

AUTUMN 2024

AMERICAN PHILOSOPHICAL SOCIETY

NEWS



News From PHILOSOPHICAL HALL

Robert M. Hauser, *Executive Officer*

This has been a year of unusually rapid change in the Society.



Anne Downey, Head of Conservation, consolidates the juvenile Stanley Hawk in Plate 141 of John James Audubon's (APS 1831) *Birds of America*. Volume 1 is featured in *Sketching Splendor: American Natural History, 1750–1850*.

News

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President: Roger Bagnall
Executive Officer: Robert M. Hauser

Please send comments to
Allison Cadle, Associate Editor, The APS Press.
acadle@amphilsoc.org



www.amphilsoc.org

WE HAVE CONTINUED THE USUAL ROUND of activities—elections, APS Meetings, brown bags, seminars, conferences, and public lectures—and a wonderful exhibition, *Sketching Splendor: American Natural History, 1750–1850*. However, 2023–24 has also been notable for change, both in organization and personnel.

The strategic plan for the APS in 2024–2028 was approved at the November 2023 meetings of the Council and Membership. Here is a digest of its aims:

- Broaden the character of the Membership and staff.
- Redouble the Society's work as custodian of a rich collection of manuscripts, digital records, and audio recordings to preserve them and make them accessible.
- Foster original research by reaching a broader and more diverse pool of applicants for grants and fellowships.
- Bring the unique interdisciplinary content of the Society's Meetings to a broader audience of both Members and the public at large.
- Strengthen the Society's most visible face by making our public exhibitions larger and programs more accessible.
- Revitalize our publications program.
- Improve the Society's capabilities for communicating its work to a broad public.

To paraphrase Daniel Burnham, the great city planner of Chicago—or perhaps it was Machiavelli—these are no small plans.

The Society has already begun this work. At the November meetings the recommendation of an *ad hoc* study committee, led by Harriet Zuckerman, was approved, thus creating a Center for the History of Science. While there are already several fellowships in the history of science, the Society also created an H.C. Lewis Prize Fellowship. As of July 1, 2024, Adrianna Link will become the Curator and Director of the Center for the History

of Science. Dr. Link previously served as Assistant Director of Library & Museum Programming. She will be joined by recent Barzun Fellow, Gina Surita, as History of Science Project Specialist. At the same time, Dr. Brenna Holland, who began her service at the APS as assistant to Patrick Spero in the Library, will leave her current appointment as Assistant Director of Library & Museum Operations to become Assistant Director of Library & Museum Programming.

Major turnover in the senior staff of the Society began in mid-2023, when Patrick Spero resigned from the directorship of the APS Library & Museum to become Director of the George Washington Presidential Library at Mount Vernon. At the early October meeting of the APS Council, Annie Westcott, who had directed APS meetings for some 34 years, announced her intention to retire at the close of 2023.

Around the time of the November 2023 Meeting, I announced my intention to retire at the end of 2024. At that time, I will have served as Executive Officer of the Society for seven and a half years, and met my personal goal of serving throughout the first year of President Roger Bagnall's tenure. Some of you may recall that former President Linda Greenhouse and I each began our terms at the same time, thus lacking overlapping terms that might have informed and smoothed our introduction to the operations of the Society.

By November, we were already searching for a successor to Patrick Spero as Director of the APS Library & Museum. The Society was most fortunate to appoint Michelle Craig McDonald as Director and Librarian, and she assumed her new appointment in February 2024. Dr. McDonald brings not only great high-level administrative experience but also an

extensive background in museum education, a scholarly record in early American history, and significant work in public history. Before her appointment at the APS, Dr. McDonald was chair of the History Program and Professor of Atlantic History at Stockton University in Galloway, New Jersey. In her seventeen years at Stockton, she held several positions of responsibility, including interim provost, chief academic officer of the Atlantic City campus, vice provost, and associate vice president for academic affairs. Dr. McDonald holds a Ph.D. in History, University of Michigan; an M.A. in Liberal Arts, St. John's College, Annapolis; an M.A. in Museum Studies/American Studies, George Washington University; and a B.A. in History, UCLA. Before year's end, President Bagnall called for nominations for the new Executive Officer—now to be retitled Chief Executive Officer. We were able to recruit Patrick Spero to rejoin the Society as Chief Executive Officer, returning to the Society in July of 2024 and assuming his new role fully in 2025. Patrick is an accomplished historian of early America and had served the Society as Librarian for eight years before his service at Mount Vernon. His latest book, *The Scientist Turned Spy: André Michaux, Thomas Jefferson, and the Conspiracy of 1793*, was inspired by an APS Library holding, a subscription list created by then Secretary of State Jefferson, to support Michaux's explorations west of the Mississippi River.

Meanwhile, the Society was engaged in other significant searches for senior staff. In March, Siobhán Lyons was appointed Director of APS Meetings. Ms. Lyons has



Above: Patrick Spero, incoming Chief Executive Officer. Photo by Paul Rider. **Below:** Nora Monroe and Robert M. Hauser (former APS Director of Membership, APS Executive Officer) celebrating Nora's retirement at the April 2023 APS Meeting. Photo by Kelly & Massa.

some 20 years of successful experience in diplomacy, programming, and community outreach. She has represented Ireland to the European Union; helped to develop the Princeton Alumni Corps; directed programs, communications, and foundation relations for the World Affairs Council of Philadelphia; directed the Irish Diaspora Center in Philadelphia; and served as president and CEO of Citizen Diplomacy International. She earned bachelor's and master's degrees in Arabic from the University of London, School of Oriental and African Studies.

Around the same time, Nora Monroe, who had served admirably as Director of Membership and Prizes for about 30 years, announced her intention to retire as of June 30, 2024. Rather than appoint a direct successor to Ms. Monroe, the Society will appoint a Coordinator of Membership, who will report to the Executive Officer.

A last, major leadership change has occurred at the APS Press—formerly the Publications Department. For the past two years, Peter Dougherty has led the transformation and relaunch of the press in a new partnership with the University of Pennsylvania Press. Before joining the APS staff—and Membership in the Society (2023)—Peter had directed the Princeton

University Press for some 20 years. Among other accomplishments, Peter has led the creation of the Penn Press partnership; closed the Society's former relationship with Diane Publishing; addressed the backlog in production of *The Proceedings of the APS* and the *APS Yearbook*; initiated scanning and electronic access to the entire APS Press backlist; created new publication series—*APS Classics*, *Learned Lives*, and *Disciplines and Discontinuities*; and acquired several new books for the press. Peter has announced his intention to retire, becoming Editor-at-Large and a national search has led to the appointment of Kimberly Quinta as Director of the APS Press, effective September 1, 2024. Ms. Quinta has more than 20 years of experience in publishing and has most recently been Associate Director of the Rutgers University Press.

As ever, these activities and accomplishments would not have been possible without the fulsome, able, and collaborative endeavors of APS Members, Friends, and staff. In particular, it has been a joy for me to work with the APS staff—including those now departed—for the past seven years. I hope and trust that the cordial and collaborative working environment of the APS will continue in future.



FROM THE Librarian

This year's initiatives at the Library & Museum, which will in part be supported by two major external grants totaling nearly half a million dollars, are perhaps best captured by the themes of revolution and evolution.

THE APS 2024 EXHIBITION, *Sketching Splendor: Natural History from 1750-1850*, opened to broad acclaim. We are expanding and refining programs and projects for *Revolutionary City*, and we have hosted three major conferences in partnership with other cultural and historical institutions. Meanwhile, the Center for Native American and Indigenous Research (CNAIR) is celebrating its tenth anniversary (as is chronicled in another article in this issue), and the David Center for the American Revolution (DCAR) is now in its fifth year. Both these centers have been important conduits for fellowships, conferences, and programs that expand the pedagogical reach of our collections well beyond our walls. And joining them this year, we are delighted to welcome our new Center for the History of Science.

Science, of course, has been a core collecting focus since the founding of the APS. Indeed, when Richard H. Shryock became an APS Member in 1944, and subsequently Librarian of the Society (1958-1965), he proposed the establishment of a science history center, noting that, "as the oldest American scientific body, [APS] activities spanned and were involved in the whole history which is here under consideration. In a word," he continued, "there would seem to be no society which might more appropriately support such a program." Now, some 80 years later, Shryock's dream is a reality. The Center for the History of Science officially launched on July 1, and just three weeks after received a \$399,300 grant from the Lounsbery Foundation to support "America's Scientific Revolutionaries," a two-year multi-pronged initiative to identify pioneering American scientists during the Age of Revolutions. This re-



Brass equinox sundial, property of Edward Nairne (APS 1770), an English optician and instrument maker. The APS Museum acquired the sundial in May 2024.

search will be disseminated through a nationwide series of interviews with contemporary scientists and historians, a podcast series, conference presentations, and educational videos for classroom use to demonstrate how America's earliest scientific thinkers helped shape a distinct national identity rooted in Enlightenment commitments to reason, empiricism, and innovation.

