

Index

- Académie Française, 115
 Académie Royale de Peinture et de Sculpture, 6–7, 122, 132, 133–4, 146, 154, 157–8
 debate over Leonardo, 147, 161
 perspective in, 146–7
 Académie Royale des Sciences, 136–8
 acid, use of in etching, 18–19
 actors. *See* Hôtel de Bourgogne
 agent of change, 1, 10. *See also* Eisenstein
 Alberti, Cherubino, 26
 Alberti, Leon-Battista, 134, 142, 146–8, 157
 his *On Painting*, 134
 Aldgrever, Heinrich, 26
Aldobrandini Wedding, 134
 Aleaume, Jacques (on perspective), 147, 154
 almanacs, 2–3, 107–8
ancien régime, 75, 116
 Anderson, Benedict
 “imagined communities,” 41
 Anne of Austria, 10, 108
 her pregnancy, 109
 Apelles, 143
 Apostolidès, Jean-Marie, 93
Apollo Belvedere, 134, 157
 apprentice, 20–1
 Aristotle, 98, 101–2, 104, 143, 147, 161
 art and craft, valuation of, 25–6
 Arti di Bologna, 44
 “Atticism,” 132
 Aubignac, Abbé d’, 171 n. 2
 Audran, Gérard, 41
 engravings of Le Brun’s *Battles of Alexander*, 37
 Auerbach, Eric, 94
 “aura” of a work of art, 29. *See also* Benjamin
 authorship,
 the “author function.” *See* Foucault
 Augustine, Saint, 148
Avis charitables sur les diverses oeuvres et feuilles volantes de Sieur Girard Desargues (anonymous pamphlet), 154
 Bacon, Francis, 22, 93
 Bakhtin, Mikhail, 9, 45–6, 78–9, 163, 169 n. 74. *See also* “carnavalesque”
 ballads, 2–3, 56
 ballets
 at court, 113–14
 at the Bureau d’Adresse, 114
 Le ballet politique, anonymous pamphlet, 114
 The Ballet of Turlupin, 51
 Balvay, Charles-Clément (known as Bervic)
 engraving of the *Laocöon*, 38
 Bann, Stephen, 38, 42
 banqueting, 72–3
 Barthes, Roland, 35, 86, 124–5
 Bellange, Jacques, 37, 145

INDEX

- Bellori, Giovanni Pietro, 145
- Belting, Hans,
 his *Likeness and Presence*, 86
- Benjamin, Walter
 on mechanical reproduction, 29
 on printmaking, 29
- Bennett, Tony, 103–4
- Beringhen, 31
- biblical subjects in printmaking, 15–16
- Bloch, R. Howard, 49
- Blondel, François, 156
- Blum, André, 4–5
- Boccaccio, 58, 62
- Bodin, Jean, 15
- bodily lower stratum, 78. *See also* Bakhtin
- Boeckel, Carel van, 40
- Boetius à Bolswert
 engraving of Rubens' *Christ on the Cross
 between two Sinners*, 38
- Boileau, Nicolas, 162
- Bollême, Geneviève, 107
- Bonasone, Giulio, 26, 36
- book illustration, 126–41
- book police, 176n. 28.
- booksellers, 58
 and censorship, 114. *See also* printers
- Bosse
 in the Académie Royale de Peinture
 et Sculpture, 154–5, 180 n. 52
 books and pamphlets by:
*Catalogue des traittez que le Sr Bosse a mis
 au jour*, 6
*Manière universelle de M^r Desargues pour
 pratiquer la perspective*, 146
Le peintre converty aux règles de son art,
 145, 157
*Représentations géométrales de plusieurs
 parties des bastiments . . .*, 140
*Sentimens sur la distinction des diversd
 manières de peinture et de graveure . . .*,
 25, 32, 134, 145, 149, 157
*Traité des manières de dessiner les orders
 d'architecture*, 156
*Traité des manières de graver en taille
 douce . . .*, 19
*Traité des pratiques géométrales et
 perspectives enseignées dans l'Académie
 Royale de la peinture et sculpture*, 157
 and Callot, 25–8, 31
 “Calvinist printmaker,” 9–10
 career of, 5–6, 37
 and the city, 43–51
 his *Cris*, 44–7
 and Desargues. *See* Desargues, perspective
 fans by, 58
 fashion illustrations, 51–3
 Bosse, and the Fronde, 116–17, 176 n. 34
 on the history of painting, 145–6
 on the history of printmaking, 26
 as illustrator, 127–32
 and the king, 107–17
 his *Métiers*, 47–51
 “original” and “copy,” 28–31
 on the origins of engraving, 24
 pamphlets by, 153–5
 on perspective, 150–1
 posthumous revision of system, 41–2
 as publisher, 16
 and the “querelle des femmes,” 68–74
 and religion, 85–90
 and science, 95–105, 136–8
 his system of laying lines, 28, 34–5
 on technique, 19
 theory of painting, 25, 142, 145–6
 theory of printmaking, 25
 treatise on etching and engraving,
 25–8
 and the theater, 56
 training of, 37
 and war, 91–2
 word and image, 119–23
 etchings/engravings by:
L'accouchement, 63–4, Figure 21
Actors at the Hôtel de Bourgogne, 56–7,
 Figure 17, 74
Almanach pour 1638 107–8, Figure 41
Aloë Americana (from Dodart, *Mémoire
 pour servir à l'histoire des plantes*), 137,
 Figure 57
Apollo Belvedere, 134
L'Ariane (frontispiece), 129–31,
 Figure 53
The Art of Engraving, 23, Figure 5,
 132
La bénédiction de la table, 89–90,
 Figure 35
Le capitaine fracasse, 79, Figure 31
Ce fardeau de paix et de guerre, 78,
 Figure 30
A Chameleon (after Sébastien Leclerc),
 138–9, Figure 58
Le clystère, 49–50
Le contrat de mariage, 60–1, Figure 19
Le cordonnier, 48–9, Figure 14
Le courtisan suivant le dernier édit, 52–3,
 Figure 16

