

Feast & Fast



Large Label Book

Please do not remove from

Gallery 1

Labels for in-built show case 1:

Cambridge College Silver

(on left wall as one enters *Feast & Fast* exhibition; working from top left to bottom right)

1 & 3

Coconut cups with silver-gilt mounts

Coconuts – or ‘nuts of India’ as they were called before 1600 – are the fruit of the coconut palm, *Cocos nucifera*. By 1400 these trees were growing in India, from where their expensive and highly desirable nuts were imported to Europe and made into cups for the wealthy, who believed that they could neutralise poison. Relatively few early English examples survive, and these two are amongst the earliest known, with the larger cup dating to the early 1400s.

England, early to mid-15th century
Coconut, silver gilt

The Master and Fellows of Gonville and Caius College,
Cambridge

2

Matthew Parker's standing salt & cover

Salt-cellars came in all shapes and sizes, and wealthy individuals and establishments often owned several large examples in silver. Cylinder salts like this one were the height of fashion on English tables from c.1550, and remained popular for the next 150 years. This exquisite early example is a masterpiece of Mannerist art with decoration composed of unfurling ribbon-like 'strapwork', fruit, and gourds. It is unusual because it also contains a pepper-pot: the shallow salt-dish at the top of the hollow drum is covered over by a push-fit lid, whose upper part functions as a pepper-pot.

Attributed to Robert Danbe, London, England, 1562
Silver gilt

The Master and Fellows of Corpus Christi College, Cambridge

4 & 5

Matthew Parker's two-handled posset cups and cover

These two 'ox-eye drinking pots' with fashionable dolphin-shaped handles are amongst the earliest posset cups known to survive. Posset was a comforting, spicy beverage made from hot cream frothed with egg, alcohol, and sugar. The narrow top was supposed to help gather the floating foam and set custard below, so it could be eaten with a spoon, before the pot was picked up by both handles, and drunk from.

Cover: unidentified maker,
possibly John Crathorn, London, 1531

Cup 1: unidentified maker,
possibly Lawrence Truechild, London, 1555 Cup 2:
unidentified maker (mark of 'IP' in a shield),
London, 1570

Silver gilt

The Master and Fellows of Corpus Christi College, Cambridge

6

Matthew Parker's tankard with hinged domed cover

Holding two-thirds of an English pint, this 'gylt pott' was given by Parker to Caius on New Year's Day 1572, the same day he gave an identical one to Trinity Hall, and a slightly more elaborate one (made in 1571) to Corpus. These were Parker's final lifetime gifts and are amongst the earliest tall tankards in existence. Such large tankards remained fashionable until the 1630s, when they were replaced by smaller ones that were easier to handle.

Attributed to Roger Flint I, London, England, 1570
Silver gilt

The Master and Fellows of Gonville and Caius College, Cambridge

7

Matthew Parker's great standing cup and cover with 'man-and-staff' finial

Parker's great standing cup is the second grandest in Cambridge (after the Vice-Chancellor's Cup of 1592) and one of the most significant examples of an English standing cup of its date anywhere. It is a triumph of technical virtuosity with some elements separately cast and soldered on. While some standing cups were for display only, this one was almost certainly meant to be used since the cup is made in two parts: the bowl is a push-fit into the base, and its interior has been deliberately smoothed over to make it easier to wash up.

Unidentified maker, London, England, 1569 Silver gilt

The Master and Fellows of Corpus Christi College, Cambridge

8 & 9

Matthew Parker's rosewater basin and ewer with hinged cover

This spectacular rosewater basin and ewer are late Gothic in style, dating from the reign of Henry VIII (1509–47). They are believed to be the earliest ewer and basin of this sort to survive anywhere in the world, and were used at Elizabeth I's 40th birthday party. Such sets were used by diners to cleanse their hands in delicately scented rosewater before and after grand feasts. The passing scent of the rosewater would have competed with the highly perfumed bodies of the diners, who often overdid it with their scented pomanders designed to mask their natural body odour.

Unidentified maker, London, England, 1545 Silver gilt

The Master and Fellows of Corpus Christi College, Cambridge

**Ivan Day's Recreation of a Sugar
Banquet for an English Renaissance
Wedding, c.1600**

Labels for in-built show case 2:

European Luxury Tableware

(on right wall as one enters *Feast & Fast* exhibition; working from top left to bottom right)

17

Basin with *The Triumph of Neptune* and *The Battle between Marine Centaurs*

This large silver basin is a masterpiece of the silversmith's art using many different techniques. It has been embossed, chased, and engraved with marine imagery taken from two famous engravings by Jacques Androuet du Cerceau the Elder (c.1512–86). One can imagine well-to-do diners dipping their fingers into the sweet-smelling rosewater, and taking a moment to feel the raised work and to look down at the mythical sea-creatures cavorting in the real and fictively rendered water.

Unknown silversmith, Paris, France, 1559–60
Silver, with later gilding

L.D. Cunliffe Bequest, 1937 (M/P.9-1938)

18

Ewer with personification of the virtues and fruit

This ewer is decorated with four oval medallions containing female personifications of Faith, Hope, and Charity (the three Theological Virtues) and Fortitude (one of the four Cardinal Virtues). They were presumably included as moral exemplars to diners and intended to provoke 'virtuous' discussions. The rest of the ewer has less high-brow decoration relating, appropriately, both to water and food in the form of water-fowl and ripe fruit.

Unknown silversmith, Paris, France, 1585–6, possibly after designs by Étienne Delaune (1519/19–83)

Silver gilt

L.D. Cunliffe Bequest, 1937 (M/P.10-1938)

19

Nautilus shell standing cup with Chinese scenes and Neptune riding a dolphin

This fantastical nautilus shell cup is a truly global product. It was constructed in Elizabethan London, likely by an Antwerp silversmith, using a south-east Asian shell, engraved in China, mounted in precious silver-gilt fittings. Its stem and foot are shaped as Neptune riding a dolphin writhing in a sea filled with marine life, while a giant crayfish attempts to crawl inside the back of the shell bowl, making the object rather terrifying to pick up, let alone drink from.

Unknown Chinese shell-carver; unknown European silversmith, London, England, 1585
Nautilus shell, silver gilt

L.D. Cunliffe Bequest, 1937 (M/P.4-1938)

20

Standing salt & cover with warrior finial

Evaporated from sea water, carved from salt mountains, and mined from salt caves, salt has been used for millennia in cooking and to preserve fresh food. Its sale was regulated by the state to ensure supply and fair prices. Fortunes have been made and lost from salt by taxation and monopolies. Salt was served in cellars ('salts') of diverse shapes, sizes, and materials, all with a hollow from which the salt was pinched or scooped. This beautiful English example has a push-fit cover surmounted by a ferocious warrior to 'protect' the salt from contamination.

Unidentified silversmith, London, England, 1583 Silver gilt

L.D. Cunliffe Bequest, 1937 (M/P.3 & A-1938)

21

Hexagonal salt with circular depressions at top and bottom

This salt's small size and limited capacity may mean that it was for a lone diner. However, it more likely reflects the fact that salt was consumed in small quantities. Many salts were designed to prompt conversation or cause amusement. The sides of this hexagonal salt are decorated with small boys (*putti*) in various poses and with diverse objects. It also has two 'hidden' portraits: an ideal woman in the hollow on top, revealed only when the salt was finished, and a warrior in the hollow underneath, discovered only if a curious diner happened to turn the salt upside down.

Workshop of Pierre Reymond (c.1513–after 1584)
Limoges, France, c.1540–45
Enamelled copper

Given by The Friends of the Fitzwilliam Museum (M.4-1966)

Turbo shell standing cup and cover with a boy standing on a turtle

Turbo shells come from large sea snails living in warm tropical waters, often near coral, and were in great demand by European collectors. They were individually harvested – like pearls – by divers who risked their lives in deep waters, and then sold, by merchants, to specialised shell shops in the Dutch Republic.

In this virtuoso example, the polished shell has been skilfully converted into a drinking vessel by mounting it on a stem and foot, curiously formed as a naked boy standing on a turtle. It has a tightly fitting, lift-off cover to prevent poison from being introduced and unwanted matter from falling inside. The protective purpose of the cover is reinforced by the fact that it is crowned by a standing warrior. Its lack of wear suggests that it was primarily kept for display.

Probably Ernst Jansz. van Vianen (active 1604–47), Utrecht, Netherlands, possibly 1628

Turbo shell, silver gilt

C.B. Marlay Bequest (MAR.M.71 & A-1912)

23

Oval dish with *The Wedding of Psyche and Cupid* after Raphael

The upper surface of this splendid Limoges dish was decorated with the pagan story of Psyche and Cupid's wedding feast, based on Raphael's celebrated 1517 fresco in the Villa Farnesina, Rome. Courteys has also lavishly decorated its underside with Jupiter, king of the gods, astride his eagle, surrounded by masks and strapwork, no doubt aware that this was what diners would have seen first when the food-laden plate was carried in high over their heads.

Despite its size, the plate is surprisingly light because the enamel has been applied over thin copper sheets, beaten into shape over a metal mould. This meant that it could be carried aloft with relative ease.

Pierre I Courteys (c.1520–86), Limoges, France,
1560

Enamelled copper

Louis C.G. Clarke Bequest, 1960 (M.116-1961)

In display-case to right of in-built case:

24

Libro de disegni per far vasella di argento et oro per servitio della credenza e tavola

These drawings are early copies of original designs by Giulio Romano, an architect and designer who worked for the Gonzaga court in Mantua, northern Italy. The designs are for the sorts of objects deemed essential for his patrons' table, 'all made in the antique manner, and as are used today in Rome for the table of the Pope and cardinals and other noble lords': salts, pepper-pots, drinking vessels, carafes, candlesticks, ewers and basins.

No exact copies in gold or silver are known to exist for any of these designs. Most reflect the splendour, ingenuity, and complexity of the table decorations that once graced courtly tables, which would have challenged even the most skilled craftsmen.

'Designs for making vessels in silver and gold for service from the sideboard and for the table'.
Unknown artist after Giulio Romano (c.1499–1546),
Northern Italy c.1569–82 Pen and brown ink, yellow and grey-brown wash on paper, bound in vellum

Given by A.N.L. Munby (PD.6-1948)

Still life with fruit and calf's tongue

Valued for its delicate flavour and texture, a cooked and trimmed calf's tongue takes pride of place in this still life that celebrates abundance. The figs, lemons, grapes, and pomegranate were expensive luxuries most likely imported from southern Europe. The cherries, apricots, and walnuts would have been harvested locally, like the shrimps that were probably caught in coastal waters near Antwerp.

The richness of this display is highlighted by the inclusion of a costly silver *tazza* (footed dish) and two large wine glasses *à la façon de Venise* ('in the Venetian style'), one with a domed cover. The base of the crumbling stone column is inscribed: 'NB SVLCCKE. MAECH. SVLCCKE. COST', which can be loosely interpreted as 'each stomach takes the food it is accustomed to', in other words, the stomachs of the rich require costly food. Through the brilliantly rendered forms, textures, reflections, and details, de Heem has conjured up a stunning feast for the eyes, and a virtual one for the stomach.

Jan Davidsz. de Heem (1606–84)

Antwerp, Belgium, 1646 Oil on canvas on panel

Given by A.N.L. Munby (PD.6-1948)

Conserved by Ellen Nigro at the Hamilton Kerr Institute

Please proceed to Zone 2:

Cycles and Systems

Allegory on The Golden Age and The Fall of Man

This idealised vision of men, women, and animals living harmoniously together derives from Ovid's *Metamorphoses*, an ancient Roman source for mythological stories in European art. In the Golden Age, Ovid told of the blissful existence of the first humans on Earth, before hard work and discord divided them. Saturn, god of agriculture, ruled this epoch of eternal spring, in which humankind did not have to cultivate food but gathered it freely from nature's bounty with seeds carried by breezes, flowing rivers of milk, and trees dripping with honey. Unusually, this print includes an allusion to Christianity through the cross-bearing orb (*globus cruciger*), symbol of Christian authority over the world. A bountiful cornucopia decorates the orb, but the small clothed figures below, one of whom carries scales and a sword, refer to The Fall of Man from Eden and the more complex epochs to follow when humankind had to toil for food.

Adriaen Matham (c.1599–1660), after
Hendrik Goltzius (1558–1617)
Published by Jacob Matham (1571–1631),
Netherlands, 1620

Transferred from Cambridge University Library, 1876
(AD.1.18-168)

Embroidered panel depicting *Arcadia*

The sound of the shepherd's pipes and the bleats of his sheep can almost be heard alongside the clucking of the hens around his female companion, in this seventeenth-century embroidered panel. The smells of roses, cornflowers, cowslips, thistles, and honeysuckle waft through, and we can see edible strawberries, peas-in-pods, and bunches of grapes.

This complex domestic embroidery, specially conserved for *Feast & Fast*, is unusual in its focus on flora and fauna, rather than scenes from the Bible, Classical history, and contemporary events. All is well in this rustic Arcadian idyll, in which creatures live happily side by side. Humankind is in complete harmony with nature, and its sustenance assured without the need for hard toil.

Unknown embroiderer, likely a young woman,
England, mid-17th century

Linen with silk and metal threads

Given by Mrs W.D. Dickson (T.1-1933)

28

Beadwork panel depicting *Paradise, The Temptation of Adam and Eve, Cain killing Abel, and The Sacrifice of Isaac*

There are complex theological messages related to food from Genesis (the Bible's first book) in this colourful beadwork panel. On the left, the presence of a unicorn and a mermaid suggests that this is paradise or the Garden of Eden. Adam and Eve stand either side of the Tree of Knowledge, having disobeyed God and sinned against him by eating its forbidden fruit. The resulting punishment was expulsion from Eden, condemning humankind to toil for food evermore.

On the right, two scenes focus on food sacrifices. Below, Cain (an arable farmer) has just murdered his younger brother Abel (a shepherd), in a fit of jealousy because God preferred Abel's sacrifice of lambs to his grain offering. Above, Abraham, commanded to sacrifice his son, Isaac, to God as a test of his faith, is saved from having to do so by the divine provisioning of a ram, which he sacrifices instead. While glorifying God's creation, this panel was also a reminder of 'the dark side of food' as a dangerous gateway to sinful acts, and possible damnation.

Unknown embroiderer, likely a young woman,
England, c.1625–75

Silk with polychrome glass beads

Given by Louis C.G. Clarke (T.20-1945)

The Four Seasons and Maarten de Vos' drawings

In the second half of the sixteenth century, many artists made 'profane allegories' or 'instructive series' of prints. This set of drawings of *The Four Seasons* was used to create a set of popular engravings. Each Season is personified by an appropriate Classical god shown with the three Zodiac signs governing those months, and the relevant Labours.

These images were part of a long iconographic tradition and their meaning would have been easily understood by most educated viewers.

29

***Spring with Venus and Cupid,
from *The Four Seasons****

Shown semi-naked with spring flowers and doves, Venus, goddess of love, personifies Spring. She gently restrains her son, Cupid, eager to let loose his love arrows and cause havoc. To the right, a country house dominates the background, with servants sowing its kitchen garden while a maid milks a cow in the foreground – all suggestive of abundance and fertility. To the left, fishing and hunting take place. The Zodiac signs governing the spring months – Aries, Taurus, and Gemini – hover overhead, but in reverse order here as one reads from left to right, indicating the drawing's purpose as a model for an engraving.

Maarten de Vos (1532–1603)

Antwerp, Belgium, 1587

Brown ink and brown wash, with touches of white and traces of black chalk on paper (stylus work)

Founder's Bequest, 1816 (3708)

30

Summer with Ceres,
from *The Four Seasons*

Our word 'cereal' derives from Ceres, goddess of agriculture, who personifies Summer. She rests on a wheat sheaf under the shade of a fruiting tree, a sickle in hand, while keeping a careful eye on the harvesting scene below. Some labourers cut the wheat while others stack it onto a horse-drawn cart, and rake up the gleanings to ensure no waste. In a field higher up, sheep shearing takes place. Around Ceres' feet luscious ripe fruits and vegetables are strewn. The Zodiac signs that hold sway over the summer months – Cancer, Leo, and Virgo – are shown overhead, but again in reverse order.

Maarten de Vos (1532–1603)

Antwerp, Belgium, 1587

Brown ink and brown wash, with touches of white and traces of black chalk on paper (stylus work)

Founder's Bequest, 1816 (3709)

31

Autumn with Bacchus,
from *The Four Seasons*

Bacchus, god of wine, is shown with a garland of grapevines and leaning on a cornucopia overflowing with ripe seasonal produce. In his right hand, he holds an elegant grape-filled tazza from which a stream of wine flows. To the right, a labourer ploughs with a pair of sturdy oxen whilst another climbs a ladder propped against a large wine vat. Wooden wine casks litter the ground, while full ones are carted off. To the left, a swineherd beats the branches of an oak to bring down acorns to feed his pigs. The Zodiac signs governing the autumn months – Libra, Scorpio, and Sagittarius – hover above the scene.

Maarten de Vos (1532–1603)

Antwerp, Belgium, 1587

Brown ink and brown wash, with touches of white and traces of black chalk on paper (stylus work)

Founder's Bequest, 1816 (3710)

Winter with Aeolus,
from *The Four Seasons*

Winter is personified by a muscly Aeolus, god of the winds, who brandishes a bridle, symbolic of the fast horses that traditionally represented the powerful winds. Between his legs, a small wind-god blows icy blasts, causing his drapery to billow and long beard to unfurl. At his feet, winter vegetables, gourds, and edible roots are strewn. Overhead, the Zodiac signs of the Winter months hover: Capricorn, Aquarius, and Pisces. Interestingly, they are in their correct order, when reading from left to right, indicating that de Vos had forgotten that he was supposed to reverse the order for print-making, an oversight rectified in the engraved version.

