

DUTCH ROOM • NORTH WALL

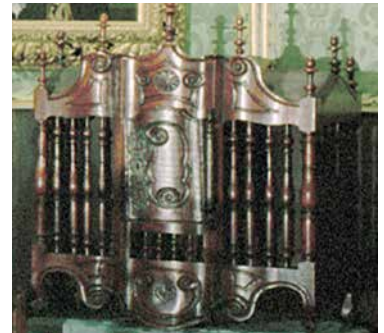


Strong personalities dominate this room. Looking down from the walls are a queen, a doctor, an archduchess, a lawyer, an artist, and even a collector. Isabella Gardner placed most of her small but very select collection of Dutch and Flemish paintings in this gallery. However, the furniture is chiefly Italian. On special occasions, Gardner entertained in this room, which has a stunning view into the courtyard.

In 1990, thirteen works of art were stolen from the Gardner Museum, including four 17th-century Dutch paintings by Vermeer, Rembrandt, and Flinck. The empty frames are reminders of the objects that we hope will be returned to the museum.

Looking into the Courtyard

On both sides of a 16th-century Italian bench tall windows open out to the Courtyard. Nearly every gallery in the museum looks onto this central space, offering changing views of architecture, foliage, and sculpture. The natural light shifts according to the time of day and the time of year.



Rembrandt
Dutch, 1606–1669
Self-Portrait, Aged 23, 1629
Oil on wood

Rembrandt made more than eighty self-portraits, exploring his own face and personality in endless ways. This early, carefully finished work may have been painted to demonstrate the young artist's talents to potential customers. He presents a dignified air, with his face dramatically divided into light and shade. The feathered cap and gold chain further enhance his noble appearance. Although these objects were just studio props, they provide a variety of textures for Rembrandt to paint—and show off his skill.

It was after buying this painting that Isabella Gardner decided that her collection was important enough to form a public museum.

Saint Martin and the Beggar
German (Bavaria), about 1520
Painted linden wood

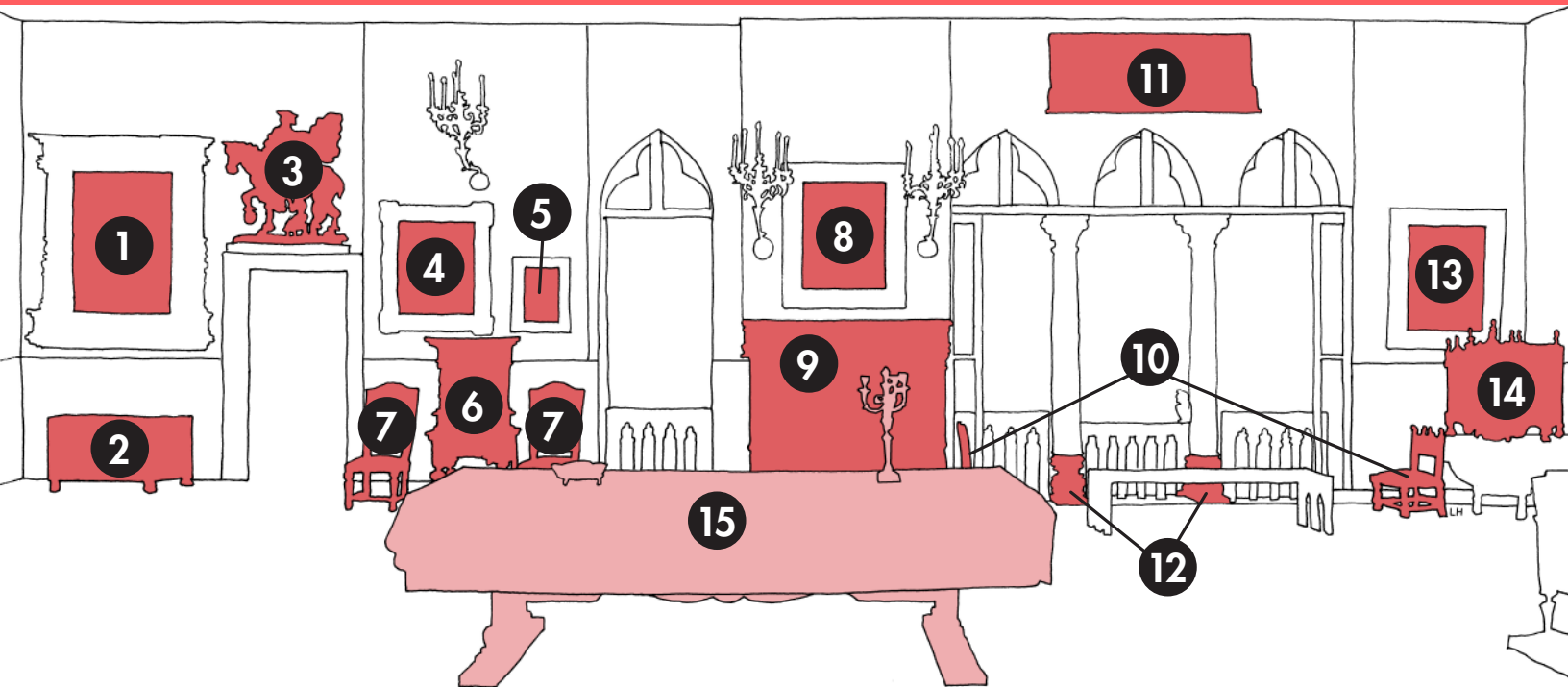
The young Saint Martin was a Roman soldier in France. One bitterly cold day he came upon a crippled beggar. Martin cut his military cloak in half in order to share it with the beggar. That night Christ, dressed in half of the cloak, appeared to Martin in a vision and commended the young soldier for his kindness and charity. Martin later became bishop of the French city of Tours.

