

## Linnean Society of London: Vision for our next decade of growth and development

The Governance Review commissioned by the Society in 2018 recommended we refresh our vision and mission to provide a clear articulation of what we are, what we stand for, and how we work. This was also needed to better align with our more outward-looking charitable objectives; the last two years of Annual Reviews and Reports have seen our activities reported against these strands of work. In language used by the UK's Charity Commission, the Society's core charitable activities that deliver our public benefit are: safeguarding and promoting heritage, advancing scientific knowledge and understanding, and engaging the public and educational outreach.

Professor Paul Henderson chaired a working group of Council Members (Professor Dame Georgina Mace, Professor Alan Hildrew, Dr Silvia Pressel and Dr Rosie Trevelyan) charged with developing our vision as part of a continuing evolution of the Society's history. They completed their report and presented a document to Council in March 2019. This was discussed in depth at Council, then further refined by the Society's staff and other members of Council, resulting in a policy statement approved by Council in January 2020.

Long-standing Fellows will recognise in this refreshed vision and mission the core principles that have underpinned the Society for many years, at least since the last strategic plan was articulated in the years following the Tercentenary in 2007. This refresh is the first step in our newly-initiated

strategic and business planning process, which will seek input from a wide range of those associated with the Society (from Fellows to funding agencies), and with those who do not know us so well, both in the UK and abroad.

The Society's staff team have been working hard behind the scenes throughout the temporary closure of our rooms in New Burlington House (due to the COVID-19 lockdown), and have been writing blogs, running events and planning for the future to bring our vision, mission and values into everything we do. As the Society grows, opportunities to more positively impact the field of natural history increase as well—but achieving this impact will require focused effort. The renewed vision, mission and values bring us that focus, and pave the way for the Society to diversify and include many more voices in the support of the natural world.

I'd like to thank staff and Council, and the working group in particular, for involving so many to enable our next phase of development as a charity devoted to the study of and engagement with 'natural history in all its branches'. As Fellows, I hope you will see these values running through our activities going forward, and I hope you will help us with the next stages of strategic development for the Society.

Dr Sandra Knapp  
President

### Communicating nature since 1788

**Our Vision**  
A world where  
nature is  
understood,  
valued and  
protected.

### Our Mission

The Linnean Society aims to inform, involve and inspire people about nature and its significance through our collections, programmes and publications. Through the expertise of our wide Fellowship and the heritage of our unique collections, we are a hub for the communication of science through interdisciplinary learning and engagement. The Society encourages the debate and discussion of natural history including taxonomy, evolutionary biology and ecology and with their application to conservation. We aspire to inspire by bringing together diverse communities and engaging with scientists, historians, artists and all those interest in nature.

### Our Values

- We are a diverse community of people united by an active interest in nature, its management and conservation.
- We aim for excellence and integrity in all areas of our activity.
- We use our income and other finances to fulfil our charitable function and declared mission.
- We promote our science to all sectors of society.
- We value diversity and seek to broaden the inclusion of groups currently under-represented in natural history.
- We are an expert voice concerning relevant major issues and challenges of our time.

Visit [www.linnean.org/vision](http://www.linnean.org/vision) for more information.