"America's Scientific Revolutionaries" complements the APS's core initiative for the semiquincentennial, *The Revolutionary City*, which we launched in partnership with the Library Company of Philadelphia and the Historical Society of Pennsylvania. This project continues to flourish, having received a \$100,000 grant from the Philadelphia Funder Collaborative, adding new partners in the Museum of the American Revolution and the Kislak Center for Special Collections, Rare Books and Manuscripts at the University of Pennsylvania, and expanding the range of documents and perspectives available to researchers and the general public. In another exciting de-

velopment, our Center for Digital Scholarship has partnered with our Education Department to host a series of public transcription events that allows Philadelphians from all walks of life to try their hand at reading and translating 18th-century materials. These transcriptions are being used as training data for machine learning algorithms which we hope will enable automatic transcription, enhancing the accessibility and usability of the *Revolutionary City* portal and its materials.

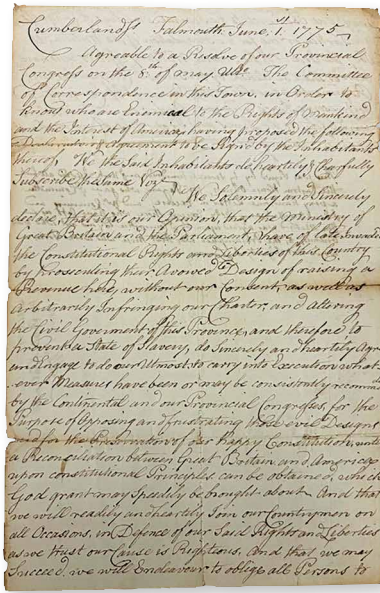
Our Museum, of course, also attracts wide audiences, and this year's exhibition has been enjoying large and appreciative visitation from local, national and international visitors. *Sketching Splendor: American Natural History, 1750-1850*, which opened in April 2024, focuses on the work of William Bartram, Titian Ramsay Peale, and John James Audubon, tracing the emergence of ecological thought and environmental awareness at a time of enormous social, political, and cultural change. The exhibition also highlights the under-recognized contributions to new understandings of nature made by women, and Black and Indigenous people like John Killbuck, Jr., a Lenni Lenape man; Thomas, an enslaved man employed by Audubon's collaborator John Bachman; and Maria Martin, a self-taught botanical illustrator and Bachman's sister-in-law.

Sketching Splendor has already received considerable attention and appreciation, with the exhibit Curator, Anna Majeski, joining APS Member Robert Peck, in a WHYY broadcast about the current debate over renaming scientific specimens. The exhibition's impact on Museum visitation has been striking, with near-record attendance for the week of July 4th (4,681 attendees), and a total of about 28,000 visitors in its first three months.

Sketching Splendor has also produced an array of creative programming, including “Making Nature: The Labor of Natural History,” developed with the Academy of Natural Sciences of Drexel University, which brought together more than 225 scholars, scientists, and artists for a two-day event that explored the ways humans have imagined, depicted, and constructed representations of knowledge about the natural world over time. Conference organizers are currently working with the APS Press to revise several of these presentations into a special issue of *Transactions*, which is re-launching this year as a quarterly journal. Equally noteworthy is our Museum’s collaboration with the APS Press to release *Sketching Splendor’s* catalog as our inaugural publication in partnership with the University of Pennsylvania Press.

Two other conferences have highlighted different aspects of the Library & Museum’s holdings. In December 2023, “Empire and its Discontent, 1763-1773,” convened in Boston, in conjunction with the Massachusetts Historical Society, to mark the 260th anniversary of the Treaty of Paris that ended the Seven Years’ War and the 250th anniversary of the Boston Tea Party. Then in July 2024, in collaboration with the George Washington Presi-

dential Library at Mount Vernon and George Mason’s Gunston Hall, a meeting that explored “The Origins of Revolution: 250th Anniversary of the Fairfax Resolves” took place in Alexandria, Virginia. Combined, these events brought together more than 300 scholars and members of the interested public to debate and discuss these historically significant events, and further solidified the APS goal of collaborating with institutional partners.



Above: Detail of *Cicadas*. Titian Ramsay Peale (APS 1833), 1819-1820. Watercolor on paper. APS.

Left: Falmouth Declaration, June 1, 1775. Manuscript copy of a declaration made by the citizens of Falmouth in the northern part of Massachusetts-Bay (now Portland, Maine), swearing to uphold the measures of the Continental Congress. The APS Library acquired the Falmouth Declaration in March 2024. Photo by David Gary.

Finally, acquisitions strategies have continued apace at the Library and Museum. Two new additions to our collection that highlight our strengths in Revolutionary history and the history of science are a manuscript copy of a declaration made by the citizens of Falmouth, Massachusetts, on June 1, 1775, and an 18th-century brass universal equinox sundial. The Falmouth document, dated more than a year before the Declaration of Independence, outlines several of the complaints about royal authority that would culminate in the thirteen colonies’ break with Great Britain in 1776, including the infringement of colonial rights, taxation without representation, incursions on governmental charters, and the likening of colonial status to “slavery.” Meanwhile, the sundial comes from the collections of Edward Nairne (1726-1806). Nairne enjoyed an extensive international reputation and corresponded frequently with Benjamin Franklin, for whom he made a set of magnets and a telescope around 1758. In 1770, he was elected a Member of the American Philosophical Society.

As this brief catalog of events and developments at the APS attests, my first six months here have been busy and exciting. I am very much looking forward to what the rest of this year will bring, and welcome the chance to speak to any of you about these initiatives or other ideas you might have for the Library and Museum. Please feel free to email me at librarian@amphilsoc.org.

Michelle Craig McDonald
 Director of the Library & Museum



Missouri bear, *Ursus horribilis* Ord. Titian Ramsay Peale (APS 1833), 1822. Watercolor and graphite on paper. APS.

TAKING USEFUL KNOWLEDGE “Down to the Studs”

THREE NEW APS PRESS SERIES

When we started the relaunch of the APS Press in the early days of January 2023, it quickly became clear that we would have to take the Press metaphorically “down to the studs” by rethinking and updating its every facet.

THIS SWEEPING PROJECT has encompassed the entire enterprise: a new distribution partner, the University of Pennsylvania Press; new domestic and international warehouses; the digitization of the Press’s historic in-print backlist (with plans for the out-of-prints); new systems for editing, design, and production; new journals editing and fulfillment, new designs and graphic identity, new publicity plans, and a few new mismatched chairs in the Press’s basement office in Philosophical Hall for our embryonic Press team. Last but certainly not least, we needed to launch a wholly new campaign to acquire exciting and distinguished books.

In planning our new editorial acquisitions, getting “down to the studs” meant coming face-to-face with Benjamin Franklin’s historic mission for the APS, when in 1743 he proposed a scholarly organization dedicated to “promoting useful knowledge,” forged by the intellectual exchange of seven scientists at the time, each representing a different field, *nullo discrimine*.

Engaging Franklin’s mission anew by bringing together the ideas of scholars from today’s kaleidoscope of disciplines presented us with a challenge: to identify the sources of useful knowledge, and contextualize its history. So we began our new multidisciplinary acquisitions initiative in conversations with an outstanding group of scholars to edit three prospective book series, each on a specific source of useful knowledge.

These series are now foregrounding our acquisitions effort to seek out promising authors interested in writing brief essay-like books addressed to broadly multidisciplinary audiences of scholars and students around the English-speaking world and potentially in translation.



Trompe l'oeil of an open cabinet,
Cornelis Norbertus Gysbrechts, 1600s.
Wikimedia Commons.

is to capture the vivid concreteness of the individual lives of humanists and social scientists, in works that by focusing on individuals’ experiences and accomplishments transform what might be abstract and bloodless histories into embodied tales, full of human interest. It is time for a reboot, for an injection of energy and excitement into the writing of biographies.

All of them would have to deal, in some detail, with the work their protagonists did as well as with the lives they lived. All of them would have to be accessibly written. And all of them would have to be short: we envision a length between 40,000 and 50,000 words as the rule. We imagine *Learned Lives* as a series that does more than simply collect manuscripts already in progress; it is, instead, a warm embrace of the joys, travails, friendships, and provocations of the life of learning, at a time those past lives most need our thoughtful devotion.”

