

Num	Title/Descri	Medium	Artist/Culture	Date	Dimensions	Inscriptions	Condition Notes
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1000 Male Saint

Oil on canvas Mexican or American could be 19th century with overpaint, seems modern 73.5 x 50 in. framed; 62 x 38 in. image Overpainting, crinkles in canvas, not in good condition



1001 St. Paul

Oil on canvas Spanish Colonial late 19th-early 20th century 73 x 50 in. framed; 61.5 x 38 in. image "S. Pablo" at lower left Relined, a lot of flaking, damage to original canvas, water damage at the height of the saint's hand, frame and stretcher bars damaged

1002 St. Philip



St. James
1003 the Greater

Oil on canvas	Spanish Colonial	late 19th-early 20th century	72.5 x 49 in.	"S. Felipe" at lower right, in light colored banner	Severely darkened and damaged, poorly relined, lots of flaking and crackalure	72.5 x 49 in.	of inv. no. 1001
Oil on canvas	Spanish Colonial	late 19th-early 20th century	70.75 x 48 in.	"Santiago Major" cut off in lower left corner	Severely darkened, poorly relined, lots of flaking and crackalure, repairs with strips of fabric/canvas at left edge, upper left, bottom right corner, and bottom edge	70.75 x 48 in.	framed; 61.5 x 38 in. image

1004 St. Peter



St.
Barnabas 9
(*needs to
be re-
photograph
1005 ed)



Oil on
canvas

Spanish
Colonial

late 19th-early
20th century

73.5 x 49.5 in.
framed; 62 x 38 in.
image

"S. Pedro" in
lower right
corner

Severely darkened and damaged,
poorly relined, lots of flaking and
crackalure, repairs with strips of
fabric/canvas at left edge, upper left,
bottom right corner, and bottom edge

Oil on
canvas

Spanish
Colonial

late 19th-early
20th century

72 x 50 in. framed;
62 x 40 in. image

"S. Bernabe"
in lower left
corner

Severely darkened and damaged,
poorly relined, original canvas crinkled

St. Thomas
1006 8



Oil on canvas Spanish Colonial late 19th-early 20th century 72 x 48 in. framed; 62 x 37.5 in. lower right corner slightly less damaged than others in the series

Damaged and darkened, relined,
"S. Tomas" in overpainted, extensive crackalure;
slightly less damaged than others in the series

St.
Thaddeus 7
(*needs to
be re-
photograph
1007 ed)



Oil on canvas Spanish Colonial late 19th-early 20th century 72 x 49 in. framed; 62 x 38.5 in. lower right corner strip of canvas with "St. Tadeo" inscription in lower right peeling off

Damaged and darkened, relined,
"S. Tadeo" in overpainted, extensive crackalure,
strip of canvas with "St. Tadeo" inscription in lower right peeling off

St. Simon 6
(*needs to
be re-
photograph
1008 ed)



St. Mark 5
(*needs to
be re-
photograph
1009 ed)



Oil on
canvas

Spanish
Colonial

late 19th-early
20th century

73 x 48 in. framed;
62.5 x 38 in.

image

lower right
corner

Severely damaged and darkened,
relined, image hard to make out,
painted surface cracked and warped,
peeling strips at bottom of canvas

Oil on
canvas

Spanish
Colonial

late 19th-early
20th century

72 x 48 in. framed;
62 x 38 in. image

"S. Marcos"
corner

Severely damaged and darkened,
relined, image hard to make out,
painted surface cracked and warped,
peeling strips at bottom of canvas,
several areas of brittle, dry canvas and
paint loss



1010 St. Andrew

Oil on
canvas

Spanish
Colonial

late 19th-early
20th century

71.5 x 48 in.
framed; 62 x 38 in.
image

"S. Andres" in
lower right corner,
slightly cut off

Severely damaged and darkened,
relined, overpainted, numerous areas
of loss, surface of canvas bumpy and
warped



St. Luke 4
(*needs to
be re-
photograph
1011 ed)

Oil on
canvas

Spanish
Colonial

late 19th-early
20th century

72 x 48 in.
framed; 62 x 38 in.
image

"S. Lucas" in
lower left corner,
severely darkened

Severely darkened and damaged,
garments over painted, overall surface
bumpy and warped, relined, paint
cracked around edges

St.
Bartholome
1012 w 3



St. John 2
(*needs to
be re-
photograph
1013 ed)



Oil on
canvas

Spanish
Colonial

late 19th-early
20th century

71 x 49 in. framed;
61 x 38.5 in.

image

"S. Bartolo"
Severely darkened and damaged,
water damage - drips running vertically
down painting, surface bumpy, two
darkened and strips of canvas reattached on left and
right edges as part of past repair

image

Oil on
canvas

Spanish
Colonial

late 19th-early
20th century

72.5 x 49 in.

framed; 62.5 x 38
in. image

"S. Juan" in
lower left

Severely damaged and darkened,
garments overpainted, overall surface
warped and bumpy, strips of canvas
peeling on lower left and upper right
corners

St. James
1014 the Lesser



St. Anthony
with Christ
1015 Child



Oil on
canvas

Spanish
Colonial

late 19th-early
20th century
71 x 48 in. framed;
61 x 38 in. image
"Santiago
Menor" in
lower left

Severely damaged and darkened,
garments overpainted, water damage -
drips running vertically down entire
canvas, canvas warped and bumpy,
several drips of white paint on surface,
relined

Painted
wood

Mexican or
American

early to mid
20th century
25 in. high; 8 in.
wide at widest
point; 5 in. deep

Areas of paint loss especially on
Anthony's head and face, and on
Christ Child, several cuts in wood on
front of Anthony's robe, Anthony's foot
and right arm missing, Christ Child's
right arm missing

1016 Mission Bell



Brass or
bronze

Spanish
Colonial

c. 1906 per
inscription

18.5 in. high x 17
in. diameter
(approximate)

"El Camino
Real" around
the base, and
"1769 &
1906" near
the top

Good condition, weathering and rust
around bottom and loop at the top

Portrait of
Junipero
Serra



Oil on
wooden
panel or
board

Mexican artist
- unsure if
name in
inscription is
that of artist -
Antonio Rascen
(end of inscription
hard to read)

early 20th
century - likely
1920s or
1930s

29 x 25 in. framed;
19.5 x 15.5 in.
image

Signed at
bottom "Fr.
Junipero
Serra
Sacatecas
Mexico
Antonio
Rascen
1870" (some
of the
image
hard to make
out)

Good condition, somewhat darkened



1018 Sudarium



Christ
consoling
1019 St. Gertrude

Oil on metal

19th or early
20th century
20 x 24 in. framed;
15.5 x 19.5 image

Somewhat darkened and fine
crackalure in Christ's face, otherwise
very good condition; was likely cut
down as the edges of the sudarium
cloth are cut off on both sides

Spanish
Colonial, 18th century,
according to according to
label label; could be
Oil on canvas, mounted on "Mexican mid to late
matting Mestizo style" 19th century

33 x 27 in. frame;
20 x 25 in. image

According to
label, "The
inscription
reads S.
GETBVP
with the rest
of the rubric
(in red)
missing."

This
inscription is
visible under
Christ's left
hand and is
cut off

Canvas is in an extremely tattered
condition, extensive paint loss, tears
along edges

The Angel
Appearing
1020 to Joseph



Oil on
canvas,
mounted on
matting

Spanish
Colonial,
according to
label,
Mexican and
"Mestizo
style"

19th century,
according to
label; could be
mid to late
19th century

26.75 x 23 in.
frame; 13.5 x 21.5
in. image

Canvas is in fair condition with minimal
paint loss, tears along edges,
extensive cracking and brittle surface

Hand
Painted
Chinese
Silk
1021 Vestment



Paint on
Chinese silk

Spanish
Colonial/Chin
ese

late 18th
century

49 x 38 in. frame;
43 x 32 in. object
(approximate -
measured over
glass)

Very good condition; weathering and
darkening around edges, stain on
lower right towards edge, some
discolored spots

1022 Hell



Oil on
canvas

Spanish
Colonial

late 18th
century

72 x 60 in. frame;
59 x 54 in. image
(inset into newer
canvas)

Canvas has been crudely cut, relined, and re-sewn into a canvas backing; hole in upper right of the image; dust and cobwebs on frame and canvas; severe loss and abrasion to image, which has patchy, faded, and pale appearance; drips indicating water damage; strip of loss and flaking canvas on the right side of image

Painted
1023 tambourine



Paint, wood,
animal skin, Spanish
metal fittings Colonial

19th century

4.25 in. high; 9.5
in. wide

Extensive dirt, darkening, and paint flaking to both sides of the painted animal skin surface and along the side

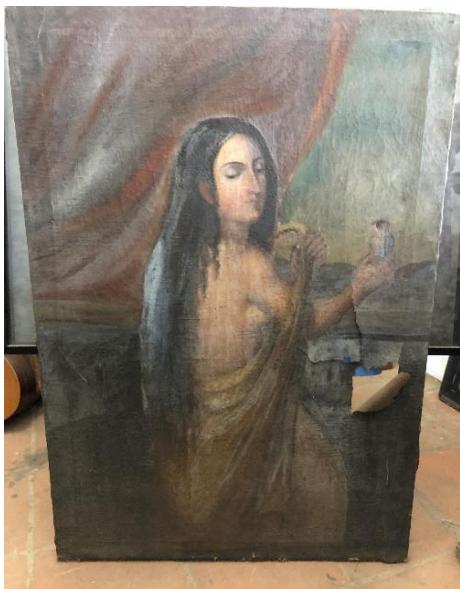
Polychrome
1024 Angel



Polychrome
wood
sculpture Spanish
Colonial 19th century 30 in. high; 20 in.
wide at wings; 11
in. deep at wings

Evidence of previous breaks and
repairs at angel's right elbow, wings;
wings are very precariously attached;
extensive paint loss on surface,
especially on wings and the angel's
garment

Mary
1025 Magdalene



Oil on
canvas Spanish
Colonial late 19th
century
(possibly early 20th century) 45 x 30 in.
(unframed)

Unlined canvas, small tear in upper
left, on ointment jar, and small tears
along bottom; large tears/hole on right
side of canvas under Magdalene's arm
- unfortunately someone attempted to
repair the hole with blue painter's tape,
holding some of the ripped canvas
together; extensive cracking across
the canvas; several areas of the paint
have been abraded/lightened,
especially in Magdalen's hair and the
curtain in the back; water damage
visible on the back of the canvas

Biblical
scene -
Shepherd
with
1026 Abraham?



Oil on
canvas

Spanish
Colonial

19th century

37.75 x 31 in.
frame; 32.5 x
25.75 image

"36" written in
black marker
on the back

of the
stretcher bar;
"19" written
on top back
corners of
frame

Relined to repair hole in turbaned
man's head; painted surface has been
abraded/lightened throughout, surface
is bumpy and patchy; canvas not
completely attached to frame; paint
flaking from frame; streak of water
damage visible down back of canvas

Christ Child
(?) with
Angel
pointing
1027 upward



Oil on
canvas

Spanish
Colonial

19th century

38 x 30 in. framed;
33 1/2 x 26 in.
image

"22" written in
spots on back of canvas, including one
black marker
behind hole above wing; some
abrasion and lightening to angels
garment, boy's hand, angel's right
wing, and background

Sheet of
Liturgical
Music from
Music Book
framed with
putti and
biblical
scenes
1028



Paint on
animal skin
or thick
paper,
nailed to
wooden
support with
Spanish
metal nails
Colonial

c. 1690s
(according to
handwritten
label in
doorway), may
be 18th
century
47.5 x 33 in.
image

Stickers on
back of
wooden
support

Original sheet poorly nailed to wooden support with nails, some passages legible and others have fallen off completely; extensive cracking and loss; many images severely darkened; large crack in wooden support panel vertically down the middle; colonial painted frame is inset into a modern frame, both are severely damaged; older frame has evidence of insect damage and rot

Sheet of
Liturgical
Music from
Music Book
framed with
putti and
biblical
scenes
1029



Paint on
animal skin
or thick
paper,
nailed to
wooden
support with
Spanish
metal nails
Colonial

c. 1690s
(according to
handwritten
label in
doorway), may
be 18th
century
47 x 33.5 in.
image

Original sheet poorly nailed to wooden support with nails, but overall in better condition than inv. No. 1028; some passages legible and others have deteriorated; skin/paper lost in several areas and peeling in others; extensive darkening and cracking throughout; unpainted colonial frame in fair condition

