



Short notice

Grave Designs: David Mulder and the Making of the Van Hardenbroek Epitaph

• ALEXANDER DENCHER* •

Painted wooden panels known as *rouwborden* (literally, mourning panels) were a characteristic feature of Dutch churches since the Middle Ages, yet surprisingly little is known about their design and creation. Serving primarily as funerary hatchments to display the coats of arms of the deceased, the earliest examples were usually only painted. Over the course of the seventeenth century, however, as funerary sculpture gained prominence in Protestant church interiors, sculptors began producing more elaborate versions known as epitaphs, which also include inscriptions and carved elements. Such commissions are rarely documented in archives, while the eventual disappearance of most epitaphs from church interiors has further complicated their study. The identification of a preparatory drawing for an existing epitaph, as well as the discovery of the invoices submitted by the artists and craftsmen who made it, therefore offers a very rare opportunity to study the production and patronage of such objects, revealing in particular the pivotal role of the sculptor David Mulder (1746-1826).

< *Fig. 1*
Attributed to
DAVID MULDER,
*Design for the
Epitaph of Johan
Adolph Baron
van Hardenbroek*,
c. 1792.
Pen in black,
grey wash,
392 x 260 mm.
Amsterdam,
Rijksmuseum,
inv. no. RP-T-1912-3,
gift of art dealer
Bernard Houthakker.

From Drawing to Carving

The present enquiry starts with an unsigned drawing in the collection of the Rijksmuseum (fig. 1), that set into motion the creation of a particularly richly carved *rouwbord*. The drawing depicts an epitaph that consists of a rectangular board with a base, ionic pilasters and a cornice supporting raised and carved elements. The central panel contains the escutcheon of the noble Van Hardenbroek family, flanked by rampant lion-shaped supporters. Beneath this is an empty cartouche surrounded by eight smaller shields, each representing the deceased's ancestral quarters. Spurs, a sword and a baton hang from the pilasters, with on either side massed heaps of weapons, including drums, sabres and spears.

The cornice supports a half-length suit of armour with a helmet with ostrich feathers, resting against a pile of banners, lances, spears and cannon barrels. Smoking funerary urns, known as *cassolettes*, stand at either end. The armour's tunic is decorated with the Van Hardenbroeks's heraldic wavy crossbars, also known as *barry waves*. A pair of gauntlets dangles somewhat



Fig. 2
DAVID MULDER,
WILLEM SCHOUTEN,
GERRIT STEENIS,
*Epitaph for Johan
Adolph Baron van
Hardenbroek, 1792,*
Kasteel Hardenbroek.
Photo: RCE Cultural
Heritage Agency
no. 400.407 /
A.J. van der Wal

awkwardly over the edge of the cornice. The base contains a frieze with elements symbolizing transience and death – a laurel-wreathed skull, a winged hourglass and two inverted torches – set against draperies. On the left of the drawing, a scale bar indicating Rhineland foot (about 283 mm) establishes the epitaph's designated height as approximately

339 centimetres. The careful line and shading, as well as the empty cartouche below the central coat of arms, moreover confirms that the drawing was made for presentation purposes, to be shown to a client.

Previously in the possession of the collector and art dealer Bernard Houthakker (1884-1963), the drawing was attributed to the French artist Daniel Marot (c. 1664-1752) when it entered the collection of the Rijksmuseum. However, the neoclassical style of the epitaph makes this attribution unlikely, and this is further corroborated by the design's identification with an eighteenth-century epitaph for the Utrecht nobleman Johan Adolph Baron van Hardenbroek (fig. 2). The discovery of the relation between the drawing and this epitaph, still in the possession of the baron's descendants at Kasteel Hardenbroek, allows us to compare concept and execution. The drawing gives an accurate, if not exact impression of the completed work. Despite several minor differences, the sculptor has followed the initial design very closely. The epitaph, which stands about 350 cm high, generally corresponds to the measurements indicated in the drawing. Whereas the drawing shows eight blank noble quarters, the sculptor only carved four, specifically those of the Van Hardenbroek, Van Renesse, Van Marlot and Van Cassembroot families. As executed, the helmet (without plumes) rests on a drum and not on armour; the gauntlets are also absent. The rosettes in the base were replaced with lion's heads, and the cassolletes in the drawing are absent. Some of these differences can probably be explained by the glue residue in the drawing on either side of the frieze below the cornice, which suggests that another sheet was affixed to the surface, providing the client with an alternative choice.