Learned Lives: Brief Intellectual Biographies

We started with a bang. Our early discussions with historians Suzanne Marchand (Louisiana State University) and Anthony Grafton (Princeton, APS 1993) resulted in the plan for the new series, *Learned Lives*, brief biographies of illustrious thinkers to be published in highly readable, inexpensive editions. The January 2024 announcement of *Learned Lives* gets at the heart of the series’ concept:

“Humanists and social scientists have made the worlds we inhabit and the utopias and dystopias we dream about. They have reshaped the ways in which we understand politics and society, religion and literature, of other cultures and of our own. The lives and accomplishments of these men and women have taken many forms. So the goal

Disciplines & Discontinuities: Stories of Scholarly Change

Shifting the focus from the personal to the social sources of useful knowledge, we then met with Princeton anthropologist Carol Greenhouse (APS 2011) to discuss the editing of a series on the fields that incubate, code, and create useful knowledge. Announcing the new series, *Disciplines & Discontinuities*, in May 2024, we stressed that it would “tell the stories of how scholarly fields change. They are stories about the insights, discoveries and debates over the recent past that have reshaped the current state of knowledge and the prospects for future research. Spanning the humanities, social sciences, physical sciences, and professions, the series overall will address

APS Classics: Capturing the Past in Contemporary Contexts

the emergence of new disciplines; the influence of interdisciplinary exchange; the development of cross-disciplinary fields around pressing cultural, regional and global questions, facilitated by new technologies of research and collaboration; the democratization of disciplines and the multidisciplinary and post-disciplinary world in which many rising scholars operate today in the United States and internationally.

Each title in the *Disciplines & Discontinuities* series will offer a field-specific analysis combining intellectual, institutional, and social aspects, written by scholars who have been active in those developments. Their focus on continuities and discontinuities within and across disciplines advances insights into how disciplinary discourses and practices change, enriching knowledge even as they unsettle the conventions of synthesis and critique that may have once seemed to cabin specializations within more or less clear disciplinary boundaries.”

Disciplines & Discontinuities, too, will feature brief, inexpensive, essay-like books, framed for broad scholarly readerships, and poised to appeal to scholars and students alike.

In redefining useful knowledge for our day, the exploration of its history was the third essential source we sought to exposit. No greater repository exists than the most influential works of past APS members—the basis for *APS Classics*—to be edited by Harvard historian Joyce Chaplin (APS 2020). In announcing the series in August 2024, we began with APS principles: “The APS is older than the concept of an expert, but it has always championed expertise. In the Society’s antecedent, Benjamin Franklin’s lively Junto Club, highly-knowledgeable, self-educated working men argued passionately about ideas and their relevance to civic life. Even as science and scholarship have become much more specialized, the Society’s stated mission to promote “useful knowledge” has urged experts to consider their role within a democratic nation. *APS Classics* will reintroduce examples of what this historical democracy of experts accomplished.

The series will feature attractive, affordable paperback editions of books and essays previously published by the APS, as well as significant works by APS members in the public domain. We will print readable editions of keystone texts from all the disciplines represented at the

Society—from astronomy to anthropology, from evolutionary biology to economics, from quantum physics to political science.

Each *APS Classic* will be contextualized in a foreword by a leading scholar of the relevant field and concluded in an afterword by a living specialist. The forewords will offer crucial context and establish links between the historical moment of the primary text and our own, while the afterwords will give major contemporary thinkers an opportunity to wrestle publicly with the ideas and legacies of their predecessors, including where they fell short, intellectually or ethically. We think of this as a dual exercise in “framing”: using historical context to frame the original texts and using those very texts to frame today’s debates.”

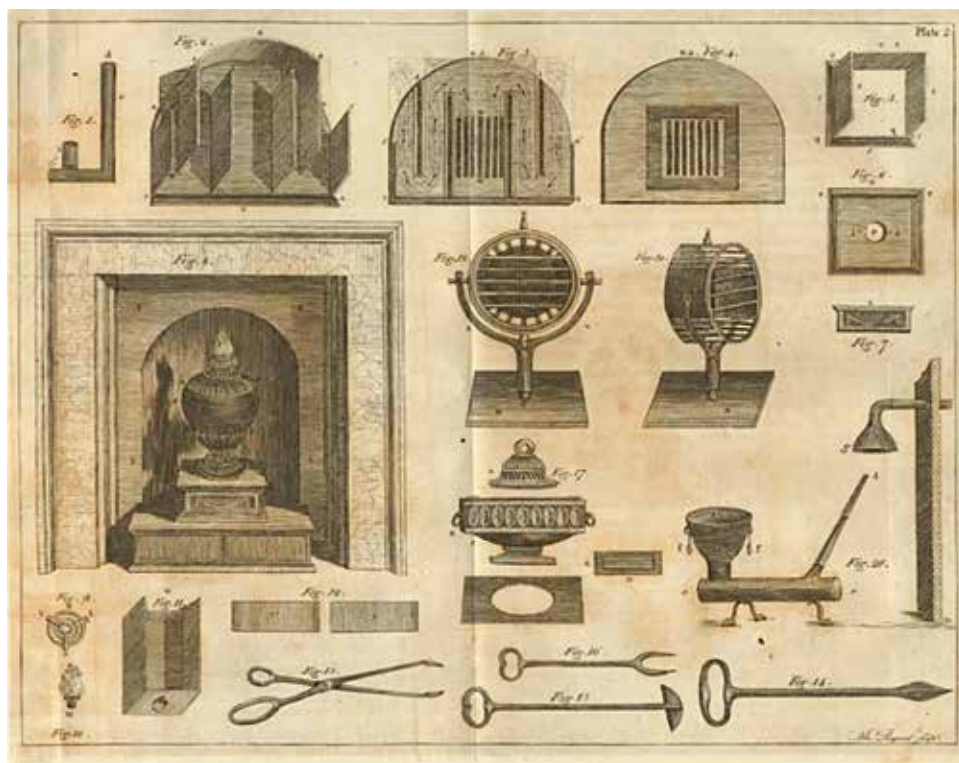
Beyond the Series: Extending Useful Knowledge

Complementing these series in excavating and redefining useful knowledge today are several other APS Press initiatives: the recently digitized and republished APS backlist, beginning with 700 in-print titles and extending later to include all out-of-print titles. Next, our journals, respectively the *Transactions* and *Proceedings* of the APS, bring multidisciplinary commentary to bear on compelling historical questions and contemporary issues. Princeton historian William Chester Jordan (APS 2000) brings new vigor and excitement to *Proceedings* as its new general editor, while *Transactions* continues to publish the work of APS Library convenings and, in an exciting new annual issue, edited accounts of the most outstanding research done at the APS in the previous year. And last, works emanating from the APS Library & Museum research programs.

Today more than ever, useful knowledge—as an institution and as a cultural force—occupies center stage in society. By taking it down to its core elements in the form of the three above-mentioned series and newly revived journals, the relaunched APS Press has staked out a distinctive space for enriching the scholarly conversation across disciplines, cultures, and borders.

As we prepare to approach and meet with prospective authors, we seek to update Franklin’s 18th century imperative with exciting texts reflecting the best conversational and educational traditions of the APS. **The APS Press Team**

Below: Benjamin Franklin, “Description of a new Stove for burning of Pitcoal, and consuming all its Smoke,” *Transactions of the American Philosophical Society*, 1786.



Sketching Splendor

AMERICAN NATURAL HISTORY, 1750–1850

Through words and images, William Bartram (1739–1823),
Titian Ramsay Peale (1799–1885), and
John James Audubon (1785–1851) captured nature's splendor.

THE CAREERS OF THESE NATURAL HISTORIANS SPANNED AN EXCITING PERIOD in early American science. Naturalists explored lands unfamiliar to Europeans. They engaged with new ideas and scientific approaches. They borrowed freely from art to express evocative ideas about nature. At the same time, natural history was not without consequences. The work of these three naturalists claimed lands that belonged to Native nations. It promoted practices that ultimately led to environmental destruction. It endorsed racial hierarchies. Finally, they relied on the unacknowledged contributions of Native Americans and people of African descent. Bartram, Peale, and Audubon's work is filled with injustice and innovation in equal measure. *Sketching Splendor* invites American Philosophical Society Museum visitors to engage with this complexity.



