DIVA MUSEUM

EN

OBJECT IDENTIFICATIONS

DIVA: A BRILLIANT STORY

Please **return** this guide after your visit.

THE MUSEUM THAT SPARKLES

DIVA, museum for jewellery, silver and diamonds

Welcome to DIVA! It is no coincidence that DIVA is located in the heart of Antwerp: the undisputed diamond capital of the world for over 575 years. In the museum, you can follow the journey of diamonds, gold and silver, from mining to becoming a gem or silverware.

You will start in the mine, looking for *Raw Materials*. You will then continue your walk to the *Vault* where you will learn more about diamond valuation, the hallmarks on precious metals and how to determine whether an object is real or fake. Admire the diamond jewellery in the stylish *Boudoir* and prepare for dinner in the *Dining Room*. Wander in, admire the silverware and refresh your knowledge of table etiquette through the ages.

In the Antwerp *Trading Room*, you will walk in the footsteps of diamond merchants and discover the trade routes along which diamonds find their way to Antwerp, today and in the past. What does a gold and silversmith actually do? In the *Atelier*, you will watch a diamond cutter and goldsmith/silversmith at work and learn more about the techniques they use.

Finally, in the *Room of Wonder*, you will discover the influence of different cultures on European gold and silversmiths. You will also look back on Antwerp's role as the most important trading city in the 16th and 17th centuries. The international trade was the 'motor' behind the production of art and luxury products, such as the gold and silver items and jewellery which you can admire here.

Enjoy your visit!

	Audioguide available
★	Acknowledged by the Flemish community as a masterpiece



RAW MATERIALS

WHERE DO DIAMONDS AND PRECIOUS METALS COME FROM?

According to an Indian legend, diamonds are actually stars that have fallen to earth. In reality, diamonds do not fall from the sky, but come from deep underground: from the Earth's mantle.

The Earth is made of various layers, with the outermost layer being its crust. This is where precious metals such as gold and silver are mined. About 150 to 200 kilometres below that is the Earth's mantle, where carbon is formed into diamonds. Today, a diamond can also be created in a laboratory. These are synthetic or laboratory-grown diamonds.

Once raw materials are mined, we can perpetually reuse them. In the case of urban mining, precious metals are extracted from urban waste, for example from your old cell phone. When discarded raw materials are reused, this is referred to as recycling.

Fortunately, human and ecological considerations are a growing focus during the mining process. Fair mining, international collaborations and certificates ensure that the mining and sourcing of diamonds, silver and gold are strictly monitored. That way, as a consumer, you can choose fairer raw materials.

And that is crucial. Because, did you know that you come in contact with gold, silver and diamonds every day? How? You'll find out in this room.

WHAT IS A DIAMOND?

A diamond is made of carbon and is the hardest material in nature. Natural diamonds are formed at a depth of 150 to 200 km under the earth. Through very high pressure and temperatures as high as 1400°C, carbon can turn into diamond at these depths.

Volcanic eruptions bring up diamonds to the earth's surface. Diamonds survive this journey intact as they are encased in volcanic rock, usually kimberlite*. But not all diamonds survive the journey. If they aren't pushed to the earth's surface quickly enough, they turn into graphite - i.e., what's inside your pencil - or completely dissolve.

* You can see kimberlite in its raw form in the display case next to you. Can you also see cut kimberlite? That's right, the jewellery set contains cut kimberlite!

In 2018, Antwerp-based jewellery designer Nico Taeymans launched the collection *Ravissant - A Diamonds & Antwerp Collection*, in collaboration with AWDC. Affordable jewellery intended to make Antwerp natives proud of the diamond again. Taeymans drew inspiration from Antwerp as the world centre for rough diamonds. The jewellery therefore contains rough diamonds, in addition to cut kimberlite and diamonds.

Which do you find the nicest? Rough or cut kimberlite?

1.01 Necklace, ring and pendant

Nico Taeymans, Antwerp, 2017
Silver, kimberlite, rough diamonds

Loan Nico Taeymans, B557/2

1.02 Small rough diamond in kimberlite

Diamond, kimberlite

DIVA collection, DMK02/6 (Gift Rex Mining Co.)

1.03 Run of mine

Diamond

DIVA collection, B525/1

1.04 Rough diamonds

DIVA collection

1.05 Rough diamonds

DIVA collection

1.06 Black cut diamond
Diamond, 3.49 ct
Custodiam collection, B528/1

1.07 Happy Eight
Diamond, 1.04 ct
Flanders Diamond Exporters collection, B536/1

DIAMOND SITES

Humans discovered diamonds a very long time ago, but exactly when is unclear. The oldest mention of a diamond dates back to an Indian treatise from the 4th century B.C. India, and to a certain extent the island of Borneo, remained the only places in the world where diamonds were mined until about 1725.

These earliest diamonds were found in river beds. In Kimberley, South Africa, diamonds were first discovered underground in a shell of volcanic rock around 1870, which was called kimberlite.

Today, most of the world's natural diamonds are produced in seven countries: Russia, Canada, Botswana, Angola, South Africa, Congo and Namibia. Improved technologies now allow mining companies to mine much larger diamonds.

The largest gem-quality diamond ever found is the Cullinan. In raw form, this gemstone was a whopping 3106.75 carats and was found in 1905 in Cullinan, South Africa. Discover more famous diamonds on the screen to the right and view the replicas in the display.

1.09 Replica *Cullinan* (rough), 3106.75 ct
Synthetic resin
Loan HB Antwerp, B569/1

-- Replica *Sewelô* (rough), 1758 ct
Synthetic resin
Loan HB Antwerp, B569/2

-- Diamond replica (rough), 1175 ct
Synthetic resin
Loan HB Antwerp, B569/3

1.10 Replica rough *Premier Rose*, 353.9 ct
DIVA collection, S83/4 (Gift Jacques Mouw)

1.11 **Replica *Lesedi La Rona* (rough and cut)**

Diamcad for Safdico & Graff, Antwerp, 2018
Cubic zirconia

DIVA collection, S2022/5 (Gift Diamcad)

1.13 **Replicas of the largest diamonds in the world**

A. Ruppenthal KG, Idar Oberstein, 1982
Mineral, rock crystal

DIVA collection, S2020/22/1 and 2

1.14 **Replicas of the largest diamonds in the world**

A. Ruppenthal KG, Idar Oberstein, 1982
Mineral, rock crystal

DIVA collection, S2020/23

SORTING DIAMONDS

Rough diamonds come in many shapes, sizes and colours. The complete range of rough diamonds being mined is called a run of mine. The quality, size and colour of these gemstones varies. Sorters therefore classify them according to categories. Only 2% of diamonds of gem quality and the 28% of near-gem quality are destined for use in jewellery. The remaining 70% is industrial diamond and is used for industrial applications.

The first steps in the sorting process are usually done by machine. The gem quality diamonds are hand-sorted at a later stage for colour, shape, size and workability: diamonds for cutting or for grinding. The final sorting phase then involves professionals casting their expert eyes on the diamonds, and looking at them under a magnifying glass, to determine the value.

M-SCREEN ULTRA

It is impossible to distinguish natural cut diamonds from synthetic diamonds with the naked eye.

But what the eye can't do, the M-Screen Ultra can. This high-tech screening device is equipped with UV light technology and other technologies. That means it can accurately separate natural diamonds from simulants (imitation diamonds) and synthetic diamonds, both HPHT (High Pressure High Temperature) and CVD (Chemical Vapour

Deposition).

The M-Screen Ultra is designed exclusively for large quantities of melee diamonds (small diamonds). It screens and sorts diamonds automatically at an incredible rate of up to 15,000 diamonds per hour.

1.16 M-screen Ultra (scanner diamond)

HS Technology

Loan HB Antwerp, B569/4

NATURAL AND SYNTHETIC DIAMONDS: THE DIFFERENCES

There are natural diamonds and synthetic diamonds, also referred to as laboratory-grown diamonds. You can't tell the difference between the two types in cut form with the naked eye, a magnifying glass or even a microscope. They actually have the same chemical and optical characteristics. Want to be 100% sure? Then you need to have the gemstone examined in a special laboratory.

Synthetic diamonds are created in a laboratory. There are currently two different techniques for growing them: the HPHT (High Pressure High Temperature) technique and CVD (Chemical Vapour Deposition). Watch the film to see how both methods work.

There is a finite supply of natural diamonds. With synthetic diamonds, supply can be matched to demand. Mining a natural diamond is also more costly than producing a synthetic one. These differences mean that a synthetic diamond is cheaper than a natural diamond.

A WORLD FIRST IN SYNTHETIC DIAMONDS

A ring made entirely from one 155-carat synthetic or laboratory-grown diamond: a world first! The company Dutch Diamond Technologies commissioned production of the large *wafer* (unprocessed CVD synthetic diamond). It is a long and complex process: diamond seeds only grow a few micrometres per hour. A total of more than 1,300 hours of craftsmanship were required to create a ring from this wafer, which is finished with 133 facets and a net final weight of 3.86 carats.

1.17 Ring

Synthetic diamond, 3.86 ct

Loan Dutch Diamond Group, B571/1

1.18 CVD Wafer

Synthetic diamond (rough), 155 ct

Loan Dutch Diamond Group, B571/2

WHAT ARE PRECIOUS METALS?

Silver and gold were created by nuclear fusion that occurred after large stars in space violently exploded. The metals thus created found their way into the coalescing matter around the sun that would eventually form the Earth. Silver and gold can therefore be found in the Earth's crust as both ore and pure metal. They are precious metals: they don't rust and don't decay.

Gold was first discovered in the form of gold nuggets in and around rivers. In microscopic form, gold is also found in metallic seams in rocks, so in ore. Silver is usually extracted from ores such as argentite (silver ore) and as a by-product from metal ores such as galena, lead and copper ores.

China, Australia, Russia and the United States produce the most gold. Silver is mainly found in China, Mexico, Peru, Chile and Australia. These days, a large proportion of silver and gold is obtained via *urban mining*.

1.19 Solid silver

Phöla
Silver

DIVA collection, S94/31

1.20 Silver ore

Edelmet NV, Ghent, 1977
Silver

DIVA collection, S77/183

1.21 Proustite

DIVA collection

1.22 Galena lead sulphate

DIVA collection

1.23 Gold nugget (replica)

Silver, paint

Loan Umicore Precious Metals Refining, B574/3

1.24 Granulated silver
Silver

DIVA collection, S94/35 (Gift Degussa)

1.25 Granulated gold (replica)
Silver, paint

Loan Umicore Precious Metals Refining, B574/4

1.26 Electrolytic recovered silver
Silver

DIVA collection, S94/39 (Gift Degussa)

1.27 Silver bar 1kg
Silver

DIVA collection, S94/32 (Gift Degussa)

1.28 Gold bar 1kg (replica)
Silver, paint

Loan Umicore Precious Metals Refining, B574/1

FAIR MINING

In recent decades, there has been an increasing focus on people and the environment in the mining of diamonds, gold and silver. Thanks to international cooperation within the industry, politics and between economic agencies, it is possible to lay down strict rules and monitor compliance.

Various labels and certifications are committed to and oversee:

- good, healthy working conditions
- legal mines, where workers work voluntarily and earn fair wages
- as little damage to the environment as possible

Discover next to you the different labels and certificates and the goal of these organisations for the entire chain, from mine to consumer: fair raw materials at a fair price.

1.29 Kimberly certificate (reproduction)

1.30 Ring
Belgium, ca. 1950
Gold, silver, Antwerp rose cut diamonds

DIVA collection, DMK02/21

1.31 **Ring *Couronne***

My Fair Diamond: Nedda El-Asmar (design), Rayjo (3D print), Tesouro (production), Pieter Bombeke (diamond cutter) en Luc Ceulemans (setter), Antwerp, 2017
White gold, cushion cut and brilliant cut diamonds, 0.28 ct, 0.26 ct, 0.35 ct

DIVA collection, S2017/10

1.32 **Brooch with coin Louis-Philippe**

France, 1830-1848 (coin) and Félix de Lafaille, Antwerp, 1909
Silver, brass

DIVA collection, S2007/95 (Gift Gossé)

1.33 **Cloak clasp with coins Philip II of Spain**

1588 and 1590 (coins) and Europe, 19th century (cloak clasp)
Silver

DIVA collection, S1354

1.34 **Watch key with coin Charles Theodore of Bavaria**

1799 (coin) and Belgium, 1800-1810 (watch key)
Silver

DIVA collection, S1325

BEAD MASTERS AND CONSCIOUS HIP HOP

From the mid-1980s on, gold and diamond jewellery became popular with hip-hop artists. With their *bling bling*, rappers flaunted how they had worked their way out of poverty. At the same time, there was increasing criticism of their materialism.

A new movement within the hip-hop scene, conscious hip hop, highlighted the irony behind the jewellery. Why did rappers – often themselves of African-American descent – wear gold and diamonds mined under terrible conditions by black Africans?

More and more rappers in the 1980s and 1990s made a statement by not wearing any *bling bling*. They wore black leather medallions, cowrie shells and beads to signify black pride, ancestry and identity.

Cormac McCourt and Jamalski, also known as the Bead Masters, designed necklaces with beads made from fimo clay. For this they used the same technique as Venetian glass *millefiori* beads and *trading beads*. LL Cool J, KRS-One, Busta Rhymes and Queen Latifah, among others, wore Bead Master necklaces and you can also see them in their music videos.

1.35 ***Bead Masters*** **Medaillon**
Bead Masters, New York, 2007
Clay
DIVA collection, DMK07/6

1.36 ***Unity*** **Medaillon**
Bead Masters, New York, 2007
Clay
DIVA collection, DMK07/5

1.37 ***Ruffneck Reality*** **Medaillon**
Bead Masters, New York, 2007
Clay
DIVA collection, DMK07/4

1.38 ***Wild Style*** **Medaillon**
Bead Masters, New York, 2007
Clay
DIVA collection, DMK07/2



THE VAULT

REAL OR FAKE?

Once the silver, gold and diamonds are mined, the raw materials are meticulously checked for authenticity and fair mining practices. Any fakes should come to light at this early stage.

