



2.

3

4

3

Sweet Splendour: Drawings of Desserts in the Eighteenth-Century Dutch Republic

• ALEXANDER DENCHER •

One of the most remarkable features of elite dining culture in eighteenth-century Europe were the spectacular centrepieces, then referred to as ‘desserts’. Usually composed of figures made from sugar that could be painted and gilded, these centrepieces were often supplemented with porcelain and glass ornaments, candles, flowers and fruit to create impressive tablescapes. In the Dutch Republic, desserts were served on important occasions, such as the reception of Stadholder William v of Orange and Princess Wilhelmina of Prussia in the Amsterdam Town Hall in 1768 (fig. 1).¹ Desserts were supplied by specialized confectioners, in Dutch called *confituriers* or *suikerbakkers* (sugar bakers), who sculpted endless varieties of statuettes, buildings and ornaments using sugar. Intended for display rather than consumption, desserts generally remained in place for the full duration of the meal. On occasion, they were also exhibited to the public before or after the meal was served.

Because these extravagant centrepieces almost always marked a particular occasion, it was necessary for the confectioner to consult with the patron to personalize each dessert’s composition. The confectioner would have to adapt his skills and resources depending on the commission; for the most elaborate orders, he sometimes

< Detail of fig. 10

solicited help from other artists. Despite their prestige at the time, little is known about the design of these ephemeral works of art. Moreover, very few sources exist that enable us to examine this question. While a number of written descriptions survive, only the most magnificent Dutch desserts were reproduced in print; rarely do such images show the centrepieces’ intricate compositions.² However, a small group of drawings may shed additional light on the design and creation of desserts, a very complex process in which drawings are certain to have played an important role at various stages.

Scant scholarship exists regarding the role of drawings in creating confectionary centrepieces, in part because attributions are lacking. Often unclear is whether drawings were executed by the confectioner himself or an artist in his employment, and what purpose they might have served in the design process. Also difficult to assess is whether all the dessert’s components were made of sugar, and if not, which components were formed from other materials. Nevertheless, the examination of these drawings provides new insights into their design and creation. This article will therefore consider the following questions: Who made the design and who made the drawing and what purpose did these drawings serve? The answers to these questions will allow us

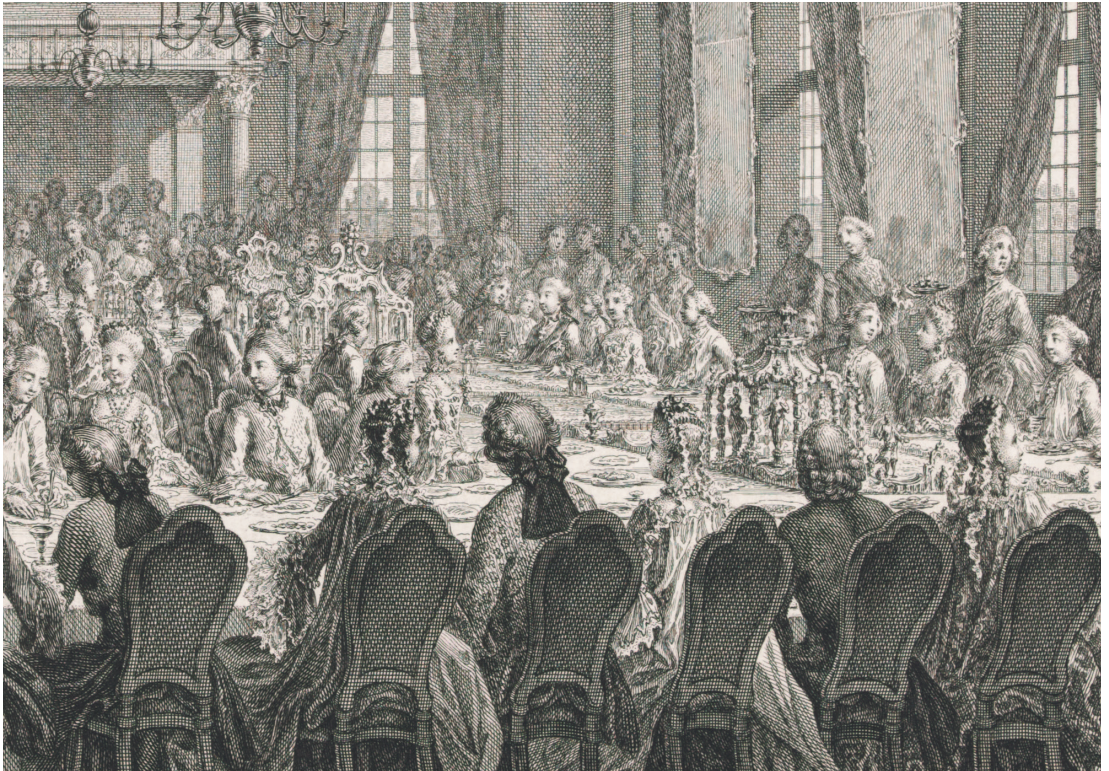


Fig. 1
SIMON FOKKE,
*Dinner Held for
William v and
Wilhemina of Prussia
in the Alderman's
Room in the
Amsterdam Town
Hall in 1768,*
detail, 1772-73.
Engraving,
305 x 408 mm.
Amsterdam, Rijks-
museum, inv. no.
RP-P-1944-2075.

to better understand the creative process of Dutch confectioners and their collaborations with artists, as well as the contemporary notions of authorship and the status attributed to desserts and their makers by eighteenth-century consumers.

Confectioners and Centrepieces in the Dutch Republic

The art of making sugar sculptures was introduced in the Low Countries during the Burgundian period, when Bruges was a principal harbour for the importation of sugar.³ In the second half of the sixteenth century, there were some attempts to establish *suikerbakkerijen* in Holland, but the first 'suikercierder' or 'sugar decorator', probably of Flemish origin, was not registered in Amsterdam until 1597.⁴ Demand for talented confectioners is certain to have existed well before this date, as sumptuary laws were already introduced in that city in 1601 forbidding the excessive usage of

sugar as decoration. These regulations, however, do not appear to have had a major effect.⁵ Amsterdam would eventually become a leading centre for sugar refinement in the seventeenth century, with over a hundred refineries for the raw sugar imported via the West India Company.⁶ Through enslaved labour, the Dutch exploitation of the colonies established in Brazil and Suriname greatly increased the availability of sugar, although it remained a luxury product throughout the eighteenth century.⁷

Confectioners were admired for their ability to transform costly and rare materials into works of art. Figures were sometimes carved from conical sugar loafs by sculptors (fig. 2), but the introduction of gum paste and cast sugar had made it possible (and more economical) for confectioners to fabricate elaborate figures themselves. These techniques appear to have arrived in Western Europe from Byzantium or the Islamic world via Venice.⁸ Gum obtained from



Fig. 2
JAN LUYKEN,
De Suikerbacker
(confectioner),
part of the series
Het Menselick
Bedryf, 1694.
Etching, 140 x 81 mm.
Amsterdam, Rijks-
museum, inv. no.
RP-P-OB-44.501.

the tragacanth plant was employed as a binding agent to create a paste of powdered sugar that could be sculpted into a variety of ornamental shapes by hand or with moulds. When the paste hardened, it acquired a semi-transparent, iridescent white surface likewise suitable for painting or gilding. A number

of wooden moulds surviving from the late seventeenth century show the wide range of forms used to press the sugar paste into a variety of simple and complex shapes (fig. 3).⁹ The second method involved pouring sugar syrup into moulds; though resulting in a rougher surface, this made it possible to create larger figures. The technique of creating marzipan from sugar, almonds and rosewater provided confectioners with another suitable technique to create lifelike forms.¹⁰ Although technically edible, eighteenth-century tablescapes were not intended for consumption. On occasion, they were preserved by the patron or confectioner: Princess Carolina of Nassau kept the dessert made by Pieter de Gelleke for the court in 1749 in her apartments; Adriaen Kock exhibited the dessert he made for Gerrit Hooft and Hester Hinlopen in his shop after their anniversary celebrations.¹¹

In the course of the eighteenth century, sugar sculpture more often formed part of larger ensembles known as desserts. In most cases, the dessert was composed in the form of a garden and placed on a mirrored plateau. Plateaus were used to create a raised platform along the axis of a table, allowing guests to admire the ingenuity of the confectioner's art.¹² This style of arrangement can be observed in



Fig. 3
Wooden mould
for sugar sculpture,
or *dragantvorm*,
Dutch, early
eighteenth century.
Hattem, Nederlands
Bakkerijmuseum,
inv. no. 80242.