Above: *Sunset on the Missouri* (detail), Titian Ramsay Peale, July 28, 1819. Watercolor, graphite, and ink on paper. APS.

Right: *Fulvous or Cliff Swallow, Burrowing Owl*, Alexander Lawson (after Titian Ramsay Peale), in *American Ornithology*, vol. 1, Charles Lucian Bonaparte, 1825. Hand-colored engraving. APS.



Drawn from Nature by William K. Park.

1. Sulvous or Cliff Swallow. *Hirundo Fulva.* 2. Burrowing Owl. *Arix Canicularis.*

Engraved by Alexander Lawson.



I. Precursors: Eighteenth-Century Natural History

Early American natural historians were influenced by European scientists, who offered diverse approaches to natural history. The Swedish botanist Carl Linnaeus (APS 1769) focused on taxonomy, or identifying, naming, and cataloging new species. Linnaeus developed one of the most influential taxonomic systems, which classified plants according to their reproductive parts. Linnaeus's approach is represented in the exhibition by a facsimile of his influential publication, *Systema Naturae* (first ed., 1735), courtesy of the Academy of Natural Sciences at Drexel University. French naturalist Georges-Louis Leclerc de Buffon (APS 1768) thought Linnaeus's system was too simplistic. Instead, Buffon advocated detailed observation of living things in nature, including their behavior and relations to plants, animals, and habitats, as demonstrated in his *L'Histoire Naturelle des Oiseaux* (1771). He also hypothesized natural laws relating to ecology and evolution. Ideas about nature drawn from art also found their way into American natural history. Naturalists depicted the beauty of nature like painters and highlighted their emotional responses like poets, as exemplified by Erasmus Darwin's *The Loves of the Plants* (1791).

Above: Installation photograph by Brent Wahl. **Below Right:** *The Great Alachua-Savana, in East Florida*, William Bartram, N.D. Ink on paper. APS. **Right:** *Blacktail Deer, Summer Hair*, Titian Ramsay Peale, 1822. Watercolor, graphite, and ink on paper. APS.

Native American experts had, and continue to have, deep knowledge of North America's biodiversity and ecology. Euro-American scientists in the 18th and 19th centuries also drew on this knowledge when developing their ideas. As evidence of this expertise, the exhibition displays a Lenape vocabulary, *Names which the Leni Lenape...Had Given to Rivers, Streams, Places, etc.* (1822) which demonstrated how Lenape place names reveal detailed ecological knowledge. The vocabulary was recorded by a Moravian missionary and APS correspondent. Although Euro-Americans relied heavily on Native expertise in their work, they rarely acknowledged the contributions of specific Native individuals. Moreover, they made racist claims that Native Americans were socially and intellectually inferior to people of European descent. Appropriating Native expertise was another way that Euro-Americans could assert both dominion over the American landscape and their own intellectual authority. In contrast, this exhibition strives to highlight the contributions of both known and anonymous Native experts.

II. William Bartram: The Borders of a 'New' World

William Bartram (APS 1768) witnessed the emergence of both the American nation and its scientific community. His father, John Bartram, ran a plant nursery—Bartram's Garden—outside Philadelphia and helped found the American Philosophical Society in 1743. William's *Travels Through...East and West Florida...* (1791) was one of the new American republic's first natural history books.

William Bartram's work shows us that contemporary views of the American landscape were complex. Bartram's sometimes conflicted attitudes towards nature are evident in his *Travels*, which recorded his 1773-1777 journey through the American Southeast, and was represented in the exhibition by the APS's first-edition copy. On the one hand, in the *Travels* Bartram describes nature as a source of creative, intellectual, and spiritual inspiration. However, Bartram also presents nature as a source of valuable resources, ripe for development. The inclusion in this section of a shipping receipt for a customer of Bartram's Garden (1780s) reminds visitors that Bartram's journeys were not just about science, but also about locating unusual plants that might turn a profit in the family nursery.

While in the *Travels* Bartram engaged with nature through the written word, in

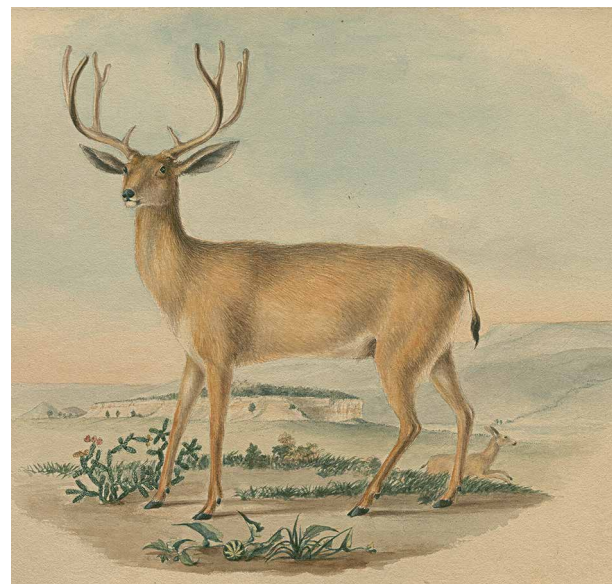
the *Great Alachua-Savana, in East Florida* (n.d.)—the APS’s most significant drawing by Bartram—visitors see how Bartram used images to articulate his complicated relationship to the natural world. The exhibition installation also places the APS’s *Great Alachua-Savana* in conversation with Bartram’s other drawings and textual descriptions of the Alachua Savanna, all of which offered slightly different responses to this great landmark—as natural wonder, as interconnected ecosystem, and as productive site for settlement. This installation equally engages visitors with Bartram’s struggles to articulate a clear position on the competing claims to this landscape. While he initially advocated the equal rights of Native Americans—in particular the Muscogee, Seminole, and Cherokee of the American Southeast—he ultimately accepted the American republic’s occupation of their homelands.

In spite of this conflicted attitude towards colonial expansion, William Bartram optimistically maintained that nature offered a model for a more equal American society. European taxonomists described the natural world as rigidly hierarchical, with humans at the top, separated from animals and plants. In contrast, Bartram resisted the idea of ‘natural’ hierarchy by blurring these distinctions. He emphasized the human-like reason of animals, and the ability of certain plants to move like animals. Moreover, he saw the peaceful interactions between living things as evidence that harmony and equality were universal ideals. However, here too there were limits to his vision, and Bartram did not apply these ideals evenly. He enslaved six people on an East Florida plantation in the 1760s

and again enslaved at least one person in the 1770s. The exhibition included a bill of sale for a woman called Jenny who was enslaved by Bartram, and whose sale in 1773 may have partially funded Bartram’s southeastern travels. Later in life and as public sentiment changed Bartram adopted an abolitionist position. The best evidence for this is in his *Antislavery Treatise* (c. 1790), written on the back of a catalog of Bartram’s Garden, and included in the show on loan from the Historical Society of Pennsylvania.

III. Titian Ramsay Peale: Unfamiliar Landscapes

Titian Ramsay Peale (APS 1833) belonged to a generation of naturalists whose goal was to catalog all native American flora and fauna. As a youth, Titian was inspired by William Bartram and his commitment to fieldwork. However, it was his father, Charles Willson Peale (APS 1786), who definitively shaped Titian’s approach to natural history. Charles was a painter by training who founded one of the first American natural history museums, the Peale Museum, located in the APS’s Philosophical Hall from 1794 to 1811. There, visitors could find a range of American animal and mineral specimens arranged in taxonomic order and depicted in a landscape that reflected their native habitat. Charles presented a vision of American nature that was harmonious, orderly, and benevolent as the nation expanded across the continent. The museum served as his son Titian’s first classroom and he would eventually serve as its curator.



From 1819 to 1820, Titian Ramsay Peale went on a government-funded survey between the Mississippi River and the Rockies led by Stephen H. Long (APS 1823). While the Lewis and Clark Expedition (1804–1806) was the first American expedition west of the Mississippi, the Long Expedition was the first to bring trained naturalists and artists. Peale’s work on the expedition focused on describing the species he encountered in these unfamiliar landscapes. The exhibition displays a whole series of his watercolors, including the *Blacktail Deer, Summer Hair* (1822) and *Muskrats* (1819–1820). The finished watercolors are idealized scientific illustrations depicting the animal’s appearance, its habitat, something of its behavior, as well as its diet, and this section also features images that reveal the artistic process behind Peale’s scientific images. Peale’s aesthetically pleasing images also present the lands west of the Mississippi as ideal for white settlement, a reminder of science’s role in colonization and the dispossession of Native communities. However, in the official expedition report authored by Edwin James and featured in the exhibition, James ultimately presented much of the land between the Missouri River and the Rockies as harsh and unpromising for Euro-American settlement. Whether in verbal or visual form, descriptions such as these shaped the ideological vision of western landscapes for Euro-Americans on the eastern seaboard.

