
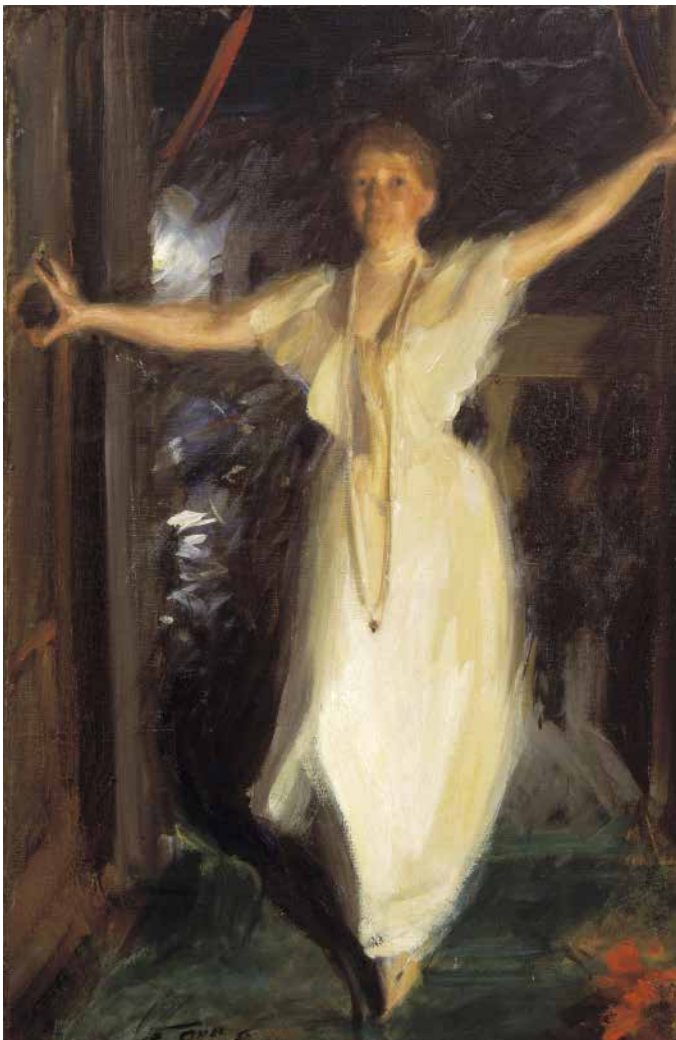


202  In this corridor, Isabella Gardner combined family portraits—her grandmother and great-grandmother along with herself and her husband—at one end with a display of important drawings at the other. While visually very different, both arrangements suggest ways that art works make the past live in the present. Family portraits offer clues to status and personality, creating vivid connections with ancestors, while drawings reveal the hand of the artist at work, showing how ideas evolved and changed across the paper. As you explore this gallery, think about the many different ways that art objects help us experience the past.