Paper Trails

The epitaph commemorates Johan Adolph Baron van Hardenbroek (1721-1791) and was commissioned by his second wife, Susanna Civilia d'Aumale (1740-1822), as is recorded in the inscription in the cartouche (figs. 3a, b). When he married Susanna in 1769, Johan Adolph was nearly twenty years older than his bride and had already distinguished himself with a successful military career. Together the couple embarked on a major renovation of Kasteel Hardenbroek, which Johan Adolph had bought back in 1748, restoring it to the family's possession after an absence of almost one hundred years.¹

Upon the death of Johan Adolph on 28 July 1791, Susanna personally oversaw every aspect of her husband's funeral. Relevant invoices in the castle's archives are grouped in a file comprising a cover sheet summarising all costs, followed by separate, itemized bills.² The funeral appears to have been planned in advance, as the cover sheet records Susanna's initial

payments on 30 July 1791. The sweltering summer heat may also have hastened the burial in the church of nearby Langbroek. This first payment, totalling 530 pounds and 5 schillings (see Appendix), included compensation for the gravediggers, the servants watching over Susanna's late husband's body and the rental of a hearse and carriage.

After tallying these initial expenses, recorded payments for the epitaph were made to the carpenter Gerrit van Steenis, the sculptor David Mulder and the painter Willem van Schouten, all of whom submitted itemized invoices paid in August 1792 (see Appendix). In these invoices, the epitaph is consistently referred to as 'rouwapen', thus emphasizing the primary role of heraldry in the design and execution of such monuments. Steenis received 90 pounds for making 'an extra handsome case [*kast*] with its framework, and panel for the coat of arms [*wapen*] in the church', as well as for supplying the wood and tools used by the sculptor. Mulder's invoice lists the various ele-

Figs. 3a, b
GUILLAUME SPINNY,
Portraits of Johan
Adolph van
Hardenbroek and
Susanna Civilia
d'Aumale, c. 1770.
Private Collection.
Photo: RKD –
Netherlands Institute
for Art History,
The Hague,
18 72862, 72863.





ments of the woodcarving, including the 442 letters of the inscription, amounting to a total sum of 163 pounds and 2 schillings. He was also compensated an additional 56 pounds 7 schillings and 8 pennies for procuring an iron helmet and gauntlets, red and black silk, fringe, spurs and feathers, as well as the costs for making a standard and tunic. Schouten received in total 151 pounds, as payment for the gilding and silvering of the epitaphs' carvings, and the painting of the letters in the inscription. All were also paid for the epitaph's installation in the choir of the church on 11 July 1792, together with an unnamed assistant.

Although the record makes no mention of a design on paper, the Rijksmuseum drawing was probably made by Mulder, whose bill is the most substantial and dates much earlier than either of the invoices by Schouten or Steenis. Eighteenth-century sculptors often oversaw the decoration of private and public interiors, and supplied clients with drawings of their designs.³ Mulder also provided the military attributes representing Johan van Hardenbroek's knightly status, which were probably carried in procession to the church and attached to the epitaph. This implies that Mulder both conceived and executed the epitaph, and that its original appearance would have resembled his drawing much more closely.