In order to study animals, naturalists often killed them. Indeed, Peale’s main role during the Long Expedition was as much as a hunter as it was a naturalist. The



violence behind the science usually goes unrecorded, but Peale produced a series of highly unusual images that record trapped or dead animals, many of them preserved in the APS's collections and featured in the exhibition. For example, in the three drawings of the *Great Plains Wolf* (1819–1820) series, Peale first shows the live animal snarling, then represents the wolf with its foot caught in a trap and howling in distress, and finally drew the wolf after he himself had shot it. This series invites reflection about the impact of scientific discovery on its subjects, as the creation of new knowledge came at a cost.

IV. John James Audubon: The 'Universe' of America

John James Audubon (APS 1831) was born in the French colony of Saint-Domingue (modern Haiti). He came to the United States in 1803, where he cultivated an interest in ornithology. Audubon's *The Birds of America* (1827–1838) is best known for its dramatic representations of American birdlife. An outsider who struggled to gain acceptance from Philadelphia's naturalist community, in *Birds*, Audubon departed from the strict taxonomic approach advocated by professional naturalists. Instead, he staked his reputation on a commitment to unsurpassed fieldwork. To capture the American wildlife he observed firsthand, he showed active birds interacting with one another and their environments. These multi-figure compositions combined designs from contemporary painting and traditional scientific illustration. Audubon also infused his illustrations with drama to express the emotional life of animals. Audubon claimed these designs were totally original, but he built on clear precedents in the work of earlier naturalists like Mark Catesby, whose *The Natural History of the Carolina, Florida, and the Bahama Islands* (1771, third ed.) is also featured in the exhibition. The American Philosophical Society was one of the original subscribers to *Birds*, and thanks to the hard work of APS conservators Anne Downey and Renée Wolcott, the Society's copy was ready for exhibition. Moreover, a special, in-gallery digital facsimile enables visitors to flip through every page of the recently restored first volume.

Audubon's vivid images of American wildlife intensified the identification of the United States with its natural splendors.

But these images also laid intellectual claim to the land as Native Americans faced increased dispossession in the 1820s and 1830s. Further, they romanticized landscapes that supported plantation slavery. Audubon supported these policies both as an enslaver and as a participant in scientific racism. A special reflection moment incorporated into the exhibition examines both Audubon and Titian Ramsay Peale's relationship to Samuel G. Morton (APS 1828) a Philadelphia physician who sought to assert false claims of European biological superiority through the pseudoscientific analysis of human skulls. Both Audubon and Peale collected human remains for Morton, often on the same expeditions where they collected American flora and fauna. While scientific practices have changed over time, the reflection moment invites visitors to think through a question scientists and institutions like the APS continue to grapple with—How has science supported injustice?

Finally, while Audubon's name appears on the title page of *Birds*, neither this project, nor Audubon's last publication, *The Quadrupeds of North America* (1854, second ed., octavo version), were the work of one individual. They were both collaborative projects that required observing animals across North America, producing thousands of images, and writing volumes of text. Among Audubon's collaborators were many women, Native Americans, and African laborers who made Audubon's work possible. Maria Martin, the sister-in-law and later wife of Audubon's collaborator John Bachman, produced botanical images for many plates in *Birds*. A man named Thomas, whom Bachman enslaved, taxidermied specimens during the years Audubon collaborated with Bachman on *Birds*. The contributions of both Martin and Thomas were highlighted in the exhibition through a fine-art print facsimile of Audubon's watercolor study for plate 185 (2006; original 1833). Finally, Natoyist-Siksina' (Medicine Snake Woman) was a Kainai woman who helped facilitate the multiracial knowledge networks on which Audubon relied during the only expedition he completed for *Quadrupeds*. Natoyist-Siksina's essential contribution concludes this section, represented by Audubon's own portrait of her, painted in 1843 during his Fort Union expedition and on loan from John James Audubon State Park.



Still from *Field Companion*, Nadia Hironaka and Matthew Suib, 2022. Co-commissioned in 2021 by Rowan University Art Gallery and Locust Projects, Miami. Courtesy of the artists and Locks Gallery, Philadelphia.

V. Nadia Hironaka and Matthew Suib, *Field Companion:* Contemporary Art and Ecology

Artists today continue to explore biodiversity and ecology. Set in a microcosmic forest, *Field Companion* is based loosely on the pine barrens that dot Southern New Jersey near the home of Hironaka and Suib. The film considers forest ecosystems in terms of symbiotic and collaborative relationships that sustain coexistence and community. In *Field Companion*, the pine barrens forest is condensed and transplanted to a terrarium in the artists' studio. The terrarium's diverse native plants and living dwellers are accompanied by digitally rendered part-animal, part-human creatures. Through these dwellers' conversations and interactions, they look forward, investigating progressive methods of sustainability for now and into the future.

Hironaka and Suib use film and digital tools to represent the natural world, rather than pencil, watercolor, and paper. Yet, many of the questions they ask are ones that already emerged in the work of Bartram, Peale, and Audubon—how can art capture nature's complexity? How are humans tied to the rest of the natural world? What do we learn when we look at the world from a non-human perspective?

Anna Majeski
Curator of *Sketching Splendor*

Conservation on a Grand Scale:

Treating Audubon's *Birds of America*

IN EARLY OCTOBER 2022, TWO conservators and three museum staff gathered to examine the enormous volumes of *Birds of America* by John James Audubon (1785–1851), first bound for the American Philosophical Society in 1840. Each book is more than three feet tall by two feet wide, and weighs approximately 50 pounds. The 435 hand-colored engravings within them, which depict North and Central American birds at life size, are known as the double-elephant folios due to the extraordinary size of their paper. Volume 1 is now featured in *Sketching Splendor: American Natural History, 1750–1850*, the APS Museum's exhibition on natural history illustration (open through the end of the year).

The engravings were first produced between 1827 and 1838. First, Audubon created an original painting for the engraver and colorists to copy. The engraver used engraving, etching, and aquatint techniques to carve a mirror image of the painting into a copper plate, creating incised lines and acid-etched pits that would hold ink. The finished plate was rolled with an oil-based black ink, wiped, and pressed against a dampened sheet of paper under heavy weight. The paper pulled the ink from the carved lines in the plate, creating a detailed black-and-white image of the original painting. An army of female colorists then painted each print with watercolors and applied transparent glazes to make certain areas shiny. The prints were issued in sets of five, and APS Members teamed together to purchase the prints, donate them to the APS, and have them bound into five enormous books.

Almost 100 years later, APS Conservators Anne Downey and Renée Wolcott built a book cradle of foam wedges to support the huge volumes. It took two people to lift each book, center it in the cradle, and open it. APS Exhibition Curator Anna Majeski leaned over each leaf as the conservators turned the pages, admiring songbirds, woodpeckers, and raptors depicted in their natural environments.

She paused on plate 141 of volume 2 and leaned even closer. "What is going on with this print?"



Everyone gathered around. The print, which features two goshawks and a Stanley hawk, looked oddly flat, except for a spot of dark, saturated color in the adult goshawk's wing. Compared with that dark spot, the rest of the bird's plumage looked gray and lifeless. Closer inspection revealed a mottled purple-gray haze over all the dark areas of the print, including the birds' gray and brown feathers, their black pupils and beaks, and the shadows in the rocky landscape. A dark thumbprint on the shoulder of the Stanley hawk suggested that the hazy material could be removed by abrasion. The team flipped more pages, and found more haze. What was it?

