De Bibliotheek
De mooiste platen uit 'Metamorphosis Insectorum Surinamensium'
Diny in Amsterdam Hortus
Waar in
De Oorsprong, Spys en Gestaltverwisseling: als ook de Tyd, Plaats en Eigenschappen der Rupfen, Wormen, Kapellen, Uiltjes, Vliegen, en andere diergelyke bloedeloze Beesjes veroord word,
Ten dienst van alle Liefhebbers der Insecten, Kruiden, Bloemen en Gewassen: ook Schilders, Borduurders &c.
Nauwkeurig onderzocht, na 't leven gefeild, in Print gebragt, en in 't kort beschreven
Door
MARIA SIBILLA MERIAN.

T'AMSTERDAM,
Gedrukt voor den Auteur.
Woon't in de Kerkstraat, tuschen de Leidse- en nieuwe Spiegelstraat over de Patify de Swan, alwaar dezelve Gedrukt, als ook afgezet te bekomen zyn.
Als mede
By GERARD VALK, op den Dam in de wakkere Hoop.
Maria Sibylla Merian

Kunstenaar en Natuuronderzoeker
1647-1717

Museum Becht
MARIA SIBYLLA MERIAN

Metamorphosis insectorum Surinamensium
Verandering der Surinaamsche insecten
Transformation of the Surinamese insects

1705
Maria Sibylla Merian (1647–1717), a German-born woman later living in the Netherlands, is famous for her groundbreaking work on caterpillars, moths, and butterflies. Her extraordinary story and her contributions to art and science have fascinated many scholars and nature and art lovers, and have inspired artists and writers alike. In 2017 an international conference in Amsterdam celebrated the conjunction of new scholarship and artistic works related to this pioneering naturalist and artist. This book is the result from this cross-pollination.

Maria Sibylla Merian. Changing the Nature of Art and Science provides new insights into Merian’s life and work, re-examines the existing canon, and explores her influence on the contemporary arts. The contributing authors variously investigate her network, her processes and products, and her impact on art and natural history. Her work is compared to that of artists and scientists that preceded and followed her, as well as to that of contemporaries, both male and female.

Altogether, this richly illustrated volume presents the most recent knowledge about one of the most remarkable women of the early modern period. The book is edited by Bert van de Hemert, Florence P. H. M. M. Malden, Kay Etheridge, and Mariela van Delft, all members of the Maria Sibylla Merian Society.
The Maria Sibylla Merian Society

Maria Sibylla Merian

Changing the Nature of Art and Science

ABOUT THE MARIA SIBYLLA MERIAN SOCIETY

The Maria Sibylla Merian Society is an international group open to everyone interested in Merian studies in the broadest sense, including but not exclusive to artists, historians, and scientists. The Society was founded in May 2018 following a stimulating interdisciplinary symposium on Merian at the Anne Frank Haus in Amsterdam, when an initial board was formed and plans for the future were initiated.

The Society will represent the public about Maria Sibylla Merian and encourage investigations related to her life and work. The Society assumes that Merian lived and worked in her time when art, science and commerce were interlinked and will strive to present her life and work to a wider public.
ABOUT THE MARIA SYLVA MERIAN SOCIETY

The Maria Sibylla Merian Society is an international group open to anyone interested in Merian studies in the broadest sense, including but not limited to artists, historians, and scientists. The Society was founded in May of 2014 following a stimulating interdisciplinary symposium on Merian at the Art Library in Amsterdam, when an initial board was formed and plans for the future were initiated.

The Society will educate the public about Maria Sibylla Merian and encourage investigations related to her life and work. The Society recognizes that Merian lived and worked in a time when the art, science and commerce were intricately linked, and will strive to support similar interdisciplinarity in sponsored endeavors by providing resources on our website for people to use in their research and art projects. The results of any research or artistic expression is the responsibility of the researcher or artist. The Maria Sibylla Merian Society does not certify the results as being free of error.

THE FLOWERING OF ECOLOGY

Merianin.de: New Intriguing Website with Focus on Merian's Nuremberg Period 1668-1682

www.merianin.de

The beautifully illustrated website on Merian developed by Margot and Dieter Lohoff is a rich resource based on years of work in their native city of Nuremberg. In this city, she started her career with the help of her husband and many people in their cultural network. In German and English, the site presents detailed information on Merian's life, including high-resolution images from archived her previously published. The page on ‘Nuremberg Weeks’ includes links to digital copies of several of her early works: just one example of the sources provided in this available addition to Merian studies. Furthermore, it connects the work of the ‘first ecologist’ with current projects in Nuremberg, protecting insects and biodiversity.

NEW BOOK FROM SOCIETY MEMBER

KAY ETHERIDGE

The Flowering of Ecology presents an English translation of Maria Sibylla Merian's 1679 'instructive' book, ‘Der zwey gute Nahrungsmittel der Nurembergischen und indischen Nahrungsmittel’. Her advice in making the book and an analysis of its scientific content are presented in a historical context. Merian lived here for five decades, renowned the footprints, birds, and anatomy of mighty.