Despite Mulder's creative control, guild regulations classified the *rouw-bord's* basic form to be a *kast*, or case, and therefore officially within the remit of the carpenter or joiner, rather than the sculptor. The basic structure of the epitaph was produced in the workshop of Steenis, who also charged money for lending his tools to Mulder, although the latter would certainly have possessed his own sculpting instruments. Steenis's status as official carpenter to the City of Utrecht, and the sometimes vague distinction



Fig. 5
DAVID MULDER,
Portrait Relief of
Hermannus Royaards
(1753-1825), Professor
of Divinity at Utrecht
University, 1790.
Plaster,
40.7 x 32.7 x 6.3 cm,
signed and dated
'D. Mulder fecit 1790'.
Centraal Museum
Utrecht, inv. no. 8131.
Photo: Collectie
Centraal Museum
Utrecht / Frequin

< Fig. 4

DAVID MULDER,
*Statuette of
Neptune, 1793.*
Terracotta,
27.1 x 9.8 x 7 cm,
inscribed D. M.
1793 on left
side of pedestal.
Centraal Museum
Utrecht, inv. no. 1688.
Photo: Collectie
Centraal Museum
Utrecht / Adriaan
van Dam

between working in stone and wood, may also have played some kind of role in this division of labour. Steenis supplied the eyes and hooks needed to hang the epitaph as well, and charged money for organizing the epitaph's transport from Utrecht to Langbroek by barge, probably from his workshop.

Models of Mourning

David Mulder has primarily been described as a sculptor of figures and portraits; in accordance with contemporary conventions, such works were generally signed, unlike decorative work (figs. 4, 5). Nevertheless, as a very important category of artistic production in the eighteenth-century Dutch Republic, this kind of applied sculpture is certain to have provided Mulder with many lucrative and substantial commissions. One example of such a commission is the lavish organ case in the Reformed

Church in nearby Lexmond (fig. 6), completed by Mulder in 1791, a work that displays a number of similarities to the design of the Van Hardenbroek epitaph, especially the garlands adorning the brackets that support the organ.⁴ Mulder had also contributed to the decoration of the *Regenten-kamer* of the *Fundatie Renswoude* in Utrecht in 1780, for which he carved two candle holders, and for which Schouten had gilded some of the console tables and frames in 1767 (fig. 7).⁵

In 1778, Mulder and Schouten were appointed co-directors of the Utrecht *Schilderscollege*, an organization that promoted the social and professional standing of artists.⁶ That this prestigious body was entrusted to artists working outside the tradition of history painting points to the importance of decoration in the eighteenth-century art world – Schouten, notably, is recorded only as a painter of decora-



Fig. 6

DAVID MULDER,
Organ Case, 1791,
Reformed Church,
Lexmond.
Photo: RCE Cultural
Heritage Agency
no. 402.744

Fig. 7

Bracket clock in the
Regents' Room of the
Fundatie Renswoude,
Utrecht, with carved
candle holders
supplied by David
Mulder, 1780. Photo:
RCE Cultural Heritage
Agency no. 500.640 /
Margareta Svensson



Fig. 8
DAVID MULDER,
WILLEM SCHOUTEN
and 'GIELE',
*Epitaph for
Reinout Diederik
Baron van Tuyll van
Serooskerken, 1786,*
Reformed Church,
Heeze.
Photo: Wim van der
Ros

tive schemes.⁷ It was also around this time that Mulder and Schouten must have begun collaborating on assignments that combined their skills, with funerary epitaphs likely providing a reliable source of work and income. As early as 1786, they worked for Carolina Ursula Philippota Baroness van Randwijck (1741-1823), who had asked them to create an epitaph to commemorate her husband, Reinout Diederik Baron van Tuyll van Serooskerken (1746-1784), now in the church of Heeze (fig. 8). According to the invoice for that epitaph, Mulder received 28 pounds

and Schouten 66 pounds, while a carpenter simply named 'Giele' got 27 pounds for supplying the case.⁸

The use of classical ornament in both the Van Hardenbroek epitaph and the drawing, and specifically the smoking cassettes and the swags paired with inverted torches and a winged hourglass, shows that by 1792 Mulder and Schouten had developed a successful model in fashionable neoclassical style that could easily be adapted for other commissions. The strong resemblance between the epitaphs and the present drawing suggests that other *rouwborden* sharing the same specific formal language may possibly be attributed to Mulder and Schouten. A strong case can be made for the epitaph of Frans Godard Dirk van Lynden (1769-1792), whose parents inhabited Kasteel Lunenburg, located a short distance from Kasteel Hardenbroek (fig. 9). The epitaph's composition – consisting of a rectangular panel, escutcheon, supporters, quarters and cartouche – is strikingly similar to those Mulder created for Van Hardenbroek and Van Tuyll van Serooskerken. This correspondence is reinforced by the ionic pilasters hung with weapons, and the torches and winged hourglass suspended from the epitaph's base. Another epitaph closely related in design to this group is that made for Gerard Maximiliaan Taets van Amerongen (1727-1788), still in the church of Renswoude (fig. 10).

