

# EARLY CAREER RESEARCHER SYMPOSIUM 2024

SOCIETY FOR THE HISTORY OF NATURAL HISTORY



THE SOCIETY FOR THE  
HISTORY OF  
NATURAL  
HISTORY

**22 FEBRUARY 2024**

Online

© The Society for the History of Natural History 2024

The Society for the History of Natural History is a  
registered charity in England and Wales, no. 210355

[www.SHNH.org.uk](http://www.SHNH.org.uk)

**Cover Image**

*Agave americana*,  
from a series of paintings  
done for Francesco I de' Medici.  
Jacopo Ligozzi (1547-1627).  
Image in the Public Domain.

# PROGRAMME

9:15 AM

Welcome

9:30 AM

Session One

Knowledge as De/Stabilization of colonial actor-networks: altering ontologies of natural history in the works of Dr Francis Buchanan-Hamilton  
*Pranav M, University of Hyderabad, India*

Observe de novo on the minute: life forms in the thinking of Philip Henry Gosse (1810--1888) and popular microscopy in nineteenth-century Britain  
*Xiao-Tian Sheltia Zhang, Tsinghua University, China*

Intermediaries betwixt media: digital repositories, knowledge production and the botanical collections of Rudolph F. Hohenacker  
*Sujeet George, Max Weber Stiftung in New Delhi, India*

11 AM

Break

11:30 AM

Session Two

When Sciences meet Arts: animal sculptures and scientific illustrations in 16th-century Florence : an approach  
*Charline Bessiere, EPHE-PSL, Paris*

'Buffon, whom I dip into now and then in the winter': representations of natural history in Romantic-Period satire  
*Sara Cole, Lancaster University, UK*

From the classroom to the exhibition room: continuity and rupture in the use of Dr Auzoux's botanical models  
*Diane Courtin, PhD student, Muséum national d'Histoire naturelle, Paris*

# PROGRAMME

1:00 PM

Lunch

2:00 PM

Session Three

William John Burchell's Brazilian collection (1825-1830) at the Economic Botany Collection (Royal Botanic Gardens, Kew)

*Patrícia Gomes da Silveira, Royal Holloway, University of London, UK*

The Dutch East India Company's knowledge and management of elephants in early modern Ceylon (Sri Lanka)

*Pichayapat Naisupap, Leiden University, Netherlands*

Chronicles of the plumes: a visual journey through the natural history of blue macaws

*Thabata Tosta, University of Porto, Portugal*

3:30 PM

Break

4:00 PM

Session Four

Nature in the vicinity: field trips, bowu studies, and the emergence of scientific pedagogy in Republican China

*Jia Yu, University of Cambridge, UK*

Housing animals after the Hagenbeck revolution: zoo architecture and the intersection of the multi-species labour at South Africa's National Zoo, c.1932-1941

*Mia Uys, The University of Cape Town, South Africa*

The natural history and domestication experiments of Judge John Dean Caton, 1864-1887

*Taylor Michael Bailey, Massachusetts Institute of Technology, USA*

5:30 PM

Closing Remarks

# SESSION ONE

## Knowledge as De/Stabilization of colonial actor-networks: altering ontologies of natural history in the works of Dr Francis Buchanan-Hamilton

***Pranav M, University of Hyderabad, India***

This paper, by taking into account the career and writings of Francis Buchanan-Hamilton, an early colonial surveyor and natural historian in the Indian subcontinent (career: 1794-1815), validates the Actor-Network axiom that scientific ideas/objects/theories can only survive within specific network of actors, human and non-human, that imparts them relativist meanings (lessness). Upon retirement, Buchanan-Hamilton developed a rabid conflict of interest with the post-Wellesley EEIC administration in Bengal for confiscating all the botanical specimens that he had collected during his career. The administration, out of personal prejudices, claimed them to be uneconomical company property.