Young Saint
John the
Baptist
1030



Wood with
polychrome

Mexican or
American
early 20th
century
(possibly as
old as late
19th century)

"SGM14"
written in
black marker
on base

Arms missing; traces of polychrome,
white paint, abraded off; cracks down
the wood of the sculpture vertically,
water damage visible at the bottom on
back of base

St. Joseph
with Christ
1031



Oil on
canvas

Antonio de
Torres
(Mexican,
1666-1731)
18th century

65.5 x 49 in.
framed; 62 x 45 in.
image

Signed in
lower right
corner, "An
H, Torres f"
(f'it is fecit) -
will research
artist signatur
e more

Beautiful painting in excellent
condition, save for some
lumps/distortion in canvas surface on
the bottom half of the image, and a
small horizontal scrape to the right of
the fruit basket



St. Joseph
with Christ
1032 Child

Oil on
copper or
other metal
plate Spanish
Colonial

19th century

8.5 x 7.5 in. frame; modern
4.5 x 3.5 in. image frame

"4 x 5" written
in black
marker on
back of
frame
Reframed in modern frame backed
with cardboard that is held in place by
small nails; metal surface is covered in
small nicks to paint; image somewhat
darkened and needs cleaning; image
is legible, however and in fair condition



St.
Magdalena
1033 de Tazzi

Oil on metal
plate Mexican

early 20th
century -
between 1920-
1950 10 x 9 in. frame;
7.5 x 6.25 in.
image

"St.
Magdalena
de Tazzi"
written on
aged tape
adhered to
back of the
plate

Held in frame with two nails; frame
abraded and damaged; areas of paint
loss on plate on Magdalena's hood
and fingers, dusty and dirty

1034)
Virgin or
Female
Saint
(unknown
iconography



Oil on metal
plate Mexican

early 20th
century - 10 x 9 in. frame;
between 1920- 7.5 x 6.25 in.
1950 image

Held in frame with small nails; surface
of painted plate dusty and darkened
but otherwise in fair condition; a few
small scratches to right of virgin and
small holes on her dress and in upper
right background

1035)
Education
of the Virgin



Oil on metal
plate Mexican

early 20th
century - 10 x 9 in. frame;
between 1920- 7.5 x 6.25 in.
1950 image

Held in frame with small nails; dust
and small holes of loss on surface;
darkened; otherwise in fair condition

1036 Candlestick



Painted tin

Tongva artist
(per
handwritten
label in
doorway),
Mission
period

Mission period
- 18th-19th century 28 in. high; 6 in. wide

Areas of paint loss especially around base of candle holder; dish at the top for candle wax is bent

1037 Candlestick



Painted tin

Tongva artist
(per
handwritten
label in
doorway),
Mission
period

Mission period
- 18th-19th century 27.25 in. high; 6 in. wide

Areas of paint loss especially around base of candle holder; dish at the top for candle wax is bent; dent in second cylinder of candle holder

Saint
1038 Barbara



Oil on
canvas

Spanish
Colonial

18th century
(per label)

16.75 x 16.75 in.
framed; 12.5 x
12.5 in. image

"42" in pencil
on three
sides of the
frame; "San
Gabriel" in
pencil on
stretcher bar;
"SGM 76" in
black pen or
marker on
back of
canvas

Relined, stain (possibly of adhesive)
on back of canvas where a patch was
attached to repair tear; tear still visible
vertically on tower; canvas slightly
cracking and lumpy; patch of paint
loss on Barbara's lips; otherwise in
good condition, image is legible

Virgin and
1039 Child



Oil on metal
plate

Spanish
Colonial

19th century

18.75 x 15 in.
frame; 13.5 x 9.5
in. image

"SGM81" in
black marker
on back of
plate; "995" in
black
pencil on
back of
stretcher bar

Reframing looks recent; hole in top
center where it would have originally
been hung from; extensive abrasions
and paint loss across surface; plate
slightly uneven and bent



1040 Christ Child

Polychrome wood
Spanish or Spanish Colonial

19th century

9.25 in. high; 3 in. wide; 2.75 in. deep

Both arms missing below elbow, both legs/feet damaged, paint loss on face and small areas of loss across surface; nails in arm and wooden stick in back exposed



1041 Virgin Mary

Oil on metal plate
Spanish

early 20th century

5 1/8 x 4.5 in.
frame; 3 5/8 x 3 in.
image

Possible overpainting; abrasions across surface; areas of paint loss above Virgin's head and scattered across her cloak

Written in marker on back
"Donated by Eugene T. Megame Originally Property of Clotilde De La Guerra Sepulveda Brought from Spain About 200 Years Old 1955 - almost 250 years

1042 Bacchante



Bronze or American or
other metal Mexican 20th century

8 7/8 in. high; 4.5
in. wide

Good condition, other than dust and
dirt; minor surface abrasions

Top of
Processional
1043 I Cross



Brass with
pewter or
silver figure
of Christ

16.5 in. high; 7.75
in. wide at
horizontal bar of
late 19th-early
20th century

cross; 1.25 in.
deep

Sticker with
"SGM #3" on
back center
of cross

Knicks to handle below cross; back of
cross coming off slightly; abrasion and
wear to figure of Christ



1044 Aspergillum

Wood and
silver/other
metal

19th-20th
century

9.5 in. x 2 in.

Damage to handle; wear and abrasion
on metal



1045 Silver Plate

Silver

Late 19th-
early 20th
century

5 3/8 in. diameter;
.25 in. high

Silver Plate
Co."

Wear across surface of plate , needs
silver cleaning

"I H S"
engraved into
plate surface;
on reverse
maker's mark
reads "Sick-
Call Outfit,"
"Special
Metal," "Pat'd
April '9" and
"Quadruple
Plate/Homan



1046 Silver Plate

Silver

Late 19th-
early 20th
century

5 3/8 in. diameter;
.25 in. high

Silver Plate
Co."

Wear across surface of plate , needs
silver cleaning

"I H S"
engraved into
plate surface;
on reverse
maker's mark
reads "Sick-
Call Outfit,"
"Special
Metal," "Pat'd
April 9" and
"Quadruple
Plate/Homan



1047 Triangular
Canister

Brass or
copper

20th century

5.25 in. high; 4. 5
in. wide

but is hard to
make out
Good condition, some abrasions to
metal surface

Silver
1048 Spoon



Decorative
Furnishing
1049 Element



Mission San
Gabriel
Commemor
1050 ative Spoon



Silver	Silver	4.75 in. long; 1.25 1897 in. high;	on reverse maker's mark reads "Sick- Call Outfit," "Special Metal," "Pat'd April '97" and "Quadruple Plate/Homan Silver Plate Co."	Needs silver cleaning, wear on surface
Wood with traces of polychrome	late 19th-20th century	3.25 x 5 1/8 in.	Evidence of glue on reverse; paint loss, darkening and abrasion to surface	
Silver	American	4.25 in. long; 1 in. wide at basin of spoon	spoon reads "Mission of San Gabriel Erected 1771" handle reads "Los Angles" and "The City of the Angels"; reverse has makers mark reading "Sterling Montgomery Bros." and back of handle "F. M.B. 99	good condition, needs silver cleaning

Wooden
box with
cross
1051



Wood with
metal
accents and
cap

late 19th to
early 20th
century

3 in. long; .5 in.
high;

Good condition, small nicks and
abrasions

Small
Container
with Cross
1052



Pewter or
silver
American

late 19th to
early 20th
century

4 in. high to cross;
4 in. diameter

Makers mark
on bottom
reads
"Aurora 8
PMFO.CO"
and "1607"

Lid does not nest due to bent rim;
needs cleaning; wear to surface and
interior

Large
Container
1053 with Cross



Pewter or
silver

American

late 19th to
early 20th
century

5.25 in. high; 4 5/8
in. diameter

Makers mark
on bottom
reads
"Aurora 8
PMFO.CO"
and "38"

Lid and base both have very dented
rims; dents throughout; lid does not
nest due to dents

1054 Thurible



Bronze

late 19th to
early 20th
century

7.5 in. high; 5 in.
diameter

Good condition, wear on interior from
use, needs cleaning

1055 Saint Roch



Polychrome wood
Mexican or Spanish Colonial
early 20th century

21 in. high; 7 in. diameter of base;
6.5 in. wide figure;
4.5 in. deep

Very fragile, poor condition; sculpture wobbling in base; Chips and paint loss throughout surface; Left foot missing; right hand missing;

Supine Bearded 1056 Figure



Painted ceramic - possibly brick

late 19th to early 20th century
12 in. long; 4.75 in. high; 4.75 in. wide

Extensive abrasion and paint loss across surface; possible missing pieces around feet; darkened



1057 Candlestick



Saint
Raymond
1058 Nonnatus

Tongva artist
(per
handwritten
label in
doorway),

Tin with
traces of
polychrome

Mission
period

18th century-
19th century

21 in. high; 6 in.
diamter at base; 6
5/8 in. base at top

Lots of paint loss, dents throughout

On reverse:
"2000 SGM
Museum
John E.
Fantz
Guardian"

written in pen Possible overpainting; abrasions and
and "SGM paint loss especially around halo and
frame; 11 x 8 in. 32" in pen on monstrance; extensive damage and
image back of frame past repairs to wooden frame

Oil on glass

20th century

Saint
1059 Gertrude



Oil on glass

20th century

17 x 12.5 in. at

broken frame; 11 x 31" in pen on Broken frame; extensive paint loss and
8 in. back of frame abrasion across surface

On reverse:
"2000 SGM
Museum
John E.
Fantz
Guardian"
written in pen



1060 Male Saint

Polychrome
wood,
possible
glass eyes

late 19th to
early 20th
century

18.75 in. high; 7
in. wide; 4.5 in.
deep

Darkening and paint loss throughout;
Written in
extreme damage on base with
black crayon
crackled paint; face is in good
on back
condition; fingers on hands are
"HEV #749" missing

Kneeling
1061 Joseph



Polychrome
wood,
possible
glass eyes Mission
Period

18th-19th
century

16.5 in. high; 9 in.
wide at arms; 8 in.
deep to back foot

Extensive paint loss throughout; paint
cracking off on cloak; toe, fingers, and
left arm missing; back foot unstable;
wood cracked on chest;

Seated
1062 Virgin

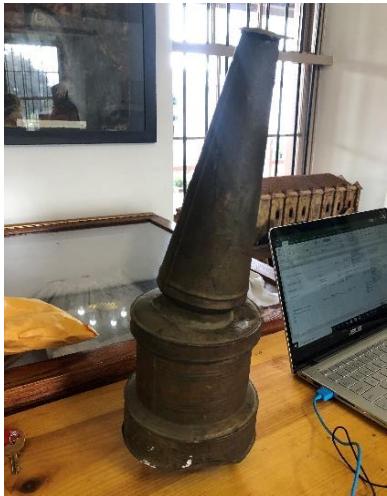


Polychrome
wood Mission
Period

18th century

18 in. high; 9.75
in. wide; 7 in. deep

Badly damaged but structurally sound
and sturdy; Most paint is lost but
traces of originally dress patterns
show it was once richly painted and
colorful, with gilding around edges of
Virgin's cloak; Right eye missing,
Right foot, Right hand fingers and left
arm missing; cracks to wood
throughout



1063 Candlestick

Tonga artist
(per
handwritten
label in
doorway),
Mission
period

Tin with
traces of
polychrome

18th-19th
century

17 in. high; 6 in.
wide at base

Shaft of candlestick is significantly
bent, cracks and dents throughout



Virgin of the
Immaculate
1064 Conception

Carved into
right side of
base "Mig.
Md"; On
bottom left of
back "gama" - Fair condition; broken wood by Virgin's
hard to read face and on far right edge

16 in. high; 14 7/8
in. wide; 2.5 in.
deep

20th century

Virgin Mary
with Holy
Spirit and
1065 Roses



Oil on tin

Spanish
Colonial

19th century

16. 5 x 12.5 in.
frame; 13.5 x 9.5
in. image

Tag reading
"2003 - SGM -
33" on back,
395 and 280 Tin plate is dented; extensive paint
written in loss throughout; hole at center top
crayon on where it was once hung; darkened
back of frame paint

Saint
Raymond
1066 Nonnatus



Wood and
canvas with
polychrome, Mission
glass eyes Period

18th-19th
century

Painted canvas is extensively cracked
with holes and numerous areas of
paint loss; extensive surface damage
and pieces of wood missing; head is
unstable and wobbles when sculpture
is moved; tips of fingers missing;
painted surface on back of head
missing; needs extensive cleaning

