

# Basic Detail Report

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## San Antonion de Padua

### Primary Maker

Artist Not Recorded

### Medium

Pine wood, tempera, gesso

### Description

Panel once had attached wooden moldings, all now lost. Nineteen holes for dowels remain. Moldings seem to have run 4 cm inside of edges in rectangle with added bosses or reliefs at four corners and diamond-shaped bosses at centers of four sides. Retablo is of classic santero style, S. Antonio in blue habit, Nino in red, small trees at left and

right, red swags at top and narrow red and black border. Where yeso losses have occurred on panel and in remains of yeso border, around edges, traces of an earlier panel are visible. Solid areas of yellow, black and green are seen on first border. Batching lines and scallops on white ground appear here and there under later tempera and yeso. Across the top of the present panel are traces of fine-lined lettering, in its present position it is upside down, but was once at the botrtom of the old panel. What can be read is "S----- SE (pinta?)" second and borrom line, "del rosario." As the later yeso ground was well applied it would probably destroy the first layer and its painting if the top layer were removed. It is also conjectural as to how much of the first panel remains. As the present panel falls into the typical santero style, it ought to date between 1825-1850. The lower panel, presumably worn or defaced before the later one was superimposed on it, must be assumed to be earlier. This is an interesting specimen of the re-usage of materials in New Mexican provincial times. It will be worthwhile to try to learn where chapels of the Rosary were located, other than at San Gabriel and Santa Fe. Written on back, "San Antonio, Las Vegas. 1930 sale price, \$5.50.

### Dimensions

41.5 x 32 to 32.6 cm, 1.5 to 1.8 thick