Thenceforth, he attempted to develop a radically orientalist anti-colonial network, wherein, the paper argues, using separate works and personal correspondences written by him after retirement, he challenges the universality claimed by the Linnaean taxonomical system that he himself had once professed in service of the company, for being merely 'mushroom appellations' that quickly disappear. He instead attributes scientificity to the pre-colonial Sanskritic ontology of plants that are argued to be long-lasting and known to every 'learned Hindu' despite the lapse of time. Buchanan thus ontologically challenges European natural history that claims legitimacy by the virtue of its cumulative nature as such cumulative efforts are scorned upon by him as mere 'mushroom appellations'. Once an active actor in the global/colonial 'cycles of accumulation' who attempted to transfer non-human actants like floral-faunal drawings/specimens to colonial 'centres of calculations' to add to the cumulative evolution of natural history, Buchanan's anti-Linnaean switch highlights the contingency of enlightenment natural history that sustained its 'cumulative-falsifying' ontology only as long as global/colonial actors feeding the network in which it is in continues to be.

### **Speaker biography**

I am a PhD candidate in History at University of Hyderabad, India. Having recently obtained an MPhil in History from University of Calicut on the works of Dr Francis Buchanan-Hamilton, I am currently working on an Actor-Network history of modern bioprospecting networks and medicine. I had completed the state-funded Aspire project from UOH in 2021 and had also won the Kasturi Mishra Young Historian Award at the 41st Annual South Indian History Congress in 2022. In addition, I had also recently presented papers at international events including the 2023 Britain and the World Conference and the Cambridge Oceanic and Maritime History Workshop Lent Term 2023.

# SESSION ONE

## Observe de novo on the minute: life forms in the thinking of Philip Henry Gosse (1810--1888) and popular microscopy in nineteenth-century Britain

***Xiao-Tian Sheltia Zhang, Tsinghua University, China***

Publications by Philip Henry Gosse (1810–1888) and his biographies had introduced him as an autodidact naturalist, but also as an ardent microscopist. In account of Gosse’s inquisitive microscopical research, *Evenings at the Microscope* (1859) often came under notice. However, historians have largely ignored an earlier book, *The Life in its Lower, Intermediate and Higher Forms* (1857), which included copies of former successive papers that had originally been published in *Excelsior* and supplied an essential link to the physio-theological thinking of life forms. This continuity of Gosse’s temporal involvement and religious sentiment to microscopy, where he constantly found himself compelled to observe de novo, are discussed. From 1827 onwards, Gosse had read George Adams (1750–1795) and writings from other microscopists, signed himself as a member of the Microscopical Society of London in 1849 and made acquaintance with William Benjamin Carpenter (1813–1885) by the mid-century, during which time a number of popular microscopical literatures were published. This article attempts to account for this materiality by discussing Gosse’s texts in periodicals, along with his contemporaries, Mary Ward (1827–1869) and the Revd John George Wood (1827--1889). These Victorian popularizers shared a tacit consensus, both in style and matter, in their strategies to initiate general readers into minuteness by soirées and illustrations while stick to the particularity and precision in construction of knowledge on common things. This dual goal earned considerable appreciation among audiences. Furthermore, by the consideration of spontaneous movements of animated microorganisms, Victorian naturalists extended the long-held view of the ‘Divine mechanics’ with a primitive inclination to vitalism.

### **Speaker biography**

Xiao-Tian Sheltia Zhang, PhD is a postdoc researcher at Department of History of Science, Tsinghua University, China, who earned her doctorate (Doctor of Philosophy) at Peking University in July 2023, specializing in the connection between natural history and natural philosophy through eighteenth to nineteenth century in Britain. Her recent active interest involves British natural history and microscopy (1660–1866), with a philosophical perspective into taxonomy and system of nature, mechanism and vitalism, natural theology and the popularization. She translated Lynn Merrill’s *The Romance of Victorian Natural History* (Oxford, 1989) into Chinese (Beijing, 2021), and has a forthcoming translation of Robert Hooke’s *Micrographia* (London, 1665).