Tag reading
"SGM -7
2003"



1067 Monstrance

Brass or
other metal,
glass, brass
covered
wooden
base

19th-20th
century

25 in. high; 11.5
in. wide; 6 in. deep
at base

Needs cleaning; light abrasion on
surface; otherwise good condition



Holy Face
with Arma
Christi
1068

Polychrome
wood

Mission
Period

18th-19th
century

Tag taped to
13 x in. panel; 3 in. back with
deep at Christ's
head

"2003 - SGM
3"

Extensive cracking to Christ's face in
high relief; evidence of previous
repairs in crack across face;
background is darkened, bottom left
shell lost; small areas of paint loss
throughout

1069 Christ Child



Polychrome
wood, glass
eyes and
possible
gilding,
painted
canvas
garment

Mission
Period

18th-19th
century

17.5 in. high; 10
in. wide at
elevated right
hand; 5.75 in.
deep

Tag attached
to protruding
nail on back
reading
"2003 SGM
52"

Painted surface in fair condition given
its age; darkening and cracks
throughout; painted canvas has
cracked extensively on back and at
base; fruit in Christ's hand appears to
be modern and glued to palm of
hand

Marble
1070 Crucifix



Marble

American

20th century

12 in. x 7.5 in.; 2
3/8 in. deep

Tag on back
reads
"Roman
Crucifix
Found in a
Grave in the
Mission
Cemetery"
and "SGM 8"
in black pen
on bottom

Dirty with some surface abrasion and
chips along crucifix

Lamb of
1071 God



Wood

possibly late
19th-early
20th century

7.5 x 7.75 in.; 2
5/8 in. deep at
wooden base

Attached to wooden base later,
wobbles a bit, not securely attached;
chips to lamb's face and ears

1072 Candlestick



Bronze or
other metal,
candle

19th-20th
century

15.5 in. high; 7.25
in. wide at base;

Damage to surface; extremely
darkened - hard to tell if it was once
painted

Basin for
1073 Holy Water



Silver

late 19th to
early 20th
century -
possibly late 18th century if
label (see notes) is
correct

Basin is 8.5 in.
wide; 9.75 in. tall
to rim of basin,
plus 6.5 in. for
handle

Surface polished; needs cleaning;
some dents but otherwise good
condition

1074 Aspergillum



Silver

19th-20th
century

15 in. long; 3.5 in.
diameter of
sphere; handle 1
1/8 in. deep

Needs cleaning; some dents to
sphere, wear



1075 Pitcher

Brass

7 in. high; 6.5 in.
wide from handle;
4.5 in. deep
20th century

Wear, needs cleaning, water stains



1076 Candlestick

Tongva artist
(per previous
candlestick
label note),
Tin with
traces of
polychrome
Mission
Period

18th-19th
century

22.75 in. high; 6.5
in. wide at candle
wax dish; 6 in.
diameter at base

Extensively dented, tilted, damage to
tin surface, very little if any paint
remains

Polychrome
1077 Book



Polychrome
wood

possibly late
19th-early
20th century

2 1/8 in. high; 8
7/8 in. long; 6 1/8
in. wide

Detached from an original sculpture;
wooden attachment post protruding
from back; original paint highly
deteriorated

Embroidere
d "A"
1078 medallion 1



Embroidere
d fabric on
board with
fine beading

19th-20th
century

8 in. diameter, 1.5
in. of beading
tag on
reverse
reading
around edges
"IV.51"

very fragile, many strings missing
beading, beads actively falling off

Embroidered "A"
1079 medallion 2



Embroidered fabric on board with fine beading

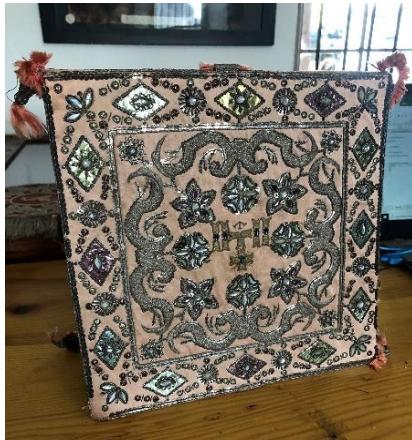
19th-20th century

8 in. diameter, 1.5 in. of beading around edges

too fragile - did not flip over to reverse

very fragile, many strings missing beading, beads actively falling off; darker than 1078, with more beads missing

Vestment
1080 Set - Burse



Silk with fine embroidery, inset with precious gems and stones, sewn over two square boards lined with linen

Chinese

18th century
(appears on
1778 inventory
according to
label)

9.5 x 9.25 in.; 4 in.
deep when folded
out;

Attached tag
with "IV.17.4" missing

very good condition; tassles deteriorated; light pink fabric slightly darkened; some stones and beading missing

Vestment
Set -
1081 Maniple



Silk with fine
embroidery,
inset with
precious
gems and
stones,
sewn over
linen Chinese

18th century
(appears on
1778 inventory
according to
label)

7.5 in. wide at
base; 34.5 in. long

Attached tag
with "IV.17.3"

good condition, with some damage to
silk, holes with linen backing visible,
some of the small sequins around
edges, stones and gems missing

Vestment
Set -
1082 Corporal



Silk with fine
embroidery,
inset with
precious
gems and
stones,
sewn over
linen Chinese

18th century
(appears on
1778
inventory
according to
label)

20.25 x 20 5/8 in.

Attached tag
with "IV.17.5"
very good condition; some stones and
small sequins missing; damage to
silk in corners

Virgin and
Child with
Saint
Francis,
Saint Peter
of Verona,
and Young
John the
Baptist
1083



Oil on
canvas

Spanish
Colonial

18th-19th
century

23.5 x 19 5/8 in.
(unframed)

Extensive paint loss, cracking
throughout, especially damaged along
bottom and right edges, canvas
fraying, hole in canvas at left saint's
head

Painted
Ceramic
1084 Candlestick



Glazed and
painted
ceramic

49.5 in. high; 15
in. wide at base
20th century

Some cracks, otherwise good
condition

Carved
1085 Chest



Carved
wood with
iron fittings

Spanish
Colonial

19th century

22.5 in. high; 40.5
in. wide; 21 in.
deep

Good condition, general wear and
abrasions to surface; white paint drips
on top

Processional
1086 Cross



Bronze or
brass

Spanish
Colonial

19th century

*need longer
measuring tape to
measure

The Vision
of Saint
1087 Bernard



Oil on metal
plate

Spanish
Colonial

Spanish
Colonial; 17.5 x 15 in.
restoration in
1951

frame; 10 5/8 x 8
in. plate

Handwritten
label
attached to
back of frame
reads "This
our Technical
Restoration
of Painting &
Frame was
executed as
a Symbol of
Love to God
and
presented to
'San Gabriel
Mission' fecit
1950 Dr.

Donaljo
Manuel y
Sonora

Restoration included some
overpainting, painted surface in tact
but darkened overall

Saint
Francis de
Paola with
Tongues of
1088 Fire



Oil on metal
plate

Spanish
Colonial

19th-20th
century

10.5 x 8.5 in.
frame; 8.75 x 6.75
in. image

Tag attached
to back
reading
"2003-SGM-
31"

Holes perforated along sides and at
top that used to affix plate to
something; extensive denting, paint
loss, and damage to plate



Death of the
1089 Virgin

Oil on
canvas

Spanish
Colonial

18th-19th
century

36 1/2 x 92 1/4 in.
framed; 31 1/2 x
87 1/4 in. image

Fair condition overall, except for
significant vertical strip of abrasion
and paint loss just to the left of the
Virgin; darkened overall



Martyrdom
1090 of St. Ursula

Oil on
canvas

Juan Correa
(1646-1716) late 17th-early
18th century

69 x 45 7/8 in.
frame; 65 x 42 in.
image

Written on
metal plate
backing in
pen:
"Property of
Claretian
Fathers San
Gabriel Incredible quality; slight darkening
Mission, Calif overall and some minor cracking and
St. Ursula By abrasion but otherwise very little
Juan Correa" damage

1091 Christ Giving St. Peter the Keys to the Church



Oil on canvas

Spanish Colonial

19th century

62 x 40.5 in. frame; 57 x 35.25 in. golden inset around image

Handwritten note on backing board noting restoration of the "triptych" in 1956; 31 written in upper left corner of frame; sticker with "Property of the Congregation of the Missionary Sons of the Immaculate Heart of Mary"

Handwritten note on backing board noting restoration of the "triptych" in 1956; 32 written in upper left corner of frame; sticker with "Property of the Congregation of the Missionary Sons of the Immaculate Heart of Mary"; artist signature in

Good quality overall; some abrasion and cracking on surface, especially in upper area of painting with putti, but otherwise very good condition

1092 Miracle of the Fishes (?) Christ Pulling Peter from the Water



Oil on canvas

Spanish Colonial

19th century

62 x 40.5 in frame; 57 x 35.25 in. golden inset around image

Some darkening overall; cracking and abrasion, especially bad horizontal band of cracking just above figure in boat near the top of the canvas; possible overpainting especially in Christ's red cloak (areas of flatness); appears to be by a different artist (although the three are evidently a series) than no. 1091, less sophisticated - or may have been more heavily restored/overpainted

Painted
Chinese
Export
1093 Chest



Painted
leather
nailed to
wooden
chest
Spanish
Colonial -
Chinese
Export
19th century
34 3/8 long; 16 in.
high; 18 1/8 in.
deep

Significantly damaged; Painted leather peeling up on top especially and on sides; Dust and dirt darkening the surface

The
Temptation
of Saint
Anthony
(copy of
painting by
David
Teniers)
1094 Teniers)



Oil on
canvas
19th century
32.75 x 26 7/8 in.
frame; 19 3/4 x 25
3/4 in. image

Long
handwritten
note on back
of backing
board and
frame about
restoration in
1956
Very darkened overall, but otherwise
condition is very good; several
scratches to surface, a few drips of
lightening/abrasion

Mary
1095 Magdalene



Oil on
canvas
Spanish
Colonial
19th century
36 3/4 x 30 in.
(unframed)

Label on
back with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary" and
"SGM 78"
handwritten
on label and
on back of
frame
Relined; very darkened and dirty;
cracking and abrasion overall,
extensive fine cracking and evidence
of previous repair to a hole at the top
of the canvas; drip of lightening below
Magdalene's elbow; damage and paint
loss at edges, especially bottom edge



Virgin and
1096 Child



Peter's
Vision of a
Sheet with
1097 Animals

Oil on
canvas

Spanish or
Mexican (?)

late 19th-early
20th century

32 1/4 x 24 1/8 in.
(unframed)

Patches on back indicating attempts to repair holes in canvas in the past - has contorted and warped canvas somewhat; previous tears visible across Mary's Chest; overpainting visible especially in Mary's face; overall darkened and canvas itself is in poor condition due to previous repairs

Remains of
label in upper
right corner
(see image)

Oil on
canvas

Spanish
Colonial

18th-19th
century

57 1/4 x 35 1/2 in.
(unframed)

Darkened overall; Extensive damage to edges, especially left edge, scratches, knicks, and dots of paint loss across surface; small hole to the right of Peter's face; distorted canvas and abraded surface especially in top corners

Salome with
Head of
Saint John
1098 the Baptist



The Virgin
1099 Mary



Oil on
canvas

Spanish
Colonial

19th century

46 x 31 1/2 in.
(unframed, but
with wooden
support nailed to
left side)

Relined; Extensive crackalure
throughout surface; Knicks and areas
of paint loss, especially towards left
side of image; darkened with details
on the head of Saint John hard to
make out; areas of lightening and
abrasion

Oil on
canvas

Spanish
Colonial

19th century

48 1/2 x 37 3/4 in.
(unframed)

Poorly relined; significant tears
vertically just left of center, in square
on upper right; surface abraded overall
and edges damaged where they have
been nailed to the wooden bars; hole
in Mary's chest which has been
covered with blue painter's tape

Christ
Teaches in
1100 the Temple



Oil on
canvas

Spanish
Colonial

18th-19th
century

28.75 x 43 in.
(unframed)

Severely damaged; canvas flopping out of stretcher bars - not secured to frame; edges severely damaged, large areas of paint loss on left side and bottom; large tear at figure of Christ Child; surface darkened and abraded throughout