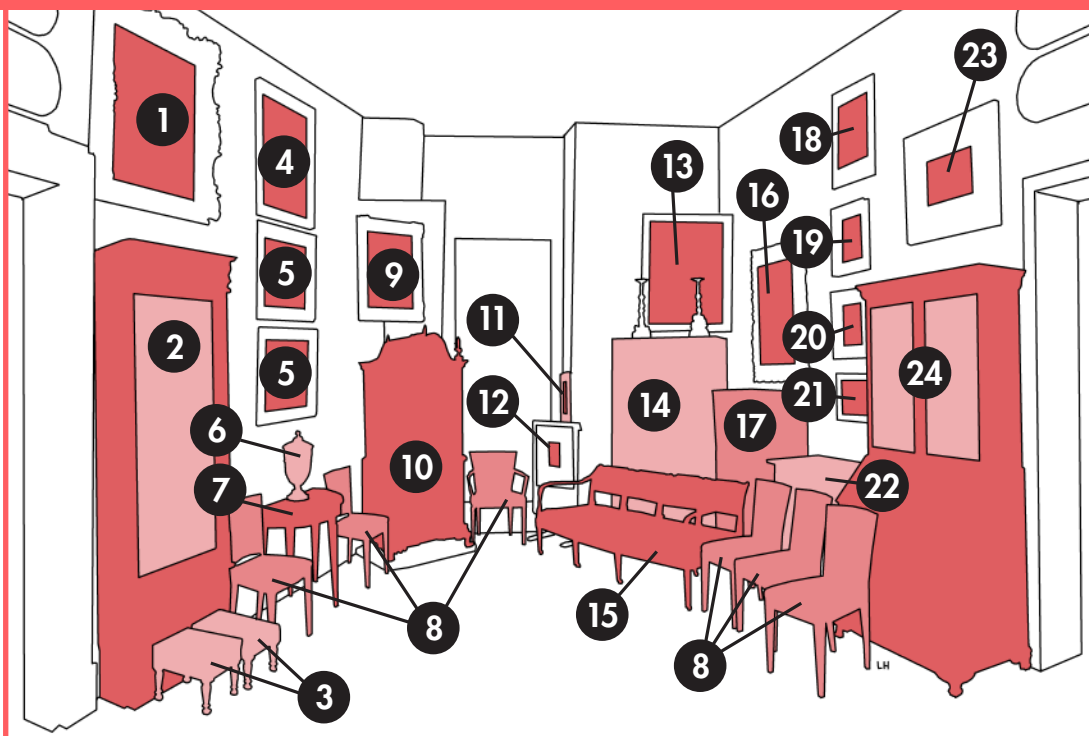
Anders Zorn
Swedish, 1860–1920
Isabella Stewart Gardner at Venice, 1894
Oil on canvas



This lively portrait of Isabella Gardner was painted by one of her many artist friends, Anders Zorn. It shows her at the Palazzo Barbaro in Venice, where the Zorns and the Gardners spent time together in the fall of 1894. According to Jack Gardner’s diary, on the evening of October 20 his wife went out on the balcony to see a display of fireworks. Coming back into the room filled with guests, she threw open the glass doors and said, “Come out—all of you. This is too beautiful to miss.” The picture is all about light—the artificial light inside the room and the fireworks outside. Isabella Gardner herself, wearing her trademark long string of pearls, seems to glow.

Gardner conveniently installed a portrait of her husband Jack nearby, making it easy to draw comparisons (style, personality, etc.) between the two.

SHORT GALLERY • NORTH END



1. Portrait of Mary Brough Stewart (great-grandmother of Isabella Gardner). Scottish, 18th century. Oil on canvas

2. Tall Case. American, 20th century (incorporating older Italian elements). Wood

In the case: **Ecclesiastical Vestment Fragments and Statuette Gown.** Mostly Italian (Siena and Venice), 15th and 16th century. Brocaded silk

3. Footstools. American, 19th century. Wood with needlepoint covers embroidered by Isabella Tod Stewart (grandmother of Isabella Gardner)

4. Portrait of Isabella Stewart Gardner, 1917. Martin Mower (American, 1870–1960). Oil on canvas

5. Winter and Summer, 1802. William Barnard (English, 1774–1849), after paintings by George Morland. Colored mezzotints

6. Vase. Italian, 18th century. Marble with bronze mountings

7. Folding Table. English or French, late 18th– 19th century. Brass-bound wood with inlay

8. Chairs. English or French, early 19th century. Wood

9. Portrait of Isabella Tod Stewart (grandmother of Isabella Gardner), 1837. Thomas Sully (American, 1783–1872). Oil on canvas

10. Chest-on-chest. American, late 18th century. Mahogany

11. The Flax Spinner, 1868/69. Jean Francois Millet (French, 1814–1875). Photographic reproduction of an etching

12. A Gondolier, about 1514–20. Workshop of Vittore Carpaccio (Venetian, about 1460/65 – about 1526). Photographic reproduction of a drawing

13. Portrait of John Lowell Gardner (husband of Isabella Gardner), 1895. Antonio Mancini (Italian, 1852–1930). Oil on canvas

14. Cabinet. Chinese, early 19th century. Teakwood
On top of the case: **Candlesticks.** Chinese, early 19th century. Bronze

