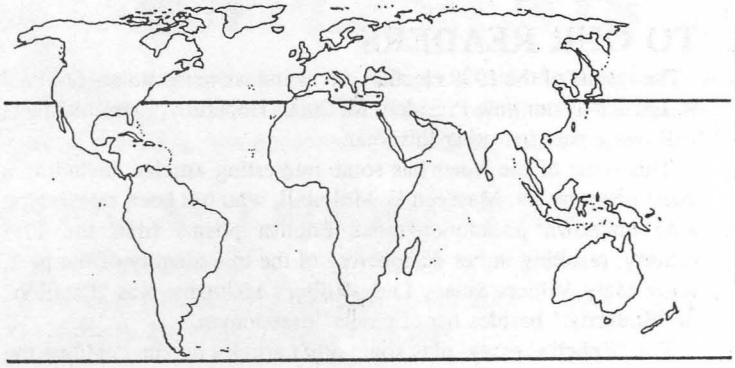

LEPIDOPTERA NEWS

June 2000 **No. 2**

THE BUTTERFLIES OF SHEK KWU CHAU ISLAND, HONG KONG, CHINA

by Richard Lutman

Close up, Hong Kong is a jumble of brightly colored signs, most of which are written in Chinese, streets that are always full of rushing people, and the sound of jackhammers tearing down and building up. It is a noisy, congested city, always in motion and always exciting. The crowded tenements and concrete canyons bustle with life and the urgent need to make money. It is hard to imagine that this ultimate capitalistic society is home to some rare and unique animal species, many of which have been found on the outlying islands with their unspoiled beauty. One such place, although with much regrowth of vegetation, is Shek Kwu Chau (Stone Drum Island), a granitoid outcropping located about 18 km south of Hong Kong Island (Fig. 1).

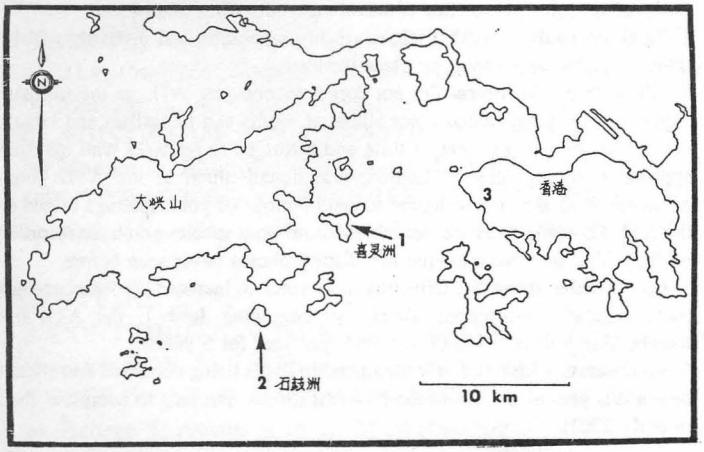

Fig. 1. Map of Hong Kong showing 1) Hei Ling Chau, 2) Shek Kwu Chau, and 3) Hong Kong Island; New Territories is at top and has considerably more land area off the map scale, north to the next Chinese province (after Lazell and Lu, 1990).

Shek Kwu Chau is a small island, about 1 by 1-1/2 km in size, and 185m at its highest point. It is steep and hot, much like many of the scrub islands in the area. From a distance, Shek Kwu Chau looks barren and uninhabitable, not at all like the collector's paradise it is. It is also a scientific anomaly. In 1961, the island was completely burned over so construction could begin for a private drug rehabilitation center: the Society for the Aid and Rehabilitation of Drug Addicts (SARDA). The recovery of life from this event has been remarkable. Records for butterflies show over 70 species, some of which are well established on the island. Snakes number 17 species, two of which do not occur anywhere else in the world (*Ahaetulla* and *Dendrelaphis*; Lazell and Lu, 1991). There also are several good whip scorpions (*Thelyphonida*; Lazell, 1996), and many large centipedes, for which the island is famous. A possible explanation for the island's rebound could be the deep boulder ravines in which life sustaining conditions could have been maintained during the massive burn over.

The best time to collect on Shek Kwu Chau is from about 7-11 AM, before it gets too hot. The temperature can easily reach 32°C, and the humidity often exceeds 90% during the summer months, from May to October. The most productive area so far has been the southern part of the contoured trail, which partially rings the island (Fig. 2). The flora along the trail is a mix of grass, shrubs, shade and exposed areas. In the early morning, one can smell the spicy odors of food being cooked wafting upward from the buildings below. Loud music sometimes blares through the island's many loudspeakers, which do not seem to bother the butterflies. In fact, there are times I think they may be secretly dancing to the sounds.

The afternoon collecting begins at about 3:30 PM, when the temperature and humidity are less. Although the numbers of visible butterflies are less in the afternoon, it does not make any difference because the beauty of the island constantly changes and there are always new specimens to catch. If you are lucky, you may even see a sea eagle flying below the cliffs at the island's northern end.

George Walthew, of Hong Kong University, has recorded 225 species of butterflies for Hong Kong. Most of the butterflies fly all year round and can have many different seasonal markings, which makes their identification challenging.

The number of species caught on Shek Kwu Chau is dependent upon the amount of time that was spent on the island and the weather conditions. It should also be taken into consideration that adults may be fast-flying, far-ranging and may be seen in areas other than those of host plants. As more information is gathered about the environment of this island, a list of plants will be compiled and examined in relation to the butterflies that have been caught. For several years, the fauna has been intensely investigated by an American and Chinese team: Dr. Lu Wenhua, from The Conservation Agency, and professors Chen Dingru and Li Zhen Chang, from the Department of Biology, South China Normal University, Guangzhou. Their findings indicate that the major vegetation types on the island are grassland, secondary forest, shrubs, and tree plantation. They [cont. on p. 7]

LEPIDOPTERA NEWS

Editor: J. B. Heppner
Assoc. Editor: Thomas C. Emmel

Published by the
Association for Tropical Lepidoptera, Inc.
P. O. Box 141210
Gainesville, FL 32614-1210, USA
Tel: (352) 392-5894 FAX: (352) 392-0479 www.troplep.org
Frequency: Quarterly (March, June, September, December)
e-mail: jbhatl@aol.com ISSN: 1062-6581
The Association for Tropical Lepidoptera, Inc., is a non-profit corporation for the study and conservation of tropical and subtropical Lepidoptera of the world. Contributions are tax-deductible. Advertising is accepted.

JOURNALS: separates (1990-95 only), $1 first page, 25¢ each added page (specify author and citation). Past journal issues: $22.50 each (1990-98) (1994 *HL* double issue: $45). *Lepid. News*: $10 per year. **CONTENTS** for the journals are issued every two years.

TO OUR READERS

The results of the 1999 election are in and we congratulate Dr. Paul R. Ehrlich as our new President for 2000. Hopefully, more members will participate in voting this year.

This issue of the *News* has some interesting articles, including a guest essay by Dr. Maureen E. Mulvihill, who has been researching long unknown pseudononymous English poems from the 17th century, resulting in her deciphering of the true identity of the poet, Lady Mary Villiers Stuart. Lady Villier's nickname was "Papillon" or "Butterfly," besides her "Ephelia" pseudonym.

The "Ephelia" essay, plus some other articles herein, continue the development of *Lepidoptera News* as an outlet for scientific papers, as well as member news. There are no page charges for publishing articles in the *News*. We cannot take color illustrations, but halftones and line art are acceptable. *Lepidoptera News* is sent to BIOSIS (for *Zoological Record*) and to the Library of Congress, as well as all ATL members; so members can publish articles in the *News* with as much impact as in the journals and at no cost (only more than 20 reprints requires a charge).

J. B. HEPPNER
Executive Director

NOTES

1. **2001 Annual Meeting**: April 20-22 in Gainesville.
2. **2001 Annual Photo Contest**: deadline is March 15, 2001. Note that the prize awards include a Grand Prize winner (award may be cash or a book).
3. **Cover Photos**: members can note that color photos for journal covers are always sought. ATL does not pay photo fees, but you do have the gratification of having your photo selected for one of the front or back covers. Photos should be exceptionally sharp and in our page proportion.
4. **ATL Debentures**: a number of ATL members have already taken advantage of our interest rates and invested in ATL debentures. Please let us know what you can do to help! Returns of principal (at end of period) and interest (paid annually) are guaranteed.
5. **ATL Home Page**: see it at http://www.troplep.org. Coming in 2000 (hopefully): color photo files of worldwide butterflies and moths!
6. **2000 Journals**: the 2000 issues are in preparation and probably will be issued together as a group, or close together.
7. **ATL Photo Archives**: Do not forget to consider ATL as the ultimate depository for your valued color slides of moths and butterflies and larvae. Do not let your investment of time and effort go to relatives who may not appreciate photographs of Lepidoptera; donate them to the ATL Photo Archives. You are also welcome to send listings of your holdings to add to the ATL Photofile database: let others know what species you have recorded on film. You may have unique life history photos never seen before.
8. **Life memberships**: the Directors have voted to increase life member dues (note enclosed information sheet), so beginning June 1, the ATL life membership will cost $2,000 (or $400 per year for 5 years).
9. **Membership List**: the new membership list is being compiled and should be out this year as an isue of the *News* (if it takes too long to complete, then in early 2001).

ELECTIONS

Results of the 1999 vote gave Dr. Paul R. Ehrlich the election as President for 2000:

Dr. Paul R. Ehrlich, Palo Alto, California, USA	25
Dr. Zsolt Bálint, Budapest, Hungary	13

Candidates for other offices were re-elected for another year of service. Voting was a new low in participation by the membership (39 out of 1247 members), but hopefully more will vote this year.

LETTERS

THE TRILINGUAL NABOKOV

In the excellent article about Vladimir Nabokov by Stephen Jay Gould, in the March 2000 issue of *Lepidoptera News*, there are some minor errors, most probably because the author of the essay does not speak Russian, as well as because he perhaps has not read the majority of Nabokov's books, but rather relied on secondhand information. There is no doubt about the fact that Nabokov was (at least) trilingual. However, *not* English, but Russian was the second tongue for Nabokov.

In the families of the Russian aristocracy, Russian was the language good for communicating with the servants, but not spoken "at the table." In this connection Nabokov himself says: "This was in the beginning of 1905 [(Nabokov was 6 years old at that time)] . . . my brother and I could read and write English but not Russian (except *kakao* and *mama*)." (from *Speak Memory*, p. 20. 1966. Pyramid Books, New York). Nabokov later overcompensated for this situation. However, when he translated his book *Speak Memory* into English in 1953, he did it with the help of his wife Verá.