Conceived as a relief to be placed against a flat surface, this lively sculpture shows the saint dividing his cloak. Both the relative sizes of the figures and the contrast in their clothing emphasize the differences between them.

Bread box (panetière)
French (Arles)
18th century
Walnut

This extremely ornate walnut box served the humble purpose of keeping bread away from rats and other pests. Typical of the Provençal region in the south of France, the *panetière* was hung on the wall, where rodents could not reach its contents.

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1. Portrait of Isabella Clara Eugenia, Archduchess of Austria, about 1598–1600. Frans Pourbus II (Flemish, 1569–1622). Oil on canvas

2. Bureau. Italian (Venice), 1760s. Pine, with walnut veneer; bone inlay added in the early 19th century

3. Saint Martin and the Beggar. German (Bavaria), about 1520. Painted lindenwood

4. Self-Portrait, Aged 23, 1629. Rembrandt (Dutch, 1606–1669). Oil on panel

5. A Man in a Fur Coat, 1521. Albrecht Dürer (German, 1471–1528). Oil on panel

6. Cabinet. Flemish, 19th century, in 17th century Dutch style. Oak

7. Chairs. (fourteen in this room). Italian (Venice), 18th century. Walnut with gilding

8. Portrait of a Woman with a Rose, about 1635–39. Anthony van Dyck (Flemish, 1599–1641). Oil on canvas

9. High-backed Bench. Italian (Florence), early 16th century. Walnut

10. Child's Chairs. Italian, early 17th century. Walnut

11. Cassone (wedding chest) Front. Italian, 15th century (with later modifications). Paint and gold on wood

12. Lions Supporting Columns. Italian (Venice), 15th century. Stone

13. Portrait of a Woman in Black and White, 1590s. Alessandro Allori (Italian, 1535–1607). Oil on panel

14. Panetière (bread box). French (Arles), 18th century. Walnut

15. Refectory Table. Italian (Florence), 1599. Walnut

On the table: silver and glass

Candelabrum, Dutch, about 1800; stained-copper **Dish**, Japanese, late 19th century

DUTCH ROOM • EAST WALL



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Isabella Gardner's arrangements

Isabella Gardner often arranged objects in surprising ways, reflecting both her personal taste and her desire that visitors should look and think on their own. For example, the carved and gilded panel above the portrait of Mary echoes—and draws attention to—the pattern in her skirt. Down the wall to the left from Mary Tudor's portrait is a painting connected with her father, Henry VIII. Hans Holbein's portrait is of Sir William Butts, the personal physician of Henry. Look for similar connections throughout the museum.