INDEX

- Le crocheteur*, 47, Figure 12
La dame suivant l'edit, 53
David and Goliath, 116, Figure 45
Dives and Lazarus, 81
Donner à boire à ceux qui ont soif, 120–1,
 Figure 48
The échoppe, 21, Figure 4
L'Enéide de Virgil (title-page), 127–9,
 Figure 52, 131–2
*L'enfant prodigue quitte la maison
 paternelle*, 80–3, Figure 33
The Engraver and the Etcher, 14, Figure 1,
 18, 20
Ensevelir les morts, 120–1, Figure 49,
 123
La femme batant son mari, 65–6,
 Figure 23
*Les femmes à table en l'absence de leurs
 maris*, 72–3, Figure 27
The Fortune of France, 16–17, Figure 3
La Galerie du Palais, 58–9, Figure 18, 74,
 94, 126, 131
The Intaglio Printers, 15, Figure 2
Le jardin de la noblesse française
 (title-page), 51–2, Figure 15
*Leçons données dans l'Académie Royale de
 Peinture et Sculpture* (title-page), 133–5,
 Figure 56
Lettre amoureuse du capitaine extravagant,
 68–9, Figure 25
Loger les pèlerins, 119, Figure 46
Louis XIII as the Hercules Gallicus, 111,
 Figure 44
Le marchand de mort-aux-rats, 46,
 Figure 11
Le mari battant sa femme, 65–7, Figure 24
Mariage à la campagne, 64
La mariée reconduite chez elle, 64–5,
 Figure 22
The Noble Painter, 23
La noblesse française à l'église, 51.
L'ouïe, 96–8, Figure 39
Painting and Engraving, 27, Figure 6,
 127
*Préparation du soldat Chrétien au combat
 spirituel*, 87–8, Figure 34
*Réponse de la demoiselle à la lettre du
 capitaine extravagant*, 68–71, Figure 26
*Réprésentation géométrales de plusieurs
 parties des bastiments* (illustration to),
 139–40, Figure 59
The Sack of Troy (from *L'Enéide*),
 129–31, Figure 54
*La sage-femme présente le nouveau-né au
 roi*, 110, Figure 43
La saignée (drawing), 32–3, Figure 7
La saignée (etching), 32–4, Figure 8
Un soldat de faction, 90–1, Figure 36
Telaristus (poster for), 82–3
Le toucher, 95–7, Figure 38
Vestir les nuds, 120–3, Figure 47
*Les vierges sages s'entretiennent des félicités
 célestes*, 59, 80–2, Figure 32
La villagoise, 94–5, Figure 37
Le visite à l'accouchée, 61–3, Figure 20,
 74–5, 92
La vœux du roi et de la reine à la vierge,
 109, Figure 42
La vue, 99–104, Figure 40, 136
 Borges, Jorge, 128
 Bourdon, Sébastien, 132–3
 etchings by:
Ensevelir les morts (Bury the Dead), 123,
 Figure 51
Vestir les nuds (Clothe the Naked), 122,
 Figure 50
 [at margin] the *bourgeois* (*bourgeoisie*), 10,
 62–3, 92–5
 definitions of, 92
 and mercantile fortunes, 93–4
 in Molière's theater, 55, 93
 rise of, 54, 94
 Bourgoign on perspective, 147
 Brahe, Tycho, 104
 Brébiette, Pierre, 44
Bringing up Father, 66
 broadsides, 1–3, 56, 109
 Brosse, Guy de la, 136
 Brunelleschi, Filippo, 146–7
 Brunfels *Herbal*, 136
 Bruno, Giordano, 105
 Buffon
 his *Histoire naturelle*, 137
 Bullant, Jean, 142
 Bureau d'Adresse, 94, 144
 ballets in, 114
 conférences in, 104–5, 143–4
 Gazette in, 92
 Burke, Peter, 107
 burin engraving, 18. *See also* engraving
 burlesque, 159
 burr, 18. *See also* drypoint
 Cabinet du Roi, 37
 Calamatta, Luigi
 his engraving of the *Mona Lisa*, 38

