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Nota di contenuto	Preliminary Material -- Introduction: Emblems and the Natural World (ca. 1530–1700) / Karl Enenkel and Paul J. Smith -- "Natural" or "Unnatural"? Representation of the Animal World in Early French Emblem Books / Alison Saunders -- Camerarius's Quadrupeds (1595): A Plinius Emblematicus as a Mirror of Princes / Karl Enenkel -- Joachim Camerarius's Emblem Book on Birds (1596), with an Excursus on America's Great Seal / Paul J. Smith -- Ichthyology and Emblematics in Conrad Gesner's Historia piscium and Joachim Camerarius the Younger's Symbola et Emblemata / Sophia Hendriks -- The Daphnic Fate of Camerarius. Sweden's First Printed Emblem Book Revealed in Olof Rudbeck the Younger's Botanical Dissertation (1686) / Bernhard Schirg -- Tradition and Empirical Observation—Nature in Giovio's and Symeoni's Dialogo Dell' Imprese from 1574 / Maren C. Biederbick -- Comets—Celestial Objects in the Emblem Tradition of the Late

Seventeenth and Early Eighteenth Century / Sabine Kalff -- Atmospheric Pressure: Natural Philosophy, Political Didactics and the Exigencies of Praise in Franz Reinzer's *Meteorologia Philosophico-Politica* (1698) / Christian Peters -- Transcending the Natural World: A Developing Sublime in André Félibien's *Tapisseries du Roy* / Frederik Knegtel -- 'Maiestatis Hungariae Aquila': Christoph Lackner and the Hieroglyph of the Habsburg Eagle / Agnes Kusler -- The Secretion of a Pearl as a Symbol for the Birth of a Prince / Aline Smeesters -- The Taming of the Lion: Passions, Power and Religion in Achille Bocchi's *Symbolicae Quaestiones* (Bologna, 1555) / Anne Rolet -- Mimetic Obscurity in Joris Hoefnagel's *Four Elements* / Marisa Anne Bass -- The Owl and the Birds: Speeches, Emblems, and Fountains / Astrid Zenkert -- Hermeneutic Animals—Johann Fischart's Use of Emblems in his German Translation of Rabelais / Tobias Bulang -- *Orbis pictus* for Boys—Emblematics for Men: Some Remarks on Learning by Studying Pictures and Interpreting Riddles / Sonja Schreiner -- *Index Nominum* -- *Index Animalium, Plantarum et Lapidum* (Index of Animals, Plants, and Stones).

Sommario/riassunto

Since its invention by Andrea Alciato, the emblem is inextricably connected to the natural world. Alciato and his followers drew massively their inspiration from it. For their information about nature, the emblem authors were greatly indebted to ancient natural history, the medieval bestiaries, and the 15th- and 16th-century proto-emblematics, especially the *imprese*. The natural world became the main topic of, for instance, Camerarius's botanical and zoological emblem books, and also of the 'applied' emblematics in drawings and decorative arts. Animal emblems are frequently quoted by naturalists (Gesner, Aldrovandi). This interdisciplinary volume aims to address these multiple connections between emblematics and Natural History in the broader perspective of their underlying ideologies – scientific, artistic, literary, political and/or religious. Contributors: Alison Saunders, Anne Rolet, Marisa Bass, Bernhard Schirg, Maren Biederbick, Sabine Kalff, Christian Peters, Frederik Knegtel, Agnes Kusler, Aline Smeesters, Astrid Zenker, Tobias Bulang, Sonja Schreiner, Paul Smith, and Karl Enenkel.