Although all of these ornaments are frequently found in funerary art, it is the resemblance of these motifs and their disposition within each individual epitaph – and so clearly delineated in the drawing of the Van Hardenbroek *rouwbord* – that makes their attribution to Mulder and Schouten convincing. There were also social ties between these aristocratic landowning families, implying that they were familiar with these monuments, given that they would



Fig. 9
 Attributed to
 DAVID MULDER and
 WILLEM SCHOUTEN,
 unknown carpenter,
*Epitaph for Frans
 Godard Dirk van
 Lynden*, c. 1792,
 present whereabouts
 unknown.
 Photo: RCE Cultural
 Heritage Agency
 no. 192.523 / Gerard
 Dukker



Fig. 10
 Attributed to
 DAVID MULDER and
 WILLEM SCHOUTEN,
 unknown carpenter,
*Epitaph for Gerard
 Maximiliaan Taets
 van Amerongen*,
 c. 1788, Church of
 Renswoude.
 Photo: RCE Cultural
 Heritage Agency
 no. 53.834 / G.Th.
 Delemarre

have met under the mournful circumstances that occasioned them. Kasteel Hardenbroek lay within a half-hour carriage ride of the estates at Renswoude and Lunenburg. Members of the Van Lynden and Van Hardenbroek families shared not only the parish church, but they also maintained extensive correspondence, some of which survives in Hardenbroek's archives.⁹

The example of the epitaph of Johan Adolph van Hardenbroek offers exceptional insight into artistic networks and workshop practices, underscoring the importance of the sculptor as



a designer and intermediary. A comparison with other *rouwborden* suggests that Susanna d'Aumale desired that Mulder deliver a form of commemoration for her late husband somewhat more magnificent than what he had produced for his other clients. Perhaps she wished to represent his ancient lineage in a suitable manner in the church of Langbroek, where in previous years the local nobility had financed several improvements.¹⁰ Mulder's design emphasized Johan Adolph's military prowess and referenced the mediaeval custom of attaching spurs, gauntlets, standard, helmet, tunic and rapier to a knight's funerary hatchments or having them hung above his grave.¹¹ While this tradition was indeed still practised

Fig. 11

Coloured drawing of funerary hatchment of Robert van Arnhem tot Rosendael and his military attributes in the Church of Velp, c. 1649. The Hague, Collectie Hoge Raad van Adel, Collectie van Spaen, inv. no. 65 (*Kwartierwapens, voorkomende op graftekens, rouwborden en zerken in kerken van Gelderland*), fol. 16.

Fig. 12

CORNELIS VAN HARDENBERGH, *Interior of the Dom Church, Utrecht, 1795*. Chalk in black, watercolour, 224 x 240 mm. Het Utrechts Archief, no. 37074.



in the seventeenth century (fig. 11), Mulder's invoice for these very items attests to its continuation in the late eighteenth century, as well as its influence on neoclassical funerary design. The monument's martial heraldry asserted the continuity of a noble dynasty at a time when the privileges and prerogatives of the aristocracy were increasingly challenged. Only a few years after the epitaph was installed, the newly established Batavian Republic ordered the removal of all public signs of social distinction, forever altering the appearance of churches across the country (fig. 12). The Hardenbroek epitaph was probably removed at this time and installed at Kasteel Hardenbroek, where it

still remains as a reminder of military achievement and family history. Its survival – like that of the other monuments discussed here – owes much to the descendants who preserved the *rouwbord*, safeguarding a tangible link to the pre-revolutionary order.