INDEX

- Callot, Jacques, 5–6, 26–7, 36, 41, 44, 51, 85–7, 90, 159
 and collectors, 31
 etching technique, 19
 etchings by:
La levée du siège de Casal, 91–2
Miseries and Misfortunes of War, 90
Nobility of Lorraine, 51
A Print Seller, 48, Figure 13
Temptation of Saint Anthony, 77, Figure 29
Varie figure, Gobbi, 76–7, Figure 28
View of the Pont-Neuf and the Tour de Nesle, 43–4, Figure 9
- Calvin, Jean, 88, 119, 173 n. 7
- Calvinism, 5, 86, 88–9
- Campanella, Tommaso
 his *The City of the Sun*, 102, 104–5
- canon
 taught by means of engravings, 36–9
- Capitelli, Bernardo, 134
- Caravaggio (Michelangelo Merisi da), 144
- Carducho, 144
 his *Diálogos de la pintura*, 144
- carnavalesque, 9, 77–80, 113. *See also* Bakhtin
- carnival songs, 170 n. 9
- Caron, Antoine, 132
- Carracci, Agostino, 8, 26, 36
- Carracci, Annibale, 145
 his *Arti di Bologna*, 44
- caquets, 62, 72, 75, 92
- Carrier, Hubert, 153
- Castiglione, Giovanni Benedetto, 41
- Catholic Church, 22, 67, 85–9, 107
- ensorship, 114
- Chambray, Roland Fréart Sieur de, 157
 his *Parallèle de l'architecture antique et de la moderne*, 156
 on perspective, 179 n. 36
- Chantelou. Paul Fréart de Chantelou
 Poussin's *Seven Sacraments* in his collection, 14
 and Scarron, 159–62
- Chapelain, Jean
 his *La pucelle ou la France délivrée*, 58, 129
- Charas, Moyse, 137–8
- Charivari, 64
- Chastillon, Louis de, 136
- “cheap” print, 14, 47, 107, 127
- Church Fathers, 95–6
- Ciartres. *See* Langlois, François
- childbirth, 63–4
- Cicero, Marcus Tullius, 58
- civilization and the “civilizing process.” *See* Elias, Norbert
- clothes
 laws concerning, 54
 and social status, 54–5. *See also* fashion
- Cochin, Charles-Nicolas
 his edition of Bosse's *Traité des manières de graver*, 41
- Colbert, Jean-Baptiste, 114, 123
- Collaerts, the (Hans, Adriaen), 36
- collecting and collectors, 31–2
- colporteurs, 43, 46
- Commedia dell'arte*, 56, 74–5, 77, 163
- Comédie italienne*, 56
- conférences
 in the Bureau d'Adresse, 104–5
 in the Académie Royale de Peinture et de Sculpture, 157
- copies, 28–31
- Copernicus, 101–2
- copper plate engraving. *See* engraving
- “copy,” Bosse's definition of, 8, 28–31. *See also* “original”
- copyright, 31. *See also* property rights
- Corneille, Pierre, 58, 128
 his *La Galerie du Palais*, 58
 his *La suivante*, 60
- Correggio (Antonio Allegri), 144
- Cortona, Pietro da,
 copy of *Aldobrandini Wedding*, 134
- Counter-Reformation. *See* Reformation
- Courantos*, 92
- Courbé, Augustin, 126
- Courbet, Gustave, 120
- Cousin, Jean, 134
 his *Livre de portraiture*, 143
 his *Livre de perspective*, 143, 147
- cross-dressing, 113–14. *See also* transvestism
- cuckoldry, 64–6
- cuivre rouge*, 20. *See also* engraving
- cul-de-lampe* (tail-piece), 126
- Curabelle, against Desargues, 154
- curieux*, 31
- Dahl, Folke, 2
- D'Alembert, Jean Le Rond. *See* *Encyclopédie*
- Dante Alighieri, 101
- Darnton, Robert, 20, 40–1
- the Dauphin, 109–10