Anthonis Mor and workshop
Dutch, about 1519–1576/7
Portrait of Mary I, Queen of England
about 1555–58
Oil on wood

Mary Tudor (1516–1558) was the only surviving child of England's Henry VIII and his first wife, Catherine of Aragon. Mary became queen in 1553 and married Philip, heir to the kingdom of Spain (later Philip II). Although this portrait was painted as an engagement present for her future husband, Mary looks somber. Given that her marriage was meant to seal an alliance between England and Spain, perhaps it's appropriate that this portrait emphasizes Mary's power and status.

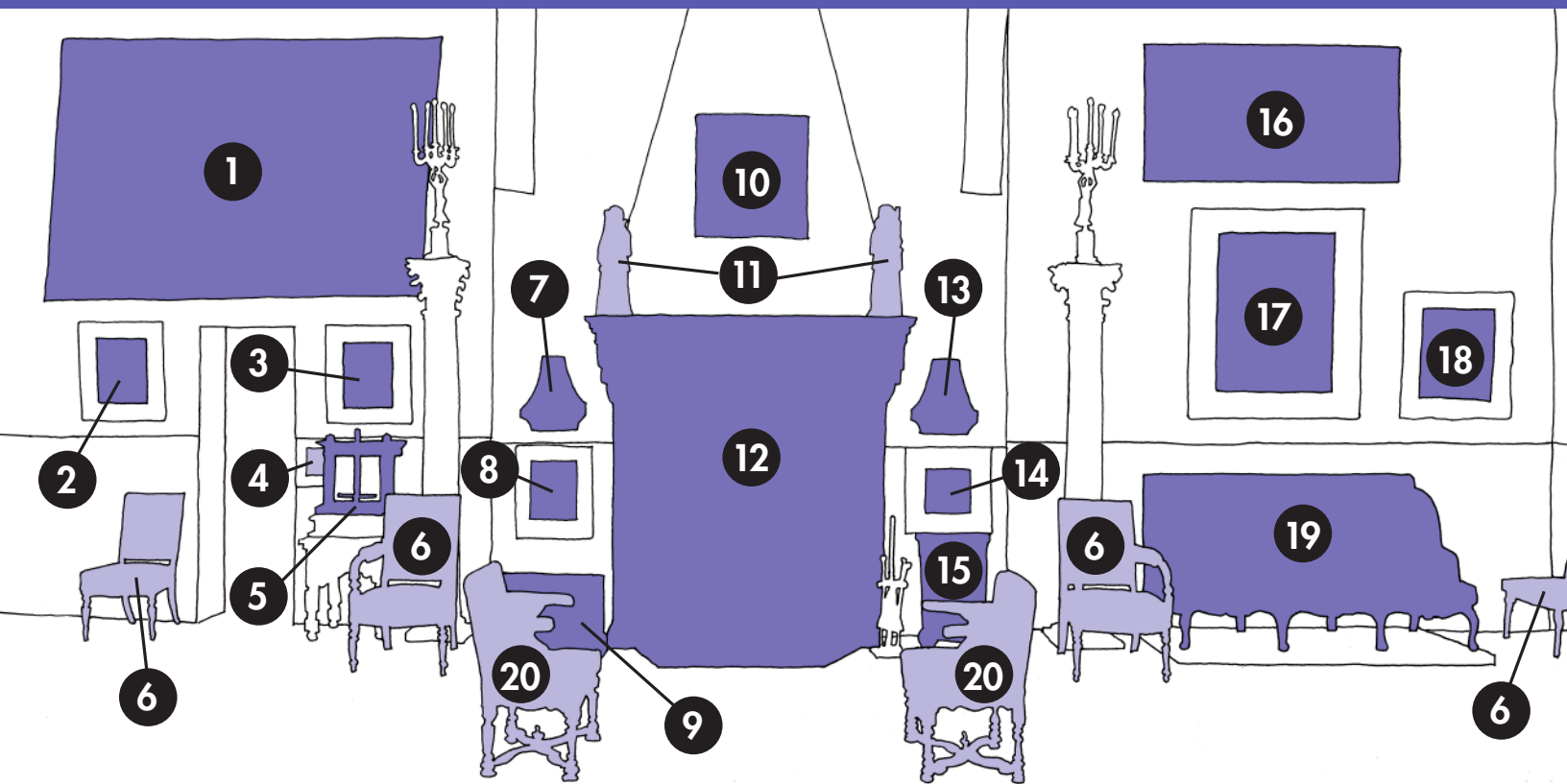
Anthonis Mor was the most successful portraitist of his day. Official portraits were frequently copied to be given away to other rulers and family members. The first version of this painting is now in Madrid.



