


TITIAN ROOM • NORTH WALL

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Glass Cabinet

This cabinet displays glass objects, mostly drinking vessels, which show a range of decorative techniques. Highlights include:

On top shelf: A large Venetian glass bowl, with red, white and blue dots, from about 1525.

2nd shelf: An English lead glass candlestick from about 1700 (The painted decoration is a latter addition.)

3rd shelf: Two lavender-colored cameo glass vases in the French Art Nouveau style, late 19th century, made by Emile Gallé

Bottom shelf: A green, spherical, Greco-Roman jug with bronze rings and handle, made in the 1st or 2nd century.



Circle of Giovanni Bellini (possibly Vincenzo Catena, Italian, about 1480–1531)

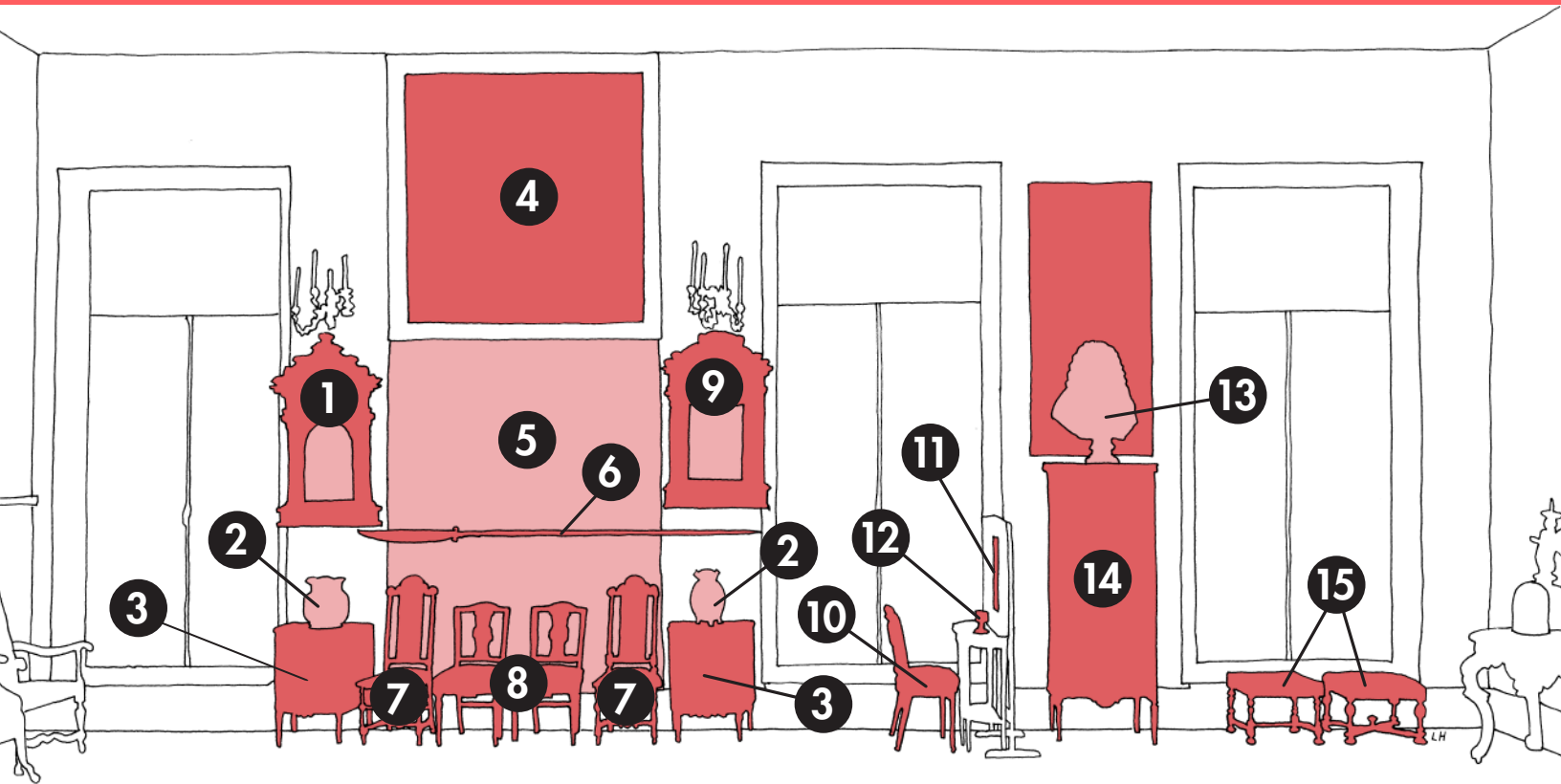
Christ Carrying the Cross, about 1505–10
Oil on wood

The painting shows a close-up view of Christ carrying the cross to his crucifixion. This type of excerpt from a large narrative scene was an innovation of the late 1400s that encouraged viewers to focus on the emotion of Christ, and such carefully painted details as the grain of the wooden cross.