# THE WORLD BENEATH:

## THE LIFE AND TIMES OF UNKNOWN SEA CREATURES AND CORAL REEFS

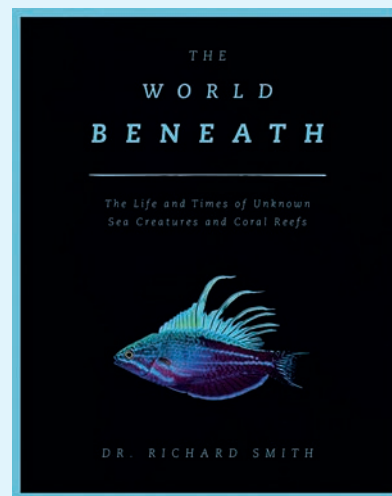
**Dr Richard Smith**

Many years ago preparing for a holiday in Crete, I packed a fishing rod (as I normally did when going anywhere near water), but then decided to add a snorkel and mask that I'd recently acquired. Growing up in Scotland, I had done much more fishing than snorkelling and was used to the idea that if I wanted to see the local fishes up close, that was the only way to go. Thankfully, upon reaching Crete I tried the mask first, and was immediately entranced by the vibrant world beneath the waves where stunning ornate wrasses darted around, moray eels lurked, a dusky spinefoot (an invader from the Red Sea) displayed its spines at me and most excitingly of all, I had an alien encounter with some squid. Needless to say the fishing rod remained untouched.

This experience hugely enthused me about exploring beneath the waves in person so I was completely on board with Dr Richard Smith's gorgeous new book and his aim to engage and educate the reader about the world of the coral reef and its inhabitants. As with any book of this nature, so much depends on the photographs, and Dr Smith does not disappoint; the images in *The World Beneath* are absolutely stunning, especially his close-ups of some of the tinier reef dwellers. It took me a long time to get past an image of a tailspot

coralblenny four pages in where each minute blue melanophore on its skin is perfectly visible. I am primarily a fish person but some of the invertebrate images come close to converting me; special mention goes to a double-page spread of psychedelic sea-slugs, and even the monstrous Bobbit worm has a beautiful iridescent body beneath its huge fanged jaws.

Dr Smith is also an excellent guide through the science behind the reef ecosystem. As shown in the last issue of *PuLSe*, he is marine biologist by training, having been on more than 3,500 dives since 1996, and his pioneering research on the biology and conservation of pygmy seahorses led to the first PhD on these enigmatic fishes. Dr Smith also organises and leads marine life expeditions and is a member of the IUCN Seahorse, Pipefish and Seadragon Specialist Group. In *The World Beneath*, he describes in a clear and accessible way how corals thrive and grow in a relatively nutrient free environment and how the resulting reefs sustain such a huge range of creatures living together in varying degrees of harmony. There is a good introduction to the describing and naming of new species, and the importance of specimens. I completely take his point about how fundamental a photograph of the living animal is



Hardback/312 pp./Col. illustr./£26.99  
978-1948062220 New York: Apollo Publishers





as part of this process, knowing how most fish specimens go a brownish-beige colour after a few years in ethanol. The fascinating story of the pygmy seahorses, most of which were only discovered in the last 20 years, is understandably close to his heart considering his involvement, and his excitement about them is highly infectious, especially when accompanied by such lovely photographs of these endearing little beasts.

Particularly well-known reef fishes (and the book mainly deals with fishes) such as clownfish, anemonefish and wrasses are dealt with in more detail in some of the later chapters but I have to confess I particularly enjoyed the section on parasites. This is a subject seldom discussed despite the huge role they play in any ecosystem. I did not realise just how continually under attack from parasites reef fishes are, and it makes one marvel all the more at the role the little cleaner wrasse play in removing them. Another great chapter deals with colour and form with regard to display and camouflage, with more beautiful pictures to perfectly illustrate his examples.

I would have liked an index, and I did occasionally find myself scratching my head at Fahrenheit measurements (my review copy was evidently for an American audience, see also 'mollusks'), but these are tiny quibbles with this otherwise excellent book. I would recommend it without hesitation to any biology student seeking an introduction to this topic, but also to anyone who just loves *The Blue Planet* and wants to find out more. I hope it will encourage more people to be as passionate as the author about an environment increasingly threatened by human activity—a sobering final section states that coral reefs as we know them may be gone in 30 years unless we change our ways. It has certainly inspired me to pack my mask and head off to somewhere blue and wet as soon as I can.



LEFT:  
Tailspace coralblenny  
(*Ecsenius stigmatura*)  
© Richard Smith.

