Please read the two articles in this module: the entry on the Holy Thorn reliquary, and the book section from Baxandall's book about the market for painting in 15th-century Italy.

1. one paragraph summarizing the purpose of the reliquary: how it fit into the visual program of the Sainte-Chapelle, and the elements that made it valuable, and

The Holy Thorn Reliquary is a single piece of thorn taken from the Crown of Thornes; the thorns placed on Christ’s head before the crucifixion. The Holy Thorn reliquary is part of the king’s collection of relics, a collection that was at the time housed in Sainte-Chapelle. “The amazing church of Sainte-Chapelle, created to exhibit the king’s collection of relics, cost 40,000 livres to build; the Crown of Thorns alone cost the king over three times that amount.” (MacGregor, 425). Reliquaries were meant an earthly connection to the heavens, and “no relics were more powerful, or more valuable, than those associated with the suffering of Christ himself.” (MacGregor, 425). MacGregor later goes on to explain how a single thorn from the crown, was the most precious gift that the king of France could make.

1. one paragraph describing some of the elements that were specified in contracts between patrons and artists in the 15th century, and the shift that Baxandall describes.

The relationship between artists and patrons in the 15th century mirrors much of the current interpretation. “Both parties worked within institutions and conventions-commercial, religious, perceptual, in the widest sense social-that were different from our and influenced the forms of what they together made.”(Baxandall,1). This relationship varied dramatically between parties; one example cited by Baxandall was the factor of how the patron paid for the work. Borso d’Este, the Dike of Ferrara paid by the square foot, whereas Giovanni de’ Bardi paid via materials and time. (Baxandall, 2). Once paintings became increasingly common with the rise of the “middle class” and more expendable wealth, paintings and artists changed their relationship. Paintings could be purchased for more individual use, not solely for the church and royals. Purpose and representation grew to be beyond Christ and religious figures, artists strived to be the best, not only for being the best, but for being different at the same time.