Nabokov's personality is a museum of various very interesting psychological phenomena. "I have been subject to mild hallucinations. Some are aural, others are optical, and by none have I profited much" (from *Speak Memory*, p. 24). Nabokov describes so-called "hypnagogical hallucinations," rather a common phenomenon, which the subject experiences before falling asleep: "slow, steady development of the visions that pass before my closed eyes." And, "on the top of all this I present a fine case of 'colored hearing'" (from *Speak Memory*, p. 25). This phenomenon is professionally known as "synaesthesia": each letter of the English alphabet, when being pronounced by Nabokov, was connected with the experience of a different color.

His interesting book *Speak Memory*, a *sine qua non* for any lepidopterist, was originally to be called "Speak Mnemosyne." A 15 year old Nabokov was collecting *Parnassius mnemosyne* (Linnaeus) in the vicinity of St. Petersburg in Russia (and also the author of these lines collected it more than half a century ago in central Bohemia (Czech Republic), before it was extinct). However, Nabokov was told, that if he called it "Speak Mnemosyne" (for the Greek Goddess of Memory), "little old ladies would not want to ask for a book whose title they could not pronounce."

At the age of 7, Nabokov saw his first butterfly, a *Papilio machaon*. He did catch it, but it escaped him, and Nabokov *followed* it for the next 40 years before he could capture it again (at least the American subspecies), "on an immigrant dandelion under an endemic aspen near Boulder [Colorado]." It is of interest to cite verbatim, how Nabokov emotionally perceived the first butterfly in his life:

" . . . a rare visitor, a splendid, pale-yellow creature with black blotches, blue crenels, and a cinnabar eyespot above each chrome-rimmed black tail. As it probed the inclined flower from which it hung, its powdery body slightly bent, it kept restlessly jerking its great wings, and my desire for it was one of the most intense I have ever experienced . . ." (from *Speak Memory*).

To try to better understand Nabokov's personality with his cathartic experiences and pantheistic ecstatic feelings, we have to cite him again. (Interestingly, his keen sense of smell already recorded the butterfly pheromones!):

"Through the smells of the bog, I caught the subtle perfume of butterfly wings on my fingers, a perfume which varies with the species — vanilla, or lemon, or musk, or a musty, sweetish odor difficult to define . . . . I confess I do not believe in time. I like to fold my magic carpet, after use, in such a way as to superimpose one part of the pattern upon another. Let visitors trip. And the highest enjoyment of timelessness — in a landscape selected at random — is when I stand among rare butterflies and their food plants. This is ecstacy and behind the ecstacy is something else, which is hard to explain. It is like a momentary vacuum into which rushes all that I love. A sense of oneness with sun and stone. A thrill of gratitude to whom it may concern — to the contrapuntal genius of human fate or to tender ghosts humoring a lucky mortal." (from *Speak Memory*).

As a psychiatrist, who experiences the same as Nabokov when on an alpine meadow with flowers and butterflies, I could say, that these ecstatic experiences are a classic example of an ontogenetic mental regression to the level of polytheistic and/or pantheistic emotional experiences.*

GEORGE KRIZEK
Washington, DC

* pantheistic (Greek for all (pan) and God (*theos*)) = a viewpoint that God is not a personality but that all manifestations of the self-existing universe are God; polytheistic (Greek for many (*poly*) and God (*theos*)) = many Gods.

BOOK REVIEW: *Fluttering Encounters in the Amazing Archipelago*, by Jan Pasternak

2000. 135pp (incl. 204 color fig.) (23 x 30 cm). Jan Pasternak, Cesky Tesin, Czech Republic. $70 cloth.

Ostensibly a butterfly book — more importantly this book — is about passion and a man who followed his dreams. With a love of butterflies and nature in his youth in his native Czech Republic, an incredible odyssey was to unfold for my friend and author, Jan Pasternak. Into the wilds of New Guinea in search of the mystical *Ornithoptera*, exploring some of the last remnants of Java's once extensive rain forests, magical Sulawesi and other exotic lands, Jan has spent a good part of the last 30 years in his beloved 'amazing archipelago.' Steadfast work led to his discovery of two *Ornithoptera* life histories, the life history of *Atrophaneura luchti*, and much field work with nearly all the *Ornithoptera* species.

This beautiful book, written and illustrated by Jan Pasternak, attests to his labor of love. Never having been to the British Museum of Natural History, I have never even seen a museum specimen of *Ornithoptera meridionalis*, but being perhaps the author's favorite butterfly, his book includes several photos of this exquisite creature in the wild, including the West Irian subspecies, *O. m. tarunggarensis*! The main chapter of the book, "Focus on New Guinea," includes ecological and detailed life history information on nearly all of New Guinea's birdwings. Along with valuable information in the text, are numerous beautiful color photographs of both adults and early stages. As an added bonus, the end of the chapter includes a number of beautiful photos of butterflies and rain forest habitats on Japen Island, West Irian. Part of the Schouten Island group, Japen was largely unexplored for Lepidoptera until Jan undertook a number of expeditions into Japen's rugged interior.

Photos of Java's remnant rain forests, volcanoes, *Atrophaneura*, *Troides*, and their early stages — this is the crux of "Focus on Java." Near the beginning of the chapter, in an excellent bit of descriptive writing, Jan paints a vivid account of his and a fellow traveler's visit to fiery Mt. Bromo at sunrise. His descriptive, narrative style compliments very well his 200 color photographs, and adds to the beauty of the book. One passage where Jan relates his travail while searching for *O. chimaera* in Papua's Owen Stanley Range, is too vicarious for me, since some 15 years later, I myself spent a night standing under a tree in the rain in the same area!

To those narrow-minded individuals who might say this is a 'pretty' book, but it is not science, I counter that any work that adds to our cumulative knowledge of the world around us certainly is science. This book certainly will be on my bookshelf, along with mor technical books. Jan's book will, hopefully, fire the passions of many an ardent naturalist.

A few photographs are not of the same quality as the majority, some syntax and punctuation errors from a native Czech who is quite fluent in English, one page (p. 64) where the text should have been reversed around the two photos: these are minor faults when compared to the greater good of the book. Gracing the book, is an exquisite cover collage of birdwings superimposed over a relief map of the great archipelago. As the author states, "let us embark on an exciting journey through the unforgettable archipelago," and the butterfly wealth of beauty that enrichs and enlightens!

STEVEN FRATELLO
West Islip, New York

2000 ATL Annual Meeting

The 2000 annual ATL Lepidoptera Symposium and Annual Meeting was held in Gainesville, Florida, April 14-16, organized this year by Dr. John B. Heppner, Florida State Collection of Arthropods, DPI, FDACS. All meetings were held at the Division of Plant Industry, Florida Dept. of Agriculture & Consumer Services, home of the Florida State Collection of Arthropods. Contributions included the following:

Ronald Boender (Butterfly World, Ft. Lauderdale, FL)
Life cycles of tropical butterflies

Jennifer L. Donovan and *Aram Stamp* (Michigan State Univ., East Lansing, MI)
Population dynamics of southcentral Florida *Papilio* species

Thomas C. Emmel (Univ. of Florida, Gainesville, FL)
Endangered butterflies and conservation implications

Eric Runquist
The clash of ecoregions: butterfly surveys in the Soda Mountain region of southern Oregon

Leroy Simon (Belleview, FL)
Moths of the Neotropical region

Keith R. Willmott (Univ. of Florida, Gainesville, FL)
Origins of Andean butterfly faunas

In addition to the program of speakers, photo contest exhibition and prize awards for the winners, and banquet, there were award presentations for the ATL Henry Bates Award and the ATL Jacob Hübner Award. Meeting attendance came to about 20 registered members and guests.

The 2000 ATL Photo Contest had winners in 3 categories (adult butterflies, adult moths, and immatures), plus a $100 Grand Prize for the overall top point winner. Winners of the 2000 ATL Photo Contest were as follows (scores are shown at right, totaled from 3 judges; there were two ties):

2000 ATL PHOTO CONTEST

BUTTERFLIES

1st Place	**Andrei Sourakov**, Gainesville, Florida, USA	
	Dircenna loreta acreana (Nymphalidae), Brazil	285
2nd Place	**Leroy Simon**, Belleview, Florida, USA	
	Euristrymon favonius (Lycaenidae), USA (Florida)	275
3rd Place	**Andrei Sourakov**, Gainesville, Florida, USA	
	Bungalotis midas (Hesperiidae), Brazil	272

IMMATURES

1st Place	**Leroy Simon**, Belleview, Florida, USA	
	Automeris banus (Saturniidae), Honduras	286
2nd Place	**Chris Conlan**, San Diego, California, USA	
	Dirphia tarquinia (Saturniidae), French Guiana	280
	Chris Conlan, San Diego, California, USA	
	Antherina suraka (Saturniidae), Madagascar	280
3rd Place	**Leroy Simon**, Belleview, Florida, USA	
	Melanocera menippe (Saturniidae), Central Africa	279

MOTHS

1st Place	**Leroy Simon**, Belleview, Florida, USA	
	Rosema apollinairei (Notodontidae), Ecuador	279
2nd Place	**Kirby L. Wolfe**, Escondido, California, USA	
	Gamelia rindgei (Saturniidae), Ecuador	277
	Kirby L. Wolfe, Escondido, California, USA	
	Graellsia isabellae (Saturniidae), Spain	277
3rd Place	**Chris Conlan**, San Diego, California, USA	
	Eacles penelope (Saturniidae), French Guiana	276

GRAND PRIZE WINNER

	Leroy Simon, Belleview, FL	
	Automeris banus (Saturniidae), Honduras	286

2000 ATL Annual Meeting participants in front of the Division of Plant Industry, home to the Florida State Collecion of Arthropods.

Association for Tropical Lepidoptera

2000

HENRY BATES AWARD

In Recognition of Outstanding and Extraordinary Efforts Toward the Knowledge and Conservation of Tropical Lepidoptera

Dr. Lincoln P. Brower

The ATL Henry Bates Award for 2000, for outstanding original research and noteworthy contributions to the study and conservation of tropical Lepidoptera, is presented to Dr. Lincoln Pierson Brower, of Sweet Briar College, in Sweet Briar, Virginia. This years' Bates Award honors Dr. Brower for his many contributions to the international conservation efforts to preserve the monarch butterfly and its migratory behavior, as well as a lifetime of distinguished achievement in conservation and research with butterfly biology.

Lincoln Brower was born on 10 September 1931, in New Jersey. He received his B.S. in biology from Princeton University in 1953, and his Ph.D. in zoology from Yale University in 1957 under the guidance of Charles Remington. Lincoln employed a wide spectrum of field observations, behavioral experimentation, and laboratory analysis in his study of the systematics and hybridization of the complicated *Papilio glaucus* group of species of the western United States. His multi-pronged approach would become standard for his future studies of other species and for his conservation efforts. After a postdoctoral year as a Fulbright Scholar at Oxford University, England, where he worked on butterfly genetics with the late E. B. Ford, he returned to the USA to teach at Amherst University, in Massachusetts. He stayed at Amherst for the next 23 years, being named Stone Professor of Biology before coming to the University of Florida in 1980 as an eminent scholar. In 1995, shortly before he retired from the University of Florida to take his current post as a research professor in zoology at Sweet Briar College, Virginia, he was named Distinguished Service Professor. Over the years he has guided countless students on the path to accurate scientific research, a number of whom now also study Lepidoptera.

