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Titolo	The insect and the image [[electronic resource]] : visualizing nature in early modern Europe, 1500-1700 // Janice Neri
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction. Specimen logic -- Insects as objects and insects as subjects : establishing conventions for illustrating insects. Joris Hoefnagel's imaginary insects : inventing an artistic identity -- Cutting and pasting nature into print : Ulisse Aldrovandi's and Thomas Moffet's images of insects -- Suitable for framing : insects in early still life paintings -- New worlds and new selves. Between observation and image : representations of insects in Robert Hooke's micrographia -- Stitches, specimens, and pictures : Maria Sibylla Merian and the processing of the natural world -- Conclusion. Discipline and specimenize.
Sommario/riassunto	Once considered marginal members of the animal world (at best) or vile and offensive creatures (at worst), insects saw a remarkable uptick in their status during the early Renaissance. This quickened interest was primarily manifested in visual images-in illuminated manuscripts, still life paintings, the decorative arts, embroidery, textile design, and cabinets of curiosity. In The Insect and the Image, Janice Neri explores the ways in which such imagery defined the insect as a proper subject of study for Europeans of the early modern period.It was not until the sixteenth century that insects b