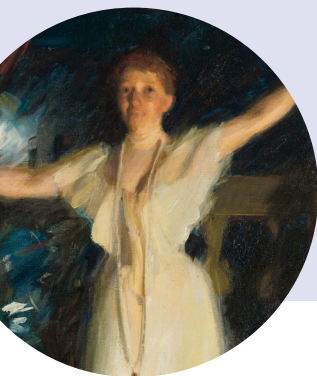


Welcome to THE **GARDNER**



**Meet Isabella
& Her Museum**

ISABELLA
SEWART GARDNER
MUSEUM



How to visit THE **GARDNER**

Tips for looking

Find the windows

Isabella often placed her favorite pieces of art next to exterior windows, where they get the best daylight.

Follow the light.

Look up, down, and around

Almost everything you see—paintings, sculptures, chairs, columns, floor tiles, fabric on the walls—is part of Isabella's collection.

Find something you love.

Find something you don't like.

Find something that makes you laugh.

Identify the patterns

Isabella knew her art history, but she also loved making simple visual connections between art.

Pick 2 or 3 pieces near each other.

How do they connect? Color?

Shape? Subject?

Look with all your senses

The Courtyard and its garden are the heart of this place.

What do you hear?

What do you smell?

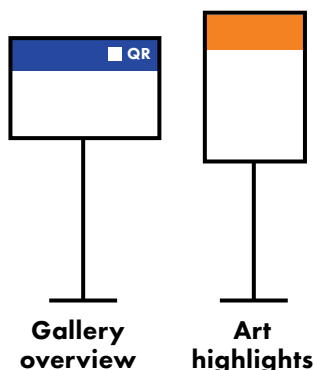
Isabella Stewart Gardner (1840–1924) created this Museum as a public space to display her growing art collection. She conceived and oversaw its construction between 1899 and 1903—and even mounted ladders to show the builders how she wanted it done.

While you're here

Want to learn more about the art?

Look for the signs like this in each room

Scan the QR codes to know more about the objects.



We know it looks like someone lived in the galleries, but...

...no one actually did, even if Isabella's galleries create that impression. She only ever lived in an apartment on the fourth floor, which now houses staff offices. While you can't sit on most of the chairs here, the map notes where you can sit.

During your visit, please do...



Keep our art safe

Galleries are tight and art is everywhere! Please note how close your elbows, bags, and backs are to the objects.



Sketch with a regular pencil

but please no pens, colored pencils, or other writing utensils.



Take photos and share #GardnerMuseum

but please no flash or selfie sticks.



Bring your headphones

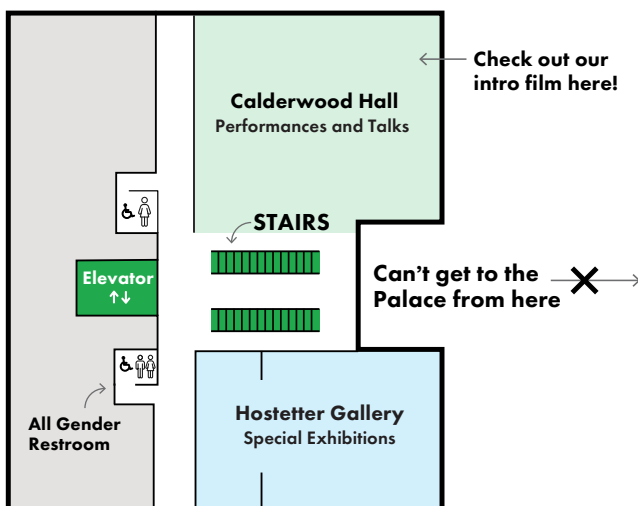
to listen to the audio.