A Man and Woman in a Garden
English or French, about 1600
Embroidery (linen embroidered with wool and silk yarns)

Isabella Gardner's love of textiles can be seen throughout the museum. In the center of this densely embroidered textile, which was probably made to hang on a wall, a fashionably dressed couple stroll through a garden filled with animals. You can probably find the dogs and the monkey, but look for at least eight other kinds of creatures. On the left, a young man plays bagpipes beneath a tree. The border contains richly-dressed figures, more animals, and a variety of fruits and flowers. The prominence of the large figures set in such a lush environment suggests that the textile celebrates courtly love.

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1. A Man and a Woman in a Garden. English or French, about 1600. Embroidery; linen and wool silk

2. Portrait of Sir William Butts, M.D., about 1543. Hans Holbein the Younger (German, 1497/8–1543). Oil on panel

3. Portrait of Lady Margaret Butts, about 1543. Hans Holbein the Younger (German, 1497/8–1543). Oil on panel

4. Lady Margaret Butts. British, 1790s. Print made after a drawing by Hans Holbein. Photographic reproduction of a print

5. Linen Press. Dutch, 19th century, in 17th-century style. Oak

6. Empire Chair (set of 6: 4 side chairs and 2 armchairs). French, early 19th century. Walnut and gilded bronze

7. The Resurrection. German or Austrian, late 16th century. Painted and gilded walnut

8. Three Captives of Caesar. Peter Paul Rubens (Flemish, 1577–1640), after a painting by Andrea Mantegna (Italian, about 1431–1506). Photographic reproduction of a pencil sketch

9. Chest. Probably German, late 17th century. Oak, with iron handles

10. Stemma (coat of arms). Italian (Venice), 1497. Marble

11. Angels with Candlesticks. Italian (Tuscany), late 15th century. Limestone

12. Fireplace Mantel. Italian (Venice), 16th century, lined with 19th-century American Mercer tiles. Marble

13. The Nativity. German or Austrian, late 16th century. Painted and gilded walnut

14. The Annunciation, 1650s. Follower of Rembrandt (Dutch, 1601–1669). Photographic reproduction of a drawing

15. Commode. Italian (Venice), mid-18th century. Pine, with walnut marquetry; ivory inlay applied later

16. Altar Frontal. Italian (Venice), 17th century. Gilded wood

17. Mary I, Queen of England, about 1555–58. Anthonis Mor (Dutch, about 1519–1576/7) and his studio. Oil on panel

18. A Lesson on the Theorbo, 17th century. Workshop of Gerard ter Borch (Dutch, 1617–1681). Oil on canvas

19. Sofa. French or Flemish, early 19th century. Walnut. The wool-and-linen upholstery was made in France or Flanders around 1800.

20. Armchair. Italian, 18th century. Wood and leather

DUTCH ROOM • WEST WALL

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Ceiling and floor

While you are in this gallery, look up and look down.

The ceiling is decorated with scenes from the Bible and ancient mythology, as well as with the coats-of-arms of prominent Italian families. Painted in the early 16th century, the ceiling comes from Orvieto, Italy, where it may have adorned an artists' guildhall.

During the construction of the museum, Isabella Gardner ordered **floor tiles** from Henry Mercer's Moravian Pottery and Tile Works in Doylestown, Pennsylvania. Inspired by medieval craft, Mercer's handmade, slightly irregular tiles were unlike any others made in the United States. Isabella Gardner's commission was the first major order for Mercer.