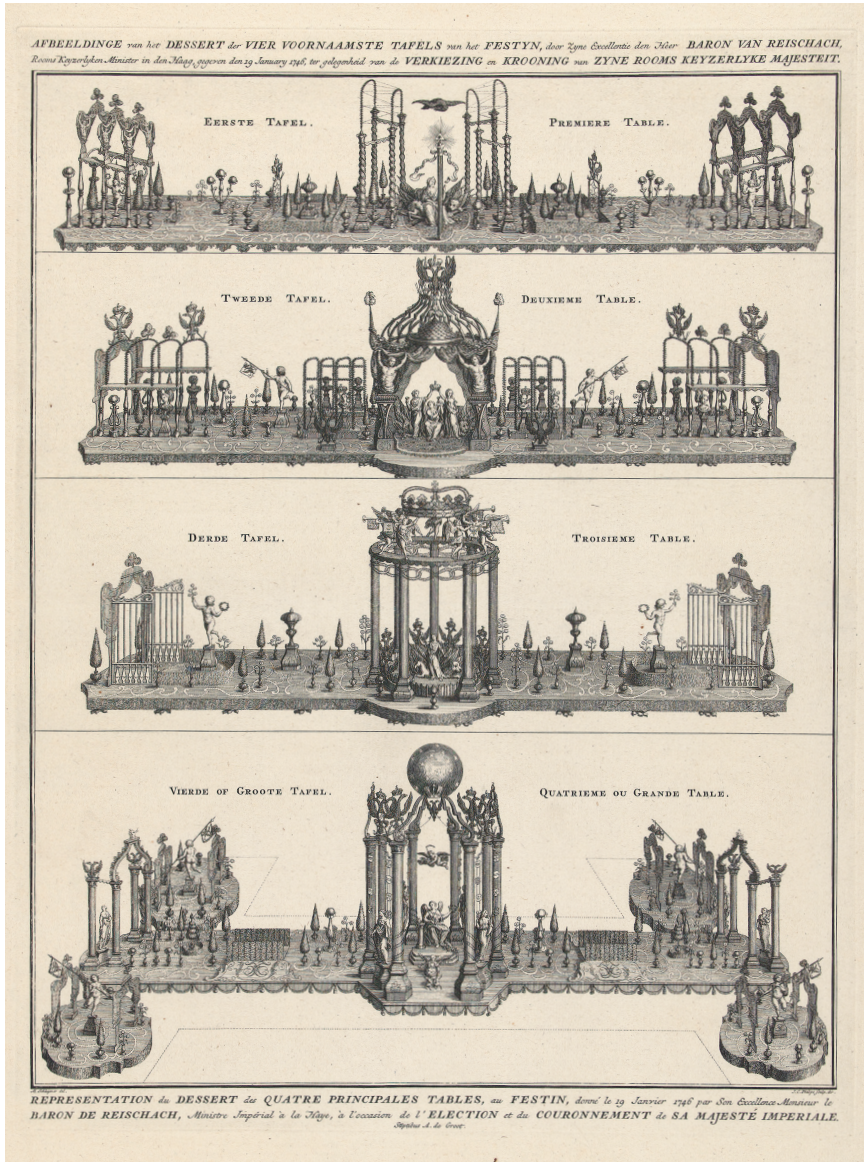


Fig. 4

JAN CASPAR PHILIPS
after FRANCISCUS
SCHLUYMER,
*Dessert on Four
Tables for the
Festivities Given
by the Baron von
Reischach to
Celebrate the
Coronation of
Emperor Francis I
of Austria, 1746.*
Etching and
engraving,
408 x 310 mm.
Amsterdam, Rijks-
museum, inv. no.
RP-P-OB-83.837.

the confectioner Pieter de Gelleke's dessert made in 1746 for the Austrian diplomat Baron Franz von Reischach to celebrate the coronation of Emperor Francis I (fig. 4), as depicted in the earliest print of such a dessert in the Netherlands. Placed on four tables, the desserts were all shaped like gardens encircling a central architectural element, usually a pavilion or temple, in what appears to have been the standard layout of desserts made by

Dutch confectioners. The gardens were composed of symmetrical patterns known as 'parterres', which were often created with powdered sugar. According to one contemporary source, the temples were made of 'poured' (cast) sugar, and De Gelleke was responsible for both the dessert's invention and execution.¹³

This manner of presentation was sometimes called a *surtout de table*, possibly referring to any kind of



Fig. 5
ANONYMOUS,
*Centrepiece with Two
Boys and Garlands,*
Augsburg?, c. 1760.
Pen in black ink,
graphite and brush in
grey, 462 x 661 mm.
Amsterdam,
Rijksmuseum, inv. no.
RP-T-2018-56-3,
purchased with
the support of the
Decorative Art Fund/
Rijksmuseum Fonds.

decorative centrepiece on a raised platform made by a goldsmith or confectioner (fig. 5). The French chef Joseph Gilliers defined the term in 1768 as 'a silver centrepiece placed in the centre of the table for the duration of the meal; it is customarily equipped with containers for oil and sugars, lemons and bitter oranges. There are other forms of [centrepieces] that are made with sugar confections, and that are decorated with caramels, sugar pastes and artificial flowers.'¹⁴ Confectioners supplied the ceramic figurines and the mirror plateaus, as well as the dessert's confectionary elements.¹⁵ Ceramic figures were an important element of desserts, with table decorations produced in Meissen soon after porcelain began to be manufactured in this Saxon town.¹⁶ Although Dutch manufacturers of ceramics, such as the porcelain manufactory in Weesper, also produced figurines (fig. 6),

Fig. 6
NICOLAS-JOSEPH
GAURON for the
Weesper porcelain
manufactory, *Figure
Group of a Shepherd
and Shepherdess*

near a Ruin, c. 1764.
Biscuit porcelain,
26.6 x 17 x 4 cm.
Amsterdam,
Rijksmuseum,
inv. no. BK-1983-78.





Fig. 7
JOHANN JOACHIM
KAENDLER (design),
*Centrepiece in
the shape of a
Temple with the
Goddess Minerva*,
Meissen porcelain
c. 1750, gilded
wooden base
c. 1755-65.
H. 114.3 cm, with-
out the base.
Marquess of
Bath, Longleat,
Warminster,
Wiltshire.
Photo: Baarsen 2007
(note 18), p. 111, fig. 11

German porcelain was particularly fashionable in the Dutch Republic. Almost all porcelain acquired in Germany was known as ‘Saxon’ porcelain, even when not originating from Meissen.¹⁷ One of the most spectacular examples of such an object purchased by a Dutch client was a temple, produced in Meissen circa 1750, that would have occupied the centre of an elaborate tablescape (fig. 7).¹⁸

Confectioners in the Dutch Republic were sometimes organized in guilds, like those in The Hague and in Amsterdam. However, not much is known about their status as artists. Pieter de Gelleke was one of several eighteenth-century confectioners who enjoyed some measure of celebrity during his lifetime, and whose creations for the stadholders’ court were publicized in

writing.¹⁹ After De Gelleke’s death in 1758, his business – along with his ice cellar and inventory of figures – was taken over by Gabriel Berkemeyer, another well-known confectioner living in The Hague.²⁰ The more famous confectioners from The Hague and Amsterdam also travelled to other cities in the Republic to provide desserts on official occasions.²¹ The renown of these confectioners implies that they were capable, autonomous artists, who could design their creations without having to rely on patrons or other artists. Whether the same was true for other confectioners remains unclear.

Adriaen Kock’s Dessert for Gerrit Hooft and Hester Hinlopen, 1757

The earliest known drawing of a Dutch dessert depicts the Amsterdam confectioner Adriaen Kock’s dessert made for the fiftieth wedding anniversary of two prominent figures in Amsterdam society, Gerrit Hooft (1684-1767) and his wife, Hester Hinlopen (1689-1767) (figs. 8, 9). Gerrit Hooft was a former mayor of Amsterdam and had held various positions in the city council. The couple had strong family ties to the Dutch colonial enterprises importing sugar: Hooft himself was governor of the Dutch West Indies Company and had been director of the Society of Suriname (Sociëteit of Suriname) in 1710-16. His father-in-law was a governor of the Dutch East Indies Company and had also fulfilled the position of director of the Society of Suriname in the last decade of the seventeenth century.

Kock’s dessert was the culmination of the couple’s golden wedding anniversary celebrations, held on 28 June 1757. These began at 3 PM with a luncheon in the Oudezijds Heerenlogement, or ‘Gentlemen’s Hotel’, used by the city to house prominent guests and by the Amsterdam elite to host special occasions. A contemporary

Figs. 8, 9

JAN WANDELAAR,
 Portrait of Gerrit
 Hooft (1684-1767)
 and Portrait of Hester
 Hinlopen (1689-1767),
 1758.
 Pastel on paper,
 535 × 440 mm.
 Amsterdam,
 Amsterdam Museum,
 inv. no. TA 64, 647.



description recounts that Kock had used coloured sugar powder to render his patrons' monograms and coats of arms in the dessert's parterres, with their ancestral escutcheons suspended from garlands hanging between the temple's pillars.²² The couple's portraits were held by a celestial figure standing on clouds that rose above the temple in the centre (see pp. 236). At the temple's base, symbols and personifications of the couple's virtues gathered, with maidens representing the City of Amsterdam and the Province of Holland presiding at either end of the dessert. All the sculptures were made of sugar, as were the clouds hovering above the temple. The gardens' edges were lined with 'crystalline [glass] arches' and figurines of 'Saxon porcelain.'²³ Upon its presentation, Kock's 'beautiful work of art' was met with shouts of admiration from the crowds that had gathered outside.²⁴

The centrepiece for this occasion is in fact recorded in two drawings and a commemorative print (figs. 10-12); this is very rare, particularly because one of the drawings is dated and signed by the confectioner's son, 'David Kock del' (fig. 10). This drawing, executed in ink and wash, was probably not a

preliminary study for the etching by Simon Fokke (fig. 12). The careful rendering of the outline and volumes suggests the drawing was realized at an advanced stage in the creative process of the dessert's invention, perhaps used for presenting the design to the patron or as a two-dimensional model by the confectioner. The drawing also includes a sketch of the couple's coats of arms surmounting the centrepiece, providing a clearer representation of the heraldic details. Its composition was adapted in the second drawing (fig. 11), which was intended as the model for Fokke's print. Unsigned, this latter drawing was done in graphite and chalk; it was likely made by Fokke, given that its composition is more similar to that of the print. With respect to the attitudes of certain figures lining the dessert's edges, the print differs from Kock's drawing; it also generally displays a higher level of finished detail. The incision marks and remains of black chalk on this drawing's reverse indicate it was used to transfer Kock's composition to a waxed copperplate or another sheet of paper. The grid lines on this sheet, as well as those later added to Kock's drawing, were also inserted to aid the printmaker.