Museum Map

NEW WING

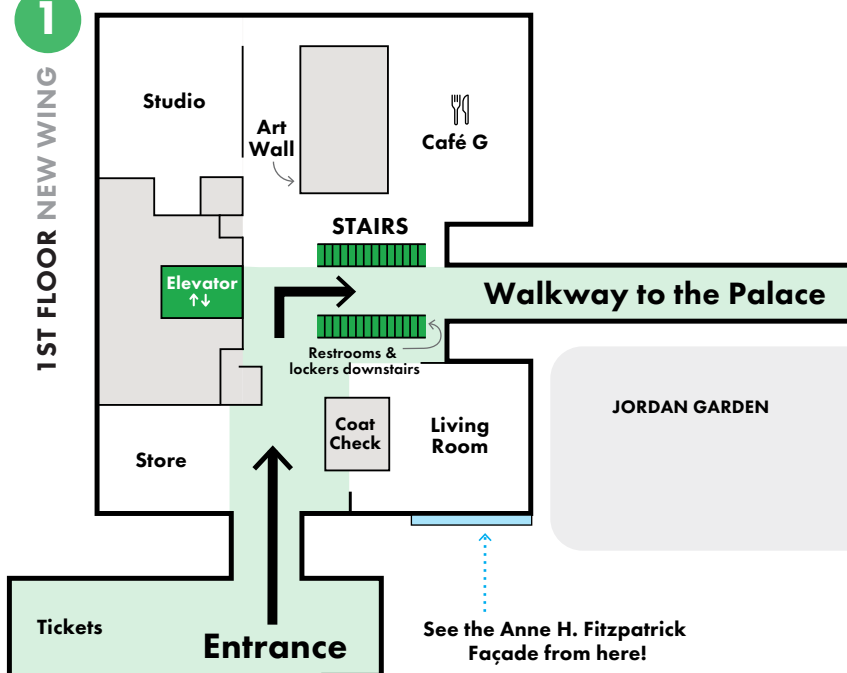
2

2ND FLOOR NEW WING



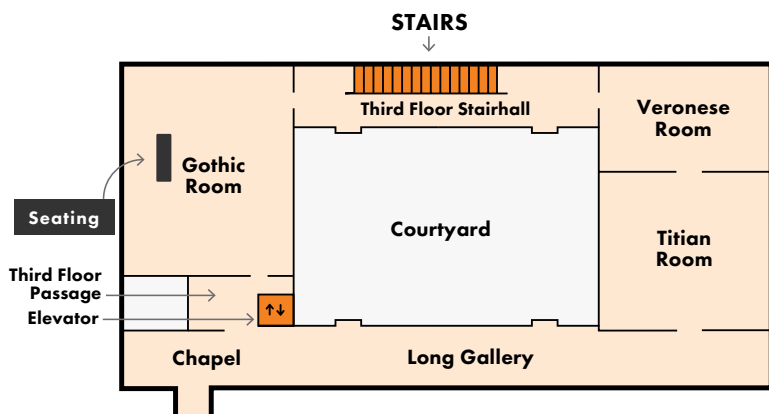
1

1ST FLOOR NEW WING



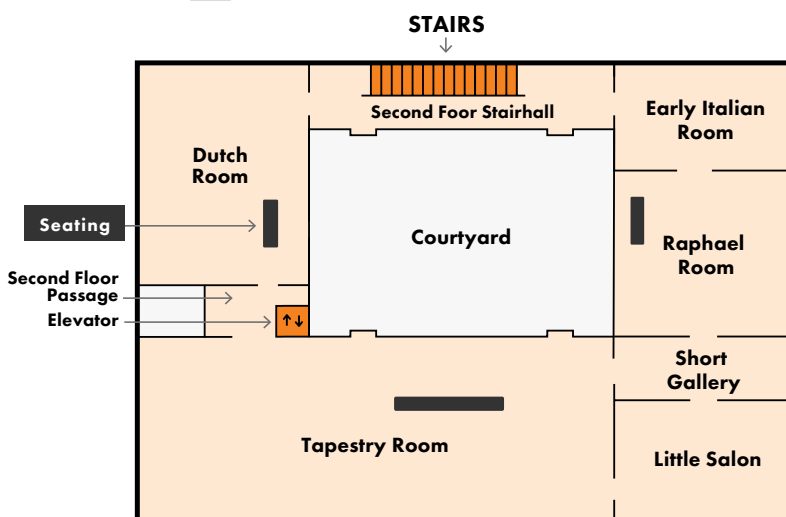
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3RD FLOOR PALACE