Walk into the *Vault* and find out how dodgy merchants and jewellers have tried to sell fakes as real throughout the centuries. Did you know that Antwerp banned the trade in false gemstones as early as the 15th century?

The quality of a diamond is determined by the four Cs: *carat* (weight), *clarity*, *colour* and *cut*. For this, a diamond receives a certificate. Silver and gold items are hallmarked. These hallmarks provide information about the item's origin, maker, date and silver or gold alloy. All these factors affect the final value.

On the central table, you will find a quiz with statements. Can you answer them and determine whether an object is real or fake? Find the answers behind the vault doors and in the drawers.

1007 Spectacular diamond heist

A diamond heist as a Guinness World Record? In 2003, a specialist team of thieves in Italy received the dubious honour of having pulled off the largest diamond heist ever. They managed to break the 'unbreakable' vault of the Antwerp World Diamond Centre (AWDC) and made off with precious stones and jewels worth $100 million. The thieves were eventually caught, but none of their loot has been recovered to date.

1022 Coins and forgeries

Coins used to be made of silver or gold. The weight of the coin determined its monetary value. It was stipulated for each coin exactly how many grams of gold or silver it had to contain. What if a coin was too light? Then it may have been a forgery.

Counterfeiters used inferior metals or alloys, or they 'clipped' fine edges off the coins. They could then spend the clipped coin for its full value. What's more, the counterfeiter could mint new coins with all the clipped bits of metal. To detect fraud, moneychangers – the forerunner of bankers – used coin scales to weigh the money.

Discover a coin and diamond weight box in the safe 1023. Several 'clipped' coins are in the safe 1079.

1023 Weight and scale box

Antwerp, 1730
Brass, wood, iron, paper

DIVA collection, S1633

1036 Whoever wishes to trade in diamonds has first to register. Their application to obtain the statute of diamond merchant is then thoroughly monitored. The managing directors and executives are known by name by FPS Economy, the Diamond Office and the Diamond Exchanges.

Via the website below, you can verify whether a diamond trader is registered.

https://diamondsupervision.economie.fgov.be/public-companies

1076 **Gold and silver as currency**

In many languages, the word 'silver' also means 'money'. For example, the French word *argent*. Coins made of silver and gold were the main currency well into the 20th century. Gold in particular was widely used in coins.

The financial value of the coins reflected the value of the metal used. Nevertheless, exchanging currency was not always straightforward. Rate books therefore came in handy. You could consult tables in these books that showed at a glance how to convert one currency into another.

Traders in Belgium's early days eagerly used these booklets to exchange French francs or Dutch guilders.

Today, coins are made in other metals, such as nickel. The value of the material is no longer the same as the value indicated on the coin.

Silver coins are now minted primarily as collectibles or to commemorate a special occasion.

Look at some of the coins in drawer 1079.

Gemaekte rekeningen tot 't doen of 't ontfangen van betaelingen in Belgisch, Brabandsch, Fransch en Nederlandsch geld en specien, M.E. Rampelbergh, Brussel, 1833 [12e dr.]

Collectie Stad Antwerpen, DIVA bibliotheek, OD-X031

1077 During the 16th century, under the reign of Philip II, the coinage system was chaotic. There was a variety of coins in circulation, issued not only by the king but also by the cities and regions. The result was uncertainty, confusion and fraud. The new Archdukes Albrecht and Isabella changed the system. In 1612, they launched a completely new coinage system that remained in effect until the 18th century. This was published by Hieronymus Verdussen in a 32-page overview of the gold coins in circulation in the empire.

Placcaet van onse alreghenadichste princen ende heeren, de eertz-hertoghen, op de provisionele permissie ende tolerancie vanden loop vande goude munten in heure landen van herwaerts-over, Hieronymus I Verdussen, Antwerpen, 1609

City of Antwerp collection, DIVA library, OD-2011

1078 Gold as an investment

Many investors invest in gold. These investments might be gold bars, old used coins, special investment coins or you can even invest in a gold mine. Investors hope to profit from the rise in the gold price. Investors regard gold as a good hedge against inflation. Especially in times of crisis, people invest more in gold because they consider other investments too risky.

View a bar of gold and silver in drawer 1079.

1079 Three silver coins

Belgium, 1869-1873 and France, 1873
Silver

DIVA collection, M2007/2

-- Three small gold bars

Gold

DIVA collection, S94/34 (Gift Degussa)

-- **Small silver bar 20 g**

Silver

DIVA collection, S94/33 (Gift Degussa)

2007 +2014 **Do the test!**

The tests in vault drawers 2054 and 2055 illustrate the difference between a diamond and cubic zirconia (CZ). In the event it appears you are not dealing with CZ, then it is still uncertain that you are dealing with a diamond. Synthetic moissanite (SM) can mislead you too. Natural moissanite is very rare. The synthetic version is made up of a combination of carbon and silicon and is the most recent diamond simulator. Its extreme hardness and high breaking index have put many experienced jewellers on the wrong track.

The difference with a diamond is in the birefringence of the facet edges where synthetic moissanite has a cloudy appearance.

Look through the microscope and judge for yourself!

2026

Above you can see a reproduction of the Degree of 1447 that forbids the trade in fake (gem) stones. The original is preserved in the Antwerp City archives (Privilege Chamber Archive, Ordinance books from the Antwerp magistrate).

A modern-day translation of the Dutch reads:

Ordered and proclaimed by the gentlemen Jan Vander Brugge, bailiff, the mayor and the aldermen anno [14]47, 15 September

Fake stones:

"Nobody shall purchase, sell, pawn or trade fake or imitation stones, once those stones have been set in gold, silver or gilded brass, whether they are imitation diamonds, rubies, light-red rubies, emeralds or sapphires or any other fakes."

This document shows that Antwerp's diamond industry is more than 575 years old.

2054 **Cubic zirconia versus diamond: can you see the difference?**

Move the line with the slider and you will see the difference immediately!

When you look at a line through the table side of a brilliant cut diamond, the line is not visible, or barely visible. This is because of the high refractive index of diamond. You see the line through Cubic zirconia because the refractive index is lower.

Cubic zirconia (CZ) was the commonest simulant of diamond between 1970 and 1990.

NB! You cannot yet be certain that what you have in front of you is a diamond. Open locker 2007 or 2014 to investigate further.

-- **Diamond**

Diamond, 1.01 ct

Loan Arslanian Frères, B567/1

-- **Zircon**

Loan HRD Antwerp, B534/5

2055 Diamond is one of the best thermal conductors on earth, which means that heat spreads very fast across the entire stone. You can test this thermal conductivity with a diamond tester.

Press the button and the needle will tell you if your stone is a simulant.

NB! Are you 100% certain that it is diamond? No! Why? You'll find out in locker 2007 or 2014.

-- **Zirconia**

Loan HRD Antwerp, B534/6

2123 How much is an art object worth?

When valuing art objects, experts take various factors into account, such as the materials used, the provenance, artistic qualities, craftsmanship, the context in which it was made, its uniqueness – is it a one-of-a-kind piece or mass-produced? – or the renown of the maker. Moreover, there can also be a difference between the museum value and the market value of an object. Determining the value of an art object is therefore not so straightforward and requires expertise and experience.

Test your expertise now and place the following objects in the correct order in the drawer below. Start with the most valuable.

2124 The least shall be the greatest

Why is one object worth more than another? The sauceboat and stickpin are both made of silver. Yet the smallest object, the stickpin, is worth more than the largest object, the sauceboat. The fake hallmarks on the sauceboat and the famous designer of the stickpin (Henry Van de Velde) are determining factors for the value.

Because of the materials used – diamonds, gold and other precious stones – the tiara and the mermaid pendant are more valuable than the other objects. The mermaid pendant is even more precious than the tiara because of its historical value and the use of natural pearls.

2125 If you are looking for something different, for unique or extraordinary jewellery, we are certain that you will find it in Antwerp. Antwerp's Most Brilliant, the quality label of the City of Antwerp and Antwerp World Diamond Centre, will point you in the right direction.

This label is awarded to jewellers who meet the rigorous quality requirements in terms of sustainability, ethics, safety, transparency and service for two years. An independent control body checks whether the jeweller complies with the standards of the quality label. Thanks to this label you can buy jewellery with confidence.

More info about Antwerp's Most Brilliant jewellers and their creations can be found at the end of your visit.

2138 In the 18th century, paste – imitation jewellery made of glass – was produced with such skill that it was even worn at the French court by Marie Leczinska, the wife of Louis XV (see portrait in drawer below). As early as the 17th century, experiments were carried out in Italy, Antwerp and England using glass to imitate precious stones.

The addition of lead oxide heightened their lustre and sparkle. Placing this hand-cut, lead crystal glass in a closed-back silver foil setting caused it to sparkle almost like a diamond. Jeweller Georges-Frédéric Strass (1701-1773) perfected this type of jewellery and it has been known as strass ever since. So highly regarded was Georges-Frédéric Strass that in 1734 he was appointed jeweller to King Louis XV of France. Today Swarovski is the most famous producer of crystal glass.

Open drawer 2140 and admire some paste jewellery.

2140 Pair of pendant earrings

Europe, ca. 1790
Rhinestone, silver

Boelens-Hellemans collection, B542/3

-- **Pair of pendant earrings and pendant**

Europe, ca. 1800
Rhinestone with pink foil, silver

Boelens-Hellemans collection, B542/33

3020 Carat gold ≠ carat diamond

The weight or size of a diamond is expressed in carats (ct). Carat derives from the Greek word *keration*, meaning fruit of the carob. The seeds of this fruit all weigh about 0.2 grams and were therefore used in the Byzantine Empire as a unit of weight for pearls and precious stones. Today, one carat still represents 0.2 grams.

For gold, the carat (K) indicates its level of purity: how much gold is there in the material? Gold is very soft. To make it stronger, other metals are almost always added. Pure gold contains 24 carats. Have you seen an 18-carat necklace? Then you know that it is made of 3/4 gold and 1/4 of another metal.

3022 Zirconia

Loan HRD Antwerp, B534/7

3023 Zirconia

Loan HRD Antwerp, B534/8

3038 Zirconia

Loan HRD Antwerp, B534/9

3039 Zirconia

Loan HRD Antwerp, B534/10

3050 A number of firms that were specialised in silver objects also manufactured silver-plated ones. Some even installed separate production lines. Delheid Frères launched their own hallmark for the SIVAR production line that was comprised of objects in silver-plated metal (see spoon S95/22b in drawer 3051). Another production line was Rhodargo with objects made from rhodinated metal. Normally speaking, the material doesn't need to be cleaned as often as silver.

Wolfers Frères is another Belgian company that set up a separate line for silver-plated cutlery to make a clear distinction between real silverware. They worked together with another firm, Bruno Wiskemann (see spoon S98/5a in drawer 3051).

3051 **Spoon**

Delheid Frères, Brussels, 1862-1869
Silver
Maker's mark: D under snake in square
Standard hallmark:
Janus' head with figure 2
Assay office mark: Minerva's head

DIVA collection, S2005/78A (Gift Albert & Cecile Maesen)

-- **Spoon *Louis XV 47 S***

Delheid Frères, Brussels, 1942-1970
Metal, silver plated
Maker's mark: S with trident in horizontal barrel (Brussels, 1942-1990)
Silver plating: 100 in rectangle
Metal mark: Sivar in rectangle

DIVA collection, S95/22a (Gift Ludo Bekkers)

-- **Spoon *Belge n° 5***

Orfèvrerie Wiskemann, Brussels, 1872-1930
Metal
Maker's mark: WISKEMANN without contour
Maker's mark: Cross in shield
Silver plating: 100 in contour
Monogram: M.D.L. / 87.

DIVA collection, S98/5a (Anonymous gift)

3073 This silver insignia with the coats of arms of Spain and the marquis of Antwerp appears older than it is. Although it was made in the 19th century, hallmarks were added to make the object appear older. The crowned letter R is the copy of a year letter. Year letters were however discontinued in the 19th century in our regions. An outline of a flagon is the copy of a master's mark.

-- **Insignia**

19th century
Imitation hallmark: Crowned R
Imitation hallmark: Flagon in shield

Private collection, B500/1

3081 Mermaid pendant

At first glance, this looks like a piece of jewellery from the 16th century. Colourful, sculpted jewellery with baroque pearls – pearls with an irregular shape – large table-cut gemstones and enamel were in vogue in that period. However, you can tell from small details that this is not a 16th-century pendant, but rather a late 19th-century piece of jewellery. Have a closer look at the finish of the goldsmith's work.

From the mid-19th century, Renaissance jewellery was popular. It was often worn for costume balls. However, antique jewellery was rare. The result was that forgeries and imitations were made. These were sometimes so good that even specialist antique dealers and collectors couldn't tell them apart.

Look at another stylistic copy in display 3089.

You can see a genuine 16th-century piece of jewellery with baroque pearl in the last room, the Room of Wonder.

-- Mermaid pendant

probably Reinhold Vasters, Aachen, ca. 1870-1880
Gold, emerald, enamel, pearls, diamonds

DIVA collection, DMK10/1

3086 On the silver sauce bowl are imitation hallmarks that refer to Oudenaarde. The date mark 69 stands for the year 1769, yet the object was made in the 20th century. The master's mark in the shape of a heraldic eagle is also an imitation.

-- **Sauce bowl**

South or Middle America, ca. 1990
Silver
Imitation hallmark: Eagle
Imitation hallmark: Glasses with an A in
Imitation hallmark: Crowned A
Imitation hallmark: Crowned 69
Standard hallmark: 900 without frame

DIVA collection, S95/11 (Gift Friends Provincial Museums Antwerp)

3089 This decorative goblet is inspired by a 17th century model of a so-called *Birnpokal* or pear-shaped beaker. The hallmarks tell us however that the beaker was manufactured in the 19th century.

Both the rim of the beaker as well as the rim of the lid of the goblet have been marked with the letter N in a circle and 13 in an oval as a German standard hallmark. The object was re-inspected in Holland between 1906 and 1953 as foreign work. It appears on closer inspection that there were two stamping assays.