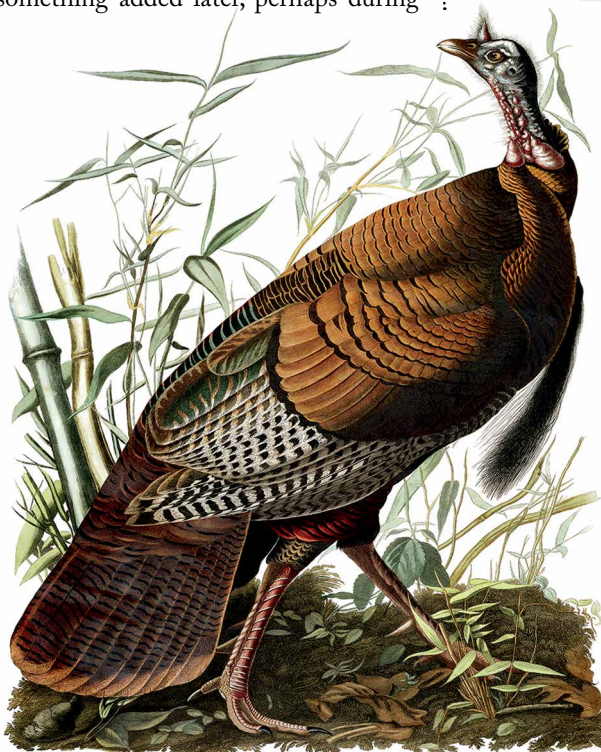
Months of research and testing ensued. Tests confirmed that the hazy material could be eliminated by rubbing it with a white vinyl eraser. But would it be safe, or ethical, to remove it? Was the material original to the prints, like a degraded glaze, or something added later, perhaps during

the prints' 1897 lining and rebinding? Analysis of microscopic samples revealed neither an oil-based bloom (which can create a hazy appearance in degraded printing inks) nor a degraded gum (which can create a hazy appearance in degraded surface glazes). The samples contained only the original watercolor and ink pigments, including a high proportion of bone black. Colleagues suggested that the bone black pigment had become desiccated and friable, creating an uneven surface that scattered light rather than reflecting it. The purplish haze was an optical effect created by chalky, deteriorated pigment in the paints and ink, not a surface coating.

With this knowledge, conservators were able to develop an ethical treatment protocol for the giant prints. Rather than removing the degraded original pigment, they decided to consolidate it. Using fine brushes, Anne and Renée coated the hazy areas with a dilute paper-friendly adhesive mixed with alcohol, which assists penetration. Repeated applications of the consolidant served to stick the chalky black pigment back together, restoring the reflective qualities of the original paint and ink films. The re-saturated prints are once again vibrant, with deep shadows and fine printed details that were formerly obscured by the light-scattering pigment particles.

Renée Wolcott

*Assistant Head of Conservation
and Book Conservator*



Above: As seen on the cover, the adult Stanley hawk's wing prior to consolidation.

Left: Wild Turkey from John James Audubon's (*APS 1831*) *Birds of America* (Vol. 1, Plate 1), 1827-1838.

Seen at the Society



APS MEMBERS, FRIENDS, FELLOWS, STAFF, AND GUESTS ENJOYED A VIBRANT SLATE OF EVENTS IN 2024. The Society welcomed audiences to Ruth J. Simmons's (APS 1997) discussion of her memoir *Up Home*, a presentation by APS-NEH Sabbatical Fellow Brooke Newman on her forthcoming book *The Queen's Silence*, and a conference organized by the APS and the Academy of Natural Sciences of Drexel University entitled "Making Nature: The Labor of Natural History." These were accompanied by other occasions to delve into the themes of the exhibition *Sketching Splendor: American Natural History, 1750–1850*.

We thank you for being part of the APS community and look forward to seeing you at upcoming events!



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- 1** Ruth J. Simmons, Robert M. Hauser, and Michelle McDonald (APS 1997, APS Executive Officer, and APS Librarian) examine the transit of Venus from the 1771 issue of *Transactions of the American Philosophical Society* in March 2024. Photo by Jessica Frankenfield.
- 2** Michael Ortiz-Castro (Friends of the APS Fellow) and Michelle McDonald at the June 2024 APS Friends & Alumni salon supper in the APS Library. Photo by Alexis Anderson.
- 3** Attendees of the April 2024 APS Meeting and guide dog Vixen. L-R: Robert Montgomery, Edith Tatel, David S. Tatel (APS 2007), Denyce Graves (APS 2021), Bina Aspen Rothblatt, Martine A. Rothblatt (APS 2008). Photo by Kelly & Massa.
- 4** A panel discussing the book *If There is No Struggle, There is No Progress: Black Politics in Twentieth-Century Philadelphia* at a public lecture in August 2024. L-R: David Canton, Stanley Keith Arnold, Clem Harris, and James Wolfinger. Photo by Allison Cadle.
- 5** APS gathering at the Pasadena Town Club, hosted by APS Friend Kathleen Peck in June 2024. L-R: Linda Jacobs, Kathleen Peck, and Michelle McDonald. Photo by Alexis Anderson.

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- 1** Museum staff and visitors enjoy *Red, White, & Blue To Do* in Signer's Garden on July 2, 2024. Photo by Thomas Johns.
- 2** Brennan Keehan, Visitor Services Lead; Daniella Fadloh, Museum Guide, and Abigail Hermann, Museum Guide outside the *Sketching Splendor* exhibition. Photo by Deanna Johnson.
- 3** Author Jennifer Ackerman discusses her book *What an Owl Knows* with Ryan Greenberg during the June 2024 conference "Making Nature: The Labor of Natural History." Photo by Jessica Frankenfield..
- 4** Zach and Christopher Schmitt attend "*Making Nature: The Labor of Natural History*" conference, June 2024. Photo by Jessica Frankenfield.
- 5** APS gathering at the Pasadena Town Club, hosted by APS Friend Kathleen Peck in June 2024. L-R: Harry Gray, Frances Arnold, David Baltimore, and Alice Huang. Photo by Alexis Anderson.
- 6** Curator Anna Majeski speaks at the April 2024 opening of *Sketching Splendor: American Natural History 1750-1850*. Photo by Jessica Frankenfield.
- 7** Robert Hauser (APS Executive Officer), Vinton Cerf (APS 2008), and Roger Bagnall (APS President) at the April 2024 APS Meeting. Photo by Kelly & Massa.
- 8** Guests create drawings at the opening of the *Sketching Splendor: American Natural History 1750-1850* exhibition, April 2024. Photo by Jessica Frankenfield.
- 9** Panelists and moderator of the Benjamin Franklin Biostasis Conjecture Symposium L-R: Lance B. Becker, Bonnie L. Milas, Sam Tisherman, Jane Maienschein, Joeanna Arthur, Helen Quinn (APS 2009) at the April 2024 APS Meeting. Photo by Kelly & Massa.

2024

MEMBERS ELECTED

Class 1: Mathematical and Physical Sciences

Dawn Bonnell, Henry Robinson Towne Professor of Materials Science and Engineering, Senior Vice Provost for Research, School of Engineering and Applied Science, University of Pennsylvania

Sharon Hammes-Schiffer, Professor of Chemistry, Princeton University

Wick C. Haxton, Distinguished Professor of Physics, University of California, Berkeley; Senior Faculty Scientist, Lawrence Berkeley National Laboratory; Professor Emeritus, University of Washington

Jon Kleinberg, Tisch University Professor, Cornell University

Jill Cornell Tarter, Bernard M. Oliver Endowed Chair Emeritus, SETI Institute

Class 2: Biological Sciences

William G. Kaelin, Sidney Farber Professor of Medicine, Dana-Farber Cancer Institute and Harvard Medical School; Investigator, Howard Hughes Medical Institute

Katalin Karikó, Professor, University of Szeged, Hungary; Adjunct Professor of Neurosurgery, Perelman School of Medicine, University of Pennsylvania

Jonathan B. Losos, William H. Danforth Distinguished University Professor, Director, Living Earth Collaborative, Washington University, St. Louis

Eve Marder, Victor and Gwendolyn Beinfeld Professor of Neuroscience, University Professor, Biology Department and Volen Center, Brandeis University

Christine Edry Seidman, Investigator, Howard Hughes Medical Institute; Thomas W. Smith Professor in Medicine and Brigham and Women's Hospital; Director, Cardiovascular Genetics Center, Brigham & Women's Hospital

Drew Weissman, Co-Director, Immunology Core, Penn Center for

AIDS Research, Director of Vaccine Research, Infectious Diseases Division, Roberts Family Professor in Vaccine Research, Perelman School of Medicine, University of Pennsylvania

Class 3: Social Sciences

Seyla Benhabib, Senior Research Scholar, Professor Adjunct of Law, Columbia Law School, Faculty Affiliate, Department of Philosophy, Senior Fellow, CCCT, Columbia University; Eugene Meyer Professor of Political Science and Philosophy Emerita, Yale University

Frederick Cooper, Professor Emeritus of History, New York University

Daniel T. Gilbert, Edgar Pierce Professor of Psychology, Harvard University

Michèle Lamont, Robert I. Goldman Professor of European Studies, Professor of Sociology and of African and African American Studies, Harvard University

Bryan Stevenson, Founder, Executive Director, Equal Justice Initiative; Lawyer and Social Justice Activist; Aronson Family Professor of Criminal Justice University Professor, New York University School of Law