NOTES

- * I am grateful to Reinier Baarsen for his helpful comments on an earlier draft of this article.
- 1 Fred Vogelzang, 'Ridderhofsteden in Utrecht: De veranderende betekenis van adellijk symbool', in Conrad Gietman et al. (eds.), *Huis en habitus: Over kastelen, buitenplaatsen en notabele levensvormen*, Hilversum 2017, p. 373.
 - 2 The accounts were set up using the accounting units of pounds, schillings and pennies. One pound consisted of twenty schillings or 240 pennies. These units correspond to actual coinage at a specific rate, which is usually given at the beginning of an account book.
 - 3 On the importance of sculptors in eighteenth-century Dutch art, see Katie Heyning, 'Decoratief beeldhouwwerk in Den Haag tijdens het rococo', pp. 25-34, esp. pp. 25, 32, and Reinier Baarsen, 'Beeldhouwers, beeldsnijders en meubelmakers', pp. 179-83, in *Rococo in Nederland*, exh. cat. Amsterdam (Rijksmuseum) 2001.
 - 4 Abraham Jakob van der Aa, *Biographisch woordenboek der Nederlanden*, vol. 12.2, Haarlem 1869, p. 1123.
 - 5 Dirk Jan Biemond, 'Een rococo-interieur: De Regentenkamer van de Fundatie van Renswoude', in *Rococo in Nederland* 2001 (note 3), pp. 37-41, esp. pp. 40, 311, footnote 22.
 - 6 Samuel Muller, *Schilders-Vereenigen te Utrecht: Bescheiden uit het Gemeente-Archief*, Utrecht 1880, pp. 35-36.
 - 7 C.S. Smit, 'De maker van het rouwbord in de Heezer kapel', *Heemkronyk* 30 (1991), pp. 83-88.
 - 8 Ibid.
 - 9 See Het Utrechts Archief, Huis Hardenbroek (acc. no. 1010), inv. no. 1850 Account of the funeral expenses of J.A. Hardenbroek, 1791, with receipts, 1791-93.
 - 10 For the usage of the church in Langbroek by the surrounding estates, see E.J. Demoe, *In een lieflijk landschap: Wandelingen door de historie van Maarn, Doorn, Langbroek, Cothen, Leersum, Amerongen, Zaltbommel* 1974, p. 83.
 - 11 Albert Jans Mensema, "'Doch de dood is verslonden tot overwinning": De riddermatige lijkstaatsie in Zwolle in de zeventiende eeuw', in Redmer Alma and Conrad Gietman (eds.), *Adel en Heraldiek in de Nederlanden: Adellijke identiteit en representatie*, Hilversum 2012, pp. 174, 183-84.

APPENDIX

Het Utrechts Archief, Huis Hardenbroek (acc. no. 1010), inv. no. 1850
 Account of the funeral expenses of J.A. Hardenbroek, 1791, with receipts, 1791-93

Memorie van betaalde Doodschulden over
 wylen den Heere Lt Generaal Baron van en
 tot Hardenbroek

		[lb.]	[s.]	[d.]
1791 30 Julij	betaald int uitwaden vanden Heer Overledenen	f[acit]	21	
	voor het kisten ent hengen, ant Overhoef		4	
	aande knegt vanden Apothecar voor't leggen in t Wassekleed		7	
	voort opp looijen van't laken		1	
1 aug	voor 8 Livrijbediedenden of domestieken als dragers		56	
	aan vier timmermansknegten voordien schieradsistentie		12	
	aande kootsier 't Lijk rijdende		14	
	aande Postiljen		7	
	aan een volgkoets		7	
	aande Portier		7	
	aande Schenker		7	
	voorde doodgraversknegt		1	10
	voort frankeeren van brieven		2	14
	deWeduwe ...voorhuus [?] van de Lijkkoets		27	
	aanden brenger voor Drinkgeld		4	
	aan J Booms voorde Roumantell		5	8
	aan de groefbidder Palland		12	
	aan de kamerdienaar en nog een bediende voor het getrouw waarnemen en oppassen van den Heer Overledene ijder 4 Rijders	f[acit]	112	
	aan den koster en Doodgraver van Nederlangbroek	f[acit]	29	14
	Aanden Apothecar Lieftinck voor't Wassekleed	f[acit]	80	
	Aan van Dulken voor't Lijklaken	f[acit]	48	
	Aan de Timmerman Stenis voor de kist	f[acit]	64	19
		f[acit]	530	5
	Aande Timmerman Stenis 1 root wapenbord		113	13
	Aande Beeldhouwer Muller ter saake voorscreven		222	
	en Aan de Schilder Schouten		151	17
	Aande hoker van Nederlangbroek voort ophangen van t wapen		1	10
		f[acit]	1019	5
	deWild en Altheer voorde Roubrieven		27	