-- **Decorative goblet**

presumably Germany, 19th century
Silver
Letter N in circle
13 in oval (Germany)
Duty marks from Holland

Smidt van Gelder collection, Sm.1468.A (B543/32)

3101 The form of the maker's mark was regulated in some periods, but occasional changes were made. So, for example, in our region silversmiths had to use a lozenge-shaped maker's mark during the French period (1798-1814). From 1942 a barrel-shaped maker's mark was required in Belgium.

For the real expert: do you recognise the most recent object?

-- **Coffee spoon**

Maurice-Joseph Evrard, Mons, 1798-1809
Silver
Assay office mark: Man's head with 34 (Mons, 1798-1809)
Maker's mark: E under three points and above one point in a lozenge (Mons)
Standard hallmark: Cockerel with figure 2 in horizontal octagon (French departments)
Owner's initials: I.I.P

DIVA collection, S2006/25

-- **Brooch**

Mies De Wilde, Dilbeek, 1959
Silver
Maker's mark: Monogram DW in barrel
Standard hallmark: A925 in horizontal oval (Belgium, 1942-present)

DIVA collection, S60/62

3102 For the real expert: Can you work out who made me? You can look it up in the maker's mark section in drawer 3114.

-- **Coffee spoon**

J.F Hendrickx, Antwerp, 1845-1867
Silver
Maker's mark: H under crossed cutlery in rectangle
Guarantee mark: Sword in contour (Belgium, 1832-1869)
Initials: MF.

DIVA collection, S81/7a1 (Gift Gaston Pierre)

-- **Book clasp**

Jean Michel Anthony, Antwerp, 1832-1862
Silver
Maker's mark: A between two points in hexagon (Antwerp, 1821-1860)
Guarantee mark: Sword in contour (Belgium, 1832-1869)

DIVA collection, S1748a

3128 **Date mark**

A date mark tells you when an object was assayed or tested. It can be a letter or a number. Unlike other countries where date letters are still used, this was only obligatory in the Southern Netherlands until 1798.

Town mark, assay office mark, guarantee mark

The town mark, assay office mark or guarantee mark tells you where an object was assayed and indirectly also where it was made. Town marks, like the one on this object, were used by assayers in the Southern Netherlands until 1798.

Private marks, coat of arms, or initials

On certain objects you find marks or symbols which were applied at the request of the client to show his or her ownership of the item. B.W. is an example of owner's initials.

-- **Spoon**

Maker with six-pointed star II, Antwerp, 1737-1738
Silver
Maker's mark: six-pointed star II in contour
Date mark: Crowned L (Antwerp, 1737-1738)
Town, assay office, state or guarantee mark: Crowned hand (Antwerp)
Owner's initials: B.W.

DIVA collection, S93/20A

3129 **Standard hallmark**

The standard hallmark tells you something about the composition of the alloy of the noble metal. It enables you to deduce the minimum number of particles of gold, silver or platinum in the alloy.

Maker's mark

The maker's mark tells you who made a silver or gold object. The silversmith applies it to most objects made in his workshop.

-- **Spoon *Baguette uni N° 12***

Delheid Frères, Brussels, 1875-1900
Silver
Maker's mark: D under snake in rectangle
Alloy mark: Gothic A with 2 top right in octagon (Belgium, 1869-1942)

DIVA collection, S94/12A (Gift Martine D'Haeseleer)

3130 Hallmarks appear on both silver and gold objects. Every noble metal can be identified by its distinctive hallmarks.

Become an expert: Learn the difference between the marks.

Regulation in the hallmarking system is not universal and can differ from country to country. For example, a date mark has to be applied to every object made in the Netherlands or Great Britain, whereas this has not been the case in Belgium since 1798.

Become an expert: Can you identify the date mark?

-- **Necklace**

Maker MG, Antwerp, 1751
Gold
Maker's mark: Monogram MG in rectangle
Town mark: Crowned hand (Antwerp, 1751)
Date mark: Crowned 51 (Antwerp, 1751)

Collection belonging to St Willibrord Church Antwerp, B503/1

-- **Coat hook**

Maker D, Belgium, 1815-1832
Silver
Maker's mark: D under compass in square
Guarantee mark: Laurel branch in contour (Belgium, 1815-1832)

DIVA collection, S1340b

-- **Mustard spoon**

John Round & Son Ltd, Sheffield, 1898-1899
Silver
Date mark: F in octagon (Sheffield, 1898-1899)
Town mark: Lion in octagon (Sheffield, 1898-1899)
Assay office hallmark: Crown in octagon (Sheffield, 1898-1899)
Maker's mark: JR in an oval

DIVA collection, S2005/100 (Gift Albert and Cecile Maesen)

-- **Mustard spoon**

Paul Wouters, Brussels, 1833-1846
Silver
Guarantee mark: Sword in contour (Belgium, 1832-1869)
Maker's mark: W in circle or snake in square

DIVA collection,S2005/86 (Gift Albert and Cecile Maesen)

3139 **Silver and gold alloy**

Precious metals such as silver and gold are more malleable in pure form than you might think. With a fork made of pure silver, for example, you can't really prick your food properly. Melting silver or gold and blending it with one or more other metals – an alloy – makes it stronger and more scratch-resistant. That means you can use silver and gold for jewellery or other items.

The most common silver alloy is 925/1000. This is also known as the first alloy. You may know it by the name sterling silver. Discover the most common alloys in the drawer below.


3-41
3-43
3-44

THE BOUDOIR

DAZZLING JEWELLERY FASHION

Imagine you have been invited to a lavish, celebratory dinner. Before you sit down to eat, you can freshen up and put on a beautiful outfit in the *Boudoir*. In one of the display cases, you can see silver objects that men or women used to 'beautify themselves'. Accessories were added as a final step; after all, an outfit can never be complete without the appropriate jewellery. They add a touch of glamour and show that you are up to date with the latest fashion.

Just like fashion, jewellery is subject to trends. In the displays, you will see the developments in jewellery design and the materials used over time. Each display focuses on a different style evolution and time period. Which jewellery do you prefer? Jewellery by Belgian designers such as Henry Van de Velde or the Wolfers Frères house, or the designs of international jewellery houses such as Cartier? Don't forget contemporary designers and nominees for the HRD Awards, the international design contest in creative and innovative diamond and gemstone jewellery.

Be dazzled by sparkling precious gems and 'beautify yourself'. Make your way to the *Dining Room* when you're ready.

19TH CENTURY

In the 19th century, fashions in jewellery were mainly dictated by queens, princesses and noble ladies. They wore their sparkling diamond jewellery according to the rules of etiquette and at the appropriate moments. Large diamond brooches coordinated perfectly with the deep *décolletés* of evening gowns.

Plants and animals were an important source of inspiration for 19th-century jewellery designers. They wanted to create flowers, leaves and animals as realistic as possible. By mounting flowers on a spring – *en tremblant* – there is movement in the jewel when it is worn and the diamonds sparkle more effectively in candlelight.

Many 19th-century items of jewellery are multifunctional. For example, one large brooch may be made up of several smaller brooches, or you can split a tiara into several smaller jewels. This meant that women could wear their precious diamonds more often.

3.01 **Pendant earrings**

Joseph Germain Dutalis, Brussels, 1815-1832
Gold, citrine

DIVA collection, S2013/14

3.02 ★ **Ring Leopold I donated to Gérard Waefelaer**

Jean Baptiste Dees, Brussels, 1835
Gold, silver, enamel, diamonds

King Baudouin Foundation collection, Christian Bauwens fund, B512/10/1

-- **Bracelet**

Charles Jacques Buls, Brussels, 1869
Gold, enamel, pearls, rose cut diamonds

King Baudouin Foundation collection, Christian Bauwens fund, B512/23/1

3.03 ★ **Brooch *en tremblant***

Oscar Massin, Paris, ca. 1878
Silver, gold

King Baudouin Foundation collection, Christian Bauwens fund, B512/24/1

3.04 **Demi-parure consisting of a brooch and pendant earrings**

Arthur Dufour, Brussels, 1869-1877
Silver, sapphire, pearls, gold, rose cut diamonds

King Baudouin Foundation collection, Christian Bauwens fund, B512/8/1-3

3.05 **Tiara with seven fan-shaped motifs**

Presumably Great Britain, 1830-1860
Silver, gold, rose cut diamonds and old mine cut diamonds

DIVA collection, S88/38

3.06 **Parure consisting of a tiara/bracelet and three brooches**

Belgium, 1832-1869
Silver, gold, diamonds in old mine cut, Amsterdam rose cut and Antwerp rose cut

Boelens-Hellemans collection, B542/36/1-4

3.07 **Bracelet/Necklace**

France, ca. 1860
Gold, enamel, ruby, old mine cut and rose cut diamonds

DIVA collection, DMK99/4

3.08 **Spray brooch with flowers and blossom**

Presumably Belgium, ca. 1850
Gold, silver, diamonds in old mine cut, rose cut, and a modern cut diamond

Smidt van Gelder collection, Sm.1943 (B543/33)

-- **Violet shaped spray brooch *en tremblant***

Belgium, ca. 1870
Silver, gold, rose cut diamonds

Smidt van Gelder collection, Sm.1944 (B543/34)

-- **Spray brooch with flower in the centre *en tremblant***

Europe, ca. 1850
Silver, gold, rose cut diamonds

Smidt van Gelder collection, Sm.1946 (B543/35)

3.09 **Flower brooch with cornflower *en tremblant***

Europe, ca. 1850
Gold, silver, Amsterdam rose cut and Antwerp rose cut diamonds

Boelens-Hellemans collection, B542/2

-- **Flower brooch *en tremblant***

The Netherlands, ca. 1850
Silver, gold, diamonds in old mine cut, Amsterdam rose cut and Antwerp rose cut

Boelens-Hellemans collection, B542/7

-- **Flower brooch *en tremblant***

Belgium, ca. 1850
Silver, gold, old mine cut and Antwerp rose cut diamonds

Boelens-Hellemans collection, B542/27

-- **Flower brooch**

Europe, 1850-1900
Silver, gold, Amsterdam rose cut and Antwerp rose cut diamonds

Boelens-Hellemans collection, B542/32

3.10 **Crescent moon brooch**

Edouard Bourdon, Ghent, 1880-1890
Gold, silver, old European cut and rose cut diamonds

Loan Saint-Pancratius Church Ranst, B521/1

-- **Star brooch**

The Netherlands, 1853-1906
Silver, gold, Amsterdam rose cut diamonds

DIVA collection, DMK02/21A

-- **Two star brooches**

Europe, ca. 1880
White gold, silver, rose gold, old European cut diamonds

Loan Cathérine Rochtus, B549/1

3.11 **Brooch with enamel**

Europe, ca. 1870
Gold, enamel, pearls, Amsterdam rose cut and Antwerp rose cut diamonds

Boelens-Hellemans collection, B542/35

3.12 Ivy spray brooch

Presumably Great Britain, ca. 1865
Silver, gold, old mine cut diamonds

DIVA collection, DMK97/1

3.13 Ring

Eastern Europe, 1825-1875
Gold, silver, emerald, rose cut diamonds

DIVA collection, DMK98/3

BELLE ÉPOQUE (CA. 1880 - CA. 1910)

During the belle époque period, diamond jewellery was no longer exclusively the preserve of queens and noblewomen. Newly wealthy people – such as industrialists or investors from the United States – became important customers of Parisian *haute joaillerie*. In addition, theatre actresses and courtesans made their mark in jewellery fashions. They embodied the image of the *femme fatale* of the time.

The refinement and delicate structure of jewellery from the *belle époque* were unprecedented. The new application of platinum in jewellery meant that *guirlandes* (garlands), flowers and bows could be created in very fine detail. Platinum is stronger and lighter than silver and gold, making it perfectly suitable for producing fine jewellery.

Stickpins were worn by fashionable gentlemen in the 19th century to keep their cravat securely in place. Originally, men of the highest classes wore these cravats and stickpins. They often had their stickpins commissioned in gold and precious stones. Later, the middle classes mimicked the style and stickpins were produced in larger quantities in a variety of imaginative designs, made from (slightly) less expensive materials.

3.14 Bracelet with swan motif

Presumably Germany, 1850-1870
Gold, silver, ruby, sapphire, old mine cut diamonds

Loan Cathérine Rochtus, B549/2

3.15 Diadem

Austria, ca. 1910
Silver, gold, pearls, old mine cut and rose cut diamonds

DIVA collection, DMK93/2

3.16 Pendant/brooch and necklace

Europe, 1900-1910 and 1960-1970 (fastener necklace)
Platinum, pearls, old mine cut and rose cut diamonds

DIVA collection, DMK01/3

3.17 Rivière

Great Britain, ca. 1880
Silver, gold, diamonds in rose cut, marquise cut and pear cut

DIVA collection, DMK00/11

3.18 Stickpin with fly

Master R, Belgium, 1832-1869
Gold, lapis lazuli, diamond, enamel

DIVA collection, S2017/9/1

-- Stickpin with snake

Master P, Belgium, 1832-1869
Gold, sapphire, diamond

DIVA collection, S2017/8/1

-- Stickpin with jockey cap

Master P, Belgium, 1832-1869
Gold, jasper, ruby

DIVA collection, S2017/7/1

-- Stickpin

Henry Van de Velde, Brussels, 1899
Silver, sapphire

DIVA collection, S2017/5

3.19 Necklace

Emile Anthony, Antwerp, 1880-1890 (necklace) and Emile Anthony & Wolfers Frères, Antwerp, 1897-1905 (case)
Gold, silver, Amsterdam rose cut and Antwerp rose cut diamonds

Loan Saint-Anna ten Drieën Church Antwerp, B517/1/1

3.20 Tiara with wings

Edmond Lecas, Paris, 1890-1920 and Jean Baptiste Bonnavera, Lyon, 1919-1934
Silver, gold, rose gold, old mine cut and Antwerp rose cut diamonds

DIVA collection, DMK00/7

3.21 Necklace with case

Presumably Lacloche Frères, Paris, 1900-1910
Platinum, old mine cut, rose cut, single cut and pear cut diamonds

DIVA collection, DMK05/2

3.22 Rivière

Presumably Belgium, ca. 1850
Gold, silver, Amsterdam rose cut and Antwerp rose cut diamonds

Boelens-Hellemans collection, B542/26

3.23 Necklace/Brooch

Albert Ruys-Ramboux, Antwerp, 1895-1910
Gold, silver, platinum, rose cut diamonds

DIVA collection, DMK09/2/1

3.24 Pendant with bow motifs

Europe, 1850-1900
Platinum, silver, gold, emeralds, pearls, Antwerp rose cut diamonds

DIVA collection, S87/120

3.25 Pendant/Brooch

Maison Simonet-Deanscutter, Brussels, ca. 1910
Gold, platinum, pearls, old mine cut and Antwerp rose cut diamonds

DIVA collection, DMK08/1/1

3.26 Pair of pendant earrings

Europe, ca. 1830
Silver, gold, old mine cut, Amsterdam rose cut and Antwerp rose cut diamonds

Boelens-Hellemans collection, B542/36/6-7

ART DECO (1920-1940)

The leading art movement from 1920 to 1940 was art deco, named after the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris in 1925. You can recognise this style by its emphasis on geometry,

contrasting colours or just black and white. Art deco influenced a range of artistic fields, including jewellery design.