In several places in the museum, Isabella Gardner placed paintings on small tables as if visitors could sit and examine them closely (we don't know if they were ever able to do so). When available, fresh flowers are placed in the silver vase here, following a tradition begun by Mrs. Gardner.



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1. Frame. Italian, late 15th century. Inside is an Iranian velvet, about 1600 [photographic reproduction]

2. Vase. Italian, 19th century. Glass

3. Cabinet. Italian, late 18th century. Painted and gilded wood

4. The Continnence of Scipio, about 1550. Studio of Bonifazio Veronese (Italian, 1487–1553). Oil on canvas

5. Velvet Curtain bearing shield of a marquis. Italian, about 1750. Silk, with metallic yarns

6. Processional Glaive (sword). Italian, about 1605. Steel blade

7. Side Chair. Italian, 19th century. Painted wood, with marble inlay

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

9. Frame. Italian, about 1500. Inside is an Italian or Spanish silk velvet, about 1625–50.

10. Side Chair. Dutch, 19th century. Wood, with paint and inlay

11. Christ Carrying the Cross, about 1505–10. Circle of Giovanni Bellini (possibly Vincenzo Catena, Italian, about 1480–1531). Oil on wood

12. Cup. Norwegian, 17th century. Silver

13. Portrait of a Venetian Senator. Italian, 18th century. Marble. Behind the sculpture is an 18th-century Italian embroidered insignia on a modern textile.

14. Cabinet. Italian, 19th century. Satinwood and mahogany. Inside are decanters, glasses, vases, bowls, glass boxes, et al.

15. Stools. Italian, 18th century. Walnut. With embroidered covers, French, about 1700. Linen, with silk and wool



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TITIAN ROOM • EAST WALL

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Mrs. Gardner's arrangements

The eclectic and highly personal grouping of objects surrounding *Europa* reflects Isabella Gardner's bold and imaginative approach to installation. Below the painting Gardner placed a textile, her favorite ball gown from Worth of Paris, framed by two Venetian end tables. On the left table, an Italian bronze cupid lying on its side echoes the painted cupids above, and the design on the enamel platter suggests splashing water. What other connections can you find?



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Titian
Italian, about 1488–1576
Europa, 1560–62
Oil on canvas

Determined to entice the beautiful princess Europa, the god Jupiter transformed himself into a white bull. Drawn to this seemingly gentle beast, Europa climbed on his back. Immediately, the bull took off across the sea, leaving Europa's companions on the distant shore. According to legend, the offspring of Jupiter and Europa founded the continent of Europe, and so this story of abduction may also be interpreted as leading to the creation of European civilization.

Titian used rich brushwork to depict clouds, sea, and mountains, as well as Europa's luscious body. This painting belongs to a set of six made for Philip II of Spain. These paintings of mythological love affairs, called *poesies*, or poetic pictures, were created to delight the viewer with erotic and overlapping meanings.