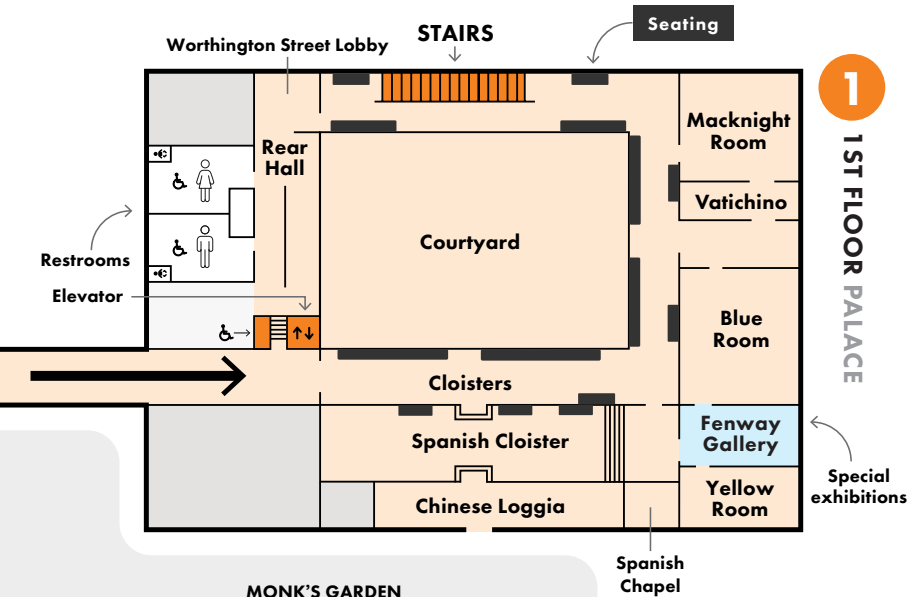
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2ND FLOOR PALACE

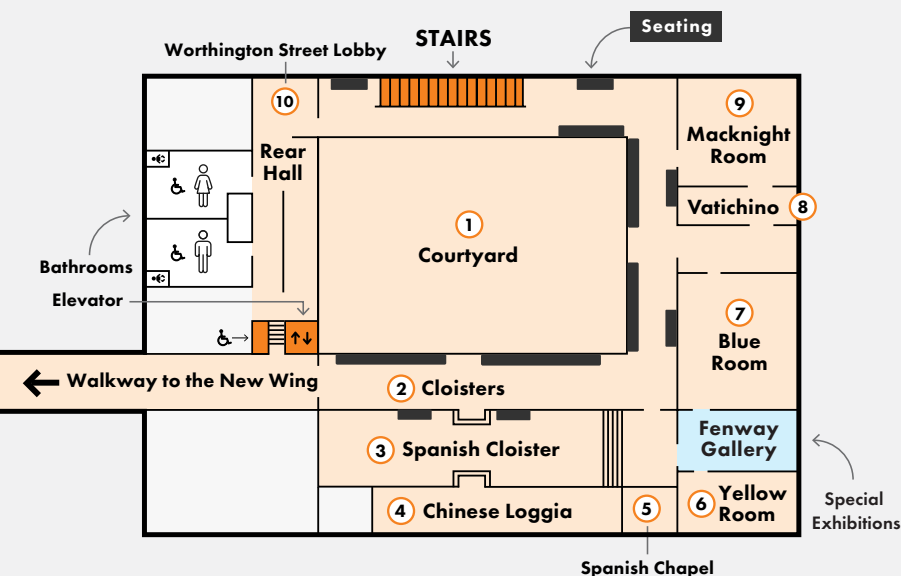


1

1ST FLOOR PALACE



1ST FLOOR PALACE



Keep an eye out for this art you shouldn't miss.