Maarten de Vos (1532–1603)

Antwerp, Belgium, 1587

Brown ink and brown wash, with touches of white and traces of black chalk on paper (stylus work)

Founder's Bequest, 1816 (3711)

The Four Elements

Characteristics of The Four Elements – Earth, Air, Fire, and Water – were codified and refined in Ancient Greece and elaborated by Pliny the Elder in his *Historia naturalis*.

The Four Elements and their properties became the cornerstone of Renaissance natural science and alchemy. Food appears prominently in this print series of *The Four Elements* published by Crispijn I de Passe after designs by Maarten de Vos (responsible for the drawings of *The Four Seasons* displayed nearby).

Terra (Earth), from *The Four Elements*

Taste and Hearing are here combined.

An elegant couple sits at a dessert table laden with sugar confectionery and succulent fruit. Musical instruments and scores share the spotlight with these earthly delights. The man strums a lute while looking lovingly at his consort, who has put her viol down to return his gaze. In the background, a man picks fruit while couples dance and have amorous liaisons. The Latin verse at the bottom describes Mother Earth's generosity in contrast to the music-making couple's overindulgence in food and drink, and their implied lustful relationship.

Crispijn I de Passe (1564–1637), after Maarten de Vos (1532–1603) Netherlands, 1613

Engraving

Founder's Bequest, 1816 (24.I.3-271)

Aer (Air), from The Four Elements

Taste and Touch come together in this image alluding to both food and sex. A bird perches on the finger of the hunter, shown with dead songbirds strung from his belt and a waist pouch bulging suggestively with other slain game. His female companion, sitting between his splayed legs, embraces him whilst fingering his doublet. The Dutch word for birding, *vogelen*, is a vulgar expression for sex. A hunting party cavorts at right, while a squadron of birds soars overhead. The Latin inscription refers to birds as 'the most acceptable foods for our tables' because they occupied the space closest to heaven.

Crispijn I de Passe (1564–1637), after
Maarten de Vos (1532–1603) Netherlands,
1613

Engraving

Founder's Bequest, 1816 (24.I.3-271)

The Four Temperaments or The Four Humours

According to 2nd-century CE physician Galen, everyone was born with a predominance of one of Four Humours, which governed a person's Temperament: Sanguine (prone to optimism), Choleric (anger), Melancholic (depression), or Phlegmatic (lethargy).

One's Temperament could be affected by particular foods, also divided into four types: sweet, bitter, sour, and salty. Diet was therefore key to a person's well-being, and people were advised to refrain from eating foods of the same Humour as themselves.

Phlegmatics were advised to avoid 'watery' food like fish and waterfowl, unless 'corrected' with hot and dry substances, like spices, garlic, salt, and even sugar.

Phlegmatici
(The Phlegmatic Temperament) from The
Four Temperaments

Luna, goddess of the moon and regarded as a moistening celestial planet, rules over her Phlegmatic people. She is shown in the company of the three 'water' signs – Cancer, Pisces, and Scorpio. Below, her Phlegmatic subjects fish with lines, nets, and traps, whilst others hunt water fowl including swans, geese, and ducks. The Latin inscription at the bottom was supplied by Heemskerck's doctor friend Hadrianus Junius, who was aware of the significance of the Humours related to diet. Interestingly, this is the only one of Heemskerck's *Four Temperaments* to include food-gathering activities.

Harmen Jansz. Müller (c.1540 –1617), after
Maarten van Heemskerck (1498–1574)
Netherlands, 1566
Engraving

The Rev. R.E. Kerrich Bequest, 1872; received 1873 (M.H-II-151)

35

Melancholici

(The Melancholic Temperament) from The Four Temperaments

Harmen Jansz. Müller (c.1540 –1617), after
Maarten van Heemskerck (1498–1574)

Netherlands, 1566

Engraving

The Rev. R.E. Kerrich Bequest, 1872; received 1873 (M.H-II-150)

37

Sanguinei

(The Sanguine Temperament) from The Four Temperaments

Harmen Jansz. Müller (c.1540 –1617), after
Maarten van Heemskerck (1498–1574)

Netherlands, 1566

Engraving

The Rev. R.E. Kerrich Bequest, 1872; received 1873 (M.H-II-147)

38

Cholerici

(The Choleric Temperament) from The Four Temperaments

Harmen Jansz. Müller (c.1540 –1617), after
Maarten van Heemskerck (1498–1574)

Netherlands, 1566

Engraving

The Rev. R.E. Kerrich Bequest, 1872; received 1873 (M.H-II-153)

The Five Senses

The Five Senses – Sight, Hearing, Smell, Taste, and Touch – can be traced back to ancient Greek philosophy, especially to Aristotle, who ordered them into a hierarchy. Sight and Hearing, designated as of most use to the soul and mind of man, were at the top while those associated with bodily preservation, namely Taste and Touch, were located at the bottom. Smell could belong to either part of the hierarchy, depending on the context.

The artist and printmaker, Abraham Bosse, etched a series of *The Five Senses*, imagined as scenes of everyday life of the wealthy in seventeenth-century France.

***Gustus; Le Goust (Taste),
from Les Cinq Sens (The Five Senses)***

As one of the 'lower' Senses, Taste was associated with the body and Touch. The image of a couple dining alone is loaded with references to sensual love, most obviously eating the artichoke with their fingers. The artichoke was considered an aphrodisiac, as was the melon whose rounded form was suggestive of sexual productiveness. Yet, the couple appears to be the height of civilised restraint, impeccably behaved and showing restraint in what they eat.

The dog's furry head contrasts with his bony hindquarters, making him the embodiment of the eternal human struggle between indulgence and restraint, at the centre of contemporary debates around Taste. The text's recommendation of 'Taste without excess' alludes to the traditional moralising framework where Taste can lead to the carnal sins of Gluttony and Greed.

Abraham Bosse (1602–76)

Published by Melchior Tavernier (c.1564–1641),
France, c.1638

Engraving

Founder's Bequest, 1816 (30.I.5-314)

39

***Visus; La Veue (Sight), from Les Cinq Sens
(The Five Senses)***

Abraham Bosse (1602 –76)

Published by Melchior Tavernier (c.1564–1641)

France, c.1638

Engraving

Founder's Bequest, 1816 (30.I.5-315)

Please proceed to Zone 3:

Production & Provisioning

Left wall: The Farmyard & Agriculture

Cuccagna archway

**Right wall: Fishing, and Hunting Birds
and Animals**

The Campo Vaccino, Rome

Cities were filled with the smells, noises, and movements of animals, as they lived in close proximity to humans. Live cattle and sheep were driven 'on the hoof' from the countryside into the city for sale. In van Swanevelt's view of Campo Vaccino (meaning 'cow pasture'), Rome's livestock market buzzes with activity. From the sixteenth century, it was a popular subject for painters because of its imposing ancient ruins and contemporary popularity as a place of encounter and exchange. Like other markets across Europe, it was a meeting point for people, animals, and goods, bringing together country and city.

Herman van Swanevelt (1603/4–55)
Rome, Italy, possibly 1631 Oil on copper

Founder's Bequest, 1816 (367)

Labels for in-built show case 3:

**Ceramics connected with Agriculture
and the Farmyard**

**(on left wall of Zone 3; working from
top left to bottom right)**

Tiles depicting buckwheat milling

Buckwheat was the cereal of the poor, and accounted for a fifth of all grain consumed in Holland by the end of the eighteenth century. This tile picture shows the typical interior of a *rosmolen* (horse-powered rotary mill) and the various stages in buckwheat milling. The pride in mechanisation, efficiency, and the resulting contribution to the Dutch economy is evident in the lengthy inscription: 'The groat trade is shown here: the buckwheat is first brought in, dried and crushed. It is then sifted, weighed, ground, and sorted in the bolter. Finally, it is packed in sacks which are taken to the market and traded for silver. This is how goods and industry are paid for'.

Netherlands, 1780

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2847-1928)

43

**One-handed honey pot
with three hounds chasing a hare**

This late seventeenth-century honey pot would, originally, have had a ceramic lid to keep dust and insects out. It is a rare survival as they were easily broken, which explains why many were made in wood. Honey was used for remedies for jaundice, worms, and piles and in recipes for gingerbread and mead.

Staffordshire, England, c.1670–1700
Lead-glazed, slip-trailed earthenware

Dr J.W.L. Glaisher Bequest (C.231-1928)

Hannah Robinson's jug

This small, highly decorated jug, likely for milk or ale, is inscribed 'Hannah Robinson 1812'. When Dr Glaisher purchased it in 1909, he was told that Hannah had been given this jug when she married Gabriel Store, in 1812, probably at Burslem, Staffordshire. The imagery celebrates the production of grain, with verses from a traditional English ballad sung on Plough Monday, when farm labourers returned to work after Christmas and started ploughing.

Although the song celebrates self-sufficiency, the jug is a promotion of work, with the motto 'INDUSTRY PRODUCETH WEALTH' reproduced twice.

Staffordshire, England, 1812

Lead-glazed earthenware with silver lustre,
transfer-printed with pastoral scenes

Dr J.W.L. Glaisher Bequest (C.774-1928)

45

Harvest jug

This jug's inscription states: 'Now I am come for to supply your workmen when in harvist dry when they do labour hard and sweat good drink is better far than meat'.

Beer was drunk as quick liquid energy during bouts of hard labour, especially during harvest-time. This jug was likely a wedding present, given the facing male and female heads with a love heart in between. The rotund shape, flowers in bloom, and harvest reference would have been interpreted as symbols of fertility and abundance, appropriate for marriage and desired offspring.

North Devon, England, 1724

Lead-glazed earthenware with slip, with incised decoration

Dr J.W.L. Glaisher Bequest (GL.C.59-1928)

46

John Bridgen's jug with a farmyard scene

Demand for dairy produce increased in eighteenth-century Britain. Ensuring that dairy herds had food during the Winter was critical, so haymaking became an important annual event. This explains its inclusion on John Bridgen's milk jug, even if by 1780, cows were also being fed with grasses, turnips, and cabbages to guarantee a more consistent, year-round yield. Skilled dairymaids were vital to meeting the demand, milking their cows twice daily, normally at sunrise and before sundown. Another essential task was preparing and storing unweaned calves' stomachs to provide rennet for curd and cheese production.

Staffordshire or Yorkshire, England, 1780
Creamware, lead-glazed and painted in enamels

Dr J.W.L. Glaisher Bequest (C.1055-1928)

47

**Butter dish, cover with cow-knob, and stand,
all with trellis pattern**

By the mid-eighteenth century, Cambridge was a hub through which a staggering 90,000 firkins (1 firkin = 56 lbs, or 25 kgs) of butter were dispatched annually to London from Norfolk, south Lincolnshire, and the Isle of Ely, salted and packed in earthenware pots or wooden tubs. Ceramic factories responded to a nationwide increased demand for it by producing pots for meat and fish preserved in butter, as well as small boats for melted butter, and dishes for use at table. As here, cows were often included on the lid to indicate the contents hidden beneath.

Probably Staffordshire, England, c.1755–70 Salt-glazed stoneware

Dr J.W.L. Glaisher Bequest (C.560 & A & B-1928)

Tureen and cover in the form of a rabbit

Ceramic tableware in the form of edible animals, vegetables, and fruit was made for display and use. When placed on the dining table, it was intended to deceive, surprise, and amuse diners. Tureens like this were normally used for soup, served during the first course at dinner (the meal served in the middle of the day). While this tureen could have held rabbit soup, it could equally have been filled with another soup, for example, pea soup, which – to judge from the large number of published recipes – was one of the most popular soups in England at this time.

Chelsea Porcelain Manufactory, England, c.1755–6
Soft-paste porcelain, lead-glazed and painted
overglaze in enamels

Given by Mrs W.D. Dickson (EC.11 & A-1945)

49

Tureen and cover formed as a hen with chicks; and stand formed as leaves and flowers

Many people kept domesticated poultry – chickens, geese, and ducks – for their eggs, meat, and feathers, for personal use or for sale. In Humoral theory, chickens were classified as ‘hot’ and ‘dry’, which made them suitable for those with ‘cold’ and ‘humid’ temperaments.

This hen-shaped tureen was meant to serve hot soup, but the soft-paste porcelain manufactured by Chelsea in the mid-1750s was not heatproof, which may explain the severe cracks in its base.

Chelsea Porcelain Manufactory, England, c.1755–6
Soft-paste porcelain, lead-glazed and painted
overglaze in enamels

Dick Gelston Bequest, 1957 (C.3 & A & B-1958)

Book of Hours

This exquisitely illuminated Book of Hours was designed to aid private prayer and this page lists saints' days between May and August. The Labours of the Months appear at the top of the pages, alternating with the relevant Zodiac sign. On the left, May shows falconry, followed by Gemini; June shows the hay harvest, followed by Cancer. On the right, July shows the wheat harvest, followed by Leo, while August shows wheat threshing, followed by Virgo.

At the sides, and at the bottom, vignettes show episodes from The Creation: God creates Adam and Eve and explains that they can eat any fruit in the Garden of Eden, except for that on the Tree of Knowledge, which is forbidden. The combination of pagan and Christian motifs would not have been problematic to its readers since Mother Nature's ability to provide food was seen as part of a divine order.

Possibly Tours, France, c.1500–20 Pigment on vellum

Founder's Bequest, 1816 (MS 132)

51

Virgil, *Opera*, vol. 1:

Eclogae, Georgica, Aeneis

This exceptional hand-painted frontispiece in Holkham Hall's manuscript copy of Virgil's *Georgics* – a poem about agriculture over the course of a year, first published in 29 BCE – illustrates many of its themes. It shows agricultural activity appropriate to Winter, with ploughing, harrowing, and seeding taking place as well as pruning and planting trees.

A couple are 'tanging' or beating drums, a traditional way of getting swarming bees to return to their hives. The enlarged scale of the bees makes them appear real, as if just landed on the page. Their prominence may be due to their importance in Virgil's *Georgics*, in which a whole section is devoted to beekeeping.

Master of the Prayer Books of around 1500,
Bruges, Belgium, c.1500

Pigment on vellum

The Earl of Leicester and the Trustees of the Holkham Estate
(MS 311)

52

Richard Bradley, *The Country Housewife and Lady's Director, in the Management of a House, and the Delights and Profits of a Farm*

First published in 1732 by Richard Bradley, the first Professor of Botany at Cambridge, *The Country Housewife* was a popular guide aimed specifically at women readers. It includes recipes for cooking food and medicinal remedies, as well as advice for the successful running of a home and farm. Its frontispiece shows activities associated with Autumn.

The middle-ground is dominated by scenes of harvesting: grapes from the vineyard are pressed, while ripe corn is cut, bundled into sheaves and tied into stooks. In the foreground, fresh milk is brought to a spotless dairy, where industrious maids convert it into butter and cheese.

(D. Browne: London, 1736; 6th edition)

Private collection

Landscape with shepherds

This large canvas portrays an idyllic pastoral scene of prosperous country life with shepherds tending a mixed flock at early dawn, with fruit-laden trees at right, and a majestic mountain range in the distance. With its timeless feel and gentle pace, Bassano's painting can be interpreted as a Renaissance Arcadia, with man living in complete harmony with nature.

Although the serenity belies the hard physical work of shepherding, several details shed light on animal husbandry in mountainous regions. A shepherd-boy checks the fresh spring water that his lamb is about to drink, while his kneeling companion, surrounded by large wooden milk-tubs, appears to be in the process of milking his ewes.

Francesco Bassano the Younger (c.1549–92)

Venice, Italy, c.1570–85

Oil on canvas

Founder's Bequest, 1816 (114)

Conserved by Molly Hughes-Hallett at the Hamilton Kerr Institute

41

Landscape with windmill and carts

The power of wind was harnessed by tens of thousands of mills across the landscape of early modern Europe to meet an ever-growing demand for flour. Although Dutch landscape painters often depicted these iconic buildings with their enormous wooden sails set against dramatic skies, as shown here, most European mills were powered by water, as seen in the frontispiece to Richard Bradley's *Country Housewife* (displayed nearby).

Jan Brueghel the Elder (1568–1625)
Brussels, Belgium, c.1611 Oil on copper

Dr R.B. Meyer Bequest (PD.186-1975)

55

Enlarged reproduction of the *Porta dedicata alla Vigilanza*, from Francesco Orilia, *Il zodiaco, over, idea di perfettione di prencipi* (Ottavio Beltrano: Naples, 1630), fol. 456

This spectacular life-size *cuccagna* arch is based on a small woodcut published in 1630. It recreates a multi-sensory triumphal arch erected in Naples in June 1629 as part of the celebrations to commemorate the Duke of Alba's 7-year tenure as Viceroy. The original wood and canvas arch was completely covered in food: stacked wheels of cheese and loaves of bread, cured ham hocks, salami, and local pear-shaped cheeses called *caciocavallo*. Two suckling pigs had tubes wedged in their mouths from which fireworks were lit.

Cuccagne were meant for the stomach as well as the eyes. At a certain point, hungry Neapolitans were permitted to dismantle these edible displays, watched over by their rulers, local nobility, and tourists, and to take any remaining foodstuffs home.

Josh Brown, Daniel Reeves, and Tony Upson
Medium-density fibreboard and acrylic paint

Based on the copy in the Getty Research Institute, Los Angeles (94-B11818)

55

Enlarged reproduction of the *Porta dedicata alla Vigilanza*, from Francesco Orilia, *Il zodiaco, over, idea di perfettione di prencipi* (Ottavio Beltrano: Naples, 1630), fol. 456

The *cuccagna* originated in the ‘Land of Cockaigne’, an imaginary place of plenty in which food rained from the skies and all the bodily needs were met. The *cuccagna* was in part a political tool that allowed rulers to show their liberality and munificence in a very public way.