In the case: **Various Ceramic and Metal Asian Objects,** mostly 19th century

15. Chair-back Settee. English, 18th century. Painted beechwood

16. Isabella Stewart Gardner in Venice, 1894. Anders Zorn (Swedish, 1860–1920). Oil on canvas

17. Cabinet. Chinese, early 19th century. Teakwood
In the case: **Various ceramic and metal objects,** mostly Asian with some American and English silver, 19th century

18. Study for a portrait of William Armory Gardner (nephew of Isabella Gardner), 1873. William Morris Hunt (American, 1824–1879). Charcoal on paper

19. Portrait of George Washington, about 1800–1841. David Edwin (English–American, 1776–1841), after Rembrandt Peale. Engraving on paper

20. Portrait of Benjamin Franklin. American or French, late 18th century. Watercolor on paper

21. Nessus the Centaur abducting Deianira, 1787. Francesco Bartolozzi (Italian, 1727–1815), after a design by Giovanni Battista Cipriani. Engraving on paper

22. Cabinet. American, 20th century (with late 18th century Japanese panels). Wood

23. The Casa Loredan, Venice, 1850. John Ruskin (English, 1819–1900). Pen, water color, pencil, and gouache on paper


24. Secretary-bookcase. English, late 18th century (with later carving). Mahogany

In the bookcase: Leather and cloth bound **Books** (mostly on decorative arts and art history) including several volumes by art historian Bernard Berenson, gifts from the author



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SHORT GALLERY • SOUTH END

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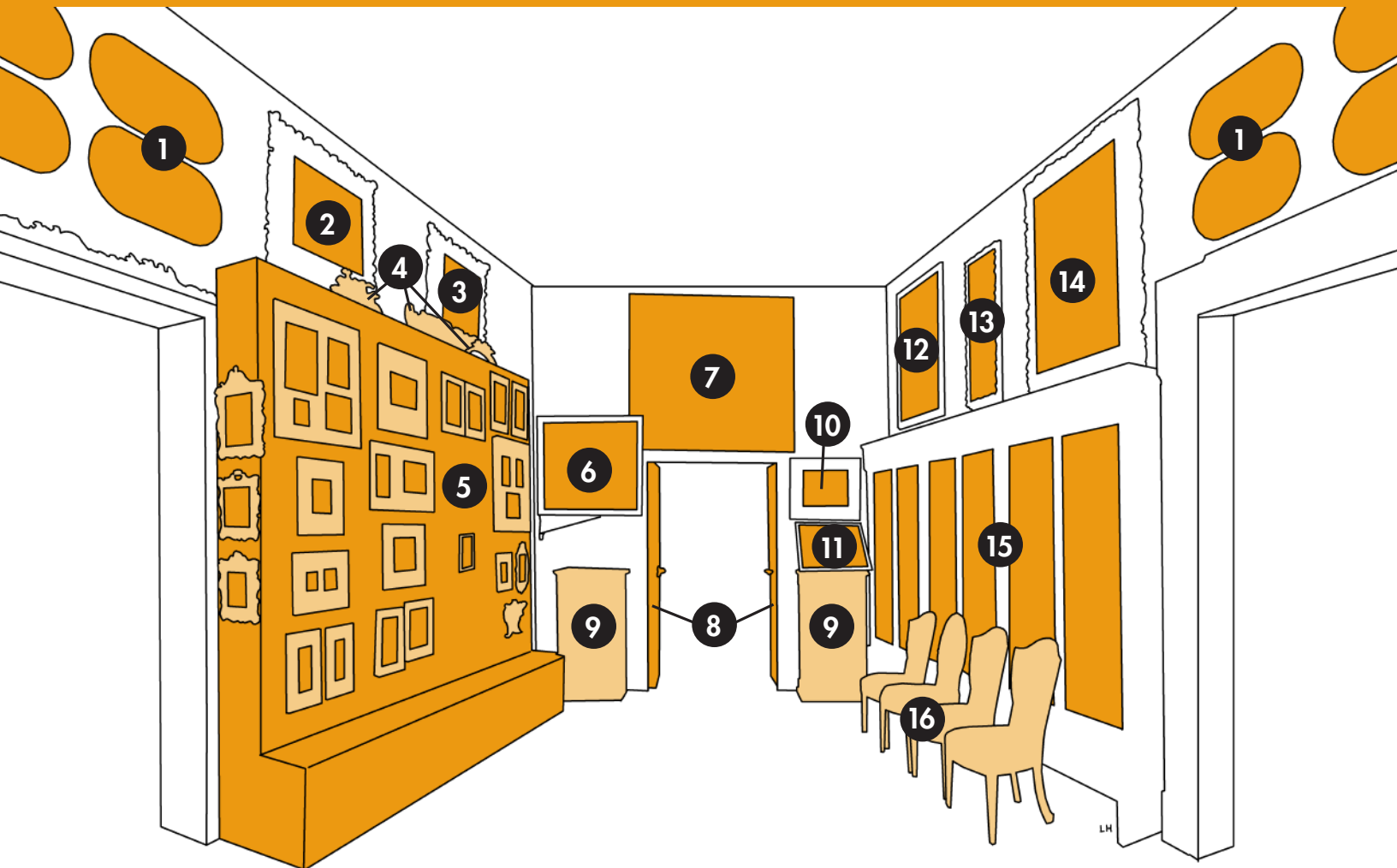