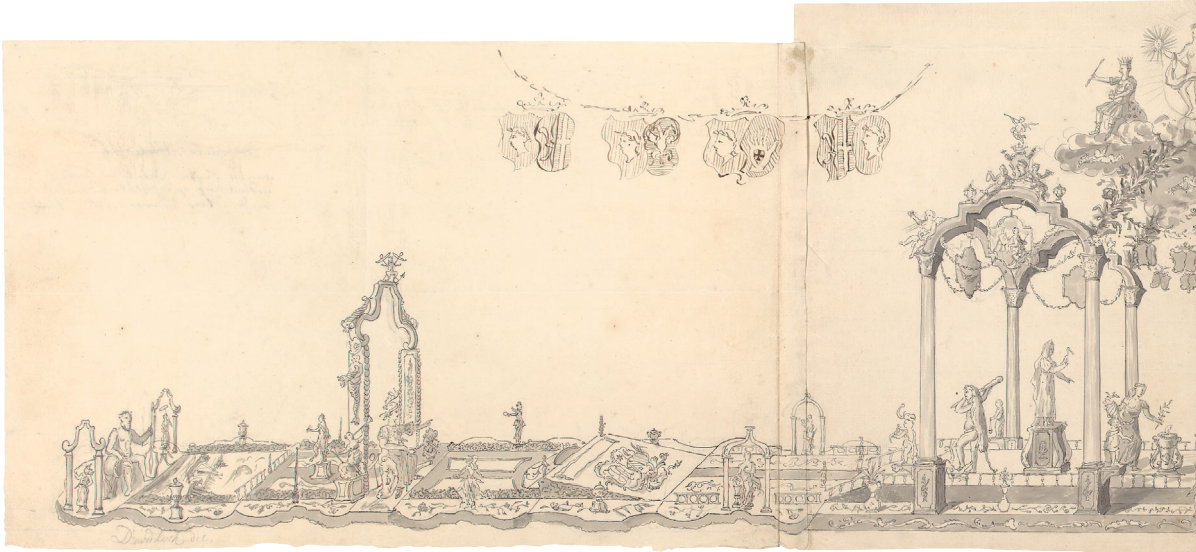


Fig. 10

DAVID KOCK,
*Dessert for the Golden
Wedding Anniversary
of Gerrit Hooft and
Hester Hinlopen on
25 June 1757, 1757.*
Graphite, pen and
brush in grey, the
coats of arms with

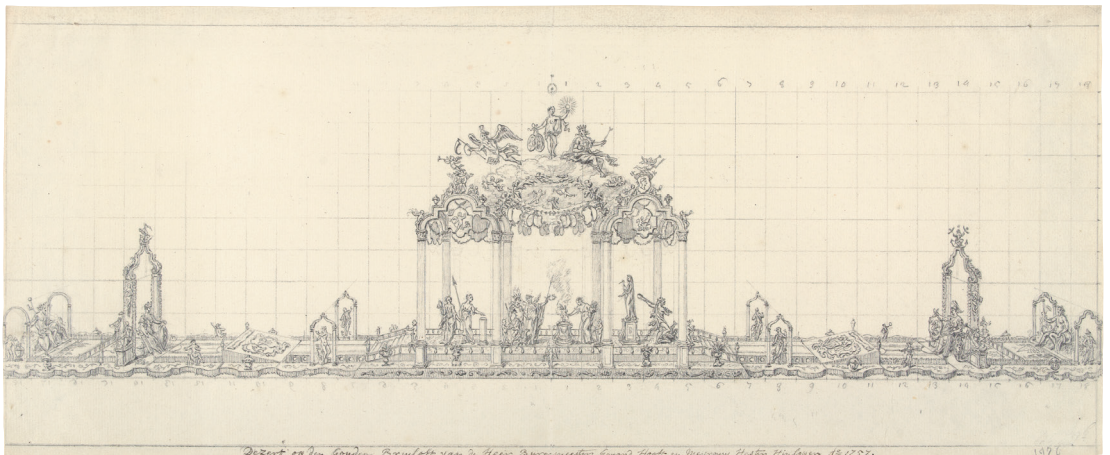
pen in brown ink,
squared in graphite,
300 x 1290 mm,
composed of three
separate sheets of
paper affixed together.
Amsterdam, Rijks-
museum, inv. no.
RP-T-00-3689.

Although it was David Kock who made the drawing, his father claimed the dessert's invention, i.e. its design and execution. In the print, the inscription 'Geïnventeerd en gemaakt door Adriaen Kock' has been placed inside the frame line, while the inscriptions 'D. Kock del.', 'F. Houttuyn excudit' and 'S. Fokke fecit', referring to the illustration's creation, are situated below the frame (fig. 12). The son's authorship should not be seen as proof that Adriaan Kock was incapable of drawing himself. The testament of Adriaan's other son, the confectioner Isaac Kock, compiled in

Fig. 11

Attributed to SIMON
FOKKE, *Transfer
Drawing of Adriaen
Kock's Dessert, 1757.*
Graphite, squared in
graphite, incision

marks, evidence of
black chalk on the
reverse, 188 x 456 mm.
Amsterdam, Rijks-
museum, inv. no.
RP-T-00-3688.



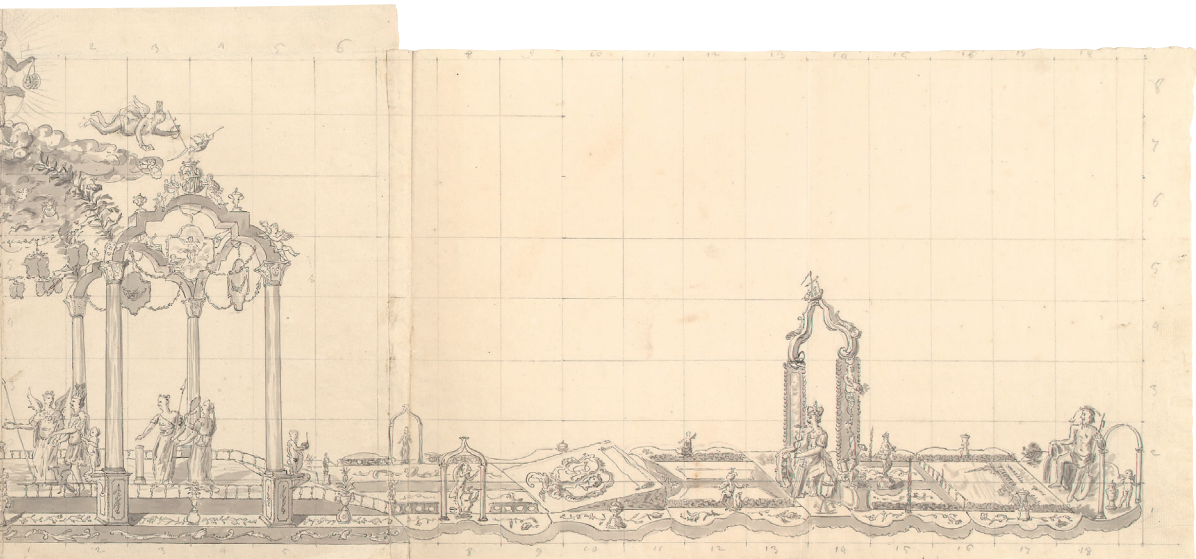


Fig. 12
SIMON FOKKE after
ADRIAEN KOCK,
*Dessert for the
Golden Wedding
Anniversary of
Gerrit Hooft and
Hester Hinlopen, 1757.*
Etching, 135 x 460 mm.
Amsterdam, Rijks-
museum, inv. no.
RP-P-OB-84.499.

