

1. IDENTIFICATION: (Artist, title, date, size, country of origin, period/style)

**058. RELIQUARY FROM CHURCH OF SAINTE-FOY
9TH CENTURY WITH LATER ADDITIONS,
ROMANESQUE
CONQUES, FRANCE**

2. FORM: (use of design elements/ principles: color, shape, value, texture, line, space; balance, contrast, emphasis, movement, etc.)

Wooden core, oversized head (actually a reworked Roman parade helmet), gold leaf and silver gilt, covered with jewels and cameos, frontal seated figure, engraved image on throne

3. MATERIALS AND TECHNIQUE: (art making processes)

GOLD, SILVER, GEMSTONES, AND ENAMEL OVER WOOD

4. CONTENT: (subject & genre: iconography, symbolism, the story)

The engraved image shows the parallel of Sainte Foy's martyrdom and Jesus Christ's crucifixion

Gold & valuable material emphasizes the importance of this figure and the relics



5. ORIGINAL CONTEXT/ SITE/ INTENDED FUNCTION OF THE WORK: (Overlap to #6)

**Reliquary - receptacles that held sacred relics
Sainte Foy is a 4C child saint who died after refusing to worship Roman Gods**

FURTA SACRA (holy theft) - monk stole the relics from one monastery and brought it to his home, they were later put in this for protection

6. INTENDED PURPOSE & MOTIVATION (why was it made?); **PATRON/AUDIENCE** (who was it made for?); **ARTIST'S DECISION MAKING:**

Protect the relics as well as show how important they are to reinforce the pilgrim's faith

7. INNOVATION/ CHANGE(S):

Use of reliquaries became popular in Romanesque period for rise of pilgrimages

CONVENTION/ TRADITION(S):

**figure created for functional & religious purpose
Inlaid jewels from earlier medieval periods**

8. THEME(S):

Religious

COMPARE TO ANOTHER WORK:

Like the votive figures from Sumer, this figure has a frontal, upward expression to emphasize its heavenly quality and was kept in the religious building. However, this was meant to be seen as it represents a saint while the votive figures were likely commissioned and private.