BOTTOM LEFT:  
Variable neon slug  
(*Nembrotha kubaryana*)  
© Richard Smith.

Reviewed by  
James MacLaine  
Senior Curator (Fish)  
Natural History Museum, London

## John Speakman FLS: The only limit is energy expenditure

We have all heard the expression 'the sky is the limit'. This expression very much defines the career of Professor John R. Speakman, who was elected a Fellow of Linnean Society in May 2020.

John's interest is in understanding the factors that influence and limit energy expenditure. But John himself did not limit energy expenditure in building a career that is singular not only in terms of awards but also in depth and breadth of knowledge that his research has provided to the science of animal and human metabolism and life history. Early in his career, John's contributions have provided a standard methodology for the doubly-labelled water technique to study animal physiology, which is to this day the holy-grail in the field. John's research also uncovered the energetic costs of bats' echolocation in flight, and the vulnerability of wild dogs to kleptoparasitism by hyenas—both of which were featured as the cover of the journal *Nature*. More recently, John's work has focused on the obesity crisis by providing an evolutionary perspective on sedentary behaviour, caloric restriction and lifespan.



LEFT:  
Professor John Speakman  
© IGDB-CAS, China

His contributions to Science have been recognised worldwide. As a result, John has been elected to the Fellowship of the Royal Society, Royal Society of Edinburgh, Chinese Academy of Sciences, and the US National Academy of Sciences, making John one out of only 28 scientists worldwide to be in the national science academies of China, the UK, and USA. He is also a Fellow of the Royal Society of Arts, the Academy of Medical Sciences, Academia Europaea, and the Royal Statistical Society, which demonstrates the eclectic nature of his interests. Early in his career, John was awarded the ZSL Scientific Medal (1995) and more recently, the Chinese Academy of Sciences' Award for International Scientific Cooperation (2015). In 2020, he was given the Osborne and Mendel Award by the American Society of Nutrition.

John is, above all, a kind mentor and colleague, providing stimulating discussions about every aspect of natural history related to energy balance and metabolism. It is therefore my honour to congratulate Professor Speakman on becoming a Fellow of the Linnean Society of London.

Juliano Morimoto FLS

# Beyond Plant Blindness:

SEEING THE IMPORTANCE OF PLANTS FOR A SUSTAINABLE WORLD

by Dawn Sanders FLS, Bryndís Snæbjörnsdóttir & Mark Wilson

ABOVE:  
Snæbjörnsdóttir/Wilson  
(2018) *Searching for Stipa*  
(Tapestry)  
(14m x 1.5m) installed  
in Hus B, Pedagogen,  
University of Gothenburg.

BELOW LEFT:  
*Beyond Plant Blindness*  
book cover.

BELOW RIGHT:  
Snæbjörnsdóttir/Wilson  
(2017) *Searching for Stipa* #1 (1.5m x 14m)  
installation in Stolpboden,  
Botaniska.

We know that plants are important to humans; and yet, the general awareness of plants appears to be low in many societies (Knapp, 2019). There are probably several reasons for this state of affairs, which have been discussed in papers concerning 'plant blindness' (e.g. Wandersee & Schussler, 2001; Sanders, 2019b), but the essence of the challenge is in what we perceive as the *otherness* of plants; many life processes of plants are fundamentally different from ours, which makes it hard to identify with them (Eriksen & Sanders, 2020). Living on a planet in which 'Plants = Life' (Galbraith, 2003) means that human societies cannot afford its citizens to be impervious to the importance of plants and conservation issues related to plant extinction. But how might we support those who have become estranged from the contributions plants make to the planet in valuing plants beyond an instrumentalist view, which sees them only as an ever-available and unlimited resource?