1769, mentions an inventory valued at the very considerable sum of 3,000 guilders, which included 'Saxon porcelain, books, drawings and prints, and all the tools' 'to make sugar and dessert works', as well as an ice cellar.²⁵ This shows that Kock researched the design of his desserts and collected drawings, and that he was also probably capable of drawing them. Isaac would have inherited his father's inventory, including the collection of books, prints and drawings. By leaving the tools of the trade to his brother, he apparently sought to ensure they

remained in the family. Interestingly, the will stated that any 'finished wares and compositions, or the loose sugar' were to be excluded, as these could be sold separately.²⁶ It is not known what David Kock's occupation was at the time he made the drawing of his father's design. In 1769, he was the director of a French school in Oosterhout, where he also taught drawing lessons. Although he eventually moved back to Amsterdam, it is unclear whether he followed in his father's and brother's footsteps as a confectioner.²⁷





Fig. 13a

CORNELIS
BEELDEMAKER,
Dessert Presented to Isaac Scheltus on the Occasion of the Centennial Anniversary of the Landsdrukkerij on 14 December 1769, 1769.

Pen and brush in black and grey ink, 373 x 983 mm.

Amsterdam, Rijksmuseum, inv. no. RP-T-2019-380, purchased with the support of the Decorative Art Fund/ Rijksmuseum Fonds and Veilinghuis Peerdeman, Utrecht.

Fig. 13b

Detail from the drawing of the Scheltus dessert.

The case of Adriaen Kock's dessert is significant, as it implies that confectioners were capable of drawing their own creations. Kock Sr raised his sons to work as confectioners. Although David did change careers, his brother's will indicates he possessed the capacity to use these tools. Is David's presentation drawing possibly a more refined version of a no longer extant working design sketched by his father?

Cornelis Beeldemaker's Dessert for Isaac Scheltus, 1768

A second drawing (fig. 13a), recently acquired by the Rijksmuseum, shows the dessert presented on 14 September 1768 to Isaac Scheltus (1739-1799) and his wife Maria Elisabeth de Rasière (1737-1804) (figs. 14, 15). Scheltus was the director of the Landsdrukkerij in The Hague, which operated as the official printing company of the States of Holland. The dessert marked the centennial celebration of his family's management of this prestigious company.²⁸ A lengthy description attached below the drawing identifies

the various figures in the ‘vercierde dessert’ (decorated dessert) and explains both the centrepiece’s allegorical meaning and its relation to the patrons.

Seated in the central temple is the female personification of printmaking, recognizable by her robe decorated with letters. She extends her blessing to the sexton Laurens Janszoon (c. 1370-1440) of Haarlem, then thought to be the inventor of the printing press by many in the Dutch Republic (fig. 13b). On the right, three figures – Isaac Scheltus, Maria de Rasière and their son – approach the temple; their coats of arms hang in nearby palm trees. The family is greeted by a bearded man holding the ouroboros; he stands next to an altar adorned with a cornucopia, a symbol of the fame and abundance brought by the printing press. Left of the temple, the goddess Minerva chases the donkey-eared figure of King Midas – an allegorical representation of how knowledge disseminated by the printing press drives ignorance away. Personifications of the States of Holland and the City of Haarlem, seated at opposite ends of the dessert, represent Scheltus’s ties to the powerful States of Holland and the purported birthplace of printing respectively. The winged figure of Fame surmounting

the temple proclaims the Scheltus family’s achievements to the assembled guests.

Although the description makes no mention of the materials used, one may reasonably conclude that the figures and ornaments were probably made of sugar, supplemented with ceramic or glass elements. Some of the pastoral figures recall figurines produced by the porcelain manufactories in Weesp at this time (fig. 6). Unlike the other two drawings presented in this article, this drawing shows the dessert resting on a long platform comprising mirror plateaus with scalloped edges and rocaille-shaped feet. The depiction of the plateaus gives some indication of the dessert’s size. By counting the number of feet in the drawing, one can ascertain that the dessert was considerable in length, comprising seven plateaus.

The dessert was presented to Isaac Scheltus and Maria de Rasière during festivities held at the family’s townhouse on the Wagenstraat in The Hague, or at the country estate Arentsburgh in nearby Voorburg, which Scheltus had recently acquired.²⁹ During the meal, friends and employees read aloud laudatory poems, some of which referred to the centrepiece’s

Figs. 14, 15
JEAN HUMBERT,
Portrait of Isaac Scheltus (1739-1799)
and *Portrait of Maria Elisabeth de Rasière (1737-1804)*, 1767.
The Hague, RKD
Netherlands Institute
for Art History,
image nos. 125583
and 125584.



content.³⁰ On this occasion, Scheltus and his wife also received an engraved glass goblet and a silver tray, or salver, today still held in the possession of his descendants. The salver bears the marks of the city of The Hague and the fashionable silversmith Martinus van Stapele (1731-c. 1803/06). Like his father François (1698-1775) and son Reynier (active 1764-95), Martinus was among the most important silversmiths in The Hague. He supplied table services and candlesticks to the stadholders and their court.³¹ The salver's form recalls that of the plateaus used for the centre-piece; perhaps Van Stapele produced tableware like that depicted in the drawing.

The drawing is executed in pen and black ink with grey wash, over traces of an underdrawing in graphite. The accompanying description of the centre-piece indicates it was meant to be kept as a family record of the festivities. In fact, the description is a transcription of an older text, replaced in 1875 due to water damage.³² This historical restoration is confirmed in an auction catalogue of 1877, stating that the drawing of a 'versierd tafelstuk' (decorated centre-piece) was accompanied by a damaged description and a copy of the same text.³³ This transcription was almost certainly the work of Ludolph Jacobus Hendrik Scheltus van Kampferbeke (1791-1876), who owned the drawing up until his death in 1876.³⁴ Perhaps the original text he replaced was composed by Isaac or someone advising the patrons and confectioner on the desired iconography or dessert. Scheltus van Kampferbeke also added a rather long-winded account of the genealogy of his forebears and their descendants, right up until his own day.

The description provides no information about the confectioner charged with making the centre-piece. Nonetheless, the signature 'C. Beeldemaker' in the lower right corner is almost certainly that of the draughtsman – even if it was written in an ink other than that used

for the rest of the drawing and therefore likely added later. The artist can probably be identified as Cornelis Beeldemaker, although it seems that, in 1769, there were several artists of this name active in The Hague.³⁵ A likely candidate is one Cornelis Beeldemaker, who worked under the supervision of Pieter de Swart on the Palace of Nassau-Weilburg in The Hague. Described in an invoice dated 'December 1767' as 'master painter', his work was nevertheless confined to tracing the court architect's designs for the stone masons. Another potential draughtsman of this work was the local master painter and *verver* Cornelis Gerard Beeldemaker (c. 1715-1769).³⁶ Registered as a member of the Guild of St Luke in The Hague in 1742, this artist was likely the son of painter Adriaen Cornelisz Beeldemaker (1618-1709).³⁷

Whichever Cornelis Beeldemaker it might have been, the concerned draughtsman almost certainly collaborated with the aforementioned confectioner Pieter de Gelleke on a famous dessert celebrating the Treaty of Aix-la-Chapelle, the agreement that brought an end to the Wars of the Austrian Succession (1740-48). On 13 June 1749, the court of Stadholder William IV celebrated the achieved peace with a lavish fireworks display in The Hague, designed by the prince's court architect, Pieter de Swart (fig. 16). On this occasion, Beeldemaker worked with the confectioner on a dessert designed to reproduce De Swart's fireworks display. After the event, one contemporary source described the piece as 'made of sugar pastry, complete with all the illuminations, decorations, inscriptions and emblems ... made by the confectioner de Gelleken, and all the painting [of the sugar sculptures] done by the painter Beeldemaker'.³⁸ Partly composed of 'Saxon' porcelain, the dessert stood on a 'modern' mirror plateau with silver edges. It was subsequently

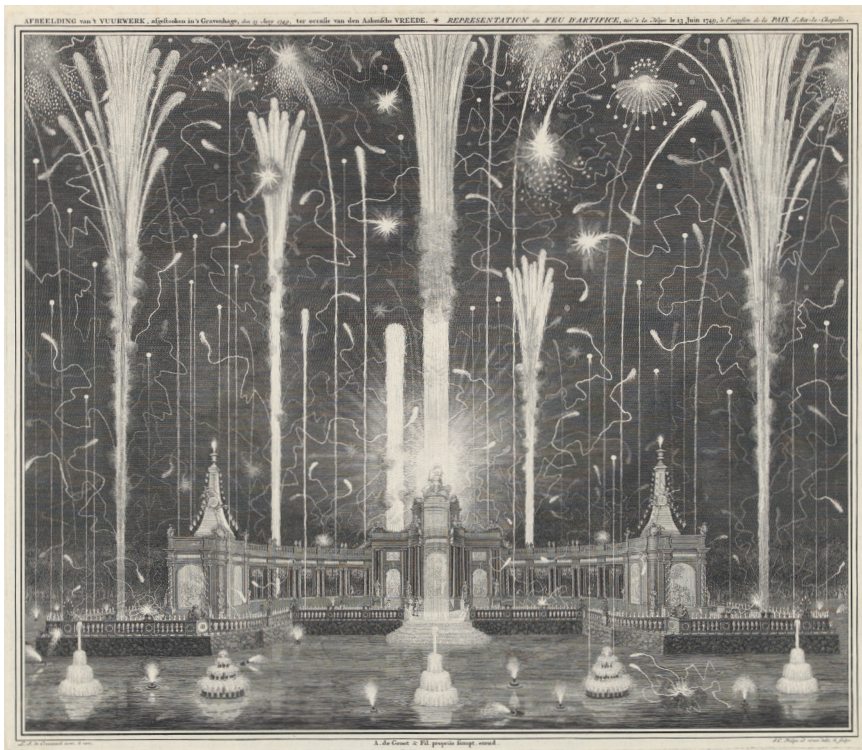


Fig. 16
 JAN CASPAR PHILIPS
 after L.S. DE
 CREUZNACH,
*Firework in The Hague
 for the Treaty of
 Aix-la-Chapelle, 1749,*
 1749.
 Etching and
 engraving,
 383 x 449 mm.
 Amsterdam,
 Rijksmuseum, inv. no.
 RP-P-OB-60.037.