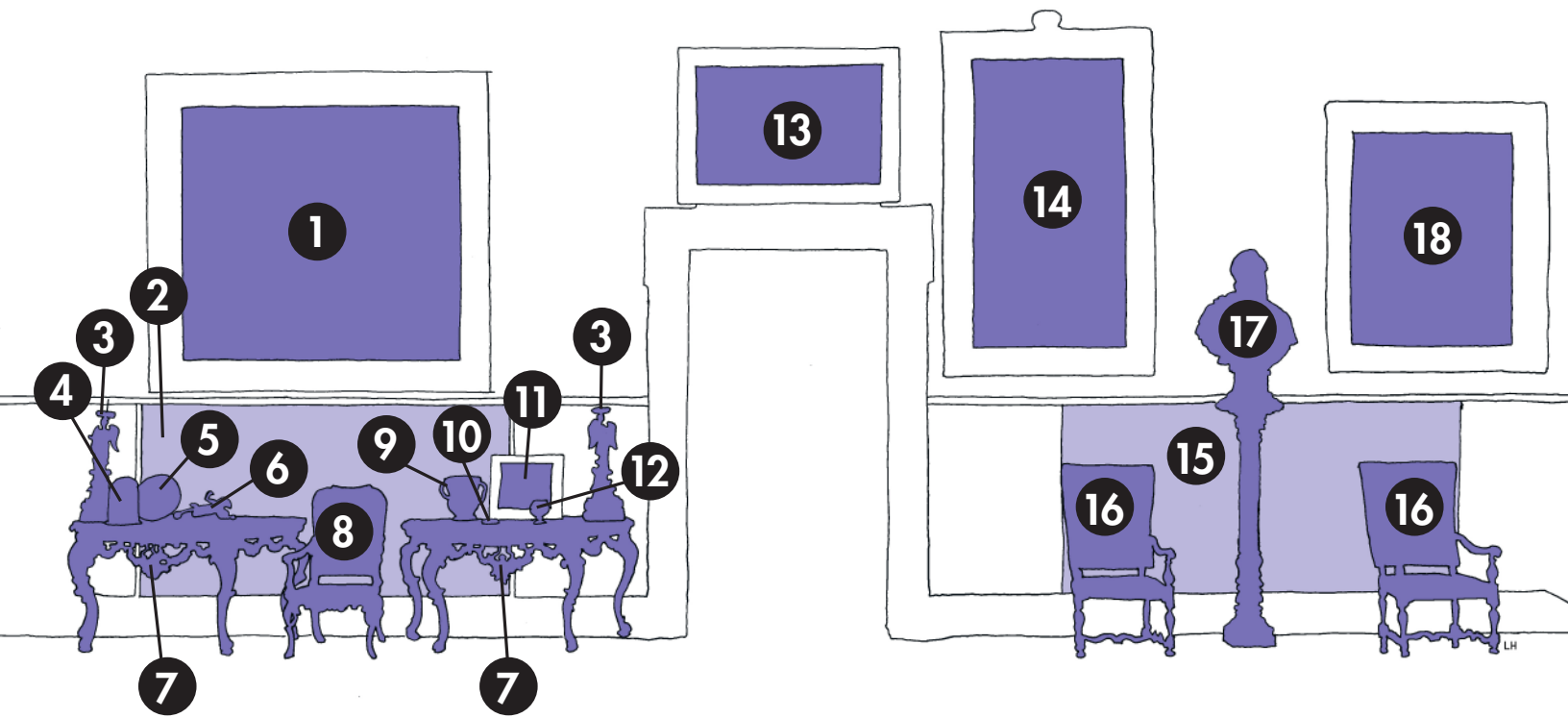
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Benvenuto Cellini
Italian, 1500–1571
Portrait of Bindo Altoviti, 1549
Bronze

Bindo Altoviti (1491–1557) was a prominent banker and art collector. An opponent of the Medici family, which had ruled Florence for generations, Altoviti spent much of his life in Rome where he became a wealthy banker to the popes. He eventually launched an unsuccessful revolt against the Medici.

The sculptor and goldsmith Benvenuto Cellini worked principally in Florence, but also in Rome and Paris. The bust is one of only two over life-sized portrait busts made by Cellini, and was praised by Michelangelo, who felt it was the equal of celebrated ancient Greek and Roman works.

TITIAN ROOM • EAST WALL



1. Europa, about 1560–62. Titian (Italian, about 1488–1576). Oil on canvas

2. Fabric from Isabella Stewart Gardner's ball gown designed by Frederick Worth. French, about 1890. Silk satin with with silver thread [reproduction]