Lincoln Brower has received a number of other awards during his career: Linnaean Gold Medal for Zoology (Linnaean Soc. of London, 1993), Outstanding Lifetime Achievement Award (Animal Behavior Soc., 1996), Honorary Life Member (Lepidopterists' Soc., 1991), and a Guggenheim Fellowship (Oxford Univ., 1963). He even was Scientific Guide for HRH Prince Philip, Duke of Edinburgh, when the Prince visited monarch sites in Mexico in 1988. He has been President of the Soc. for the Study of Evolution (1979), the International Soc. of Chemical Ecology (1984), and the Lepidopterists' Soc. (1981).

His research on the monarch butterfly and its conservation has produced over 200 papers and reports, and this is only one phase of his many research activities over the years. For over 40 years he has simultaneously studied the interactions of the insects, their hostplants, predators, and relevant factors in the inorganic world, such as geography and climate. His study of monarch migrations and their overwintering biology has involved many specialized techniques, including ecological chemistry, and analyses of mimicry and life history. He has done much in recent years to save the monarch in its overwintering sites in Mexico, actively involving the Mexican government and thousands of local and other interested persons in this effort.

Like Henry Bates over 150 years ago in the Amazon, Lincoln Brower has persevered through obstacles which would daunt lesser mortals. Today we honor this lepidopterist for his devotion, dedication, and renaissance range of research accomplishments, all centered in a warm, friendly and engaging personality. We wish him many more years of research on the monarch and other butterflies, and their conservation.

Association for Tropical Lepidoptera

2000

JACOB HÜBNER AWARD

In Recognition of Significant Contributions for the Advancement of the Systematics of Lepidoptera

Dr. Lázló Gozmány

The ATL Hübner Award for 2000, for significant contributions on the systematics of Lepidoptera, is presented to Dr. László Gozmány, of the Hungarian National Museum of Natural History, Budapest, Hungary.

In presenting this award to Dr. Gozmány we recognize a lifetime of research and publication on Lepidoptera, primarily on Gelechioidea micro-moths. Among specialists of moths, Dr. Gozmány has been well known worldwide for many years. He was Lepidoptera curator at the Hungarian Natural History Museum, in Budapest, for more than 20 years before his retirement a few years ago. Since then he has continued his research on micro-moths, particularly in the groups he calls the families Symmocidae and Holcopogonidae. He has written numerous papers on these and other moths, for the Hungarian and the central European faunas, as well as from many other regions of the world. Among the more notable of his works also is the monographic revision of the Tineidae for tropical Africa (written in 1973 together with the late Dr. Vári of South Africa). He also completed the monograph on the Palearctic Lecithoceridae, published as volume 5 in 1978 in the *Microlepidoptera Palaearctica* series, and has finished another monograph on his family Symmocidae for publication this year in the same series. Most recently, in late 1999 he was awarded the Eötvös Wreath of the Hungarian Academy of Sciences for his long-term scientific researchs.

Among his many scientific interests, he also is author of the encyclopedic scientific dictionary, entitled *Vocabularium Nominum Animalium Europae Septem Linguis Redactum*, published in 1979, which is a name dictionary of all European animals in seven languages. He has also been active in conservation efforts in Hungary, using moths as ecological indicators from his faunal surveys, particularly for the fragile and increasingly remnant salt-flat steppes so characteristic of the Hungarian lowlands, or puszta as they call it.

Dr. Gozmány turns 79 in 2000 but remains active, continuing his research on gelechioid micro-moths.

ANNUAL REPORT 1999

MEMBERSHIP (December 31, 1999)

	Total	USA	Other Nations (76)
Life Members	99	39	60
Benefactors	2	2	--
Patrons	6	5	1
Sustaining Members	9	5	4
Regular Members	906	456	450
Basic Members	145	95	50
Exchanges	80	8	72
TOTAL	1247	610	637
Members in Arrears	416	217	199
Members resigned (removed)	2 (102)	1 (53)	1 (49)
Died	1	1	--

FINANCIAL SUMMARY

ASSETS		1999
Current Assets		
Net Funds (cash Dec 31)	5,442	
Foreign Currency Dues	1,036	
Publications Stock[1]	472,400	
Endowments	37,900	
Book Reserves	16,250	
Computer/Office Equipment	10,804	
Grant remainders	28,819	
Total Current Assets		572,651
Other Assets		
Memberships Due	68,880	
Life Memberships Due	2,250	
Page Charges Due	34,124	
Total Other Assets		105,254
Total Assets		$ 677,905
LIABILITIES		
Current Liabilities		
Printing Invoices	14,666	
Supplies/misc.	369	
Total Current Liabilities		15,035
Other Liabilities		
Notes Due	3,000	
Debentures	18,000	
Total Other Liabilities		21,000
Total Liabilities		36,035
BALANCE		$ 641,870

The 1999 Annual Report is presented herewith. Membership growth of 42 new members in 1999 was offset by reductions due to 2 resignations, plus the removal of 102 members in arrears more than 5 years. Conservation donations were large, and about 80% of these were expended in 1999, primarily as special funds dedicated for conservation projects in Brazil (Rondônia) and Ecuador. Small and larger donations, mainly for conservation aims of the society, continue to be made.

The Society considerably reduced its printing bills during the year and is expecting to maintain a shorter payment schedule in 2000. Members in arrears continue to plague the society, but did go down from 457 members in arrears in 1998 to the current level of 416 members, but more of these are expected to be removed as their 5-year absence occurs by year's end in 2000.

The overall balance of ATL assets is very high, but members are reminded that this is primarily in unsold back stocks of books and journals, not cash. Members are encouraged to subscribe to all ATL books and series.

J.B.H

RECEIPTS AND EXPENDITURES

RECEIPTS		1999
Cash (from previous year)	12,189.00	
Member Dues	33,294.50	
Life Memberships	3,500.00	
Newsletter Dues (Basic only)	548.00	
Foreign Currency Dues	362.00	
Grants	--	
ATL Expeditions	500.00	
Contributions	2,440.27	
Conservation Donations	83,534.43	
Publication Sales	5,577.01	
Program Services (page charges)	8,518.52	
Interest	2,844.53	
Annual Meeting	518.50	
Advertising	150.00	
Misc. (includes air mail postage)	708.15	
Debentures	13,000.00	
TOTAL RECEIPTS		$ 167,684.91
EXPENDITURES		
Conservation Projects	68,797.75	
Research Projects	--	
Research Grants (grant supported)	--	
ATL Expeditions	500.00	
Journal Printing[2]	37,595.03	
Newsletter Printing[2]	2,773.76	
Photographic Costs	766.41	
Book Stocks	6,148.60	
Postage[3]	10,660.59	
Fees	940.25	
Office Equipment	917.84	
Supplies	4,265.60	
Research Equipment/Supplies (grants)	--	
Advertising	806.80	
Interest (notes/debts)	300.00	
Annual Meeting	1,111.96	
Misc.	--	
TOTAL EXPENDITURES		$ 135,584.59
BALANCE		$ 32,100.32

1. Book value of back stock (reduced as issues are sent to members).
2. Includes invoices carried over from previous year as received from printer.
3. Includes postage for advertising.

SHEK KWU CHAU BUTTERFLIES [cont. from p. 1]
have also recorded a total of 275 indigenous vascular plants and determined that widespread tropical and subtropical elements are dominant (Chen *et al.*, 1996).

What follows is a brief summary of these beautiful and fascinating butterfly species that have been caught on Shek Kwu Chau. The primary identification sources used for this study are Io (1994), Johnston and Johnston (1980), and Bascombe *et al.* (1999). In the 6 years that I have been actively collecting in this environment, over 400 butterfly specimens have been caught, all of which have been sent to the Allyn Museum in Sarasota, Florida. Other specimens caught in 1990 have also been sent to the museum.

Fig. 2. Detail map of Shek Kwu Chau.

A number of the species on Shek Kwu Chau are very localized in distribution, while others are not. The catch records for 1997 were remarkable because of the extremely rainy conditions, which were the worst I have seen since I have been visiting the island.

The status and species breakdown for the tabulation of my butterfly records, as tabulated in Table 1, was determined using Walthew (1997). His frequency of occurrence parameters are as follows:

"was determined by using 170 one-kilometer grid squares from the New Territories, Hong Kong Island, Lantau Island, Lamma Island and Peng Chau Island (the latter three islands are within a few miles of Shek Kwu Chau). These were surveyed between 1989 and 1996. If the species was found in more than 33% of the squares, then it is described as being very common; if found in 11% to 33%, then common; if found in 1% to 3%, then rare; and if found in less than 1% then very rare."

On 16 September 1999, Hong Kong was hit by the biggest typhoon in 16 years, which caused much devastation and appeared to have significantly impacted the butterfly population on three of the other islands I visited. For specific information on the damage this typhoon caused, see the January 2000 issue of *Porcupine!*, the Newsletter of the Department of Ecology and Biodiversity, Hong Kong University. The numbers of very common species, such as *Euploea* and *Ideopsis similis*, were hard to find. Yet in spite of the devastation, 5 species were added to the Shek Kwu Chau checklist and 30 species were recorded in June and July of 2000.

THE DUFFER AND THE FAUN (Amathusiidae)

Only two members of this large family occur in Hong Kong. The Great Duffer, *Discophora sondaica* (Boisduval), is a very timid butterfly living amid bamboo thickets. It is considered to be uncommon. Although only one specimen has been caught on Shek Kwu Chau, a caterpillar was photographed in 1997 feeding on Hedge bamboo, *Bambusa multiplex* (Gramineae). The slow flying Common Faun, *Faunis eumeus* (Drury), is found everywhere, lives in wooded areas, settles frequently and is very easy to catch. It is fond of rotting fruit and tree sap. It is not unusual to find several of these handsome brown and yellow butterflies in a group on the ground where they look like they are falling over. They seem to be particularly drawn to a damp shady area below the Big Bungalow where I stay with the other field associates from The Conservation Agency of Jamestown, Rhode Island. They are always easy to catch and are rarely seen in the same numbers north of the soccer field, which marks the approximate center of the island.

TIGERS AND CROWS (Danaidae)

These are large butterflies, resilient and very tough, with a slow gliding flight which can change rapidly when pursued. Hong Kong has 14 species recorded.