INDEX

- Davis, Natalie Zemon, 65–6, 103
 debating society. *See* Bureau d'Adresse
déclassé, 93
 dedications, 128
 Della Bella, Stefano, 36, 41, 90
 etchings by:
 Les oeuvres de Scarron (frontispiece), 160,
 Figure 60
 The Pont-Neuf in Paris, 45, Figure 10
 demonstration, 151–3. *See also* proof
 Dente, Marco, 26, 36, 135
 De Passe, Crispijn the Younger, 40
 De Passe, Magdalena, 17
 Desargues, Girard, 6, 153
 Career, 150
 Desargues' Theorem, 150
 on perspective, 146–7. *See also* Bosse
 his works:
 Exemple de l'une des manières universelles
 du Sr.
 G.D.L. . . ., 150
 Descartes, René, 94, 150
 Cogito ergo sum, 152
 La dioptrique, 99
 on engraving, 35
 his *Le monde*, 99
 Desmarests de Saint-Sorlin, Jean
 his *L'Ariane*, 58, 129–31
 his *Ballet de la prospérité des armes de la*
 France, 114
dessin (*dessein*), 32
 Diderot, Denis
 on the crafts, 22. *See also* *Encyclopédie*
desegno, 25, 143
 division of labor in printmaking, 21–2
 Dodart, Denis
 his *Histoire des plantes*, 136
 Donatello, 146, 148
 Don Quixote, 45
 doubt, 151–3. *See also* skepticism
dramatis personae, 74
 drawings, preparatory, 32–4
 dress, importance of. *See* clothes, fashion
 Dryden, John, 171 n. 2
 drypoint, 18
 Dubreuil, Jean, on perspective, 147, 154
 Dufresnoy, Charles-Alphonse
 his *L'art de peinture*, 144
 Dumas, Alexandre
 his *Three Musketeers*, 114
 Dürer, Albrecht, 13, 26, 30, 38–9, 90, 134,
 144, 147
 his *Knight, Death, and the Devil*, 88
 his *Life of the Virgin*, 39
 his *The Mass of Angels*, 125
 “Dürer Renaissance,” 39
 Duro, Paul, 155
 “echoppe,” 27, 32. *See also* engraving, tools of
 “economy of transgression.” *See* Stallybrass,
 Peter and White, Allon
 Edelinck, Gérard, 37
 Edict of Nantes, 86
 Eisenstein, Elizabeth, 1–2, 4, 10, 138
 Elias, Norbert
 “civilizing process,” 80
Encyclopédie (Diderot and d'Alembert)
 printmaking in, 42, 168 n. 36
 engraving, 13
 burin engraving, 8, 18
 copper plate, 15
 copyright issues, 31
 division of labor, 16–17
 after drawings, 32–6
 etching compared with, 26–7
 forgery issues, 39–40
 history of, 26
 linear system, 34–5
 origins of, 23–4
 press, 15
 as reproduction, 36–9
 size of edition, 30
 steel, 42
 stipple, 42
 tools, 27
 wood, 42
 Enlightenment, 22, 42
 ephemera, 1–2, 9, 56, 59, 107–8
 Erasmus, Desiderius, 72, 93
 his *Enchiridion or Handbook of the Christian*
 Soldier, 88
 Erostratus, 160–1, 180 n. 4
 L'Estoile, Pierre, on prices of prints, 13–14
état, 54
 etching, 18–19
 acid, 13
 Callot's method, *See* Callot
 foul-biting, 19
 grounds, soft and hard, 20
 revival of, 42. *See also* Bosse
 Euclid
 his *Optics*, 148
 eyeglasses, 100–01
 Exodus, Book of, 24, 89

INDEX

- Fabliaux*, 62, 64
 farce, 56
farceur, 11, 50, 161
 fashion, 9, 52
 and social status, 54. *See also* clothes
 Feiffer, Jules, 125
 Félibien, André
 his *Entretiens sur les vies et les ouvrages des plus excellens peintres.*, 145, 157
 the Five Senses, 95–105
 Floris, Frans, 39
 Fludd, Robert, 103
 Fontaine, André, 5
 food, in the streets of Paris, 44–5
 forgeries and piracy, 8, 39–40
 Foucault, Michel
 “author function,” 155
 his *History of Sexuality*, 70
 foul biting, 18. *See also* etching
 Freud, Sigmund, 48–9
 Frisius, Simon, 5
 the *Fronde* (*frondeur*), 116–17, 153–4,
 176 n. 34
 Fuchs’s *Herbal*, 136
 Fumaroli, Marc, 83
 Furetière, Antoine, 70
 on comedy and farce, 162
 his *Roman bourgeois*, 93