3. Candlestick in the form of an Angel. Italian, early 1600s. Bronze

4. Chalice. Italian, 19th century. Silver

5. Plate. Italian, 16th century. Enamel on copper

6. Cupid Blowing a Horn. Italian or Flemish, 17th century. Bronze

7. Console Table. Italian, mid-1700s. Painted and gilded wood

8. Armchair (set of seven in this room). Italian, 1760s. Painted and gilded wood

9. Vase. Italian, 1846. Maiolica

10. Plaque: Europa, 1917. Paulanship (American, 1885–1966). Bronze

11. Europa. Flemish, 17th century. Pencil and watercolor

12. Vase: Pinecone design. Italian, 19th century. Maiolica

13. Christ Delivering the Keys to Saint Peter, about 1521–25. Vincenzo Catena (Italian, about 1480–1531). Oil on canvas

14. King Philip IV of Spain, about 1626–28. Diego Velázquez and workshop (Spanish, 1599–1660). Oil on canvas

15. Cope (ecclesiastical vestment). Italian, 16th century. Silk

16. Armchair. Italian, 18th century. Wood

17. Portrait of Bindo Altoviti, 1549. Benvenuto Cellini (Italian, 1500–1571). Bronze

18. Self-Portrait, about 1545–50. Baccio Bandinelli (Italian, 1448–1560). Oil on wood



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Attributed to Sofonisba Anguissola
Italian, about 1532–1625
Juana of Austria with a Young Girl
1561
Oil on canvas

Juana of Austria (1535–1573) was the sister of King Philip II of Spain and daughter of Holy Roman Emperor Charles V, whose portrait cameo she wears. Married to Prince Juan of Portugal but widowed at seventeen, Juana later founded a monastery that became an important center of artistic patronage. This portrait was painted as a gift to the pope. The child is probably a young aristocrat in Juana's household.

Isabella Gardner bought this painting as a work by Titian, although Bernard Berenson, her advisor, warned her that the attribution was doubtful. He was right: the artist is probably Sofonisba Anguissola, an Italian painter working at the Spanish court.



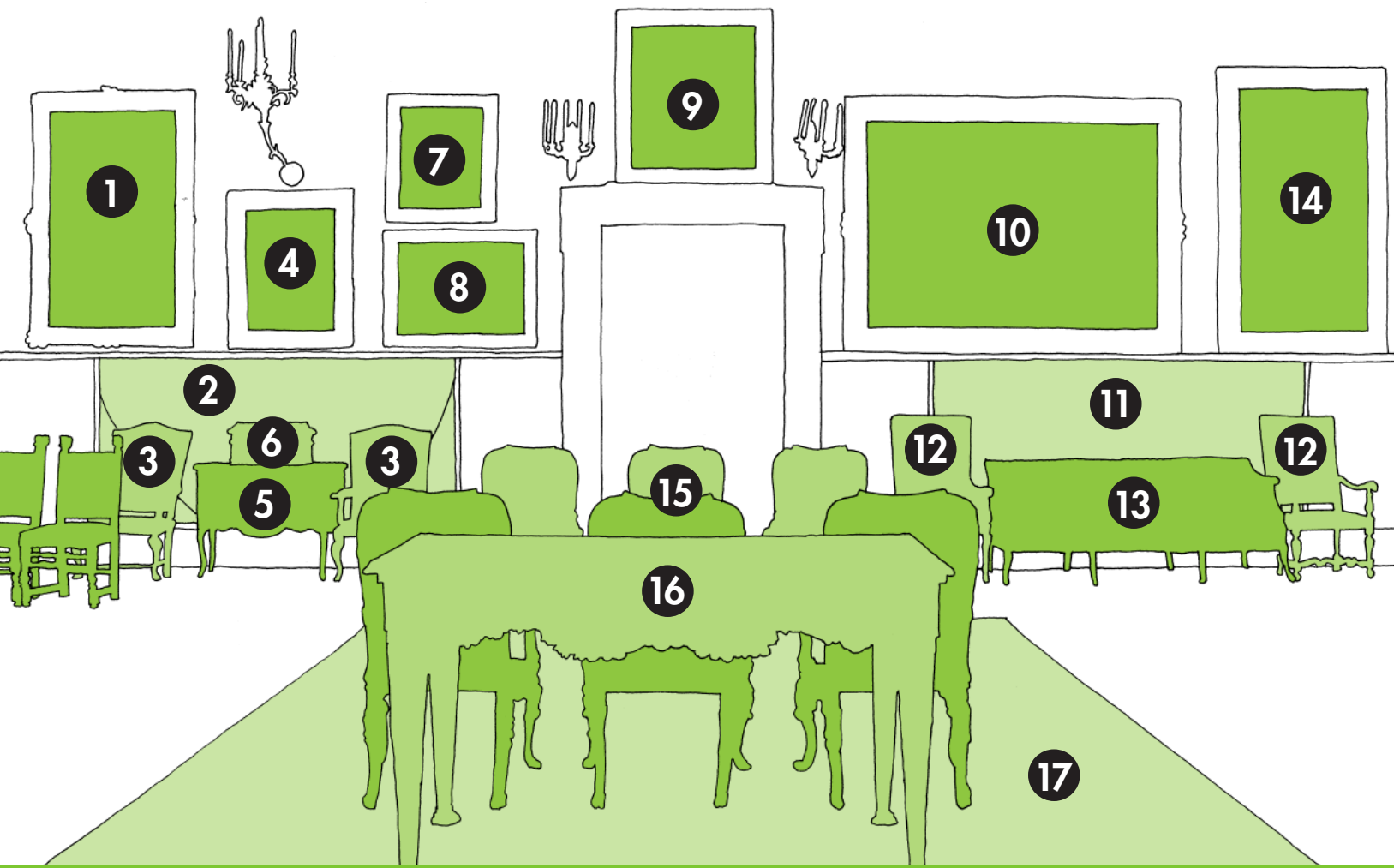
Armchairs
Italian, 1760s
Painted and gilded wood