The Tigers (*Danaus*) are handsome butterflies which are divided into two groups. Dark Veined and Plain Tigers, which look very much like Monarchs, are mainly orange and have triangular darker patches at the forewing tips on which there are distinct white markings. So far, I have yet to see any of these beauties on Shek Kwu Chau. Glassy Tigers, *Ideopsis similis* (Linnaeus), have bluish markings and are everywhere throughout the island. It is a common sight to see several of these butterflies pushing and shoving for position on the same flower. A Golden Dewdrops bush, *Duranta repens* (Verbenaceae), by the radio station is usually full of these lovely specimens. On many occasions I have been able to net as many as six at once.

The Crows (*Euploea*): these striking butterflies are velvety blackish brown in color with white or blue spots. The Blue-Spotted Crow, *Euploea midamus midamus* (Linnaeus), has a beautiful blue sheen on its forewings. The males have a fluffy feather like organ called the hair pencil which is pushed out from the tail when they are caught. *E. midamus* is nearly as common as *Ideopsis similis*. A favorite spot for them is the windy flower patch by the helicopter pad near the top of the island. Again, it is not uncommon to find several crowded together on one flower where they rock back and forth in the strong wind that sweeps the northern end of the island.

SKIPPERS (Hesperiidae)

Hong Kong has 49 species, active mainly at dusk and dawn. They like basking in the sun. A lot of them are very rare. The southern end of the island was home to a strong localized population of *Astictopterus jama chinensis* (Leech), a small velvety black species. Although common, I have not seen them elsewhere in the same numbers, nor have I yet to catch one of these anywhere north of the soccer field. This once very common skipper has only been caught once since 1997. The dominant skipper now appears to be *Saustus gremius gremius* (Fabricius), which has been caught throughout much of the same habitat, but is more widespread throughout the island than *A. j. chinensis*. The highlight of the 1995 expedition was the recording of the rare *Bibasis oedipodea* (Swainson), a plump pink-colored skipper. It was caught in the mixed shrubland at the top of the stairs above the bungalow in mixed shrub.

BLUES (Lycaenidae)

Hong Kong has 52 species recorded. Some are common, while others are classified as being very rare. Many have delicate little tails. Some are sun lovers, while others exist in undergrowth. These butterflies are small or very small and fly along the ground. Most of the males have blue on the upper surface of their wings and dark borders around the edges. But of the males, two have large orange patches instead of blue. *Pseudozizeeria maha serica* (C. Felder) is another very common butterfly. Large numbers of them are visible in the morning with the greatest concentrations once again on the southern end of the island. Sometimes they are so thick along the first part of the contoured trail they look like swirling blue snow flakes.

NYMPHS (Nymphalidae)

Hong Kong has 63 species. The flight pattern of many of these butterflies is fast and jerky, flying forward with 3 or 4 brisk flaps,

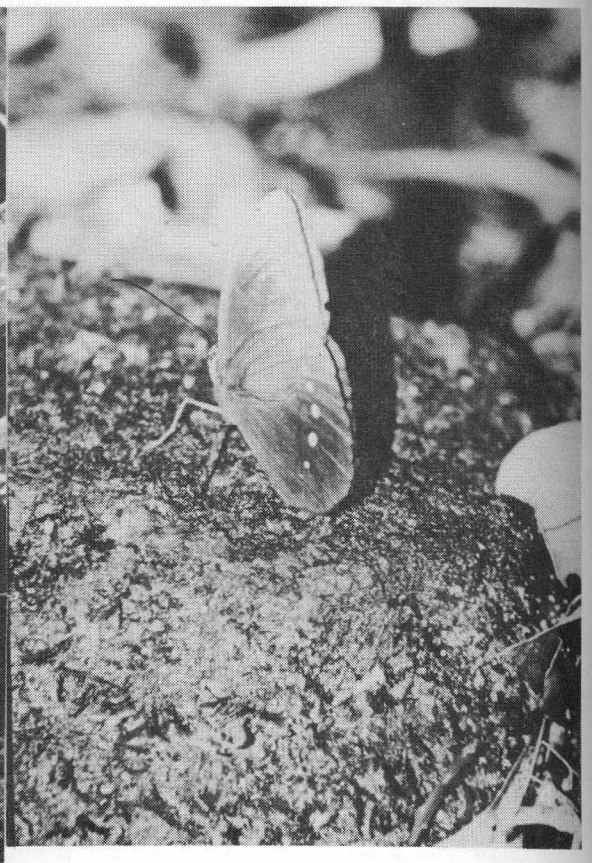

Fig. 3-6. Butterflies and scenes on Shek Kwu Chau: 3) *Ideopsis similis*, 4) *Faunis eumeus*, 5) soccer field, 6) Contour Trail (photos 4-6, by R. Lutman; 3, by P. Lynch).

then coasting. The fastest is the Tawny Rajah which soars over the tops of trees, then dives steeply toward ground. The slower fliers like the Pansies (*Precis*) usually stay close to the ground, settling frequently. The family is generally striking, attractive and of medium size. They love to bask in the sun with their wings outstretched oblivious to my presence and their surroundings. None of these species have been seen or caught on Shek Kwu Chau. My favorite is the Angled Castor, *Ariadne ariadne alternus* (Moore), a deep salmon-colored beauty so far found nectaring only on the flowers around the soccer field in the center of the island. Although no specimens were recorded in 1996, 1997, or 2000, a caterpillar was photographed feeding on the castor-oil plant (*Ricinus communis*) in 1997.

SWALLOWTAILS (Papilionidae)

The 19 Hong Kong species of this family include the largest, most beautiful and most conspicuous of the butterflies. They move swiftly and with sudden turns down patches of wooded areas or dive down to drink from flowers, their upper wings quivering rapidly for support. They are hard to catch, zooming off at the slightest disturbance. Sometimes called Kite Swallowtails, they have wing-spans from 37-140mm. The birdwing, *Troides helena* (Linnaeus), is the most striking and is not often seen because it frequents isolated places, particularly in the New Territories where it is protected. Although I have recorded one near the Po Lin monastery on Lantau, a neighboring island, none have yet been seen on Shek Kwu Chau. The Common Mormon, *Papilio polytes polytes* Linnaeus, is most in evidence and is distributed evenly throughout the island. The Red Helen, *Papilio helenus helenus* Linnaeus, is another common swallowtail with much the same distribution as *Papilio p. polytes*. The Paris Peacock, *Papilio paris paris* Linnaeus, has spectacular blue markings on its lower wings. In the last 3 years this butterfly has become more visible than ever during my visits, and has several distinct flight paths throughout the island. Another papilio, *Papilio demoleus* Linnaeus, prefers the higher, more open areas of the island. The papilios here seem to be fun loving. I have spent many an hour watching one or more ride the wind currents outside the bungalow. All of these butterflies are common or very common.

WHITES AND YELLOWS (Pieridae)

Hong Kong has 23 species of pierids. These butterflies are small or medium in size and love the sun. Some fly very fast, others flutter just above the grass. The commonest is the Grass Yellow, *Eurema hecabe* (Linnaeus). The strongest flier is the Great Orange Tip, *Hebomoia glaucippe* (Linnaeus), which zooms along at tree top level, and even when close is hard to catch. Although it is sighted frequently, only 5 have been caught. The Grass Yellow appears to be evenly dispersed throughout the island and in greater abundance than I have seen on other islands I have been on.

The commonest white is the cabbage white, *Pieris rapae* (Linnaeus), yet it is not at all common or as widely distributed on Shek Kwu Chau as *Eurema hecabe* (Linnaeus). One of the most attractive is the Black Jezebel, *Delias pasithoe pasithoe* (Linnaeus), which has red patches on the underside of its wings where they meet the body. This species is becoming more common than in prior years when none was sighted or caught on the island. All the specimens that have been caught were nectaring on the Golden Dewdrops.

JUDYS AND PUNCHES (Riodinidae)

These butterflies have wet and dry season forms. Only 3 fly in Hong Kong, of which 2, the Plum Judy, *Abisara e. echerius* (Stoll), and the Punchinello, *Zemeros flegyas* (Cramer), are very common on the edges of woodland. The wet season form of the Punchinello features prominent pale spots on upperside, while in the dry season form the pale patches are on the upper wing near its apex. *Abisara e. echerius* is quite common on the southern part of the contoured trail, but less so elsewhere on the island. They seldom sun, preferring to flit from leaf to leaf executing a hop, skip, and pirouette much like a skipper. When at rest, they mimic the skipper's dorsal basking, by spreading their hindwings more forward than their forewings.

BROWNS AND SATYRS (Satyridae)

Hong Kong has 17 of these attractive butterflies. They have an odd hopalong flight, seldom rising much above level of grass at edges of woodland they inhabit. There are 5 species of ring butterflies (*Ypthima*), but only 2, the Straight Six Ring, *Ypthima lisandra* (Cramer), and Common Six Ring, *Ypthima baldus* (Fabricius), are common. A third, the Four Ring, *Ypthima praenubila* (Leech), is common in localized areas both in the New Territories and on the Hong Kong islands. This species is most prevalent from the end of May to the end of June, but none has yet been caught on Shek Kwu Chau. These common English names come from the number of rings or eyes on the underside of the hindwings.

Two of the Bush Browns, *Mycalesis mineus* (Linnaeus) and *Mycalesis zonata* (Matsumura), fly almost everywhere. Although recorded throughout Shek Kwu Chau, the majority have been caught at the southern end of the island. The third Bush Brown, *Mycalesis perseus* (Fabricius), is rare. It has the same habitat as the *Ypthima*, but is larger. It also has a wet and dry from. The wet season markings are characterized by distinctive eye spots and a vertical cream band on its underside. The dry form has none. A member of the *Lethe* genus, called the Bamboo Brown, lives in wooded areas and seldom comes into sun.

The two Evening Browns, *Melanitis leda* (Linnaeus) and *Melanitis phedimal* (Cramer), are common in wooded areas. The females seem to rest with wings up. Although not present in large numbers, specimens of *Ypthima lisandra*, *Y. baldus, Melanitis leda, Mycalesis mineus*, and *Lethe confusa* (Aurivillius), have all been caught on Shek Kwu Chau in about the same distribution as other common species.

SUMMARY

The most common species that have been caught on Shek Kwu Chau are: *Astictopterus jama chinesis* (Hesperiidae), *Ariadne ariadne altera* (Nymphalidae), *Cepora n. nerissa* (Pieridae), *Ideopsis similis* (Danaidae), *Eurema hecabe* (Pieridae), *Euploea midamus* (Danaidae), *Faunis eumeus* (Amathusiidae), *Papilio polytes* (Papilionidae), and *Pseudozizeeria maha serica* (Lycaenidae). Rare specimens include: *Bibasis oedipodea, Telicota ancilla horisha, Deudorix epijarbas, Hybolimnas bolina kezia*, *Mahathala ameria*, and *Eurema blanda.*

A complete list of the specimens caught on Shek Kwu Chau with their abundance is provided in Table I. The table also includes the abundance of the species based on George Walthew's (1997) survey.