These kinds of festivities contributed to the creation of powerful civic and religious identities mediated through food, and to powerful collective and individual memories for participants and spectators alike. The *cuccagna* demonstrates the diverse uses and multiple meanings of food and its imaginary possibilities in the lives of early modern Europeans.

Josh Brown, Daniel Reeves, and Tony Upson
Medium-density fibreboard and acrylic paint

Based on the copy in the Getty Research Institute, Los Angeles
(94-B11818)

River scene by moonlight

A great variety of fish was consumed in early modern Europe. Most people ate salted or dried fish bought at annual fairs and consumed throughout the year. The Church forbade the eating of meat during 'fast days' or 'thin days', which accounted for 40% of the year. Fish was an essential meat-substitute on these days, and hence why they were also known as 'fish days'.

Some fish was 'farmed' in ponds, while other fish was caught wild from rivers and seas, with commercial fishing on international waters under state control. Fishing was both seasonal and regional. Vermeulen's serene nocturnal painting shows a Dutch river with boats moored, nets cast, and fishermen toiling under a full moon's bright light to bring in a catch, ready to sell early the following morning.

Cornelis Vermeulen (1732–1813) Dordrecht, Netherlands, c.1752–1813 Oil on panel

Daniel Mesman Bequest, 1834 (408)

Winter landscape with bird trap

When food was scarcer in the Winter, poorer communities would set up communal bird traps like the simple yet lethal 'dead-fall' trap shown in this painting. An old wooden door has been elevated from the ground by a wooden prop, and bait placed beneath. When unsuspecting birds flew in to eat the bait, the trap would be triggered, the door would fall, and they would be killed instantaneously beneath the heavy weight.

Many wild birds were hunted for the table, from large pheasants and swans to tiny songbirds, by landed nobility on their private estates. The less well-off hunted birds legally on common land and illegally on private land, using the cheapest and most effective methods possible, depending on the season, ranging from taking birds from their nests to setting traps and nets.

Pieter Brueghel the Younger (1564–1638)

Antwerp, Belgium, 1626 Oil on panel

Private Collection

Grus cinera (Trapping cranes near Pisa)

This drawing depicts the bizarre and, to modern eyes, barbaric technique used for hunting cranes near Pisa, from which the term 'hoodwinked' is derived. The drawing was the basis for a printed illustration published in a 1596 book dedicated to hunting and fighting animals. The printed image had a helpful explanation: 'In Pisa, the fowler, having skilfully made hoods out of paper, smears bird-lime inside them and puts them in pits. The hungry crane arrives, thrusts in its beak, the paper sticks, envelops its eyes, and prevents the bird from flying'.

While this image can be viewed as a celebration of man's ingenuity, it also documents man's brutal domination of the animal world, the violence of which met with criticism by radical thinkers such as Thomas Tryon, one of whose books is displayed in *Feast & Fast*.

Jan van der Straet, also known as Giovanni
Stradano (1523–1605)
Florence, Italy, 1556(?)

Pen and brown ink, brown wash, heightened with
white, on paper (stylus work)

Sir Bruce Ingram Bequest (PD.736-1963)

A plucked duck suspended by its neck and one leg

This partially suspended, live-plucked duck is a disturbing image of anger and suffering. By excluding any background and making the duck fill the page, de Gheyn has intensified its pain and indignity. This makes for uncomfortable viewing – at least for modern eyes.

Little is known about the practice of live-plucking in early modern Europe, or its relationship to food production, but a recipe for roasting a live-plucked duck or goose is included in John Wecker's 1660 *Book of Secrets*. There were a few early modern writers, such as Thomas Tryon, an early advocate of vegetarianism, who reflected on man's violence against animals, both in hunting and farming.

Jacob III de Gheyn (c.1596–1641) The Hague or Utrecht, Netherlands, c.1620–41

Pen and ink on paper

Sir Bruce Ingram Bequest (PD.348-1963)

61

Swan register

Swans were kept and bred as status symbols by the wealthy, their meat reserved exclusively for elite tables. In England from 1482, it was decreed that all white swans, unmarked, and found in common waters were the automatic property of the Crown. Swans could be legally kept on the estate waters of wealthy landowners. In order to identify who owned which swans, their bills were etched with an official ownership mark, granted by Royal consent for a substantial fee.

These marks were recorded in swan registers, such as this example from Wisbech. It is ordered hierarchically, with Royal marks followed by those of nobles and gentry. Ignoring or defacing swan marks were offences met with harsh penalties. In 1570, the Order of Swannes stated: 'if any person do raze out, counterfeit or alter the mark of any swan [they] shall suffer one year's imprisonment'.
Wisbech, England, early 17th century
Ink on paper

The Wisbech & Fenland Museum (WisFM: 1851.127.1)

60

Charter of free warren with the great seal of England, granted to Roger de Pilkington by Edward I

Food production and sourcing in early modern Europe were ultimately based on who had access to what and when. Long before 1500, hunting for wild game in England was a privilege granted by the monarch to favoured subjects.

In this rare charter of free warren dated 10 June 1291, Edward I grants the nobleman Roger de Pilkington and his heirs the right to hunt – or to ‘free warren’ – on his demesne lands. This deed is beautifully illustrated with hunting imagery: a crossbowman and various wild animals including a kingfisher, boar, wild cat, and deer. It also includes a cow and sheep, representing livestock, and a peacock.

Norham (Northumberland), June 1291

Given by The Friends of the Fitzwilliam Museum (MS 46-1980)

Oval plaque depicting coney catching

Rabbits (coney) were a popular food across Europe, and their skins provided useful additional income. Some wealthy English landowners ensured year-round supplies through estate warrens ('coningerys'). Building a warren required a licence, money, and land on which great earth embankments were constructed, and sown with gorse or fenced off, to keep the rabbits in and poachers out. As this plaque shows, warreners ('coningers') would use ferrets or dogs to drive rabbits from these man-made burrows into nets stretched over the entrances.

Unidentified Lambeth pottery, England, c.1735-45

Scene copied from an etching by Wenceslaus Hollar (1607–77) after Francis Barlow's 'Coney Catching' from *Severall Wayes of Hunting, Hawking, and Fishing, According to the English Manner* (London, 1671)

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.1571-1928)

62

***The world turned upside down:
Hares roasting a hunter***

In this tiny print, animals fight back against human aggressors. Normal roles are reversed and animal victims get their revenge. Having caught the hunter, hares spit-roast him alive. Two of his canine accomplices are boiled alive, while two more are dragged towards the fire.

The German inscription explains the hares' point of view and how the punishment fits the crime: 'Those who caught, flayed, and ate us; we now treat in the same way.' Such images reveal a profound uneasiness about human- animal relations – especially with animals that were eaten – which ultimately comes from the notion that God created animals to be Man's companions, and Adam and Eve in Eden were vegetarian.

Virgilius Solis the Elder (1514–62)
Germany, 1530–62 Etching

The Rev. R.E. Kerrich Bequest, 1872; received 1873 (P.4962-R)

Dead game and fruit

Wild rabbits were caught in snares (traps with anchored wire or cord nooses): the 'coney' portrayed here has been snared by its right hind leg. Pheasants were more expensive than rabbits to catch as they were normally shot using guns requiring ammunition and well-trained hounds.

Weenix's painting is both realistic, with the beautifully observed dead game and scattered fruit, and artificial. The naturalism of its individual elements belies the fact that it is carefully composed and contrived to show off the skill of the painter and the beauty of nature. It would have hung in an elite dining room, to be admired as real animals – roasted, boiled, and in pies – were brought to the table and eaten.

Jan Weenix (1641/42–1719) Possibly
Düsseldorf, Germany, 1706 Oil on canvas

Founder's Bequest, 1816 (50)

**Please proceed to Zone 4:
Local & Global**

Left wall: Pomegranates & Pineapples

End wall: The Street Cries of London

Right wall: Ginger & Sugar

**Central Display case: Ivan Day's
recreation of a Georgian
Confectioner's Shop Window (front)
and Workspace (behind)**

Still life with fruit and macaws

Painted on copper for maximum luminosity, this brightly coloured image was designed to delight the senses. On the one hand, it celebrates abundance, luxury, and the 'exotic' with succulent fruit, two New World macaws, and two Chinese blue-and-white porcelain dishes made for export to Europe.

However, closer inspection reveals insects on the fruit, leaves curling and turning brown, and a pomegranate past its best. Such details were included as a coded moralising message to show the destructive effects of time, calling to mind the brevity of life and warning against worldly vanity: the fruit will rot, the birds will die, and the porcelain will break.

Balthasar van der Ast (1593/94–1657)
Utrecht, Netherlands, 1622 Oil on copper

Daniel Mesman Bequest, 1834 (295)

Dish with pomegranate tree

This unusually large mid-seventeenth-century Chinese blue-and-white dish is embellished with a stylised pomegranate tree-of-life. A pair of split-open pomegranates nestle at the centre of its trunk, their seeds deliberately exposed as a sign of their reproductive capacity.

Like the porcelain dishes in van der Ast's painting (displayed to the left), this expensive dish was made for a wealthy European, the luxury and exoticism of the pomegranate motif echoing that of the porcelain.

China, Fujien province, c.1644–61

Hard-paste porcelain, painted underglaze in blue

Dr Thomas Donald Kellaway Bequest (C.12- 2002)

67

Jug with pomegranates and hyacinths, and hinged cover

Together with the hyacinth, the pomegranate became a common decorative motif on later sixteenth-century polychrome tableware made in Ottoman Anatolia, as seen in this Iznik jug. It was likely made and exported to Elizabethan London shortly before 1592, when the fashionable silver-gilt mounts were added to protect its fragile edges and render it even more luxurious.

Jug: Iznik, Turkey, c.1580s –92

Mounts: probably John (Jan) Hoffman
(active 1577– after 1599), London, 1592

Fritware painted underglaze, with silver-gilt mounts

Purchased with Leverton Harris Fund,
and Albert Leopold Reckitt Bequest funds (M.16-1948)

68

'Clapmash' bowl with pomegranates, grapes, and foliage

Many seventeenth-century English ceramics are decorated with pomegranates, like this distinctively shaped 'clapmash' bowl, whose name derives from the Dutch word 'Klapmuts', a sailor's hat with a rounded crown and a broad flat brim. Its underside is dated '1639' and has the initial letter 'I' combined with 'B' followed by 'M'. The combination of ripe pomegranates with grapes (both symbols of fertility), and the precise form of the conjoined initials, make it likely that this dish was made to commemorate a marriage.

Probably London (Southwark), England, or possibly Netherlands, 1639

Tin-glazed earthenware (Delftware)

Dr J.W.L. Glaisher Bequest (C.1400-1928)

Labels for in-built show case 4:

The Pineapple

(working from top left to bottom right)

78 & 79

Ice cream spaddle, and sorbetier from *Gunter's of Berkeley Square, London*

England, probably early 19th century

Pewter; sorbetiere with wooden handle

Private collection

80

Hinged tripartite pineapple-shaped ice cream mould

England, c.1790

Pewter

Private collection

Ice cream was made in the eighteenth century using this sort of equipment. This sorbetier was used in Gunter's, a fashionable confectionery shop in Berkeley Square, London, which started off life in the 1750s as 'The Pot and Pineapple', run by Domenico Negri from Turin and his English wife, Elizabeth Gunter.

Sometimes pineapple-flavoured ice cream was put into pewter moulds to replicate the pinecone-shaped body of the fruit, like the mould displayed here. When the frozen ice was removed, real pineapple leaves were inserted into its crown to make a very convincing *trompe l'oeil* 'pineapple in ice'.

Tile depicting a couple in a garden

This comparatively inexpensive tile attests to English pineapple mania: its cheap transfer-printed image (a novel technique introduced at Liverpool in 1756) shows a well-to-do courting couple strolling on an elegant parterre past a large terracotta pot containing a flourishing pineapple plant. This image is adapted from an illustration published in the popular women's periodical, *The Ladies Amusement*, in 1762. For most wealthy gardeners, pineapple cultivation had become 'the fashionable Test of good gardening' to quote Adam Taylor in his gardening book of 1769.

Liverpool, England, c.1765–75

Tin-glazed earthenware and transfer-printed with reversed design from plate 32 of *The Ladies Amusement* (2nd edition, 1762; or 3rd edition, 1771)

Dr J.W.L. Glaisher Bequest (C.1731-1928)

Teapot in the form of a pineapple

For some, the supreme artificiality of the home-grown British pineapple caused distrust and disapproval. In Tobias Smollett's 1751 comic novel, *Peregrine Pickle*, Mrs Grizzle observed that she could never eat pineapples because they were "altogether unnatural productions, extorted by the force of artificial fire out of filthy manure".

However, pineapple mania seized the popular imagination, and many ceramic factories responded by producing novelty tableware in the shape of pineapples, such as this teapot in 'ananas form'. In the 1750s, tea was still an expensive luxury, and hence this pot's small size and limited capacity. It was probably acquired by a fashionable woman with a sense of humour who, unlike Mrs Grizzle, was a fan of pineapples, and who may even have grown some herself.

Staffordshire, England, c.1755–66 Earthenware with lead glazes

Dr J.W.L. Glaisher Bequest (C.707 & A-1928)

74

Mould with pineapple motif, for flummery

Staffordshire, England, c.1760

Salt-glazed stoneware

Private collection

75

Six-sided oval dessert dish with cusped and scalloped rim, supporting a replica pineapple flummery made by Ivan Day using no. 76

Yorkshire or Staffordshire, England, c.1780–90

Lead-glazed earthenware, painted underglaze

Given by Sir Ivor and Lady Batchelor (C.5-1997)

76

Mould with pineapple motif, for flummery

Staffordshire, England, c.1790

Creamware

Private collection

In the early 1720s, Bradley had described pineapples as 'Rarities from the West-Indies', being 'soft, tender and delicate' and excelling 'all the Fruits in the World in Flavour and Richness of Taste'.

Once an emblem of the tropical and unobtainable, by the 1750s, the pineapple had asserted itself as chief ingredient of delicacies offered by exclusive confectioners and fashionable hosts. Wedgwood and other Staffordshire potteries catered for the pineapple craze by producing ceramic pineapple-shaped moulds (like these two), in which *trompe l'oeil* pineapple jelly or blancmange-like flummery was made in kitchens, both commercial and domestic.

77

Wine glass with burnished gilt border and flower sprays, used for toasting, with replica toasting biscuits

By the later 1700s, pineapples had become emblematic of welcome, hospitality, and friendship, and were served at elegant dinners. Confectioners made pineapple-flavoured tarts, flummeries, jellies, and ices, often in the shape of the fruit. They also baked small 'toasting biscuits' decorated with pineapples, for dipping into glasses of sweet fortified wine when toasts were made during dessert. These replica pineapple toasting biscuits were made by Ivan Day, pressed from late eighteenth-century wooden moulds.

England, c.1765 Lead glass, gilt

D.H. Beves Bequest (C.182-1961)

69

John Parkinson, *Paradisi in sole paradisus terrestris, or, A Garden of all Sorts of Pleasant Flowers which our English ayre will permitt to be noursed up* (London, 1629)

The notion of the pineapple as a heavenly fruit had gripped the European popular imagination ever since Columbus first encountered it on Guadaloupe in November 1495. The frontispiece of John Parkinson's *Earthly Paradise* shows the Garden of Eden, with a large healthy pineapple centre-stage, between Eve foraging for strawberries and Adam inspecting a strange fruit tree. This is the earliest known image of a pineapple in an English printed book. Perhaps Parkinson gave this exotic fruit such prominence in Paradise because of a contemporary theory that claimed that the pineapple was 'the apple that Eve cozened Adam with'.

Given anonymously, 1945

MSSPB Reserve Collection

70

**John Parkinson, *Theatrum Botanicum*
(London, 1640)**

In 1640, eleven years after *Earthly Paradise*, Parkinson published his monumental *Theatrum Botanicum* (The Theatre of Plants). With over 3,800 plants discussed on 1,688 pages, it is the most complete English botanical treatise of its time, and remained a standard reference for over a century.

Parkinson dedicated a double-spread to the pineapple (displayed here), including woodcut images of two healthy specimens – one whole with leaves and stalk, the other cut in half – entitled, ‘*Anna seu Pina: The West Indian delititious Pines*’. Parkinson considered the fruit’s exquisite and unique taste to be an important defining characteristic, describing it ‘as if rosewater, wine and sugar were mixed together’.

Private collection

71

Richard Bradley, *A General Treatise of Husbandry and Gardening* (London, 1721)

Sir Matthew Decker, a wealthy Dutch merchant and grandfather of the Fitzwilliam Museum's founder was the first man to grow pineapples from scratch on English soil in the 1710s with the help of his Dutch gardener, William Tellende. Decker's pineapples were also the largest grown to date in Europe.

This achievement was publicised by his friend, Richard Bradley, Cambridge University's first Professor of Botany, in this issue of his *General Treatise of Husbandry and Gardening*, which included this finely observed engraving of one of Decker's pineapple plants.

Based on Tellende's techniques, Bradley provided step-by-step instructions on growing pineapples from slips using hotbeds and special thermometers.

Decker's achievements and Bradley's publication encouraged other gardeners to follow suit, starting pineapple-growing mania in England. But this was a fashionable pursuit only for the wealthy since it required specialized equipment, skilled gardeners, time, space, and money, with Bradley estimating that it cost some £80 to grow a single pineapple from scratch, equivalent to roughly £9,300 today.

Private collection

Pineapple grown in Sir Matthew Decker's garden at Richmond, Surrey

As the first man in England to grow exotic pineapples from scratch, Matthew Decker, grandfather of the Fitzwilliam Museum's founder, invited George I to sup on his delicious home-grown marvels.

