

Lesson VIII: Contracts, Prices and Costs in Painting

1. *Why was the number of figures in a painting so important for calculating price?*
2. *Why were notarial contracts preferred for large commissions?*
3. *What factors influenced the price of an altarpiece?*
4. *Why were notarial contracts preferred for prestigious works?*
5. *Why did contracts often include penalties for delay?*
6. *What does Palmezzano's contract show about patrons' expectations?*
7. *Why did patrons insist on specific clauses like gilding and decoration?*
8. *Why do you think penalties for delays were included?*
9. *Why is the case of Carlo Maratti important?*
10. *What does Guercino's contract tell us about the evolution of contracts?*
11. *Why was Guercino's contract innovative?*
12. *What does the case of Maratti and Sirani teach us?*
13. *Why were advances important for securing commissions?*
14. *How did the cost of pigments influence prices?*
15. *Why did patrons pay advances even when delivery was uncertain?*
16. *Why was ultramarine pigment so expensive?*
17. *Why were wall paintings particularly prestigious?*
18. *What extra challenges did wall painting involve compared to easel painting?*
19. *Why were wall paintings considered prestigious?*
20. *What special skills did fresco painters need?*