


VERONESE ROOM • NORTH WALL

300  The Veronese Room conveys a sensuous, sumptuous feel, with its leather wall covering and an exuberant ceiling painting by the Venetian painter Paolo Veronese and his studio. Different materials and textures, scattered throughout, compete for attention—leather and lace, furniture and fans, porcelain and paintings.

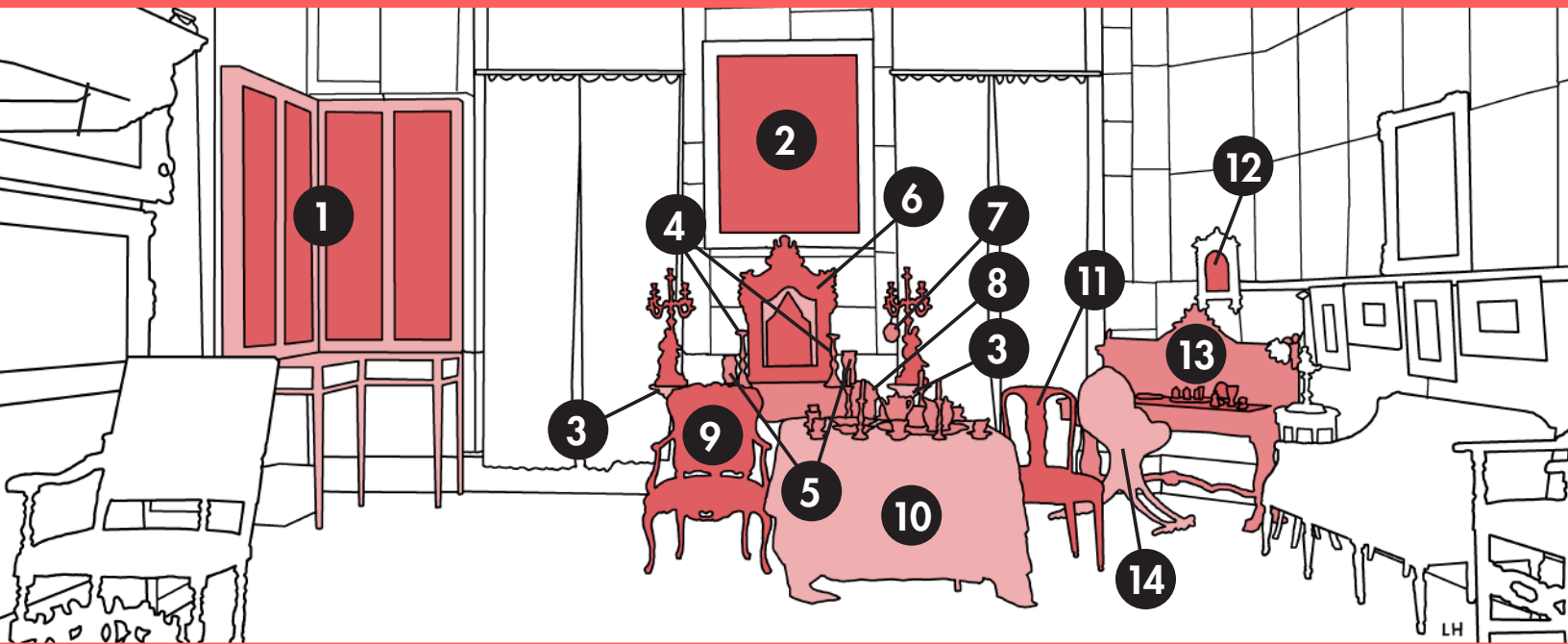
Isabella Gardner arranged one end of the room to suggest an intimate party, the table set with an elegant coffee and hot chocolate service. At the other end, she placed a sedan chair, a once-fashionable form of transportation that by the late-19th century had become a decorative curiosity in stately homes across Europe. Together, intimate party and sedan chair evoke the transitory customs and pleasures of wealthy individuals of years gone by.