To mark the event, he commissioned the renowned portraitist and fruit-painter Theodore Netscher to paint this substantial portrait of the pick of the crop victoriously flourishing in an English Eden. Dated 1720, its proud Latin dedication states: 'To the perpetual memory of Matthew Decker, baronet, and Theodore Netscher, gentleman. This pineapple, deemed worthy of the royal table, grew at Richmond at the cost of the former, and still seems to grow by the art of the latter. H[enry] Watkins set up this inscription, A.D. 1720'.

Theodorus Netscher (1661–1728)

London, England, 1720 Oil on canvas

Founder's Bequest, 1816 (357)

Enlarged projections of *The Cries of the City of London Drawne after the Life*

These enlarged projections are from prints of food hawkers advertising their wares.

They are intended to evoke the bustle, noise, and smell of selling a variety of foodstuffs on the streets of London. These images are part of a genre found across Europe from the late sixteenth century called 'The Cries', in which vendors are captioned with their call. The genre also included music for strings and voices, and popular songs that let singers imitate the food sellers' sounds. Such prints were mostly enjoyed by people far higher up the social scale than the traders depicted.

'The Cries' offered a way to collect and classify the street life of cities like London, Naples, and Paris.

John Savage (1683–1700),
after Marcellus Laroon (1679 –1772), published by
Henry Overton (1676 –1751), 1711
Etching and engraving

(3.G.22)

Enlarged projections of *The Cryes of the City of London Drawne after the Life*

Laroon's images were called 'The Cryes of the City of London Drawne after the Life', suggesting he had pounded London's streets and sketched what he saw. They are innovative in their use of brilliantly observed 'eye-witness' detail, designed to reinforce their authenticity. The poles carried by the rabbit seller show the wood grain clearly, while the rabbits' legs are carefully tied, the fur is bristly, and the whiskers limp.

Yet, these images are also fantastical. Laroon's characters stand against blank backgrounds, with no hint of the street conditions or the time of day. Their faces are serene and their bodies show no strain. Indeed, they are more like professional actors playing a part rather than real-life hawkers.

John Savage (1683–1700),
after Marcellus Laroon (1679–1772),
published by Henry Overton (1676–1751), 1711
Etching and engraving

(3.G.22)

The market stall

The bare branches silhouetted against the lead-grey sky at top right indicate that it is Winter, as does the seasonal produce for sale. Baskets of dried fish, chestnuts, and medlars lie on the table while dried onions, crimped stockfish, and two lustrous gingerbread shapes hang on the wall. The upper one is a stag with spectacular antlers; the lower one is a militiaman, the latter made from a mould similar to that displayed in the adjacent case.

Gingerbread was traditionally made by Dutch families for the Feast of St Nicholas or *Sinterklaas* (Santa Claus), celebrated the evening before (5 December).

Willem van Mieris (1662–1747)

Leiden, Netherlands, c.1730

Oil on panel

Founder's Bequest, 1816 (36)

Labels for in-built show case 5:

Ginger & Sugar

**(working from top left to bottom
right)**

84

Baluster vase ('ginger jar') with birds, peonies and bamboo, and cover

Bulbous containers like this are traditionally called 'ginger jars'. Made in China, their porcelain bodies and lids were painted with various decorations, including birds and flowers as seen here, under-glaze in blue. From the late eighteenth century, it became fashionable to display them. However, it is not clear whether they actually ever stored ginger. While too large to store powdered ginger, they could have been made to export the root preserved in syrup.

China, c.1600–44

Hard-paste porcelain (vase);
wood (cover; replacement)

H.S. Reitlinger Bequest, 1950; transferred from the Reitlinger Trust, 1991 (C.710 & A-1991)

85

**Ginger jar and domed cover with putti
among foliage**

Although the purpose of Chinese porcelain 'ginger jars' remains unclear, their bulbous shape became very fashionable in Europe. Imitations were made in silver during the seventeenth century, such as this one made by the London-based German silversmith, Jacob Bodendeich, and in hard- or soft-paste porcelain in the eighteenth century, purely for decoration.

Jacob Bodendeich (1633/4–1681)

London, 1673 Silver

Purchased with the Cunliffe and Perceval Funds, aided by grants from the National Art Collections Fund and the MLA/V&A Purchase Grant Fund (M.11 & A-2005)

86

Sugar caster with two unidentified coats-of-arms

Étienne Bacquet, Paris, 1696

Pewter

A.F. de Navarro Bequest (NAV.182-1933)

87

Sugar caster with sprays, berries and flowers

Metal Pot Factory, Delft, 1691–1724

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2435 & A-1928)

88

Sugar caster with cap

England, c.1750

Caster: lead glass Cap: silver

Given by Miss E.H. Bolitho through The Friends of the Fitzwilliam Museum (C.153-1975)

89

Sugar bowl, cover, and stand with flowers, foliage and birds

Vincennes Porcelain Manufactory, France, c.1752

Soft-paste porcelain, enamels, gilt

Louis C. G. Clarke Bequest, 1960 (C.13.2 & A & B-1961)

90

**Sugar basket with dog and birds, with liner,
on 3 bracket feet**

Francis II Spilsbury, London, 1768–9

basket: silver; liner: glass

Louis C.G. Clarke Bequest, 1960 (M.46 & A-1961)

Sugar for the table

Perfect for cooking, refined granulated sugar was also ideal for use at the table as a sweetener, either for sprinkling onto food or for dissolving into fashionable hot beverages, like tea, coffee, and chocolate, otherwise considered too bitter to drink.

Kept in airtight ceramic storage jars in the kitchen, it was presented in more elegant containers and dispensers for the dining- and tea-table. Made in all shapes, sizes, and materials, sugar bowls, basins, and baskets normally came with a silver spoon for dispensing, while sugar casters, sifters, and shakers were designed for 'dredging' sugar directly onto food. These sugar containers were usually decorated with 'exotic' motifs to underline the far-away provenance of their contents.

91

Double-sided gingerbread mould with militiaman (front) and woman (back)

Especially popular in northern Europe, gingerbread was made with both ginger and sugar. It was usually pressed in the shape of a figure or animal, using wooden moulds.

These were often double-sided to save wood and also space in the kitchen. This example has a pike-holding militiaman on one side, and a fashionably dressed woman on the other, but carved into the block upside down.

The resulting gingerbread militiaman is identical to that depicted in van Mieris' *Market stall* (displayed to the left). The fact that this was painted over a century later proves the popularity of certain motifs, passed down from generation to generation.

Netherlands or Belgium, c.1620 Fruitwood

Displayed with pressings by Ivan Day, 2019

Private collection

92

Double-sided gingerbread mould with King William III (front) and Queen Mary II (back)

Double-sided gingerbread moulds with a man carved into one side and a woman into the other are common. The English sugar banquet table at the start of the exhibition includes a pair of fashionably dressed gingerbread musicians in the form of a male harpist and a female lutenist, pressed from an exceptionally well-carved, double-sided, boxwood mould.

This remarkable English mould – one of the largest of its time in existence – has portraits of William III and Mary II of England, likely made in c.1689 to produce gingerbread likenesses to celebrate their coronation.

England, c.1689 Unidentified wood

Displayed with pressings by Ivan Day, 2019

Private collection

93

**Gingerbread mould with
the Royal coat-of-arms of George III**

Patriotic gilded gingerbreads in the form of the Royal Arms were also made from wooden moulds and sold at fairs. This is a late eighteenth-century example with the Royal arms of George III, who acceded to the throne in 1760.

England, late 18th century
Unidentified wood

Displayed with a pressing by Ivan Day, 2019

Private collection

Ginger and Sugar

Ginger was an essential ingredient in medieval medicine and cooking. Tastes changed and by the late 1500s it was used less often in savoury dishes but remained popular in sweet ones. Humoral theory identified ginger as 'hot', and helpful to those with cold constitutions or living in cold climates, which explains its greater demand in northern Europe.

Different species grew across Asia, with edible varieties transplanted in the Caribbean by Spanish colonists in the 1500s. Ginger was imported in diverse forms into Europe, including preserved in a sugar syrup or dried and made into a powder. Early modern cookbooks attest to these different forms. Robert May described the addition of stem ginger in a variety of meat dishes. Hannah Woolley recommended equal measures of powdered ginger and cinnamon to make gingerbread.

Sugar had many culinary uses, chiefly for preserving, fermenting, and sweetening. Increasing demand drove European colonialism and the establishment of sugar plantations in the Caribbean. Increasing imports led to lower prices and, by the eighteenth century, sugar was transformed 'from a luxury of kings into the kingly luxury of commoners'.

The constant need for labour on these plantations fuelled the horrific and inhumane transatlantic slave trade, when enslaved people, usually from the West African coast, were shipped to the West Indies, sold, and forced to toil under appalling conditions. Many Europeans made vast fortunes through this exploitation.

***Still life of a bowl of wild strawberries,
standing cup, a bottle of rosewater, a sugar
loaf and a box of shot comfits***

This painting is a homage to sugar and sweetness in various forms. At front left is a dazzling white refined sugar cone, its thin end still wrapped in special blue 'sugar paper', dyed with indigo to keep insects away. Made by pouring refined molten sugar into conical earthenware moulds by enslaved people, this part of the production process was particularly dangerous but rendered the sugar easier to transport. Sugar cleavers, nippers, pestles and mortars, and sugar-graters transformed the solid cone into increasingly fine granules.

At front right, a small, lozenge-shaped, confectioner's 'bane box', also lined with sugar paper, is filled with luxury 'nonpareils' or 'shot comfits' made by coating orris root powder (from irises) in multiple coats of syrup. In the background, the glass bottle contains rosewater, either home-made or acquired ready-made from an apothecary's or grocer's. Scented rosewater was used for many sweet dishes and confectionery, including marzipan, which also required almonds and refined sugar.

Would early modern viewers of this image of sweetness have had any idea of the brutality and exploitation that lay behind the production of sugar?

Germany or Alsace, c.1620–1700
Oil on canvas

The Merchant's House, Marlborough (003)

95

**Pierre Pomet, *A Complete History of Drugs*
(London, 1748)**

This book by Louis XIV's chief druggist provides written and visual evidence of the role of enslaved Africans in cane sugar production. After harvest, the cane was milled in 'The Sugar Mill', and its juice channelled into 'The Sugar Works' for purification by multiple boilings. While still hot, its granular skin – sugar – was skimmed and cast into moulds. After 24 hours of 'incorporation', the moulds were taken to warehouses, and pierced to release the syrupy molasses. The remaining grey muscovado sugar was further refined into white sugar for the European market. Even in early modern print, the link between slavery and sugar is made explicit.

Private collection

Letter of 5 March 1797 to sugar plantation-owner, William Perrin, from his managers in Jamaica, detailing the harvest; with a list of enslaved people purchased to work on his plantations

Many Europeans owned West Indian sugar plantations and exploited enslaved Africans to work on them. William Perrin inherited 5 Jamaican estates in 1769, together with 135 enslaved people; by his death in 1820, this number had increased to 950.

St John's College recently acquired 8 letters concerning Perrin's plantations, for its Slavery Abolition Movement Collection, which exists because it was the undergraduate college of two leading anti-slavery campaigners, William Wilberforce and Thomas Clarkson.

Written between 20 April 1772 and 5 March 1797, these letters discuss in racist terms the value and sale of enslaved Africans alongside that of sugar and other crops.

The letter displayed here, of 5 March 1797, makes little distinction between the estates' produce and those whose forced labour produced it. The separate enclosure lists 54 enslaved people recently bought by Perrin to work on his plantations: 35 men and 19 women, aged between 13 and 50. The total bill of £5,100 has been calculated as roughly £500,000 today, reminding us of the huge financial interests at stake when Clarkson and Wilberforce pushed for the abolition of the slave trade.

Lent by the Master and Fellows of St John's College, Cambridge (St John's College Library Slavery Abolition Movement/Box 7/1/8)

Sugar bowl promoting East India sugar ‘not made by slaves’

From the 1780s, the anti-slavery movement encouraged the public to make active choices when shopping, like refusing to purchase products made by ‘slave’ labour. This new ethical capitalism was promoted by objects with political slogans, like this sugar bowl boldly inscribed, ‘East India Sugar not made by Slaves’.

In fact, this ‘slave-free’ sugar was made by indentured workers in the British East Indies (now Malaysia) under exploitative conditions for profit by the British East India Company. Nonetheless, the Abolitionist Movement, which succeeded in getting the 1807 Bill for the Abolition of the Slave Trade through Parliament, was bolstered by this new ethical consumerism – an early ‘Fair Trade’ movement.

Staffordshire, England, c.1800–30 Earthenware with gilt inscription

Norwich Castle Museum & Art Gallery (Norfolk Museums Service; NWHCM: 1934.37)

Hero's recruiting at Kelsey's; -or- Guard-Day at St James's

This satirical print (about the British army during the Napoleonic Wars) was published just 3 months after the letter confirming Perrin's acquisition of 54 new enslaved people for one of his 5 sugar plantations (displayed nearby).

It portrays Kelsey's, a famous confectioner's and fruit-shop in St. James', London – with sweet treats made from imported sugar processed by enslaved Africans. The accurately recorded interior was a source of inspiration for Ivan Day's recreation of an eighteenth-century English confectioner's shop window (displayed nearby).

At the counter, a soldier gorges on colourful 'sugar plums' (sugared almonds). His companion eats a frothy syllabub from an elegant glass while a buxom assistant delivers more of these airy refreshments to the counter on a glass 'waiter'. Salvers such as this were often combined with jelly glasses to create tall glass pyramids like the one in our window recreation, a surviving relic of Baroque table spectacle.

James Gillray (1757–1815)

Published by Hannah Humphrey (c.1745–1818) London, 9 June 1797

Etching with hand colouring, trimmed with full margins

Given by Lady Violet Beaumont, 1948 (P.435-1948)

Feast & Fast



Large Label Book

Please do not remove from

Gallery 2

150

Interior, with an old woman peeling apples

This bustling scene gives rare insights into food-making activities at the 'backside' of a house. Neither strictly kitchen nor farmyard, such liminal spaces were used for the dirtier and messier work of food and remedy preparation. This was where smaller farmyard creatures, such as hens, geese, rabbits, and pigs, were kept, reminding us that humans and animals often lived in very close proximity to each other. Fed on food scraps and food preparation by-products, these animals provided food and additional sources of income from their feathers and fur.

David Teniers the Younger (1610–90) Antwerp or Brussels, Belgium, c.1640–60
Oil on panel

Founder's Bequest, 1816 (72)

Conserved by Ellen Nigro at the Hamilton Kerr Institute

151

A kitchen interior with a maid filleting fish at a table

This painting depicts an orderly Italian kitchen. Its white-washed walls are covered with neatly hung and scrupulously polished cast-iron and brass cooking vessels and some blue-and-white earthenware dishes, decorated to imitate more expensive porcelain ones. A pile of pewter plates shares the bench with a ceramic lidded tankard dated 1678, some vegetables, and a cat awaiting scraps from the fish being filleted by the maid. Joints of preserved meat, salami, and *lardo* (salted back fat used to lard lean meats) hang from the rafters close to the large hearth with its lit fire.

Gian Domenico Valentino (c.1630-c.1708)

Romagna, 1678

Oil on canvas

Private Collection

152

Anonymous, 'A noble booke of cookry for a pynce houssolde or eny other estatly houssolde' (England, c.1480–1500)

Kept at Holkham Hall, Norfolk, this is one of the best-preserved early English cookery books in existence. Hand-written in Middle English, it begins with menus for feasts, including Henry V's Coronation in 1413.

Over 280 recipes follow, many for preparing and cooking meat, poultry, as well as fish on fast days. These elite dishes were intended for the nobility, whose productive estates and high income provided their cooks with abundant game, farm- and market-produce, and imported foodstuffs.

Tudor kitchens were not for the squeamish, as the recommended methods of preparing animals to eat are often brutal and bloody.

The Earl of Leicester and the Trustees of the Holkham Estate (MS 674)

153

**Anonymous, *A Proper newe Booke of Cokerye*
(London, c.1558)**

This is the only known example of the c.1558 edition of *A Proper newe Booke of Cokerye*, a popular cookery book designed for 'middling' households. It was owned by Matthew Parker, Master of Corpus Christi (whose silver is displayed at the start of the exhibition), and his wife, Margaret.

A seasonal guide to game and fowl is followed by menus for dinners (midday meal) and suppers, including ones for 'fyshe dayes'. Spices – cinnamon, ginger, mace, and pepper – are used in moderation. Sugar is included in many savoury dishes, sometimes combined with vinegar for the sweet-and-sour effect, typical of Tudor cooking. This book has few signs of 'wear and tear', indicating that it was unlikely to have been used in the kitchen.

The Master and Fellows of Corpus Christi College, Cambridge

154

**Bartolomeo Scappi, *Opera*
(Venice, 1570)**

This first edition of Bartolomeo Scappi's *Opera* was given to the University by George I. Scappi was an early celebrity chef, whose credentials as personal cook to Pope Pius V are proudly announced on the title-page, which also includes his portrait. Scappi's manual falls within the genre of 'how-to' books in which expert knowledge of cooking and serving of food was disseminated to professionals as well as interested amateurs. It is the first cookbook with abundant high-quality illustrations of kitchens, cooking equipment, and dining. This fold-out illustration shows the correct etiquette of serving a grand banquet.

The Syndics of Cambridge University Library (L.4.23)

155

Anonymous, A Closet for Ladies and Gentlewomen or, The Art of Preseruing, Conseruing, and Candying (London, 1608)

This book, which included confections and sugar-work related to banqueting, was particularly associated with female oversight and labour. Its 'handy' format meant it could easily be carried in a pocket or hung from a chatelaine when making the daily household inspection.