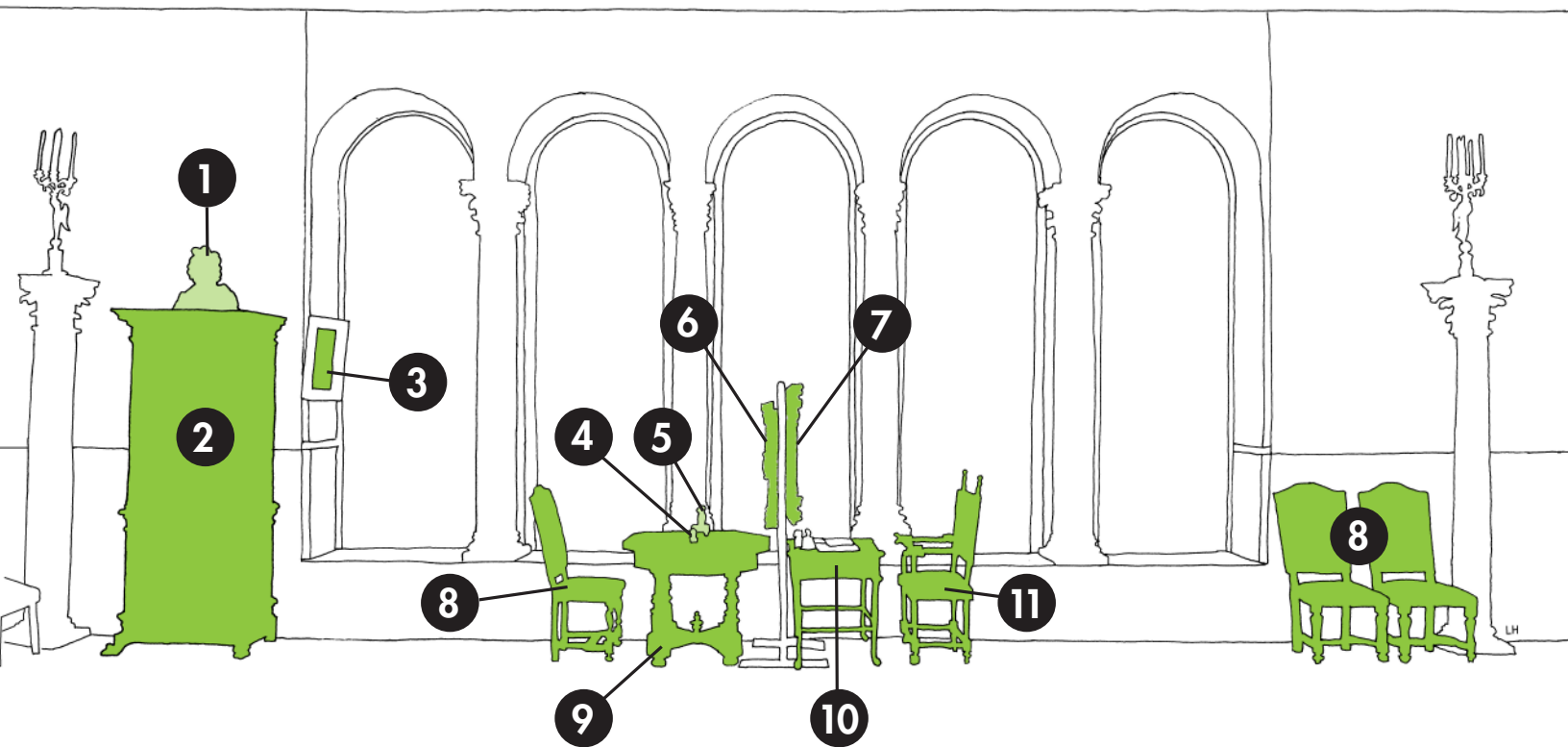
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Silver cabinet

Within this 19th-century American cabinet are silver objects from many periods and countries, as well as a few trinkets and souvenirs. On the second shelf is a silver ostrich mounted around a real ostrich egg; the object was made in Germany in the 17th century. The ostrich egg—the largest egg laid by any bird—was an exotic treasure much valued by collectors of the time. On the bottom shelf is a charming silver soapbox in Art Nouveau style, made in 1897 for Isabella Gardner by the Swedish artist Christian Eriksson. The commission was recommended by Anders Zorn, whose portrait of Isabella Gardner is on view in the Short Gallery.