Lace Case

Isabella Gardner's lace collection, only partially displayed here, includes more than 100 pieces representing the history of European lace making from the 15th to the 20th centuries. Consisting mostly of Italian laces, the collection also includes examples from Croatia, Flanders, France, Great Britain, Portugal, Russia, and Spain. Mrs. Gardner found many pieces of lace in Venice, whose historic role as a center of lace making was revived in the 1880s with the creation of a new school that trained the unemployed wives of local fisherman in the lost craft of handmade lace. Around 1900 many American museums displayed lace in the belief that historic examples would be relevant to workers in the booming American textile industry. Today, we still marvel at the superb craftsmanship and intriguing designs of this handmade lace.

VERONESE ROOM • NORTH WALL



1. Lace Case. European (many Italian), 16th–19th century. Linen, cotton, and silk

2. Portrait of a Member of the Contarini Family, after 1703. Pietro Uberti (Italian, 1671–1762). Oil on canvas

3. Pedestal. Italian, 1800–1810. Gilded wood

On top: **Candelabrum.** French, 19th century. Gilt bronze

4. Candlesticks. Italian (Venice), late 17th or early 18th century. Green glass and gilt bronze

5. Albarelli (apothecary jars). Italian (Florence), 18th century. Majolica

6. Vitrine. Central Italy, mid-18th century. Painted and gilded wood with glass

Inside the vitrine: **Black Madonna.** Italian (Murano), 1600. Glass

7. Ostrich egg

8. Side Table. Central Italy, around 1780s. Painted and gilded wood with later American (?) marble top

9. Armchair. Italian (Venice), 1750–1799. Painted wood

10. Table Cover. Western European, 19th century. Linen

On the table: **Meissen Plates,** German, 19th century; metal **Tray,** English or Dutch, early 18th century; porcelain **Coffee/Hot**

Chocolate Set, French, about 1810–20; four gilded wood **Candlesticks,** Italian, 17th century; pewter **Bowl,** Chinese or Japanese, 19th century

11. Side chair. Dutch, early 19th century. Wood

12. The Vision of St. Anthony of Padua, after 1662. Filippo Lauri (Italian, 1623–1694). Oil on copper

13. Writing Desk. German, 18th century. Wood

On the desk: glass **Candlestick,** Italian, 18th century; silver filigree **Mirror,** Indian, 19th century; lacquered wood **Inkstone Box** with gold and silver decoration, Japanese, 19th century; enamel painting on copper of the **Man of Sorrows;** silver **Desk Set,** French, 19th century; pottery **Vase** with metal top, Chinese, 17th century; two bronze **Bells;** wrought iron **Branch with leaves and fruit;** silver **Cup,** Norwegian, 17th century; **Beaded Flowers,** 19th century; porcelain **Box,** French, 19th century; **Coat of Arms in the shape of a man;** enameled iron **Bell in the shape of a woman;** felt and leather **Pen Wiper** with blue and silver thread; gray and black **Stone**


14. Chair from a gig (2-wheeled carriage). Italian (Venice), mid-18th century. Painted and gilded wood



On the walls: **Leather Panels.** Italian and Netherlandish, 17–18th century. Paint and varnished silver leaf on leather

On the ceiling: **The Coronation of Hebe,** 1580s. Paolo Veronese (Italian, 1528–1588) and workshop. Oil on panel

VERONESE ROOM • EAST WALL

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Isabella Gardner arranged one end of the room to suggest an intimate party, the table set with an elegant coffee and hot chocolate service. At the other end, she placed a sedan chair, a once-fashionable form of transportation that by the late-19th century had become a decorative curiosity in stately homes across Europe. Together, intimate party and sedan chair evoke the transitory customs and pleasures of wealthy individuals of years gone by.