While such books prove the role of women in seventeenth-century domestic management, male cooks remained firmly in command of kitchens in great households.

It was not until the early 1660s that printed recipe books written by English women, such as Hannah Woolley's *Ladies Directory*, were published.

The Syndics of Cambridge University Library (SSS.27.5)

156

Robert May, *The Accomplisht Cook, or the Art and Mystery of Cookery* (London, 1685)

In 1660, the Catholic chef Robert May published *The Accomplisht Cook*, which quickly became a best-seller. May had operated as a chef in elite households for some 55 years, so his text gives wonderful insights into half a century of cooking.

Some culinary traditions had died out, such as with his two-course fish menu, which he states was 'formerly used in Fasting days, and in Lent'. However, May's recipe for Lenten dough, using almond milk along with butter and eggs, suggests that certain dairy substitutes for Lent had not entirely disappeared.

The Syndics of Cambridge University Library (Hhh.621)

157

Replica Italian cook's knives, based on illustrations in Scappi's *Opera*

These are modern replicas of the cook's knives illustrated in Scappi's influential cookery book (displayed below). The different blades – kept scrupulously clean and lethally sharpened – all had different functions as Scappi's labels reveal: 'ostregghine' for opening oysters; 'smembratori' for dismembering meat; 'coltella da torta' for cutting cakes, and 'coltelli da pasta' for shaping pasta dough. Such advanced equipment required skilled craftsmen to make it, and highly trained staff to use it. The variety of culinary tools discussed by Scappi makes most modern kitchens look decidedly under-equipped.

Danilo Leon Todeschini, 2016
Wood and steel

Private collection

158

Spitjack for roasting meat

In early modern Europe, meat was roasted over fire on spits rotated by clockwork jacks, like this wall-mounted example. It is similar to that shown fixed on the hearth in Pieter Aertsen's *Preparations for a feast* (displayed at right).

Skewers were used to secure the carcass onto the spit-shaft, so that meat and spit rotated together, guaranteeing an even cooking on all sides. This was highly desirable as Dean Swift in his 'Receipt to Roast Mutton' makes clear: 'Let the jack go swiftly round,

Let me have it nicely browned'.

England, c.1770

Wrought iron and brass

Private collection

159

Preparations for a feast

This painting shows a wealthy Dutch merchant's kitchen with a cook prepping for a feast. She is 'larding' a skinned hare by sewing strips of lard into its back to prevent it from drying out when roasted. Behind the eggs, the cloven hoof of a deer or boar projects from the side of a spectacular pie; an entire leg has been crammed inside the pastry case. The herringbone pattern impressed on the pastry enclosing the leg was made using the brass crimping tool lying near the lard, identical to the English pastry jagger (displayed nearby).

Pieter Aertsen (1507/8 – 75) Antwerp or
Amsterdam, 1550–75 Oil on canvas

Lent by Birmingham Museums Trust on behalf of Birmingham City
Council (1925P344)

160

**Anonymous, *The Lady's Companion*,
vol. 1 (London, 1751)**

A modern-day supermarket chicken normally comes with legs and wings ready-trussed with butcher's string. This ensures that these mobile elements are kept tightly secured to the body to prevent them from drying out when roasted. Early modern cooks had to know how to truss a far greater variety of birds and beasts, as seen by everything for sale in Snyders' *Fowl Market* (displayed nearby). Here are two explanatory diagrams of how to truss a chicken or young turkey and a hare, each requiring a specific technique on account of their different shape and size.

Private collection

161

Tureen and cover in the form of a trussed roast capon

In the late 1790s flour was in short supply and the Royal Household forbade its use for pastry. Potters such as Turner and Wedgwood responded by making stoneware dishes to mimic pie crust, and hence why it was known as 'pastry ware'. This tureen was made to hold the contents of a poultry or game pie despite being shaped as a trussed and roasted capon. Its wings and thighs show the holes left when the skewers were removed prior to carving, and its reddish-brown colour suggests roasting.

John and William Turner pottery, or Turner(s), Glover & Simpson, Staffordshire, England, c.1800–10
Stoneware

Purchased with gifts from Cambridge Antiques Society and The Friends of the Fitzwilliam Museum (C.29 & A-2013)

162

Female cook holding a larded hare Meissen Porcelain Factory, Dresden, Germany, c.1750; Model by Johann Joachim Kändler (1706–75)
Hard-paste porcelain painted in enamels, gilt
Given by Lord and Lady Fisher through the National Art Collections Fund (C.8-1954)

163

Larding pins and case

Continental Europe, mid-18th century

Pins: tinned steel; Case: olive wood

Private collection

Larding a skinned hare involved ‘embroidering’ little strips of pork fat (lardons) into its back and hind legs to stop it drying out when roasted. This cook proudly holds up her finished handiwork while balancing a chopping board on her lap. It holds a scored lump of lard, a few already-cut lardons, and a discarded larding pin, similar to these variously sized examples shown here.

After use, the pins would have been carefully cleaned, dried, and stored in a wooden case, like that displayed here. Larding, like many other traditional kitchen practices, was a labour-intensive and skilled activity requiring appropriate equipment as well as dexterity and diligence.

Seated cat holding a trapped mouse

In early modern Europe, cats were kept primarily as 'food guardians' to prevent vermin from eating provisions. Some earned their keep as mousers, such as this tiny feline whose mouse-catching abilities have been immortalised in soft-paste porcelain: with one paw firmly placed on a mouse-hole (into which a lucky mouse escapes), she traps a less fortunate one in the other. Other cats, like the contented one in Valentino's kitchen scene (displayed nearby), appear to have preferred living off kitchen scraps fed to them by indulgent servants.

Bow Porcelain Manufactory, England, c.1753–8
Soft-paste porcelain, painted overglaze in enamels

Dr J.W.L. Glaisher Bequest (C.3055-1928)

165

Kitchen utensils, meat, and vegetables

This painting celebrates local autumnal produce, including pumpkins, cabbages, apples, and a late pea crop, sown in July and harvested and dried in October for the store cupboard. Herring, a mainstay of the Dutch economy and diet, await gutting. Rabbits, caught in snares as their ankle wounds reveal, await skinning. A slab of beef sirloin awaits roasting.

The differently coloured pots and pans indicate different metals and uses. Those with blackened sooty exteriors were used over an open wood fire for general cookery. Those with shiny exteriors were used over more expensive but controllable burning charcoal for cooking at precise temperatures, for example, when making preserves.

Floris Gerritsz. van Schooten (1585/88–1656)

Haarlem, Netherlands, c.1620–30

Oil on canvas

Given by Prof. C. Hague, 1820 (96)

Conserved by Victoria Sutcliffe at the Hamilton Kerr Institute

166

The Fowl Market

This colossal canvas is a fantasy of nature's bounty for its urban Flemish viewers. Deer, wild boar, hares, swan, pheasant, partridge, peacock, woodcock, kingfisher, skylark, blackbird, black grouse, bittern, snipe, and a string of songbirds, including bullfinch, chaffinch, and brambling, are just some of the species that can be identified, thanks to their remarkably accurate portrayal, and which ended up on elite tables.

In his best-selling cookery book of 1660 (displayed nearby), Robert May included a recipe for a spectacular stew called an 'olio'. Originating in Spain, this gargantuan 'meat feast' symbolised Baroque excess, and was the culinary equivalent of this painting. It was made from a rump of beef, Bologna sausages, neats' tongues, mutton, venison, pork, bacon, and vegetables, boiled together in a 3-gallon pot.

It was then augmented by cooked birds, including, 'a Goose, or Turkey, two Capons, 2 Pheasants, 4 Ducks, 4 Widgeons, 4 Stock-Doves, 4 Partridges, 8 Teals, 12 Snites, 24 Quails, 48 Larks, etc.' Little wonder that the frontispiece of May's book informs us that 'his tables a whole Ark command'.

Workshop copy after Frans Snyders (1579–1657)

Antwerp or Brussels, Belgium, after 1621

Oil on canvas

Given by C. Maud, 1856 (315)

Conserved by Victoria Sutcliffe with Joanna Neville and Rowan Frame at the Hamilton Kerr Institute

167-168

Pair of storage jars for *mostarda fina* (fruit pickle)

Storage containers for preserved food often had substantial capacity like this vibrant pair for ‘Mostarda f[in]a’, a fruit pickle or sauce for culinary and medicinal purposes. Recipes usually included a purée of quinces, pears, or apples, to which chopped candied fruit, sugar, mustard, spices, and salt were added, before cooking and thickening in cooked must (‘mosto cotto’ made from boiled down grape juice) whose high sugar content and acidity made it an excellent preservative. Combined with mustard seeds that have powerful anti-bacterial and anti-fungal properties, it was a highly effective way of preserving fruit – still in use today, especially in north Italy.

Workshop of Domenego da Venezia, Venice, Italy,
c.1560–70

Tin-glazed earthenware

C.B. Marlay Bequest
(MAR.C.68A-1912 and MAR.C.68B-1912)

169

Still life with a lobster

In early modern Europe, there was no choice but to eat seasonally, with food supply constrained by the seasons. With breathtaking realism, this painting combines foodstuffs that could never have been eaten at the same time, portraying Summer fruit with Autumn harvest produce. The lobster – symbol of luxury – was at its best from mid-March to mid-July, the shrimps at their largest and most succulent in the Autumn. While most of the food is in perfect condition, the cherry leaves have blight, which may indicate that this food fantasy was also meant to be read as a moralising *vanitas* – an image intended to recall the fleeting nature of life.

Joris van Son (1623–67)

Antwerp, Belgium, 1660

Oil on canvas

C.B. Marlay Bequest, 1912 (M.76)

Conserved by Molly Hughes-Hallett at the Hamilton Kerr Institute

The Worship of the Golden Calf

This painting depicts the Old Testament story of the Israelites' idolatrous worship of the golden calf. This narrative carried moralistic undertones, since excessive eating was deemed immoral, leading to the sins of Greed, Gluttony, and Lust.

Although the disobedient Israelites are shown in 'ancient' dress, the food and tableware is the height of seventeenth-century fashion. Roast fowl, pies surmounted by stuffed birds, artichokes, and various ripe fruits, including cherries, peaches, grapes and melons – all with sexual connotation – are served on silver or pewter platters, similar to those on the Baroque feasting table recreated nearby.

Frans Francken the Younger (1581–1642)

Antwerp, Belgium, c.1630–35 Oil on panel

Given by Augustus Arthur Vansittart, 1864 (262)

Conserved by Maria Carolina Peña Mariño at the Hamilton Kerr Institute

[In the case on the wall between the two doors]

171

**Bartolomeo Scappi, *Opera*
(Venice, 1622)**

This page opening illustrates various tools, including a 'sperone da pasticciero', or a 'pastry cook's spur'. This was a multi-purpose pastry cutter (or 'jagger') with a large scimitar blade at one end, probably used for trimming, and a serrated wheel at the other, for creating herringbone patterns in damp pastry, as shown in the Dutch kitchen scene (displayed nearby). It is identical to the Italian example, made c.1570, on the wall nearby. Tools of this kind are still commonly used in Italy, but mainly for cutting ravioli.

Private collection

172

Georg Philipp Harsdörffer, *Vollständiges und von neuem vermehrtes Trincir-Buch* (Nuremberg, 1657)

This is one of many manuals intended to instruct professionals in the arts of carving meat, fish, and fruit, and creating elaborate centrepieces from sugar-paste, butter, and starched and folded linens. These appeared in various languages all over Europe between the late 1400s and the late 1600s.

Two meat pies surmounted with a bird and stag and two plates piled with fish and fowl decorate the corners of the title-page displayed here, while the hands of a professional carver are shown beneath the title in the process of expertly carving a roast bird held aloft.

Royal College of Physicians of London

173

Edward Kidder, *Receipts of Pastry and Cookery, For the Use of his Scholars* (London, c.1720)

This highly popular book provides a record of the lessons that 'pastry master' Edward Kidder offered at his two cookery schools in London, where gentlewomen who wanted to increase their desirability in the marriage market could learn how to cook and bake. This publication enabled those who did not live in London, or who could not afford the classes, to benefit from his knowledge. It is illustrated with engraved patterns of designs for all manner of pasties and pies.

Private collection

174

***Le Pâtissier* (The Confectioner),
from *Les Métiers* (Trades)**

This engraving gives an evocative insight into the world of the Baroque pastry cook. Set in the bakehouse of an elite French palace, one baker uses a peel to remove some finished pies from the oven, while his companion rolls out a great sheet of pastry using a rolling-pin. The shaped baking tins hanging above the oven are similar to the graceful designs in Kidder's pastry book of a century later (displayed nearby), indicating the longevity and popularity across Europe of complex pastry creations.

Abraham Bosse (1602–76)

Published by Jean Le Blond I (c.1594–1666), France,
c.1632–3

Etching

Founder's Bequest, 1816 (30.I.5-288)

180

Carving knife and fork

Carving in *alto* (aloft) was a spectacle enjoyed at elite tables. The highly skilled carver (*trinciante* in Italian) performed his sleight of hand by spearing the meat or fowl with the fork and slicing it cleanly with as few cuts as possible. This elegant carving set is similar to that illustrated in the *Trincir-Buch* (displayed nearby). The fork's long, faceted, and notched steel tines would have been strong enough to hold a roasted fowl or joint aloft while the knife, with its lethally sharpened broad blade, made the cuts. The square-sectioned silver handles would have helped to ensure a firm grip for the carver as the meat juices dripped down.

Padua, Italy, 1700–50
Silver and steel

C.B. Marlay Bequest (MAR.M.140-A-B-1912)

175

***Spirone di pasta* with scimitar blade and handle
in form of a bird's head**

Italy, c.1570

Bronze

Private collection

176

**Pastry jagger with finial in the
form of a Dutch baker in guild dress**

Netherlands, c.1630 Brass

Private collection

177

Pastry jagger (or rowle) with measuring spoon

England, c.1660

Latten (alloy of copper and zinc)

Private collection

178

**Pastry jagger with pastry crimper and stamped
design**

England, c.1720

Latten (alloy of copper and zinc)

Private collection

179

Pastry jagger with finial incorporating a heart design

England, c.1730

Latten (alloy of copper and zinc)

Private collection

The five pastry tools displayed here in chronological order are made from different materials in strikingly different forms, at different times, and in different countries but they all performed the same function: to create striking edible ornamentation in raw pastry dough to embellish pies, such as those on our recreated Baroque feasting table.

English examples often had a measuring spoon at one end, or a crimper for sealing pie edges, vital to stop the contents from bubbling out when being baked. The Dutch example is adorned with a pastry cook in formal guild dress with a sheet of pastry draped over his rolling pin.

**Please proceed to
Ivan Day's recreation of a Baroque Feasting
Table, c.1650**

**Please proceed to the final corner of the room,
'Food in Cambridge'**

200

**Expenses for a feast for the executors of
Lady Margaret Beaufort, Countess of
Richmond and Derby (1443–1509)**

This bill itemises all the costs for the feast that marked the winding up of the estate of Lady Margaret Beaufort (mother of Henry VII and grandmother of Henry VIII). Over £1,000 in today's money was spent on beef, mutton, pork, capons, partridges, swans, snipes, and larks. Often combined with dried fruit, the meat was flavoured with aromatic and expensive spices imported from Asia and Africa as well as wine, vinegar, and verjuice (pressed unripe grapes, crab-apples or other sour fruit) to create the sweet and sour flavours enjoyed by elite diners in late medieval England.

England, 1510–11

By permission of the Master and Fellows of St John's College,
Cambridge (SJLM/7/5/14)

201

King's College Commons Book, 1579–80

In the sixteenth century, King's College was one of the richest in Cambridge, with about 30 estates in freehold ownership. Book-keeping for so many estates, and an institution of almost 100 men, was a complex affair and the Commons Books recorded daily income and outgoing expenses. These reveal a great deal about food and dining at King's over the centuries, whether during ordinary periods or the annual audit feasts (as shown here). For everyday provisioning, King's relied on what it could produce onsite and on what its tenant-farmers supplied, buying in anything else.

The Provost and Scholars of King's College, Cambridge
(KCAR/4/1/6/19)

202

List of infringements relating to the sale of food at Stourbridge Fair

From the late Middle Ages until the mid-nineteenth century, the regulation and sale of merchandise in and around Cambridge were controlled by the University. The Commissary's Court (beneath the Vice-Chancellor's Court) dealt with offences at Cambridge's fairs.

This document relates to infringements at Stourbridge Fair, including the incorrect use of weights and measures, false labelling, unfair pricing, the sale of poor quality goods, and illegal trading.

Act Book of The Commissary's Court, University of Cambridge, 1585–1614

The Syndics of Cambridge University Library (Comm. CT.V.7)

Isaac Newton's notebook, 1659–61

Newton started at Trinity College, Cambridge, in June 1661, bringing with him this old school notebook filled with notes on Latin grammar. Turning it upside down, he used the empty pages at the back to record his 'personal expenses' during his first undergraduate year. Perhaps homesick, Newton comforted himself with edible treats, recorded under the telling sub-heading, 'Otiose et frustra expensa' (Idle and vain expenses), including 'cherries', 'Tarte', 'Marmolet', 'Custardes', and 'Cake bred'.

The Master and Fellows of Trinity College, Cambridge (R.4.48c)

204

Pocket (purse) with draw strings

This colourful beadwork purse acted as a reminder of the importance of charity and a public expression of piety, clearly expressed by the words, 'REMEMBER THE POORE'. Every time the owner dipped her gloved hand inside to remove a coin, she would see this instruction.