Michelangelo
Italian, 1475–1564
Pietà, about 1538–1544
Black chalk on paper

Look for this small masterpiece inside the first of the four large wooden cabinets designed by Isabella Gardner to display her collection of prints and drawings. Taken down from the cross, the body of the crucified Christ is supported by his mother Mary and two youthful angels. Michelangelo made this drawing for his friend Vittoria Colonna, one of the most accomplished women of the Renaissance. The drawing epitomizes the artist's skill in using the human form to convey deep emotion. The downward pull of Christ's head and arms is balanced by the Virgin's upturned face and hands.

The cabinets also include drawings by Léon Bakst, Raphael, Filippino Lippi, Agnolo Bronzino, Henri Matisse, Edgar Degas, and John S. Sargent; in addition, you will find 37 prints by James McNeill Whistler and many more by Anders Zorn.

SHORT GALLERY • SOUTH END



1. **Scenes from the Metamorphoses of Ovid** (eight panels). Italian (Venice), late 16th–17th century. Oil on canvas

2. **By the Stream**, about 1730–1781. Attributed to Giuseppe Zais (Italian, 1709–1781). Oil on canvas

3. **At the Fountain**, about 1730–1781. Attributed to Giuseppe Zais (Italian, 1709–1781). Oil on canvas

4. **Wood Carving**. Japanese, 19th century. Gilded wood

5. **Drawing Cabinets**. Designed by Isabella Gardner to contain her European prints and drawings dating from the fifteenth to the twentieth centuries, including works by Bakst, Michelangelo, Raphael, Whistler, and Zorn.

6. **Flag of the First Regiment of the Imperial Guard of Napoleon Bonaparte**. French, early 19th century. Gold thread embroidery on silk

7. **Overdoor Panel with Landscape**. Italian (Venice), 18th century. Painted and gilded wood

8. **Doors**. Italian, 16th century. Wood with bronze door knobs

9. **Cabinet**. French, early 19th century. Mahogany with marble top

10. **Ragioni di Stato (For the Good of the Nation)**, late 19th century. Francesco Didioni (Italian, 1859–1895). Engraving on paper

11. **Small Glass Case**

In the case: Relics of Napoleon Bonaparte (1769–1821), including a lithographic **Portrait of Napoleon** by François Seraphim Delpech (French, 1778–1825); a leather-bound **Law Book** (1811) with the arms of Napoleon on the cover; a **Document** signed “Buonaparte”; and an 1807 **Letter** signed “Napoleon”

12. **Decorating a Shrine**, 1864. Francesca Alexander (American, 1837–1917). Oil on canvas

13. **Ecclesiastical Vestment Fragment**. Italian (probably Genoa), 1700–1725. Silk velvet

14. **A Lady of the Russell Family (?)**, 1760. Attributed to Joseph Blackburn (American, active 1753–63). Oil on canvas

15. **Tall Case**. American, 20th century (incorporating older Italian elements). Wood
In the case: **Garment, Furnishing Fragments and Ecclesiastical Vestments**. Mostly Italian, 16th–17th century. Silk velvets and damasks

16. **Side Chairs**. English, late 18th century. Painted wood