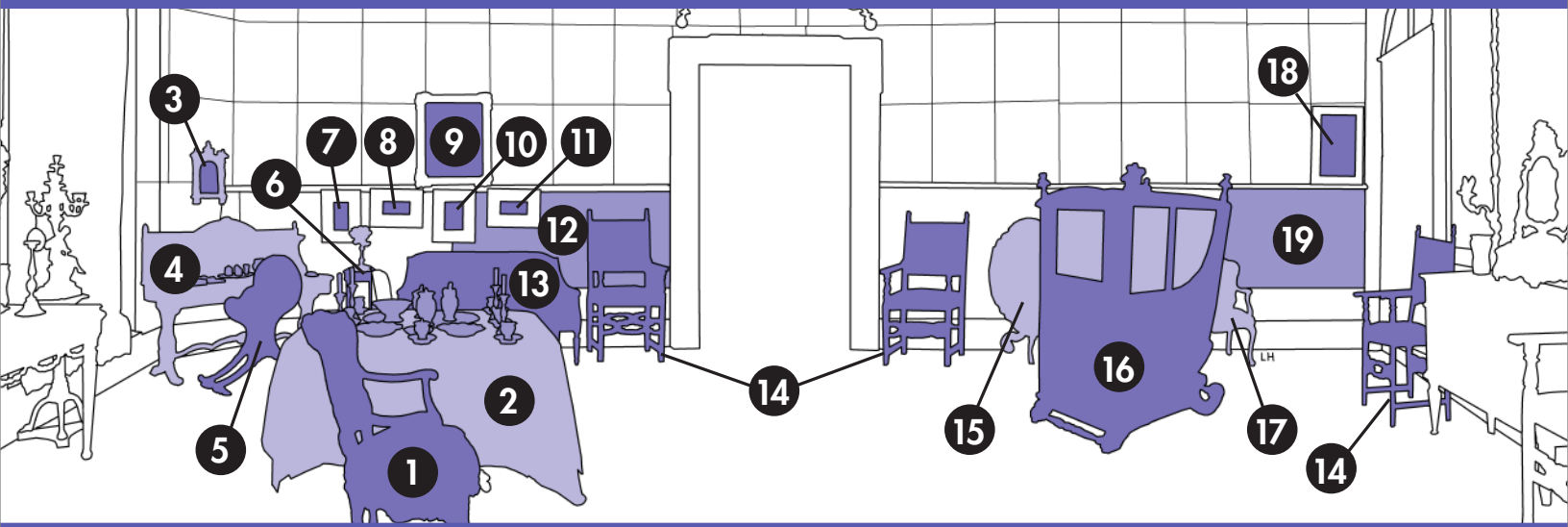
26  **Wall Hangings**
Italian, French (?), and Netherlandish, 17th–18th centuries
Paint and varnished silver leaf on leather

The walls of the Veronese Room are covered with leather wall hangings—a particularly opulent type of decoration. Immensely prestigious because of its expense, this wall treatment was found in fashionable palaces and religious institutions throughout Europe from the 16th through the 18th centuries.

To create these panels, silver leaf was glued to leather hide and then coated with layers of yellow-tinted varnish to give the hangings their rich, golden color. This technique suggests the glamour of gold leaf without the expense. Imagine how the silver, when new (most of it now tarnished to black), would have reflected candlelight around an elegant room.

Isabella Gardner assembled this collection from different sources, combining over 500 pieces of different shapes and sizes to create a richly patterned environment. Panels from rooms of wealthy households are punctuated with larger rectangular panels painted with religious images (the panels above the fireplace, for instance) that would have been used to decorate the front of an altar.

VERONESE ROOM • EAST WALL



1. Armchair. Italian (Venice), mid-18th century. Painted and gilded wood

2. Table Cover. Western European, 19th century. Linen

On the table: **Meissen Plates**, German, 19th century; metal **Tray**, English or Dutch, early 18th century; porcelain **Coffee/Hot Chocolate Set**, French, about 1810–20; four gilded wood **Candlesticks**, Italian, 17th century; pewter **Bowl**, Chinese or Japanese, 19th century