England, 1631

Satin, leather lining, silk thread, cord and polychrome glass beads

Given by Miss Whitehurst (T.1-1836)

205

Token/halfpenny with three fish

From 1649 (the year of Charles I's execution), thousands of tradesmen issued tokens for the penny, halfpenny, and farthing. Most were produced unofficially for individual tradesmen at the Royal Mint, and used as small change.

Tokens often have designs representing the issuer's name and/or trade. This example was made for Bartholomew Fish, a fletcher or arrow-maker, and is decorated with three fish, rather than arrows, which was a play on his surname. Tokens were made illegal in 1672, twelve years after the Restoration of the Monarchy, and replaced by officially manufactured copper coins.

Issued by Bartholomew Fish, Queenhithe, London, England, 1667

Copper alloy

Acquired in 1908 (CM.BI.1021-R)

206

Coffee shop token/halfpenny with a coffee pot

The Fitzwilliam Museum has several tokens for local tradesmen relating to food. This one, inscribed 'John Marston in Trumpington Street, Cambridge', has a hand pouring coffee from a pot into four cups set on a table. The exact location of Marston's coffee shop is unknown, but it was likely to have been a favourite haunt of students, serving food and alcohol as well as coffee. Isaac Newton may well have frequented it in the early 1660s, when a student at Trinity.

Issued by John Marston, Cambridge, England,
1648–72

Copper alloy

Acquired in 1908 (CM.BI.317-R)

207

Baker's token/halfpenny with a decorated pie crust

Robert Millard was a baker based in Caxton in the second half of the seventeenth century. His halfpenny token proudly declares his name and profession in elegant capital letters encircling a beautifully decorated round pie crust. Following Millard's death in 1718, an inventory of his bakehouse-cum-home listed not only a well-stocked kitchen but also a separate baking room with various equipment including pots, pans, dishes, sieves, a dough stand, and a cheese stand.

Issued by Robert Millard, Caxton, Cambridgeshire,
England, 1668
Copper alloy

Acquired in 1908 (CM.BI.375-R)

208

**Token/halfpenny with a plaited loaf
represented as a group of lozenges**

Thomas Powell's halfpenny token is decorated with nine lozenges in a diamond formation, probably representing a stylised plaited loaf. Since this device appears on other tokens where the issuer describes himself as a baker, it is likely that this was also the trade of the 22-year-old Powell who lived in the parish of St Clement's, Cambridge.

Issued by Thomas Powell, Cambridge, England,
1666

Copper alloy

Given by Trinity College, Cambridge (CM.TR.645-R)

209

Token/halfpenny with three coneys

The inscription on Hugh Conny's token reveals that he operated in Caxton and Elsworth, neighbouring villages 9 miles west of Cambridge. The design of three rabbits, or coneys, is a play on his surname, but whether he actually traded in rabbits is unknown. Conny may have known Robert Millard, a baker based in Caxton, whose token with a pie crust is displayed nearby.

Issued by Hugh Conny, Caxton, Cambridgeshire,
England, 1666
Copper alloy

On loan to The Fitzwilliam Museum from Queens' College,
Cambridge (CM.QC.1556-R)

210

Account book of G. Woollard, Grocer, Trinity Street, Cambridge, 1788

Perhaps the largest and most prestigious grocer's in eighteenth-century Cambridge was Woollard's, located just off Market Hill, at 6 Trinity Street. Popularly known as 'The Fortnum's of Cambridge', Woollard's sold a wide range of goods. Many of the well-heeled shoppers shown browsing and buying from the stalls and shops in Market Hill in MacKenzie's watercolour (displayed nearby) may well have gone up the road to Woollard's to stock up on other luxury groceries such as tea and sugar.

The pages shown here, dated 15 November to 11 December 1788, record the sale of sugar and seeds as well as candles, basins, and 'fountains'.

Private collection

211

Cambridge Market Place

This image gives a good sense of the hustle and bustle of Cambridge's central market place prior to the devastating fire of 1849 and the removal in 1855 of the original stone fountain, which had issued fresh running water, brought in via Hobson's Conduit since 1614.

An uncovered fruit and vegetable stall dominates the left foreground while a well-stocked poulterer's stall fills the right middle ground with birds lying on the table and neatly hung from the makeshift roof-cover. A gilt-metal sign in the shape of a fish is suspended over the tops of the covered market stalls showing that somewhere in their midst is a fishmonger.

Frederick MacKenzie (1787–1854)

London, England, 1841

Watercolour, graphite pencil, body-colour and white, gum applications and scratching out, on paper

Purchased with the Fairhaven Fund (PD.13-1971)

Feast & Fast



Large Label Book

Please do not remove from

Gallery 3

Judaism, Food, and the Passover

Jewish life was – and still is – filled with opportunities to gather around the table and turn it into a mini Temple (*Mikdash me'at*), but it would be a mistake to conclude that Jewish food begins and ends with the dietary laws (*Kashrut*) that prescribe what to eat (or not), with whom, and when. For Jews, food has long been an instrument not only of nourishment but also of community and renewal. With its capacity to unlock memories and fuse past and present, food offered early modern Jewish communities a profoundly unifying experience as they celebrated festivals, the Sabbath, and lifecycle events.

One of the most multi-sensory Jewish ritual feasts is the Passover Seder (*Pesach Seder*), which commemorates the Exodus: the Israelites' deliverance by God from slavery in Egypt. The Seder (meaning 'order') proceeds through a set sequence of blessings, songs, and recitation of the *Haggadah*, which tells the Exodus story and guides participants through various ritual acts.

214

Seder plate (*Qe'arah*) made for Rabbi Mordechai (son of the late Rabbi Zalma Schwab) of Friedberg, and his wife, Bayle (daughter of Rabbi Abraham) of Marburg

The Seder plate (*Qe'arah*), the focal point of the Passover meal, holds the symbolic foods in the required order, to help with the narration of the Passover story. Seder plates were made in many materials, but pewter was especially popular because it could be engraved easily, and polished to resemble more expensive silver.

The centre of this lively example is decorated with the Passover sacrificial lamb at the centre of an 8-pointed star. Around the rim the playful Aramaic Passover song *Had Gadya* ('One Little Goat') is shown in words and images. The fate of a goat, bought by a father, is related: it is eaten by a cat, who is bitten by a dog, who is beaten by a stick, and so on through fire, water, an ox, a ritual slaughterer, the Angel of Death, and God (represented by an arm wielding a sword). Brought to life through ritual, while simultaneously giving meaning to the foods it conveys, this 'singing' plate merges the senses to encourage an intensified dining experience.

Rabbi Yehudah Leib (active mid-1700s)
Berlin, Germany, 1763–4 Pewter

Victoria and Albert Museum, London Young Bequest (M.151-1935)

Rabbi Mordechai's Seder plate explained

The 15 Hebrew words running around the inside of the plate indicate the order of the Seder meal:

- 1 *Kadesh* (blessings of sanctification over a glass of wine)
- 2 *Urchatz* (washing of the hands)
- 3 *Karpas* (eating a piece of vegetable or fresh green leaves, such as parsley, dipped in salt-water)
- 4 *Yachatz* (breaking of the middle *Matzah* of the three on the table)
- 5 *Maggid* (telling the Passover story)
- 6 *Rachtzah* (washing of the hands for a second time)
- 7 *Motzi* (blessing of the unleavened bread)
- 8 *Matzah* (eating the *Matzah*)
- 9 *Maror* (eating the bitter herbs, commonly horseradish)
- 10 *Korech* (eating a sandwich of *Matzah*)

and bitter herbs, dipped in *Charoset*)

11 *Shulchan Orech* (eating the main festive meal)

12 *Tzafun* (hiding by adults and finding by children – or vice versa – and eating one half of the broken middle *Matzah*, as the *Afikomen* or ‘dessert’)

13 *Barekh* (saying grace after the meal)

14 *Hallel* (singing songs of praise)

15. *Nirtzah* (concluding prayer for Divine acceptance of the performance of the commandments of the Passover meal)

***Preparation for the Passover, from
The Story of Moses and the Pharaoh***

This is the first Passover as described in the Old Testament (Exodus 12:11): on the eve of their escape from slavery in Egypt, the Israelites paint their doorposts with blood from the sacrificial lamb so that the tenth (and final) plague – the killing of all firstborn sons – will ‘pass over’ their homes, and afflict only their oppressors. Certain features, such as the cross-shaped window bars and the halo-shaped hat worn by the man distributing the roasted sacrificial lamb, indicate that this image is supposed to be read through a Christian lens as a prefiguration of the Last Supper when Christ became the sacrificial lamb. Since the Old Testament was fulfilled by the New Testament, according to Christian doctrine, the meal in remembrance of the Exodus and the salvation of the Jews has now become the meal in remembrance of Christ’s sacrifice to save his followers.

Jan I Sadeler (1550–c.1600), after Marten I van Cleve (1527– 81), published by Gerard deJode (1509/17–91), Flanders, c.1585

Engraving

Founder’s Bequest, 1816 (24.I.6-61)

Basin with five scenes from Genesis

This large basin is exquisitely decorated with scenes from Genesis, showing the key role of food in Man's fall from grace to his first acts of sin: 1) *The Creation of Eve* with abundant food freely given in the Garden of Eden;

2) *The Fall of Man* when Eve is tempted to eat the forbidden fruit from the Tree of Knowledge, tempting Adam to do likewise;

3) *The Admonition*, God's earlier instruction to Adam and Eve not to eat the fruit from the Tree of Knowledge;

4) *The Expulsion from Paradise* of Adam and Eve that resulted in humankind being condemned to work for their food; and

5) *Cain killing Abel*, when Cain, an arable farmer, murders his younger brother Abel, a shepherd, because God had preferred Abel's sacrifice of lambs to Cain's offering of grain.

Pierre Reymond (c.1513 – after 1584) Limoges, France, c.1555–65, after prints dated 1529 by Lucas van Leyden (1495 – 1533)

Enamelled copper, and gilt; the central boss with the unidentified coat-of-arms was added after 1878

Louis C.G. Clarke Bequest, 1960 (M.111-1961)

216

Adam and Eve in Paradise

The Fall was a popular subject as it provided artists with a legitimate excuse to depict a completely naked man and woman, a beautiful landscape, and all kinds of animals, highlighting their skills as well as the wonders of Creation. König's rendition shows the actual moment of the Fall, when Eve has plucked a forbidden fruit for herself and hands another to Adam. The Tree of Knowledge is occupied not only by the serpent that tempted Eve to disobey God's command, but also a peacock symbolising Pride – one of the Seven Deadly Sins – which led to expulsion from Eden and humanity's downfall.

Johann König (1586–1642) Nuremberg, Germany,
c.1629 Oil on copper

Given by O. Ault in memory of her father, Norman Ault, 1974
(PD.63-1974)

217

Still life with rotting fruit and nuts on a stone ledge

Many Dutch still lifes can be read as more than just brilliant illusionistic representations of nature. Mignon's fruit – once luscious and beautiful but now spoiled and inedible – is typical of these sorts of *vanitas* paintings.

They were designed to recall Christian teachings on the brevity of life and the urgent need to focus on lasting spiritual matters rather than fleeting earthly pleasures, reminding the viewer that eating could easily lead to sin.

Abraham Mignon (1640–79) Utrecht, Netherlands,
c.1670
Oil on panel

Dr D.M. McDonald Bequest, 1991 (PD.104-1992)

Dives and Lazarus

Gluttony was one of the Seven Deadly Sins, along with Pride, Greed, Lust, Envy, Wrath, and Sloth. Over-consumption of food was considered sinful if it meant that food was withheld from the needy, demonstrating a lack of charity. The Biblical parable of Dives (meaning 'rich' in Latin) and Lazarus warns against the dangers of over-consumption (Luke 16:19–31): Dives refuses to give any food to the beggar at his door and, as retribution, ends up in hell, while Lazarus goes to heaven. Depictions of this parable reminded Christian viewers of their obligation to 'feed the hungry'.

This small panel painting is an adaptation and modernisation of an earlier engraved print. The menu has changed from roast birds to elaborate bird pies, the new height of luxury, and the cutlery has been upgraded to include forks, still quite novel at this time in Northern Europe, and considered the height of refinement.

Flemish School, Antwerp, Belgium, adapted from a 1554 engraving by Heinrich Aldegrever (c.1502–1555/61), early 17th century

Oil on panel

Daniel Mesman Bequest, 1834 (274)
Conserved by Elisabeth Petrina at the Hamilton Kerr Institute

Dutch courtship

Lust was another of the Seven Deadly Sins and, like Gluttony, often associated with food. Aside from its obvious inebriating qualities, wine was considered a 'hot' substance that generated sexual desire. The association of oysters with aphrodisiacs went back to antiquity with Galen's theory that eating oysters generated semen and invigorated male sexual desire.

Van Mieris also included lots of sensual satin and fur, and a bed in the background to reinforce the scene's sexual connotations. Its small dimensions suggest that this painting was made for close-up viewing in an intimate space, most likely a bedchamber.

Frans van Mieris the Elder (1635–81)

Leiden, Netherlands, 1675

Oil on panel

Founder's Bequest, 1816 (32)

220

A lady holding a plate with a waffle

In this erotically charged image, a beautiful young woman in a low-cut dress offers the viewer a waffle presented on a polished silver plate. With a knife in her other hand, she is ready to cut the luxurious sweet food into pieces for sharing as a prelude to more carnal delights. Schalcken has used food to evoke the sweet pleasures of an imagined late-night encounter. While Christian moralists warned of the sinful nature of over-indulgence in bodily pleasures, such highly popular sensual depictions of food and flesh were designed to stimulate both physical and sexual appetites.

Godfried Schalcken (1643–1706) Dordrecht,
Netherlands, c.1680–90
Oil on panel

Founder's Bequest, 1816 (365)

Conserved by Christine Braybrook and Alice Tavares da Silva at the
Hamilton Kerr Institute

221

**Bridal tapestry with
*The Feast of Herod***

Most likely made as a wedding present to decorate a new marital home, the brutality and sordid aspects of the blood-chilling story of Herod's feast have been marginalised to leave a scene of multi-sensory feasting.

Herod and his new wife are seated behind a table laden with pyramidal food compositions and various heaped platters; a servant carries in an ornate pie. Bottom right, Salome holds a platter with the head of John the Baptist, who was executed for having criticised the incest of Herod, reminding viewers of the dangers of food, greed, and sexual lust.

Norway, 1685

Woven wool

Given by Mrs Beasley (T.2-1945)

Christianity and Food

Christians in early modern Europe were encouraged to eat in moderation, abstain from food at certain times in emulation of Christ's self-denial, and share food with the less fortunate.

The calendar of Church-prescribed fasting required Christians to abstain from meat and animal products on most Wednesdays and Fridays as well as Lent (the forty days before Easter), Advent (traditionally from the Sunday closest to the Feast of St Andrew, 30 November, until Christmas), and dozens of holy days.

Accounting for 40% of the year, these fast days defined the rhythms of daily life. Just as the seasons and harvests waxed and waned, so too did the year swing between the restraint of fasting and the celebration of feasting, between the debauchery of Carnival and the austerity of Lent that followed.

212

***Christ refusing the banquet,
from Paradise Regain'd***

The Romantic English poet and artist William Blake illustrated Christ's asceticism and self-denial in this watercolour, one of a series inspired by John Milton's 1671 poem *Paradise Regain'd*. Despite the temptations of a lavish feast and the urgings of scantily-clad and naked women, Christ turns away from Satan's table and rejects its seductive offerings. Choosing what to eat and with whom could also symbolise choosing spiritual truth over the pleasures of the physical world.

William Blake (1757–1827) London, England,
c.1816 –18

Pen and ink, watercolour and black chalk on paper

Thomas Henry Riches Bequest, 1950 (PD.18-1950)

222

Nine tiles, each depicting a Biblical scene connected to food

Top row, left to right:

- 1 The Creation of Adam (C.2804.1-1928)
- 2 The Fall (C.2804.2-1928)
- 3 The Expulsion from Eden (C.2804.3-1928)

Middle row, left to right:

- 4 Cain killing Abel (C.2804.4-1928)
- 5 Jacob giving Esau the Mess of Potage (C.2804.9-1928)
- 6 The Sons of Job Feasting (C.2804.13-1928)

Bottom row, left to right:

- 7 The Adoration of the Shepherds (C.2804.20-1928)
- 8 The Wedding at Cana (C.2804.52-1928)
- 9 The Temptation of Christ in the Wilderness (C.2804.47-1928)

Delft, Netherlands, 18th century

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest

Tin-glazed tiles with Biblical scenes were widely produced in the Protestant world to decorate chimneys and hearths.

These 9 Delftware examples depict episodes of food consumption or preparation from both the Old and New Testament, including the Wedding at Cana (bottom row, middle), when Christ turned water into wine to demonstrate God's mercy, and The Temptation of Christ (bottom row, right) when Christ, famished after 40 days of fasting, refused Satan's temptation to turn stones into bread.

Each scene includes the relevant Biblical verse, so these tiles were instructive as well as decorative, teaching the viewer about good and bad food choices, which would have been particularly relevant in kitchens or dining rooms.

223

Plaque depicting *The Last Supper*

Although many images displayed in this room reflect the dark connotations of food as a dangerous gateway to iniquity, eating played a vital role in the drama of Christian redemption.

This devotional plaque shows The Last Supper, Jesus' final meal before he was crucified, when he commanded his disciples to eat and drink in remembrance of him. The ritual re-enactment of this holy meal – the Eucharist or Holy Communion – became the central act of Christian worship, when the body and blood of Christ (in the form of bread and wine) were consumed for spiritual nourishment.