DUTCH ROOM • WEST WALL



1. John the Baptist. Italian (Florence), about 1480. Workshop of Benedetto da Maiano (Italian, 1442–1497). Painted terracotta

2. Silver Cabinet. American, 19th century. Contains objects from Germany, France, Britain, and Scandinavia, along with souvenirs and trinkets.

3. Virgin and Child in a Rose Arbor, 16th century. Workshop of Martin Schongauer (German, about 1450–1491). Oil on panel

4. Pig. Chinese, Warring States period, about 3rd century BC. Stone

5. Dog. Chinese, Han Dynasty, about 206 BC–220. Earthenware, with green glaze

6. Landscape with an Obelisk, 1638. Govaert Flinck (Dutch, 1615–1660). Oil on panel. *Stolen March 18, 1990*

7. The Concert, 1658–1660. Vermeer (Dutch, 1632–1675). Oil on canvas. *Stolen March 18, 1990*

8. Chairs (fourteen in this room). Italian (Venice), 18th century. Walnut with gilding

9. Octagonal Table. Italian (Bologna), 17th century. Walnut

10. Writing Desk. English, 18th century. Wood. On the desk are writing supplies and souvenirs, mostly Asian.

11. Armchair. 19th century. Wood, with leather seat and back

DUTCH ROOM • SOUTH WALL

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Peter Paul Rubens
Flemish, 1577–1640
Portrait of the Earl of Arundel
about 1629–30
Oil on canvas

Greatly celebrated in his day, Rubens was not only an astonishingly prolific artist but also a politician. As he worked throughout Europe, he carried diplomatic messages between nations. Rubens painted this portrait of the Earl of Arundel (1585–1646) while on a visit to London. Although the artist greatly admired the earl as a collector of art, Rubens shows him in his hereditary position of the Earl Marshall of England. As upholder of the nobility's traditions of chivalric honor, the earl is shown in armor, holding a baton, and wearing the Order of the Garter around his neck.

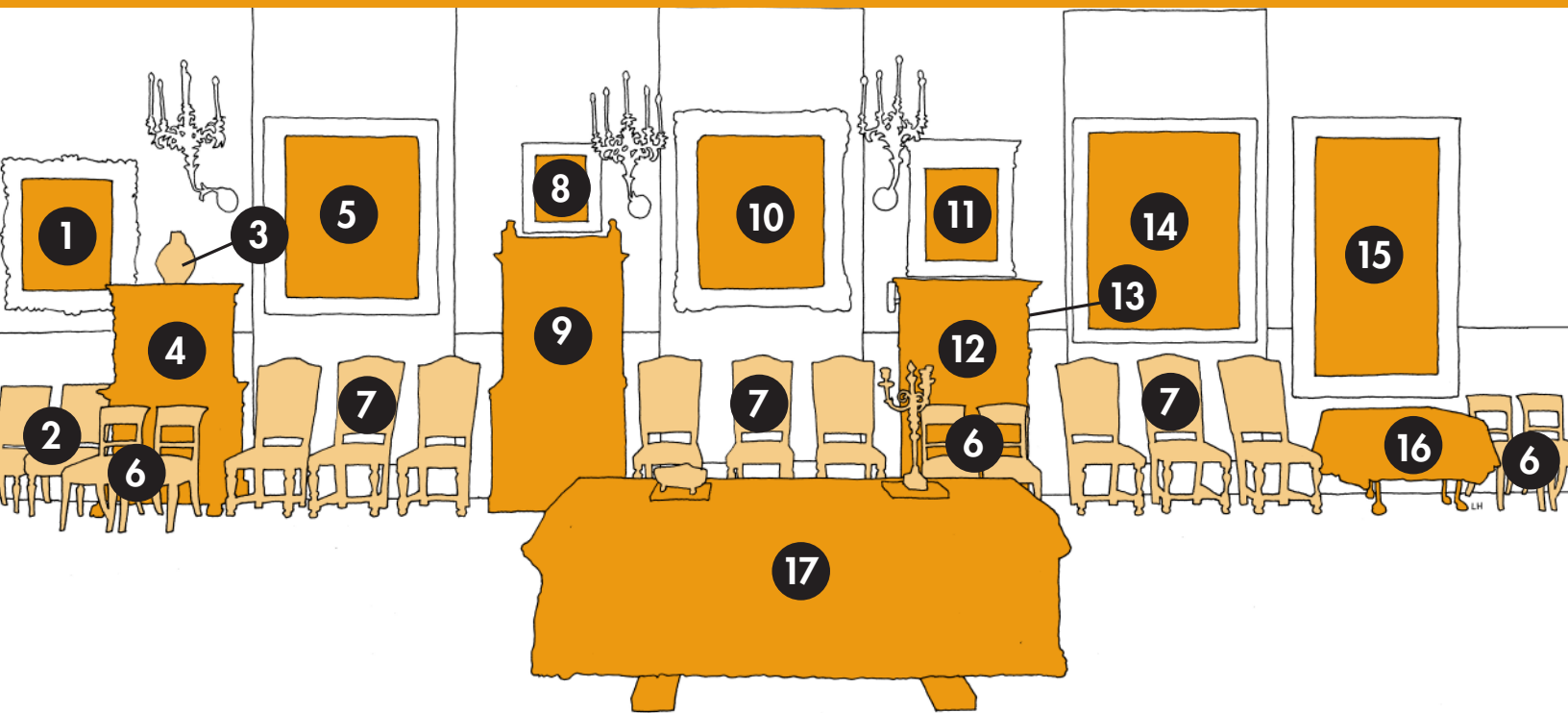
The likeness is both imposing and richly painted. Note the use of thick brushstrokes of white paint to represent reflections on the armor. Like all great portraits, this one invites you to puzzle over the character of the sitter. Was he a man of action or a world-weary collector?