## Static and silent, or complex and social?

The everyday life of a plant can sometimes appear to be static and silent to human perception (Myers, 2015; Sanders, 2019a). And yet, as modern science narratives reveal, we are realising that plants live in complex, and surprisingly social worlds (e.g. Brooker *et al.*, 2008). As has long been the case with animal 'others',

removing plants from the human view makes it easier for us to exploit them and appears to suppress our ability to see into their worlds. Human perceptions in this regard are often contingent on the cultural environment in which plants live, and their consequently associated narratives. In contemporary city life, the complex morphologies and behaviours plants possess are customarily stripped away and conflated in simplistic terms, such as 'house-plant', 'street-tree', and 'food'. Such habitual categorisation blinds us to the incalculable contributions plants make in the ecological fabric of life on Earth; the synergetic, temporal and socio-biological systems of which they, and we, are co-constituents (see Knapp, 2019).



In recent years, an interdisciplinary nexus has been generated around what it means to experience *Life as Plant*. From the science of plant behaviours (e.g. Chamovitz, 2012) to plant-based philosophy (e.g. Hall, 2011), plant enquiries are crossing disciplinary and conceptual boundaries. In our own research study, *Beyond Plant Blindness: Seeing the importance of plants for a sustainable world* (2015–17), funded by the Swedish Research Council, we asked how, by taking a different view, through an interdisciplinary lens, might we improve our understanding and sensitivity to the lives of plants?

## The project

One of the critical elements of our project was to bring together a research team that combined perspectives equally from education (Dawn Sanders & Eva Nyberg), art-based research (Bryndís Snæbjörnsdóttir & Mark Wilson) and botanical science (Bente Eriksen). The researchers represented universities in Sweden (University of Gothenburg, Lund University, in Iceland (Iceland University of the Arts), and the UK (University of Cumbria, Institute of the Arts). As part of the project, a doctoral inquiry by Margaretha Häggström, examining relationships between humans and a specific forest site (Häggström, 2020) was also funded, in the educational context of the study.

The primary strand of inquiry was oriented around responses to site-specific art installations emerging from the artists' research work in Gothenburg Botanic Garden, Sweden. The artworks were sited both in the garden and in the education faculty house (pedagogen) snæbjörnsdóttir/wilson/botaniska. In association with the art-based





research, an online survey of 202 trainee teachers at Gothenburg University was undertaken. The survey contained 30 questions concerning perceptions of, and knowledge about, plants (Nyberg *et al*, 2019). Further work concerned the types of rainforest display offered in botanic glasshouses at two sites: Gothenburg Botanic Garden and Universeum, a science centre (Nyberg *et al*, 2019).

The research team set out to urge a philosophical and actionable move beyond 'plant blindness' (Hall, 2011; Balding & Williams, 2016) and so to disrupt what is perceived as a debilitating human view (Balas & Momsen, 2014). As noted above, the imperative is for humans to engage conceptually and responsibly with non-human organisms possessing entirely different physiologies and behaviours. In our engagement with such difference, it is vital that we are not diverted into subjecting plants to human registers and 'terms of resemblance', (Houle, 2011) but rather to engage with their 'plantness' (Darley, 1990), an approach equating to interspecific 'parities in meeting' (Snæbjörnsdóttir & Wilson, 2010).

### Beyond plant blindness

In the Spring of 2020, a new book, published by The Green Box in Berlin, was released (*Beyond Plant Blindness*), focusing on the art-based research, the interpretations of affect and impact in the art installations, elements of the doctoral study together with invited essays from academics in the arts, museum curatorship, and visual studies. As editors of the book, and researchers engaged in the project, we wished to deepen connections emerging from the original research and build a wider discourse extending from a seminar held in Gothenburg in 2018. To this end, the book seeks to provoke plant-based thinking across a landscape of disciplines in order to consider art as a way of re-thinking approaches to plants and botanical science.

#### TOP & MIDDLE:

Snæbjörnsdóttir/Wilson (2017) *Searching for Stipa #2* installation in the Rain shelter, Botaniska (installation detail)

#### BOTTOM:

Snæbjörnsdóttir/Wilson (2017) *Scans, Seeds and Stories* installation at Floras Rike Gallery, Botaniska

© All images courtesy Bryndis Snæbjörnsdóttir and Mark Wilson.