About 30% of the known species of Hong Kong butterflies have been caught on Shek Kwu Chau, which is a much higher number than on other islands I have studied in the Hong Kong group.

There are about 200,000 species of Lepidoptera in the world. Although there have been species that have been lost forever due to habitat destruction, pollution, or intrusion by exotic species, for many there may still be hope for survival on islands such as Shek Kwu Chau. We hold their future in our hands.

ACKNOWLEDGEMENTS

The following are thanked for all their help: the Allyn Museum of Entomology (Sarasota, Florida), The Conservation Agency (Jamestown, Rhode Island) and Peter Lynch (Shorham, Vermont), and in Hong Kong, Dr. Barry Hollinrake, Dr. Jacqueline Lee, Dr. Michael Bascombe, and my friends, Anja and Alexa Pearson, Walter Ochs, Adam Young, Jonathan Kolby, Shannon Corliss, and the others who on occasion grabbed a net.

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Table 1. Total Butterflies Caught on Shek Kwu Chau 1990-2000
(VC-very common; C-common; U-uncommon; R-rare)

	1990	1992	1994	1995	1996	1997	2000	Abundance
AMATHUSIDAE								
Discophora sondaica Boisduval	-	-	-	1	-	-	-	U
Faunis e. eumeus (Drury)	5	-	7	2	2	2	-	C
DANAIDAE								
Euploea core amymone (Godart)	1	-	1	-	1	7	5	VC
Euploea m. midamus (Linnaeus)	-	-	17	1	3	2	1	VC
Ideopsis s. similis (Linnaeus)	2	-	22	2	1	11	3	VC
HESPERIIDAE								
Astictopterus jama chinensis (Leech)	-	5	12	4	-	-	1	C
Bibasis g. gomata (Moore) -	-	-	-	-	1	-	U	
Bibasis oedipodea (Swainson)	-	-	-	1	-	-	-	R
Hyarotis adrastus praba (Moore)	-	-	-	-	-	1	-	U
Matapa aria (Moore) -	-	-	6	-	1	-	U	
Notocrypta c. curvifascia (Feld. & Feld.)	-	-	1	-	-	-	1	U
Odontoptilium a. angulatam (Felder)	-	-	5	1	-	1	3	U
Parnara guttata (Bremer & Grey)	-	-	1	3	1	1	1	C
Pelopidas c. conjuncta (Herrich-Schäffer)	-	-	-	-	-	1	-	U
Saustus g. gremius (Fabricius)	1	2	1	-	1	9	2	U
Tagiades litigiosa (Möschler)	-	-	-	-	-	-	1	C
Telicota ancilla horisha Evans	1	-	2	-	-	-	1	R
LYCAENIDAE								
Artipe e. eryx (Linnaeus)	-	-	2	-	-	-	1	U
Chilades lajus leucofasciatus (Röber)	6	2	1	1	1	-	1	VC
Deudorix epijarbas (Moore)	-	-	-	-	1	-	-	R
Jamides bochus (Stoll)	-	-	-	1	-	-	-	C
Mahathala ameria (Hewitson)	-	-	-	-	-	2	-	R
Nacadaba kurava (Moore)	-	-	-	-	-	-	1	C
Pseudozizeeria maha serica (C. Felder)	3	1	20	4	1	1	4	C
Zizina otis (Fabricius)	-	-	-	-	1	-	-	C
NYMPHALIDAE								
Ariadne ariadne alterna (Moore)	1	-	7	1	-	-	-	C
Athyma nefte seitzi (Fruhstorfer)	-	-	2	4	1	3	-	U
Athyma selenophora leucophryne (Fruh.)	1	-	-	-	-	2	-	C
Cethosia biblis (Drury)	-	-	-	-	-	-	1	U
Cyrestis thyodamas (Doyère)	-	-	-	1	-	-	2	U
Cupha erymanthis (Drury)	-	-	2	1	-	-	-	VC
Hypolimnas bolina kezia (Butler)	-	-	1	2	-	1	4	R
Neptis h. hylas (Linnaeus)	-	-	1	2	-	1	2	VC
Precis a. atlites (Linnaeus)	-	1	-	-	-	-	-	C
Pantoporia hordonia (Stoll)	-	-	-	1	-	-	-	VC
Parathyma sulpitia (Cramer)	-	-	1	2	-	-	-	C

	1990	1992	1994	1995	1996	1997	2000	Abundance
Phaedyma c. columella (Cramer)	-	-	1	1	-	9	-	C
Polyura athamas (Drury)	-	-	-	-	-	1	-	VC
Rohana parisatis staurakius (Fruhstorfer)	-	-	-	-	-	3	1	C
Symbrenthia lilaea (Hewiston)	-	-	-	2	-	5	-	C
PAPILIONIDAE								
Chilasa c. clytia (Linnaeus)	2	-	1	1	-	-	-	C
Graphium antiphates (Cramer)	-	-	-	-	-	-	2	C
Graphium sarpedon (Linnaeus)	-	-	-	-	1	-	2	C
Papilio d. demoleus Linnaeus	-	-	1	1	-	-	4	C
Papilio h. helenus Linnaeus	1	-	1	1	1	1	1	C
Papilio memnon Linnaeus		2	1	-	2	-	C	
Papilio memnon f. agenor Linnaeus	2	1	-	-	-	5	-	VC
Papilio p. paris Linnaeus	-	1	1	2	-	3	1	VC
Papilio p. polytes Linnaeus	5	2	1	-	-	5	5	VC
Papilio p. polytes f. mandane Linnaeus	1	-	-	-	-	3	-	VC
Papilio protenor protenor Cramer	-	1	-	-	-	5	1	VC
Papilio x. xuthus Linnaeus	-	-	1	-	1	-	-	C
PIERIDAE								
Cepora n. nerissa (Fabricius)	1	-	5	2	-	1	4	C
Delias pasithoe pasithoe (Linnaeus)	1	-	-	-	2	-	-	C
Catopsilia pyranthe (Linnaeus)	-	1	1	1	-	-	-	C
Catopsilia pomona pomona (Fabricius)	-	1	2	-	-	-	-	C
Eurema blanda (Boisduval)	-	-	-	-	-	-	1	R
Eurema brigitta (Stoll)	-	-	-	1	-	-	-	U
Eurema h. hecabe (Linnaeus)	5	1	27	3	2	6	4	VC
Hebomoia g. glaucippe (Linnaeus)	1	-	1	2	-	1	2	C
Ixias pyrene (Linnaeus)	-	-	1	-	-	-	-	U
Pieris canidia canidia (Linnaeus)	-	1	-	-	-	-	-	C
Pieris rapae (Linnaeus)	-	-	1	2	-	-	-	C
RIODINIDAE								
Abisara e. echerius (Stoll)	-	-	1	-	1	4	1	VC
SATYRIDAE								
Elymnias h. hypermnestra (Linneaus)	1	-	-	-	-	-	-	C
Lethe confusa Aurivillius	-	-	-	1	-	-	-	C
Melanitis l. leda (Linnaeus)	1	-	-	2	-	2	-	C
Mycalesis mineus (Linnaeus)	-	1	2	3	1	2	-	VC
Mycalesis zonata Matsumura	-	-	1	-	-	3	-	C
Ypthima baldus (Fabricius)	-	-	2	-	1	-	-	C
Ypthima lisandra (Cramer)	-	1	3	-	-	1	-	VC

RICHARD LUTMAN
Jamestown, RI

Butterfly in My Net:
Lepidoptera, Literature, and the 'Ephelia' Poet

MAUREEN E. MULVIHILL
Princeton Research Forum, Princeton, New Jersey
mulvihill@bway.net

Special to *Lepidoptera News* (Association for Tropical Lepidoptera)

It is the Glory of God to hide a thing;
It is the Glory of Kings to search things out.
Proverbs 5:2

Entomologists study Lepidoptera for their exquisite beauty and variety, and for all that they disclose about the natural world. Writers of poetry and fiction are drawn to the butterfly and moth for their seductive symbolic power. Because of their morphic or transformative character, these fascinating creatures offer themselves to the literary artist as the perfect image of change and reinvented identity. In the last century, Vladimir Nabokov, perhaps more so than other literary writers, masterfully deployed lepidopterological images in constructing narrative and transmitting character. A recent collection of his butterfly writings took the lead review in the annual Natural History issue of the London *Times Literary Supplement* (4 August 2000).

But only recently have students of literature been introduced to a much earlier practitioner of butterfly artifice: the intriguing Mary ("Mall") Villiers, later Stuart, Duchess of Richmond & Lennox (London, 1622-1685), daughter of the legendary George Villiers, first Duke of Buckingham, and one of the great beauties of 17th-century English court history (Fig. 1). Known among her exclusive coterie as "The Butterfly," Mary Villiers vexed and baffled the scholarly community these three centuries as the pseudonymous poet-playwright-songwriter, "Ephelia." Long considered an impenetrable case in the annals of pseudonymous literature, the "Ephelia" poet of 17th-century Stuart London has proved to be the best research subject ever, in my experience; and my recent delvings into the entomological features of this complex case offer a model of interdisciplinary investigative methodology for literary sleuths and entomologists.

This guest essay for the Association for Tropical Lepidoptera fufills a dual purpose. First, it sends out word of the naming of a new subspecies of Taiwan moth of elegant beauty in honor of the "Ephelia" poet. This new patronym for the "Ephelia" poet was first announced in my letter, "Ephelia, Butterfly Poet," in the September 1, 2000, issue of the London *Times Literary Supplement.* An "Ephelia" patronym among British butterflies is also being sought, namely for the orange tip subspecies of England, as "Ephelia's Orange Tip." Second, this piece offers an abridged summary of the researches I undertook from 1995 to 1999 at two of New York City's most bountiful archives: the library of the American Museum of Natural History, on Central Park West; and the New York Public Library Research Facility, on Fifth Avenue at 42nd Street. My goal, as I tested the patience of many a reference librarian and resident specialist, was to educate myself in the early scholarship on butterflies and moths which my 17th-century English poet might have known; and then to scour that early body of work for potential origins or variants of the name "Ephelia" and the many fictitious names she assigns her coterie in *Female Poems On several Occasions. Written by Ephelia*, one of the rarest and most elegant poetry books of 17th-century London.

Fig. 1. "Lady Mary Villiers with her Dwarf, Anne Gibson," by Sir Anthony Van Dyck, c. 1636-1640 (Larsen, 1980). With the kind permission of Lord Pembroke, Wilton House, Wiltshire.

While I was not always successful in my digs — indeed in some respects I was far afield — this entomological leg of my research produced useful results which ultimately allowed me to build a persuasive case for "Ephelia"'s authorship in Mary Villiers.