3. The Vision of St. Anthony of Padua, after 1662. Filippo Lauri (Italian, 1623–1694). Oil on copper

4. Writing Desk. German, 18th century. Wood

On the desk: glass **Candlestick**, Italian, 18th century; silver filigree **Mirror**, Indian, 19th century; lacquered wood **Inkstone Box** with gold and silver decoration, Japanese, 19th century; enamel painting on copper of the **Man of Sorrows**; silver **Desk Set**, French, 19th century; pottery **Vase** with metal top, Chinese, 17th century; two bronze **Bells**; wrought iron **Branch with leaves and fruit**; silver **Cup**, Norwegian, 17th century; **Beaded Flowers**, 19th century; porcelain **Box**, French, 19th century; **Coat of Arms in the shape of a man**; enameled iron **Bell in the shape of a woman**; felt and leather **Pen Wiper** with blue and silver thread; gray and black **Stone**

5. Chair from a Gig (2-wheeled carriage). Italian (Venice), mid-18th century. Painted and gilded wood

6. Table. English (?), 19th century. Inlaid wood

On the table: **Lamp.** Italian, late 19th–early 20th century. Silver

7. The Little Note in Yellow and Gold, 1886. James McNeill Whistler (American, 1834–1903). Photographic reproduction of a chalk and pastel drawing

8. Lapis Lazuli, 1885–86. James McNeill Whistler. Photographic reproduction of a chalk and pastel drawing

9. The Wedding of Frederick Barbarossa to Beatrice of Burgundy, 1752. Giovanni Domenico Tiepolo (Italian, 1727–1804). Oil on canvas

10. The Violet Note, 1885–86. James McNeill Whistler. Photographic reproduction of a chalk and pastel drawing

11. The Sweet Shop, Chelsea, about 1886. James McNeill Whistler. Oil on wood

12. Altar Frontal with the Virgin on the Crescent Moon. Italian, 17th century (?). Painted leather

13. Sofa. Italian (Venice), around 1780s. Painted wood

14. Armchair (six in this room). Italian, late 19th century with 17th century elements. Walnut with modern stamped and metal leafed leather

15. Tilt-top Table. Italian (Venice), early-18th century. Painted wood

16. Sedan Chair. North Italian and English, 17th–19th century. Painted and gilded wood with glass, leather, and upholstery

17. Armchair. Italian (Venice), 18th century. Painted wood

18. The Morning Toilet, about 1888. Anders Zorn (Swedish, 1860–1920). Oil on canvas


19. Altar Frontal with the Virgin and Child. Italian, early 18th century. Painted leather



On the walls: **Leather Panels.** Italian and Netherlandish, 17–18th century. Paint and varnished silver leaf on leather

On the ceiling: **The Coronation of Hebe**, 1580s. Paolo Veronese (Italian, 1528–1588) and workshop. Oil on panel