Virgin and
1101 Child



Oil on
canvas

Spanish
Colonial

19th century

19 3/8 x 16 1/2 in.
frame; 14 x 11 1/8
in. image

Darkened overall; small horizontal tear just above and to the left of the Virgin's heads; small scratches and abrasions throughout; the surface, otherwise in fair condition; canvas is not secure in its frame



1102 Pieta

Spanish
Colonial/Mexi-
can (label
says
"Italianate
Mexican")

Oil on
copper

19th-20th
century

19 7/8 x 17 1/2 in.
frame; 14 1/2 x 12
1/8 in. image

Darkened; small abrasions and paint
loss especially on the arms and feet of
Christ, as well as his and Mary's faces



Virgin and
1103 Child

Spanish
Colonial (?) or 19th-early
Mexican 20th century

Oil on
canvas

18 1/8 x 17 1/2 in.
frame; 12 3/4 x 12
1/8 in. image

Large hole, peeling canvas barely held
in place by piece of tape; horizontal
tear at Virgin's chest, two small holes
on left side of canvas; painted surface
that is not torn is in good condition

Joseph and
the Christ
1104 Child



Oil on
canvas

Spanish
Colonial

19th century

25 3/4 x 19 5/8 in.
frame; 20 3/8 x 14
1/4 in. image

Severely darkened, details hard to
make out; damage around edges
especially bottom edge; puncture to
canvas just above Joseph's head and
at his left arm

Virgin and
1105 Child



Oil on
copper

Spanish
Colonial or
Mexican

19th century

19 7/8 x 17 3/8 in.
frame; 14 1/2 x 12
in. image

Surface abrasion throughout, revealing
copper plate, especially around chest
and head of the Virgin; somewhat
darkened; knicks and dirt blemishes
across surface

Virgin of
Mercy with
Saint
Francis and
1106 King



Spanish
Colonial or
Oil on silver Mexican
19th century (possibly early 20th)
19 7/8 x 17 3/8 in.
frame; 14 1/2 x 12 in. image

Severely darkened; areas of paint loss just above Virgin's crown and in upper right corner; some abrasion across surface

Sacred
Heart of
1107 Christ



Oil on
canvas Mexican
late 19th-early 20th century
20 5/8 x 18 1/2 in.
frame; 15 1/4 x 13 in. image

Darkened; crackalure across canvas; flecks of dust/dirt on surface

The
Penitent
1108 Magdalene



Oil on
canvas

Spanish
Colonial

late 18th-19th
century

33 1/2 x 26 in.
frame; 28 3/4 x 21
1/4 in. image

Details about
2008
conservation
written on
back of frame

Excellent condition due to 2008
conservation; some light cracking
visible on surface, paint layer peeling
slightly around Magdalene's head
(see photo details)

Paul
Shaking
Snake into
1109 Fire



Oil on
canvas

Spanish
Colonial

19th century

34 x 23 7/8 in.
frame; 32 x 21 7/8
in. image

Severely darkened; edges damaged
especially top and bottom edges;
relied to secure several tears,
including one along the left vertical
edge of the image

Saint
Raymond
1110 Nonnatus



Oil on
canvas

Spanish
Colonial

19th century

21 1/4 x 19 in.
frame; 16 x 14 in.
image

Darkened; poor relining to patch up
previous holes in canvas; canvas
surface lumpy and distorted;
previously patched holes to the left of
figure and in the background to the
right of his head

Virgen de
1111 Popolo



Oil on
canvas

19th century -
possibly early 20th century
36 1/4 x 28 in.
(unframed)

Faded, canvas nailed to new stretcher
bars, damage around edges, hole
above madonna's head, surface
abraded and in poor condition overall

The
Marriage of
1112 the Virgin



Spanish
Oil on panel 18th-19th
Colonial century 32 1/8 x 26 1/2 in.

Vertical crack down panel to the right of the Virgin, metal staple at top holding it together ; Overpainting has obscured original details, especially on the faces; abrasions and patches of loss across surface; major damage to the wood of the panel on the right edge; dirty and darkened; wood itself shows signs of rot

Our Lady of
1113 Sorrows



Spanish or
Spanish
Oil on 18th century
Colonial (label claims
canvas "pre 1700") 25 1/2 x 21 3/4 in.
frame; 22 x 18 3/8
in. image

Significant overpainting, especially around face and cloak; darkening has obscured edges of her garment and background; Abrasion to painted surface throughout, especially in hands and sleeve on lower left; damage where stretcher bars have rested into canvas about 1 inch from edges all the way around, with canvas peeling back for a horizontal strip along the top right; paint peeling on left side just above sleeve; lightening and paint loss revealing red ground in white of the Virgin's cloak; cracking across surface



The
1114 Lamentation

Oil on
canvas Spanish
Colonial 18th century

Relined with stiff support; two upper corners are cracked, possibly indicating where a frame with a rounded top had once rested into canvas; image is in good condition but is overall very darkened, obscuring details like ointment jar and crown of thorns at the bottom of the picture plane, as well as the cross and ladder in the background; light crackalure across surface



Saint
1115 Dominic

Spanish
Polychrome
wood Colonial -
Mexican 18th century 5 ft 1 in. tall; 21
1/2 in. wide

Good condition; likely overpainting and touch ups to paint over time; pattern on garments is likely a later addition as Dominic is typically shown in black and white garments; some vertical cracking visible along wood grain

Saint
Anthony of
Padua
1116



Spanish
Colonial -
Mexican
Polychrome
wood
18th century

Pattern on garments is likely later
overpainting

Archangel
Gabriel
1117



Spanish
Colonial -
Mexican
Polychrome
wood
18th century

Pattern on garments is likely later
overpainting

Saint
1118 Francis



Spanish
Polychrome
wood Colonial -
Mexican 18th century

Pattern on garments is likely later
overpainting

Saint
1119 Joaquim



Spanish
Polychrome
wood Colonial -
Mexican 18th century 4 ft 4 in. tall; 3 ft
wide

Likely overpainted on garment's
pattern; some previous repairs
indicated around figure's right knee;
some vertical cracks visible in garment
and base; overall in good condition;
face and hands in excellent condition

The Virgin
of the
Immaculate
Conception
1120



Spanish
Polychrome
wood Colonial -
Mexican 18th century 4 ft 11 in. tall; 20
in. wide at elbows

Blue pattern on garment has been
significantly overpainted or repainted
entirely, hints of a darker blue visible in
patches beneath pattern; face and
hands in great condition; some surface
abrasion throughout

1121 Crucifix



Spanish
Polychrome
wood Colonial/Mexi-
can 19th century-
early 20th century 34 1/2 in. tall; 19
in. wide

Good condition overall; light abrasion
and nicks



1122 Monstrance

Gold or gilt
silver

Likely
American

20th century

25 x 23 1/4 in.
(façade)

Good condition - modern



Mary as
Queen of
1123 Heaven

Oil on panel
with later
canvas
additions

Spanish
Colonial

18th century

6 ft. 6 in. tall; 5 ft.
10 in. wide

Darkened overall; crack to panel
visible in lower right; fine cracks
across surface; later canvas additions
along right and left sides, presumably
to cover damage to original panel;
upper right canvas addition is peeling
up; image in good condition despite
darkening



1124 Virgin Mary

Painted
plastic with
wooden
cross

Mexican or
American

20th century

Approximately 8
1/2 ft tall to cross;
3 ft. wide at base;
31 in. deep

Cracks and paint loss throughout
surface; darkened and dirty



1125 Crucifixion

Painted
plastic with
wooden
cross

Mexican or
American

20th century

5 ft 8 in. x 4 ft 11
in.

Cracks and paint loss throughout
surface; darkened and dirty

Saint
1126 Joseph



Painted
terracotta Spanish
Colonial/Mexi-
can or
American 19th century 4 ft 3 in. tall; 21
1/2 in. wide at
hands; 11 in. deep

Severely darkened; chips and loss of
paint to terracotta throughout

The
Baptism of
1127 Christ



Oil on
canvas Spanish
Colonial (?) 19th century,
possibly 20th
century 3 ft x 32 in. frame;
32 1/2 in. x 25 in.
image

Darkened overall, details obscured;
possible overpainting and additions;
surface's undamaged condition may
indicate modernity of painting

Baptismal
1128 Font



Saint
Raymond
1129 Nonnatus



Painted
wood with
canvas for
garments

Spanish
Colonial/Mexi
can

late 19th-early
20th century

4 ft 6 in. tall; 25 in.
wide

Good condition; weathered from use, some abrasion and oxidation; bright copper revealed by some abrasion areas

Copper

Spanish (per label)

Before 1771 (per label)

33 in. diameter; 6 1/4 in. tall

Holes indicating wood rot in base; cracks especially around base and bottom of fabric, feet; surface overall in good condition but very darkened, dirty; damage to lower back of sculpture revealing canvas and internal structure

Portrait of
Joseph de
Villa,
Commission
er of the
1130 Inquisition



Oil on
canvas

Thomas
Xavier de
Peralta
(Mexican)
18th-19th
century

35 3/4 in. x 23 1/4
in. frame; 33 3/4 x
21 1/4 in. image

o) R. to del
Senor (S.r)
B.r Don (D.
n) Joseph de
Villa Senor,
Cervantes,
Gugurro,
Estrada y
Aguila
Comisi.o
(Commissari
o) del Sancto
(S. to)
Tribunal d. la
Inquisition
(Ynq. On) en
es Ciudad de
Celaya
(signed)

Relined with stiff support, but not
adhered entirely to canvas; Surface
harshly abraded, with holes and paint
loss especially around the edges;
cracking, fading, especially in area of
heraldic imagery

Joseph and
the Christ
1131 Child



Oil on
canvas

Spanish
Colonial
18th-19th
century

34 7/8 x 26 5/8 in.
frame; 32 x 23 3/4
in. image

Unlined; hole in lower left corner
repaired with blue painter's tape on
back; holes on Christ's chest (partly
repaired), lower left corner, and on
Joseph's left hand extensive
overpainting, especially on Joseph and
Christ's faces and hands, which has
led these areas to be raised, lumpy,
and distorted; severely darkened; area
of paint splatter over Joseph's left
hand; abrasion throughout; small holes
in canvas especially at top of image

Christ
Teaches in
1132 the Temple



Oil on
canvas

Spanish
Colonial

18th century

52 1/8 x 25 3/8 in.
(unframed)

See
remnants of
label (photo)

Relined, with numerous patches to
canvas visible on back; Small holes
and areas of paint loss throughout
surface; Cut down from larger,
probably horizontally oriented canvas
(figures at lower left and right are cut
off); Damage, fraying along edges of
canvas; horizontal strip with patches of
loss towards bottom; passages of
lightening and darkening, abrasion

1133 Crucifixion



Painted
wood, metal
crown of
thorns,
horse hair,
nails

Mexican or
American

20th century

4 ft 2 in. tall; 34 in.
wide; 7 1/2 in.
deep

"INRI" on
metal plaque
at top of
cross

Darkening and wear, especially at
hands and feet; areas of paint loss
and chipping on legs and loincloth,
hands; right thumb missing

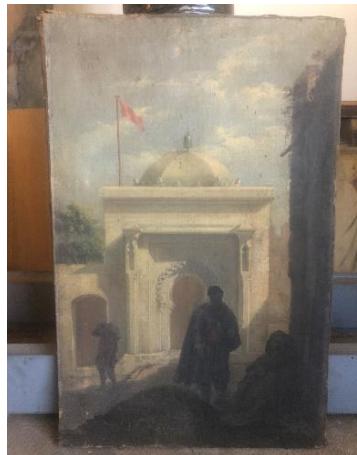


1134 Chest

Possibly
Spanish
Wood, metal Colonial,
latches (?) Mexican

50 1/2 in. wide; 42
in. high at front left
corner, 39 in. high
at back right
corner; 26 1/2 in.
deep
19th century

Scraping and damage, especially
where metal latch once attached to lid
of chest; damage to the back right
corner is causing chest to lean
backwards and to the right; nicks and
scratches across surface; significant
horizontal crack in wood on lid that is
unstable when lid is lifted



Orientalist
Scene with
1135 Palace

Oil on
canvas

19th-20th
century
30 1/4 x 19 in.
(unframed)

Label on
back with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary"
Water damage evident on back;
damage to stretcher bars; Surface in
very bad condition, dirty and darkened,
water damage, black area at bottom of
canvas where image is completely
obscured; small holes and nicks
across surface; evidence of previous
repairs and relining for hole in upper
center of picture

Scene with
1136 Monks



Scene with
Cloaked
Woman and
1137 Musician



Oil on
canvas

Spanish
Colonial (?)