THE ENIGMA OF THE "EPHELIA" POET

s many women writers of her age and certainly well before, Mary Villiers shielded herself from sneering ridicule and salacious lampoons by concealing her identity. When she bravely took her poems public in 1678, her credit line, which nonetheless disclosed both gender and high social class, read, "Written by a Gentlewoman"; in early 1679, her credit line read, "Written by a Lady of Quality." After testing the waters of public reception and finding them hospitable, she then released her principal work in the spring of 1679, under the original and euphonious pseudonym, "Ephelia." The inclusion of some of her verse, identified as "Ephelia"'s, in popular poetry miscellanies published prior to 1679, tells us that Mary Villiers had been employing this pseudonym prior to 1679 in privately circulated manuscript copies of her poems. A few of these evidently traveled beyond her primary (court) orbit into the quick hands of enterprising scribal copyists about the town. Surely, several of her coterie and a few privileged writers closely associated with the Stuart court, such as Aphra Behn and Lord Rochester, knew the identity of this bold and (sometimes) amusing writer. A small circle of friends evidently was in on the caprice, and we can imagine their delight in its witty evolution.

As I was to discover, thanks to the expert guidance of several friends of The Ephelia Project, Mary Villiers was called "The Butterfly" by her kin and close circle of royals and nobles resulting from a playful prank of hers *circa* 1636 on the future Charles II in the royal fruit gardens. This amusing joke from Lady Mary's girlhood is reconstructed in the Baroness D'Aulnoy's *Mémoires* (Paris, 1695) and in most modern studies of the Villiers family, such as the Baroness Burghclere's *Villiers* (1903) and Charles Cammell's *Buckingham* (1939; 1984, 4th ed.). But as I also discovered, owing entirely from my own formulations, my poet's pretty *nom de plume* was itself a kind of butterfly language and but one component of an integrated butterfly persona constructed by this sly Stuart duchess.

According to my published researches, Mary Villiers produced a body of writings — poems, songs, and a pre-empted satiric play on Charles II and his brother, James, Duke of York — under the pseudonym "Ephelia." She ingeniously created the legend of "Ephelia" by devising an (heretofore) intractable case in the history of concealed authorship, one dense enough to elude the most skilled literary detective. Unable to draw back "Ephelia"'s veil, most scholars unfairly judged the poet to be either a man or a thoroughly invented poet — a sporting hoax — created by a cabal of 17th-century writers. Now this sort of blithe deauthentication of early women writers is an old tradition in academic scholarship. As Katharina M. Wilson at the University of Georgia has shown, the writings of the 10th-century Saxon writer, Hrotsvit of the Abbey of Gandersheim, were long considered clever forgeries, contrived by a small group of male German humanists. Only in the last century were Hrotsvit's texts authenticated and her canon fully restored. The tiresome tradition of "Ephelia"'s deauthentication was revived as late as 1995 by Warren Chernaik at the University of London, who concludes an otherwise excellent essay on "Ephelia"'s poetic voice with a (comic) flourish of deconstructionist abandon: "It is possible that several authors, male and female, contributed to a collaborative enterprise [in 'Ephelia"s book of 1679]; it is possible that the volume is the work of a single female author or a single male author. 'Ephelia' does not exist, except as embodied in the poems" (*Philological Quarterly*, Spring, 1995, p. 167). Elaine Hobby at Loughborough University in England hears a decidedly female voice in "Ephelia"'s work; but unable to find' "Ephelia" herself in the 1980s, Hobby bows to historical indeterminacy, judging the poet's identity both unknowable and improvable (*A Virtue of Necessity*, 1988). I and not a few adventurous others think differently.

As I know her story, "Mall" Villiers lived a full and turbulent life. This child of fortune and toy of fate was the most highly placed woman writer at the Stuart court. But in spite of vast entitlement, her long life (63 years) was marked by relentless personal crises. Thrice a bride and thrice widowed, her full name after 1664 was Mary Villiers Herbert Stuart Howard, this last deriving from a clandestine marriage in her forty-second year to Colonel Thomas Howard, a dashing young libertine and courtier of lesser rank. Hers is a lengthy catalogue of titles and names. We find her mentioned in contemporary writings as "the Lady Mary," "young Mall," "Mary, Lady Herbert," "Mary, Lady Stuart," "Richmond," and, as she is listed in the forthcoming *New Dictionary of National Biography*, "Mary, Lady Howard." Clearly, identity was the burden of her long life; self-reinvention, the signature of her art. Whereas Chernaik and others understandably complain of the "many confusing voices" in "Ephelia"'s verse, my case sets out a reasonable explanation of those voices in Lady Mary's multivocal persona and divisible personality. Morphing from one identity to another in her clever poetry book of 1679, she skillfully ventrilloquizes or, better, mimics (as butterflies are wont to do) the voices of various courtiers and courtesans of her circle. Adopting the voice of her good friend, "Celadon" (possibly George Porter), she versifies some of his amorous advice in the otherwise problematic verse-epistle, "The Reply. Written by a Friend," which is even signed "Celadon." And in her most famous and best lyric, "Ephelia's Lamentation," which begins, "How far are they deceiv'd, that hope in vain / A lasting Lease of Joys from Love t' obtain?", she voices Lady Mary Kirke, a discarded mistress of that unamiable libertine, John (Sheffield), Earl of Mulgrave ("Bajazet"). In a masterstroke of double masquerade, the tricksy "Mall" Villiers audaciously pens a self-dedication in her book of 1679 in the voice of a literary ingénue ("Ephelia"), who seeks patronal protection from her high and mighty ducal other: Mary Villiers. Ingeniously adopting many butterfly behaviors and characteristics, this splendid woman appears to have assembled an entire aesthetic around the pet-name given her in girlhood by the future Charles II, beginning with her self-reinvention as the "Ephelia" poet, the name itself but a kind of butterfly language, as I discovered.

BUTTERFLY ON THE WHEEL OF SCHOLARSHIP

he linchpin in my case for "Ephelia"'s identity had to be the origin and meaning of my writer's *nom-de-plume*. Yet, try as I may, I could not make sense of this pseudonym as an acronym, a palindrome, an anagram, a logogriph, or a trick-word comprised of other words. Nor did it seem to be, as others had suggested, a mere variant of Shakespeare's "Ophelia."

Flitting from my habitat on Central Park West down to Fifth Avenue and 42nd Street, I learned from 17th-century dictionaries in the collection of the New York Public Library that my poet's literary name was richly resonant in meaning. Its apparent stems, *phelia* and *helio* (*helia*), suggested Greco-Latin forms for "friendship" and "sun." But closer to the mark, I discovered that "Ephelia" could be a variant of the Classical *ephelis*, meaning sun-spots or marks. While this meaning was suggested in 1989 by the capable editorial team of *Kissing the Rod: an Anthology of Seventeenth-Century Women's Verse*, these feminist scholars translated *ephelis* narrowly to mean

(exclusively) "freckles"; but they did find two related fragments of anecdotal evidence, in the work of John Dunton in 1697 and Delarivier [e] Manley in 1709, which valuably identified "Ephelia" as a red-haired woman writer.

Examining *ephelis* through an entomological lens and against the new information of Mary Villiers' pet name "Butterfly," the pseudonym's root word, *ephelis*, came into focus as a different kind of "spots"; namely, the decorative marks or eyespots on butterfly wings. The Classical *ephelis* was a plausible source, then, for the pseudonym; and not because it exclusively meant "freckles" and not because Mary Villiers happened to have (dark) auburn-red hair, as her many portraits show. As John Harold Wilson documents in his classic study, *Court Satires of the Restoration* (1976), red hair was judged a serious flaw at this time; indeed, red-haired women at court were often tagged with offensive nicknames because of their coloration. Had Mary Villiers been, in truth, a freckled redhead, she would not have been mentioned in contemporary writings as one of the great English beauties of the 17th-century. Yet this important link between the name "Ephelia" and red-haired women writers, supplied appreciatively in *Kissing the Rod*, is highly probative, and would appear to support my case for Mary Villiers' authorship of the Ephelia texts. Certainly, Lady Mary shows us the volatile temperament and high color often associated with red-haired women. In her revealing poem, "To a Proud Beauty," she gives her cousin, Barbara Villiers, Charles II's chief mistress, a taste of her pen:

> "If you at me cast a disdainful Eye,
> In biting Satire I shall Rage so high,
> Thunder shall pleasant be to what I'll write,
> And you shall Tremble at my very Sight;
> Warned by your Danger, none shall dare again,
> Provoke my Pen to write in such a strain."
> ("To a Proud Beauty," *Female Poems . . . by Ephelia* [1679], 54-55)

Mary's quick temper is also displayed in "To Damon," a hot rebuke to the young town spark, Jack Howe, who falsely boasted of sexual favors from Mary's young niece, Frances Stuart (the "Beauteous Marina" in *Female Poems*). All this from the pen of a woman who, according to the Baroness Burghclere, was rumored to have dueled a female rival. And more about that duel a bit later.

Did Mary Villiers, this "Butterfly" of the Stuart court, know enough Latin to have constructed the unusual "Ephelia" pseudonym? Considering her class, rearing, and immediate family, the answer must be yes. As the daughter of a Catholic mother and schooled in the Classical education of a noblewoman, Lady Mary would have had a rudimentary knowledge of the Classical languages; and certainly she knew Latin by the 1670s, by which time she also had been a practicing Catholic convert and, moreover, the wife of a Catholic, Colonel Thomas Howard, for some years. I, therefore, adopted the Classical "*ephelis*" as a plausible root of the "Ephelia" pseudonym because it corresponded to butterfly language and to my candidate's pet name.

While I did not find variants of "*ephelis*" in 17th-century entomological sources, such as Sir Thomas Mouffet's *Theatrum Insectorum* (1634; English edition, 1658) and the interesting butterfly commentary of Jan Swammerdam and Ulysses Androvandi — Maria Sybilla Marian's spectacular work on insects (Amsterdam, 1705) was too late for my survey — I importantly found clinching evidence of the appropriateness of the name "Ephelia" to entomological language and taxonomy in the work of J. Max Schiner, who named a decorative species of Diptera in the new genus *Ephelia* in 1864 (*Catalogus systematicus dipterorum Europae*, p. 19, type 106; see also S. A. Neave (ed.), *Nomenclator Zoologicus*, 4 vol. (1936-49), 2:236).