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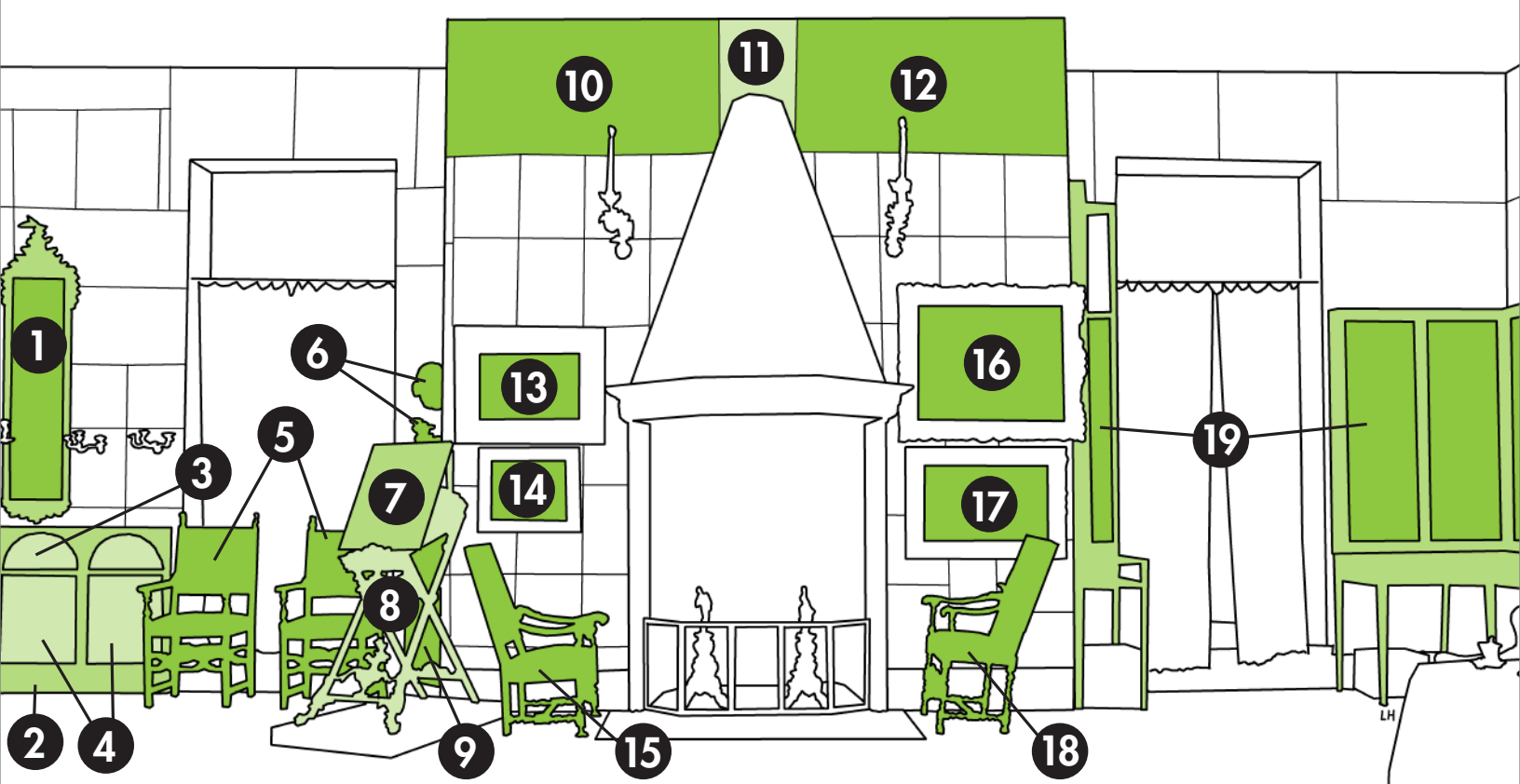
Herri Bles
Netherlandish, about 1510–after 1550
Landscape with David and Bathsheba,
about 1535–40
Oil on wood

Episodes from the biblical story of David and Bathsheba appear in and around a luxurious 16th-century palace. In the arched window at the upper right, King David, wearing a crown and holding a scepter, falls in love with Bathsheba, bathing in the pool at the opposite corner of the painting. On the terrace in the lower right, David appears again, handing Bathsheba's husband, Uriah, a letter sending him to his death.

This story of illicit love has been set in a

Renaissance pleasure garden peopled with aristocrats, courtiers, and jesters. Spectators watch a game of court tennis in a walled enclosure in the foreground. In the middle distance is a topiary maze. Although a passionate gardener, Mrs. Gardner acquired relatively few landscape paintings. Visitors in search of more landscape views can find them in the museum's plant-filled courtyard or Frederick Law Olmsted's Emerald Necklace park, just across the street.