# SESSION ONE

## Intermediaries betwixt media: digital repositories, knowledge production and the botanical collections of Rudolph F. Hohenacker

***Sujeet George, Max Weber Stiftung, New Delhi, India***

Historians of science have over the past two decades productively engaged with a range of intermediaries, knowledge brokers, and go-betweens to highlight the polysited, multicultural processes intrinsic to the story of scientific enterprise through the seventeenth to the twentieth centuries. In an era of widespread digitization of natural history specimens and museum collections, this paper analyses the ways in which the digital medium alters our understanding of the actors involved in this narrative of scientific knowledge production.

In online repositories such as the Global Biodiversity Information Facility (GBIF) the name of Rudolph F. Hohenacker (1798–1874) recurs as a collector who was vital to sourcing plant specimens from across the world. Specimens from diverse regions including Chile, Ethiopia, India and South Africa are attributed as having being ‘collected’ by Hohenacker. In the specific context of South Asia Joseph Hooker’s multivolume magnum opus *The Flora of British India* has, however, only a passing mention of Hohenacker as one of the collectors from whom Hooker sourced some of his specimens. The corresponding digital data for various European herbaria nevertheless point to extensive traces of Hohenacker’s collections.

To what extent does digitization enrich our understanding of the processes of knowledge production? Or does the difference in the medium necessarily imply a form of knowledge that cannot correspond with the analogue format? Located in this space of contradiction between textual sparseness and digital preponderance, the paper uses the collecting career of Hohenacker, and his interactions with Hooker and other ‘men of science’ to imagine the forms of botanical knowledge that are brought to the fore or pushed aside through the act of digitization of millions of natural history specimens.

### **Speaker biography**

Sujeet George is a postdoctoral researcher at the Max Weber Stiftung in New Delhi, India. He has a PhD in History (January 2022) from ETH Zurich. His thesis was on agricultural modernization and scientific development in twentieth century South Asia. He is currently working towards converting his thesis into a book manuscript. His postdoc project examines the development of ecological sciences and its links to historical anthropology in South Asia.

# SESSION TWO

## When Sciences meet Arts: animal sculptures and scientific illustrations in 16th-century Florence: an approach

***Charline Bessiere, EPHE-PSL, Paris***

The link between paintings, pietre dure table tops and the evolution of natural sciences in the Italian peninsula has been noticed from the 1980s, focusing on scientific illustrations by masters, such as Giuseppe Arcimboldo or Jacopo Ligozzi. These artists, working for powerful patrons who owned menageries, had the great task to overview the real for strategic, symbolic and decorative issues. However a similar approach could be seen for animal sculptures in 16th-century Florence. Here, artists, sometimes important like Giambologna or Ammannati, let their curiosity exploring natural subjects, under the patronage of by Cosimo de Medici, especially for his Grotta degli animali at the Villa di Castello. This grotto was a so important success that it is at the origin of a tradition of animal sculpture followed by the court notables and by Cosimo's heir, Francesco de Medici, patron of Jacopo Ligozzi and friend of Ulisse Aldrovandi. The latter, who published the most important natural encyclopedia of the period, required Ligozzi services but also those of Timoteo Refati, a medallist and wax modeller who moved to Florence in the 1590s. From this decade, the gardens of the Florence were peopled with stone menageries by another friend of Ligozzi, Romolo Ferrucci del Tadda, who created life size animals in polychrome pietra bigia, which were exhibited among the bushes in an illusionistic scenography. The purpose of this study would be to analyze the interactions between the Florentine scientific illustrations and the stylistic evolution of animal sculptures commissioned by the Medici.