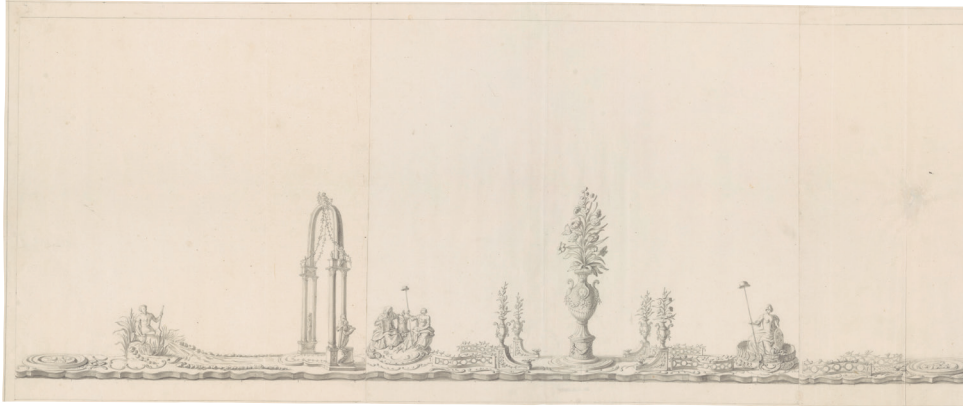
offered to the stadholder's daughter, Princess Carolina, who kept it in her apartments.³⁹ A similar collaboration may possibly have occurred with the Scheltus dessert, though without the involvement of Pieter de Gelleke, who had died by the time the Scheltus dessert was created in 1768.

The scant information available on Beeldemaker suggests he might have drawn and perhaps even painted elements of the dessert; even so, contemporaries would not have viewed him as the designer. Of the three drawings discussed here, this second drawing is the only one finished in ink and wash, giving it the appearance of a finalized presentation drawing versus a design yet possibly to be adapted. It shows a close partnership between the confectioner and the draughtsman, with the latter included in the early stages of the dessert's creation, long before the presentation of the final product on the actual day of festivities.

Although the identity of Beeldemaker's collaborator on the dessert for Isaac Scheltus remains unknown, certain is that it was a confectioner from The Hague, as the local guild forbade outsiders from working there.⁴⁰ Beeldemaker's courtly connections and the social aspirations of the dessert's patrons point to one of the city's leading confectioners. Isaac Scheltus and Maria de Rasière would undoubtedly have been familiar with the desserts created for the stadholders and their courtiers. Moreover, Scheltus emphasized his ties with the court by referring to himself as the 'Ordinary Printer of His Highness'.⁴¹ Possible candidates are the fashionable confectioner Gabriël Berkemeyer, who had taken over Pieter de Gelleke's business after his death in 1758, or perhaps Berkemeyer's brother-in-law with whom he frequently collaborated, Ambrosius Sasselee.⁴²

Fig. 17a

JAN HONKOOP,
*Design for a Dessert
 for the Dinner on
 the Occasion of
 Leiden University's
 Bicentennial
 Anniversary on
 8 February 1775.*
 Graphite and brush
 in grey ink,
 415 x 2210 mm.
 Leiden, Erfgoed
 Leiden en
 Omstreken.



Jan Honkoop's Dessert for Leiden University, 1775

A third drawing shows the dessert commissioned by the governors of Leiden University from the local confectioner Jan Honkoop to mark the institution's bicentennial anniversary on 8 February 1775 (fig. 17a). This commission is well-documented thanks to the correspondence between Honkoop, the university trustees and the mayors of Leiden following their initial meeting on 29 December 1774. The dessert was

only one part of the lavish celebrations, which concluded with a grandiose firework display, with Stadholder William v and his courtiers, and a number of notable academics attending.

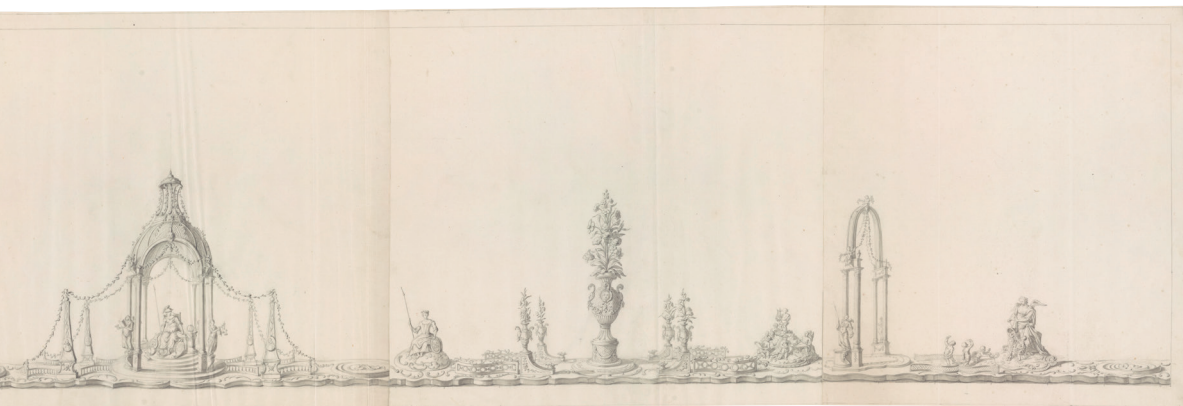
Honkoop's letter provides a detailed description of the dessert's composition that matches the drawing. The entire centrepiece was to consist of twenty-five plateaus carrying fruits and sweets, with the middle three plateaus supporting a temple surrounded by allegorical figures (fig. 17b). This central part was to be closed off at either end by 'two beautiful triumphal arches and the corresponding ornaments.'⁴³ In their response, the committee tasked with organizing the festivities wrote to Honkoop that the central figure in the dessert was to be a representation of Minerva, patroness of the university, accompanied by personifications of Leiden and Holland, with the total expense set at 1500 guilders.⁴⁴

A description of the dessert was subsequently published in an official account. It reported that the dessert was made entirely of sculptures of 'sugar modelled like white marble', although some of these pieces were possibly made from other materials.⁴⁵ The dessert was composed as a garden consisting of 'coloured parterres', for which Honkoop probably used powdered sugar.⁴⁶ Honkoop also supplied the porcelain services, table linen, glassware and silverware, and

Fig. 17b

Detail of the
 drawing of the
 Leiden University's
 bicentennial
 anniversary dessert.





was compensated for any missing or broken elements.⁴⁷

The drawing is the largest known representation of a dessert on paper, measuring 41.5 by 221 centimetres, most likely reproduced to scale. The design differs only slightly from Honkoop's initial proposal for the dessert and from its description in the official account, showing the triumphal arches located more towards the middle instead of at the dessert's outer ends.⁴⁸ The drawing was possibly made after Honkoop's initial consultation with the university, with the design later adapted for an optimal presentation of the dessert's various components. The rendering in grey wash and graphite suggests the drawing was made for the dessert design's presentation to Honkoop's patrons, as is further supported by the sheet's very considerable size.

Although the only drawing attributed to a confectioner, it has been suggested that the 'quality' of the draughtsmanship perhaps indicates it was instead made by the artist Abraham Delfos (1731-1820), the head of the Leiden academy of drawing from 1761 onwards.⁴⁹ If an artist like Delfos had in fact been involved in the drawing of the dessert, however, one would arguably expect to find a signature distinguishing the draughtsman from the inventor. With the drawings of the Hooft-Hinloopen and Scheltus desserts, this is indeed the case. Moreover, Honkoop's letter

clearly conveys that he was considered the designer – he emphasizes that his proposal also takes the number of guests and the room dimensions into account, as well as the preceding courses of the meal.⁵⁰ Lastly, though it is true Honkoop's patrons specified certain iconographical elements, telling is that the official account credits him for the splendour of the dessert, not the university academics, who are indeed mentioned in the description of the firework displays at the close of the bicentennial celebrations.