Francisco de Zurbarán
Spanish, 1598–1664
A Doctor of Law at the University of Salamanca, about 1658–70
Oil on canvas

We do not know who this man is, but we know his profession. The sitter wears the doctoral robes of the University of Salamanca, the foremost Spanish center for legal studies. The bulky, firmly outlined robes dominate the portrait. Zurbarán served as court painter to the Spanish king Philip IV. Zurbarán's style of portraiture was austere and even harsh, with a dramatic use of light and shadow. Contrast the simplicity of this figure with the ornately dressed archduchess on the opposite wall.

DUTCH ROOM • SOUTH WALL



1. A Young Commander (probably Alfonso IV d'Este), about 1650. Giusto Suttermans (Flemish, 1597–1681). Oil on canvas

2. Empire Side Chairs (set of six: 4 side chairs, 2 armchairs). French, early 19th century. Walnut and gilded bronze

3. Graybeard Jug with Arms of Amsterdam. German (Frechen), 17th century. Salt-glazed stoneware

4. "Bambocco" Cabinet (baby cabinet). Italian (Genoa), mostly late 16th century, with a 19th century base. Walnut and pine

5. A Lady and Gentleman in Black, 1633. Rembrandt (Dutch, 1606–1669). Oil on canvas. *Stolen March 18, 1990*

6. Chairs (six in this room). Italian, early 19th century. Mahogany

7. Chairs (fourteen in this room). Italian (Venice), 18th century. Walnut with gilding

8. Portrait of Anna de Berghes, Marquise of Veere, about 1525–30. Jan Gossaert, called Mabuse (Netherlandish, about 1478–about 1532). Oil on panel

9. Double Seat. French, 16th century. Wood

10. Portrait of the Earl of Arundel, 1629–30. Peter Paul Rubens (Flemish, 1577–1640). Oil on canvas

11. Virgin and Child, 16th century. After a composition by Rogier van der Weyden (Netherlandish, died 1464). Oil on panel

12. Cabinet. German, 19th century, in 17th century style. Walnut

13. Portrait of the Dauphin François, 16th century. After a portrait by Corneille de Lyon (Netherlandish, 1500/10–1575). Oil on panel

14. The Storm on the Sea of Galilee, 1663. Rembrandt (Dutch, 1606–1669). Oil on canvas. *Stolen March 18, 1990*

15. A Doctor of Law at the University of Salamanca, about 1658–60. Francisco de Zurbarán (Spanish, 1598–1664). Oil on canvas

16. Drop-leaf Table. American, 19th century. Wood

17. Refectory Table. Italian (Milan), 16th century, with more recent legs. Walnut

On the table: silver and glass

Candelabrum, Dutch, about 1800; stained-copper **Dish,** Japanese, late 19th century



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