19th century

48 1/4 x 39 in.
(unframed)

Label on
back with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary"

Canvas ripped from stretcher bars,
severely damaged, surface nearly
illegible; holes and paint loss
throughout

Oil on
canvas

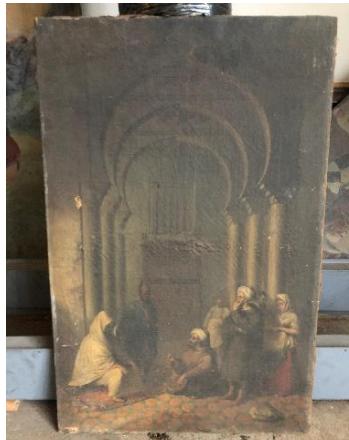
20th century

42 1/4 x 29 1/4 in.
(unframed)

Label on
back with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary"

Surface lightened throughout, damage
to top edge of canvas; water damage
visible on back; small hole at bottom
of image and large hole to the right of
female figure; poor condition

Orientalist
Scene with
Turbaned
Figures
1138



Oil on
canvas

19th-20th
century
30 1/4 x 19 in.
(unframed)

Label on
back with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary"

Surface severely darkened, dusty;
paint chipped off canvas towards
upper left edge of image; areas of
lumpy distortion in a horizontal band

Virgin and
Child with
Angel and
Saint
1139



Oil on
canvas

Spanish
Colonial

19th century
57 x 45 1/4 in.
(unframed)

Label on
back with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary"

Extensive water damage and
lightening across surface; canvas
detached from stretcher bars, currently
upside down so that loose canvas will
not fall forward; damage to edges of
canvas; several small holes, above
Christ's hand and to left of Christ's
head

Young Saint
John the
Baptist
1140



Oil on
canvas

Spanish
Colonial

18th-19th
century

20 x 13 3/4 in.
(unframed)

Sticker with
"17" on lower
left corner;
scrap of
former label
with
beginning of
"17th
century" in
upper right
corner

Badly damaged; extensive flaking and
paint loss especially in upper part of
canvas, where image is gone
completely; damage to edges of
canvas; square shape to damage at
top could indicate prior framing

Papal Saint
Vision at
1141 Altar (?)



Oil on
canvas

Spanish
Colonial

18th-19th
century

34 1/2 x 26 in.
(unframed)

Label on
back with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary"

Surface extremely lightened; three
small holes in canvas; water damage
visible

Spanish
Interior
Scene
(*needs to
be re-
photograph
1142 ed)



Oil on
canvas

19th-early
20th century 22 3/4 x 16 in.
(unframed)

back with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary"; "10" in
sharpie on
upper left
corner of
stretcher bar; Surface somewhat lightened; damage
"F. Vila to top and bottom edges of canvas;
Madrid" stain on white skirt of female figure;
illegible some abrasion and scrapes
stamp on throughout

Two
Women with
Heraldry in
Exterior
Courtyard
1143



Oil on
canvas

19th-early
20th century 43 1/4 x 29 in.
(unframed)

Label on
back with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary"
Painted surface nearly illegible,
severely lightened especially around
edges; water damage especially in a
large splash of liquid above female
figures; several holes in canvas,
including large hole towards top edge;
white substance encrusted on surface
across the top half of the image;
canvas resewn together in vertical
strip along right edge

The Sacred
Heart of
1144 Jesus



Mexican or
Oil on metal American

early 20th
century

27 x 21 1/2 in.
frame; 23 1/2 x 18
1/4 in. image

Park's
custom
framing label
on back of
backing
board

Image severely darkened; minor nicks
and scrapes across surface; lightening
in areas, especially on Christ's hands

Immaculate
Heart of
1145 Mary



Mexican or
Oil on metal American

early 20th
century

27 x 21 1/2 in.
frame; 23 1/2 x 18
1/4 in. image

Park's
custom
framing label
on back of
backing
board

Image has areas of severe darkening,
as well as lightening; face and hands
are overpainted (Christ's face in the
pendant painting gives you a sense of
the original qualities)

Virgin and
1146 Child



Oil on
canvas
(possibly a
print to
canvas)

American

20th century

43 x 33 1/2 in.
frame; 35 3/4 x 26
in. image

Canvas overstretched, warped; large
tears on body of Virgin and a
horizontal tear at Christ's hand, water
damage

Agony in the
1147 Garden



Oil on black
velvet

American

20th century

34 x 28 in. frame;
29 3/4 in x 23 1/4
in. image

"Rene
Murphy"
signature in
lower right of
image

Good condition due to age; only a few
small tears in velvet surface; dusty

Saint
1148 Joseph



Portrait of a
1149 Priest



Painted
wood

Spanish
Colonial/Mexi
can
late 19th-early
20th century

40 1/2 in. tall; 14
in. wide; 10 in.
deep

Label tied to
left hand with
string that
reads "2003-
SGM-1"

Dirty and darkened; Right arm missing
below elbow (it is in a nearby box);
fingers chipped off; cracks to wooden
base; chips and nicks throughout

Oil on
canvas

Mexican or
American

20th century

31 x 27 in. frame;
23 1/2 x 19 1/4 in.
image

Tag on back
reads "2003-
SGM-217"

Good condition; possible overpainting;
darkened; horizontal tear previously
repaired on priest's face

Virgin as
Queen of
Heaven with
the Christ
1150 Child



Oil on canvas on board Spanish Colonial/Mexican late 19th-early 20th century 27 1/4 x 20 in. (unframed)

Darkened; image somewhat obscured, some areas of lightening and paint loss; small paint loss on Virgin's face, very dusty/dirty

The Virgin
and Joseph
1151 with Christ



Oil on canvas (possibly a print to canvas) American 20th century 30 3/4 x 18 in.

Small holes and abrasions to surface; dirty and darkened

1152 St. Peter
Healing the
Sick with his
Shadow



Oil on
canvas

Spanish
Colonial

18th-19th
century

33 x 23 1/4 in.
frame; 31 x 21 1/2
in. image

Sticker with
"35" on lower
left corner of
frame

Darkened overall; horizontal band of
damage/scraping and paint loss
across top of image; a few chips of
paint loss below this; may have been
cut down from larger painting

1153 The Nativity



Oil on
canvas

Spanish
Colonial

18th-19th
century

21 1/2 x 28 in.
frame; 14 1/2 x 21
in. image

Stiffly relined; extensive overpainting,
details obscured; darkened; cracking
across surface

1154 The
Visitation



Oil on
canvas

Spanish
Colonial

19th century
(possibly early
20th)

21 1/4 x 27 1/4 in.
frame; 17 1/4 x 23
in. image

*Translate
difficult to
read
inscription

Likely has some overpainting,
especially in Virgin's garment's and
Anne's face; stiffly relined; some light
cracking and warping of canvas

Saint
1155 Dominic



Oil on
canvas

Spanish
Colonial

18th-19th
century

23 3/4 x 19 1/2 in.
frame; 20 x 15 3/4
in. image

Sticker with
"26" on lower
left corner of
frame

Unlined; severe damage to edges of
canvas; it was unfortunately nailed to
its current frame, causing warping and
stretching in the canvas; darkened
with some areas of abrasion
throughout, canvas is in poor condition

1156 Ecce Homo



Oil on
canvas

Spanish
Colonial

19th century

30 3/4 x 26 in.
frame; 25 3/4 x 20
3/4 in. image

Possible overpainting, especially on
Christ's arms/chest; three tears to
canvas which have unfortunately been
held together with blue painter's tape
adhered to back of canvas; area of
lightening on upper left side of image;
even cracking across surface; damage
to frame

Female
Figure
(Virgin
1157 Mary?)



Painted
wood

18 in. high; 7 in.
wide at arms; 8 in.
wide at base; 4 in.
deep
19th-early
20th century

Dirty, darkened; chips and scrapes
across surface; right arm previously
broken off and has been glued back
on; fingers missing; may once have
had crown/hair/other accessories;
unstable on current base

Saint
1158 Anthony



Painted
wood, glass
eyes, metal
halo
Spanish
Colonial

14 3/4 in. tall; 5
1/4 in. wide at
base; 5 in. wide at
arms; 3 1/2 in.
deep
19th century

Dirty, darkened; extensive damage to
base and feet; both arms missing at
elbow; lots of chipping and paint loss
over surface of painted garment; very
unstable on current base

Confessiona
1159 I



The Miracle of 1160 Guadalupe



Wood, metal fastenings	Spanish Colonial	c. 1804, per label	68 1/8 in. to top of rectangular structure; 20 in. decorative element added height to top of cross; 32 3/4 in. wide; 24 in. deep
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Evidence of previous wood rot throughout; decorative element topping structure is attached with thin wire; damage and abrasions, some water damage to the bottom visible

Four oil paintings on wood panel	Spanish Colonial	18th-19th century	Each panel 21 1/2 in. x 12 1/2 in. framed; 15 3/4 x 11 in. each panel image; 43 1/2 in. x 37 1/4 in. overall
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Very good condition overall, possibly has been previously restored; possible overpainting; some light scratches and nicks throughout

Woman with
Child (cut
down from a
Massacre of
the
1161 Innocents?)



Oil on
canvas

Spanish
Colonial

18th-19th
century

48 x 29 5/8 in.
(unframed)

Extensive cracking on surface, especially on the female figure and her garment; The green curtain on the left is definitely a later addition, overpainting the original composition; two significant tears in canvas, one horizontal towards the top of the canvas has been poorly repaired with a patch of canvas; the other holes to the left of the female figure have had blue painter's tape adhered to the back; damage to the edges of the canvas

The Virgin
of the
Immaculate
1162 Conception



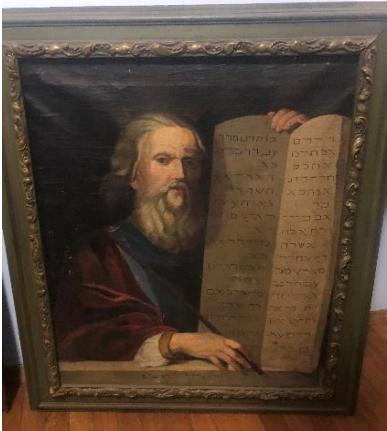
Oil on
canvas

Spanish
Colonial

18th-19th
century

34 3/4 x 26 3/4 in.
frame; 31 3/4 x 23 1/2 in. image
Label reading band; chips and nicks to canvas
transcribe throughout

Unlined; likely overpainting, especially on face of the Virgin; lightening on garments; multiple punctures to canvas and areas of paint loss throughout, including a significant hole to the left of the Virgin and on the lower left; cracking throughout; previous horizontal stretcher bar has sunk into canvas leaving horizontal



1163 Moses

Oil on
canvas

Spanish
Colonial

19th century

33 3/4 x 28 7/8 in.
frame; 27 x 22 3/8
in. image

Likely has overpainting; canvas
extensively cracked throughout; chips
and small holes on canvas especially
to left of figure; and at the bottom of
the image; canvas not fitted to frame
and is distorting/warping; the tablets
were possibly repainted with the
Hebrew text later; horizontal tear in
upper left corner; paint loss on figure's
face



Saint
Helena with
the True
Cross

Oil on
canvas

Spanish
Colonial

19th century

43 1/4 x 33 5/8 in.
(unframed)

Label
attached (see
image 2)

Relined to striped linen sheet;
extensive damage to edges of canvas;
cracking and paint loss throughout;
hole repaired with blue painter's tape
to the lower left of figure; extensive
cracking in vertical bands to right side
of image; lightening throughout;
definitely overpainting, especially on
cross, hands, garments, and face

Mary
1165 Magdalene



Oil on
canvas

Spanish
Colonial

19th century

39 3/4 x 28 1/4 in.
(unframed)

Poor condition; lightened throughout; several significant tears/holes in canvas; horizontal tear in upper left corner, tear in upper right corner, and large rip in lower right on figure's garment, all poorly repaired with blue painter's tape; cracking throughout; extensive water damage; definitely overpainting, especially in garments, face and the curtain

