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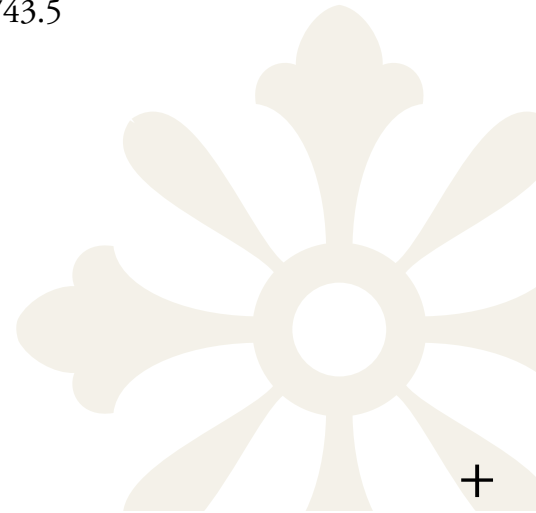
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**Italy (Venice)**

**Flask**, c. 17th century

Amber glass

The William Hood Dunwoody Fund, 16.743.5



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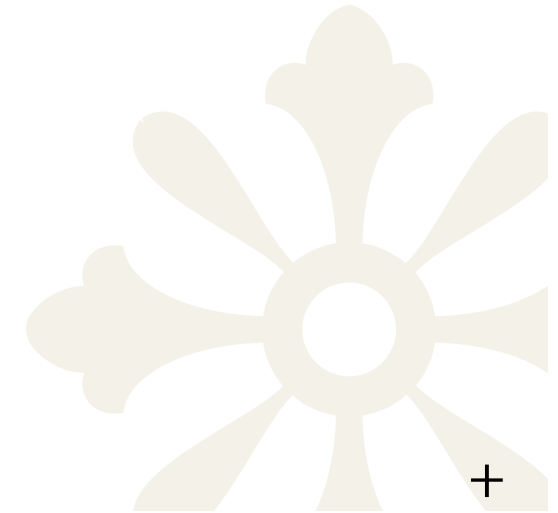
**Netherlands**

**Facon-de-Venise filigree goblet**,

second half of the 16th century

Glass

Gift of Bruce B. Dayton, 85.15



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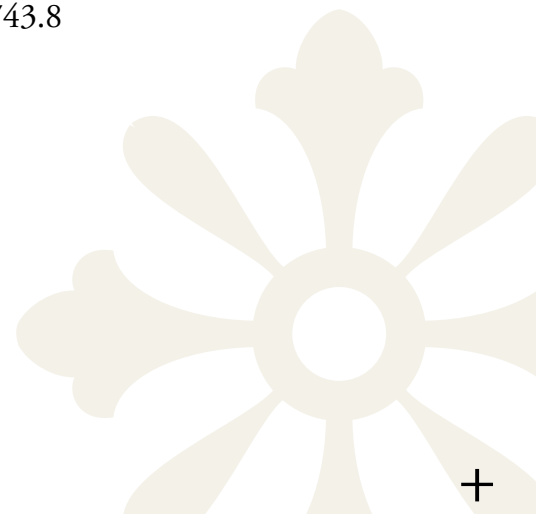
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**Italy (Venice)**

**Vase**, c. 17th century

Glass

The William Hood Dunwoody Fund, 16.743.8



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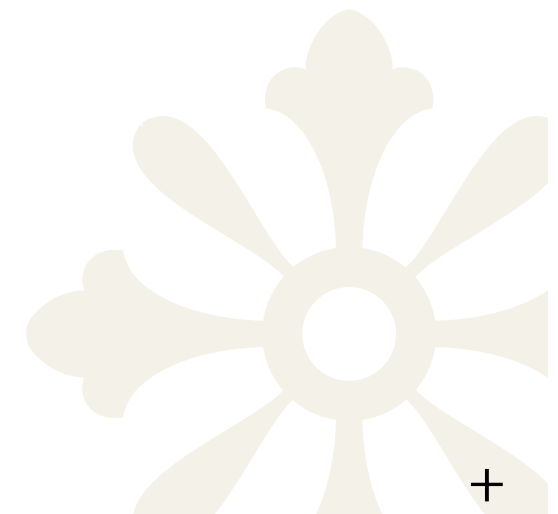
**South Netherlands**