### **Speaker biography**

Charline Bessiere is leading an Art History postdoctoral research about animal sculptors in the Renaissance, especially in Florence during the 16th century, under the direction of Sabine Frommel, from the EPHE-PSL in Paris (International research team Histara). This research follows the award of a PhD about the animal sculptor Romolo Ferrucci del Tadda, defended in 2022 in Paris. Her interests are linked to the interactions between Italian Renaissance Sculpture and the evolution of Natural Sciences during the period, including Medici commissions and circulations of models. She is also an art dealer for Modern Sculptures in Paris.



# SESSION TWO

## 'Buffon, whom I dip into now and then in the winter': representations of natural history in Romantic-Period satire

**Sara Cole, Lancaster University, UK**

In Thomas Love Peacock's novel *Melincourt* we meet Sir Oran Haut-ton, Baronet, a cultured and chivalrous gentleman, a landowner, musician, rescuer of damsels in distress, prospective Member of Parliament and an Orang Outang. His friend Sylvan Forester, who favours the works of the Scottish natural historian and anthropologist Lord Monboddo, describes Sir Oran as 'a variety of the human species.' Forester's friend Sir Telegraph Paxarett demurs, saying: 'Buffon, whom I dip into now and then in the winter, ranks him, with Linnaeus, in the class of Simiae.' *Melincourt* was published in 1817, when people were interested in natural history, questioning the boundaries between animals and humans, and thinking about what it means to be human. Peacock later wrote that he 'condensed Lord Monboddo's views of the humanity of the Orang Outang into the character of Sir Oran Haut-ton'. However, Monboddo had long been ridiculed by many contemporaries for his eccentric views, whereas Buffon and Linnaeus were considered more respectable natural historians and men of science.

In this paper I argue that Sir Oran Haut-ton's dramatic personification of Monboddo's theories embodies the doubts and concerns they aroused for the reader. I also argue that through his prolific use of footnotes, quoting and juxtaposing Monboddo's theories with those of Buffon and Linnaeus, Peacock complicates and satirizes the reader's relationship with natural history. Through his satirical amalgamation of text and sub-text Peacock represents natural history as contested, possibly anecdotal and unreliable, subject to challenge and mired in confusion.

### **Speaker biography**

I am a postgraduate researcher in the Department of English Literature and Creative Writing at Lancaster University. My research focuses on the relationship between science and satire in the Romantic period. I discuss Thomas Love Peacock's novels in my thesis, along with texts by other Romantic-period satirists including Elizabeth Inchbald, Anna Letitia Barbauld and Lord Byron. I employ interdisciplinary methods including analyzing scientific texts using literary critical methods and considering texts in their historical and scientific contexts. My research interests include literature and science, the literary and visual satire of the Romantic period and the history of science, technology and medicine.

# SESSION TWO

## From the classroom to the exhibition room: continuity and rupture in the use of Dr Auzoux's botanical models

***Diane Courtin, Muséum national d'Histoire naturelle, Paris***

The botanical models created by Dr Louis Auzoux (1797-1880) during the 1860's are papier-mâché objects designed to facilitate the teaching of natural sciences. They were sold to schools from all over the world, especially in Europe, but were abandoned over the decades in favour of new teaching aids. However, this does not mean they have become useless. Today, they can be found in a variety of institutions, including natural history museums, and are used in cultural exhibitions. In this paper, I will analyze the discourse of several exhibitions held in France and the way in which the botanical models were displayed. In this new environment, are they used to teach natural history, as they were when they were first created, or do they outgrow their original function? Answering this question will enable us to understand the current role of ancient botanical models in education, as well as their place in the institutions that preserve them.

### **Speaker biography**

After completing a bachelor's degree in history of art at the École du Louvre, I did a master's degree in museology of science at the Muséum national d'Histoire naturelle. As part of my master's thesis, I studied the way in which pedagogical objects can change status and become cultural heritage. I concentrated on Dr Auzoux's botanical models. I graduated in September 2023. I am now starting a PhD focusing on the exhibition of botanical collections held at the Muséum national d'Histoire naturelle and Sorbonne Université. This will cover a historical study as well as contemporary issues.

