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Hueber, Frédéric. Antoine Caron. Peintre de ville, peintre de cour (1521–1599)

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forms of analysis in the modern period, such as oral history, blurred the line between academic history and historical fiction (121). Some forms of fictional history, such as civic pageants, used Wolsey as a moral example, while public representations were generally commemorations. Academic writers took diverse approaches in examining primary texts related to his life (145, 155). Mass media, such as movies and television, brought about a different set of representations of Wolsey altogether, based on the public's curiosity and appetite for visual forms of historical fiction. The perception of Wolsey's life has thus depended on the importance of his character given by the creators of these media, such as in the popular series *The Tudors* or *Wolf Hall*.

As Hornbeck demonstrates, the volume of work devoted to Wolsey's life and his personality has been massive. Not all of the sources Hornbeck examines are based exclusively on Wolsey, yet Wolsey remains a vivid and crucial figure. Hornbeck's chronological approach allows the reader to move at ease between chapters and to observe how Wolsey's representation is shaped by the various events that influenced the political and religious climate of Britain. While Hornbeck is not attempting to write a biography or historical narrative, his in-depth analysis of the collection of historical, literary, and visual mass media gives us a historiographical and comparative narrative of Wolsey's life as an exceptional layman, a cardinal, and an influential political figure in the history of Tudor and Stuart England.

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Hueber, Frédéric.
Antoine Caron. Peintre de ville, peintre de cour (1521–1599).
Collection Renaissance. Tours: Presses Universitaires François-Rabelais, 2018. Pp. 383 + ill. ISBN 978-2-86906-683-0 (hardcover) 45€.

The style of Antoine Caron is, on the one hand, recognizable—bodies constructed of elegantly elongated limbs and delicately diminutive heads, arranged in gracefully twisting poses and inserted into sweeping compositions—yet his oeuvre has been conflated with those of such diverse artists as Nicolò dell'Abate, Maarten van Heemskerck, and Henri Lerambert. Frédéric Hueber's catalogue

raisonné is therefore a welcome contribution, joining the ranks of investigations of such contemporaries as Jean Cousin and Baptiste Pellerin, artists whose oeuvres have been re-examined recently and whose work defined the twilight of the Valois court. Caron's oeuvre is distinctive in this context, for not only did he execute both city and court commissions, but his art had a lasting impact upon certain seventeenth-century painters, including Nicolas Poussin.

Born outside of Paris at Beauvais, Caron likely trained in his native city, a provincial centre for the production of stained glass and decorative arts. He is first documented, however, in the payment records of the royal workshops at Fontainebleau in 1541 and 1550 (and later, after a brief stint working at Anet for Diane de Poitiers, in 1561). His work at Fontainebleau concentrated on trompe-l'oeil and grotesque decoration in the Gallery of Ulysses, one of Francesco Primaticcio's masterpieces before its destruction in 1739. He is mentioned as part of a team working on the triumphal entry of Charles IX into Paris in 1561–62 and the election of Henri of Valois as king of Poland and Lithuania in 1573. Among the most striking drawings in the catalogue is a series of fourteen costume studies (cats. 15.1–15.14) that was produced for the latter celebration, which featured a grand ballet in the Tuileries and a mock battle at Fontainebleau. With bold contours set against the blankness of the sheet and many heightened with watercolour, these images reveal the artist's imaginative approach to the human figure, an approach that is not expressed in the rather typically Mannerist compositions in his oeuvre. Caron's situation in Paris brought him into contact with a humanist network of patrons, including the apothecaries Nicolas Houel and Augustin Lemousse. Lemousse was, in fact, the patron of the only surviving signed and dated work by Caron, *The Massacre of the Triumvirate* (cat. 7), upon which many of the more recent attributions depend. Caron also executed designs for tapestries, stained glass, and prints—many in the latter part of his career—for both ecclesiastical and secular patrons. His location in the bustling metropolis allowed him to move fluidly between court and church, ephemeral spectacles and engravings, for the final decades of his career.

From Hueber's perspective, Caron was a pivotal figure in the generation of artists active in the second half of the sixteenth century. Not only did he embody the mobility of provincial artists with ambitions of royal commissions, he also exemplified the dissemination of the innovations at Fontainebleau within the urban context. This exposure to a wide variety of patrons and artists

may explain why his work was so frequently copied, especially when compared to his peers Cousin and Pellerin.

The catalogue of works is one of Hueber's significant contributions, as it gathers in one location the numerous (re-)attributions that have taken place in the last fifty years. Comprising 173 items—119 autograph drawings and paintings, plus fifty-four works by other artists after his lost designs—the catalogue is organized roughly chronologically and contains a valuable appendix of rejected works. While many of the highlights of Caron's oeuvre are reproduced in two sets of colour plates inserted after chapter 7 and in the catalogue, much of his refined production is reduced to black-and-white illustrations measuring less than 10 cm square. The entries, too, can be anemic, for none contains the comparative illustrations that would have been useful in further contextualizing the artist and his numerous sources. Providing illustrations of the work of his influences, which are as varied as Antoine Lafréry, Maarten van Heemskerck, Andrea Mantegna, and Michelangelo, in the catalogue entries would have been a strong testament to the imaginative and international context in which Caron functioned.

In its comprehensive treatment of historiography and attribution and relevant documents, this monograph adds to the growing number of focused, in-depth studies of artists of the French Renaissance. Our understanding of the effect of the Bellifontaine style upon artists in Paris is greatly enhanced by this study.

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Huebert, Ronald, and David McNeil, eds.
Early Modern Spectatorship: Interpreting English Culture, 1500–1780.
Montreal and Kingston: McGill–Queen's University Press, 2019. Pp. xiv, 414 + 44 ill. ISBN 978-0-7735-5677-6 (paperback) $39.95.

No understanding of the complex dynamics of politics, aesthetics, and lived experience in the early modern period is thinkable without a grasp of spectacle as a critical episteme from the period around which gather structures of power, of entertainment, and of critique. But where spectacle tends to receive the