The new look of the modern woman was the perfect backdrop to an extensive collection of jewellery. Like in the past, ladies enhanced their look with brooches and now also with very long necklaces (*sautoirs*). Elsewhere, bandeaus suited ladies with cropped, boyish hairstyles.

Brilliant-cut diamonds were interspersed with new geometric cuts in almost invisible platinum settings. Antwerp was the pre-eminent diamond-cutting centre during this period, supplying jewellery houses around the world.

3.28 Pendant

Jacques Robert Debaus, Brussels, 1930-1939 commissioned by architect Pierre Verbruggen
Silver, quartz

DIVA collection, S2018/1

3.29 Double clip

Presumably Belgium, 1942-1950 or Europe 1940-1950
Platinum, rubies, brilliant cut and single cut diamonds

DIVA collection, S92/10

3.30 Brooch in a knot motif

Europe, 1940-1960
Gold, synthetic rubies, rose cut diamonds

DIVA collection, S89/1

-- Brooch with bow motif

Belgium, 1942-1960
Gold, synthetic rubies, single cut diamonds

DIVA collection, S89/2

3.31 Brooch in a posy tied with ribbon

Charles Habib, Antwerp, 1942-1961
Gold, synthetic rubies, rose cut diamonds

DIVA collection, S89/3

3.32 Clip

Maurice Massaux, Antwerp, ca. 1935 (design) and Emile Anthony & Wolfers Frères, Antwerp, 1942-1956
Platinum, white gold, brilliant cut and single cut diamonds

DIVA collection, S89/15

-- Clip

Wolfers Frères, Brussels, 1938 (design) and 1942-1960 (production)
Platinum, marquise cut and brilliant cut diamonds

DIVA collection, S89/14

3.33 Bracelet

Ernest & Robert Altenloh, Brussels, ca. 1929-1930
Platinum, old European cut and single cut diamonds

DIVA collection, S2022/3

3.34 Multicoloured brooch with flower motifs

Design Boucheron, Paris, 1923-1925
Gold, white gold, platinum, malachite, lapis lazuli, coral, nephrite, jasper, square cut and old mine cut diamonds

DIVA collection, DMK03/1

3.35 Brooch

Liboire Sauvage, Ghent, ca. 1925-1931
Platinum, brilliant cut diamonds

DIVA collection, S2020/7/1

3.36 Bean-shaped pendant with key

Cartier Paris, Paris, 1920
Platinum, gold, brilliant cut and single cut diamonds

DIVA collection, DMK95/1

3.37 Brooch

Presumably Belgium, ca. 1930
Platinum, synthetic sapphires, old mine cut, brilliant cut and single cut diamonds

DIVA collection, S2018/11 (Gilberte Ghesquière bequest)

CONTEMPORARY: 1950S - TODAY

After World War II, the social climate changed and people preferred not to flaunt their wealth. Jewellery was generally produced in yellow gold, cheaper and uncommon materials. This gave designers more freedom as there was less investment needed for these jewels, and they were often designed specifically for the moment. The result was expressive and artistic jewellery, whereby the design became more important than the value of the materials used. It also allowed the wearer to better emphasize his or her personality.

Innovative and revolutionary means breaking with tradition within the jewellery profession. Today, jewellery designers regard themselves as artists and their creations as an autonomous art form: jewellery as wearable art. As such, they create radical designs that are different from everything that came before.

3.39 Earrings *Birds of a Feather*

Reema Shah, Antwerp, ca. 2007
Gold, ruby, emerald, brilliant cut diamonds

Loan Kapriss (Reema Shah), B572/1

3.40 Parure *La Dame aux Camelias*

Asako Ohtsuki, Japan, 2007
Gold, white gold, pearls, brilliant cut diamonds

Loan Intralcor, B535/4

3.41 Variable *knex* ring

Charlotte Goyvaerts, Belgium, 2005
Silver, brilliant cut diamonds

Loan Charlotte Goyvaerts, B527/1

3.42 Necklace *Happy Couple*

Simonne Muylaert-Hofman, Westkapelle, 2000
Gold, cobbles, gemstones, lapis lazuli, carnelian, tourmaline, coral, ruby, opal, citrine, brilliant cut diamonds

DIVA collection, S2017/2/1

3.43 **Pendant *Cavalier I***

Pierre Caille, Linkebeek, 1968
Silver

King Baudouin Foundation collection, Christian Bauwens fund, B512/15

-- **Pendant *Signal de l'autoroute d'Ostende***

Jacques Moeschal, Brussels, 1972
Gold

King Baudouin Foundation collection, Christian Bauwens fund, B512/18

-- **Pendant *Astronaut II***

Paul Van Hoeydonck, Wijnegem, 1972
Gold, amber

King Baudouin Foundation collection, Christian Bauwens fund, B512/17

-- **Brooch**

Kurt Lewy, Brussels, 1955
Silver, enamel

King Baudouin Foundation collection, Christian Bauwens fund, B512/21

3.44 **Brooch**

Wolfers Frères, Brussels, 1970-1984
Gold, rock crystal, citrine, cultured pearl

DIVA collection, S2021/27

-- **Demi-parure**

Wolfers Frères, Brussels, ca. 1960
Gold, white gold, emerald, brilliant cut and single cut diamonds

DIVA collection, DMK98/1-2

3.45 **Pendant *Luisterlijk cirkelbed***

Octave Landuyt, Ghent, 1976
Ivory, gold, tiger's eye, agate, opal

King Baudouin Foundation collection, B512/26/2

3.46 **Necklace**

Christophe De Ranter, Kapellen, 1998
Silver, brilliant cut diamonds

DIVA collection, DMK01/1

3.47 Pendant with necklace

Claude Wesel, Waterloo, 2001-2002
Gold, resin, brilliant cut diamond

DIVA collection, DMK01/7

-- Brooch or pendant *3436*

Claude Wesel, Brussels, 1977
Gold

DIVA collection, S2018/10 (Gilberte Ghesquière bequest)

3.48 Necklace

Thierry Bontridder, Belgium, date unknown
Gold, brilliant cut diamonds

Thierry Bontridder collection, B538/1

3.49 Necklace *Torque*

Emile Souply, Drogenbos, 1965
Silver, chrome alloy

King Baudouin Foundation collection, Christian Bauwens fund, B512/16

3.50 Five jewels

Jean Lemmens, Berchem, 1999
Gold leaf, hair, ceramic powder, urushi

DIVA collection, S2018/9/1-5 (Gift Marjan Unger)

MAKING ONE'S TOILET

Getting ready for dinner or an evening out is nothing new. These days, we take a shower, use deodorant, perfume, make-up and dress quite informally. In the old days, 'making one's toilet' was rather different.

Good hygiene was not a given for all sections of society, and hot running water didn't exist yet. The elite wanted to set themselves apart with a fresh appearance. They washed themselves using a water pitcher and washbowl, put on clean clothes appropriate to the time of day, and used scented water or perfume. Visible make-up was inappropriate in the 18th and 19th centuries. Following the example of the French court, powder *en rouge* (blush) was used.

In this display, you can discover the boxes and objects used by the 18th- and 19th-century elite when they were getting ready.

3.52 Toilet set

Jacques-Philippe I Levieux, Mons, 1713-1714
Silver

DIVA collection, S75/78 (Pierre Lunden bequest)

3.53 Toilet box

Paulus Chifflé, Bruges, 1726-1729
Silver

DIVA collection, S75/38 (Pierre Lunden bequest)

3.54 Soap box

Jacques-Philippe I Levieux, Mons, 1708-1709
Silver, gold

DIVA collection, S75/81 (Pierre Lunden bequest)

3.55 Pair of toilet boxes and dish

Ludovicus Petrus Dellevaux, Ghent, ca. 1710 and Jan Baptist Galle, Ghent, 1709-1710
Silver

DIVA collection, S75/59 (Pierre Lunden bequest)

3.56 +3.63 Toilet service



Flemish Community collection, B501/3/1-11

3.56 +3.62 Two pair of boxes

Daniel Pijlemans, Brussels, 1713-1717
Silver

3.57 Dish, so-called Gantière or glove tray

Daniel Pijlemans, Brussels, 1713-1717 (?)
Silver

3.58 Beaker

Master FT (Franciscus T'Serstevens?), Brussels, 1676/1677-1679 or 1681-1682
Silver

3.59 Basin

Daniel Pijlemans, Brussels, 1713-1717
Silver

3.60 Mirror

Master with sailing ship, Brussels, (1711-1713 or) 1717-1725
Silver

3.61 Pair of hairbrushes

Daniel Pijlemans, Brussels, 1711-1713
Silver, wood, paper, hair

3.63 Big box on feet

Cornelius II van Eesbeeck, Brussels, 1711-1713
Silver

3.64 Bracelet *Boules des deux côtes d'un carré*

Pol Bury (design), GEM Montebello (production), Milan, 1968
Gold

King Baudouin Foundation collection, Christian Bauwens fund, B512/28



THE DINING ROOM



IT'S TIME TO EAT!

A beautifully set table has been a must through the ages. Find out how the table was set in affluent Europe, from the 16th century to today.

As early as the 16th century, food was served in wooden or earthenware bowls, on a pewter or wooden *teljoor* (cutting board). People ate with their fingers, spoons and usually a pricking knife.

In the 17th century, everyone had their own plate made of earthenware, pewter, porcelain or silver. Nobility and wealthy citizens ate with a fork, spoon and knife. Thanks to international trade, Chinese porcelain and Venetian glass also gradually appeared on the tables.

In the 18th century, following the example of the French court, various dishes of a meal were served at the same time. This was known as *service à la française*. In the 19th century, *service à la russe* emerged: this involved different courses being brought to the table sequentially and the use of different cutlery for each course.

During the industrial revolution, table silverware was widely manufactured and silver-plated. This made it more accessible to a wider audience.

During the 20th century, people increasingly ate out. They invested less in silver and tableware, but on festive occasions, the table at home would be set lavishly and the (family) silver polished.

The interest in fine cutlery and tableware was revived during the *coronavirus lockdowns*. Contemporary gold and silversmiths and designers are constantly seeking the boundary between utilitarian designs and artworks.

Want to find out more? Join our hosts and hostesses at the table on the screens.

1500-1650

In the 16th century, all dishes were served on the dining table at the same time, and even well into the 17th century, everyone at the table brought their own cutlery. With a knife, or later a fork, you put a portion of meat on your *teljoor*, a chopping board made of tin or wood. You then ate with your fingers. You slurped sloppy food such as porridge or soup with a ladle, from a bowl made of pewter, pottery or majolica (earthenware with decoration), which you also had to share.

The first forks with three prongs made their appearance at the dining table from the end of the 16th century. They were multifunctional: you could fold them, they had a spoon blade and a toothpick in the handle.

Around the same time, pewter dinner plates with wide raised rims started to appear on tables. In wealthy social environments, pewter subsequently made way for faience (white tin-glazed earthenware), among other things. Dinner plates in faience were easier to clean and therefore more hygienic.

4.01 **Carving knife**

16th century
Wood, iron

DIVA collection, S1990

4.02 **Trencher**

16th century
Pewter

DIVA collection, S71/65 (Gift Pierre Solvay)

4.03 **Tankard or jug**

Siegburg, 1550-1625 (stoneware) and Master IO, Antwerp, 17th century (pewter)
Pewter, stoneware

DIVA cllection, S75/134 (Pierre Lunden bequest)

4.04 **Spoon**

Master FP, Southern Netherlands, 1600-1650
Pewter

DIVA collection, S71/68 (Gift Pierre Solvay)

-- **Spoon**

Master AG, Southern Netherlands, 1600-1650
Pewter

DIVA collection, S71/70 (Gift Pierre Solvay)

-- **Spoon**
Daniël I Dor, Antwerp, 1584-1647
Pewter
DIVA collection, S71/71 (Gift Pierre Solvay)

4.05 **Bowl with handle**
Antwerp, 1650-1710
Earthenware
DIVA collection, S87/29

4.06 **Wedding cutlery**
Presumably Antwerp, ca. 1600
Silver, steel
MAS collection, Applied Arts and History collection (Vleeshuis), B504/32

4.07 **Plate**
Master WS, Mechelen, ca. 1580-1620
Pewter
DIVA collection, S66/3

4.08 **Knife**
15th century
Iron, copper
DIVA collection, S71/51 (Gift Pierre Solvay)

4.09 **Knife**
Flanders, 1450-1550
Wood, copper, iron
DIVA collection, S71/16 (Gift Pierre Solvay)

-- **Knife**
Flanders, 1450-1550
Wood, copper, iron
DIVA collection, S71/30 (Gift Pierre Solvay)

4.10 **Folding fork with bowl of a spoon**
Master with two-eared jugletAntwerp, 1611-1612
Silver
Museum Mayer van den Bergh collection, MMB.0488 (B565/4)

4.11 **Spoon with initials**
Master with running fox, Antwerp, 1631-1632
Silver
Loan Gasthuiszusters Lier, B566/4

4.12 **Dish**
Antwerp, 1480-1520
Pewter
DIVA collection, S80/3

4.13 **Plate**
Antwerp, 1650-1710
Earthenware
DIVA collection, S87/15

4.14 **Knife and fork**
Germany, ca. 1700
Copper, ivory, wood, iron
DIVA collection, S5490

4.15 **Knife**
Low Countries, ca. 1650
Copper, iron, enamel
DIVA collection, S1995

-- **Knife**
Low Countries, 1650-1700
Iron, copper, enamel
DIVA collection, S1999

4.16 **Flagon with lid**
Master GI or IG, Antwerp, 1722-1723 (silver)
Glass, silver
DIVA collection, S98/13 (Gift Maurice Everaet)

4.17 **Beaker**
Master with arrow, Antwerp, 1602-1608
Silver
DIVA collection, S55/27

4.18 **Jug**
Wallonia, 1600-1620 (stoneware) and Antwerp, 17th century (pewter)
Stoneware, pewter
DIVA collection, S60/65

4.19 **Roemer**
Southern Netherlands, 1640-1680
Glass
DIVA collection, S89/91

4.20 **Narrow neck-type jug**
Westerwald, 1650-1700
Stoneware
DIVA collection, S91/16

TABLE MANNERS

During the 16th and 17th centuries, there was more of a focus on table manners among different sections of society. Special books on table etiquette were also published. For example, in 1530 the humanist Erasmus outlined in his *De civilitate morum puerilium (On civility in children)* how children should behave at the table. They were not allowed to blow their food, put their fingers in their food or rest their elbows on the table. Many of these table manners still apply today.