**Diamond-point engraved winged**

**goblet**, c. 1660

Glass

Gift of Bruce B. Dayton, 87.30



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**Netherlands**

**Berkemeyer**, 16th century

Glass

The James Ford Bell Foundation Endowment for Art Acquisition,  
2010.79.1



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**Netherlands**

**Diamond-point engraved drinking**

**horn**, 17th century

Glass

Gift of Tom Rassieur in memory of his mother,  
Mary Terry Rassieur, 2010.79.3



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**Netherlands**

**Roemer**, 17th century

Glass

The James Ford Bell Foundation Endowment for Art Acquisition,  
2010.79.2



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**Italy (Venice)**

**Wine glass**, c. 1575–1600

Glass

Gift of Tom Rassieur in celebration of the 30th wedding anniversary  
of Frank and Mary Rassieur, his father and step-mother, 2011.6



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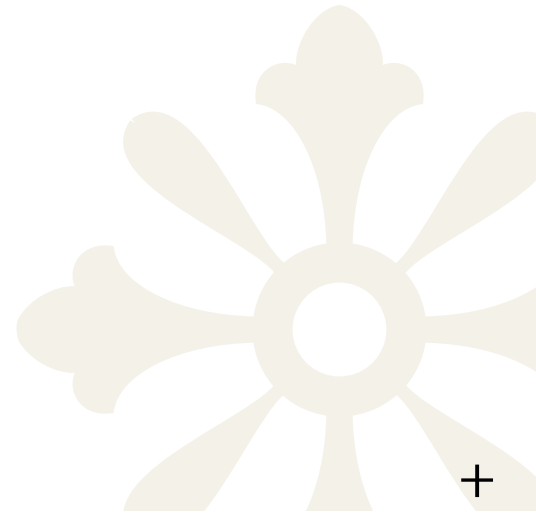
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**Italy**

**Albarello** (apothecary jar), c. 1450–1500

Tin-glazed earthenware

Gift of Robert Lehman, 43.21.2



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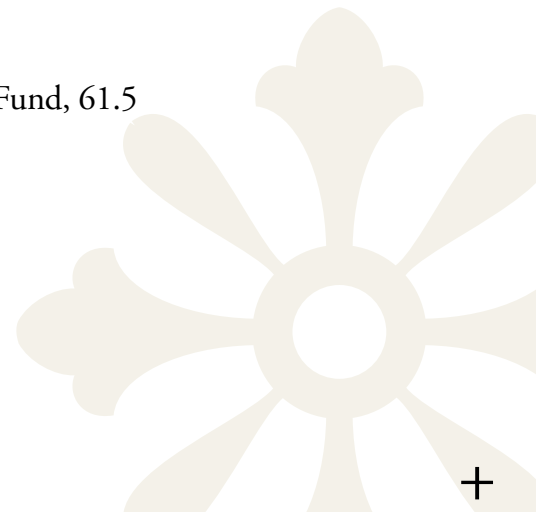
**Orazio Fontana**

Italian (Umbria), 1510–71

**Basin with Hercules and Cacus**, c. 1570

Tin-glazed earthenware

The Miscellaneous Works of Art Purchase Fund, 61.5



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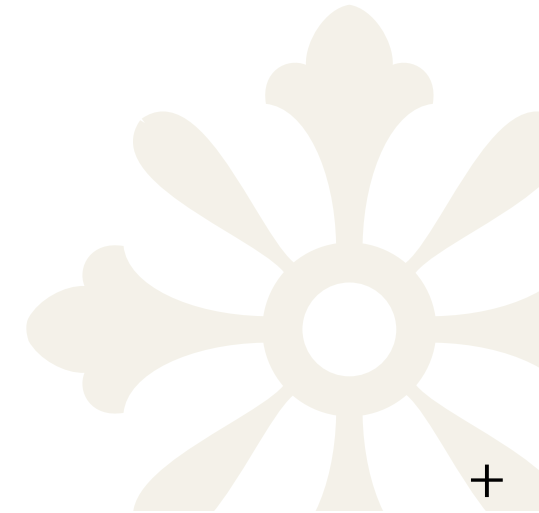
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**Italy (Gubbio)**