ONLINE EXPO: JOHANN ANDREAS GRAFF DEPICTS THE OLD TOWN OF NUREMBERG

In 2017, the Führer-Kulturhistorisches Museum of Nuremberg organized an exhibition about the life and works of the husband of Maria Sibylla Merian, Johann Andreas Graff (1627-1701). As a “city painter”, he depicted Nuremberg meticulously. The exhibition as well as the comprehensive catalogue were based on research into Merian, her family and her time in Nuremberg by Margot Lohoff. The Nuremberg Municipal Museum introduced with their rich collection of Graff’s works. After the end of the exhibition, the experts in the department of the Nuremberg city administration transformed it into a virtual presentation that is now online as a Google Arts & Culture Project. It offers a fascinating impression of the work of Graff and the room where Maria Sibylla lived for fourteen years. The presentation includes beautiful high-resolution images, and comes in two parts: "around the 31.

CHANGING THE NATURE OF ART AND SCIENCE

Bert van de Neezen, Florence Plahuta, Kay Etheridge, Mari Meuleman, Manuela van Delft, Maria Sibylla Merian. Changing the Nature of Art and Science, Lammer August 2022

In 2017 an international conference in Amsterdam celebrated the conjunction of new scholarship and artistic works related to this pioneering naturalist and artist. This book is the result of the cross-pollination.

Maria Sibylla Merian (1647-1717), a German-born woman later living in the Netherlands, is famous for her groundbreaking work on caterpillars, moths and butterflies. Her extraordinary story and her contributions to art and science have fascinated many scholars and nature and art lovers, and have inspired artists and writers alike.

This collection of essays provides new insights into Merian’s life and work, re-examines the existing canon, and explores her influence on the contemporary arts. The contributing authors variously investigate her network, her processes and products, and her impact on art and natural history. Her work is compared to that of artists and scientists who preceded and followed her, as well as to that of contemporaries, both male and female. Altogether, this richly illustrated volume presents the most recent knowledge about one of the most remarkable women of the early modern period. The book is edited by Bert van de Neezen, Florence Plahuta, Mari Meuleman, Kay Etheridge and Manuela van Delft; all members of the Maria Sibylla Merian Society.
consideration that in July 1714 perhaps all of the paintings for Part III had been done; this means a cost of 500 florins for 150 paintings on parchment, or nearly 170 florins per book containing 50 plates each. The same book with 50 plates gemalt (painted), meaning coloured counterproof or replica on paper for 20 florins (Merian letter 17), a book with 50 plates coloured for 10 florins (Merian letters 11, 17), and an uncoloured copy for only 2½ florins (Uffenbach.Teil 3: 552-554). Obviously, there is an enormous difference between a painted work on parchment and a simple black and white print.

Transcriptions and translations of Merian letters

Merian's letters have been transcribed by Stuhlreher-Nienhuis and Rücker. Both refer to the same original handwriting, but differ very often in transcription. Is it Tugentreich (St.-N.) or tugent Reiche (R.), Frauenzimmer (St.-N.) or frauwenZimmer (R.), Vatter (father) (St.-N.) or Vatter (cousin) (R.) (Merian letter 1 (St.-N.), i.e. letter 2 (R.))? Another example: sometimes Stuhlreher-Nienhuis writes more words in a sentence than Rücker does. However, the old way of writing a word cannot be changed into the modern way, or words within a sentence should not be changed. Likewise, the translation of the letters from German into English is sometimes problematic, but 2 muschel grundfarb has nothing to do with 2 shells of ground colour, it simply means Primärfarbe = primary colour, i.e. blue, yellow or red (Merian letter 3).

Another example: the translation from the letters written in Dutch or French into German and English is often wrong. If the original is written in present tense, one should not transfer into imperfect tense: Les Billettes contournement cannot be translated into the letters contained, it means instead: they contain. Southerer remains to wish and should not be changed into hester - to hesitate. And: il est presque plus que la moitié means more than half if it is finished and not almost half is finished. To translate 10 percent into 50 percent is nonsense, Merian actually did not want to pay 10 percent to Levius Vincent (all these examples from Merian letter 12). In letter 17 the sentence... zu haben... should be corrected into... der eine ins in 3 wogen hoffe gehab zu haben... in letter 18, written in Dutch, Merian offered 2 duursten bogen to Pietver. This is translated into two thousand bogs, but Merian never sold bogs! What she offered were two centipedes or millipedes, Billa Reitma and Sandrine Ullrich give the correct translation.

Figure 4 The Quen-hiangular White-leaved Fig-marygold. From Richard Bradley, Historia Plantarum Succulentarum, Decade V, Plate 43, 1727. Image courtesy of the library of Ken Germany, London (Click to enlarge)

Obviously, it seems to be necessary to review all transcriptions as well as all translations of Merian's letters. That would be a good aim to set before the next commemoration in Amsterdam in 2017, on the occasion of the 300th anniversary of her death.

Endnotes:
1. The numbers of the Merian letters refer to Wettwagl, K. (1997: 262-269)