured plates of PAPILIONIDÆ, with a third showing a different arrangement of similar figures. These beautiful plates add to our regret that Dr. Drewitt was unable to finish the work. “The lithographic stones,” my friend tells me, “went back to Hanhart’s and were probably used for many other illustrations.”

Eight pages of foolscap (five of them written on both sides), contain MS. descriptions of figures on these plates with corrections or additions by Prof. Westwood, one being of great length. Dr. Drewitt had also written a long list of those figures in Vols. II—V (both included) which he doubtless hoped to copy. This list, which occupies 15 pages, and also includes much of Westwood’s MS., appears to have been drawn up as a continuation of 2 pages in his handwriting affixed to his letters already described and in large part quoted (p. 14). There is no doubt, however, that most of the handwriting is Drewitt’s, and one of the pages is written on Christ Church paper with the College crest.

The Green-bound Volume.

A thick, green-bound, octavo volume of manuscript and rough pen-and-ink drawings in the Hopeian Library bears the title printed on the back, “*Jones Icones* copied by Donovan and Westwood.” The title-page, copied below, follows 12 blank pages and is in Westwood’s MS., except “*Fasciculus I Papiliones Equites*” written by Hope :—

Donovan’s Drawings of Butterflies // copied from *Jones’ Icones* on 76 sheets // (as formerly arranged) and divided by Mr. // Hope into “Five Fascicles.” // (Many of these were published by Donovan in his // Naturalists Repository). // Fasciculus 1 // Papiliones Equites // but a great number more copies from // Jones’ 5 Volumes (which were in the // Possession of Mr. Drewitt of Christ Church // Oxford, in 1872) were made by *W // at that time and incorporated with Donovan’s. // Bibliotheca Entomologica Hopeiana, Oxoniae.

There is, also, written in pencil on the title-page, a list of the number of figures copied by Westwood in each of 8 sections of butterflies, the total being 569. The “*Jones’ 5 volumes*” mentioned by Westwood are clearly shown by the MS. in the volume and on loose sheets between its pages to be I—V of the bound books, representing I—VI, quoted by Fabricius, because, as Dr. Water-

* Westwood’s name is indicated by a very characteristic monogram combining his initials I.O.W., the I representing J.

house has shown, and as has been already mentioned, Vol. II includes two volumes, each with its title-page. The very numerous notes on determinations by Westwood, as well as his copies of figures, and the MSS. by Hope and Donovan are of great importance, and will, I believe, be of immense value in future researches. Westwood's loose notes were often written on the blank sides of printed University Notices dated 1869 and generally enclosed in folders of the same material and date.

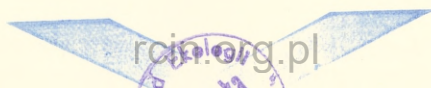
In conclusion, I feel sure that it will be useful to print in tabular form the titles of the six existing volumes, and thus clearly show their relationship to the volumes quoted by Fabricius.

Existing bound Volumes	Titles printed on the spine and in MS. on the title-page (when present) of the existing bound volumes	Volumes quoted by Fabricius
I	<i>Spine</i> —Papiliones // Equites // Vol. I. // Jones // 1783.	I
	<i>Title-page</i> —Papiliones Equites Troes et Achivi delineati et picti Gulielmo Jones 1783.	
II	<i>Spine</i> —Papiliones // Heliconii // et // Danai // Vol. II. // Jones // 1785.	II
	<i>First title-page</i> —Papiliones Heliconii delineati &c. 1784.	III
	<i>Second title-page</i> —Papiliones Danai Candidi et Festivi delineati &c. 1785.	IV
III	<i>Spine</i> —Papiliones // Nymphales // Vol. III // Jones // 1785.	V
	<i>Title-page</i> —Papiliones Nymphales Gemmati et Phalerati delineati &c. 1785.	
IV	<i>Spine</i> —Papiliones // Vol. IV // Jones // 1785.	VI
	<i>Title-page</i> —wanting. Index to plates 1–101 in volume.	
V	<i>Spine</i> —Papiliones // Plebeii // Vol. V // Jones // 1785.	VII
	<i>Title-page</i> —wanting. The first pages contain a list of 149 names to figs. on pls. 1 to 95 inclusive.*	
VI	<i>Spine</i> —Papiliones // Vol. VI // Jones // 1785.	VIII
	<i>Title-page</i> —wanting. Copies of drawings in works of various authors with alphabetical lists of "Trivial" † names of Linnaeus, Fabricius, &c.	

* On margin of p. 1 in MS. of William Jones: "This is Mr. Fabricius's own writing, the Names given and corrected by himself." This statement also guarantees the Fabrician MS. of lists on similar paper and similarly fixed in Vols. II and III, as bound, II having two lists, one for each of its parts.

Three additional plates are present:—96 unnamed, 97 with "*acis*," 98 with "*chryseis*." The wanting title-page in this and other volumes is replaced by 2 or more blank sheets one of which in the first vol. is surrounded by marginal lines, as if for addition of MS. title.

† The use of the word "trivial" in Natural History, is thus described in the O.E.D.:—
"7. *Nat. Hist.* Applied to names of animals and plants: *a.* to a Latin name added to the generic name to distinguish the species . . ." The following example is given, with others: "1815 KIRBY & SP. *Entomol.* (1843) I. 181 *Scolytus destructor*, whose trivial name well characterises the . . . severity of its ravages."



The following is a list of the volumes in the collection of the National Archives and Records Administration, which are available for public use. The list is arranged in chronological order, and the volumes are listed in the order in which they were received by the Archives. The list is intended to provide a general overview of the collection, and is not intended to be a complete list of all the volumes in the collection. For more information, please contact the National Archives and Records Administration.

Volume Number	Description	Date
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