**Plate with lion of St. Mark**, c. 1525

Tin-glazed earthenware

The John R. Van Derlip Fund, 61.24



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Workshop of **Orazio Fontana**

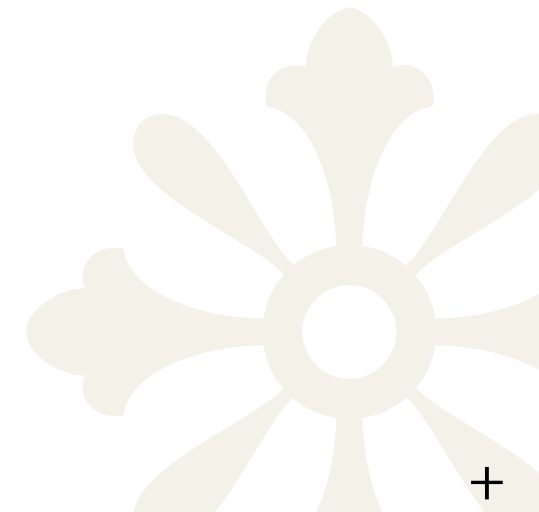
Italian (Urbino), 1565–c. 1600

**Basin with Apollo and the Muses**,

c. 1575–1600

Tin-glazed earthenware

The John R. Van Derlip Fund, 90.100



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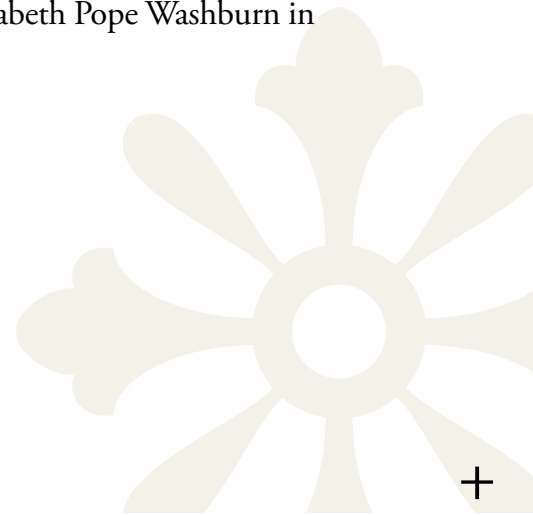
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**England**

**Two-handed cup, 1660**

Silver

Gift of Mrs. John Washburn and Miss Elisabeth Pope Washburn in memory of Mr. John Washburn, 32.43a,b



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**Monogramist TE or TI**

English

**Sugar box, 1621–22**

Silver

The James S. Bell Memorial Fund, by exchange, 68.16.3



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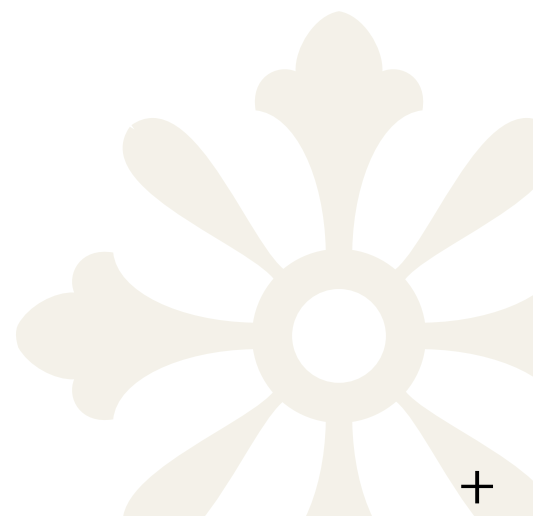
**Ralph Leeke**

