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## Saint Anthony Of Padua With The Infant Jesus - Polychrome Wooden Sculpture, Tyrol, 18th Century



450 EUR

Period : 18th century

Condition : Bon état

Material : Solid wood

Height : 33.5 cm

Description
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Saint Anthony of Padua with the Christ Child -  
Tyrolean Polychrome Wood Sculpture, 18th  
Century

Origin: Tyrol (Austria or Northern Italy)

Date: Circa 1750-1790

Material: Carved and polychrome-painted  
pinewood

Dimensions: H 33.5 cm

Condition: Original polychromy with visible  
wear; stable structural cracks; losses to  
extremities; untouched and unrestored surface.

### Description

A charming and authentic 18th-century  
devotional sculpture depicting Saint Anthony of  
Padua holding the Christ Child, carved in soft  
pinewood and polychromed in a traditional

Dealer
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### Art Classique

curiosités, art premier et Asiatique

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Tyrolean palette.

Saint Anthony is shown robed in the Franciscan habit, his gaze directed toward the Child, who clings affectionately to his shoulder. The figures are rendered in a gentle, almost naïve manner typical of folk workshops active in the Alpine region during the late Baroque period. The faces are simply modeled yet expressive, echoing the quiet intimacy and spiritual warmth associated with Tyrolean religious sculpture of this era.

The statue stands on an octagonal base painted in faux-marble, a characteristic feature of vernacular Central European devotional objects. The base and sculpture show signs of age-related wear, including surface abrasions, flaking paint, and a vertical age crack through the base and lower back. The Christ Child's hand and some edges of the drapery are partially missing, consistent with age and devotional use. These elements, however, contribute to the piece's authenticity and untouched appeal.

#### Art Historical Notes

This piece likely originated from a regional Alpine workshop in Tyrol, active in producing small-scale devotional figures for home altars and village churches. The iconography of Saint Anthony with the Christ Child gained immense popularity in the post-Tridentine era, particularly among Franciscan communities. The restrained carving and stylized features reflect a late Baroque aesthetic transitioning toward early Biedermeier folk piety.