2024

NEWS OF MEMBERS

Paul Alivisatos was awarded the 2024 Kavli Prize in Nanoscience. • **Danielle Allen** joined the board of directors at Monticello. • **Marin Alsop** was appointed principal guest conductor of the Philadelphia Orchestra beginning in the 2024-25 season. • **Elizabeth Anderson** delivered the 2024 PPE Distinguished Public Lecture at Virginia Tech. • **Kwame Anthony Appiah** received the American Academy of Arts & Sciences 2023 Don M. Randel Award for Humanistic Studies. • **Kwame Anthony Appiah** was elected to the Royal Society as an Honorary Fellow. • **Frances Arnold** won the 2025 Priestley Medal, presented by the American

Chemical Society. • **Helen Blau** was elected a Fellow of the Royal Society. • **Sheila Blumstein** delivered the 2024 Dr. Donald G. Doehring Memorial Lecture at McGill University. • **Ken Burns** was awarded the 36th annual Liberty Medal from the National Constitution Center. • **Joanne Chory** received the Franklin Institute's Benjamin Franklin Medal in Life Science. • **Joanne Chory** was named Wolf Prize Laureate in Agriculture 2024. • **Angela Creager** received a grant from the National Endowment for the Humanities. • **Ingrid Daubechies** was elected a Foreign Member of the Royal Society. • **Stanislas Dehaene** received the Atkinson Prize in Psychological and Cognitive Sciences presented by the National Academy of Sciences. • **Cora Diamond** was elected a Member of the American Academy of Arts and Sciences. • **Rita Dove** received the 2024 Academy of American Poets Leadership Award. • **Rita Dove** was awarded the 2024 Thomas Robinson Prize for Southern Literature from Mercer University. • **Johanna Drucker** delivered

the 2024 History and Theory Lecture at New York University's Remarque Institute. • **Johanna Drucker** joined the American Printing History Association's *Printing History* editorial committee. • **Anthony Fauci** was elected a Foreign Member of the Royal Society. • **Joseph Francisco** delivered the 2024 Pulay lecture at the University of Arkansas. • **Kenneth C. Frazier** became a Fellow of Harvard College. • **John Fry** was appointed president of Temple University. Ellen Futter was honored as a 2024 Living Landmark by the New York Landmarks Conservancy. • **Andrea Ghez** and **Claudia Goldin** received 2024 Alumni Awards from the University of Chicago. • **Jeffrey I. Gordon** received the 2024 Mechthild Esser Nemmers Prize in Medical Science from Northwestern University. • **Diane E. Griffin** was elected a Member of the American Academy of Arts and Sciences. • **Joy Harjo** was awarded the 2024 Frost Medal presented by the Poetry Society of America. • **Suzan Shown Harjo** was inducted into the Oklahoma Journalism Hall of Fame. • **Robert Hauser**

Class 4: Humanities

Gerald Lyn Early, Merle Kling Professor of Modern Letters, Professor of African and African American Studies and English, Washington University in St. Louis

Patricia A. McAnany, Kenan Eminent Professor, University of North Carolina, Chapel Hill

David Nirenberg, Director, Leon Levy Professor, Institute for Advanced Study

Carol J. Oja, William Powell Mason Professor of Music and Professor of American Studies, Harvard University

Ruth Scodel, D. R. Shackleton Bailey Collegiate Professor of Greek and Latin Emerita, University of Michigan

Class 5: The Arts, Professions, and Leaders in Public and Private Affairs

Theodore (Ted) R. Aronson, Founding Partner, AJO and AJO Vista

Geraldine Brooks, Novelist

Michael M. Crow, Regents Distinguished President, Arizona State University

John E. Echohawk, Executive Director, Native American Rights Fund

John Anderson Fry, President, Drexel University

Danny O. Jacobs, President, Professor of Surgery, Oregon Health and Science University

Stacy L. Leeds, Willard H. Pedrick Dean and Regents Professor of Law, Sandra Day O'Connor College of Law, Arizona State University; Judge, Hualapai Tribe Court of Appeals; Judge, Rincon Band of Luiseno Indians Court of Appeals; Judge, Muscogee (Creek) Nation District Court

G. Gabrielle Starr, President, Philip C. and Gertrude L. McConnell Professor, Pomona College

Deborah Willis, University Professor, Chair, Department of Photography & Imaging, Tisch School of the Arts, Director, Institute for African American Affairs and the Center for Black Visual Culture, New York University

Thomas W. Wolf, Former Governor, Commonwealth of Pennsylvania

International Members

Ben L. Feringa, Jacobus H. van't Hoff Distinguished Professor of Molecular Sciences, Professor of Organic Chemistry, University of Groningen; Academy Professor, Royal Netherlands Academy of Sciences

Andrew Balmford, Professor of Conservation Science, University of Cambridge

Dolph Schluter, University Killam Professor, University of British Columbia

Rachel Bowlby, Professor of Comparative Literature Emeritus, University College London

Sandra Laugier, University Professor of Philosophy of Language, Université Paris 1 Panthéon-Sorbonne

Fintan O'Toole, Columnist and Critic, *The Irish Times*; Advising Editor and Frequent Commentator on U.S. Affairs, *New York Review of Books*; Author

was awarded the medal of the Hana and Francisco J. Ayala Center for Science, Technology, and Religion. • **Freeman A. Hrabowski III** delivered the 2024 Phillips Integrity in Action Lecture at Episcopal High School in Alexandria, Virginia. • Established by Brian D. Joseph, the Brian D. Joseph Fund for Greek Dialectology was inaugurated at the Ohio State University. • **Michèle Lamont** won the 2024 Kohli Prize for Sociology. • **Elizabeth Loftus** funded a panel discussion on "Reimagining the Justice System" at UC Irvine with Patrick Suppes Prize money. • **Michael Marletta** was named to the 2024 Class of the College of Fellows of the American Institute for Medical and Biomedical Engineering. • **Elliot Meyerowitz** was named Wolf Prize Laureate in Agriculture 2024. • Pentatone released the world-premiere recording of **Paul Moravec's** opera *The Shining*. • **Daniel Nocera** received the 2024 City of Florence Award for Molecular Sciences. • **Stuart Orkin** was awarded the Shaw Prize in Life Science & Medicine 2024. • **Tracy Palandjian**

addressed the Vatican Climate Summit as part of the Massachusetts delegation. • **Claire Parkinson** delivered a 2024 Rachel Carson Distinguished Anniversary Series Lecture at Michigan State University. • **Kimberly Prather** received the 2024 National Academy of Sciences Award in Chemical Sciences. • **Martin Rees** was named Wolf Prize Laureate in Physics 2024. • **Cecilia Rouse** was elected to the National Academy of Sciences. • **David Rubenstein** engaged in dialogue on "The Vital Impact of Community Initiatives in Baltimore" at a Baltimore event. • **Peter Sarnak** was awarded the 2024 Shaw Prize in Mathematical Sciences. • **Sara Seager** was awarded the 2024 Kavli Prize in Astrophysics from the Norwegian Academy of Science and Letters. • **Adi Shamir** was named Wolf Prize Laureate in Mathematics 2024. • **Ruth Simmons** accepted an invitation to join the Barbara Bush Houston Literacy Foundation's Board of Directors. • **Tracy K. Smith** was awarded a 2024 Guggenheim Fellowship. • **Tracy K. Smith** was elected a Member

of the American Academy of Arts and Sciences. • **Shirley Tilghman** received the Yale Legend in Leadership Award. • **Natasha Trethewey** was awarded the 2024 Eudora Welty Prize presented by the Folger Shakespeare Library and the Eudora Welty Foundation. • **Edward Witten** received the Basic Science Lifetime Award in Theoretical Physics from the International Congress of Basic Science. • **Semir Zeki** was elected an International Honorary Member of the American Academy of Arts and Sciences. •

Awards

November 2023

2023 Jacques Barzun Prize in Cultural History: **Jared Farmer** in recognition of his book, *Elderflora: A Modern History of Ancient Trees*.

2023 Karl Spencer Lashley Award: **Silvia Arber** in recognition of her elegant elucidation of brainstem mechanisms that control movement of the body.

Programming Useful Knowledge

Innovation and change have marked the last year
in the Education Programs Department.