# SESSION THREE

## William John Burchell's Brazilian Collection (1825–1830) at the Economic Botany Collection (Royal Botanic Gardens, Kew)

***Patrícia Gomes da Silveira, Royal Holloway, University of London, UK***

This paper explores William John Burchell's (1781–1863) Brazilian collection held in the Economic Botany Collection (EBC) at the Royal Botanic Gardens, Kew (RBGK). This collection could provide a detailed picture of the botanical diversity of Brazilian territory in the nineteenth century. More importantly, the paper contributes to the growing body of literature dedicated to bring visibility to the hidden actors who largely contributed to scientific travels, and whose labour and knowledge were omitted from the surviving archival records. In 1825, the British artist, botanist and naturalist William Burchell decided to travel to tropical Brazil. From 1825 to 1830, Burchell travelled in the companion of his assistant and collector named Joaquim Congo through unfamiliar environments. Burchell's Brazilian collection is formed by a large number of zoological and botanical specimens, and some were new to science. Burchell also pictured Brazilian's architecture, landscape and nature in numerous drawings and sketches. After his death, in May 1865 his sister Anna Burchell donated part of his collection to the Kew's Museum of Vegetable Products (now Museum of Economic Botany). By analyzing William Burchell's under-researched botanical collection at the EBC in combination with his plant catalogues held by the RBGK Archives, the paper highlight the encounters Burchell had with Indigenous peoples from the Amazonia region and how this was important in the making of his natural history knowledge and collecting practice.

### **Speaker biography**

Patrícia Gomes da Silveira is a historical geographer primarily interested in history of science, traveller's writing, collections, archives of exploration and Colonial Brazil. I am currently leading a postdoctoral project funded by The National Council for Scientific and Technological Development (CNPq/Brazil) at the Royal Holloway, University of London (RHUL) called 'Imagining and connecting geographies: British travellers in the Brazilian backlands, 1822–1850'. Obtained my PhD degree in August 2021 from the Department of Geography at the Federal University of Rio de Janeiro (UFRJ/Brazil).

# SESSION THREE

## The Dutch East India Company's knowledge and management of elephants in Early Modern Ceylon (Sri Lanka)

***Pichayapat Naisupap, Leiden University, Netherlands***

After taking over Ceylon from the Portuguese in the middle of the seventeenth century, the Dutch East India Company (VOC) started to exploit one of the vibrant and prevalent natural resources on the island: elephants. The VOC used elephants in trade and also in gift-giving diplomacy with Asian kingdoms and empires. This paper investigates the processes before those two activities, looking into how the VOC managed its elephants across the island. Dealing with these gigantic and charismatic animals required tremendous effort from indigenous men not only in capturing them from the wilderness but also in knowing, categorizing, preserving, and taking care of them for the future uses of the VOC. Historiography has argued that early-modern European trading companies had a hand in transforming the emblematic ways of conceiving and classifying nature into empirical manners. By looking at the VOC knowledge and management of Ceylonese elephants that were entangled to a high degree with Asian elephant traditions, this paper argues that elephants were materially and intellectually dealt with through occult systems, destabilizing the dichotomies between symbolic versus empirical, superstitious versus scientific, and East versus West.

### **Speaker biography**

Pichayapat Naisupap is currently a PhD candidate in Colonial and Global History at the Institute for History of Leiden University. He graduated with MA degree in Thai History from Chulalongkorn University, Thailand and with another MA degree in Colonial and Global History from Leiden University. His PhD project explores an entangled history between the Dutch overseas empire and various Asian elephant traditions in the early modern period. His research interests include global dimensions of Dutch Empire history, cultural history, intellectual history, and non-human history.