English, active c. 1671–after 1714

**Cup and cover, 17th century**

Silver

The James S. Bell Memorial Fund, 48.3a,b



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**England**

**Spoon with apostle finial, 17th century**

Silver

Gift of the Charles Bolles Rogers Family: Frederick Van Dusen Rogers, Nancy Rogers Pierson, Mary Rogers Savage, 59.11.13



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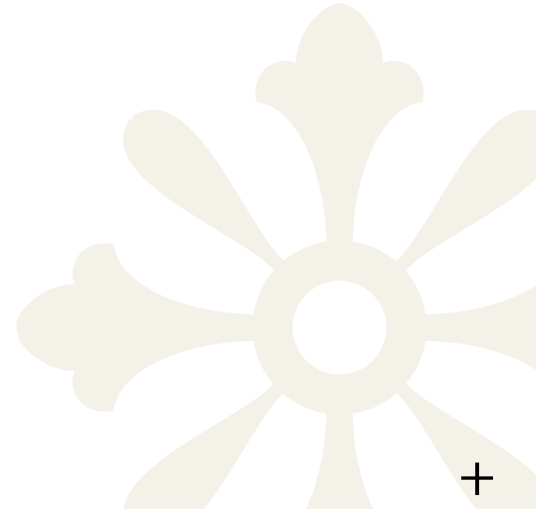
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**England**

**Covered jug**, c. 1550–75

Stoneware, silver

The Charles Bolles Rogers Fund, 63.6



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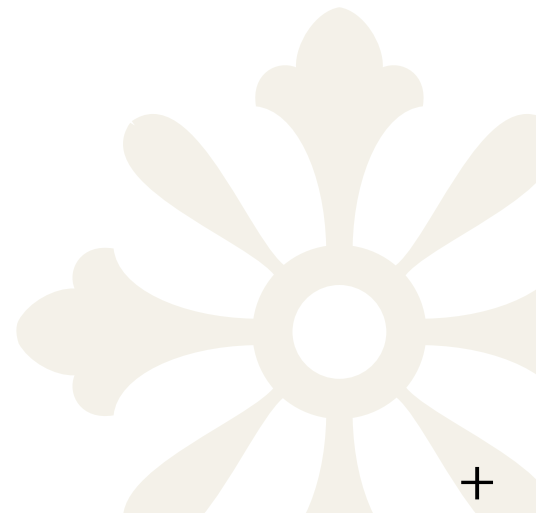
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**England**

**Seal-top spoon**, 1582

Silver

Bequest of Philip L. Baldwin, 77.22.63.1



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**Christopher Eston**

English (Exeter), active c. 1576–92

**Standing salt**, c. 1582

Silver, gilt silver

The James S. Bell Memorial Fund, 49.7a,b

Beginning in the 14th century, standing salts were status objects for the table, as they held what was then a valuable commodity. They were also popular and used frequently in wealthy households. Expensive and ornate salts such as this one made in Exeter, England, with its cylindrical form and embossed and sculptural details, are typical of the Renaissance period, though today they are rare survivors.

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**George Gallant**

Irish (Dublin), active 1630–49

**Salt**, 1640

Silver

Gift of James F. and Louise H. Bell 61.55.17

An exceedingly rare form, this Irish salt is a particularly important object in the MIA's collection. Stylistic changes in Irish silver generally lagged well behind those of 17th-century London. This salt, however, is contemporary with English examples of the same period. George Gallant was one of the original members of the Dublin Goldsmiths' Company, incorporated in 1637.