Memorie van het aalde Dood-Schuitzen over
 Wylen den Heere L'generaal Baun van en
 La Harden broek

1791 30 July	Beeld van aal in aalstanden Keer Werledene	21
	romschelken en bongen, ant Werhoef	4
	aandekrug van in Apothecar wort leggen in t Mulck leed	7
	van een lorigen ant laken	1
1 Aug	van Oelm; beelden of Dancbraken. alP draegst	56
	aan uet Simmermans knegit vordelch vordelcken tie	12
	aandekrottejt Ligt vifende	14
	aande Schuylgen	7
	aan een vrykerott	7
	aande Potier	7
	aande Schuiken	7
	vordel doodgraven knegit	1 10
	van Frankeeren van Geeren	2 14
	deffidum vordel vordel vordel vordel vordel	27
	aanden benger vordel vordel	4
	aan vordel vordel vordel vordel	5 8
	aande goet vordel vordel	12
	aande kame, dianaasen nogee. vordel vordel	
	getuind waameemen en vordel vordel vordel	
	Werledene vordel vordel	112
	aandekrotten Doodgraven van Nedertang broek	29 14
	Handen Apothecar L'geftinck vordel vordel leed	80
	Handen Dülken vordel vordel laken	48
	Hande Simmerman vordel vordel vordel	64 19
	Hande Simmerman vordel vordel vordel vordel	530 5
	Hande vordel vordel vordel vordel vordel	113 12
	Hande vordel vordel vordel vordel vordel	222
	Hande vordel vordel vordel vordel vordel	151 17
	Hande vordel vordel vordel vordel vordel	
	Hande vordel vordel vordel vordel vordel	1 10
	Hande vordel vordel vordel vordel vordel	
	vordel vordel vordel vordel vordel	1010 5
	vordel vordel vordel vordel vordel	27

Utrecht 1792	Mevrouwe Douariere van Wijlen den Hoog Edelgebo[ren] Heere de Lt Generaal van en tot Hardenbroek			
	debet aan D:Mulder Beeldhouwer wegens 't beeldhouwen van 't Rouwapen			
		[lb.]	[s.]	[d.]
28 Maart	voor 't Hooftwapen met 2 Tenanten en 4 quartieren	f[acit]	48	0
	een inscriptie m[et] 442 gesnede letter		22	2
	Een groote uytvoerige Krijgs Tropheé boven op de kast		25	0
	2 Krijgs Trophees op weder zyden		22	0
	2 Klyne op de pilasters		8	0
	aan statig snywerk en ornamenten aan lijsten en wapenkast		38	0
			<hr/>	
		f[acit]	163	2
			<hr/>	
verschetten.	aan Een Eyzere Stormuts en 2 Eyzere handschoenen		26	10
	1 ½ El roode zyden voor de Wapenrok aan een standaardd a 2 gl d'el		3	0
	¾ El voor de Swarte standaard		1	10
	een groote Pluijm op de Muts		15	0
	5 ½ Franje tot de wapenrok en standaard		3	11
	4 groote quasten en koorden		3	4
	een paar gemonteerde spooren		1	12
	aan Tralje en maakloon van de Wapenrok en Standaard		1	18
			<hr/>	
		f[acit]	56	5
			<hr/>	
		f[acit]	219	7
			<hr/>	
			3	0
			<hr/>	
		f[acit]	222	"
				"
	Betaald den 18 [19?] Aug[ustus] 1792			
	DMulder			