Just like today, on official occasions you could not choose where you took your seat at the table. You had to respect the table hierarchy. The host and the main guests were seated in the middle; the other guests were assigned seats.

1650-1750

Among the nobility and wealthy citizens, the table was set with silver dinner plates and other tableware. Everyone had their own bowl. There were no glasses on the table, these were offered already filled. Look at the salt cellars too. The 'white gold' was valuable and essential for preserving food. The salt cellar was therefore next to the most important person at the table.

Candelabras were an important source of light on dining tables. Candlelight made the diamond jewels sparkle during dinners.

The *dressoor* (sideboard) displayed the showpieces in silver, pewter and glass. Precious dishes – such as the water pitcher behind you and a washbowl – were either on top of the *dressoor* or stored in it. Servants came around with pitcher and bowl so table guests could wash their sticky fingers. This custom continued until the 18th century. After that, the pitcher and bowl got a new use in the bedroom, for a quick wash in the morning and evening.

4.21 Pitcher

Master with compass and horseshoe, Antwerp, 1656-1657
Silver

DIVA collection, S76/21

4.22 Écuelle with lid

Petrus van Eesbeeck, Brussels, 1717-1725
Silver

DIVA collection, S75/51 (Pierre Lunden bequest)

4.23 Pair of salt cellars

Master D, Liège, 1712-1713
Silver

DIVA collection, S75/71 (Pierre Lunden bequest)

4.24 Spoon

Master with pear with two leaves, Antwerp, 1664-1665
Silver

DIVA collection, S75/7 (Pierre Lunden bequest)

4.25 Plate

Jan Baptist I Buijsens, Antwerp, 1714-1715
Silver

DIVA collection, S94/3

4.26 Pair of table candlesticks ★

Brussels, 1687-1688 and 1689-1690
Silver

DIVA collection, S75/44 (Pierre Lunden bequest)

18TH-CENTURY CRAFTSMANSHIP

Charles of Lorraine, governor of the Southern Netherlands, had a unique interest in new techniques and materials. In his mansion in Tervuren, he had special ateliers set up and even started a porcelain factory. The German porcelain painter, Georg Christoph Lindemann, was put in charge of the factory and produced this unique porcelain plate. The coffeepot was made by court supplier Jacob Frans van der Donck.

A silver tea or coffee service became an important status symbol from 1750 onward. Serving coffee and tea at home grew into a social ritual in prominent circles. The tea parties offered the hostess and host the chance to show off their valuable drinks, luxurious service and fashionable interiors.

The caster was made by Leonard Joseph Ferrier. It appears to be openwork but is actually cast, using Ferrier's own method. A fine piece of craftsmanship.

4.27 Caster

Leonard Joseph Ferrier, Antwerp, 1765
Silver

DIVA collection, S2019/1

4.28 Coffeepot

Jacob Frans van der Donck, Brussels, 1769
Silver, wood

DIVA collection, S75/56 (Pierre Lunden bequest)

4.29 Plate

Georg Christoph Lindemann, Tervuren, 1770-1780
Porcelain

DIVA collection, S87/58 (Henricus Reniers bequest)

18TH CENTURY

On the banquet table were tureens, mustard pots, salt cellars, oil and vinegar sets and sugar casters. The table was ideally set with colourful porcelain dinnerware. Forks got a fourth prong, and cutlery was given a permanent place on the table, namely next to the plate.

For dinners, several dishes were served at the same time. This was called (though only from the 19th century) *service à la Française*, after the example of the French court. The tureen was brought out for serving ragout or soup. From then on, these dishes were served in deep soup bowls, like we still have today.

4.30 Tureen

★

Antoon de Raedt, Mechelen, 1765-1766
Silver

DIVA collection, S75/77 (Pierre Lunden bequest)

4.31 Ragout spoon

Jan Baptist I Verberckt, Antwerp, 1790
Silver

DIVA collection, S94/16 (Gift Albert & Cecile Maesen)

4.32 Caster and mustard pot

Antoon Spillemaeckers, Antwerp, 1774
Silver

DIVA collection, S75/17 (Pierre Lunden bequest)

4.33 Oil and vinegar set

Josephus Franciscus van der Borcht, Antwerp, 1760
Silver

DIVA collection, S94/24 (Gift Albert & Cecile Maesen)

4.34 Sauceboat

André Joseph Petit, Antwerp, 1787
Silver

DIVA collection, S56/1

4.35 Pair of salt cellars

André Joseph Petit, Antwerp, 1786
Silver, glass

DIVA collection, S75/26 (Pierre Lunden bequest)

4.36 Mustard pot

André Joseph Petit, Antwerp, 1795
Silver, glass

DIVA collection, S2005/15 (Gift Albert & Cecile Maesen)

4.37 Salver

Michiel Verberckt, Antwerp, 1775
Silver

DIVA collection, S75/23 (Pierre Lunden bequest)

4.38 Drinking glass

Great Britain, 1750-1800
Glass

DIVA collection, S89/96

4.39 Pair of sugar casting spoons

Jan Baptist I Verberckt, Antwerp, 1786
Silver

DIVA collection, S96/22A-B

4.40 Spoon and fork

Master with Providence sign, Tournai, 1775
Silver

DIVA collection, S2007/10 (Gift Albert & Cecile Maesen)

4.41 Soup plate and plate *à la mouche*

Tournai, 1775-1800 (soup-plate), 1750-1800 (plate)
Porcelain

DIVA collection, S91/26, S91/28

4.42 Knife

Mons, 1778 (silver) and Denis, Brussels, 19th century (steel)
Silver, steel

DIVA collection, S94/7a

4.43 Knife

Tournai, 18th century (porcelain) and Belgium, 1900-1950 (silver)
Porcelain, silver

DIVA collection, S91/35

4.44 Corkscrew

Josephus Franciscus van der Borcht, Antwerp, 1774
Steel, silver

DIVA collection, S2003/35

4.45 Demi-parure with case

France, 1780-1810
Gold, silver, ruby, rose cut diamonds

DIVA collection, S2016/4

THE EMPIRE STYLE

The Empire style of Napoleon Bonaparte set the tone in much of Europe in the early 19th century. The rather sleek style can be recognised by its straight lines, elements from antiquity and motifs from ancient Egypt such as palm leaves and sphinxes.

The liqueur set was a new novelty at the start of the 19th century and a typical example of this style. Winged figures decorate the legs. The central column is adorned with the head of Diana, the goddess of the hunt. Sweet liqueur, such as muscat wine, was served after the meal. This drink had a higher alcohol content than wine. The decanters were placed in the four openings, surrounded by the glasses.

4.46 Oil and vinegar set

Master V under point (or A above point) in a lozenge, Antwerp, 1798-1809
Silver, glass

DIVA collection, S92/14

4.47 Pair of ice buckets

Joseph Germain Dutalis, Brussels, 1814-1831
Silver

DIVA collection, S2000/2

4.48 Sauceboat

Pierre Hendrickx, Brussels, 1815-1832
Silver

DIVA collection, S2001/27

4.49 Basket

Pierre Joseph Jacques Tiberghien, Ghent, 1798-1809
Silver

DIVA collection, S2023/1

4.50 Sugar casting spoon

Joannes Jacobus Coetermans, Antwerp, 1821-1832
Silver

DIVA collection, S89/10

4.51 Soup ladle

Master R, Antwerp, 1798-1809
Silver

DIVA collection, S2006/4

4.52 Fish slice

Joseph Colette, Antwerp, 1817-1832
Silver, wood

DIVA collection, S95/13

4.53 Asparagus tong

Brussels, 1798-1809
Silver

DIVA collection, S2005/69 (Gift Albert & Cecile Maesen)

4.54 Punch ladle

Cornelis Volckerick, Antwerp, 1823-1832
Silver, wood

DIVA collection, S90/47

4.55 Punch ladle

Cornelis Volckerick, Antwerp, 1823-1832
Silver, wood

DIVA collection, S94/17 (Gift Albert & Cecile Maesen)

SERVICE À LA RUSSE

An important change starting in 1820 was serving dishes one after another, rather than placing everything on the table at the same time. Guests at the table were now served individual portions of all dishes, in a specific order. This was *service à la russe*, named after the Russian ambassador who is said to have introduced this practice to Europe.

The menu listed what courses would be served. There was now new cutlery for each dish, for eating as well as serving. Among other things, the asparagus dish made its appearance with accompanying asparagus tongs.

CA. 1850

In the 19th century, dining culture became more refined and the range of cutlery continued to expand. There was separate cutlery for each dish: from nut peelers, strawberry scoops to fruit, fish and butter knives. Knives were laid on knife stands so the white tablecloth wouldn't get dirty. Were you a guest who knew the correct use for all

these different types of cutlery? Then you clearly had refined table manners. Investing in a silver cutlery case was a way to impress.

The design of the silver cutlery imitated historical styles such as rococo. You can recognise the neo-rococo style by its complex and asymmetrical compositions. Shells, rocks and water were often used as motifs.

This century witnessed a host of scientific and technological advances. Thanks to industrial progress, cheaper tableware and mass-produced cutlery came on the market. Thanks to the discovery of electrolysis, cutlery could be silverplated on a large scale.

4.56 Mustard pot and caster

Rogerius Antonius Joannes Ceulemans, Antwerp, 1844-1868
Silver, glass

DIVA collection, S2005/23 (Gift Albert & Cecile Maesen)

4.57 Oil and vinegar set

Felix-Philippe Offermans, Antwerp, 1839-1860
Silver

DIVA collection, S94/26

4.58 Servers: salad fork, salad spoon, fish slice, compote spoons, strawberry spoon, fish fork

Presumably Edouard Ernie, Paris, ca. 1880
Silver, gold, bone

DIVA collection, S93/3-6

4.59 Coffeepot

Frédéric & Auguste Dufour, Brussels, 1868-1874
Silver, ivory

DIVA collection, S97/1

ART NOUVEAU

Art nouveau came into vogue at the end of the 19th century. The style broke with all ties to the past, hence the term art nouveau: new art. In Belgium, Brussels was a pioneer in this regard. While Victor Horta made his name primarily in architecture, the firm Wolfers Frères enjoyed great prestige at home and abroad for their silverware.

Floral motifs, Japanese decorations and rocailles (shell motifs) from the rococo period were regular features in art nouveau. The style strived to achieve a *Gesamtkunstwerk*: architecture, furniture and decoration had to form a whole. Many artists therefore worked in more than one discipline. For example, Henry Van de Velde was a painter, designer and architect. He produced the sauce bowl you see here. Van de Velde believed that line and form were more important than function.

At the dining table, there was more room for elegant decorations, such as *jardinières* containing floral arrangements.

4.60 Dish on base

Louis Wolfers père et fils, Brussels, 1890-1897
Silver

DIVA collection, S96/32A

4.61 Jardinière 570 *Esthétique*

Delheid Frères, Brussels, ca. 1900
Silver, copper

DIVA collection, S2010/15

4.62 Coffee spoon *Red Star Line*

Wolfers Frères, Brussels, ca. 1900
Silver, enamel

DIVA collection, S2013/44

4.63 Caster

Daum Frères, Nancy, ca. 1892 (glass) and Delheid Frères, Brussels, 1892-1900 (silver)
Silver, glass

DIVA collection, S2010/17

4.64 Carafe

Wolfers Frères, Foehr Eduard, 1897-1900
Silver, glass

DIVA collection, S2001/4

4.65 Two knife rests *207 Moderne*

Wolfers Frères, Brussels, 1896-1934 after a design by Philippe Wolfers, Brussels, 1896-1903
Silver

DIVA collection, S2003/21A-B (Gift John Simmons)

4.66 Sauceboat

Theodor Müller, Weimar and Koch & Bergfeld, Bremen, 1903 after a design by Henry Van de Velde, Weimar, 1902-1903
Silver

DIVA collection, S97/17

4.67 Pendant

Léopold Van Strydonck, Brussels, ca. 1900
Gold, enamel, labradorite, demantoid, old mine cut diamonds

DIVA collection, S87/39

4.68 Parure Countess Vilain XIIII with case

Paris, ca. 1810
Silver, gold, amethyst, diamond

Loan Saint-Peter's church of Bazel, B560/1

ART DECO

The end of the First World War heralded a new era. French sophistication made way for the American lifestyle. New objects with a symmetrical and industrial aesthetic made their appearance, and posed a challenge to designers. For example, the firm Delheid Frères ventured into silver cocktail shakers and whisky bars, among other things.

