

English summaries

From Ruin to Museum. The Destiny of Classical Sculpture

S. SETTIS

For centuries, Greek and Roman sculptures found amongst the ruins of classical sites have been (as they still are) transferred to museums. From deserted ruins to glorious collections and museums: this is normally understood as a sudden leap from the darkness of a dead civilization to the splendour of a new one. This new interest in classical antiquities is one of the main components of the Re-naissance (or re-birth: namely, of Classical antiquity). But a closer scrutiny discovers significant nuances and intermediary stages. The re-use of classical sculptures in religious buildings in the Middle Ages, often deliberate, was the background for the rise of interest on the part of artists in ancient sculpture as a model for their works. Artists inspired the first collectors of antiquities, and public museums gradually evolved from private collections. The article explores the phases of this process, from re-use to collections, through to museums, as well as its relations to the growth of Art History as a literary genre and as discipline.

Michelet's Use of the Visual Arts as Historical Sources

F. HASKELL

Ever since the middle years of the nineteenth century many historians have shown an interest in the evidence apparently provided by the visual arts for an understanding of the past. Although Jules Michelet was among the greatest and most influential pioneers of this new methodology, no serious study has yet been made of the ways in which he embraced and then developed it. He himself attributed the birth of his historical vocation to the overwhelming impact made on him as a young boy by the vandalised tombs and other monuments which were assembled, during the Revolutionary and Napoleonic periods, in the Musée des Monuments français. But he relied on his eyes not only for picturesque impressions and the vivid descriptive and 'necromantic' writing for which he is famous, but also the exploration of different 'mentalités' and, above all, for his epoch-making 'invention' of the Renaissance.

The Certification of Art Value. Experts and Expertises

R. MOULIN and A. QUEMIN

Art being now a specialized activity, appeal to experts is generalized and dominates cultural institutions and the art market. The analysis of the two major categories of experts, in the French use of the term, museum curators and independant experts, is

undertaken on the basis of the concepts of the sociology of professions. A distinction between the specialists of “art classé” and of contemporary art is drawn within these two large categories of actors. In the case of “art classé”, art value certification is constructed on the basis of attribution. In the case of contemporary art, the validation of the work as art is the basis of this certification. Certification of art value minimizes the uncertainty risk which is characteristic of art markets and especially the contemporary art market.

Memory, Places and Spatial Invention in 13th and 14th Century Italian Painting

J.-Ph. ANTOINE

This article investigates the history of the art of memory in the late Middle Ages and Early Renaissance in Italy, and its bearing on the production of material images. After mapping the stages of the rediscovery of antique Roman techniques of images and places, it examines the relation of these memory techniques to the transformation of pictorial space that takes place in mural painting at the end of the 13th and beginning of the 14th century. The mental habit of locating images into places leads to a new awareness of the figural interaction between architectural and pictorial space, in turn responsible for such ensembles as the Higher Church of Assisi or Giotto’s Scrovegni Chapel in Padua: images and architecture are there combined to create a “region for memory”, resulting in a pictorial plane with a new spacious quality, and allowing viewers to experience their surroundings as a physical extension of mental space. This moment in the history of images is not a “primitive” version of perspectiva artificialis, but a type of image with its own coherent set of principles, explaining both the need for “illusionistic” space and its limits, and accounting for the “phantastical” quality of space in 14th century Italian painting.

The Canonist’s Mirror. Images and Text in a medieval Manuscript

J.-Cl. SCHMITT

This study of the iconography of a manuscript from the Decree of Gratian W. 133 from the Walters Art Gallery (produced in the North of France at the end of the 13th century) offers —without ignoring questions with regard to art history or the history of law— a systematic analysis of the thirty-six historiated initials in the second part, in order to bring to light the ideological function of such an illuminated manuscript. The study focusses in particular on the “great figures”, which the causae textes do not mention explicitly, however, which, in eleven of the images, might be said to incarnate the role of arbiter and defender of canon law, or even the very prestige and necessity of canon law itself. This figure shows us the way in which the manuscript functions as a mirror in the hands of its patron or the men of law who came to use it.

Account Books, Memory and Monuments. The Artistic Career in Bologna in the Modern Era

O. BONFAIT

By means of account books, order forms as well as a territorial and social geography of the clients, we are able to reconstruct the careers of Guerchin and Franceschini, two artists who played leading roles in Bologna in the years 1650 and 1700 respectively. In Guerchin’s time, painters as well as scholars who wrote about painting

saw no contradiction between an artistic identity as the frame of the bottega which is rewarded by financial success and recognition by a well-read public. Franceschini, on the other hand, depended less on support of a public than on a small group of patrons, who commissioned works by the artist, thus appropriating to an extent, certain of his creative prerogatives, in exchange for the honor and prestige their patronage bestowed upon him. So the memory of the career is no more the account book but a literate biography.

Theater and Public: Opera in Paris and London in the 18th Century W. WEBER

The consciousness of a public emerged unusually early in the performing arts, directly with the founding of theaters themselves. The notion of a theater's public did not necessarily involve contestation between public opinion and established authority. It was based instead on two presuppositions: that the public was the ultimate authority in taste, and that it must at all costs be entertained. But whereas in Paris the Opéra emerged as a bureaucratic structure run chiefly by musicians and highlevel civil servants, in London the King's Theatre was a commercial venture originally directed by noblemen, and after the middle of the century by professional managers. The differences between the theatres and their publics grew out of the contrasting political development in the two countries. In England open-ended party conflict contributed to a tight control of the nobility over opera; in France the vacuum of institutional political leadership gave the Opéra the opportunity to become a creative forum within public life.

**The Art Market in the Netherlands.
xvth and xvith Centuries**

J. M. MONTIAS

This paper explores various channels through which artists marketed their wares in the Netherlands in the 15th and 16th centuries. Of these the principal were for the artist to work directly on order for the customer or to produce wares for some as yet unknown customer "on spec". The different economic factors that would incline transactions in works of art toward either of these channels are explored in detail, including the cost advantages of mechanical reproduction for works destined to be placed on an anonymous market. A number of hybrid forms (works that are brought to market partially completed and then finished on customer's orders) are also considered. The role of fairs in marketing sculpted retables, mainly for an anonymous clientele, is analyzed in terms of these choices.

**The Paris Hegemony.
Economy and Politics of Artistic Gravitation**

P.-M. MENGER

In the 1980s France experienced a far greater increase in cultural supply than in cultural demand. Paradoxically, this boom in no way weakened Paris' hegemony in the artistic domain: artists and cultural impresarios, whose number has never ceased to grow, became even more concentrated in the capital and the surrounding region. The explanations offered here for this phenomenon are drawn from the idiosyncrasy of the economy of artistic production, its need for flexibility, from the positive effects of the spatial density upon the viability of networks which enable artists to find jobs and the

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resources necessary to their profession and which keep producers informed with respect to innovations, and from issues regarding cultural policy. The national cultural scene, in which Paris represents the center of gravity, is itself embedded in a global system of exchange and competition: this concentration takes place at the point where the necessity for a balanced national cultural development and the stakes involved in the internationalization of the art world meet.