

Dorothea K Herreiner

ECON 398: Economics of Baroque Art
HIST 322: Seventeenth-Century Europe
ARHS 498: SS Economics of Baroque Art in Rome

Summer 08 – Study Abroad Rome

SYLLABUS

The class examines the art market in Italy, in particular in Rome, during the Age of the Baroque. Analyzes the changing notions of art, wealth, and consumption behavior. Investigates what kind of art was produced and by whom, how art was commissioned and paid, what role patrons played, and where art was placed. Explores how and where art was traded, and how art was valued. Traces the lasting impact and value of art. Includes visits to several locations and research on pieces of art. Introduces and uses basic concepts and theories from economics, history and art history – no prior knowledge required.

The class will be based on lectures exploring the historical, political, and religious environment in which art was created, the consumption behavior and production conditions in the early Modern period in Rome, discussions of the reading, and on case studies of individual artists, patrons, and dealers partly contributed by students.

Students will be choosing an artist for whom they have to study and present a profile, their personal and professional development, and a selection of important pieces of art and their genesis and trajectory in time. Students will be asked to contribute their findings in class and on trips to locations in Rome. This project may involve independent individual trips to a museum and/or archive and will lead to an essay about this artist.

We will be reading one book (all of parts I and II, most of part III) and several shorter pieces in class. The book is

Haskell, Francis (1980), Patrons and Painters, Art and Society in Baroque Italy,

New Haven: Yale University Press

Available on Amazon for \$27.80. Make sure you get the revised and enlarged edition (2nd).

Other reading material, articles and book chapters, will be posted on ERes and Blackboard during exam week (spring semester, early May). It is a VERY good idea to download and print those papers prior to your departure to Rome. Bring along a digital camera if available.

Class attendance is mandatory, and active class participation is expected. Class trips will be announced in Rome.

I will be asking for 6+ reaction papers to readings (detailed instructions will be provided), of which you have to do at least 4. You can do as many reaction papers as you wish, I will count the 4 best and a 5th as extra credit, if available.

Your **grade** in this class will be based on

- Class participation	14%
- Reaction papers (7% each)	28%
- Project and Essay	30%
- Final Exam	28%

No make-up assignments will be offered. In *documented* cases of a serious family emergency or grave medical illness, I will consider shifting the weight of a missed assignment proportionately to all other assignments (not class participation). Contact me immediately if you have any problems or questions.

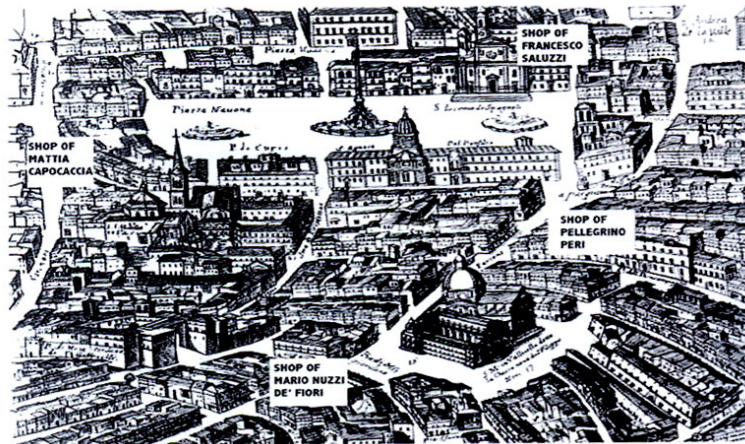
Any attempt of using any unauthorized material – including consulting another classmate's work – will be considered cheating, guarantee you an F on the assignment and possibly in class, and a report to the Dean (see Bulletin p 61 for the University's Honor Code and Process). If you have any doubts or questions, about what material may be used during an exam – ask before you start working on an exam!

Let's have fun, and explore and enjoy Rome together ...



FIGURE 23: Gaspar Van Wittel (Vanvitelli), *View of the Piazza Navona in Rome*, oil on canvas, 96.5 × 216 cm. Madrid, Museo Thyssen-Bornemisza.

FIGURE 22: The "Platea Agonale," showing Piazza Navona and Piazza Pasquino. Locations of the Shops of Mattia Capocaccia, Pellegrino Peri, Francesco Saluzzi, and Mario Nuzzi de' Fiori. From a particular of *Disegno e prospetto dell'Alma città di Roma già delineato d'Antonio Tempesta e di nuovo rintagliato accresciuto, et abbellito di strade, piazze, palazzi, templi et edifici, conforme si truova al presente, nel pontificato di N.S. Innocenzo XII con la cura di Gio. Giacomo de Rossi l'anno 1693*, Rome, Biblioteca Romana Sarti.



Images taken from Lorizzo, L. (2006), "People and Practices in the Paintings Trade of Seventeenth-Century Rome", in: DeMarchi, N., VanMiegrot, H.J., *Urban Markets for Paintings in Europe, 1450-1750*.

Although, these rules hopefully represent common sense to all of you, let me state what I consider necessary **classroom etiquette** that I expect everybody attending the class to adhere to:¹

- do not disturb the class by arriving late, departing early, or leaving the classroom during class unless for a medical necessity/emergency (if you have an important reason, let me know beforehand; do not make it a regular occurrence);
- do not distract others with personal conversations, eating, using electronic or other gadgets, etc;
- contribute to class in a constructive manner by asking questions, volunteering answers, participating in discussions and activities, and by collaborating with others when requested;
- switch off the volume on all electronic devices and do not dare to use them in class (let alone during an exam) unless you have to do so for a disability (talk to me at the beginning of the semester about that);
- behave in a respectful and civil manner towards everybody else.

¹ Professor Treanor's "Basic Expectations for Philosophy Classes" apply to this class – see <http://myweb.lmu.edu/btreanor/basicexpectations.htm>.