4.69 Tureen *Moderne Royal*

Maison Simonet-Deanscutter, Brussels, 1934-1935
Silver, ivory, gold

DIVA collection, S2014/3

4.70 Oil and vinegar set

Delheid Frères, Brussels, 1930-1939
Wood, silver

DIVA collection, S95/28

4.71 Mustard pot and spoon

Joaillerie Coosemans, Brussels, 1928-1935
Silver, glass

DIVA collection, S2007/94

4.72 Pair of salt cellars and pair of salt scoops 39

Delheid Frères, Brussels, 1930-1942
Glass, silver

DIVA collection, S95/5 (Gift Friends Provincial Museums Antwerp)

4.73 Knife rest 39

Delheid Frères, Brussels, ca. 1925-1930
Silver

DIVA collection, S2003/22A (Gift John Simmons)

4.74 Pusher 40

Delheid Frères, Brussels, 1930-1942
Silver

DIVA collection, S2009/22

4.75 Spoon and fork 230 *Moderne*

Wolfers Frères, Brussels, 1931-1939
Silver

DIVA collection, S94/28

4.76 Jardinière 2728 *aux athlètes*

Delheid Frères (silver) and Albert Joseph Carlens (model images), Brussels, ca. 1928 with shop mark Raymond Ruys, Antwerp, 1928-1929
Bronze, silver

DIVA collection, S2000/10

4.77 Cocktail shaker

Delheid Frères, Brussels, ca. 1942
Silver

DIVA collection, S2008/1

4.78 Box 9596

Ernest & Robert Altenloh, Brussels, 1929-1930
Wood, silver

DIVA collection, S95/7 (Gift Friends Provincial Museums Antwerp)

4.79 Coffee filters with tray

Albert Charlent, Brussels, 1942-1950
Silver, ebony, glass

DIVA collection, S2009/1

4.80 Whiskey bar

Delheid Frères, Brussels, 1925-1942
Silver, coromandel, satin glass

DIVA collection, S2012/6

4.81 das kUchenBOOT

Jean Lemmens, Antwerp, 1998-1999
Tuckeroo, lacquer, parchment, wood, silver, mother of pearl, shagreen, linen, roiro-urushi, ivory, ki-uruschi, stainless steel, ginfun, binigara-uruschi, jinoko, shu-nuri

DIVA collection, S99/6 (Sterckshof commission 1998)

4.82 Tankard

Jean Dufour & Frères, Brussels, 1862 with shop mark Auguste Dufour, Brussels, 1874-1912
Silver

DIVA collection, S2020/30

TUREENS

In the 18th century, soup and ragout were served in tureens. This unique example in Louis XVI style was produced by Joannes Cornelius Hendrickx in 1782, commissioned by Pierre de Meester. 18th-century silver tureens from the Southern Netherlands are rather rare and were only produced for wealthy customers. The richly decorated table piece with musical instruments and musical scores also proudly displays the coat of arms of the de Meester family, emphasising the owner's status.

4.83 Tureen on stand with matching plate

Johannes Cornelius Hendrickx, Mechelen, 1782
Silver

King Baudouin Foundation collection, Léon Courtin-Marcelle Bouché fund, B512/6/2-4

1950 - TODAY

After the Second World War, society underwent further change and class differences blurred. People increasingly ate out and invested less in silver and fancy dinnerware. The preference was for cheaper and more practical stainless steel cutlery for everyday use. The silverware was only brought out for parties and special occasions.

Designers used stainless steel that could be silverplated or goldplated. One example is the *Doria* cutlery set from the Belgian firm Wiskemann.

A minority continued to produce silver tableware for the elite. For example, the Belgian firm Wolfers Frères designed the *Ondine* table centrepiece and *Mirador* candelabra for the 1958 World's Fair in Brussels.

Contemporary silversmiths or designers continue to push the boundaries of utilitarian objects, and art or design. They work in silver, stainless steel or other materials.

4.84 Centrepiece *Ondine*

Wolfers Frères (centrepiece) and Marcel Wolfers (statue), Brussels, 1958
Silver, plate glass, bronze, shell (animal material)

King Baudouin Foundation collection, B512/4

4.85 Pair of candelabras *Mirador*

Wolfers Frères, Brussels, 1958
Silver, metal, glass

King Baudouin Foundation collection, B512/5

4.86 Cutlery *Doria*: fork, knife and spoon

Wiskemann NV, Ruisbroek, 1960-1970 after a design by Nanny Still
Metal, silver, brass

DIVA collection, S2009/5D-E-F

4.87 Cutlery *Ag+*: fork, knife and spoon

Wiskemann NV, Ruisbroek, 2003 after a design by Claire Bataille and Paul ibens
Silver

DIVA collection, S2003/40A1-B1-C1

4.88 *Concerto Grosso*: water pitcher, claret jug, vase, cheese grater, spice box, sugar caster, salt and pepper shaker, decorative objects

Rembrandt Jordan, Kalmthout, 2002
Silver, limestone, jasper

DIVA collection, S2002/4 (Sterckshof commission 2001)

4.89 **Chip fork *Enjoy your Belgian Meal!***

Sophie Lachaert, Antwerp, 2004
Silver, textile

DIVA collection, S2004/10

4.90 **Knife *Cultured Manners #68***

Octave Vandeweghe, Antwerp, 2017
Smoky quartz

DIVA collection, S2017/11/1

-- **Fork *Cultured Manners #73***

Octave Vandeweghe, Antwerp, 2017
Citrine

DIVA collection, S2017/11/2

-- **Knife and fork *Cultured Manners #32***

Octave Vandeweghe, Antwerp, 2015
Synthetic citrine

DIVA collection, S2017/11/3-4

4.91 **Four butter spreaders *Appetize***

Gense, Eskilstuna after a design by Nedda El-Asmar, Antwerp, 2006
Stainless steel

DIVA collection, S2018/3 (Gift Marjan Unger)

4.92 ***Just the Pearl II*, from: *The Mariage***

Frank van Driel, 2015

Loan Frank van Driel

4.93 **Sauceboat**

Japan, 1700-1725 (Imari porcelain) and Petrus Josephus Fonson, Brussels, 1760
Silver, Imari porcelain

King Baudouin Collection, Comte Thierry de Looz-Corswarem fund, B512/27

INTERIOR IMAGES / REPRODUCTIONS ON THE WALLS

1. D'Ursel Castle (Hingene Province of Antwerp)
2. House Coetermans (now Atelier Giorgetti)


2000
1880
1800

THE TRADING ROOM

ANTWERP, WHERE THE WORLD COMES TOGETHER FOR DIAMONDS

Delve into the diamond trade in Antwerp, the undisputed diamond capital of the world. The first evidence of this trade dates back to the 15th century. Today, more than 575 years later, diamonds are still successfully traded here. How did diamonds find their way to this city? And how did the great diversity in the diamond industry come about?

The central globe shows how diamonds have travelled by land, sea and air to Antwerp throughout history. The diamond trade is characterised by its international context and the different nationalities and faith communities that participate in it. Even today, more than 70 different cultures and nationalities gather in Antwerp's diamond district to trade diamonds. The Jewish and Indian communities are the most significant participants. One simple handshake can close a million-dollar deal. Trust is crucial in this setting.

Over time, we see how the influence of the main production countries has shifted. In the short films, you will meet six historical characters, with different origins, who played important roles in the Antwerp diamond trade. They will explain how things worked in their time. The jewellery from their specific periods can be viewed under the screens.

The last film tells you more about today's diamond trade in Antwerp's diamond district.

5.01 Pendant

Antwerp, ca. 1570-1580
Gold, agate, table cut diamonds and rubies, enamel

Loan Saint-Martin Church Aalst, 1983/650 (B570/1)

5.02 Ring

Low Countries, ca. 1500-1530
Gold, point cut diamond

DIVA collection, S91/6

5.03 Laça pendant

Spain or Portugal, ca. 1800
Silver, gold, Antwerp rose cut diamonds

Boelens-Hellemans collection, B542/25

5.04 Demi-parure

Presumably Portugal, late 17th century
Gold, rose cut diamonds

Boelens-Hellemans collection, B562/4

5.05 Corsage jewel

Presumably Spain or Portugal, 1650-1700
Gold, table cut diamonds

DIVA collection, DMK96/1

5.06 Ring

Presumably Spain or Portugal, 1690-1730
Gold, enamel, table cut diamonds

DIVA collection, S75/180

5.07 Ring

Presumably Spain or Portugal, 1650-1675
Gold, rose cut diamonds

DIVA collection, S75/184

5.08 Spray brooch

Europe, 1800-1830
Gold, silver, old mine cut diamonds

DIVA collection, DMK98/6

5.09 Ring with portrait miniature

France, 1780-1820
Silver, gold, ivory, glass, old mine cut diamonds

DIVA collection, S71/104

5.10 Laça pendant with pair of earrings

Spain or Portugal, 1750-1800
Emerald, gold

Boelens-Hellemans collection, B542/24

5.11 Bow brooch with detachable pendant

Europe, mid-18th century
Silver, rose cut diamonds

Boelens-Hellemans collection, B562/5

5.12 Brooch/pendant in the shape of a spray of flowers

France or Great Britain, ca. 1750
Silver, gold, rose cut diamonds

DIVA collection, S85/1

5.13 Demi-parure

France, 1860-1870
Gold, silver, Amsterdam rose cut and Antwerp rose cut diamonds

Boelens-Hellemans collection, B542/30

5.14 Bracelet/choker

Presumably Belgium, ca. 1880
Silver, gold, old mine cut diamonds

Loan Saint-Andrew's Church Antwerp, B516/1

5.15 Lozenge-shaped brooch

Europe, 1800-1850
Gold, diamonds in rose cut, pear cut, Amsterdam and Antwerp rose cut

Loan Saint-Andrew's Church Antwerp, B516/3

5.16 Flemish heart surmounted by trophy

Henricus Franciscus Coetermans, Antwerp, 1832-1869
Silver, gold, Antwerp rose cut diamonds

DIVA collection, S90/48 (Gift Adrienne Mariën)

5.17 Necklace

Emile Anthony & Wolfers Frères, Antwerp, 1910
Platinum, gold, natural pearls, diamonds in old European cut, single cut and rose cut

DIVA collection, S2020/35/1

5.18 Three-part spray brooch

Emile Anthony & Wolfers Frères, Antwerp, ca. 1880
Silver, gold, old mine cut and rose cut diamonds

DIVA collection, S86/1

5.19 Escutcheon of the city of Antwerp

Romi Goldmuntz, Antwerp, ca. 1936-1937
Ruby, ceramic and ceramic products, gold, diamonds in brilliant cut, single cut, baguette cut and rose cut

City of Antwerp collection, B177/1

5.20 ECC tennis racket

Arent & Van Leeuw, Antwerp, ca. 1986 after a design by Peter Varozza
Gold, diamonds in brilliant cut

Loan AWDC, B534/1

1500 – 1600

During this period, almost all diamonds came from India and a small portion from Borneo. Venice was the central point between East and West and held a monopoly in the diamond trade with India until the Portuguese took over this position.

In 1498, the Portuguese Vasco da Gama discovered a new route to India by sea, via the Cape of Good Hope. This route benefited the diamond trade in Antwerp, where the first Portuguese ships from India docked in 1503.

During the 16th century, Italians, Portuguese and the people of Flanders dominated the diamond trade with India from bases in Lisbon and Antwerp. From Antwerp, diamonds were exported all over Europe.

1600 – 1700

Antwerp had a significant Portuguese trading community, united in the Portuguese Nation. Their Jewish background was an important reason for moving to Antwerp. Starting in 1496, they had to convert to Catholicism or leave Portugal.

The presence of many merchants of diverse nationalities made Antwerp an interesting trading city where new information and economic knowledge were readily available.

In the late 16th century, a large number of Portuguese Jewish diamond merchants left for Amsterdam and took the flourishing diamond industry with them. The role of the Netherlands expanded in the 17th century, both in the diamond trade and also in diamond processing.

After 1668, the English and the Indians dominated trade.

1700 – 1800

In 1725, when Indian mines seemed to have been exhausted, diamonds were found in Brazil, then a Portuguese colony. The Portuguese government issued a mining and trade monopoly and gave English and Dutch merchants the sole right to European trade. Antwerp became dependent on them.

Amsterdam sold only lower quality rough diamonds to Antwerp and diamond processing declined as a result. Out of necessity, Antwerp acquired the skill and reputation for making perfectly cut diamonds from even the most difficult rough stones.

Women also worked in the Antwerp diamond trade in the 18th century.

1800 – 1900

In 1867, diamonds were found in South Africa. Large quantities of top-quality stones entered Europe and revived Antwerp as a diamond city.

Investments were made in steam-powered diamond factories, preferably near the newly constructed Central Station, not far from today's diamond district.

People gathered in cafes for trading purposes. However, this was not safe enough, so the Diamond Club of Antwerp was founded in 1893.

The monopoly on rough diamonds from South Africa came into the hands of De Beers and the London Syndicate, but processing took place in Antwerp and Amsterdam.

In the 1880s, another large group of Jews found a safe haven in Antwerp. This time they fled from Central and Eastern Europe. Many found work in the Antwerp diamond industry.

1900 - 2000

Antwerp grew to become the main centre for cut diamonds. Starting in the 1920s, rough diamonds were imported directly from the Belgian Congo.

During World War II, many Jewish merchant families fled to London, New York and Palestine. After the war, Mayor Camille Huysmans recalled many of them and offered them tax benefits.

The Diamond Office was established in 1945 to regulate and simplify the import and export of diamonds.

In the 1960s and 1970s, Indians developed their share of the diamond trade, including diamond cutting.

Meanwhile, diamonds were also mined and traded in countries such as Angola, Australia, Botswana, Canada, Lesotho, Namibia and Russia.

2000 – 2022

In a globalised diamond industry, ethical and environmental issues are addressed together. In 2003, the *Kimberley Process Certification Scheme* was enacted to prevent the trade in blood diamonds. There is ongoing work on ethical improvements throughout the chain: from mine to consumer. The ecological impact of diamond mining is also becoming increasingly important.

Synthetic diamonds have existed as far back as the 20th century, but have only been used commercially in jewellery since the 2010s.