VERONESE ROOM • WEST WALL



1. Mirror. French, 18th century (?). Gilded wood

2. Screen. French, 1892. Gilded wood

3. Fan. French, 18th century. Watercolor, gouache and oil on linen

Below fan: **Portrait miniatures.** French (?), 18th century. Tempera on ivory

4. Chasuble Fronts. French, 17th–18th century. Brocade satin

5. Armchairs (six in this room). Italian, late 19th century with 17th century elements. Walnut with modern stamped and metal leafed leather

6. Trays. Italian, 18th century. Painted wood

7. The Mystical Marriage of Saint Catherine, about 1575. Paolo Veronese (Italian, 1528–1588). Pen and wash drawing on gray paper

8. Lectern. Italian, late 19th century with elements from the 1780s. Gilded wood

9. Corner Cabinet. English (?), 19th century. Inlaid wood

Inside the cabinet: 17th century Dutch or Spanish **Glassware**

10. Altar Frontal with St. Peter Martyr. Italian, 18th century. Paint and varnished silver leaf on leather

11. Altar Frontal with the Virgin and Saints Catherine and Francis. Italian, 18th century. Paint and varnished silver leaf on leather

12. Altar Frontal with Saint Anthony of Padua. Italian, 18th century. Paint and varnished silver leaf on leather

13. Landscape with David and Bathsheba, 1535–1540. Herri Bles (Netherlandish, about 1510–after 1550). Oil on wood

14. The Birth of Caterina Cornaro, Austrian (?), about 1550–1600. Oil on wood

15. Armchair. Italian (Piedmont), 17th century. Walnut with modern stamped and painted leather

16. The Torre dell'Orlogio, Venice, late 18th century. Francesco Guardi (Italian, 1712–1793). Oil on canvas

17. View of the Riva degli Schiavoni and the Piazzetta from the Bacino di San Marco, 1760–1769. Francesco Guardi (Italian, 1712–1793). Oil on canvas

18. Armchair. Italian, 17th century. Walnut with modern stamped and painted leather and 19th century additions


19. Lace Case. European (many Italian), 16th–19th century. Linen, cotton, and silk



On the walls: **Leather Panels.** Italian and Netherlandish, 17–18th century. Paint and varnished silver leaf on leather

On the ceiling: **The Coronation of Hebe,** 1580s. Paolo Veronese (Italian, 1528–1588) and workshop. Oil on panel

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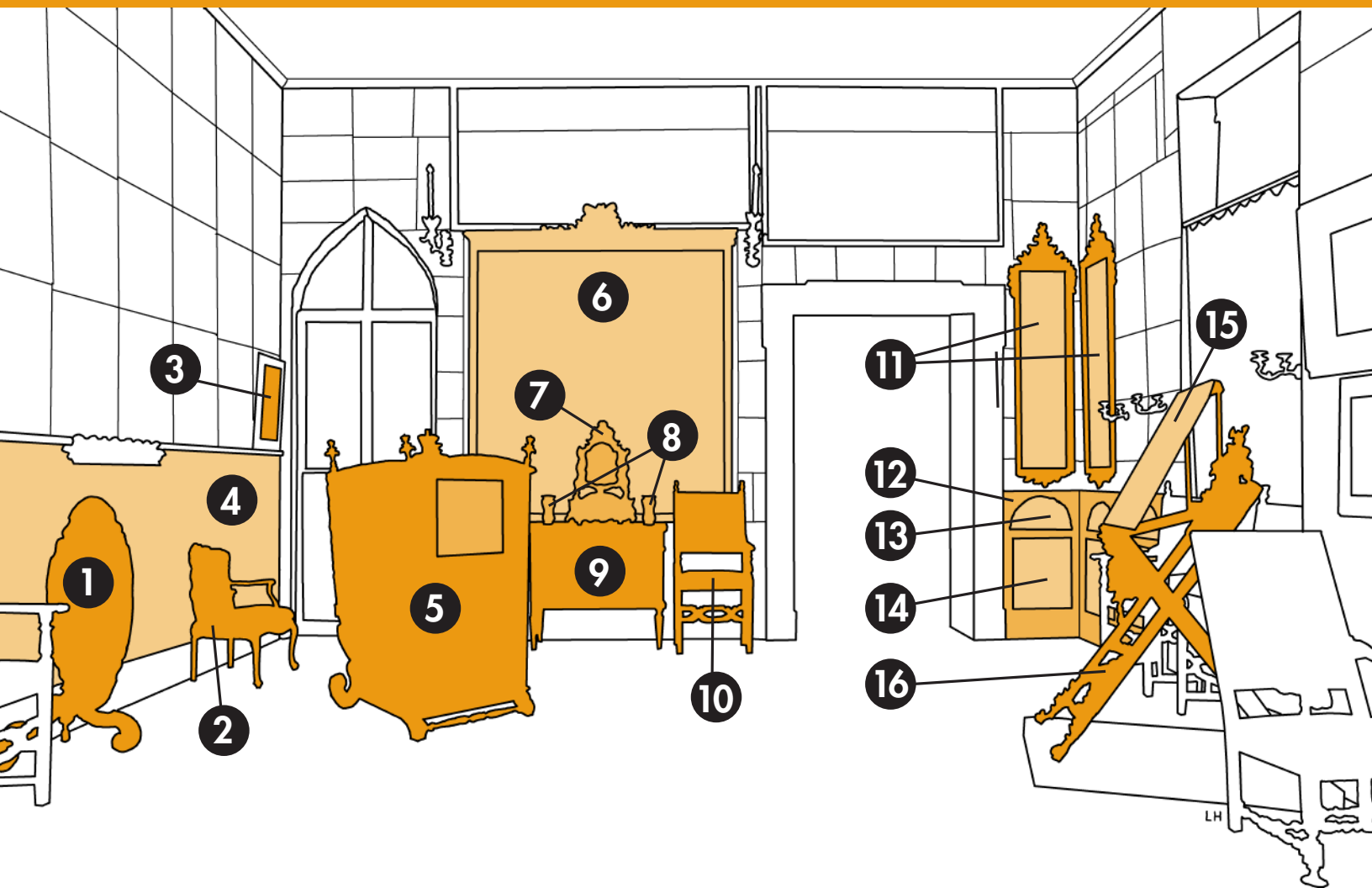