In the center of this gallery are six finely carved and gilded chairs made for the Borghese Palace, in Rome. The remarkably intricate disks and swags around the legs recall ancient Roman decoration. Unusual for chairs of this type, the splats on the back are painted with flowers, insects, and small animals – each chair with a different pattern. Designed to be placed against the wall as room decoration, rather than actually used, these chairs still have their original seat caning.

The writer Henry James saw them in Venice and called them "the loveliest I ever saw." But added, thinking of Isabella Gardner: "They are not a symbol of her attitude – she never sits down."

TITIAN ROOM • WEST WALL



1. Portrait of a Man, 1576. Giovan Battista Moroni (Italian, about 1520–1578). Oil on canvas

2. Velvet Cope. Italian, about 1675–1750. Silk

3. Armchair. Italian, 18th century. Painted wood

4. Venus Wounded by a Rose's Thorn. Copy of an Italian 16th century work. Oil on canvas

5. Commode. Italian, 18th century. Painted wood, with pastiglia (gesso ornament)

6. Namban Chest. Japanese, mid-17th century. Lacquered wood, with gold and silver decoration, inlaid with mother-of-pearl

7. Woman in a Turban, about 1516–18. Francesco Torbido (Italian, about 1482–1562). Oil on canvas

8. Virgin and Child in a Landscape with Saints, about 1520–25. Bonifazio Veronese (Italian, 1487–1553). Oil on wood

9. Portrait of Zaccaria Vendramin, 16th century. Follower of Tintoretto (Italian, 1518–1594). Oil on canvas

10. Christ Disputing in the Temple, mid-1540s. Paris Bordone (Italian, 1500–1571). Oil on canvas

11. Satin Cope. Italian, 17th century. Silk

12. Armchair. Italian, 18th century. Painted wood

13. Settee. English, late 18th century. Wood, with caning

14. Juana of Austria with a Young Girl, 1561. Attributed to Sofonisba Anguissola (Italian, about 1532–1625). Oil on canvas