1166 Child



Oil on
canvas

Spanish
Colonial

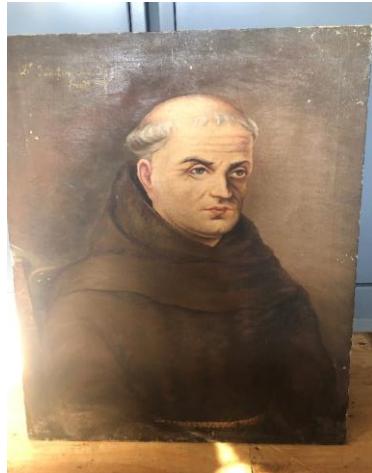
19th century
(possibly c.
1885 per
label)

43 x 36 7/8 in.
(unframed)

*transcribe
label on
metal
fastening to
frame bars

Extensive water damage and cracking throughout; multiple punctures to canvas; abrasion especially on saint's face; extreme darkening; possible overpainting

Portrait of
Junipero
1167 Serra



Oil on
canvas

20th century 28 3/8 x 22 3/4 in.
(unframed)

Light damage to edges of canvas;
slight abrasion and wear overall; nicks
and paint loss, especially to the left
and above figure's head; possible later
overpainting

The
Liberation of
1168 Saint Peter



Oil on
canvas

Spanish
Colonial

18th-19th
century

62 x 40 1/2 in.
frame; 54 3/4 x 32
2/4 in. image

Note about
restoration in
1956
handwritten
on back of
top stretcher
bar

Good condition due to 1956
restoration; some darkening; visible
streaks of varnish at top of curved
edge of the canvas; some minor nicks
and scratches, including a small
abrasion to the right of Peter's face



Death of the
1169 Virgin

Oil on
canvas

Spanish
Colonial

18th-19th
century

29 3/8 x 42 7/8 in.
(unframed)

Canvas is severely damaged; damage visible on the back; surface abraded, several vertical lines of wear/abrasion; canvas has been crudely nailed to new stretcher bars; holes in lower left corner and on right, on male figure



Head of
Saint John
1170 the Baptist

Oil on
canvas

Spanish
Colonial

18th century

27 3/4 x 33 3/8 in.
frame; 22 3/8 x 28
in. image

Canvas has unfortunately been nailed to current frame; abrasion across surface of canvas, especially in several vertical lines to the left of the image; vertical tear repaired with blue painter's tape above his head; water damage visible on back



The Virgin
1171 of Ransom

Oil on
canvas

Spanish
Colonial

19th century

37 3/8 x 31 in.
frame; 32 x 25 3/4
in. image

Definitely has overpainting, especially on Virgin's hands, garment, and two figures at bottom of image; large hole at Virgin's chest; surface of canvas abraded and lightened, with numerous scratches and nicks; several other tears in area of figure in lower left, repaired with blue painter's tape; damage to frame; damage to bottom of image; water damage visible on back

Bed with
Virgin of the
Immaculate
Conception
1172 Headboard



American or
Oil on wood Mexican early-mid 20th
century

19 1/4 in. to bed;
79 in. high to *
back; 47 3/8 in.
wide; 80 7/8 in.
deep

Holes indicating wood rot; extensive
damage to bed posts, * of bed
darkened and abraded, with several
areas of paint loss; dirty especially
towards the top

Chair with
1173 Intarsia



Wood with
inlaid wood Spanish
Colonial 18th-19th
century

51 in. high; 23 in.
wide; 16 in. deep

Extensive wood rot as indicated by
small holes; insect damage; chunk of
chair tied to it with tie, bottom left of
chair held together with ties and foam



1174 Stool

Wood

18th-19th
century

Wood on top is split, held together with previous repairs, nails; abraded, with many areas of loss to original wood



Figure of
1175 Saint

Oil on
canvas

Spanish
Colonial

late 18th-early
19th century 64 1/4 x 42 in.
(unframed)

Label on
back with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary"

Extensive abrasion/scraping causing
paint loss to surface, and extremely
damaged edges, where canvas was
later nailed to new stretcher bars;
darkened; overpainting, especially on
hands and garments; background and
ground somewhat illegible, damaged;
pencil (?) markings scribbled across
surface; extensive water damage
visible on back of canvas

Saint
Francisco
de Paola in
a Meditative
State
1177



Oil on
canvas

Spanish
Colonial

18th-19th
century

34 3/4 x 26 5/8 in.
frame; 31 5/8 x 23
1/2 in. image

Label on
bottom of
frame (see
photo)

Image lightened, with water damage throughout; several punctures in canvas, including a significant horizontal tear across the width of the image at the top, and a large hole to the right of the saint's left arm; a previous repair with blue painter's tape and another with a strip of canvas glued to the back; damage to frame; possible overpainting; poor condition

Archangel
1178 Michael



Oil on
canvas

Spanish
Colonial

18th century

76 1/8 x 46 3/8 in.
frame; 71 1/2 x 41
5/8 in. image

Extensive water damage visible on back, and water drips visible on surface; numerous punctures to canvas which have been previously been poorly repaired by adhering strips of canvas to back with adhesive; painting was at one point ripped in half horizontally and was then reattached/sewn back together, this horizontal band of damage is visible on the surface, and is marked by very obvious overpainting around damaged area; image is darkened overall; nicks and scrapes to image throughout; abrasion and distortion to surface in a vertical band to the right of the saint's right foot, presumably where repairs have damaged the canvas; additional overpainting on Michael's right foot, left hand; despite all of these issues, many passages of the painting are in excellent condition and remain original, painting is high quality

Virgin and
Child with
Sacred
Hearts
1179



Oil on
canvas on
panel

American

early 20th
century

71 7/8 x 36 in.
(unframed)

Canvas was cut, then stretched over and nailed to a wooden board with an arched top; some damage to edges where canvas was stretched over the panel; lines of paint loss across figure of Virgin; minor nicks and scrapes across surface; lightening to original paint especially around figure of Christ and the folds of the Virgin's drapery; vertical band along bottom with black square and decorative pattern squares indicates that the canvas was previously inserted into a larger structure of some kind; two vertical bands of paint loss on both edges of canvas on lower half of image

Saint
Francis with
Crucifix
1180



Oil on
canvas

Spanish
Colonial

18th-19th
century

66 1/2 x 43 7/8 in.
frame; 56 1/8 x 33
1/2 in. image

Poorly relined with very stiff backing, in which several patches of stiff material were sewn into original canvas, in an attempt to repair holes - these can be seen in a horizontal band at the bottom of the image and in the lower left to the left of Francis; image is darkened as well as lightened throughout, rendering it illegible; relining and previous treatment has severely damaged the original canvas, causing distortion and paint loss; surface is severely cracked throughout

Old
Testament
1181 Scene (?)



Oil on
canvas

Spanish or
Spanish
Colonial

19th century

54 x 75 3/4 in.
frame; 43 3/8 x 65
1/4 in. image

Label on
backing
board with
"Property of
the
Congregation
of the
Missionary
Sons of the
Immaculate
Heart of
Mary"

Very good condition, may have been
previously restored; image darkened
overall, with several areas (especially
lower right corner) that have been
severely over-darkened, obscuring
image; canvas has some light
abrasion especially in sky/background;
possible overpainting; light crackiture;
minor scratches and scrapes

Christ as
the Savior
1182 of the World



Oil on
canvas

Spanish
Colonial

18th century

82 1/2 x 51 1/2 in.
frame; 73 1/8 x 42
in. image

Remarkably good condition
considering age, may have been
previously restored; image darkened
overall; relined with stiff backing, any
previous damage not visible on newer
backing; several scrapes and
abrasions to surface, including a
horizontal line of abrasion across the
globe Christ holds and two chips of
paint loss on globe; some cracking,
abrasion, and distortion across
surface; several white marks at the
bottom of Christ's red garment

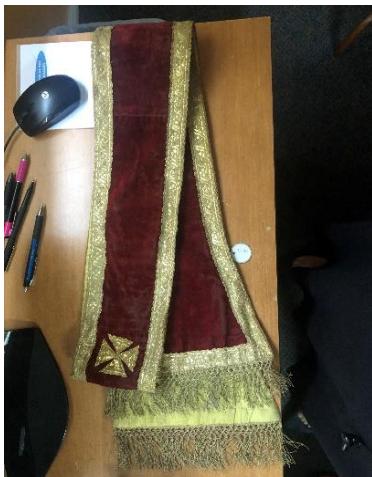


1183 Heaven

Spanish Colonial 18th century

83 1/2 x 65 in.
frame: 77 1/2 x 59
in. image

In similar condition to its companion painting of Hell; a previous poor relining to a new backing caused extensive damage to canvas; hole in lower left corner; at some point large horizontal strip at the bottom of image was torn off and replaced with new canvas, then the painting was only slightly continued onto new horizontal strip; severe lightening, darkening, and cracking throughout surface, image largely illegible; another later strap of canvas attached to left edge of image; canvas warped and lumpy



Maniple -
Red and
1184 Gold

Velvet,
thread, linen
lining Mexican/Spa
nish Colonial late 18th-early
19th century

94 in. long; 10 in.
wide at bottom; 5
1/8 in. wide at
narrowest

Attached tag
with "IV.20" Good condition; some abrasion to red
velvet; some stains and water damage
on inner yellow lining

Burse - Pink
and Green
Floral
1185 Brocade



Brocade,
thread,
canvas
backing

Mexican/Spanish Colonial,
with Chinese silk brocade

late 18th-early 19th century

18 5/8 in. long;
each square 9 1/4 x 9 1/4 in.

Good condition; some light abrasion to the brocade, tassles are missing; light stains

Burse -
1186 Green



Brocade,
thread,
canvas
backing

Mexican/Spanish Colonial,
with Chinese silk brocade

late 18th-early 19th century

19 in. long; each square 9 1/2 in. x 9 1/2 in.

Attached tag with "IV. 40" Damaged and missing tassles; water damage; some darkened spots

Maniple -
Copper and
1187 Gold



Velvet,
thread, linen
backing

Mexican/Spanish Colonial

late 18th-early 19th century

38 in. long; 5 1/2 in. at base; 2 3/8 in. at narrowest

Attached tag with "IV. 42" Good condition; a few small holes, stains, and light spots on velvet



Maniple -
1188 Orange



Maniple -
Pink and
Green Floral
1189 Brocade

Silk, thread,
linen
backing Mexican/Spa
nish Colonial late 18th-early
19th century 28 1/2 in. long; 5
in. at base; 2 1/2
in. at narrowest

Several small tears to silk; water
damage to linen backing; several
stains

Brocade,
thread,
canvas
backing Mexican/Spa
nish Colonial,
with Chinese
silk brocade late 18th-early
19th century 34 3/4 in. long; 5
3/4 in. at base; 2
3/8 in. at
narrowest; tassel
cord 19 1/4 in.
long; tassel 2 3/4
in. wide; 1 3/8 in.
deep

Attached tag
with one side
scratched out
and the other
with
"maniple"
Good condition; some light abrasion
and lightening to brocade, abrasion to
linen backing



Maniple -
Red with
1190 tassel



Maniple -
Copper and
1191 Blue

Velvet,
thread, linen Mexican/Spa late 18th-early
backing nish Colonial 19th century

33 3/4 in. long; 5
1/2 in. wide at
base; 1 7/8 in.
wide at narrowest;
tassel cord 14 in.
long; 1 1/2 in.
wide; 1 in. deep

Good condition; damage to threads of
tassel; light staining to linen backing;
slight abrasion to velvet

Mexican/Spa
Silk, thread, nish Colonial,
linen with Chinese late 18th-early
backing silk brocade 19th century

6 1/4 in. at base; 2
7/8 in. at
narrowest; tassel
cord 14 3/4 in.
long; tassel 1 1/2 in.
wide; 1 in. deep

Silk is severely damaged, torn, color
lost and pattern obscured; damage to
in. wide; 1 in. deep with "IV. 5. 3" tassel; staining on linen lining

Stole -
Copper and
1192 Blue



Mexican/Spa
Silk, thread, nish Colonial,
linen with Chinese late 18th-early
backing silk brocade 19th century 100 in. long; 6 7/8
in. wide at base; 2
7/8 in. at
narrowest

Silk is severely damaged, torn, color
lost and pattern obscured; damage to
tassel; staining on linen lining

Half of
Burse -
Copper and
1193 Blue



Mexican/Spa
Silk, thread, nish Colonial,
linen with Chinese late 18th-early
backing silk brocade 19th century 8 3/8 x 8 3/8 in.

Attached tag with "IV. 42. 2"
Silk is severely damaged, torn, color
lost and pattern obscured; staining on
linen lining

Half of
Burse -
Copper and
1194 Blue



Maniple -
Pink and
1195 silver



Mexican/Spanish Colonial,
late 18th-early 19th century
Silk, thread, linen with Chinese silk brocade
backing 8 3/8 x 8 3/8 in.