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# BIRDS AND MUSIC:



## A violinist's view

by Paul Barritt

ABOVE:  
Shown here is the cuckoo  
(from John Gould's *Birds  
of Europe* [1832–37]),  
whose song influenced  
the work of several  
composers.  
© The Linnean Society  
of London

From its earliest beginnings, western music has been influenced by the natural world; undoubtedly, man has a fascination for birds and their wonderfully varied sonic landscapes.

Some of the greatest composers certainly did. Ludwig van Beethoven famously stated: 'Nature is a glorious school for the heart! It is well; I shall be a scholar in this school and bring an eager heart to her instruction.' Olivier Messiaen, the great 20th-century French composer, considered himself as much an ornithologist as a composer. Birds, he said, were 'God's own musicians'. His love of birds, alongside his devout Catholic faith, defined much of his colourful music.

That birds and the sounds they emit have fed the imaginations of our finest composers might suggest that bird 'music' and human 'music' have much in common. When trying to compare the various functions of both birdsong and human music-making it is all too easy to fall into the anthropomorphic habit—Peter Rabbits in neat little blue jackets—in order to *understand* their sounds. Concert programmes regularly feature pieces of bird-related music which are, in reality, more reflections of man than bird—music either based on myth and fantasy (Igor Stravinsky's 'The Firebird') or pictorially descriptive music which deals with human emotions rather than the sounds from any particular bird itself. Vaughan Williams' 'The Lark Ascending' is, in my view, at its core, an evocative vision of what it is to be English, and has little to do with the Eurasian skylark (*Alauda arvensis*).

The inevitable and much discussed question of whether birdsong is actually music cannot be avoided; fascinating books have been written on this very subject. As a performing musician, I am very aware that my motivation for playing differs fundamentally from what appears to drive birds to sing.

Why do they sing? As well as various alarm, contact or begging calls, true birdsong is mostly emitted for sexual reasons—to attract a mate and to repel rivals—traditionally (in the Northern Hemisphere) it is the males who sing. This is generally the norm, however more

and more information is coming to light about how this is not a global phenomenon. (See <http://femalebirdsong.org>).

The song 'Sumer is a cumin in/ loudly sing, Cuckoo', written in the 13th century, figures vividly in my memory as a round we sang at primary school. The earliest meeting of birdsong and music for many, it features a frequently imitated bird, easy to copy, mimic and characterise, and for very good reasons.

As a composer you can't really go wrong with a cuckoo (common cuckoo, *Cuculus canorus*). Two simple notes, a descending interval which is as unmistakable as it is a very welcome affirmation that spring is with us and all is right with the world. Notable cuckoo fanciers amongst composers are Beethoven (6th Symphony, 'Pastoral'), Gustav Mahler (1st Symphony) and Delius' tone poem, 'On Hearing the First Cuckoo in Spring', to name but a few.

Next to cuckoos we have the nightingale (*Luscinia megarhynchos*). In the world of myth, fantasy and poetry, the singing nightingale has predominantly but inaccurately been depicted as female—a temptress. It is, in the words of John Keats, a: 'light-winged Dryad of the trees'. However, a notable exception was Samuel Taylor Coleridge whose 'Most musical, most melancholy bird' is correctly identified as male. A beguiling song certainly—a timbre which is unmistakable, with a great variety of sounds. Often I feel it is mostly the 'beautiful' intoning, long repeated notes that are featured in musical renditions of this fine songster, and the scratchy chattering (a sound it shares with starlings) tends to get ignored. But not by Stravinsky in his 1917 tone poem 'Song of the Nightingale' (*Le Chant du Rossignol*).