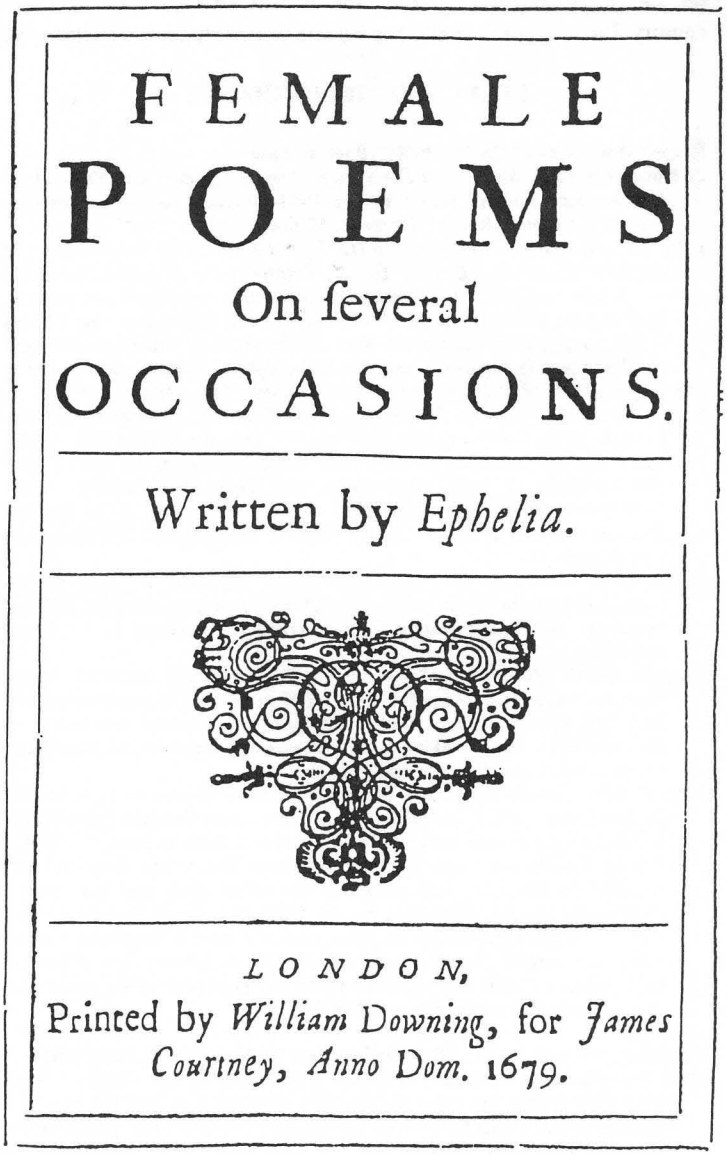
If, as her contemporaries recorded, "Butterfly" was one of Mary Villiers' many names, it certainly followed that Sir Anthony Van Dyck's many portraits of her were likely to yield allusions of a lepidopterological nature. We know that she sat to Van Dyck on many occasions, as Erik Larsen's authoritative work has documented (2 vol., Milan, 1980); and we know that she was among the Flemish master's favorite female sitters. But students of his portraits of Mary Villiers have yet to fully appreciate their rich iconographic character. For example, the portrait of her at Petworth House, Sussex, seat of the Wyndham family (Larsen A279), includes, as background detail, the powerful trope of Mary's ducal coronet. Not only does this portrait closely mimic Van Dyck's portrait of Queen Henrietta Maria with her crown (circa 1638; Wilton House, Wiltshire), but it apparently was occasioned by some personal crisis in the life of the sitter. In addition to the elegiac tone of the picture, one is drawn to the position of Mary's right hand, placed fully over her lower abdomen. The portrait, as I read it, may commemorate her sorrowful response to the premature death of her first child and her husband's heir, the young Esmé Stuart, whose death abruptly ended this particular branch of the ducal Richmond line. (The date of Esmé's death and of this portrait have been variously recorded.) Similarly, the double portrait of Mary Villiers and her faithful dwarf and page, Anne Gibson, who is delivering to her mistress a pair of long gloves, one of which Lady Mary holds up for the spectator (Fig. 1, above), may wittily encode her poems' mode of conveyance at the court.

Fig. 2. "Lady Mary Villiers with Lord Arran, as Cupid," by Sir Anthony Van Dyck, c. 1636 (perhaps 1637). With kind permission of the North Carolina Museum of Art, Raleigh, North Carolina.

My butterfly search in Lady Mary's portraits seemed successful when I examined details in Van Dyck's most poetic portrait of Mary Villiers: the double portrait of her and the young Lord Arran (Fig. 2). The most interesting detail in her elaborate costume, to my eye, is the gold fastener of her floral headpiece, which appears to be in the shape of a butterfly. A small (even tenuous) detail? Perhaps not. The date of this portrait, listed as "circa 1636" in most catalogues, could have been slightly later, say 1637, thus dating the painting to the early months of her second marriage to Richmond, by which time she certainly was known as "The Butterfly." Supporting such a reading is a second detail in the portrait, the sitter's short ermine-trimmed cape, which could allude to her new ducal class and title. We know that her father, the powerful first Duke of Buckingham, evidently favored his ermine ducal cape in which he is depicted in death by Hubert Le Suer, who cast the family's black marble sarcophagus in Henry VIIth Chapel, Westminster Abbey (Lockyer, Buckingham [1981], 458).

The *eureka*! piece in the "Ephelia" puzzle, as I wrote in 1995, 1996, and 1999, is the striking, oversized ornament or vignette on the title-page of Mary's book, *Female Poems . . . by Ephelia* (1679) (Fig. 3). The specialists who worked with me on this leg of the project are appreciatively acknowledged in my two recent essays in *American Notes & Queries* (Fall, 1996; Summer, 1999). As I demonstrated in 1999, the typographical mark in this lovely octavo originates in the book ornament stock of the Mathys firm of Leiden, a firm specializing in imitation Elzevier books and imitation Elzevier book ornaments. Édouard Rahir's great illustrated bibliography of Elzevier imprints and devices (Paris, 1898) suggested to me that this particular class of *cul-de-lampe* book ornament on the title-page of Mary's octavo had become associated by 1679 with a special class of *outré* book, which included anonymous, pseudonymous, clandestine, and controversial texts, by, for example, Spinoza, the editors of the Port Royal Bible, and Claude de Saumaise ("Claudius"), whose bold apologetics in support of the Stuart monarchy stirred the pen of John Milton. Many of these books, some bearing false or surreptitious imprints, were published by the liberal Elzevier book firm. I suggest that Mary Villiers was drawn to the Mathys ornament, which she could have seen in books by Spanheim and Causubon, both on the London market around this time, because it resembled, to her eye, a butterfly.

But the piece of research which galvanized my work on her book's title-page mark, however, were the lateral *fleurs-de-lys* which flank the butterfly image. These two design details may represent the handles and hilts of swords, thus alluding to Mary Villiers' rumored duel with a romantic rival, as reported by Winifred (Gardner), Baroness Burghclere, one of the earliest (1903) of reliable Villiers biographers. Mary's rival, according to my upcoming "Key to *Female Poems*" in the new scholarly e-journal, *(Re) Soundings*, appears to have been Lady Catherine Crofts, the "thin and ugly Mopsa" of *Female Poems by Ephelia*. Lady Catherine, evidently a bitter rival of Mary Villiers, was the longstanding mistress of Henry (Jermyn or German), first Earl of St Albans ("J.G."), who evidently maintained a tormented four-year liaison with Mary Villiers, *circa* late 1640s-early 1650s, an affair abruptly ended by his clandestine marriage to the newly widowed Queen Henrietta Maria, Mary's surrogate mother and the "excellent," "Commanding Eugenia" in Mary's poetry book of 1679. The large title-page device in Mary's book, therefore, is an ingenious logogram for the author herself. In this witty graphic conceit, Mary Villiers hid in plain sight on the very title-page of her own book these three centuries. Appropriately, this emblem of her authorship and identity is placed directly under the book's credit line, "Written by *Ephelia*."


FEMALE
POEMS
On ſeveral
OCCASIONS.

Written by *Ephelia*.

LONDON,
Printed by *William Downing*, for *James Courtney*, *Anno Dom.* 1679.

Fig. 3. Title-page of *Female Poems . . . by Ephelia* (1679), with butterfly-and-swords ornament used as a logogram for the author, Mary Villiers. This calligraphic line device of the *cul-de-lampe* variety (Rahir catalogue 203) emanated from the Mathys firm of Leiden. It is styled on a popular design associated with many unusual and controversial books printed and/or published by the great House of Elzevier, Holland (Author's copy, purchased from James Cummins-Bookseller, New York City, 1986).

Called "The Butterfly" since the mid-1630s, Lady Mary Villiers devised an entire repertoire of tricks and devices related to her pet name. As a former friend of the project pointed out to me, she even presents herself as a night butterfly in one of her pastoral songs: "Ranging the Plain, one Summer's Night, / To pass a vacant hour, / I fortunately chanc'd to light / On lovely Phillis' bower" (*Female Poems*, 27). Mary masterfully exploited a pet name from girlhood as a flexible persona, one which could embrace multiple identities and multiple voices. She mimicked the decorative beauty and transformative magic of the butterfly in her portraits, in her poetry, and in her multiple lives. My case, set out in full in *(Re)Soundings*, is an integrated case which can explain almost all of the longstanding complexities of the "Ephelia" subject. As a measure of the success of this bold hypothesis, my updated edition of "Ephelia"'s writings will be available from Scolar/Ashgate in about 2003; a first multimedia virtual archive of the "Ephelia" project will be available shortly

on the *(Re)Soundings* website; and this elusive papillon of 17th-century Stuart London shall soon be honored with her first patronym.

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SHALL MARY VILLIERS, DUCHESS OF RICHMOND, HAVE A BUTTERFLY PATRONYM?

A famous English poet of 17th-century London, publishing under the pseudonym "Ephelia," is proposed to be honored with a patronym of a common name for a British butterfly, the British subspecies of the orange tip, *Anthocharis cardamines britannica* Verity.

The idea for an Ephelia patronym was first brought about by correspondence with Dr. Maureen E. Mulvihill of The Princeton Research Forum, Princeton, New Jersey, an expert in the "Ephelia" identity question and who long has studied the matter, concluding that it was Lady Mary ("Mall") Villiers (later Stuart), Duchess of Richmond & Lennox (1622-1684), who was the mysterious "Ephelia." Inasmuch as Mary Villiers was called "The Butterfly" and "Papillon" by the Stuart inner ring, and apparently even favored orange colors, it seems fitting that the British subspecies of the European orange tip could honor her memory by being called "*Ephelia's Orange Tip*," especially since the British populations of this species do not now have any particular British common name.