1 Courtyard



Roman
Mosaic Floor: Medusa, 117–138 CE

2 Cloisters



Joinville-Vignory Workshop
Retable with Scenes of the Passion, about 1425

3 Spanish Cloister



John Singer Sargent
El Jaleo, 1882

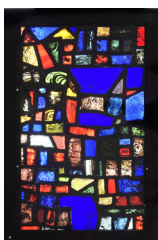


Mexican, Atlixco
Tiles from the Church of San Agustín, 1600s

4 Chinese Loggia



Chinese, Eastern Wei dynasty
Votive Stele, 543 CE



French, Reims
Fragments from Reims Cathedral
1700s glass, 1919 panel

5 Spanish Chapel



Workshop of Francisco de Zurbarán
The Virgin of Mercy, about 1640

6 Yellow Room



James McNeill Whistler
Harmony in Blue and Silver: Trouville
1865

7 Blue Room



Anders Zorn
The Omnibus
1892



Édouard Manet
Madame Auguste Manet
about 1866

8 Vaticino



Copy after Baltasar de Echave Orio
Don Diego Caballero, 1600s

9 Macknight Room



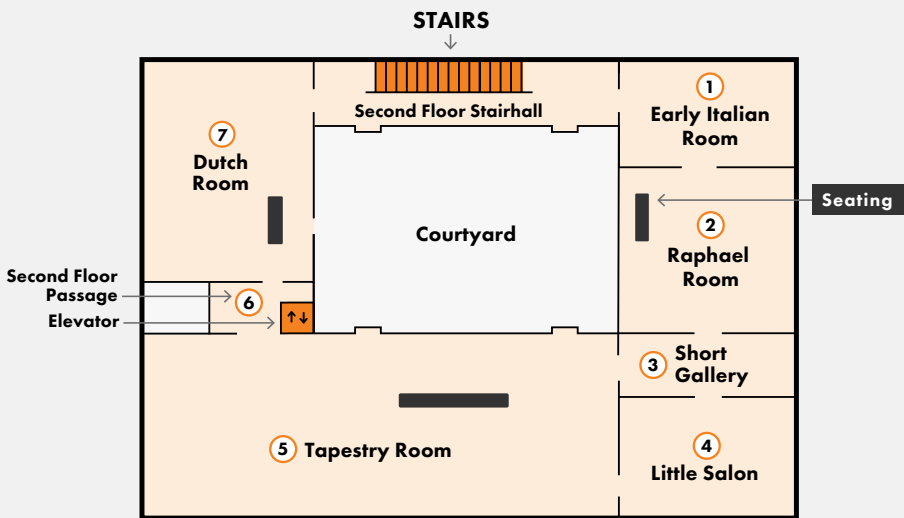
Anna Coleman Ladd
Maria de Acosta Sargent, 1915

10 Worthington St Lobby



Chinese
Bed Panels, early 1800s

2ND FLOOR PALACE



Keep an eye out for this art you shouldn't miss.

1 Early Italian Room



Chinese, Western Han dynasty
Mat Weights: Bears
about 206 BCE–9 CE



Fra Angelico
The Dormition and Assumption of the Virgin
1424–1434

2 Raphael Room



Raphael
Tommaso Inghirami
about 1510

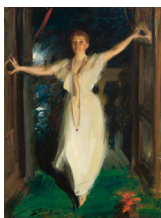


Giovanni Bellini
The Virgin with the Sleeping Child on a Parapet
about 1470–1475



Carlo Crivelli
Saint George Slaying the Dragon, 1470

3 Short Gallery



Anders Zorn
Isabella Stewart Gardner in Venice
1894

4 Little Salon



François Boucher
The Chariot of Venus
about 1750

5 Tapestry Room



Workshop of Jan Moy
*A Messenger from Harpagos Brings
Cyrus a Letter Concealed in a Hare*
about 1535–1550



