

Lesson XVII: Customers and Networks

1. *Why were networks important to artists in seventeenth-century Rome?*
2. *How did Cardinal Sacchetti's patronage help Andrea Sacchi?*
3. *Why were Caravaggio's and Saraceni's first versions of the Death of the Virgin rejected?*
4. *What does this tell us about the relationship between theology and contracts?*
5. *Why was material management important?*
6. *What does Lanfranco's example teach us?*
7. *Why were dealers important?*
8. *What does Vivarino's case show?*
9. *Why is Donini's inventory important?*
10. *What does this teach us about sources?*
11. *Why were workshops essential?*
12. *What does the Barberini fresco teach us about collaboration?*
13. *Why are inventories useful for historians?*
14. *What does Zalli's inventory illustrate?*
15. *What types of works were most common in inventories?*
16. *What does Quaglino's inventory show?*
17. *Why were valuations included in inventories?*
18. *What does this reveal about art in Rome?*