Pierre Reymond (c.1513–after 1584) after Albrecht Dürer (1471–1528) Limoges, France, 1542
Copper enamelled en grisaille and brown, and gilt

Frank McClean Bequest (M.52-1904)

224

Plaque depicting *The Lord's Prayer: 'Give us today our daily bread'*

This plaque depicts the fourth petition in the Lord's Prayer: 'Give us today our daily bread'. This was interpreted from early Christianity as referring to three types of bread: (1) real bread for the body's physical nourishment; (2) the Word of God as revealed through the Scriptures for the soul's nourishment; and (3) the sacramental bread consumed at the Eucharist, also essential for the soul.

Nouailher's image shows a preacher delivering the Word of God to a large crowd, while a couple dines in the background, illustrating the giving of both heavenly and earthly bread.

Colin Nouailher (1514–after 1574) Limoges, France, c.1540–50, after Hans Holbein the Younger's image in Erasmus, *Precatio dominica in septem portiones* (The Lord's Prayer in seven parts), Basel, 1524. Copper enamelled *en grisaille* and pink and red, and gilt

Frank McClean Bequest (M.49C-1904)

225

Chapter 10: The Angel gives St John the book to eat, from The Apocalypse

Commonly known as The Apocalypse, this final book in the Bible was widely believed to prophesy the events leading to the end of the world. Here Duvet depicts the seemingly bizarre episode when St John is instructed by a voice from heaven to consume a book given him by an angel: 'And I took the little book out of the angel's hand, and ate it up; and it was in my mouth sweet as honey: and as soon as I had eaten it, my belly was bitter' (Revelation 10: 8-10).

Jean Duvet (1485–1561)

France, c.1561

Engraving

Bought with The Marlay Fund, 1916 (P.4052-R)

Peasant family at prayer before eating

In early modern Europe, the 'blessing of the table' or 'benediction' was said before a meal, while the 'act of thanks' or 'saying grace' was said at the end.

Normally, the father would lead these prayers, as van Ostade shows in this print of a peasant family giving thanks before they tuck into a shared plate of porridge or pottage, eaten with a communal spoon. Such prints were intended to instruct viewers in correct patterns of devotional behaviour and to emphasise the need to give thanks for one's 'daily bread'.

Adriaen van Ostade (1610–85)

Netherlands, 1653

Etching

Transferred from Cambridge University Library, 1876 (AD.1.18-715)

227

Title-page to George Hall, *A Fast-Sermon, Preached to the Lords in the High-Court of Parliament Assembled On the Day of Solemn Humiliation for the continuing Pestilence, Octob. 3. 1666. And by their Order Published; By George Lord Bishop of Chester* (London, 1666)

When facing great trials, such as famine, plagues or war, communities often undertook collective fasts to seek God's mercy.

When London was ravaged by bubonic plague in spring 1665, a Royal proclamation declared that a day of fasting be observed on 12 July 1665 and on the first Wednesday of every month thereafter. This 'Fast-Sermon' was delivered to MPs on the official plague fasting day for October 1666.

Engraving

Given by David Alexander, 2009 (P.184-2009)

[In free-standing central display case]

228

**Ciborium with *The Fall of Manna, Last Supper,*
and *Supper at Emmaus*; cover with vignettes of
*The Passion of Christ***

The ciborium is used during Holy Communion to hold the bread, normally in the form of unleavened wafers (recalling the Passover *Matzah*) called 'hosts' from the Latin word 'hostia' meaning sacrificial victim.

The bowl of this example is decorated with three key revelatory 'bread' episodes from the Bible: the Fall of Manna (when God fed the Israelites with bread from Heaven), the Last Supper (when Christ broke bread with his disciples, foretelling his death and instituting the Eucharist), and the Supper at Emmaus (when the Risen Christ revealed himself to 2 followers in the breaking of bread).

Netherlands, 17th century

Silver gilt

C.B. Marlay Bequest (MAR.M.75 & A-1912)

229

Bottle or flask

Unidentified Harlow pottery, Essex, England, c.1635–65

Lead-glazed red earthenware with cream slip- trailed decoration, inscribed: 'IAMES: WANEL: ND/ FEARE
GOD THE LORD/AND FAST AND PRAY/
*ABCDEFGHIJKLMTHE'

Dr J.W.L. Glaisher Bequest (GL.C.36-1928)

230

One-handed pipkin with pouring lip

Unidentified Harlow pottery, Essex, England, 1650

Lead-glazed red earthenware with cream slip-trailed decoration, inscribed:

‘FAST AND PRAY 1650 W’

Dr J.W.L. Glaisher Bequest (GL.C.35-1928)

This bottle and pipkin (a spouted cooking pot with handle to hold over the heat) are extraordinarily rare witnesses to early

modern fasting practices. The ‘fast and pray’ inscriptions on both would have appealed to the religious radicalism of Puritans living around Harlow during the Commonwealth period (1649–60).

James Wanel, named on the bottle, would have read

the instruction as he drank water from it to relieve pains in his stomach during periods of abstinence. The pipkin’s burnished underside indicates that it was used for cooking the kind of meagre vegetable broth recommended for fast days by Thomas Tryon (1634–1703) in his self-help manuals (an example is displayed nearby).

Churchwardens' Accounts and Orders of Vestry, St Peter's Church, Wisbech, 1768–1805

The Elizabethan Poor Law of 1601 established a national legal framework for dealing with the poor that lasted until 1834. Administered by the Church at parish level, it provided relief for the 'deserving poor' (the sick, aged, and infants) and work for the able-bodied in workhouses.

This page opening of a churchwardens' accounts book, dated 25 January 1781, records the dietary provisions offered to the poor of the parish of St Peter's, Wisbech, under the direction of Downing Burton, the new Workhouse Master: three full meals a day, comprising of a pottage or broth for breakfast, meats for dinner (except on Thursdays), and bread and cheese (sometimes milk) for supper.

St Peter's Church, Wisbech, Cambridgeshire

232

The vision of San Francesco of Paola (1416–1507)

This three-dimensional portrait emphasises the simplicity of the founder of the Minims, a monastic order based on the rule of St Francis, committed to humility and non-violence. In addition to the three traditional monastic vows of poverty, chastity, and obedience, Minims observed a fourth vow of abstinence from meat and other animal-derived food at all times, and so were committed vegans.

The fifteenth-century Italian saint Francesco di Paola was known to have had great respect and compassion for all creatures, and legends grew up around his resurrecting of animals that had been killed to be eaten, for example his favourite trout, Antonella, and his pet lamb, Martinello.

Giovanni Antonio Colicci (active 1692–1740), Italy,
1725

Polychrome terracotta, glass and oil on panel, in original carved wood frame

Purchased with funds from Aldama, Henry Moore Foundation, V&A Purchase Grant Fund, and The Friends of the Fitzwilliam Museum (M.2-2016)

235

The pancake woman

This tiny etching shows an elderly street-vendor preparing pancakes for eagerly waiting children to consume. Pancakes were a type of food traditionally associated with Carnival, a period of excess and debauchery immediately before Lent, the solemn fasting season when certain foods like meat and dairy products were forbidden. Made with butter and eggs, pancakes were a useful way to use up ingredients that would otherwise go off during Lent.

Rembrandt van Rijn (1606–69)

Amsterdam, Netherlands, 1635

Etching

Transferred from Cambridge University Library, 1876 (AD.12.39-127)

236

L'Hyver (Winter), from The Seasons

Here Winter is represented by Mardi Gras, or Shrove Tuesday, the day before Ash Wednesday and the start of Lent. It was the final chance to eat rich food before the culinary restrictions started, and a day of general merriment and sexual licence. A group of women fry sweet pastry *beignets* (fritters), which, like pancakes, used up food that could not be eaten during Lent. While excited children run off with a plateful, an over-amorous man is rebuffed and warned that he will be splashed with hot fat if he does not remove his hand from the bosom of the cook-in-charge.

Abraham Bosse (1602–76)

Published by Jean Le Blond I (c.1594–1666),
France, c.1637

Etching

Founder's Bequest, 1816 (30.I.5-275)

233

The Thin Kitchen

This engraving, and its pair called *The Fat Kitchen*, are based on drawings by Flemish artist Pieter Bruegel the Elder, who often used food as a way to satirise political and social issues. They illustrate the ways that cultural representations both reflected and influenced what people ate.

The Thin Kitchen is a scene of food misery, in which a group of scrawny people fight over a pot of mussels and root vegetables. A well-fed man at the door tries to escape this bleak scene of culinary deprivation, declaring in both French and Flemish at the bottom: 'When thin-as-bones stirs the pot, the family meal is always a poor show, and I will eat in the fat kitchen, just as long as I live'.

In *The Fat Kitchen* (photograph of the original), we see a world of gluttony and excess where obese people eat with reckless abandon. Full of rich and desirable foods, mostly meat, their kitchen is the complete opposite of *The Thin Kitchen*. Despite this abundance, a poor scrawny bagpiper is turned away from their door. Greed has corrupted this world. The dual language inscription tells 'thin-as-bones' to get out: 'You look awful, you have nothing to do here, for this is the fat kitchen'.

Pieter van der Heyden (c.1530 – c.1584) after Pieter Bruegel the Elder (1525/1530–69), Antwerp, Belgium, 1563

Engraving

Purchased in 1898 (P.4290-R-155)

234

Procession of children with sausages and a pig

Leaders of the Protestant Reformation told their followers that while they were never to be gluttonous or ungenerous with food, they could choose to eat what they liked, when they liked, visibly living out their new faith by breaking Catholic dietary rules. ‘We are free to eat any kind of food’, preached Martin Luther (1483–1546) in 1522.

Here Solis the Elder has illustrated this food freedom by focusing on sausages (notorious symbols of male sexuality as well as Carnival and gluttony), and associated it with the upending of authority. As active choices, dietary decisions could embody profound changes in belief and identity.

Virgilius Solis the Elder (1514–1562) Nuremberg,
Germany, c.1530 – 62
Etching and engraving

The Rev. R.E. Kerrich Bequest, 1872; received 1873 (P.4961-R)

Proceed past the archway to the section in the left corner called:

Food and Medicine

241

One-handed spouted pharmacy jar

Early modern 'pharmacy jars' often had painted labels to indicate their contents. These inscriptions frequently used the specialised vocabulary of published medical texts and 'books of secrets'. This pharmacy jar, formed as a spouted pitcher, is labelled: 'O[x]ymel composito'. Made with vinegar and honey, Oxymel was a therapeutic sweet- and-sour concoction known from ancient Roman sources, used to treat asthma as well as conjunctivitis. The warming nature of the remedy is alluded to by the old man who points at a flaming brazier.

Workshop of Orazio Pompei (c.1516–90/96)

Castelli, Italy, c.1545–55

Tin-glazed and painted earthenware (maiolica)

F. Leverton Harris Bequest, 1926 (C.64-1927)

242

Pharmacy bottle

This colourful spouted pharmacy bottle was designed originally to contain a syrup made with fennel, as indicated by its label, 'C[onfectio]. DE. FENOCHI', meaning 'decoction of fennel', obtained by heating or boiling the plant to extract its essence.

Fennel was often used as a diuretic for weight loss, and in a variety of remedies.

Probably Castel Durante, Le Marche, Italy,
c.1550–1600

Tin-glazed and painted earthenware (maiolica)

Given by Ernest Saville Peck (C.5-1952)

243

One-handed spouted pharmacy jar

This pharmacy jar's inscription, 'Syo: D RIBES' ('syrup of currants'), tells us that it was designed originally to hold blackcurrant or redcurrant syrup, believed to help with coughs or lung ailments but also used as a food flavouring and colouring.

The doves drinking from the chalice on the front indicate that it was made for the pharmacy of the Camaldolensian convent near Arezzo. Its white ground with light blue glaze decoration deliberately imitates more expensive, highly fashionable blue-and-white porcelain wares imported from China.

Probably Deruta, Umbria, Italy, 1673

Tin-glazed and painted earthenware (maiolica)

Given by Ernest Saville Peck (C.7-1952)

237

***Tacuinum Sanitatis* (Strasburg, 1531)**

This is a Latin translation of an influential eleventh-century Arabic book, the *Taqwim al-Sihhah* (The Maintenance of Health) by Baghdadi physician, Ibn Butlan (died c.1038), which combined ancient and Medieval medical traditions in a tabular format.

Related to herbals, it listed the nature and effects of different foods, based on the Humours. Wheat, for example, was described as a 'dry' ingredient and good for those with 'cold' temperaments, old people, and in Northern regions. The illustration at the bottom of this opening shows various human actions relating to health and the body, including bloodletting (*Purgatio*), constipation (*Constipatio*), sexual intercourse (*Coitus*), semen (*Sperma*), and drunkenness (*Ebrietas*).

By permission of the Master and Fellows of St John's College, Cambridge (LI.4.27)

238

Thomas Tryon, *Wisdom's dictates, or, Aphorisms & rules, physical, moral, and divine, for preserving the health of the body, and the peace of the mind* (London, 1691)

A convert to Anabaptism (a branch of radical Protestantism), the seventeenth-century English merchant Thomas Tryon published a number of 'self-help' books. *Wisdom's dictates* was his guide to good living following a vegetarian diet, which argued that a more godly and healthier life was possible without 'that depraved Custom of Killing and Eating [one's] Fellow Creatures'. It contained 75 dishes that could be 'easily procured without Flesh and Blood, or the Dying groans of God's innocent and harmless Creatures, which do as far exceed those made of Flesh and Fish', including simple pottages made of vegetables.

The Syndics of Cambridge University Library (Hunter.e.69.12)

239

John Pechey, *The London Dispensatory, Reduced to the Practice of the London Physicians. Wherein are Contain'd The Medicines, both Galenical and Chymical, That are now in Use* (London, 1694)

In the seventeenth century, 'chymical' medicines, derived from substances such as mercury, sulphur, and antimony, began to increase in popularity over traditional 'Galenic' medicines made of plants, herbs, and animal products. This practical book includes recipes for making both sorts of medicines, including a syrup of steel made from steel filings, wine, and sugar, for 'Hypochondriak Melancholly'. This book is based on the *Pharmacopoeia Londinensis* compiled by the Royal College of Physicians as the official manual of medical preparations that could be dispensed by apothecaries. Pechey's version included explanations of which remedies treated which diseases, and an index of diseases and symptoms.

The Syndics of Cambridge University Library (Hh.19.17/1)

240

**John Evelyn, *Acetaria, A Discourse of Sallets*
(London, 1699)**

In 1699, John Evelyn, the famous naturalist and gardener, published this homage to salads, the title of which refers to the vinegar used in the dressing. In fact, he described a 9-step recipe for dressing a salad, including specific instructions on the washing and draining of the leaves and the mixing of olive oil, salt, pepper, and egg yolks, with other ingredients such as orange peel, lemon peel, and saffron, 'to enrich our Sallet'.

Both his botanical and culinary knowledge are clear from this fold-out chart of different kinds of salads and vegetables, and their uses. His attention to the different growing seasons reflects a growing interest in fresh vegetables inspired by French and Italian food fashions.

The Syndics of Cambridge University Library (Keynes.B.2.27)

244

The Reverend Licentiate Sédillo at Dinner or The Canon's Gluttony

This is a scene from the popular French comic novel, *L'Histoire de Gil Blas de Santillane* by Alain-René Lesage, which was published in instalments between 1715 and 1735, and translated into English in 1749. The fast-paced biography charts the rise of the low-born Spaniard Gil Blas from impoverished valet to king's favourite.

Stothard's painting shows Blas (at far right) as valet to the gluttonous, gout-ridden Canon Sédillo, who would daily indulge himself in a large lunch of soup, roast partridge, and two quails. Such gluttony was the Canon's downfall: three months later, a downturn in health led to his physician prescribing a diet of 'insipid' food and water to counteract his previously over-rich diet, but it was too little too late, and he died shortly afterwards. This painting was probably commissioned as a conversation piece by a fan of *Gil Blas*, and a gentle reminder of the dangers of over-indulgence.

Thomas Stothard RA (1755–1834) London,
England, early 19th century
Oil on oak panel

Private Collection

245

**Cover depicting *The Holy Family*
from a (lost) accouchement set**

Recovery from childbirth – the most dangerous experience in most women’s lives – required nourishing food, like sweetmeats or broths. In Italy, these were traditionally served from a maiolica set given to the new mother during her post-natal confinement period, often by her husband. It usually comprised 5 stacked pieces: a standing bowl and cover (that doubled as a plate), a footed drinking bowl, and a salt and its cover. The Nativity scene beautifully painted onto the upper side of this cover (*tagliere*) was meant to inspire the new mother, who would have looked to the Virgin and St Anne as models of motherhood.

The reverse is painted with two putti, the family’s coat-of-arms, and the initials, ‘ELI’ and ‘PYA’, thought to be the name of the father, ‘Elisio Piani’, a government official in early sixteenth-century Urbino.

Probably ‘Milan Marsyas Painter’, Le Marche, Italy, c.1531, after an engraving by Giovanni Giacomo Caraglio (c.1505–65) after Parmigianino (1503–40)

Tin-glazed and painted earthenware (maiolica)

C.B. Marlay Bequest (MAR.C.60-1912)

246

Toddler with fruit in a mobile highchair

This curious figurine depicts a toddler in an elaborate wheeled chair – a combination of a baby-stroller and highchair – feeding herself some fruit. The early modern period saw the development of children's furniture, like highchairs, which encouraged the child to sit up 'politely' whilst eating, and permitted participation at family meals. Children's comportment at table was an indicator of education and refinement. Was the figurine given as a present to a new mother? Or as an instructive toy to a child? Given how well-preserved this example is, it must have spent much of its life out of harm's way.

Probably Die Porceleyne Schotel Factory, Delft,
Netherlands, c.1764–73

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2773-1928)

247

Two-handled spouted porringer and cover

Porringers are small bowls for eating porridge or gruel, often used to feed the sick or elderly. They usually have one or two handles and were made in a range of materials. This Dutch Delftware example is unusual because it also has a short spout and cover. This suggests that it may have been made to serve posset, a comforting beverage made from hot cream frothed up with egg yolk, alcohol, sugar, and spices. A common remedy for the sick in early modern Europe, posset was served from pots with long spouts to suck out the alcohol, two handles to ensure a steady grip, and a cover to keep the contents warm.

