

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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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