 Galen, 50, 62
gallic, 111
 Galileo (Galileo Galilei), 10, 98, 136
 his *Siderius Nuncius*, 99
 Gargantua, *See* Rabelais
 Gassendi, Pierre, 99
 Gaston d’Orléans (*see* Orléans)
 Gaultier and perspective, 147
 Gaultier Garguille, 50, 57–8, 162
 Gauricus, Pomponius, 134
Gazette, 44, 92. *See also* Théophraste
 Renaudot
 Genette, Gérard (on the “paratext”), 128
 Gentileschi, Orazio, 145
gentilhomme, 75
 geometry, 147–53
 Gheyn, Jacques de, 90
 Ghiberti, 148
 Ghirlandaio, Domenico, 144
 Gillot, Claude, 163
 Giorgione, 37
 Goltzius, Hendrick, 26, 28, 135, 145

 his forgeries of Dürer and Lucas van
 Leyden, 39–40
 Gombaud, Antoine, Chevalier de Méré, 76
 Gomberville (Marin le Roy, seigneur de)
 his *Polexandre*, 58, 129
 Gombrich, E.H., 35
 Goodman, Elise, 63
 Graf, Urs, 90
 Greek language, 112–13, 115, 118, 163
 Greenberg, Mitchell, 162
 Greenblatt, Stephen
 “self-fashioning,” 75
 Grivel, Marianne, 30
 grotesque body, 78
 Gros Guillaume, 57
 Guevara, Antonio de
 his *Dispraise of the Court and Praise of Rustic
 Life*, 94
 Guillain, Simon
 etchings after Annibale’s *Arti di Bologna*, 44
 Gutenberg, Johann, 26

 Hals, Frans, 72
 Hanley, Sarah, 60
 harmony, 98. *See also* music
 Harth, Erica, 63
 Hayter, Stanley William, 42
 hearing, Sense of, 96–8
 Heemskerck, Martin van, 39
 Henri IV, 43
Hercules Farnese, 134
Hercules Gallicus, 111, 115
 heresy, 22
 Hippocrates, 50, 62
 Hobbes, Thomas
 his *Leviathan*, 127–8
 Hogarth, William, 9, 84
 Hollar, Wenceslaus, 40
 Homer, 173 n. 47
 his *Odyssey*, 113
hommes de letters, 112, 118
hortus conclusus, 96
 Hôtel de Bourgogne, 56–8, 162
 Housebook Master, 125
 Huguenots, 85
 humanist, 29
 Huret, Grégoire, 147, 153

 Idea. *See* Neoplatonism
 identity
 clothes and, 51–5
 illustration. *See* book illustration

INDEX

- Imprimerie Royale du Louvre, 132. *See also*
 Richelieu
- intaglio printing processes, 13–14, 19, 23, 25,
 34
 drypoint, 18
 engraving, 13–18
 etching, 18–19
 mezzotint, 42. *See also* drypoint,
 engraving, etching, mezzotint
- Invins, William, Jr.
 on “syntax,” 35, 38
- Jansenism, 88
- Jardin du roy*, 136
- Jeanneret, Michel, 73
- Jesuits, 83, 88
 “job printing,” 1. *See also* ephemera
- Jodelet (Julien Bedeau), 58
- Johns, Adrian, 4, 17
- Jombert, Charles-Antoine
 his edition of Bosse’s *Traité des manières de
 graver*, 41–2
- jongleurs*, 64
- Joubert, Laurent
 his *A Treatise on Laughter*, 80
- Katzenjammer Kids*, 66
- Kolve, V.A., 78
- labor, division of. *See* engraving
- Lagniet, Jacques, 44, 51, 100
- La Hyre, Laurent de, 132–3
- Landau, David, 31
- Lander, Jesse M., 155
- Langlois, François, dit Ciartres, 115
- Latin, 3, 10, 83, 103, 112, 118, 163
 International language of print culture, 41,
 115
- laughter, 80. *See also* Joubert
- laws concerning marriage and property, 60–1
- laying lines, system of. *See* Bosse
- Le Bicheur, Jacques, 147, 153
- Le Blanc, Marianne, 5
- Le Blond, Roland (“Le Blond le jeune”), 16,
 44, 47, 115
- Le Brun, Charles, 161
 his *Battles of Alexander*, 41
 his *conférence* on expression, 157
 ennobled, 54
- Le Clerc on perspective, 147
- Leonardo da Vinci, 134, 141, 143, 147, 148
 his “treatise,” 153
- les ponts-neufs*, 44
- letter-writing, 70
- lettres galantes*, 70
- Leu, Thomas de, 40
- Leyden, Lucas van, 26, 90
 forged by Goltzius, 39
- L’Hermite, Tristan
 his *La mariane*, 126
- libelles*, 154
- “liberal” arts, 22–3, 25–6
- libertines, 151
- libraire*, 58
- librairies étalans*, 43, 153
- libraries
 of Cardinal Mazarin, 127. *See also* Naudé
- lingua franca*, visual, 41
- literacy, 3–4, 23
- lithography, 42
- Locke, John, 153
- L’Orme, Philibert de
 his *Le premier tome de l’architecture*, 142
- Louis le Dieudonné* (Louis XIV so called), 109
- Louis XIII, 10, 24, 56, 106–7, 111–16, 136
 and the ballet, 113–14
- Louis XIV, 31, 37, 114, 116, 132, 136, 164
 court ceremonies, 106
 and Molière, 162
- love letters, 68–71. *See also* Petrarch
- Loyseau, Charles
 his *Traité des ordres et simples dignitez*, 22
- Luther, Martin, 57, 86, 119
 on printing, 24
 scatological language of, 77
- Mairet
 his *Sylvie*, 60
- Malraux, André, 38
- Mander, Karel van
 his *Schilderboek*, 26, 144
- Mannerism, 144–5
- Mantegna, Andrea, 38, 147–8
- Mantuana, Diana, 17
- Marcantonio Raimondi, 8, 25–6, 28, 31, 36,
 135
 Dürer copied by, 36, 39
 after Raphael, 36
- Marchand, Prosper
 design for frontispiece, 176 n. 1
- Marguerite de Navarre
 her *Heptaméron*, 62
- Marie de Médicis, 107
- Mariette, Pierre, 55