Silk is severely damaged, torn, color lost and pattern obscured; tassles missing

Mexican/Spanish Colonial,
late 18th-early 19th century
Silk, thread, linen with Chinese silk brocade
backing 28 1/4 in. long; 5
5/8 in. at base; 2
3/8 in. at
narrowest;
attached cord 15
in. long
Attached tag Areas of damage to silk; light water
with "IV. 2. 3" damage to linen lining

Burse -
Green silk
with pink
1196 floral pattern



Silk, thread, Mexican/Spa
linen nish Colonial,
with Chinese late 18th-early
backing silk brocade 19th century
16 3/8 in x 8 1/8
in. overall; each
square 8 1/8 in. x
8 1/8 in.

Missing and damaged tassles; water
staining to linen backing; light abrasion
to silk

Burse - Pink
with floral
and lace
1197 pattern



Silk with silk Mexican/Spa
embroidery, nish Colonial,
thread, linen with Chinese late 18th-early
backing silk brocade 19th century
18 1/8 x 8 5/8 in.
overall; each
square 8 7/8 x 8
5/8 in.

Attached tag
Damage to edges of linen backing;
several stains, two halves of purse are
barely held together by two connecting
threads

Burse - Pink
with gold
embroidere
1198 d pattern



Silk with silk
embroidery, Mexican/Spa
thread, nish Colonial,
canvas with Chinese late 18th-early
backing silk brocade 19th century
19 3/4 x 9 3/4 in.
overall; each
square 9 3/4 x 9
7/8 in.

Attached tag
Damaged and missing tassles; fabric
somewhat faded; light stains and dirt
across surface

Corporal -
Pink with
floral and
1199 lace pattern



Silk with silk Mexican/Spa
embroidery, nish Colonial,
thread, linen with Chinese late 18th-early
backing silk brocade 19th century 19 1/2 x 18 3/4 in.

Attached tag
with "IV. 7"

Several stains to silk and linen
backing; gold thread border lifting up
at corners; visible water damage

Burse - Pink
with pink
and white
1200 floral pattern



Silk with silk Mexican/Spa
embroidery, nish Colonial,
thread, linen with Chinese late 18th-early
backing silk brocade 19th century 17 3/8 x 8 3/4 in.
overall; each square 8 3/4 x 8 3/4 in.

Attached tag
with "IV. 14"

Damaged and missing tassles; some
small tears to silk cover of the
backing; several stains and speckled
staining across surface; golden thread
border darkened; abrasion to silk
pattern

Burse -
1201 Orange



Mexican/Spa
Silk, thread, nish Colonial,
linen with Chinese late 18th-early
backing silk 19th century 9 1/2 x 9 5/8 in.

Golden thread border darkened;
damaged and missing tassles; water
damage and stains to linen backing;
doesn't open up as the other burses
do, has been sewn together on one
corner

Burse -
Floral
pattern with
1202 green vines



Silk
embroidery
on linen,
thread, linen
backing Mexican/Spa
nish Colonial late 18th-early
19th century 8 3/8 x 8 3/8 in.;
opens about 5 1/2 in. wide Attached tag
with "IV. 4" Fabric is darkened, dirty; golden
thread border darkened and damaged;
missing and damaged tassles

Burse -
Purple with
1203 cross



Velvet with
silk
embroidery,
linen lined
interior Mexican/Spa
nish Colonial late 18th-early
19th century 9 x 8 in.; opens
about 3 3/4 in. wide Attached tag
in interior with "IV. 34" Light abrasion to velvet; gold silk cover
to back frayed, with damage at the top
of the hinge

Burse - Pink
with purple
and silver
1204 floral pattern



Silk with silk
embroidery, silk backing,
with Chinese
thread Mexican/Spa
nish Colonial, silk brocade late 18th-early
19th century 17 x 8 5/8 in.
overall; each square 8 5/8 x 8 3/8 in. Attached tag
with "IV. 45" Gold thread border darkened and
damaged; abrasion to silk; missing
and damaged tassles; two halves of
purse have fragile connecting threads;
light staining to silk backing

Burse - pink with silver vertical pattern and 1205 flowers



Corporal - Red and 1206 gold



Sampler with 1207 embroidery



Silk with silk Mexican/Spa
embroidery, nish Colonial,
linen with Chinese late 18th-early
backing silk brocade 19th century 17 1/4 x 8 1/2 in.
overall; each square 8 1/2 x 8 1/2 in.

Silk darkened with light abrasion, tear
in linen backing, water damage to
linen backing; connection between two
halves fragile

Silk with
linen
backing,
thread Mexican/Spa late 18th-early
nish Colonial, 19th century 21 x 20 1/2 in.

Water damage in center; several water
damage stains; tassles
Tag with "IV. missing/damaged; border darkened
21" attached and abraded

Linen with
silk
embroidery

1809 12 3/4 x 14 1/2 in. Tag with "IV. Yellowing to fabric and thread, light
48" attached staining; small black spots line areas
of loss to thread detailing

Sampler
with
embroidery
and Latin
1208 text



Linen with
silk
embroidery

Tag with "W. Yellowing to fabric and thread, thread
1809 14 7/8 x 18 1/4 in. 49" attached frayed in spots, light staining

Chalice
cover -
Floral with
orange
1209 velvet



Silk, silk
embroidery,
thread,
velvet, with
Chinese
brocade

Spanish
Colonial

late 18th-early
19th century

Tag with "IV. to brocade; velvet in good condition;
18 1/2 x 17 1/4 in. 23" attached damage to thread along edges

Maniple -
part of set
with Hand
Painted
Chinese
Silk
Vestment,
inv. no.
1210 1021



Paint on
Chinese silk,
thread, linen
backing

Spanish
Colonial

late 18th
century

31 1/2 in. long; 6
in. at widest; 2 3/8
at narrowest;
tassel cord 16 in.
long; tassel 2 1/2
in. wide

Good condition; red brocade patch in
where original fabric was lost; some
abrasion and fading in painted details;
thread fraying a bit on tassel

Chalice
cover - part
of set with
Hand
Painted
Chinese
Silk
Vestment,
inv. no.
1211 1021



Burse - part
of set with
Hand
Painted
Chinese
Silk
Vestment,
inv. no.
1212 1021



Half of
Burse - red
and gold
1213 brocade



Paint on
Chinese silk,
thread, linen
backing Spanish
Colonial late 18th
century

21 x 21 1/2 in.

Tag with "IV.
3" attached

Tears to fabric, possibly from being
creased; some previous tears resewn;
fraying and light damage around
edges; damaged tassels; light
abrasion to painted details

Paint on
Chinese silk,
thread, silk
backing Spanish
Colonial late 18th
century

19 3/8 x 9 1/4 in.
overall; each
square 9 3/8 x 9
3/8 in.

Yellowed stains and water damage to
silk backing; interior board somewhat
warped; damaged tassel/missing
tassels; some darkening and abrasion
to painted details

Spanish
Colonial 18th-19th
century 9 1/4 x 9 1/4 in.



1214 Hankerchief

8 1/2 x 8 1/2 in.



1215 floral image
Fabric with
embroidery
and beaded



1216 Mary
The
Marriage
Contract
between
Joseph and
the Virgin
Oil on
canvas

Spanish
Colonial
18th-19th
century
27 1/2 x 45 in.
(unframed)

Canvas nailed to new stretcher bars at some point; severe damage to right side of canvas with extensive paint loss and abrasion; damage to edges; water damage visible to left of canvas, water dripping down; image darkened and somewhat obscured; possible overpainting; canvas is loose and not connected at the top stretcher bar



Base for
1217 Candlestick



1218 Book Stand



1219 Candlestick

Polychrome
wood

19th-early 25 in. high; 15 in.
20th century wide; 15 in. deep

Dirty and covered in grime and fingerprints; medallions and possible appliques/painted panels in each inset rectangle have since been removed/fell off; molding along top of object is broken; abrasion and scraping overall to surface

Wood, nails

46 in. high; 18 3/4
in. wide x 17 in.
deep at base;
book stand
surface 10 1/4 x
16 1/4 in.

Covered in holes indicating wood rot and previous insect infestation; vertical cracks along stand; damage and wood scraped off the base; lower strip of wood partially ripped off book stand surface; later modern nails added to book stand surface to hold labels/signage

Painted
wood, nails

15 5/8 high; base 6 1/2 x 6 1/4 in.; candlestick holder 3 x 3 in.	"SGM86" written in pen twice on bottom, once on side	Chunk of base missing; Dirty; abrasions and light scrapes across painted surface; Chip from disc of candlestick holder; reddish paint is likely a modern/recent addition
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1220 Candlestick



Painted
wood, nails

15 1/2 in. high;
base 6 1/2 x 6 1/2
in.; candlestick
holder 3 x 3 in.

"SGM87"
written in pen
twice on
bottom, once on side, once
on broken piece of
candlestick holder
Previous repair visible in base where
piece was reattached; scrapes and
abrasion across painted surface;
chunk missing from disc of candlestick
holder; paint loss to top of candlestick
holder

Chest with
Figures of
1221 Bishops



Wood, metal

19th century-
early 20th
century 27 3/4 x 67 1/2 x
22 3/4 in.

Extensive evidence of previous wood
rot and insect infestation in small holes
across surface; dirty and covered in
dust, cobwebs from being located
outside; some kind of fabric inserted
behind lock apparatus; damage to
bottom and sides, strips of wood
missing and damaged

The Last
1222 Supper



Oil on
canvas

Spanish
Colonial/Mexi-
can

37 x 76 in.
(unframed)

18th century

Canvas nailed to new stretcher bars;
extensive damage to edges; numerous
holes across canvas, including large
hole where one apostle's head once
was; likely overpainting, especially on
hands and garments of apostles;
damage has obscured architectural
details on the left and right sides of
image; lightening/fading to canvas;
previous tear on right side of canvas
was resewn together, stitches visible
as strips of canvas with paint loss;
abrasion and scratches across
surface; extensive water damage,
visible on back of canvas

The
Eleventh
Station -
Christ is
Nailed to
1223 the Cross



Oil on
canvas on
metal

Unknown
Tongva
artist(s)

late 18th
century -
Mission period

35 3/4 x 55 3/8 in.
frame; 32 1/4 x 51
1/2 in. image

Likely overpainting throughout;
darkened; dirty, abraded surface;
canvas has unfortunately been
adhered to a metal sheet; small hole
revealing metal

The Tenth
Station -
Christ is
Stripped of
1224 His Robes



Oil on
canvas on
board

Unknown
Tongva
artist(s)

late 18th
century -
Mission period

30 x 49 1/2 in.
frame; 26 3/8 x 46
in. image

Likely overpainted in some parts;
canvas abraded and crackalure;
canvas was at one point folded and
sharply creased, causing horizontal
lines of damage at even intervals;
canvas was later adhered to board,
which is visible behind

The
Seventh
Station -
Christ Falls
for the
Second
1225 Time



Oil on
canvas on
board

Unknown
Tongva
artist(s)

late 18th
century -
Mission period

29 3/4 x 49 5/8
frame; 26 1/4 x 45
7/8 in. image

Likely some overpainting; surface
abraded, with holes revealing the
board below; canvas was adhered to
board; horizontal tear across center of
image, canvas has been sewn back
together; numerous holes and paint
loss to canvas across surface

The Eighth
Station -
Christ
Meets the
Women of
1226 Jerusalem



Oil on
canvas on
board
Unknown
Tongva
artist(s)
late 18th
century -
Mission period
29 1/2 x 49 5/8
frame; 26 1/8 x 46
in. image

Extensive abrasion to surface of
canvas, with paint loss; this scraping is
scene especially in a diagonal area
across the right side, at the upper right
corner, and at the edges; abruptly cut
figures on left and right side suggest
canvas was cut down at one point;
likely overpainting; some darkening
and lightening to paint colors; canvas
was adhered to board, which is visible
in areas of canvas loss

The Twelfth
Station -
Christ Dies
on the
1227 Cross



Oil on
canvas on
board
Unknown
Tongva
artist(s)
late 18th
century -
Mission period
33 x 52 1/4 frame;
29 1/2 x 49 in.
image

Abrasion and flaky paint loss across
surface; significant horizontal line
where it was likely once folded;
possible overpainting; small tears with
paint loss; cracking