The Design and Drawing of Desserts

Although ambitious confectioners probably realized the potential of making drawings of their compositions, evidence of their ability to do so themselves remains ambiguous. Honkoop is the only confectioner who could have made the drawing of his dessert himself – Kock employed his son, while the Scheltus dessert's creator engaged the artist Beeldemaker. To better understand the aforementioned case studies, it is worthwhile to assess the relationship between drawings and designs in the work of other confectioners, as described in historical sources.

Eighteenth-century accounts report several cases where confectioners were supplied with drawings. The majority worked in The Hague, where the icono-

graphy of the public desserts ordered by the court, governmental or civic institutions possibly required greater coordination than commissions by private individuals. On 15 March 1763, Gabriel Berkemeyer and Ambrosius Sasselee supplied a centrepiece to the Guild of St George in The Hague that was made ‘after the invention and drawing’ of Albertus Frese (1714-1788), who had devised the ‘pictures, emblems and inscriptions’ used in the dessert.⁵¹ Frese supplied Berkemeyer and Sasselee with another invention later in the same year to mark Hendrik Mollerus’s instalment as president of the Council of Holland, celebrated in the Maurits-huis in The Hague.⁵² Important public occasions may have necessitated that confectioners in The Hague collaborate with other artists. In 1749, the architecture designed by Pieter de Swart served as a model for De Gelleke and Beeldemaker. The court architect also inspired the confectioners supplying the wedding of Princess Carolina of Orange-Nassau and Prince Charles Christian of Nassau-Weilburg in 1760. For these festivities, the desserts resembled the future palace to be built in The Hague by De Swart as commissioned by the young bridegroom.⁵³

Confectioners were often lauded for their adaptation and execution of designs devised by other artists. The *Nederlandsche Mercurius*, for example, praised the ‘master confectioners’ Berkemeyer and Sasselee for their ‘skilful adaptation and realisation’ of Frese’s drawings.⁵⁴ It appears that, even when supplied with designs by other artists, confectioners were ultimately held responsible for the artistic success of such desserts. After all, it was their supply of confectionary recipes, moulds and plateaux that determined the overall appearance of the centrepiece, and which shaped its layout and content. When it came to figures or ornaments that could not be made from a mould, it was the con-

fectioner’s task to sculpt these from marzipan or commission a wood-carver to make a mould.⁵⁵ To create the patterns of the parterres, being an integral part of the dessert, they would also have drawn the patterns to fabricate stencils.⁵⁶

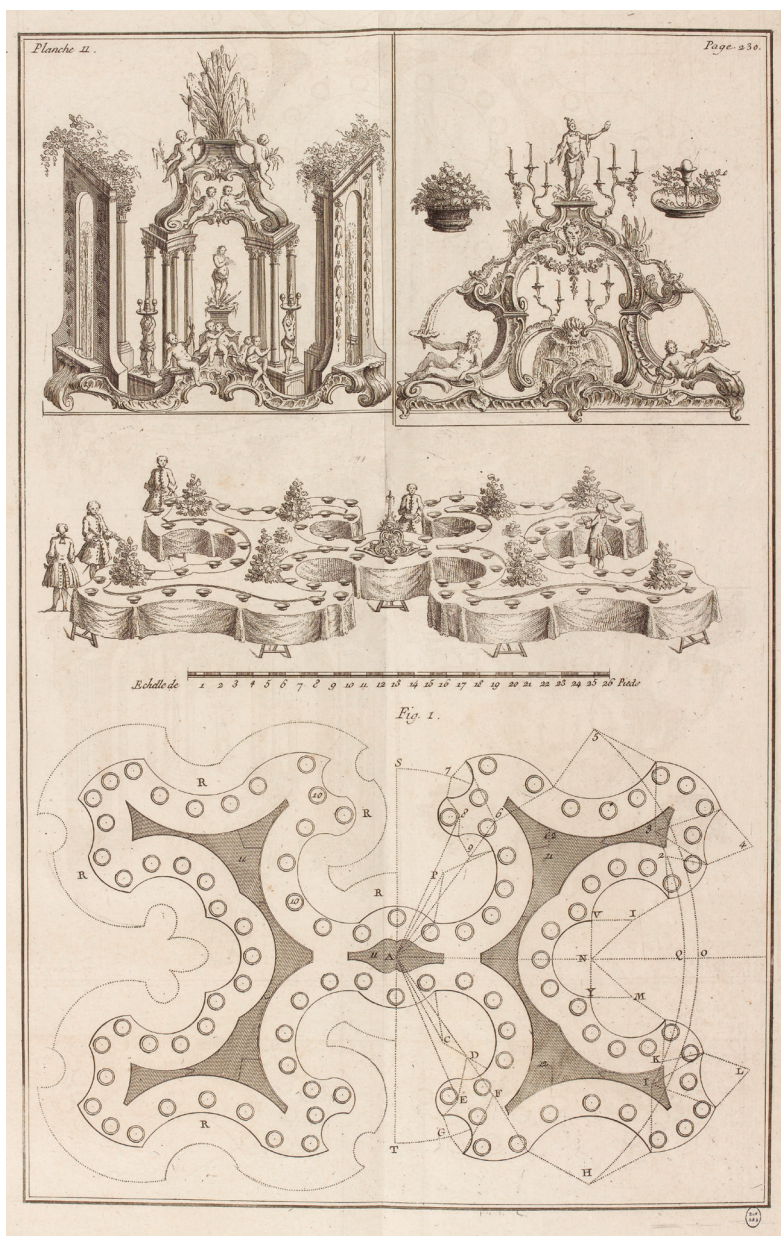
Because the confectioners’ works were ephemeral and infrequently recorded, it is sometimes forgotten that eighteenth-century confectioners were viewed as capable of invention as any architect or sculptor.⁵⁷ In the Dutch Republic, talented confectioners were also eager to assert their reputation as inventors of elaborate table settings, as evidenced by the renown of the Amsterdam confectioner Adriaen Kock. After supplying various intricate desserts to mark the occasion of the stadholder’s family visit to Amsterdam in 1750, Kock collaborated on a publication in which he was referred to as a ‘Master of Sugar Art Works’.⁵⁸ He also displayed spectacular creations of sugar in his Amsterdam shop, including the dessert served to Mayor Hooft in 1757 following the anniversary celebrations.⁵⁹ The prominence of Kock’s dual role as an inventor and creator conveyed on the commemorative print of that dessert perhaps also suggests he himself had pushed for this dessert’s publication to promote his confectionary skills. Later, when supplying the city of Veere with an impressive dessert on the occasion of the entry of William v in 1777, Kock was described as the ‘Zuiker-Kunstwerker’ (Sugar-Artificer).⁶⁰

An ambitious artist like Kock is certain to have had some experience in drawing. Furthermore, his sons’ legacy indicates that the family business possessed the necessary tools to draw his designs out on paper. Manuals on confectionary arts published from the middle of the eighteenth century onwards also show it was expected that confectioners were able to draw their own designs. In *Le Cannameliste français* (1768), the French chef Joseph

Gilliers argues that drawing was a necessary skill for the confectioner, and as important as modelling, because a drawing could easily be shown to a patron, as well as a 'florist or glass-maker' enlisted to supply other elements of the design.⁶¹ Such manuals not only provided recipes, but also instructions on composing the table. This involved

considering its geometry and the perspective of the guests. They also included examples for the readers to follow (fig. 18). A Dutch-language manual by Gerrit van den Brenk, published in 1751, promised that instructions on such matters would be provided in a second volume.⁶²

Fig. 18
JOSEPH GILLIERS,
*Le Cannameliste
français*, Nancy/Paris
1768 (see note 14),
plate II.



This was ultimately never realized, perhaps because French chefs' fashionable and illustrated publications had by that time already saturated the market for practical instructions on designing and making desserts.

Drawings of desserts are exceptionally rare. The sheets examined here provide a unique source for understanding the artistic quality of eighteenth-century desserts and the often collaborative nature of their design and realization. Each case has shown that confectioners played a prominent role in determining the dessert's composition as well as in executing the design, and that drawings were realized either in close consultation with them or after their designs.

Even though magnificent desserts enjoyed popularity throughout Europe

in the eighteenth century, most previous studies have focused on aristocratic or royal commissions. The drawings discussed here show that the demand for fashionable, elite table decorations also extended to private citizens and civic institutions. It should be noted, however, that such individuals followed the example set by the stadholders' court in The Hague, which closely adhered to international trends. Like elsewhere, desserts in this style became less common towards the end of the eighteenth century and increasingly rare in the nineteenth century, by which time porcelain figures had come to replace sculptures in sugar entirely.⁶³ Only when no appropriate element in ceramic or glass could be found were confectioners called upon to supply a confectionary creation.⁶⁴

ABSTRACT

An important aspect of elite dining culture in eighteenth-century Europe were the impressive centrepieces made of sugar, also known as desserts. Little is known about the design of these ephemeral tablescapes. Although often surviving in literary descriptions, the appearance of these objects was rarely documented in visual sources. To gain more insight into the creative process that underpinned the design and execution of confectionary centrepieces, as well as the status of confectioners as artists and artisans, this article considers the authorship and function of three very rare drawings depicting desserts made by Dutch confectioners.