The third regularly featured bird in western music is less familiar to these shores. The quail (*Coturnix coturnix*) has a short and succinct three-syllable calling card, which in English popular culture was rendered verbally as 'wet-my-lips'. In Germanic culture this same song was thought to be communing on a much higher level than a simple request for a pint of beer. 'Fürchte Gott...Liebe Gott' or 'Be God fearing...God loving'. I can't help but see this as exposing



a fundamental difference between the unconscious English and German attitudes to both nature and its meaning to man.) For notable quail songs we can turn to Heinrich Biber ('Sonata Representativa') and again to Beethoven ('Wachtelschlag').

Birdsong motifs can be found in many of Beethoven's finest works. His love of the countryside was a calming and important part of what must have been a tortured existence for this composer who was forced to endure increasing deafness. As a young man, he took daily walks in Vienna's Prater and with notebook in hand would record sounds which were meaningful to him. We know that the famous first four notes of his fifth symphony were taken from the song of the yellowhammer (*Emberiza citrinella*). It must be stressed that he used nature's voice as a stimulus for musical (often purely rhythmical) motifs. It was rare that he quoted birdsong. However our three star performers—nightingale, quail and cuckoo—appear as themselves in the second movement of his 6th (Pastoral) Symphony.

So why do these three species get front of stage treatment? The answer becomes very clear the moment one attempts to transcribe birdsong with even a modicum of accuracy. It is highly revealing to listen to slowed down recordings of species that we know well. The familiar shrill, forceful rattling song of the wren (*Troglodytes troglodytes*), the UK's most ubiquitous bird, is delivered with remarkable intensity. In slow motion and therefore at considerably lower pitch, there emerges what we would call an unexpectedly 'musical' score, full of tonal beauty, with definable, meaningful intervals. But we as humans just can't hear the beauty because it is too high in pitch, and far too fast to capture on manuscript paper.

On the other hand, our three front of stage heroes have easily recognisable and transcribable songs. We respond initially and instinctively to birdsong which contains the notes (intervals) which make up the diatonic scale (the row of notes containing five whole tones and two semitones—the basic building blocks of Western Music).

So to the tantalising and ever-present question: are birds expressing themselves with their sounds? It is very hard not

to conclude that the blackbird (*Turdus merula*) doesn't feel some of the joy and pleasure that we derive from his wonderful, conversational tones. Why does he continue adding to his repertoire even after the immediate needs of finding a mate and rearing young have passed?

Musicians and scientists will probably always see this from different angles. Philosopher and musician David Rothenberg maintains in his book, *Why Birds Sing: A Journey into the Mystery of Birdsong* (2005), that music and birdsong reveal something that neither science nor poetry can. He plays the clarinet alongside captive birds with fascinating results.

Perhaps for the scientist, birdsong exists purely as a tool for sexual selection, for the defence of territory, for making contact, expressing alarm and much more. They might say that music is a human construct; the suggestion that birds use song in a similar way to the way humans use music is totally unjustified.

For me, a performing musician, music is about describing and sharing the hugely rich world of what it is to be human. As a birding enthusiast, my enormous pleasure in steeping myself in bird sounds is based purely on my belief that they, in their turn, are at some level describing the very essence of being avian.

BELOW:  
Ludwig van Beethoven.  
© WikiCommons.

BOTTOM LEFT:  
The singing nightingale  
has predominantly and  
inaccurately been portrayed  
as female.

BOTTOM RIGHT:  
Biber and Beethoven  
were both inspired by the  
succinct song pattern of  
the quail.