Bartolomé Bermejo
Saint Engracia
about 1474



Pedro García de Benabarre
Saint Michael Archangel
about 1470

6 Second Floor Passage



Indian, Bengal
*Wall Hanging:
Triumphal Arch*
mid 1600s



Japanese, Edo period
Spring: Pine Trees, early 1800s

7 Dutch Room



Rembrandt van Rijn
Self-Portrait, Age 23
1629

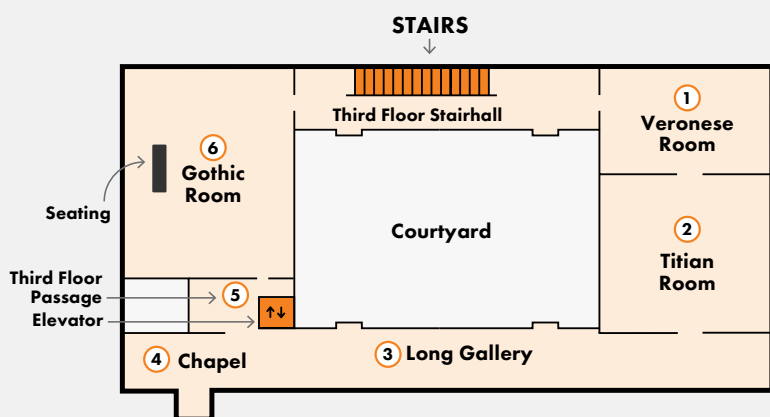


Empty frame for a
Rembrandt painting
stolen in 1990



Peter Paul Rubens
*Thomas Howard,
Earl of Arundel*
about 1629–1630

3RD FLOOR PALACE

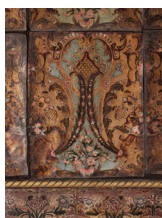


Keep an eye out for this art you shouldn't miss.

1 Veronese Room



Studio of Paolo Veronese
The Coronation of Hebe
1580–1589



Italian, Dutch, and French
Leather Wall Panels
1600s–1700s

2 Titian Room



Titian
The Rape of Europa
1559–1562



Iran, Safavid dynasty
Furnishing or Garment Fabric
late 1400s–early 1500s

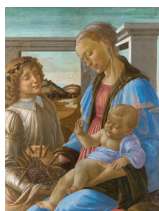


Sofonisba Anguissola
Juana of Austria and a Young Girl
1561–1562

3 Long Gallery



Giovanni della Robbia
*Lamentation over
the Dead Christ*
about 1515



Sandro Botticelli
Virgin and Child with an Angel
1470–1474

4 Chapel



French, Soisson
*Window: Scenes from the Lives of Saints
Nicasius and Eutropia*, about 1205

5 Third Floor Passage



Japanese, Edo period
Pheasants and Small Birds, late 1600s–1700s

6 Gothic Room



John Singer Sargent
Isabella Stewart Gardner
1888



Italian, Venice
Angel Gabriel
1800s



Giotto
*The Presentation of the
Christ Child in the Temple*
about 1320



Meet Isabella & Her Museum

Isabella Stewart Gardner | 1840–1924

**She was
mysterious.**

Isabella never explained why she installed her collection this way and even asked friends to burn her letters. This mystery empowers everyone to speculate about why she created certain arrangements—your answer is as good as ours!

**She liked to
control things.**

She personally placed every object you see. Her last will and testament prohibits permanent changes to the art displays—including placing labels.

She loved plants.

Isabella made the radical choice to put a living garden at the center of her Museum. We rotate the plant display every week to keep the Courtyard blooming.

**Isabella was
—no surprise—
wealthy.**

Her family imported textiles. Her husband Jack's family traded goods (Indonesian peppercorns, Cuban sugar) globally. Both families invested in and profited from the industrial economy.

**She didn't like
labels.**

Isabella disliked how other museums were organized by geography and era. Rather than label and categorize her collection, she mixed objects freely. This creates a personal experience rather than a rigid educational exercise.