NOTES

- 1 The official account of the reception of the Stadholder William v and Princess Wilhelmina of Prussia includes clearly visible illustrations of these centrepieces, but there are no written descriptions. Jan Wagenaar, *t Verheugd Amsterdam, ter gelegenheid van het plegtig bezoek hunner doorlugtige en koningklyke Hoogheden ... op Maandag, den 30 May ...*, Amsterdam 1768, pp. 52-53.
- 2 Eva Schimmelpenninck-Hartman, 'Tafeldecoraties en banketbakkers', in Jet Pijzel-Dommissie et al., *Nederland dineert: Vier eeuwen tafelcultuur*, exh. cat. The Hague (Gemeentemuseum) 2015, pp. 123-33, esp. pp. 123-24.
- 3 Ruud J. Spruit, *Suikergoed*, exh. cat. Hoorn (Westfries Museum) 1994, p. 7.
- 4 Ibid.
- 5 Adrianus Hubertus Poelwijk, *'In dienst van suykerenbacken.' De Amsterdamse suikernijverheid en haar ondernemers, 1580-1630*, Hilversum 2003 (doctoral thesis University of Amsterdam), p. 34.
- 6 Spruit 1994 (note 3), pp. 7-8; Lodewijk Wagenaar (ed.), *Suiker/Sugar*, exh. cat. Amsterdam (Amsterdams Historisch Museum) 2005, p. 2.
- 7 Dutch historians believe that the harsh and dangerous labour required for the manufacturing of sugar was one of the driving forces behind the transatlantic slave trade; see Spruit 1994 (note 3), pp. 6-8; Wagenaar 2005 (note 6), p. 2.
- 8 Ivan P. Day, *Royal Sugar Sculpture: 600 Years of Splendour*, exh. cat. Newgate, Barnard Castle (Bowes Museum) 2002, pp. 7-8.

- 9 For a survey of surviving moulds, see Johannes Jouke Schilstra, *Prenten in hout: Speculaas-, taai- en dragantvormen in Nederland*, Lochem 1985, pp. 302-20.
- 10 Hans Jürgen Hansen, *De gecroonde kraekeling: Cultuurgeschiedenis van de bakkerskunst*, Wageningen 1968, p. 149.
- 11 Schimmelpenninck-Hartman 2015 (note 2), pp. 127-28.
- 12 Stefan Bursche, *Tafelzier des Barocks*, Munich 1974, p. 52.
- 13 'Beschryvinge van de desserten op de vier voornaamste tafels ...', in *Beschryvinge van het vuur-werk en illuminatie ... ter gelegenheyt van de Verkiezinge en Kroninge van zyne Keyzerl. Majesteyt Franciscus*, The Hague 1746, pp. 13-16. Consulted in the The Hague, National Library of the Netherlands, KB KW Pfl 17518.
- 14 'une machine d'argent que l'on dans le milieu d'une table pendant tous les services: on la garnit ordinairement d'huiliers, de sucriers, de citrons & de bigarrades. Il y a d'autres surtout ou dormants que l'on fait avec des ouvrages d'office, & que l'on décore avec du caramel, du pastilage, & des fleurs artificielles.' Joseph Gilliers, *Le Cannameliste français, ou Nouvelle instruction pour ceux qui désirent d'apprendre l'office, rédigé en forme de dictionnaire, contenant les noms, les descriptions, les usages, les choix et les principes de tout ce qui se pratique dans l'office ...*, Nancy/Paris 1768, p. 227. The term 'machine d'argent', although literally meaning 'machine of silver', was used by Gilliers when referring to the centrepiece of a formal dining table.
- 15 Schimmelpenninck-Hartman 2015 (note 2), p. 125.
- 16 Day 2002 (note 8), p. 31; Bursche 1974 (note 12), p. 53.
- 17 Schimmelpenninck-Hartman 2015 (note 2), p. 127.
- 18 Reinier Baarsen, 'Sculptor and chairmaker? Throne chairs from the workshop of Jan Baptist Xavery', *Furniture History* 43 (2007), pp. 101-13, esp. p. 111.
- 19 *Beschrijving van de desserten, dewelke gemaakt en geleverd zyn door Pieter de Gelleke ... wanneer in de Vyver in 's-Gravenhage het Vreugde-Vuur afgestoken wierd over de geslotene Vreede, den 13 Juny 1749*. The Hague, National Library of the Netherlands, KB KW 18206.
- 20 Schimmelpenninck-Hartman 2015 (note 2), pp. 125-28.
- 21 *Ibid.*, p. 128.
- 22 *Nederlandsche Jaerboeken, inhoudende een Verhaal van de Merkwaardigste Geschiedenissen, die voorgevallen zyn binnen den omtrek der Vereenigde Provintiën ... Elfde Deels Tweede Stuk*, Amsterdam 1757, pp. 575-76.
- 23 *Ibid.*, pp. 574, 578.
- 24 'Toen dit tafelicieraed was opgezet, weergalmde de lucht van algemeen gejuich der Aenschouweren, welken voor het Heeren Logement in meenigte verzameld waren om de vreugde te zien, en die dit fraeije Konststuk van verre beschouwden.' *Ibid.*, p. 574.
- 25 'Compareerde voor mij Jelmer de Bruijn, Notaris te Amsteldam ... De Heer Isaak Kock, meerderjaarg Jongman, aan mij Notaris bekend, wonende binne deese Stad op de Groene Burgwal ... En verklaarde ... het geene hij zal naalaten, bij Testament of uijtterste wille te disponeeren ... Eerst maakt en bespreekt hij Testateur, aan zijn Broeder David Kock, thans wonende te Oosterhout bij Breda, de keuse en optie om zijn Testateurs Affaires ... te moogen aan en overneemen, tot en voor een somma van drie duijzend guldens ... het maaken van Suijker- en desert Werk, met al het Saxisch Porceleijn, boeken, teekeningen en prenten, als meede alle de gereedschappen, daar toe behoorende'. (Appeared before me Jelmer de Bruijn, Notary in Amsterdam ... mister Isaack Kock, a young man of age, known to myself, living in this city on the Groenburgwal ... and declared ... that which he will leave, by last testament and will ... first makes and mentions he, the testator, to his brother David Kock, currently living in Oosterhout near Breda, the choice and option to take over the testator's affairs ... for the sum of three thousand guilders ... the making of sugar and dessert work, with all of the Saxon porcelain, books, drawings and prints, as well as all the necessary tools.) This also included the ice cellar on the Varkensmarkt (now Frederiksplein) but excluded 'het gemaakte goed en compositien, als meede de losse Suijker' (the extant wares and compositions, as well as the loose sugar). Amsterdam, Amsterdam City Archives (henceforth NL-ASDSAA), Archief van de Notarissen ter Standplaats Amsterdam (acc. no. 5075), part 14099, period 1769, inv. no. 14099, 27 June 1769.
- 26 *Ibid.*
- 27 NL-ASDSAA, Archief van de Burgerlijke Stand: doop-, trouw- en begraafboeken van Amsterdam (DTB, acc. no. 5001), Begraven, part 1098, period 1778-96, inv. no. 1098, 11 November 1780, folio 36. See also Ton Kappelhof, 'Wie de jeugd heeft, heeft de toekomst: Onderwijs in stad en land van Breda tussen 1500 en 1800, in het bijzonder