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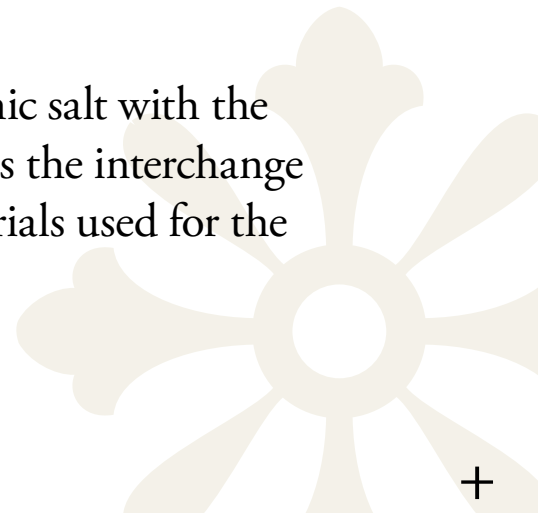
**England**

**Salt**, c. 1680

Glazed ceramic

Bequest of Irene G. Steiner, 2010.82.17

The juxtaposition of this ceramic salt with the adjacent silver one demonstrates the interchange of forms among different materials used for the same function.



**Pieter Claesz.**

Dutch, 1597–1661

**Still Life**, 1643

Oil on panel

The Eldridge C. Cooke Fund, 45.10

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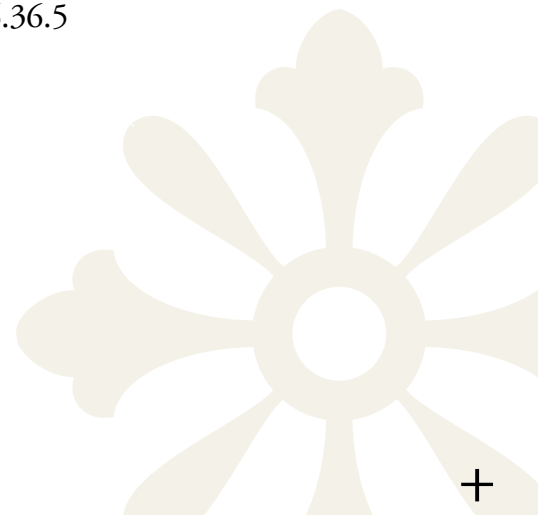
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**England**

**Master salt**, c. 1675

Tin-glazed earthenware

Gift of Mr. and Mrs. George R. Steiner, 96.36.5



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**Italy****Coral cutlery set**, late 16th century

Coral, brass, niello, silver, iron, gold

Gift of funds from the Decorative Arts Council with proceeds from the 2008 Antiques Show and Sale, 2010.29.1,2

This preciously decorated and extremely rare coral cutlery set from the late 1500s would have been used only on extraordinary occasions, such as a wedding, a knighting, or a state visit. Forks first came into common use in Italy, spreading throughout Europe in the 17th century. In the late Renaissance, the guests would typically bring their own cutlery to formal dinners.

Such an expensively decorated cutlery set would have elicited the host's and guests' admiration. In addition, coral was believed to be an antidote against poison. Therefore, in the view of its time this set of cutlery would have offered its bearer special protection during a meal at the table of a rival family or of an untrustworthy foreign ruler.

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**England****Chest**, c. 1600

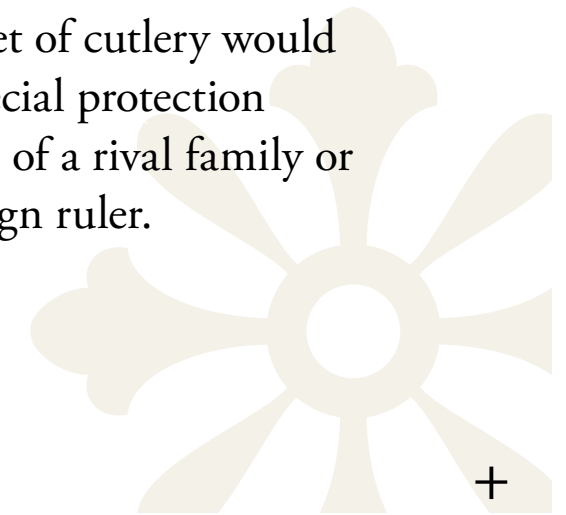
Oak

Gift of funds from Mrs. Lynden F. King, 63.1

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**England****Embroidered box**, 1662