Center of Room

15. Armchairs (set of seven in this room). Italian, 1760s. Painted and gilded wood


16. Two Console Tables. Italian, about 1780. Wood, with marble tops

17. Isfahan Rug. Persian or Indian, 17th century. Wool pile on cotton foundation



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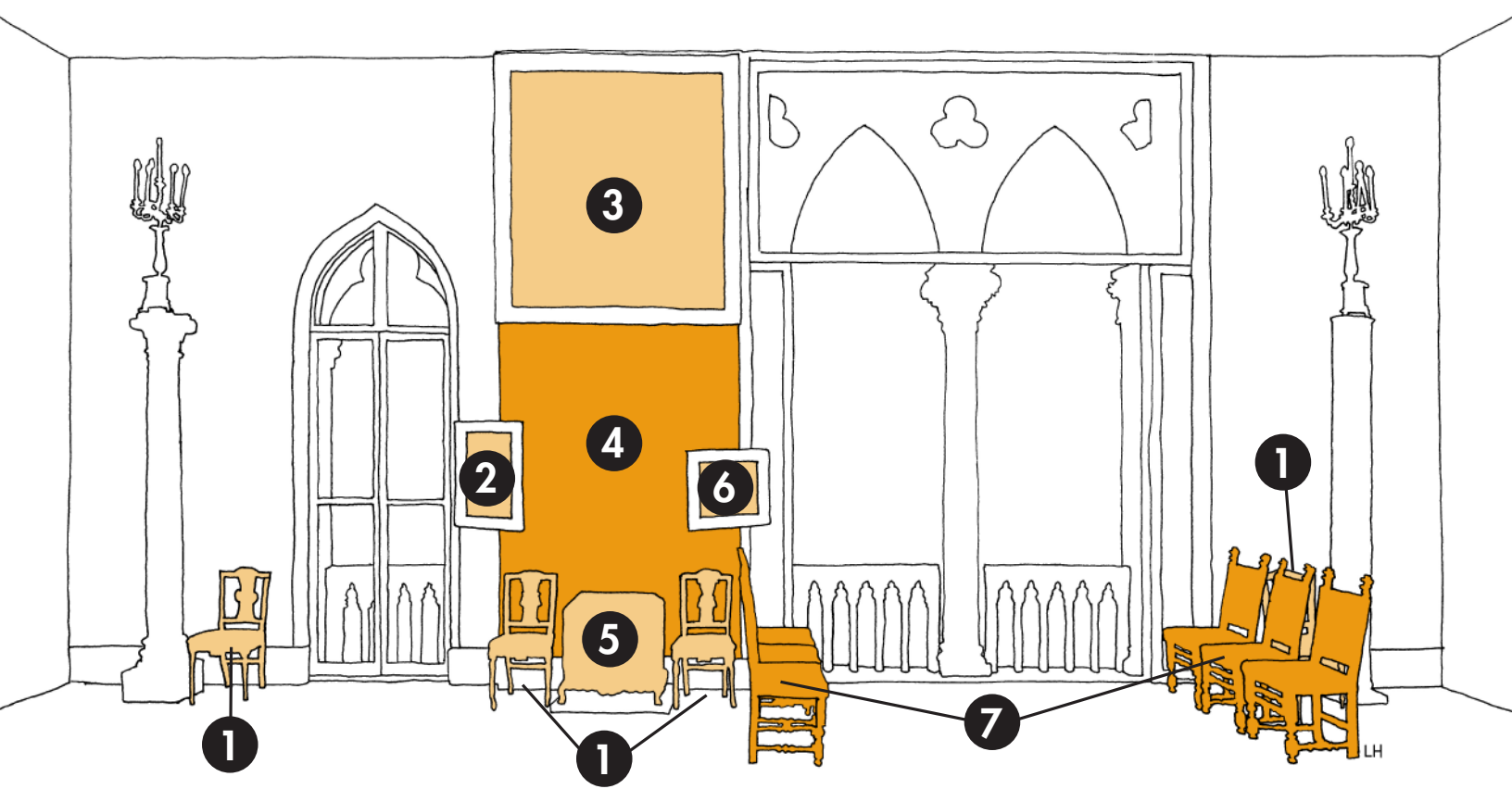
TITIAN ROOM • SOUTH WALL

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Views to the Courtyard

31 Almost every gallery on the upper floors of the museum has a window or doorway that opens to the courtyard. This ingenious design allows visitors to view the garden and court from different vantage points. The glass roof is still supported by the original steel structure built in 1901. Some of the window frames and balustrades once decorated Italian buildings, while others were made specifically for Isabella Gardner to match the originals. Note the splotches of pink paint on the walls: it is said that Mrs. Gardner got up on a ladder to show her workmen how to create this marbled effect. Many of the dark stains that run down the walls were intentionally painted on to mimic the look of an old Venetian palace.

TITIAN ROOM • SOUTH WALL



1. Side Chair (six in this room). Italian, early 19th century. Mahogany

2. A Woman with a Lute, 1520. Bartolomeo Veneto (Italian, active 1502–died 1531). Oil on wood

3. Antiochus and Stratonice, about 1550. Studio of Bonafazio Veronese (Italian, 1487–1553). Oil on canvas

4. Velvet from a Dossal or Canopy. Italian, about 1750. Cut silk with appliqués of embroidered linen

5. Chest. Italian, 18th century. Carved and gilded wood covered with 17th-century silk velvet, voided and cut

6. The Nativity, late 1400s. Liberale de Verona (Italian, about 1445–about 1526). Oil on wood

7. Leather-Covered Chairs. Italian, 17th century. Wood

Center of Room



Armchairs (seven in this room). Italian, 1760s. Painted and gilded wood

Two Console Tables. Italian, about 1780. Wood, with marble tops

Isfahan Rug. Persian or Indian, 17th century. Wool pile on cotton foundation