- de Franse scholen', *Jaarboek de Oranjeboom* 64 (2011), pp. 253-86, esp. pp. 266, 275.
- 28 Maarten Schneider, *De voorgeschiedenis van de 'Algemeene Landsdrukkerij'*, The Hague 1939, p. 56.
- 29 The Hague, National Archives (henceforth NL-HANA), Inventaris van het archief van S.C. Nederburgh, 1606-1809 en van de familie Nederburgh, 1458-1965 (acc. no. 1.10.59), inv. no. 1104 Staat van nagelaten bezit van Maria Elisabeth de Rasière, weduwe van Isaac Scheltus, 's-Gravenhage, fol. 4-5.
- 30 NL-HANA, Archief Nederburgh (1.10.59), inv. no. 1555 Gedicht aangeboden aan Isaac Scheltus ter gelegenheid van het feit dat het ambt van landsdrukker een halve eeuw in de familie is, 1769; NL-HANA, Inventaris van het archief van de familie Vosmaer 1669-1983 (acc. no. 2.21.271), inv. no. 112 Gedichten, gemaakt door verschillende personen ..., inv. no. 113 Stukken betreffende de financiële activiteiten van Isaac Scheltus 1757-1798.
- 31 Jet Pijzel-Dommissie, *Haags goud en zilver: Edelsmeedkunst uit de Hofstad*, exh. cat. The Hage (Gemeentemuseum) 2005, pp. 26, 223; Reinier Baarsen et al., *Rococo in Nederland*, exh. cat. Amsterdam (Rijksmuseum) 2001, p. 155.
- 32 'NB voor memorie. Op 't uiteind van 1875 nodig geworden zynde aan 't schrift der inhoud van 't geen hierboven vermeld hernieuwd te worden het voorgaande gedeeltelijk door vocht geheel verteerd en onleesbaar geworden, zo heeft men toen, tevens nodig en nuttig geschat, de volgende terechtwyzing of ook toelichting daeraan te behoren worden toegevoegd.' (NB for memory: At the end of 1875, it had become necessary to renew the written content of that which is mentioned above, as this was consumed by moisture and had become illegible, at which point it was also found useful and necessary, to add the following message and explanation.) Scheltus van Kampferbeke collected objects related to his family history and displayed these in a private museum he had established in an old post office in Alkmaar; see P.C. Molhuysen and P.J. Blok, *Nieuw Nederlandsch biografisch woordenboek*, vol. 2, Leiden 1912, pp. 1279-80.
- 33 'Beschrijving van 't vercierde dessert op de tafel van den Heere Mr. J. Scheltus, 's Lands drukker, den 14 Sept. 1769, ter gelegenheid dat Z. Wel. Ed. het eeuwfeest vierde van Hollands drukkerschap twelk honderd jaren door desselfs geslagt was bekleed geweest. Origineele beschrijving, beschadigd, en kopij. 3 st. zeer duideljk hs.' *Catalogus eener belangrijke verzameling prenten, portretten, teekeningen alles betreffende 's Gravenhage en omstreken, oorspronkelijk verzameld door H. Busserus te Amsterdam, nagelaten door Mr. Jacob Visser ... 12 en 13 Nov. 1877*, The Hague 1877, p. 28, cat. no. 506
- 34 'Beschrijving van 't vercierde dessert dat geplaatst is geweest op de tafel van den heer Mr. J. Scheltus, 's Landsdrukker den 14 sept. 1769 ter gelegenheid van het eeuwfeest der drukkery van Scheltus.' *Catalogue de la bibliothèque de feu Monsieur L.J.A. Scheltus van Kampferbeke, Ancien Directeur de Poste ...*, Rotterdam 1876, p. 2, no. 24.
- 35 Cornelis Beeldemaker is believed to be the son of Adriaen Beeldemaker, although there is some confusion in the literature. Older sources state that he was born in 1671 and died in 1738 in Middelburg according to the population registers there, but the family genealogy suggests that he was the same Cornelis that joined the guild in The Hague in 1742. As this painter is believed to have died before 1 April 1769, the drawing of the dessert would be one of the last designs he executed. Adding to the confusion, another painter called Cornelis Beeldemaker is mentioned as a member of the Oprechte Vaderlandse Sociëteit in 1787. *Nederlands Patriciaat* 16, 1926, p. 13; *Naamlyst der leeden van de oprechte vaderlandsche sociëteit, Goude leeuw in de Hofstraat à 'sHage ... zeedert den 11. april 1787 ... tot den 16 september, 1787*, p. 5. See also the biographical references in the following footnotes.
- 36 Pieter A. Scheen, *Lexicon Nederlandse beeldende kunstenaars, 1750-1880*, The Hague 1981, p. 31.
- 37 Günter Meissner, *Allgemeines Künstlerlexikon: die Bildenden Künstler aller Zeiten und Völker*, vol. 8, Munich/Leipzig 1994, p. 236. See also Frederik D.O. Obreen, *Archief voor Nederlandsche kunstgeschiedenis*, vol. 3, 1880-81, p. 265.
- 38 'van zuikergebak nagemaakt met alle illuminatiën, decoratiën, inscriptiën, zinnebeelden ... vervaardigd door den Confiturier de Gelleken, en alle de Schilderyën geschilderd door den Konst schilder Beeldemaker.' Johannes Haverkamp, *Het leven van Prins Willem de Vierde ...*, Amsterdam 1753, p. 278.
- 39 Ibid; Schimmelpenninck-Hartman 2015 (note 2), p. 127.
- 40 The Hague, City Archives, Oud-Archief van 's-Gravenhage 1313-1815 (acc. no. 0350-01), inv. no. 4583, fol. 16 Statutes of the Guild of confectioners in The Hague, 7 November 1738.

- 41 'Ordinaris Drukker van Zijne Hoogheid'. Louis Ph. Sloos, "'Nouwkuerig in de Figuree Gebragt": Een Curieuze militaire platen-atlas uit 1771 en opvallende "usances" in de uitgeverij', *De Boekenwereld* 19 (2002-03), pp. 261-75, esp. pp. 263-64, 272-73.
- 42 Schimmelpenninck-Hartman 2015 (note 2), pp. 125-28.
- 43 '2 prachtige eerpoorte mede met toepasselijke ornamenten'. *Ibid.*, pp. 89-90.
- 44 C. Willemijn Fock and Rudi E.O. Ekkart, 'De confiturier Jan Honkoop en het dessert op 8 februari 1778', *Oud Leiden* (1976), pp. 88-110, esp. pp. 90-91.
- 45 'een fraai Tafel-sieraad ... bestond uit verscheidene stukken, die allen van Suiker als wit Marmer geboetseerd waren'. Pieter van den Bosch, *Beschryving der plegtigheden by het tweede eeuwfeest van de Leydsche Akademie*, Leiden 1775, p. 50.
- 46 *Ibid.*, p. 53.
- 47 Fock and Ekkart 1976 (note 44), p. 91.
- 48 *Ibid.*, p. 101.
- 49 *Ibid.*, p. 108.
- 50 *Ibid.*
- 51 *Maandelykse Nederlandsche Mercurius voor de Maand Maart ... Tweede Stuk*, 1763, p. 111.
- 52 *Maandelykse Nederlandsche Mercurius voor de Maand December ...*, 1763, pp. 221-23.
- 53 Schimmelpenninck-Hartman 2015 (note 2), p. 127.
- 54 *Maandelykse Nederlandsche Mercurius voor de Maand Maart ... Tweede Stuk*, 1763, p. 111.
- 55 Hansen 1968 (note 10), p. 161.
- 56 'Pour dresser les parterres, il faut couper des cartons de la figure des desseins que vous voulez faire; garnissez tous les bords des cartons avec de la chenille qui doit être de la même couleur que le sable que vous mettez en dedans.' (To create the parterres, it is necessary to cut the figures of the design/drawing that you wish to make out of cardboard; decorate the cardboard's edges with yarn, which should be of the same colour as the sand you place inside [the figure].) Joseph Menon, *La science du maître d'hôtel confiseur, à l'usage des officiers, avec des observations sur la connoissance & les propriétés des fruits ... suite du Maître d'hôtel cuisinier*, Paris 1750, n.p.
- 57 Hansen 1968 (note 10), p. 183.
- 58 *Uytvoerige verklaringe van het zinnebeeldige tafelcieraad 't welk gediend heeft op het mael gegeven door de Stadt Vlissingen, aan zyn doorlugtige Hoogheid den Heere Prinse van Oranje en Nassau ... ter gelegenheid van deszelfs inhuldiging als Heer van Vlissingen, des Jaar 1751, toebereid door Adriaan Kok, Meester in Zuiker-Konstwerken te Amsteldam*, Amsterdam 1751.
- 59 Schimmelpenninck-Hartman 2015 (note 2), p. 128.
- 60 Bernardus Mourik, *Het leven van zyne doorluchtige hoogheid Willem Karel Hendrik Friso ... en van haarte koninklyke hoogheid Anna van Brunswyk-Luneburg*, vol. 3, Amsterdam 1760, pp. 159-61.
- 61 'c'est par le dessein que vous donnez votre goût à une fleuriste, de même à un vitrier pour découper les verres; c'est par le dessein que vous placez une fleur, un gobelet, un verre découpé, un fruit, une confiture avec goût sur votre service ... montrer à vos Maîtres ce que sera votre fruit avant son exécution, & connoître quand quelques choses jurent dans votre décoration.' (It is by the drawing/design that you transmit your taste to a florist, as well as to a glass-maker for cutting glasses; It is by the drawing/design that you place a flower, a goblet, a glass, a fruit, a confiture in your service with taste ... to show to your Masters what the fruit of your labour will be prior to its execution, and to know when certain things clash in your decoration.) Gilliers 1768 (note 14), pp. 72-73.
- 62 'Wat verder daar toe noodig geweeten diend te worden, zal ik aantoonen in het Tweede Deel ... Gelyk ook van het in Ordre schikken der Tafels en Deszerten, in Historien, Jagten, Tempels ... Perspectiven en eenige andere Wis-Konsten; het Maaken van Beeld-Werk en wat verder tot de Konst behoord, of by Luiden van Rang gebruikt word'. (What must further be known about this matter, I will show in the Second Part ... Including the Order of composing Tables and Desserts, as well as Histories, Hunts, Temples ... Perspectives and other Mathematical Arts; the Making of Sculptures, and what further belongs to this Art, or is used by People of Standing.) Gerrit van den Brenk, 'Berigt', in *'t Zaamen-spraaken tusschen een mevrouw, banket-bakker en confiteur, over het bereiden, gereed maaken en bakken van allerleye taarten, gebak en banket, onder de pan en in den ooven: vladens, compotten, geleyen, paszen, enz. ...*, Amsterdam 1752, n.p.
- 63 Schimmelpenninck-Hartman 2015 (note 2), p. 131.
- 64 Hansen 1968 (note 10), p. 164.