Friesland, Makkum, Netherlands, 1793
Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2783 & A-1928)

Tripartite food warmer (*veilleuse*)

By the eighteenth century, infants and invalids were often fed easily digestible foods kept warm in a *veilleuse* (*veiller* means 'to watch over' or 'stay awake' in French), which could be brought to the bedside. The food was placed inside a lidded bowl that slotted into the top of a hollow cylindrical base unit, with an opening at the bottom for a small oil lamp, designed to heat the bowl's underside and keep its contents warm. This example is made in imitation of Chinese porcelain; the protective mask over the opening is designed to keep evil spirits away from the food and its intended recipient.

Lowestoft Porcelain Factory, Suffolk, England, c.1765 – 70

Soft-paste porcelain

Norwich Castle Museum & Art Gallery (Norfolk Museums Service; NWHCM: 1930.125)

249

One-handed spouted feeding cup

The sick were sometimes able to feed themselves, with specially designed feeding cups such as this delicate German example, whose small scale and limited capacity show that it was intended for individual use.

These were easier to manage than posset pots because, in addition to their carefully angled feeding spout, they also had an in-built half-lid. This combination of design features meant that the liquid nourishment could be poured inside the cup by the carer and easily sucked out by the invalid through the spout without the risk of spillage when the feeder was tipped forward.

Bayreuth, Bavaria, Germany, c.1740
Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2895-1928)

250

***O The Roast Beef of Old England &c.
or The Gate of Calais***

This print demonstrates the power of the stereotype of the meat-eating Briton. Engraved from Hogarth's painting (now in Tate Britain), it commemorates his visit to Calais in March 1749 after the armistice that preceded the signing of the Treaty of Aix-la-Chapelle in October 1748 (ending the War of the Austrian Succession). Hogarth's arrest by French police as a spy is captured on the left of the image: a hand and halberd appear over his shoulder, as he sketches the city's fortifications.

The print reassembles confessional stereotypes, contrasting Catholic France with Protestant England through the representation of food: English beef against the Lenten fare of the French clergy.

William Hogarth (1697–1764) and Charles Mosley (c.1720–c.1756), after the painting by Hogarth (1748), 6 March 1749
Etching and engraving

C.B. Marlay Bequest (P.4776-R)

251

***The Turf–Macaroni, The Duke of Grafton, No. 12
from Twenty-Four Caricatures by Several Ladies,
Gentlemen, Artists, etc.***

Food has long been central to the construction of national stereotypes and identities.

In the eighteenth century, many wealthy young men completed their education by going on the Grand Tour to Italy. This fuelled long-standing national stereotypes about Italians, inherited from the religious divisions between Protestants and Catholics after the Reformation.

The figure of the ‘macaroni man’ developed from this stereotype in the 1760s and 1770s and meant a fashion-conscious, well-travelled dandy. They were often caricatured as elegantly dressed gentlemen, as in this tongue-in-cheek portrait of the Whig politician, Augustus Henry FitzRoy, 3rd Duke of Grafton, whose love of horse-racing explains his title as ‘The Turf Macaroni’. While macaroni men were defined primarily by what they wore rather than by what they ate, food was intrinsically linked to their name.

Probably Henry William Bunbury (1750–1811)

Published by Matthew Darly (c.1720–80)

(Vol. 1), 2 January 1771

Etching and engraving

Henry Scipio Reitlinger Bequest, 1950, transferred from the Reitlinger Trust, 1991 (P.2028-1991)

252

French Liberty; British Slavery

This well-known satirical print of 1792 compares an emaciated French revolutionary devouring onions and garlic to the archetypal Briton (represented by an obese John Bull, who personified the country) tucking into an enormous joint of roast beef. Here Gillray contrasts the poverty of the French, despite their liberty, to the prosperity of the British, despite their 'slavery' under government taxes.

These stereotypes belied a different culinary reality. French cooking techniques became fashionable among English elites from the late seventeenth century and had been incorporated into more popular cookery books by the eighteenth century.

James Gillray (1757–1815)

Published by Hannah Humphrey (c.1745–1818),

21 December 1792

Etching with hand colouring

Given by Lady Violet Beaumont (P.288-1948)

253

***The British Butcher, Supplying John Bull with a
Substitute for Bread,
vide Message to Lord Mayor***

Within the context of the French Wars (1792–1802), the high price of wheat became the subject of popular works of satire and caricature. On the front of the blood-stained butcher's block are two placards nailed side by side. One records current food prices, the other the wages of ordinary honest tradesmen. The prices of all meat (except for beef) are shown to be lower than a small quarter loaf of bread. Grain shortages had forced Parliament to encourage meat as a readily available alternative to bread, despite the fact that it was equally unaffordable for the average consumer.

James Gillray (1757–1815)

Published by Hannah Humphrey (c.1745–1818), 6 July 1795

Etching with hand colouring

Given by Lady Violet Beaumont (P.349-1948)

254

***Substitutes for Bread; -or- Right Honorables,
Saving the Loaves & Dividing the Fishes***

Gillray portrays five key politicians greedily shovelling fish and turtle soup made from coins into their mouths, surrounded by bottles of burgundy, port, and champagne, as three footmen carry in steaming dishes of meat.

William Pitt the Younger, the Prime Minister, sits on a large coffer inscribed 'Treasury'.

In front of the table are three bulging sacks, the central one labelled 'Product of New Taxes upon John Bulls Property', on which rests a small basket of potatoes inscribed 'Potatoe Bread to be given in Charity'. The unashamed gluttony of the ruling elite is laid bare as the politicians dine off the taxes of the population. Gillray is criticising the gross disparities of wealth and the unequal access to food, as the ironic subtitle makes plain.

James Gillray (1757–1815)

Published by Hannah Humphrey (c.1745–1818), 24
December 1795

Etching with hand colouring

Given by Lady Violet Beaumont (P.359-1948)

[to right of archway into yellow room]

255

Token, *The Uncharitable Monopolizer*

This parody of a British trade token caricatures Prime Minister Pitt the Younger as 'The Uncharitable Monopolizer', who is accused of starving the poor. With a skullcap labelled 'Possession' and decorated with the Devil hoarding wheat, and a monstrosly wide-open mouth, the Monopolizer is shown swallowing up the British Isles. Its inscriptions declare the concern felt by a public 'in distress' over the continued spike in the price of wheat.

On the opposite side, a 'Charitable Hand' shares its wealth with 'all ye distressed', giving coins to outstretched infant and elderly hands, and receives praise from the heavens. This token expresses the injustice felt by the poor over the price of food staples before the Corn Laws of 1815.

Designed by John Hancock, Middlesex, England, 1800
Copper alloy

Anonymous donor (CM.526-1989)

Please proceed into yellow room:

Inspired by Food

Then on into the:

Relax, Reflect, and Respond Zone

[Left wall]

257

Summer

Summer is personified here as a fantastical man composed entirely from appropriate seasonal food. It was originally part of a now-dispersed set of *The Four Seasons*, inspired by Giuseppe Arcimboldo's bizarre anthropomorphic paintings of the *Seasons* and *Elements* made for the Holy Roman Emperor as political allegories of Imperial dominion over nature and nations. Contemporaries praised Arcimboldo: '[he] unites the images of visible things and transforms them into strange inventions and images never before created by the power of fantasy'.

Here attributed to Giovanni Stanchi (1608–72), or an artist in his circle, after Giuseppe Arcimboldo (1526 – 93),

Italy, later 16th century

Oil on canvas

Southampton City Art Gallery (18/1963)

273 & 274

Pair of two-handled vases and covers with fictive fruit and vegetation

Ceramic tableware in the form of animals, vegetables, and fruit was intended to deceive, surprise, and amuse diners, and to create the impression of great abundance on dining tables and sideboards. These vibrant and vivacious ornamental vase-covers made by the Della Robbia workshop are early examples of naturalistically moulded and coloured ceramic fruit and vegetables that became popular in Europe.

Workshop of Giovanni Della Robbia (1469–1529),
Florence, Italy, c.1500–20
Tin-glazed earthenware (maiolica)

Louis C.G. Clarke Bequest, 1960
(C.92.1 & A-1961 and C.92.2 & A-1961)

256

A bundle of asparagus

Obsessed with asparagus, Coorte portrayed bundles of this expensive but locally grown delicacy many times. Using various artistic devices (dramatic spot lighting, plain dark background, forward placement), he creates a brilliant illusion of reality and elevates his humble and unusual subject to high art.

Anglo-Welsh painter Frank Brangwyn loved the sensual qualities of Dutch still lifes: 'A flower, a melon, all things are sensual [...] And to a true painter, these things move one, they do something which urges [and] excites one to paint [...] The joy of squeezing out of the tube a bit of juicy yellow or green [...] All this is what I call sensual.'

Adriaen Coorte (1659/64–1707)

Middelburg, Netherlands, 1703

Oil on canvas

Given by Frank Brangwyn, 1943 (2575)

258

Still life of vegetables and fruit with a silver platter on a ledge

This is a homage to Nature's bounty and the artist's skill in painterly illusionism. An exotic pineapple and three pomegranates join locally grown grapes, figs, and plums on an elaborate silver platter, while strawberries spill out of an overly full pottle. Artichokes, asparagus, cucumbers, carrots (or radishes), and an enormous cauliflower tumble out of a large wicker basket. Rijsbrack highlights and celebrates the beauty and variety of these fruits and vegetables transforming them from mere food into high art, immortalising them in the process.

Attributed to Pieter Andreas Rijsbrack (c.1684/90–1748), London, England, c.1720–48 Oil on canvas

The Master and Fellows of Corpus Christi College, Cambridge

Deceptive tableware

By the 1750s, *trompe l'oeil* ('trick the eye') tableware had become the height of fashion on elegant tables across Europe. Sometimes, the ceramic form identified the food within, so the dish with heaped crayfish cover (261) was probably for crayfish paté or potted crayfish. However, the Chelsea porcelain manufactory's catalogues indicate that some of its smaller containers formed as vegetables, rabbits, and partridges were made for the dessert course. Knowing that the form of a tureen did not necessarily indicate its contents must have created suspense, followed by amusement when the cover was removed and unexpected contents revealed.

259

Tureen and cover in the form of a carp

Chelsea Porcelain Manufactory, England, c.1754–6
Soft-paste porcelain, painted overglaze in enamels
Given by Mrs W.D. Dickson (C.36 & A-1932)

260

***Trompe l'oeil* plate of mussels**

Rouen, France, c.1750–1800
Tin-glazed and painted earthenware
Dr J.W.L. Glaisher Bequest (C.2293-1928)

261

***Trompe l'oeil* dish and cover in the form of a heap of crayfish**

Rouen, France, c.1750–1800

Tin-glazed and painted earthenware

Dr J.W.L. Glaisher Bequest (C.2294-1928)

262

Tureen and cover in the form of a cabbage with caterpillars

Probably Brussels, Belgium or possibly Delft, Netherlands, c.1750–80

Tin-glazed and painted earthenware

Dr J.W.L. Glaisher Bequest (C.2392 & A-1928)

263

Tureen and cover in the form of a bunch of asparagus

Greek A Factory, Delft, Netherlands, c.1757–65

Tin-glazed and painted earthenware

Dr J.W.L. Glaisher Bequest (C.2740 & A-1928)

264

Sugar bowl and cover in the form of a cauliflower

Factory of Josiah Wedgwood (1730–95),
Burslem, Staffordshire, England, c.1759–75 Lead-
glazed earthenware

Given by Mrs E.S. Jenkins (C.6 & A-1951)

265

**Tureen and cover in
the form of a cauliflower**

Delft, Netherlands, c.1750 –75

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2742 & A-1928)

266

**Tureen and cover in the form of a cauliflower
(one of a pair)**

Delft, Netherlands, c.1750–75

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2741.1 & A-1928)

267

Box in the form of a melon with leaves

Possibly Höchst Faience Factory, Mainz,
Germany or Strasbourg Faience Factory, France

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2886 & A-1928)

268

Tureen and cover in the form of a melon on a leaf-shaped plate

Delft, Netherlands, c.1750–70

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2743 & A-1928)

269

Tureen and cover in the form of a melon on an attached dish-shaped stand

Possibly Klug-Hünerwadel Factory, Lenzburg, Switzerland, c.1762–7

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2978 & A-1928)

270

***Trompe l'oeil* plate of yellow plums**

Nevers, France, c.1750–1800

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2320-1928)

271

Box in the form of a bunch of grapes Possibly factory of Karl Heinrich, Frankfurt, Germany, c.1770

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2928 & A-1928)

272

***Trompe l'oeil* plate of fruit (possibly figs)**

Alcora Factory, Valencia, Spain, c.1765–85

Tin-glazed earthenware

Dr J.W.L. Glaisher Bequest (C.2138-1928)

About Rowan: 'Creating Art, Improving Lives'

Rowan is a Cambridge-based charity and arts centre supporting adults with learning disabilities. Its students have access to 5 studios: woodwork, ceramics, printmaking, textiles, and mixed media. They can also take part in drama, music, and Forest School. All students contribute financially towards their art sessions, but this does not cover the full cost of activities. The shortfall is made up by fundraising and the sale of students' work, as well as from grants, private donations, and sponsorship. Rowan has long-established links with the Fitzwilliam Museum, and hence its students' involvement in the Feast & Fast Film, viewable on the large screen at the end of this gallery. Rowan is proud to be celebrating its 35th anniversary in 2019.

For further information about Rowan, see its website: <http://www.rowanhumberstone.co.uk>.

A-E

Food Memory Plates by Rowan students

These five platters were pressed from moulds by Chris, Emma, Frank, Jenny, and Mark. While the clay was still damp, they used modelling tools to incise their plate's upper surface with bold images of their favourite food or culinary memories, and then stamped an explanatory text around its border. Some of these plates feature alongside their makers in the Feast & Fast Film, viewable on the large screen on the end wall of this gallery.

A. Emma

Rowan arts centre, Cambridge, 2017

Stoneware, incised and coloured underglaze decoration and clear overglaze

Inscribed: 'This is my family's food. My mum is Polish, we have it every day, it's tastier than English food. There's lots of choice.'

B. Jenny

Rowan arts centre, Cambridge, 2017

Stoneware, incised and coloured underglaze decoration and clear overglaze

Inscribed: 'When I was a little girl I went camping on the Isle of Wight. I had ice cream and we picked blackberries.'

C. Chris

Rowan arts centre, Cambridge, 2017

Stoneware, incised and coloured underglaze decoration and clear overglaze

Inscribed: 'I have profiteroles or cheese cake with my lunch. I eat them quickly because they taste nice.'

D. Mark

Rowan arts centre, Cambridge, 2017

Stoneware, incised and coloured underglaze decoration and clear overglaze

Inscribed: 'I like going to the seaside with Roya. We paddle in the sea. We eat ice cream and fish and chips on the beach.'

E. Frank

Rowan arts centre, Cambridge, 2017

Stoneware, incised and coloured underglaze decoration and clear overglaze

Inscribed: 'Burgers are nice to have at a BBQ. I mostly eat them in the summer. Oven chips are crunchy and soft in the middle.'

F. Farmyard Pot

This coil pot was made by Peter in response to an object-handling session for Rowan students with Victoria Avery, Keeper of Applied Arts, held as part of the Feast & Fast public engagement programme in the lead up to the exhibition. Rowan students had the opportunity to handle and engage directly with many of the ceramics displayed in Feast & Fast. They then picked their favourite piece and drew them. Peter loved John Bridgen's 1780 milk jug with a farmyard scene (no. 46: displayed in the Agricultural Ceramics case in the Room 1), and this pot was inspired by his drawings of it.

Peter

Rowan arts centre, Cambridge, 2019

Stoneware, incised and coloured underglaze decoration and clear overglaze

G. *Trompe l'oeil* Plate of Profiteroles by Rowan students

This brilliant illusionistic plate of profiteroles is a joint creation by Emma, Jenny, Chris, Frank, Mark, and Peter, made at Rowan's ceramics studio in 2019. It was made in response to the *trompe l'oeil* food dishes (displayed nearby, in the Inspired by Food ceramics case), which the Rowan students engaged with during a bespoke object-handling session with Victoria Avery, Keeper of Applied Arts, as part of the Feast & Fast public engagement programme in the lead up to the exhibition. Chris, in particular, loves profiteroles as shown on his Food Memory Plate (displayed nearby, Plate C). This plate of profiteroles features alongside its makers in the Feast & Fast Film, viewable on the large screen (at left).

Emma, Jenny, Chris, Frank, Mark, and Peter

Rowan arts centre, Cambridge, 2019

Stoneware, incised and coloured underglaze decoration and clear overglaze

Feast & Fast Film

Egg & Spoon Films with North Cambridge Academy Museum Ambassadors, students from Rowan Art Centre, and Dancing with the Museum participants

Running time: 12 minutes

Feast & Fast tells the stories of people in early modern Europe coming together to produce, prepare, and consume food. The Fitzwilliam Museum asked 3 groups of people who regularly take part in activities at the museum to help us bring the story up-to-date by sharing their memories and experiences. Working with Egg & Spoon Films and the exhibition curators, the groups enjoyed handling museum objects included in the exhibition and sharing food-related objects from their own homes, and the memories associated with them. From favourite recipe books to well-loved aprons handed down from relatives who worked in service, the objects provoked rich and varied reflections. Each of the groups then invited the filmmakers to share a meal with them and continue the conversation. We hope the film encourages you to reflect on your own memories of coming together over food.