# SESSION THREE

## Chronicles of the plumes: A visual journey through the natural history of blue macaws

***Thabata Tosta, University of Porto, Portugal***

Scientific illustrations were fundamental in aiding classification, as they enabled naturalists to overcome the limitations of textual description with regard to complex anatomical details, intraspecific and interspecific variations, and patterns of color and morphology. Furthermore, standardization in scientific communication through images resulted, through time, in greater consistency, helping to avoid ambiguities. The transmission of knowledge through visual records not only guaranteed a form of lasting documentation in addition to writing, but also facilitated the access and dissemination of information. Due to its innate attractive characteristic, scientific images contributed to involving the general public with biodiversity and stimulating interest in the study of nature.

Using Dante Martins Teixeira and Nelson Papavero research on the history of macaws of the genus *Anodorhynchus* and Spix's book *Avium species novae, quas in itinere per Brasiliam* as a starting point, this investigation proposes to showcase the evolution of the imagery of these animals throughout the centuries. Four species will be discussed, namely: the critically endangered *Anodorhynchus glaucus* (Vieillot, 1816), known as Glaucous macaw; the vulnerable *Anodorhynchus hyacinthinus* (Latham, 1790), known as Hyacinth macaw; the endangered *Anodorhynchus leari* Bonaparte, 1856, known as Lear's macaw, and the extinct in the wild *Cyanopsitta spixii* (Wagler, 1832), known as Spix's macaw. In order to do so, the historical context, taxonomic changes, artistic techniques and comparison between styles, as well as the impact on public perception and environmental awareness, will be approached in order to tell, from an imagetic perspective, the natural history of these fascinating birds.

### **Speaker biography**

Thabata Tosta hails from Brazil and is a PhD candidate in Heritage Studies at the University of Porto, Portugal. She's a Bachelor of Fine Arts; a Specialist in Contemporary Art History and Restoration and Conservation. She's also a Master in Heritage, Art History and Visual Culture. Currently she's on her second Master's in History of Science at the Federal University of Minas Gerais, Brazil and specializing in Environmental Studies applied to Fauna. Her research focuses on natural history collections, with emphasis on the natural history and scientific illustrations of the flora and fauna of colonial Brazil.

# SESSION FOUR

## Nature in the vicinity: field trips, bowu studies, and the emergence of scientific pedagogy in Republican China

***Jia Yu, University of Cambridge, UK***

In this paper, I investigate the growth of local natural knowledge enabled by a new pedagogical practice introduced in China during the early twentieth century: field trips. Situated within a new travel culture that was emerging in the early Republican era, field trips provide historians with a lens to examine narratives about the nation-state in relation to public understandings of natural, local, and territorial spaces, mostly focusing on narratives from historical actors who were underspecified in the present literature. This paper examines new connections between the natural history writings of field trips and the state-building of the new Republic in the 1910s and the 1920s. By paying close attention to social and educational agendas associated with studies of bowu, my research provides a more detailed account of how and why knowledge of the natural world produced in early twentieth-century China featured 'local nature' in new ways.

### **Speaker biography**

Jia Yu received her PhD in History and Philosophy of Science from the University of Cambridge. She studies the history of science, technology, and medicine of the nineteenth and twentieth centuries, specializing in the history of science in modern China, the recent history of natural history and natural philosophy, translations of popular science, and scientific material culture. Currently, her postdoctoral research is sponsored by the Needham Research Institute with a S.Y. Kim fellowship.