Antwerp is home to a huge diamond industry. Under strict rules, diamonds (rough and cut) are traded worldwide. Moreover, Antwerp is known for its master polishers and innovative techniques. After 575 years, Antwerp still remains an important diamond city.



THE ATELIER

DIAMOND CUTTING AND GOLD/SILVERSMITHING: A WORLD OF EXPERTISE

Gold, silver and diamonds have been processed and incorporated into jewellery and luxury objects for centuries. Processing raw materials into dazzling, brilliant objects requires quality craftsmanship. Look over the shoulder of the goldsmith, silversmith and diamond cutter and discover the different types of techniques involved.

The diamond workers' tools hang on the right-hand side of the atelier. They have used more or less the same tools and age-old techniques for hundreds of years. This selection showcases the long history of the craft. Real innovation in the diamond workshop today is found mainly in the use of computers and lasers. This allows the diamond worker to work with even greater precision.

In the atelier cabinet on the left wall, you will find historical and contemporary silver objects and everything the gold and silversmith uses in the creation process, grouped by gold and silversmithing technique. Want to know more about these techniques? Take a seat on a stool at one of the screens and watch the films.

Want to have a go yourself? The DIVA atelier hosts regular workshops where you can learn all these techniques. Ask for more information at the reception desk or visit the website.

6.01 **Drawing platter Sb 4231/35 *Gioconda* (reproduction)**

Atelier Wolfers Frères (drawing) after a design by Philippe Wolfers, Brussels, 1923-1925

DIVA collection, P2004/1/1811

6.02 ★ ***Gioconda* platter**

Wolfers Frères, Brussels, 1925 after a design by Philippe Wolfers, Brussels, 1923-1925
Silver

DIVA collection, S96/33a

6.03 **Model of claw foot with mascaron**

Atelier Wolfers Frères, Brussels, ca. 1885
Bronze

DIVA collection, S2004/16/1041

6.04 **Model of handle**

Atelier Wolfers Frères, Brussels, ca. 1885
Bronze

DIVA collection, S2004/16/4428

6.05 **Teapot**

Louis Wolfers père et fils, Brussels, 1885-1890
Silver, ivory

DIVA collection, S2000/6

6.06 **Vase**

Raymond Ruys, Antwerp, 1930
Silver

DIVA collection, S2005/122

6.07 **Pendant with necklace *My tamed king***

Georges Cuyvers, Antwerp, 1995
Gold, rubber, brilliant cut diamonds

DIVA collection, DMK99/10

6.08 **Three rings *Cycloïdes***

Peter Vermandere, Antwerp, 2018
Silver, gold, brass

DIVA collection, S2022/6

6.09 **Casting tree**

Kathleen Frisson, Antwerp, 2024
Messing

DIVA atelier

6.10 Insignia of a St. George Guild
Belgium, 19th century
Silver
DIVA collection, S503

6.11 Bracelet
Simonne Muylaert-Hofman, Aalst, 1995-2000
Gold, pearls, brilliant cut diamonds
DIVA collection, S2017/3

6.12 Ring
Simonne Muylaert-Hofman, Westkapelle, 2010
Gold, pearls, brilliant cut diamonds
DIVA collection, S2017/4

6.13 Cutlery 40
Delheid Frères, Brussels, knife 1930-1942 and spoon 1942-1950
Silver
DIVA collection, S2009/21

6.14 Model fork N° 40
Atelier Delheid Frères, Brussels, 1925-1930
Plaster
DIVA collection, S2004/14/12

6.15 Model fork N° 40
Atelier Delheid Frères, Brussels, 1925-1930
Plaster
DIVA collection, S2004/14/13

6.16 Model spoon N°44
Atelier Delheid Frères, Brussels, 1900-1950
Plaster
DIVA collection, S2004/14/34

6.17 Model spoon N°44
Atelier Delheid Frères, Brussels, 1900-1950
Plaster
DIVA collection, S2004/14/33

6.18 Model coffee spoon N° 40
Atelier Delheid Frères, Brussels, 1925-1930
Plaster
DIVA collection, S2004/14/4

6.19 Model of coffeepot N° 3428
Atelier Delheid Frères, Brussels, 1936-1937
Plaster
DIVA collection, S2004/14/111

6.20 Model foot coffeepot N° 3428

Atelier Delheid Frères, Brussels, 1936-1937
Plaster

DIVA collection, S2004/14/112

6.21 Model flagon

Philippe Wolfers, Brussels, 1892-1895
Plaster

King Baudouin Foundation collection, B512/13

6.22 Model sugar box N° 3428

Atelier Delheid Frères, Brussels, 1936-1937
Plaster

DIVA collection, S2004/14/117

6.23 Model milk jug N° 3428

Atelier Delheid Frères, Brussels, 1936-1937
Plaster

DIVA collection, S2004/14/119

6.24 Model lid coffeepot N° 3428

Atelier Delheid Frères, Brussels, 1936-1937
Plaster

DIVA collection, S2004/14/113

6.25 Four rounded punches

Iron

DIVA collection, S6794

6.26 Six hollow punches from atelier Bayens (Mechelen)

Iron

DIVA collection, S2006/147

6.27 Five fine chasing punches

Iron

Loan Georges Cuyvers, B212/5

6.28 Barrette needle file

Iron

DIVA collection, S6661A

6.29 Triangular needle file

Iron

DIVA collection, S6662A

6.30 Adjustable saw frame

Iron, wood

DIVA collection, S78/439 (Gift Haest-Lemmens)

6.31 Drawing coffeepot *Marabout perles* (reproduction)

Atelier Wolfers Frères, Brussels, 1962

DIVA collection, P2004/1/3151

6.32 **Coffeepot *Marabout***

Jean Jacques Coetermans, Antwerp, 1832-1856
Silver, wood

DIVA collection, S87/119

6.33 ★ ***Holy-water* stoup *Jesus and the Samaritan woman at the well***

Jan Pieter Antoon Verschuylen, Antwerp, 1833
Copper, silver

DIVA collection, S69/51

6.34 **Ornamental cup *Bruxelles Kermesse 1897***

Wolfers Frères, Brussels, 1897
Silver

DIVA collection, S97/2

6.35 **Plaquette depicting Saint Teresa of Avila's ectasy**

Master IM with grooving hammer, Antwerp, 1693-1694
Silver

DIVA collection, S58/82

6.36 **Brooch made from 5-franc coin**

Belgium, 1870-1900
Silver

DIVA collection, S98/1

6.37 **Ladies belt buckle**

Rombaut Wolf, Mechelen, 1869-1901
Silver

DIVA collection, S2020/1 (Gift Maria Sermeus)

6.38 **Ladies belt buckle**

Rombaut Wolf, Mechelen, 1869-1901
Silver

DIVA collection, S2020/2 (Gift Maria Sermeus)

6.39 ***The Ace of Spades*: wax figure**

Wim Bogaert (designer) and Joris Kuyl (maker), 1998
Wax

DIVA collection, S98/9c

6.40 **Shrine *The Ace of Spades***

Joris Kuyl, Kessel-Lo, 1998 with tattoo ornaments after a design by Wim Van den Bogaert
Silver, wood

DIVA collection, S98/9

6.41 **Vase *As the first frost on the water***

Thalen & Thalen, Francorchamps, 2013
Silver

DIVA collection, S2013/45 (Sterckshof commission 2013)

6.42 **Pump drill**

Iron, wood, brass

Loan Keyser, B209/20

6.43 **Grooving hammer of Freddy Hertz-Pompe**

Iron, wood

DIVA collection, S84/138

6.44 **Embossing hammer**

Iron, wood

DIVA collction, S6788

6.45 **Embossing hammer**

Iron, wood

Loan Technicum Antwerpen, B211/1

6.46 **Chasing hammer**

Iron, wood

DIVA collection, S77/178

6.47 **Bronze model jardinière SB894 *Boerenwormkruid***

Atelier Wolfers Frères, Brussels, ca. 1900 after a design by Philippe Wolfers
Bronze

DIVA collection, S2004/16/2534

6.48 **Design jardinière 1 (reproduction)**

Attributed to Maison E. Debaus, Brussels, 1890-1910

DIVA collection, P98/1038

6.49 **Jardinière SB894 *Boerenwormkruid***

Wolfers Frères, Brussels, 1911 after a design by Philippe Wolfers, Brussels, ca. 1900
Silver, glass

DIVA collection, S2012/1

6.50 **Caster and mustard pot**

Balthasar Lepies, Antwerp, 1708-1709
Silver

DIVA collection, S75/11 (Pierre Lunden bequest)

6.51 Sugar casting spoon

André Joseph Petit, Antwerp, 1786
Silver

DIVA collection, S75/29 (Pierre Lunden bequest)

6.52 Bracelet *Modular*

Salima Thakker, Antwerp, 2017
Silver, gold

DIVA collection, S2022/7

6.53 Pendant with photo holder

Europe, ca. 1900
Silver, photographic paper

DIVA collection, T80/1

6.54 Pair of cufflinks

Ca. 1900
Gold

DIVA collection, S2020/8 (Gift Francine de Nave)

6.55 Tea caddy

Peeter Alio jr, Brussels, 1727-1730
Silver

DIVA collection, S75/53 (Pierre Lunden bequest)

6.56 Caster

Master D, Liège, 1721-1722
Silver

DIVA collection, S75/72 (Pierre Lunden bequest)

6.57 Five-armed candelabra *Expo 58, Ondine*

Wolfers Frères, Brussels, 1958
Silver

DIVA collection, S95/20a

6.58 Design candelabra *Ondine* (reproduction)

Atelier Wolfers Frères, Brussels, 1957

DIVA collection, P2004/1/940

6.59 Model jardinière *neo-Louis XVI*

Atelier Delheid Frères, Brussels, 1919
Plaster

DIVA collection, S2004/14/66

6.60 Model for an altar cruet tray

Attributed to Artus Quellinus the Younger, Antwerp, 1650-1680
Terracotta

Loan City of Antwerp Archeology collection, B504/57

6.61 **Grooving hammer**
Iron, wood
Loan Technicum Antwerpen, B211/4

6.62 **Planishing hammer of Freddy Hertz-Pompe**
Iron
DIVA collection, S84/112

6.63 **Engraver's ball**
Iron, wood
DIVA collection, S94/98

6.64 **Engraver's cushion**
Leather
DIVA collection, S77/161B

6.65 **Graver knife**
Iron, wood, copper
DIVA collection, S6679

-- **Flat graver**
Iron, wood
DIVA collection, S6680

-- **Round graver**
Iron, wood, copper
DIVA collection, S6687

6.66 **Casting mould**
Iron
Loan Jan Heylen, B213/5

6.67 **Draw tong**
Koene en Co, Amsterdam, 1982
Iron
DIVA collection, S82/94

6.68 **Drawplate for harp triangular wire from atelier Bayens (Mechelen)**
Ets. Alfred Joliot, Paris, 1874-1920
Iron
DIVA collection, S2006/83

6.69 **Pair of granulation bowls**
David Huycke, Sint-Niklaas, 1996 (design) and 1998 (realisation)
Silver
DIVA collection, S98/15

6.70 **Object**
Order & Chaos #1
David Huycke, Sint-Niklaas, 2008
Silver, stainless steel, polyurethane
DIVA collection, S2010/18

6.71 ★ **Ring**
Southern France or Italy, 1st century
Silver

Loan Cultural Heritage Department Province of Antwerp, B514/1

6.72 **Pendant *Gentle Reminder***
Carolien Cuyvers, Antwerp, 2017
Gold, hair, rubber

Loan Carolien Cuyvers, B548/1

6.73 **Pendant**
Jean Michel Anthony, Antwerp, 1822-1832
Gold, mother of pearl, paint

DIVA collection, S2021/3/10 (Philippen collection)

6.74 **Pair of buttons**
Germany, 19th century
Silver

DIVA collection, S1789

6.75 **Brooch**
1800-1900
Metal, silver

DIVA collection, S1791

6.76 **Heart-shaped pendant**
Belgium, 19th century
Silver, gold

DIVA collection, S2021/4/6 (Philippen collection)

6.77 **Relief medaillon with the forge of Vulcan**
Attributed to Hans Jamnitzer, Neurenberg, ca. 1573 after print of Cornelis Bos, 1546 based on painting of Maarten Van Heemskerck, 1536
Lead

DIVA collection, S59/13

6.78 **Medal of the Fat Bullock**
Jean François Joseph Vanderhulst, Antwerp, 1850
Silver

DIVA collection, M18

6.79 **Bowl**
Werner Oehlschlaeger, Lübeck, 1994
Silver, gold

DIVA collection, S2002/84 (Vic Janssens collection)

6.80 Flagon with beakers on tray *Waterfront*

Joris Kuyl, Mechelen-Bovelingen, 1993
Silver, gold

DIVA collection, S93/14

6.81 Model hand mirror N° 610

Atelier Delheid Frères, Brussels, 1890-1950
Plaster

DIVA collection, S2004/14/449

6.82 Model candlestick and drip catcher *neo-Louis XV*

Atelier Delheid Frères, Brussels, 1850-1950
Plaster

DIVA collection, S2004/14/354

6.83 Model flagon

Atelier Delheid Frères, Brussels, 1930-1950
Plaster

DIVA collection, S2004/14/50

6.84 Objects *WIREWORK*

Annemie De Corte, Hamme, 2004
Silver

DIVA collection, S2004/20 (Sterckshof commission 2004)

6.85 *Ex-concetto* dish

Max Gielis, Antwerp, 2000
Silver

DIVA collection, S2000/14/1 (Gift Friends Provincial Museums Antwerp)

6.86 Button

Paris, 1819-1838
Gold, enamel

DIVA collection, S2021/3/7 (Philippen collection)

6.87 Pair of pendant earrings

Paris, 1819-1838
Gold, enamel

DIVA collection, S2021/4/10 (Philippen collection)

6.88 Pair of pendant earrings

Joannes Jacobus Joris, Antwerp, 1869-1880
Gold, enamel

DIVA collection, S2021/4/11 (Philippen collection)

6.89 Pair of pendant earrings

Frans Charles Van Lerberghe, Ghent, 1819-1831
Gold, enamel

DIVA collection, S85/3

6.90 Punch of ex-voto with flaming heart

Belgium, 19th century
Lead

DIVA collection, S2007/78

6.91 Punches and stamped shapes

Iron

DIVA collection, S6781

6.92 Dishes *Perpetuum Mobile*

Helena Schepens, Kalmthout, 2007-2008
Silver, precious metal

DIVA collection, S2007/34A (Sterckshof commission 2007)

6.93 Vases *Prelude to a Kiss*

Georges Cuyvers, Antwerp, 2011
Silver, copper, wood

DIVA collection, S2011/7 (Sterckshof commission 2011)

6.100 Parcel papers

Diamonds are tucked away in parcel papers. The paper is folded in a specific way to prevent the diamonds from falling out.