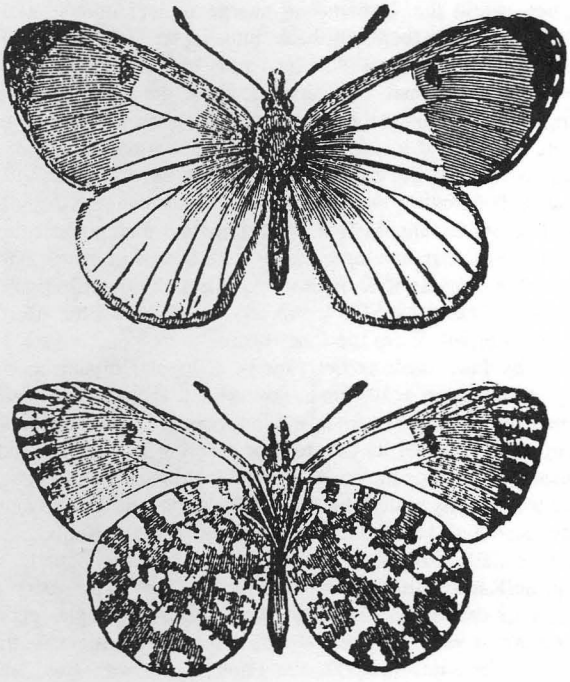

Fig. 1. Orange tip in Britain (*Anthocharis cardamines britannica*), dorsal and ventral sides (females do not have the orange wingtips); enlarged (after Newman, 1871. *An Illustrated Natural History of British Butterflies*).

Here are some notes from Dr. Mulvihill about Lady Mary:

"'Ephelia' was the pen-name of a great beauty of the Stuart court: the witty Lady Mary Villiers, later Stuart, Duchess of Richmond & Lennox (1622-1684). "Mall" Villiers was the celebrated daughter of George Villiers, first Duke of Buckingham, who effectively ran the courts of James I and Charles I. Lady Mary was raised with the royal Stuarts after her father was assassinated in 1628. Her bold broadside poems and her elegant book, *Female Poems . . . by Ephelia* (1679, 1682), include passionate declarations of Stuart loyalty and bitter words for enemies of the state."

"Van Dyck captured her great decorative beauty on several canvases; and we see from these portraits that orange was indeed one of her favored colors. As we know from the *Mémoires* (Paris, 1695) of the Countess D'Aulnoy, she was called "The Butterfly" by Charles II, her childhood playmate, resulting from an amusing prank of hers in the royal gardens. Her *nom-de-plume* derives from the classical *ephelis* (sun spots, marks), suggesting the decorative eyespots on butterfly wings. Fond of pranks and intrigue all of her long life, Lady Mary 'hid' in plain sight these three centuries on the very title-page of her own pseudonymous book of 1679, which displays a large butterfly-shaped decorative ornament."

Dr. Mulvihill has written extensively on the "Ephelia" subject since 1985. Her first book came out in 1992, *Poems by Ephelia, circa 1679*; and a second book is being readied for inclusion in the successful new series, *The Early Modern English Woman*, to be published by the English publisher, Scolar Press, in 2003. She also has written numerous articles about the case for Lady Mary Villiers being "Ephelia"; for example, in the journal *American Notes & Queries* (Fall, 1996; Summer, 1999); an authoritative profile on "Ephelia" in the new second edition of *An Encyclopedia of British Women Writers* (1998); and an upcoming feature article in *The Female Spectator*, the newsletter of the Chawton House Centre for the Study of Early Women Writers (Hampshire, England), entitled "The Masks of Mary Villiers: Sly Stuart Duchess." She also has an ambitious multimedia essay coming out in the new e-journal, *(Re)Soundings*, of the Millersville University, Department of English, entitled, "Thumbprints of 'Ephelia': The End of an Enigma in Restoration Attribution." Dr. Mulvihill recently had a letter-to-the-editor published by the London *Times Literary Supplement* about honoring Mary Villiers with a butterfly name (September 1, 2000, p. 17.). Dr. Mulvihill can be reached at mulvihill@bway.net.

If British lepidopterists favor honoring Lady "Ephelia" Villiers with a butterfly name, then adopting the new common name of Ephelia's Orange Tip for *Anthocharis cardamines britannica* seems a fitting patronym.

JOHN B. HEPPNER
Florida State Collection of Arthropods
Gainesville, Florida

A JOURNEY TO NABOKOV'S KARNER, NEW YORK: A CONSERVATION DILEMMA

KURT JOHNSON

Environmental Affairs, Ethical Cultural Society, 53 Prospect Park West, Brooklyn, New York 11215, USA

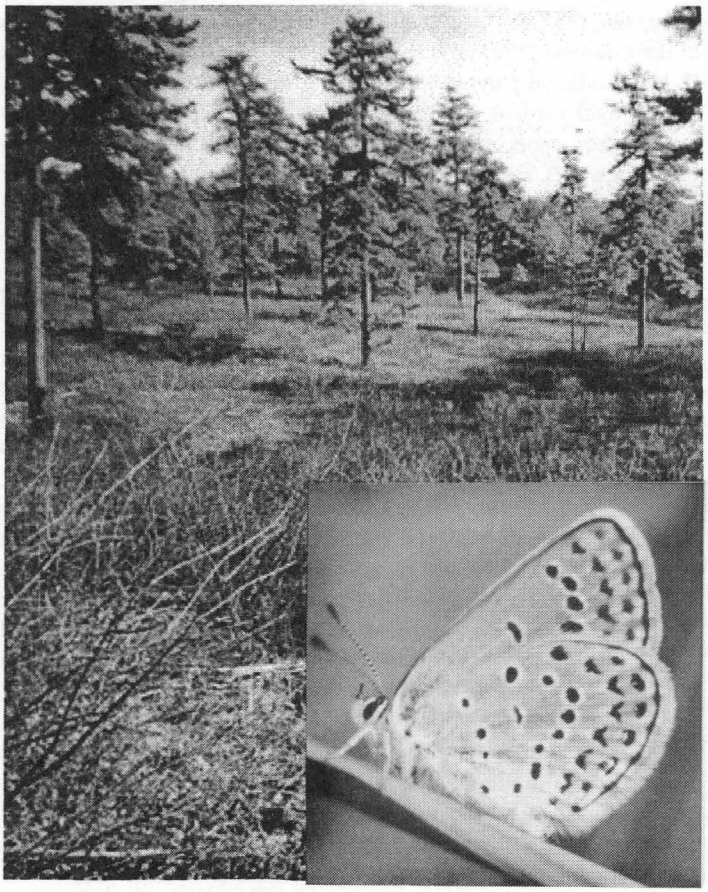

Fig. 1. Pitch pine habitat (©2000 J. Wolcott), with inset showing male Karner blue (*Lycaeides melissa samuelis*) at Karner, NY (©2000 R. Dirig).

A recent date to speak about Nabokov's blues in Albany, New York — the state's capital — afforded me a chance to visit what is left of old "Karner," New York. Karner is the little hamlet that, in common parlance, has attached its name to Nabokov's famous endangered species *Lycaeides melissa samuelis*, the "Karner Blue". Karner got the nod for *samuelis*'s common name because Nabokov chose specimens of *samuelis* from Karner for his type series (the specimens he used to define his name and thus considered the definitive series by modern taxonomic rules). My visit turned up some fascinating trivia about Karner, Nabokov, and *samuelis*. But, along with the trivia, it also turned up some pretty frightening specters regarding the chances for the Karner Blue's long term survival in New York.

My host in Albany was Save the Pine Bush ["SPB"], an activist organization which has been fighting for the preservation of *samuelis*'s Pine Bush habitats for more than two decades. I was met at the Albany-Rensselaer Amtrak station by Lynne Jackson, the current secretary of SPB — who was holding a copy of *Nabokov's Blues* in her hand so that I could easily recognize her. My comment to her as I got off the train mirrored what an old religious superior of mine used to say about the Bible. I said to Lynne, "You've been reading that scary book?"

Piling through about a foot of snow, Lynne took me in her 4-wheel drive Geo Tracker to meet John Wolcott, a founder and vice-president of SPB. Already the experience was becoming Nabokovesque (yes, a term recently coined by literati seemed destined to take its place alongside "Kafkaesque" in literary jargon). John Wolcott, in a rather strange Nabokovian mirror reflection, actually looks like a slightly gray and gnarled version of Cornell University's Robert Dirig (the long-term student of Nabokov's legacy at Cornell and author of several articles on Nabokov's butterflies, with whom I had shot pieces for a documentary film on Nabokov for French Cineteve about two years ago). Was I going back in time?

John is not just an aficionado of Albany area history but a true expert on the changes that region has undergone in the last decades. His expertise, in fact, now seems to annoy some of the local politicos because he has had a tendency over the years, in editors' letters and other venues, to correct the errors in many of their public statements concerning "what used to stand where," "how old something is," and so on. Perhaps out of fear of embarrassment, local politicians and press don't contact John much anymore, a fact that caught me as somewhat reminiscent of Nabokov's own isolation in the decades following his departure from Harvard University. Nabokov had had to stand by, knowing quite well by the simplest of dissections that his Caribbean genera *Cyclargus* and *Hemiargus* were two very different groups of butterflies, while the "experts" in charge of lepidoptery at the time continued to lump them all back into Jacob Hübner's 1818 name *Hemiargus*, well into the 1990's (and some still do today!).

Over the more than 20 years that Save the Pine Bush has been working on behalf of the Karner Blue, the nucleus of its some 1000 members has welded into a community, if not a mutual support group, meeting as often as once a week. Theirs has been a legacy of lawsuit after lawsuit, invoking the endangered species status of Nabokov's *L. samuelis* to continually fight the never-ending attempts at commercial incursion into the remaining areas of dwindling Pine Bush habitat. In their most recent lawsuit, against expansion of the Crossgates Mall (called "The Maul" by SPB members), the Karner Blue itself was a plaintiff, along with Save the Pine Bush.

Save the Pine Bush is not exactly a popular organization in the Albany region — an anathema to government agencies and developers, yet a hero to other local activists. School children and college students make up a large part of its year-to-year cheering section. The sad fact is that many residents of the state's capital couldn't care less about what a local judge recently called the "Blue Flies" that still survive among the scattered stands of pitch pines in and around the city limits.

Members of SPB joke that the "players" in the fight to save or destroy the Karner Blue haven't changed much over the years. Indeed, it's become a cast of "the usual suspects", the same people appearing in the court room year after year — the same conservationists, the same developers, the same lawyers, the same expert witnesses, and, until recently, the same judges. There is also a more recent entry to the cast — officials of the state's "Albany Pine Bush Preserve Commission," a quasi-governmental organization the New York state government set up to handle the results of the never-ending lawsuits over Pine Bush terrain and also handle the management of those areas that have, after protracted legal battles, been set aside.

I met the present Executive Director of the Commission, Willie Janeway. With a background from the Nature Conservancy, Mr. Janeway, who introduces himself simply as "Willie," seems quite aware of the precariousness of his position as the "in between" man amongst the developers on one side and the Save the Pine Bush activists on the other. Willie, on cross-country skis, met us at the "Apollo Drive" Karner Blue site. Originally, a developer proposed that a go-cart/miniature golf course be built here. This site is in between two sites of Karner Blues. Though the site is only 6 acres in size — probably the smallest development SPB ever sued over — it is extremely important. Also, when this site was bought by the developer, it was 4 acres of asphalt and 2 acres of sand dunes. Save the Pine Bush sued and the developer could