# SESSION FOUR

## Housing animals after the Hagenbeck revolution: zoo architecture and the intersection of the multi-species labour at South Africa's National Zoo, c.1932-1941

***Mia Uys, The University of Cape Town, South Africa***

The National Zoological Gardens of South Africa was and continues to remain a physically bounded space in the centre of Pretoria, now known as the city of Tshwane. While cities and nonhumans might ultimately be inseparable in thought and practice, scholars have shown how humans have sought to define the parameters of its naturality through acts of placing and spatial ordering. Instead of viewing infrastructure as mere matter, it is crucial for historians to see them as the complex nodes of politics, practices, and human-animal relations that they are. This article examines the changing structures of animal housing at the NZG, which begins with Cape Dutch architecture before a dramatic transformation in the 1930s overseen by the then director, Dr Rudolph Bigalke. It uses this expansion project - which was largely inspired by the Hagenbeck revolution in zoo design - as a case study to examine histories of multi-species labour at the institution. This paper asks: how was the NZG influenced by the Hagenbeck revolution? What more-than-human labour systems come to the surface when we critically analyze this housing project, and 'work' conducted at the zoo more generally? In doing so, it studies employment of native and 'civilised' labourers, convict workers and animal workers to reveal the parallel carceral logics that exist within zoo and prison structures. Overall, this article demonstrates that histories of animal housing (in zoos and elsewhere) can help us further investigate the multi-species entanglements within captivity and labour capital during the twentieth century.

### **Speaker biography**

Mia Uys is a PhD Candidate at the University of Cape Town working on a more-than-human history of South Africa's National Zoological Garden. She is interested in exploring the entangled relations between animals, humans, and scientific practices in South Africa and beyond. She has recently published in the *History of Science* about the challenges of tracing the history of the 'mercy bullet' - an early version of the modern-day animal tranquilizer gun. She was the recipient of the William T. Stearn Essay Prize awarded by the Society for the History of Natural History in 2023. She lives in Cape Town.

# SESSION FOUR

## The natural history and domestication experiments of Judge John Dean Caton, 1864–1887

***Taylor Michael Bailey, Massachusetts Institute of Technology, USA***

This paper examines the natural history studies and domestication experiments of the Illinois Supreme Court justice, telegraph entrepreneur, inventor, and scientist John Dean Caton and his relationship to the burgeoning wildlife conservation movement in the post-Civil War United States. After retiring from the bench in 1864, Caton constructed a game park on his estate in Ottawa, Illinois (just outside of Chicago), where he raised various species of North American ungulates and game birds, including white-tailed deer, mule deer, pronghorn antelope, elk, and wild turkey. Caton employed an extensive network of western railroad surveyors, military and business connections, Indian Affairs agents, and territorial governments to acquire animals for his park, and he was among the first to make extensive studies of North American ungulate anatomy, physiology, and behavior in captivity, culminating in his 1877 monograph, *The antelope and deer of America*. In addition to his scientific work, Caton firmly believed that 'domestication' (which he defined as captive breeding) would ensure the survival of game species threatened by western expansion. His park became an important node of animal exchange between east and west, supplying live animals to both early zoos (such as New York's Central Park menagerie and Woodward's Gardens in San Francisco) and private hunting preserves, like the Blooming Grove Park Association in eastern Pennsylvania. An analysis of Caton's correspondence and scientific publications reveals the important role that captive study and domestication played in the development of wildlife management practices in the US, which by the early twentieth century would increasingly rely on game farms and animal translocation as a means of restoration.

### **Speaker biography**

Taylor Michael Bailey is a PhD candidate in the History, Anthropology, and Science, Technology, and Society (HASTS) Program at Massachusetts Institute of Technology studying the animal and environmental history of the United States. His dissertation, tentatively titled 'Restoration Nation: game management, sport hunting, and the science, practice, and politics of wildlife conservation in the United States, 1871-1940' charts the efforts of American conservationists to actively restore – rather than simply protect – game species indigenous to North America, from the beginnings of the conservation movement in the late nineteenth century to the eve of World War II.





The Society for the History of Natural History is a friendly society for everyone interested in the historical and bibliographical study of all branches of natural history, including their social and cultural aspects, across all cultures

**[www.SHNH.org.uk](http://www.SHNH.org.uk)**

Find us on social media

**@SHNHSocNatHist**

Tweeting from the conference?  
Use the hashtag

**#SHNHECR24**