# FORTHCOMING EVENTS 2020

**12 Nov**  
Evening Lecture  
18.00–19.00

**Annual Darwin Lecture 2020**  
(in association with the Royal Society of Medicine)  
**Speaker:** Professor Michael Hochberg,  
*Centre National de la Recherche Scientifique,  
University of Montpellier*

**16 Nov**  
Evening Lecture  
18.30–19.30

**The Evolution of Passerine Birds Explained:  
How New Data and New Analytic Approaches  
Allow New Insight**  
(in association with the British Ornithologists' Club)  
**Speaker:** Professor Jon Fjeldså,  
*Natural History Museum of Denmark*

**20 Nov**  
Evening Lecture  
18.00–19.30

**Book Launch: *L: 50 Objects, Stories &  
Discoveries from The Linnean Society  
of London***  
**Speakers:** David Lowther, *University of Durham*,  
Glenn Benson, *V&A Museum*, Stephanie Holt,  
*Natural History Museum, London*

**26 Nov**  
Evening Lecture  
18.00–19.00

**Climate Change, Biodiversity,  
Ecosystem Services**  
**Speaker:** Dr Nathalie Pettorelli,  
*Zoological Society of London*

**2 Dec**  
Evening Lecture  
18.00–19.00

**Founder's Day Lecture 2020 – Gilbert White  
of Selborne: Poet, Preacher & Naturalist**  
**Speaker:** Professor Brycchan Carey,  
*Northumbria University*

**3 Dec**  
Evening Lecture  
17.00–19.00

**Irene Manton Lecture 2020  
– Metamorphosis: A 300-year Story of  
Butterflies, Rainforests & Intrepid Women**  
**Speaker:** Dr Eleanor Drinkwater, *University of York*

**9 Dec**  
Lunchtime Lecture  
12.30–13.00

**Challenges & Opportunities for  
Caribbean Endemic Bird Conservation**  
**Speaker:** Dr Ellie Devenish-Nelson,  
*University of Edinburgh* & Dr Howard Nelson,  
*University of Cambridge*

**16 Dec**  
Evening Lecture  
18.00–19.00

**Christmas Lecture 2020  
– Learning from the Past:  
How can Environmental Archives and  
Historical Baselines Help Conservation?**  
**Speaker:** Professor Samuel Turvey,  
*Zoological Society of London*

**REGISTRATION IS ESSENTIAL  
FOR ALL EVENTS:**

<https://www.linnean.org/events>

**Please check our website for other events not listed here**

## Book of treasures



We are pleased to announce the upcoming publication of *L: 50 Objects, Stories & Discoveries from The Linnean Society of London*. Written by staff, curators and Fellows of the Linnean Society, the book showcases 50 of the Society's well-known and rarer treasures, including books, manuscripts, specimens and artwork dating from the late 15th century to today. We will be launching its publication with a virtual evening event on Friday 20 November – more details to follow on our website and in Linnean News!

## Welcome to... Padma Ghosh



Padma joined the Society during the UK's COVID-19 lockdown, replacing Leanne Melbourne as our new Events and Communications Manager. Padma has a wealth of experience, having worked as a journalist for 15 years reporting and writing about the state of environment in India/Asia, climate change negotiations and impacts, indigenous peoples' rights and conservation. For three years she also co-hosted *The Intersection* – India's first science podcast.

In 2016, she took a sabbatical to complete a Master's Degree in Biodiversity Conservation from Trinity College Dublin. Since then she has also written children's books on environment and ecology. Before joining the Linnean Society of London, she was working in science communication in Cambridge. Padma has been interested, involved and deeply concerned about the state of the planet since she was a teenager. She strongly and passionately believes in the role of communication in conservation and hopes to put her role, and the Society's resources, to maximum use in protecting the planet's treasures. Padma has already hit the ground running, and we're incredibly happy that she has joined us.

## Welcome to Lucy Kelsall

Lucy Kelsall joined the Society this July in the role of Project Cataloguer, and is working on cataloguing the Cloudsley-Thompson library. She says: 'I am very interested in life sciences and natural history, and am looking forward to working with the Cloudsley-Thompson collection, especially the books on dinosaurs.'

Lucy is also working part-time as a special collections cataloguer at the Paul Mellon Centre for Studies in British Art, having previously worked on projects cataloguing rare materials at the University of Oxford, Eton College, and Rare Book School, University of Virginia. A warm welcome to Lucy!



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