INDEX

- market, 46
 peddlers, 46
 shops, 14, 20–1
- Marolles, Michel de, 31
- marriage, 59–64
- Martin, Henri, 154
- Marx, Karl, 92
- Masaccio, 146–8
- mathematics, 146–53. *See also* geometry
- Maximilian, Emperor, 39
- Mazarin, Cardinal Jules
 and the Fronde, 117, 153
 his alleged homosexuality, 117
 his library, 127
- Mazarinades*
 and Bosse, 116–17, 153
- “mechanical arts,” 22, 25, 37, 167 n. 18, 19
- “mechanical reproduction,” 125. *See also*
 Benjamin
- Meckenem, Israel van, 125
- Meleager*, 134
- Mellan, Claude, 31, 85, 106, 133
 engravings by:
 Biblia Sacra (frontispiece after Poussin),
 132–3, Figure 55
 The full Moon and its Quarters, 99
 The Sudarium, 85–6
 Virgil, *Opera*, 132
- membre honoraire*, 6
- men of letters
 readers of Greek and Latin, 115. *See also*
 hommes de lettres
- Mercurius François*, 92
- Merian, Maria Sibylla, 17
- Mérian, Mathieu, 5, 37
- Mersenne, Père Marin
 mathematics as a model for knowledge,
 151–2
 and music, 98
 his *La vérité des sciences*, 151
- mezzotint, 42
- Michelangelo Buonarroti, 26, 144, 152
- microscope, 100
- Mignon and perspective, 147
- Mimesis*, 124
- Minerva, as the “mother of printing,” 25
- mirror, 101–3
- misogyny
 Molière’s, 73
- Molière (Jean-Baptiste Poquelin), 54, 62, 66,
 76, 94
 and Louis XIV, 162
- plays by:
 Le bourgeois gentilhomme, 55
 La critique de l’école des femmes, 162
 Malade imaginaire, 162
 Mischief of Scapin, 162
 Les précieuses ridicules, 73
 Tartuffe, 55
- Montaigne, Michel de, 73
- More, Thomas
 his *Utopia*, 113
- Moreau, Pierre
 his edition of *Aeneid*, 127, 131
- Mousnier, Roland, 75, 170 n. 19
- music, 96–8
- Nanteuil, Robert, 106
- nationalism, and print culture, 40–1. *See also*
 Anderson, Benedict
- Naudé, Gabriel
 on the origins of printing, 24
- Neoplatonism, 7, 144, 148, 158
- Nevizan, Jean
 his *Sylvae nuptialis*, 67
- Niceron, Père Jean-François
 on perspective, 147
- newspapers, 92
- Newton, Isaac, Sir, 100
- Nouveau mercure gallant*, 51
- optics, 99–101
 geometrical, 148
- Ordre du Saint-Esprit, 54
- Orléans, Prince Gaston d’
 and Louis XIII, 109
- Ovid, 143, 161
- “original,” Bosse’s definition of, 8, 28–31.
 See also copy
- “painter-etcher,” 18. *See also* *peintre graveur*
- Palissy, Bernard, on prices of prints, 13
- Palladio, Andrea, 156
- pamphlets, 109
 explosion of, 153. *See also* *Mazarinades*
- Pantheon, 156
- Panofsky, Erwin, 88, 144
- Pantagruel, *See* Rabelais
- paper, 15
 high quality for book illustrations, 127
- paragone*, 143
- Parasole, Isabella, 17
- paratext (visual aids), 128. *See also* Genette
- Parigi, Giulio, 36