Mevrouwe Dauwariere
van Wijlen den Lt Generaal
van en tot Hardenbroek

Debet aan W[ille]m Schouten

		[lb.]	[s.]	[d.]
1792 11 July	Een Rouwapen Geschildert	f[acit]	28	
	Komt voor 't Hooft Wapen	f[acit]	6	
	4 Quartieren	f[acit]	22	4
	de Inschripte 444 letters		13	
	voor de Standaren en Wapenrok			
	voor het gronden gladmake			
	vergulden verzilveren en			
	't Uijtdiepen van de kast	f[acit]	38	
	met al Zijn ornamenten			
	Gelevert Goud en Zilver	f[acit]	35	10
	aan Kast 39 boek a 18 st	f[acit]	2	16
	aan Zilver			
	manis de knegt 1 $\frac{3}{4}$ dag	f[acit]	1	7
	bij het Transporteeren			8
		f[acit]	151	17
				8
	Voldaan 24 Aug[ustu]s 1792			
	W[ille]m Schouten			



 Memorial van Wariere

 van Wylen den Lt. Generaal

 van en tot Hardenbroek

6

 Debet aan W^{re} Schouten

1792 11 July Een Rouw wapen Geschildert

 Komt voor't Hooft Wapen / 28 —:—

 4 Quartieren ———— / 6 —:—

 De Inschrijftie 444 letters / 22 —:—

 Voor de Standaren en Wapenrok / 18 —:—

 Voor het gronden Gladmake

 Vergulden Verzilveren en

 te Uytloepen van de Kast

 met a G^{de} Zijn. Ornamerten / 38

 Geleverd Gouden Silber

 aan Kast 39 boek a 18. 4 35 — 10 —

 aan Silber ———— / 2 — 16 —

 man is de knecht 1^{de} dag

 bij het Transporteeren / 1 — 7 — 8

151 — 17 — 8

 Voldaan 2 1/2 loting

 1792

 W^{re} Schouten

1792	De Hoog Edele Geboren Mijn vrouwe Douairjeren van en Tot Hardenbroek			
	Debet aan Gerrit v: Stenis Timmerm[a]n			
		[lb.]	[s.]	[d.]
11 July	Een extra frajen kast met syn lijst werke, en paneel tot het wapen in de kerk gemaakt en alle het hout tot de kast, ornementen, krijs gereetschappe geleverd; het selve klaer gemaakt dat den Belthouder het heeft kennen snyden te samen			90
	nog het selve na buyten gebragt, in de kerk op gehange en de oude wapens verhangen 4 knegts ider 1 $\frac{3}{4}$ same			8
		f[acit]		98
	nog verschoten als volgt een groot swaer oog met twee lange veeren, een oog met een lange haak, 3 sware houvasten, 4 ijzere platen de smit geholpen, en spijkers, daer toe gebruijckt samen aen verteerde koste voor de timmerlide, beelthouder en schilders knegt samen			8
	aan de schiper voor vragt			4 13
				3
	dat te samen	f[acit]		113 13
	Voldaen den 24 augustus Gerrit vStenis 1792			

1792

De Hoog Edele Geboren
 Mijn Voorvader Douairjeren
 Van en Tot Hardenbroeck
 Debet een genaot v. Menis
 Timmerm^{er}

35 July

Een extra fraajen ^{kast met syn lytt}
 woeker en panuel tot het wapen
 in de kerk gemaakt en
 alle het hout tot de kast
 ornamenten, Knigs gereet, Schappe
 jelevert; het selve klaar
 gemaakt dat den Beethouder
 het heeft kenne Ineyden 90 —

te same
 nog het selve na buyten
 gebracht, in de kerk op gehang
 en de oude wapens verhangen
 4 knigs iden 3 3/4 dag same 9 —

nog verschooten als volgt 90 — " —
 een groot swaen oog met twee
 saberge veeren, een oog met
 een lange haak, 3 swaen
 houwasten, 4 yseren plaaten
 de smit gehalpen, en spijkerd
 daem tot gebuykt same 07 —

een vertaede kotte voor de
 timmerlide Beethouder en
 schilders knigs same 4 — 13 —
 een de schipen voor vragt 3 —

Dus te same 553 — 53 —

Wolven den 24 augustus
 Genot v. Menis 1792