Silk, metallic threads, seed pearls, wood, metal; raised-work embroidery

The John R. Van Derlip Fund and gift of funds in honor of Mary Ann Butterfield, textile conservator at the Minneapolis Institute of Arts, on the occasion of her retirement, 95.14a-bb

Needlework has always been an important art form of England. In the 17th century, a unique style of raised-work embroidery was developed and, in its most elaborate form, was used to embellish decorative boxes used to store personal treasures. These embroidered containers were considered so important that cabinetmakers were commissioned to create

protective carrying cases so the boxes could be easily and safely moved during travel. Women typically made embroideries as well as decorative confectionary for the banqueting tables, so these two forms of domestic art show stylistic links.

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**England****Mirror frame**, 17th century

Silk and metal threads; embroidery

Washburn Fund, 23.28

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**William Lawson**

English, active c. 1618

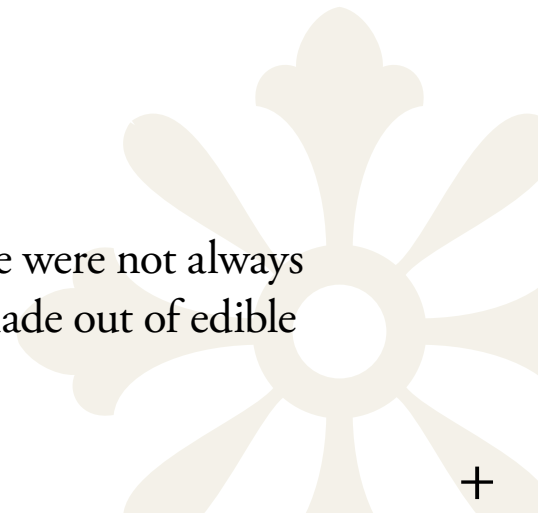
**A New Orchard and Garden, 1648**

(first published 1618)

Letterpress, leather cover

Lent by Ivan Day, L2012.207.2

Garden designs such as this one were not always horticultural, but sometimes made out of edible materials for display on tables.



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**Sir Hugh Platt**

English, 1552–1608

**Delightes for Ladies, 1601**

Letterpress, vellum cover

Lent by Ivan Day, L2012.207.4

Collections of recipes for confectionary dishes like this were popular in Renaissance England, usually targeted at a female readership.



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**Gervase Markham**

English, c. 1568–1637

**The Countrey Farme**, 1616

Letterpress, leather cover

Lent by Ivan Day, L2012.207.3

In addition to sugar, the other major culinary innovation of the Renaissance was the art of distilling strong alcoholic spirits. Initially these drinks were taken as medicines, but during the course of the 16th century they became social drinks, and were often consumed during the banquet course of the meal. Instructions for making these beverages were written and distributed in books such as this one.

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**England****Manuscript cookery book**,

c. 1620–70

Ink on paper, vellum

Lent by Ivan Day, L2012.207.6

One of the recipes shown on these pages is for a drink called Hippocras, here spelled *Ipocras* (after the Greek physician Hippocrates), a sweetened and spiced wine, intended as a digestive. During the course of the 16th century much stronger spirits joined it at the banquet table, including early forms of whiskey, here given its original Gaelic name *Usquebath*.

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**Gervase Markham**

English, c. 1568–1637

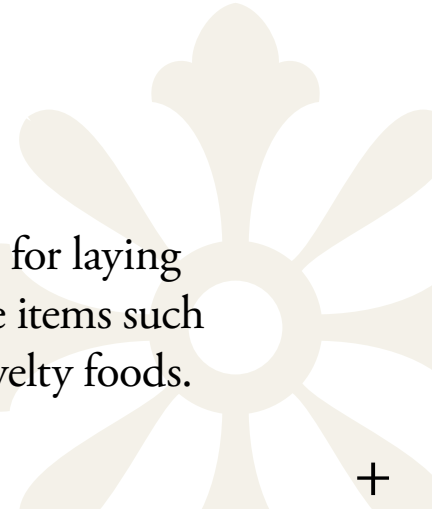
**The English Housewife**, 1656

(first published 1615)

Letterpress, leather

Lent by Ivan Day, L2012.207.1

In this work are detailed instructions for laying out a banquet display with decorative items such as marchpanes, wafers, and other novelty foods.