INDEX

- Paris, 45
 maps of, 43
 Parshall, Peter, 31
 Pascal, Blaise, 94
 patrons and patronage
 printed dedications to, 127
 Paul, Saint, 87
peintres graveurs, 36
 Peiresc, Nicolas-Claude Fabri de, 99
 Pélerin, Jean, 147
 Perrault, Claude, 156
 Perrier, François
 his *Segmenta nobelium*, 135
 perspective, 146–53. *See also* Académie
 Royale de Peinture et
 Sculpture, Bosse
perspectiva artificialis, perspectiva naturalis,
 149
 Petrarch, 7, 70
 photography, 29. *See also* Benjamin
 photogravures and phototypes, 42
 Piero della Francesca, 147–8, 149
 Piles, Roger de
 his *Abregé de la vie des peintres*, 157
 his *Cours de peinture par principes*, 157
 on prints and the history of art, 37
 Plato, 94, 98, 101, 102, 147, 173 n. 47,
 176 n. 25
 his *Republic*, 148
 his *Symposium*, 72–3
 Plautus, 113
 play-text, 56
 Pliny the Elder, 143
 Plutarch, 58
pointes, 20
politesse (and letter writing), 70
 Pont-Neuf, 43, 45, 153
 Popkin, Richard H., 151
 pornography, origins of, 171 n. 14
 Posner, Donald, 29
 posters, 82
 Poussin, Nicolas, 11, 37, 132–3
 Bosse's opinion of, 145
 his *Ecstasy of St. Paul*, 161
 as “peintre philosophe,” 159
 and Scarron, 11, 160–2. *See also* Mellan
 Préaud, Maxime, 77
Précieuses, 70, 72
 press
 rolling bed, 20
 pressmen, complaints about, 22
 prices of prints, 13–14, 166 n. 1
 print culture studies, 2, 7
 printing, 8
 coupled with compass and gunpowder, 22
 divine inspiration of, 24
 invention of, 24
 printing shops, 15–16, 20–1
 printers
 complaints about, 20–2
 nationality of, 20
 relations with authors, 126
 prints
 and drawings, 32–6
 early, 13–14
 “original” and “copy,” 8
 prints without borders, 40–1
 printing and publishing
 as “divine” gift, 24
 print technology, 13–14
 privileges, 17
Privilegio Regis, 115
 propaganda, anti-Catholic, 77
 property, and marriage, 60
 property rights, 8. *See also* copyright
 proportion, 143
 Protestantism, 10, 22, 85–90, 107
Psalms, 101
 Ptolemy, 104
 publishers, 16
 Pulchinello, 77
 “Pyrrhonism,” 151. *See also* skepticism
 Pythagoras and Pythagoreans, 98, 102, 147
 Pyro of Elis, 151

querelle des femmes (“woman question”), 9,
 68
 Quintilian
 his *Rhetorica ad Herennium*, 70

 Rabelais, François, 58, 70, 80, 113, 162
 his Gargantua, 64, 73
 his Pantagruel, 80
 his *Tiers livre*, 62
 Raphael (Sanzio), 36–7, 133–4, 144–5, 152
 and Marcantonio, 36
 Poussin compared with, 145
 reader-response theory, 165 n. 7
recueils de costumes, 51
 Reformation, 9, 155
 Rembrandt van Rijn
 as “painter-etcher,” 18, 36, 41
 Renaudot, Théophraste, 92, 94, 102, 104–5,
 114. *See also* Bureau d'Adresse

