



c. 1730;probably mid-18th century;probably mid-18th century;probably mid-18th century;c. 1745;1738;1875-1900;1744;1751;1751;c. 1732;18th century

tinted plaster and terracotta;bronze;marble;marble;marble;marble;tinted plaster with fitted modern wood base;marble;marble;marble;marble;terracotta;marble;terracotta

bust;statuette;relief;relief;relief;relief;group;statue;statuette;statue;statue;group;relief;statuette

30 $\frac{1}{2}$ x 20 $\frac{1}{4}$ x 14 $\frac{1}{2}$ in.;16 $\frac{1}{4}$ x 23 x 11 in.;20 $\frac{1}{4}$ x 33 $\frac{3}{4}$ in.;20 $\frac{1}{4}$ x 33 $\frac{3}{4}$ in.;20 $\frac{1}{4}$ x 33 $\frac{3}{4}$ in.;20 $\frac{1}{4}$ x 33 $\frac{3}{4}$ in.;8 $\frac{5}{16}$ x 12 $\frac{11}{16}$ x 7 $\frac{5}{16}$ in.;H. 29 $\frac{1}{8}$; diam. of base: 13 $\frac{9}{16}$; weight: 101 lb ;figure: 44 $\frac{3}{4}$; pedestal: 43 in.;figure: 43; pedestal: 43 in.;16 $\frac{1}{2}$ x 7 $\frac{1}{2}$ x 6 in.;22 $\frac{1}{16}$ x 47 $\frac{3}{8}$ x 3 $\frac{1}{2}$ in.;H.22 $\frac{1}{2}$ x 8 $\frac{1}{4}$ x 7 in.

[unsigned]

inscribed and dated, painted on lower edge: LE PRINTEMPS par EDME

BOUCHARDON. 1698-1762;inscribed and dated, painted on lower edge: L' 'ETÉ par

EDME BOUCHARDON. 1698-1762 ;inscribed and dated, painted on lower edge:

L'AUTOMNE par EDME BOUCHARDON. 1698-1762;inscribed and dated, painted on

lower edge: L'HIVER par EDME BOUCHARDON. 1698-1762;on left on upper rim of

self-base: BOUCHARDON 1744

Acc. No.:

54899;1976.8;35.104.1;35.104.2;35.104.3;35.104.4;M.86.322.2;16.3;1952.5.93;1953.4;1953.5;59.024
1956.87;94.SC.23

Credit Line: Museum purchase, Gift of the M.H. de Young Endowment Fund;Museum purchase, Mildred Anna Williams Fund;Harris Brisbane Dick Fund, 1935;Harris Brisbane Dick Fund, 1935;Purchase, Joseph Pulitzer Bequest, 1935;Purchase, Joseph Pulitzer Bequest, 1935;Gift of Camilla Chandler Frost;The Huntington Library, Art Collections, and Botanical Gardens;Samuel H. Kress Collection;Gift of Mrs. Benjamin Moore;Gift of Mrs. Benjamin Moore;Museum Works of Art Fund;Gift of Miss Susan Dwight Bliss;The J. Paul Getty Museum, Los Angeles

Photo credit: Fine Arts Museums of San Francisco;www.metmuseum.org, May 13, 2011;www.metmuseum.org, May 13, 2011;www.metmuseum.org, May 13, 2011;www.lacma.org;The Huntington Library, Art Collections, and Botanical Gardens;Courtesy National Gallery of Art, Washington;ph. Collections Database, Five Colleges and Historic Deerfield Museum Consortium, museums.fivecolleges.edu;The J. Paul Getty Museum, Los Angeles

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Provenance

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1951 NGA Washington

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1976 Middeldorf

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Museum's website, accessed August 3, 2018:

Holding a swath of cloth around his lower body that reveals the aged skin of his chest, the elderly Saint Bartholomew intently gazes off into the distance as if having a vision. He clutches a book tightly, while his attribute of flayed skin rests behind him on a stump. The skin refers to his martyrdom: Saint Bartholomew was flayed alive and beheaded on an evangelical mission to the East. Thus, tanners and artisans who worked with animal skins venerated Saint Bartholomew,

making him their patron saint.

This terracotta may have been created as a model for a larger-scale statue in stone or in wood, possibly for a series of apostles, such as those that often decorate the nave or the choir stalls in Belgian churches.