Paolo Veronese and workshop
Italian, 1528–1588
The Coronation of Hebe, 1580s
Oil on panel

Gardner had a flair for the dramatic; she placed this painting of a festive gathering of scantily clad gods and goddesses on the ceiling, where it continues to surprise and delight visitors. The carved, painted, and gilded ceiling was created in Milan in 1901 as a setting for this painting.

Mythological deities lounge on fluffy clouds as Hebe, goddess of youth, assumes her role as cupbearer to the gods. Hebe appears at the center of the painting, accompanied by Mercury (with wings on his head); she looks up toward her parents, Jupiter and Juno (seated at top left), while Venus (standing just below) beckons her forward. To avoid getting a crick in your neck, walk into the Titian Room and try looking up at the painting from just beyond the doorway.

VERONESE ROOM • SOUTH WALL



1. Tilt-top Table. Italian (Venice), early-18th century. Painted wood

2. Armchair. Italian (Venice), 18th century. Painted wood

3. The Morning Toilet, about 1888. Anders Zorn (Swedish, 1860–1920). Oil on canvas

4. Altar Frontal with the Virgin and Child. Italian, early 18th century. Painted leather

5. Sedan Chair. North Italian and English, 17th–19th century. Painted and gilded wood with glass, leather, and upholstery

6. Mirror with engraved figures. Italian (Venice), 18th century. Painted wood and mirrored glass

7. Toilet Mirror. Italian (Venice), mid-18th century. Painted and gilded wood

8. Albarelli (apothecary jars). Italian, 18th century. Majolica

9. Chest of drawers. Italian (Piedmont), around 1780–90. Painted and gilded wood

10. Armchair (six in this room). Italian, late 19th century with 17th century elements. Walnut with modern stamped and metal leafed leather

11. Mirror. Italian (Venice), 1750–1800. Gilded wood

12. Screen. French, 1892. Gilded wood

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On the ceiling: **The Coronation of Hebe,** 1580s. Paolo Veronese (Italian, 1528–1588) and workshop. Oil on panel