INDEX

- reproductive printmaking, 36–9
 and collecting, 31
 and Marcantonio, 31
 and Raphael, 36
- Reynolds, Sir Joshua
 on Rubens' *Christ on the Cross between Two
 Simons* and the engraving of it, 38
- rhetoric, 70. *See also* Quintilian
- Ribera, Jusepe de, 145
- Richelieu, Armand Jean de Plessis, Cardinal,
 112
 founds French Academy, 115
 as the French Hercules, 115
 policies of, 112
 his "print police," 114. *See also* Imprimerie
 Royale du Louvre. *See also*
 Théophraste Renaudot
- Richeome, Father Louis
 his *Tableaux sacrés*, 124
- reversal of images, 32
- Richer, Pierre, 44
- Ripa, Cesare, 25, 101
robe, 94
- Robert, Nicolas, 36
- rocker (mezzotint), 42
- rolling bed press, 20
- Roman de la rose*, 96
- Ronchi, Vasco, 100
- Rosa, Salvator, 36
- Rubens, Peter Paul, 38
muelle, 63
- Sadeler, Aegidius, 26, 36
- Saint-Igny, Jean de, 37
- Saint Louis, 106
- Saint-Simon, Claude de Rouvroy, Duc de
 description of court of Louis XIV, 106–7
- salons, 73
- Salvatus, Claude, 99
- Sarat, Agnan, 74
- Sarrabat, Catherine (Bosse's wife), 5
- Scamozzi, Vincenzo, 156
- Scarron, Paul, 11, 58, 153
 as "cul-de-jatte," 159
 his *Recueil de quelques oeuvres burlesques*,
 159
 and Poussin, 11, 159–62
 his *Typhon, ou la Gigantomachie*, 160
- Scholastic disputation, 104
- Scientific Revolution, 10–11, 95–6, 136, 151
- scribes and copyists, 144
- Scribner, Robert, 77, 86
- Sebillet, Thomas
 his *Art poétique françois*, 67
- secrecy
 concerning craft techniques, 19–20
- Seneca, 58
 his *Octavia*, 113
- Serlio, Sebastiano, 142
- Serres, Olivier de, 89, 150
- Seven Acts of Mercy, 122–4
- Seven Deadly Sins, 72
- skepticism, 151
- Society of Orders, 51–5, 170 n. 19
- soties*, 64
- Shakespeare, William, 171 n. 2
 his *Taming of the Shrew*, 66
- sight, Sense of, 98–105
- skimmington, 65
- smell, Sense of, 96
- Spaniards
 stereotypes of, 45, 119
- Spinola, Marquis de, 90
- spinning and sexuality, 51
- Spranger, Bartholomäus, 145
- Stallybrass, Peter, 163
- Stella, Jacques, 37
- Stoics, 161
- Sublet de Noyers, François, 132
succès-de-scandale, 132
- sun
 as eye of God, 101
 "syntax" in prints, 35, 38. *See also* Ivins, Jr.
- taille douce*, 19
- tailor (Bosse's father), 5
- Tallemant des Réaux, Gédéon, 162
- Tasso, Torquato, 161
 his *Gerusalemme liberata*, 131
- Tavernier, Melchior, 5, 37, 40, 44, 114
Telaristus, 82
- telescopes, 98–105, 136
- Tempesta, Antonio, 36
- Testelin, Henri
 his *Sentiments des plus habiles peintres*, 157
- the theater, 56–9, 75–6
 audiences, 56–7
 criticism of, 57, 171 n. 2. *See also* Hôtel de
 Bourgogne
- Theater of Marcellus, 156
- Theatrum Mundi*, 9, 75, 106
- theses, 1
- the Thirty Years War, 90
- Thomassin, Philippe, 36

INDEX

- Thuillier, Jacques, 5
 Titian, 37, 144, 152
 Tory, Geoffroy
 his *Champ fleury*, 143
 touch, Sense of, 98
 transgression, 159
 transvestitism. *See* cross-dressing
 Trent (Tridentine), 86
 Tristan L’Hermite, François
 his *La Mariane*, 58, 131
 Trudeau, Gary, 125
 Tufte, Edward R., 138, 141
 Turks, Ottoman
 stereotypes of, 119
 Turlupin (Henri Legrand *dit*), 58

 Uccello, Paolo, 147–149
 Ulysses, 176 n. 25. *See also* Homer
 Urfé, Honoré d’
 his *Astrea*, 58

 Valentin de Boulogne, 145
 varnish, as an etching ground, 19
 Vasari, Giorgio, 19, 143–4, 152, 169 n. 61
 his *Vite*, 25, 149, 157
 Vaulezard on perspective, 147, 154
 Veneziano, Agostino, 135
Venus de’Medici, 134

 vernacular translation movement, 152
vernis dur, 19
 Vigenère, Blaise de
 his *Images of Philostratus*, 132
 Vignola, Giacomo Barozzi da, 156
 Vignon, Claude, 132
 illustrations to *L’Ariane*, 129
 illustrations to *La pucelle*, 129–30
 Villamena, Francesco, 26
 Virgil, 127, 161
 Vitruvius Pollio, 134, 142, 156

 war, 90–2
 Watt, Tessa, 2–3
 Watteau, Antoine, 163
 Weigert, Roger-Armand, 11
 White, Allon, 163
 women
 as gossips, 62
 as sexually voracious, 62
 Wood, Christopher, 30
 woodblock technique, 127
 woodcut, 13, 29, 127
 devotional, 13
 word and image, 124–5
 workshop training, 166 n. 14

 Yates, Frances, 103