The
Thirteenth
Station -
Christ is
Taken
Down from
1228 the Cross



Oil on
canvas on
board
Unknown
Tongva
artist(s)
late 18th
century -
Mission period
33 x 49 1/2 frame;
29 3/4 x 46 in.
image

light surface abrasion; paint loss at
horizontal line where it was once
folded; white paint on face of female
figure in yellow dress; possible
overpainting

The Third
Station -
Christ Falls
for the First
1229 Time



Oil on
canvas on
board Unknown
Tongva
artist(s) late 18th
century -
Mission period 32 x 52 7/8 in.
frame; 28 1/8 x 49
1/8 in. image

Cracking and paint loss vertically in
the center and on the right side of the
canvas; overpainting; vertical
crack/tear to canvas on the left side

The First
Station -
Jesus is
Condemned
1230 to Death



Oil on
canvas on
board Unknown
Tongva
artist(s) late 18th
century -
Mission period 30 1/4 x 50 1/8 in.
frame; 26 1/2 x 46
1/4 in. image

has been cut down on top and bottom;
significant cracking especially on body
of Christ; horizontal line with paint loss
where it was once folded; overpainting;
some lightening to surface

The Fifth
Station -
Simon of
Cyrene
Helps Christ
Carry the
1231 Cross



Oil on
canvas on
board Unknown
Tongva
artist(s) late 18th
century -
Mission period 33 x 53 in. frame;
29 1/4 x 49 1/8 in.
image

Horizontal line where it was once
folded; like the other stations has also
been cut down, overpainting; surface
abrasion throughout; small areas of
paint loss/damage to canvas

The Second
Station -
Christ
Receives
1232 the Cross



Oil on
canvas on
board Unknown
Tongva
artist(s) late 18th
century -
Mission period 30 x 50 in. frame;
26 3/8 x 40 1/8 in
image

Cracking and paint loss throughout,
especially on Mary's face;
overpainting; has been cut down; paint
loss in corners and on bottom edge;
abrasion across surface

The Ninth
Station -
Christ Falls
for the Third
1233 Time



Oil on
canvas on
board Unknown
Tongva
artist(s) late 18th
century -
Mission period 29 7/8 x 49 3/4 in.
frame; 26 1/8 x 45
7/8 in. image

Significant scraping across figures,
paint loss; overpainting; has been cut
down; patch of paint loss in upper
right; abrasion across surface

The
Fourteenth
Station -
Christ is
Laid in the
1235 Tomb



Oil on
canvas on
board Unknown
Tongva
artist(s) late 18th
century -
Mission period 29 7/8 x 52 3/4 in.
frame; 26 1/16 x
49 in. image

Significant paint loss and cracking
across surface; major abrasion
throughout; more damaged than other
stations paintings; significant
overpainting; horizontal and vertical
lines where folded and/or sewn back
together; details hard to make out like
faded sudarium on tomb; was cut
down as well

The Fourth
Station -
Christ
Meets his
1236 Mother



Oil on canvas on board Unknown Tongva artist(s) late 18th century - Mission period 29 15/16 x 49 3/4 in. frame; 26 1/4 x 45 7/8 in.

heavy overpainting; has been cut down; abrasions especially on left side and right upper corner; patch of previous repair in upper right corner

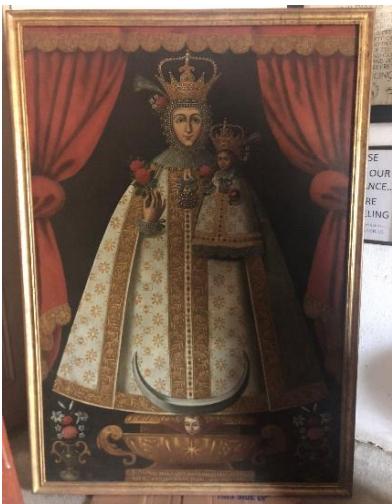
The Sixth
Station -
Veronica
Wipes Face
1237 of Christ



Oil on canvas on board Unknown Tongva artist(s) late 18th century - Mission period 32 x 43 in. frame; 28 1/16 x 39 1/4 in. image

abrasions throughout; significant overpainting; cracking and paint loss; has been cut down; faceless figure obscured due to overpainting

Peruvian
Statue
Painting
(iconograph
1240 y unknown)



Oil on wood panel (metal backing) Spanish Colonial - Mexican late 18th or early 19th century 45 1/4 x 67 in. frame; 41 1/4 x 63 1/4 in. image

good condition, possibly previously restored; possible overpainting to red curtains; small drips of dark paint; some darkening, needs cleaning; details crisp and legible

Convex
1241 Mirror



Glass with
metal,
painted
wood

at least 19th
century, 31 1/4 x 31 3/8 x 4
possibly older 3/4 in.

Damage to wood, cracks and paint
loss, losses to metal on glass, slight
damage to glass circle around edges;
lightening, possible water damage to
back

Stole - pink
and silver
(goes with
set of no.
1242 1195)



Mexican/Spanish Colonial,
late 18th-early 19th century
silk brocade 98 x 2 7/8 in.; 6
tag with "IV 22" attached

Good condition; some fraying at
edges; fading and water damage to
linen

Maniple -
Gold with
1243 gold fringe



Mexican/Spanish Colonial,
late 18th-early 19th century
silk brocade 30 1/2 x 2 in.
including fringe; 6 1/4 in. at wide
ends tag with "IV.1.4"
attached

Embroidered silk very damaged;
pattern hard to make out; damage to
fabric and fraying at fold in center;
embroidered border peeling up at
corners; water damage to linen
backing

Maniple -
orange with
floral lace
pattern
(goes with
set of no.
1244 1197)



Maniple -
Orange and
gold with
1245 gold fringe



Maniple -
red brocade
with gold
fringe and
1246 large tassel



Embroidere
d silk,
thread, linen
backing Spanish
Colonial

late 18th-early
19th century

30 7/8 x 2 1/2 in.;
5 1/2 in. at wide
ends

rip and some fabric, thread loss in
center; some thread fraying on wide
ends; some light staining to linen
backing

Embroidere
d silk,
thread, linen
backing Spanish
Colonial

late 18th-early
19th century

16 x 12 in.
approximate when
folded out, to wide
ends

abrasion to silk, pattern somewhat
obscured, previous patches and
repairs to linen backing

Embroidere
d silk,
metallic
thread,
thread, linen
backing,
cord Spanish
Colonial

late 18th-early
19th century

31 x 2 1/2 in.
including fringe; 5
7/8 at wide ends;
tassel/cord 11 1/2
in. long

tag with
"IV.12.2"
attached

damage to gold applique cross and
gold pattern on wide ends; some
damage to tassel and fringe; water
damage to linen backing

<p>Maniple - red velvet with gold 1247 fringe</p>		<p>Velvet, metallic thread, thread, linen backing, cord</p>	<p>Spanish Colonial</p>	<p>late 18th-early 19th century</p>	<p>33 x 2 in. including fringe; 5 in. at wide ends; cord/tassel 14 in. long</p>	<p>number on tag obscured</p>	<p>damage/abrasion to silk, light damage to fringe and gold decorative border on wide ends</p>
<p>Half of small burse with hand embroidere d orange 1248 flowers</p>		<p>Embroidere d silk, thread, linen backing</p>	<p>Spanish Colonial</p>	<p>late 18th-early 19th century</p>	<p>5 x 5 1/4 in.</p>		<p>grey substance adhered to front; water damage and staining; linen backing separating, bit of black silk possibly original lining frayed off the edge</p>
<p>Burse - red with gold 1249 border</p>		<p>Silk, gold decorative border, thread, linen backing</p>	<p>Spanish Colonial</p>	<p>late 18th-early 19th century</p>	<p>18 1/2 x 9 1/8 in. folded out; each square 9 1/8 x 9 1/8 in.</p>	<p>tag with "IV.21" attached</p>	<p>red silk has stains, darkened, damage to corner tassles and abrasions to gold decorative border; water damage and small tears/holes to linen backing</p>

Small dark brown burse with gold 1250 edges



Burse with dark brown velvet and flower 1252 embroidery



Burse with green and floral embroidery 1253 d silk



Silk, thread, linen backing Spanish Colonial late 18th-early 19th century 5 x 5 in.

tag with "IV.44" attached light abrasion to silk, staining to linen backing

Velvet, embroidered silk, thread, linen backing Spanish Colonial late 18th-early 19th century 17 x 8 1/2 folded out; each square approximatively 8 1/2 x 8 1/2 in.

tag with 'IV.1.3" attached gold decorative border peeling up at edges; abrasions, one tear, and previous repairs to brown silk covering the back

Embroidered silk, thread, linen backing Spanish Colonial late 18th-early 19th century 8 3/4 x 9 1/8 each side; folds out 4 3/4 in. wide

number on tag obscured some abrasion to decorative border and embroidered silk, light staining; backing has been replaced

Burse with
red blue and
gold
embroidere
1254 d silk



Half of
burse with
gold floral
1255 embroidery



Second half
of burse
with gold
floral
1256 embroidery



Embroidere
d silk,
thread, linen
backing Spanish
Colonial late 18th-early
19th century 18 1/8 x 9 in.
folded out; each
square 9 x 9 in.

tag with
"IV.12.5"
attached

tears to linen backing; damage to
thread tassles and decorative border;
main silk in good condition

Embroidere
d silk,
thread, linen
backing Spanish
Colonial late 18th-early
19th century 9 x 9 in.

tag with
"IV.1"
attached

missing tassles on three corners;
water damage to linen backing;
abrasion and fraying of silk front and
decorative border

Embroidere
d silk,
thread, linen
backing Spanish
Colonial late 18th-early
19th century 9 x 9 in.

tag with
"IV.1"
attached

missing tassles on three corners;
water damage to linen backing;
abrasion and fraying of silk front and
decorative border

1257 The Virgin Mary ("the Lady of Sorrows")



Oil on canvas Spanish Colonial late 18th-early 19th century 67 3/4 x 43 1/8 (image and wood border, frame is broken)

Darkened and streaks of water damage/lightening throughout, canvas has distorted, abraded texture, several tears to canvas; frame is broken; possible previous overpainting; canvas has bubbled up in places, especially on figure; previous frame cut into image, original paint visible where the frame previously covered up the edges of the image

1258 Chasuble-pink with hand-sewn details and embroidery (part of set with 1080-1082)



Silk with fine embroidery, inset with precious gems and stones, linen backing Chinese 18th century (appears on 1778 inventory according to label of rest of set inv. no. 1080-1082) 47 x 31 1/2 in.

some lightening to the pink linen backing towards the bottom; some sequins and stones missing, decorations damaged and peeled back; overall in good condition however; some staining and discoloration

1259 Stole - pink with embroidery



Silk with fine embroidery, inset with precious gems and stones, linen backing Chinese 18th century (appears on 1778 inventory according to label of rest of set inv. no. 1080-1082) 89 1/2 x 1 1/2 - 6 in. at widest end tag with "IV.17.2" attached

good condition; some applied decorations damaged, peeling back

Chasuble -
red silk with
1260 gold borders



Stole - red
silk with
1261 gold borders



Stole -
1262 orange



Silk
brocade,
metallic
thread, gold
decorative
border, linen
backing Spanish Colonial 18th-19th
century 45 x 25 in. tag with
"IV.12.1"
attached

good condition; decorative gold border
frayed in places along edges; abrasion
and damage to brocade pattern in the
center front; staining, discoloration,
and lightening to linen backing

Silk
brocade,
metallic
thread, gold
decorative
border, linen
backing Spanish Colonial 18th-19th
century 92 1/2 x 2 3/4-5
1/2 in. at widest
end tag with
"IV.12.4"
attached

good condition; some damage to cross
at center, abrasion; staining and
discoloration of linen backing

Silk
brocade,
metallic
thread, gold
decorative
border, linen
backing Spanish Colonial 18th-19th
century 48 1/2 x 30 in. tag with
"IV.22.1"
attached

dark substance on back lower right
corner; darkening to golden border at
collar; staining to linen backing; some
abrasion and damage to brocade;
overall good condition; some fraying
along edges

Chasuble -
orange with
orange and
purple floral
1263 pattern



Silk
brocade,
metallic
thread, gold
decorative
border, linen
backing

Spanish
Colonial

18th-19th
century

86 3/4 x 2 3/4-6
1/4 in. at widest
end

may not be part of same set as
chasuble; discoloration to silk and to
linen backing, damage and abrasion to
cross in center and golden borders on
each end



**chinese silk label on back; do
chest and processional cross**