FALL 2023 STARTED OFF WITH the launch of Education's "Ali in the Archive" program in September. Education Programs Manager Ali Rospond ventured into the APS's archive to investigate material related to two scientists: nuclear physicist Chien-Shiung Wu (APS 1981) and crystallographer Dorothy Crowfoot Hodgkin. In the program, we explored how to do research in the APS Library and learned about the history of both scientists, and Ali detailed discoveries from her archival digging. After the talk participants took part in a competition to fill in the periodic table and tried their hands at Bohr models.

In October 2023 we celebrated the last few months of the exhibition *Pursuit & Persistence: 300 Years of Women in Science* with our "APS Family Fun Day." The APS, Wyck Historic House, and the Independence National Historical Park all came together in Jefferson Garden with activities relating to women in science. Also in October was the kickoff of our transcription program series. This series aims to transcribe documents included in the digital portal, *The Revolutionary City: A Portal to the Nation's Founding*. Our transcription program, headed by our Education Department and the Center for Digital Scholarship, led the public in learning about *The Revolutionary City* portal, demonstrated how to transcribe documents, and discussed the importance of transcription. Attendees then did some transcribing themselves. These transcriptions will make their way onto *The Revolutionary City* portal, making the manuscripts more accessible for students and the public alike.

On April 8, 2024, the country stopped everything to observe the solar eclipse, and the APS joined in by hosting a fun and festive watch party. Over 300 visitors joined APS staff in Jefferson Garden to enjoy space-related activities and watch the eclipse together. Our party included a LightSound device, which translates light levels into sound. As the eclipse occurred and the skies darkened, our device

changed sounds allowing participants to hear the eclipse. This was helpful when the clouds rolled in just before the height of the eclipse.

Later that same week, *Sketching Splendor: American Natural History, 1750-1850* opened, with a record turnout at the public opening on April 12 and a steady stream of participants at programs supporting the exhibition. The subject matter allowed us to arrange for some unique and exciting new programming opportunities. On May 11 we partnered with the Delaware Valley Ornithological Club to lead a bird watching tour of the green spaces around APS. Our guide Connor Smyth did a lovely job leading the group around our Old City neighborhood. There were many migratory birds in the area, which made for dynamic bird watching. The tour ended next to the APS museum, where we invited participants to visit the exhibition.

Later in May we hosted an artist conversation with Nadia Hironaka and Matt Suib—the artists who created the film *Field Companion*, featured in the museum exhibition. This event allowed attendees to have an informal conversation with the artists about the piece. Visitors were in-

vited to explore the exhibition and then to make their way to the Conference Room in Philosophical Hall for refreshments and a group screening of the film. Following the screening, Nadia and Matt chatted about their process, influences, and motivations. The audience asked great questions and shared insights. It was a marvelous evening for all.

Sketching Splendor also created an opportunity for our visitors to tap into their inner artists and gardeners. We hosted several intergenerational programs that invited participants to sketch plants and animals, create watercolor paintings, and plant green bean seeds. Participants also tested their knowledge about the life cycles of plants, environments in which animals live, and the diets of birds based on their beaks.

Change has not only come to the programs we offer. In January 2024 Cathy Person joined the Education Programs team as Head of Education Programs. At the same time, Ali Rospond was promoted to Education Programs Manager. The Education Programs team is excited to see what new changes the next year will bring.

Cathy Person

Head of Education Programs



Above: Cathy Person and a program attendee try out the LightSound device at the eclipse program. Photo by Adrianna Link.

Right: Chien-Shiung Wu at Columbia University, 1963. Courtesy of Smithsonian Institution Archives.



Celebrating 10 Years of CNAIR

This year marks the 10th anniversary of the founding of the Center for Native American and Indigenous Research (CNAIR).

THIS YEAR MARKS THE 10th anniversary of the founding of the Center for Native American and Indigenous Research (CNAIR). As the first of the Library & Museum's now four centers, CNAIR came to be through the invaluable experiences of preceding years of collaborations with several tribal nations. It was also shaped by insights gained from attention during those same years on digitization and cataloging of Indigenous archival materials, especially audio recordings. This brought greater visibility to the collections and allowed for guidance from Indigenous community researchers, language speakers and teachers, archivists, and traditional knowledge keepers on the significance of these materials and best ways to co-steward them.

CNAIR's founding director, Tim Powell, emphasized that Indigenous communities whose languages, family connections, and community histories are found in the archival collections have been wanting to access and use these materials for decades, but needed better information, fewer hurdles, and to sense an open and welcoming spirit from the APS. He said that if we followed these principles and were led by Indigenous communities' priorities, amazing things would happen.

Tim's insight was borne out in the decade that followed, though we scarcely could have guessed the full magnitude of the growth that would happen. In 2014, CNAIR was actively working with 10 Indigenous communities throughout North America, which fully occupied its staff of two (Tim and I). Today we are actively working with around 70 communities at any given time, have sent archival materials to nearly 300 over the last decade, and every month hear from or reach out to about three new communities for the first time.

Over the last decade, CNAIR has also digitized over 200,000 manuscript pages and photographs, all at no cost for Indigenous community research. This has been an essential component for promoting access to the materials and opening possibilities for collaborations. CNAIR staff have traveled in person to work



Brian Carpenter and Tim Powell at Yalis (Alert Bay, British Columbia), March 2016, at the second of two potlatches where CNAIR was invited by hereditary chiefs to give away specially printed books of APS archival manuscripts. Photo by Kate Garchinsky.

directly with community counterparts in 25 communities, from the northernmost part of Alaska to Oaxaca, Mexico. We have also hosted dozens of community researcher visits to Philadelphia, thanks in part to our Indigenous Community Research Fellowship. Since 2017, CNAIR has also run the Mellon-funded Native American Scholars Initiative (NASI), which supports multiple fellowship opportunities and a summer internship program.

So much of CNAIR's success has been made possible by CNAIR's founding endowment, which was established in 2019 thanks to the generosity of many donors—including many APS Members—and the support of the National Endowment for the Humanities. CNAIR now has four staff members to help keep up with its tremendous growth: myself (since 2008); Paul Sutherland, Archivist of Indigenous Materials (since 2017); Ruth Rouvier, Native American Scholars Initiative Engagement Coordinator (since 2022); and Karen Trop, CNAIR Reference Archivist (since June 2024).

One of many collaborations that reflect the breadth of CNAIR's work is an ongoing project with the Pitao Bezelao Cultural Center in the Indigenous Zapotec town of Mitla in Oaxaca, Mexico. In July of 2024, I attended the opening of an exhibition there featuring reproductions

of over 40 photographs taken in the 1920s and digitized by CNAIR from the papers of the anthropologist Elsie Clews Parsons. The exhibition was one part of an ongoing project called "Este Lugar Tiene Muchas Historias / Lajtre Yuduxh Rextiixni" ("This Place Has Many (Hi)stories"). A NASI Digital Knowledge Sharing fellowship provided seed money at an early stage of this project by Dr. Hilary Morgan V. Leatham, Dr. Guillermo Ramón Celis, and Marco Méndez, founder of the cultural center. The broader project includes translation of Parsons' 1936 book on Mitla into Spanish and Zapotec by community language experts and the creation of a community-curated digital map. CNAIR's role also includes digitization of the entirety of Mitla-related photos and manuscripts in the archival collections, and making it easier for these unique and treasured materials to be accessed and shared by people locally in both digital and physical forms for use by Mitla community members themselves for their own priorities.

We are inspired by this last decade of work and learning to continue forward with new areas of focus we are now envisioning. To learn more, we invite everyone to join us at CNAIR's "Following Knowledge Forward" conference this October 10-11.

Brian Carpenter
Curator of Indigenous Materials

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Melissa von Mayrhauser, Lewis and Clark Field Scholar, monitors bird populations along the Santa Clara River in Southern California as part of her freshwater ecology doctoral research at University of California, Berkeley. The Lewis and Clark Fund encourages exploratory field studies for the collection of specimens and data and to provide the imaginative stimulus that accompanies direct observation. Photo by Gregory O'Neill.

**Upcoming Meetings of the
American Philosophical Society**

Thursday-Saturday
November 14-16, 2024

Wednesday-Friday
April 23-25, 2025

November 13-14, 2025
(held in San Diego, CA)

A Word About the Penrose Association

A planned gift offers a way for you to establish a lasting legacy at the American Philosophical Society through a substantial contribution that may not be possible during your lifetime. The Society gratefully recognizes those who have named us as a beneficiary in their wills, made us the beneficiary of a retirement account or insurance policy, or established a charitable trust or annuity as members of the Richard A. F. Penrose, Jr. Association. For more information about planned giving options and tax benefits, and to discuss how you would like your gift to be used, please contact:

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