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**Robert May**

English, c. 1588–1664

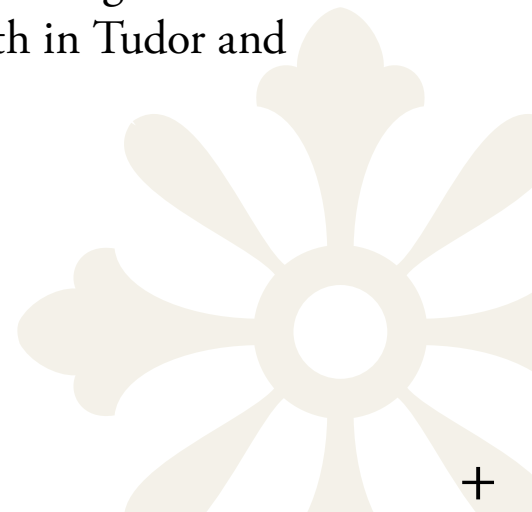
**The Accomplisht Cook**, 1685

(first published 1660)

Letterpress, leather

Lent by Ivan Day, L2012.207.5

The ornamental patterns in this book served as models for some of the replica tarts displayed in the Tudor Room. In his old age, the master cook Robert May recollected the glories of the food displays of his youth in Tudor and Jacobean England.



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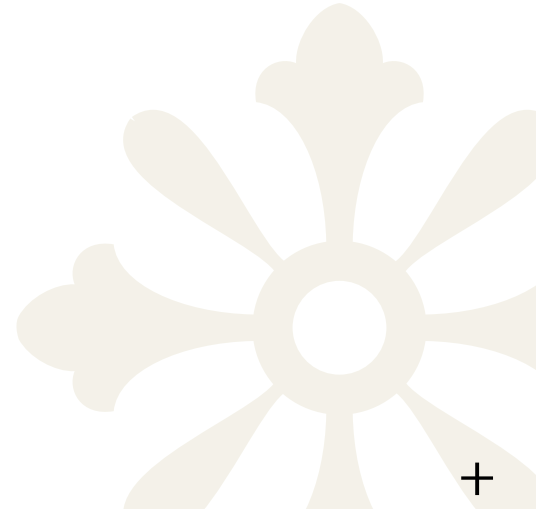
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**England**

**Gingerbread mold**, c. 1615

Oak

Lent by Ivan Day, L2012.207.7



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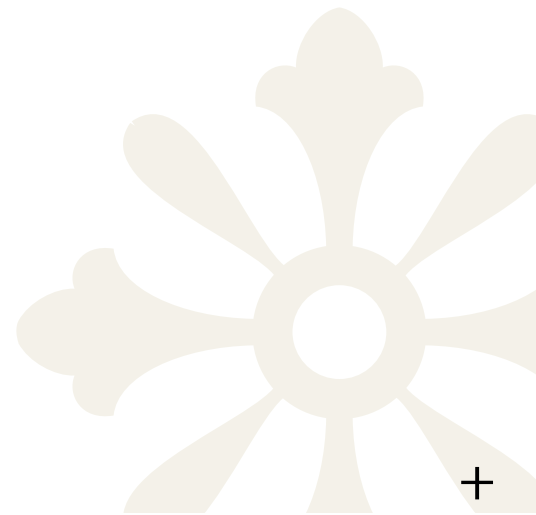
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**Scotland**

**Scottish sugar mold**, 18th century

Pear wood

Lent by Ivan Day, L2012.207.8



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**Italy**

**Mold**, 16th century

Wood

The William Hood Dunwoody Fund, 22.30.3