6.101 Pair of pendant earrings



Gold, silver, rose cut and Antwerp rose cut diamonds

DIVA collection, DMKXX/5

6.102 Entourage ring

The Netherlands, 1953-2000 after 18th century model
Gold, silver, rose cut and Amsterdam rose cut diamonds

DIVA collection, DMK00/8

6.103 Shirt button for evening wear

Isabelle 'Yi-Pei' Chang, Antwerp or Taiwan, 1999
Steel, gold, silver, brilliant cut diamonds

DIVA collection, DMKXX/2

6.104 Brooch

Lucie Bausart, Antwerp, 1996
White gold, Fire-rose cut diamond (brilliant cut)

DIVA collection, DMK99/11 (Gift Friends Provincial Museums Antwerp)

6.105 Ring

Wim Pieters, Belgium, 1994
Gold, marquise cut diamond

DIVA collection, DMK94/4

6.106 Ring *Flanders briljant*

Gold, brilliant cut diamond

Lewy-Friedrich collection, B537/3

6.107 Ring for the little finger

Georges Cuyvers, Antwerp, 1993
Gold, platinum, iron, ebony, Sunflower cut diamond

DIVA collection, DMK94/1

6.108 Part of a flower brooch

Europe, ca. 1850
Silver, gold, rose cut and table cut diamonds

DIVA collection, S75/185

6.109 Pin

Daisy Verheyden, Antwerp, 2000
Gold, J.C. Millenium cut diamond

DIVA collection, DMK01/6

6.110 The development of diamond cuts since the 15th century (replicas)

A. Ruppenthal KG, Idar-Oberstein, 1982
Mineral, rock crystal

DIVA collection, S2020/27

6.111 Diamond *Flanders briljant*

Brilliant cut diamond, 0.48 ct

Loan Kuwayama Europe nv, B536/2

-- Diamond *Flanders briljant*

Brilliant cut diamond, 0.57 ct

Loan Lewy-Friedrich, B537/4

-- Diamond *Flanders briljant*

Brilliant cut diamond, 0.67 ct

Loan Lewy-Friedrich, B537/5

-- *Blue Flame* diamond

Tesiro Jewellery, 2009
Diamond, 1 ct

DIVA collection, DMK09/1

-- **Diamond with portrait of King Baudouin**
Robert Meeus, Antwerp, 1980
Diamond, 1.04 ct
DIVA collection, DMK02/1 (Gift Royal Court)

-- **Diamond in the shape of a duck**
Diamond, 0.59 ct
Loan Andiamond, B523/1

-- **Diamonds *I Love You***
Diamond, 1.32 ct
Loan Andiamond, B523/2

-- **Point cut diamond**
Diamond, 4.56 ct
Loan H. Schamisso, B188/3

-- **Full table cut diamond**
Diamond, 1.57 ct
Loan H. Schamisso, B188/1

-- **Mirror table cut diamond**
Diamond, 3.076 ct
Loan H. Schamisso, B188/2

-- **Pear-shaped rose cut diamond**
Before 1700
Diamond, 1.92 ct
DIVA collection, S2022/11

-- **Diamond with Peruzzi cut**
Ca. 1860
Diamond
Loan Adin NV – Fine Antique Jewellery, B551/1

-- **Yellow diamond in cushion cut**
Diamond, 3.69 ct
DIVA collection, S68/19 (Gift Leo Steigrad)

6.112 Snuffbox
Schoonhovense Zilverfabriek H. Hooijkaas, Schoonhoven, 1924
Silver
DIVA collection, DMK98/5

CULLINAN: LARGEST ROUGH DIAMOND OF TOP QUALITY

The Cullinan is the largest colourless diamond of top quality (so far). It weighed a whopping 3106 ct in the rough and was found in 1905 at the Premier mine in Cullinan, in the Transvaal Colony in South Africa.

In 1907, the diamond was presented to King Edward VII of England on behalf of the colony. King Edward had the diamond cut by Amsterdam master cutter Joseph Asscher. It took Asscher four days to prepare the groove for the cleaver. The first stroke broke the tool and not the diamond. Asscher decided to make special tools. He used a grinding wheel from the Antwerp firm G. De Winter & Son.

In the end, Asscher presented nine larger and 96 smaller diamonds. The largest two are included in the British Crown Jewels and on display in the Tower of London.

Have a look at a replica of the rough and cut Cullinan, a cutting wheel of G. De Winter & Zoon and photos of the cutting process.

6.113 **Polishing wheel**

G. De Winter & Zoon

DIVA collection, S2486

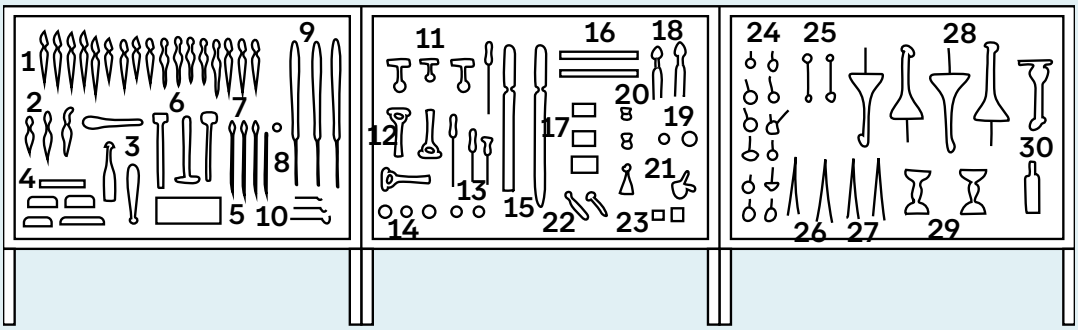
6.114 **Replica *Cullinan***

DIVA collection, B226/25 and S2022/8

6.115 **Replica *Lesotho Promise***

Diamcad, Antwerp, after 2006
Cubic zirconia, resin

DIVA collection, S2017/12



1 **Cleaving stick**
Wood
DIVA collection, DMK67/14B

-- **Cleaving stick**
Wood, cement, iron
DIVA collection, DMK12/41A (Gift DTC)

-- **Cleaving stick**
Wood, cement
DIVA collection, S2481

-- **Cleaving stick**
Wood, copper
DIVA collection, S3439

-- **Cleaving stick**
Wood, cement
DIVA collection, S3442

-- **Cleaving stick**
Wood, copper, cement
DIVA collection, S3444

-- **Cleaving stick**
Wood, copper, cement
DIVA collection, S3445

-- **Cleaving stick**
Wood, copper, cement
DIVA collection, S3446

-- **Cleaving stick**
Wood, copper
DIVA collection, S3450

-- **Cleaving stick**
Wood, copper
DIVA collection, S3451

-- **Cleaving stick**
Wood, copper
DIVA collection, S3453

-- **Cleaving stick**
Wood, copper
DIVA collection, S3456

-- **Cleaving stick**
Wood, cement, copper
DIVA collection, S3459

-- **Cleaving stick**
Wood, cement
DIVA collection, S3460

-- **Cleaving stick**
Wood, cement
DIVA collection, S68/65A (Gift Mrs Rombouts)

-- **Cleaving stick**
Wood, cement
DIVA collection, S68/65B (Gift Mrs Rombouts)

-- **Cleaving stick**
Wood, cement
DIVA collection, S72/13a (Gift Bochner)

-- **Cleaving stick**
Wood, cement
DIVA collection, S88/143 (Gift Mrs Van Den Bergh)

-- **Cleaving stick**
Wood, copper
DIVA collection, S88/146 (Gift Mrs Van Den Bergh)

-- **Cleaving stick**
Wood, cement
DIVA collection, DMK12/41B (Gift DTC)

9 **Bruting stick**
Wood, copper, iron
DIVA collection, DMK67/19A

-- **Bruting stick**
Wood, copper, iron
DIVA collection, S77/104B (Gift Putterie)

-- **Bruting stick**
Wood, copper, iron
DIVA collection, S77/104C (Gift Putterie)

3 **Cleaving hammer**
Wood
DIVA collection, S72/1 (Gift Mrs Rombouts)

-- **Cleaving hammer**
Wood
DIVA collection, DMK12/38 (Gift DTC)

-- **Cleaving hammer**
Wood
DIVA collection, DMK67/16 (Gift DTC)

4 **Cleaving blade**
Friedrich Herder Abraham Sohn, Solingen
Steel
DIVA collection, DMK12/39E (Gift DTC)

-- **Cleaving blade**
Friedrich Herder Abraham Sohn, Solingen
Steel
DIVA collection, DMK12/39F (Gift DTC)

-- **Cleaving blade**
Friedrich Herder Abraham Sohn, Solingen
Steel
DIVA collection, DMK12/39H (Gift DTC)

-- **Cleaving blade**
Friedrich Herder Abraham Sohn, Solingen
Steel
DIVA collection, S3428

-- **Cleaving blade**
Friedrich Herder Abraham Sohn, Solingen
Steel
DIVA collection, S3429

5 **Cleaver's box**
Wood
DIVA collection, S68/56C (Gift Mrs Rombouts)

6 **Bruting hammer**
Copper, wood
DIVA collection, DMK12/16B (Gift DTC)

-- **Bruting hammer**
Copper, wood
DIVA collection, DMK12/16C (Gift DTC)

-- **Bruting hammer**
Copper, wood
DIVA collection, S88/47 (Gift Mrs Van Den Bergh)

7 **Setting pin and bruting dop**
Copper
DIVA collection, DMK12/20F (Gift DTC)

-- **Setting pin and bruting dop**
Copper, cement, iron
DIVA collection, DMK12/20J (Gift DTC)

-- **Setting pin and bruting dop**

Copper, iron

DIVA collection, S68/42B (Gift Mrs Rombouts)

-- **Setting pins and bruting dop with stone**

Copper, diamond, cement, iron

DIVA collection, S88/95 (Gift Mrs Van Den Bergh)

10 **Bruting dop spanner**

Iron

DIVA collection, S68/14 (Gift Wins)

-- **Bruting dop spanner**

Iron

DIVA collection, DMK12/15/1 (Gift DTC)

-- **Bruting dop spanner**

Iron

DIVA collection, DMK12/15/2 (Gift DTC)

11 **Pestle (part of diamond mortar)**

Iron

MAS, Applied arts Antwerp collection (Vleeshuis), 66.24.5 5 (Recuperation Huikstraat), B226/69B

-- **Pestle (part of diamond mortar)**

Iron

DIVA collection, S68/39B (Gift Mrs Rombouts)

-- **Pestle (part of diamond mortar)**

Iron

DIVA collection, S68/88b (Gift Aertgeerts)

12 **Powder roller**

Iron, wood, steel

DIVA collection, DMK12/45A (Gift DTC)

-- **Powder roller**

Iron, steel, metal

DIVA collection, DMK12/45C (Gift DTC)

-- **Powder roller**

Iron, steel, metal

DIVA collection, DMK12/45D (Gift DTC)

13 **File**

Wood, iron

DIVA collection, DMK12/108/1 (Gift DTC)

-- **File**
Wood, iron
DIVA collection, DMK12/108/2 (Gift DTC)

-- **File**
Wood, iron
DIVA collection, DMK12/108/3 (Gift DTC)

-- **File**
Wood, iron
DIVA collection, DMK12/108/4 (Gift DTC)

14 **Diamond powder pot**
Copper
DIVA collection, DMK12/49/1

-- **Diamond powder pot**
Copper
DIVA collection, DMK12/49/2

-- **Diamond powder pot**
Copper
DIVA collection, DMK12/49/3

-- **Diamond powder pot**
Copper
DIVA collection, S3472

-- **Diamond powder pot**
Copper
DIVA collection, S88/163 (Gift Mrs Van Den Bergh)

15 **Rasp**
Wood, iron
DIVA collection, DMK12/106 (Gift DTC)

-- **Rasp**
Wood, iron
DIVA collection, S68/52 (Gift Mrs Rombouts)

16 **Sanding file**
Wood, sandpaper
DIVA collection, DMK12/43A (Gift DTC)

-- **Sanding file**
Wood, sandpaper
DIVA collection, DMK12/43B (Gift DTC)

17 **Box**
Iron, paper
DIVA collection, DMK12/95/1 (Gift DTC)

-- **Box**
Iron, paper
DIVA collection, DMK12/95/2 (Gift DTC)

-- **Box**
Iron, paper
DIVA collection, DMK12/95/3 (Gift DTC)

18 **Pliers**
Iron
DIVA collection, DMK12/105/1 (Gift DTC)

-- **Pliers**
Iron
DIVA collection, DMK12/105/2 (Gift DTC)

19 **Sawyer's loupe**
Glass, copper
DIVA collection, DMK67/11

-- **Sawyer's loupe**
Glass, copper
DIVA collection, S68/27 (Gift Wins – Wesland Diamant)

20 **Two angle gauges**
Metal
DIVA collection, DMK12/86 (Gift DTC)

21 **Diamond gauge**
Steel
DIVA collection, DMK12/83/1 (Gift DTC)

-- **Diamond carat gauge**
Steel
DIVA collection, DMK12/83/2 (Gift DTC)

22 **Caliper rule**
Brass
DIVA collection, DMK12/182/1 (Gift DTC)

-- **Caliper rule**
Brass
DIVA collection, DMK12/182/2 (Gift DTC)

-- **Angle gauges**
Iron, brass
DIVA collection, DMK12/85/1-2 (Gift DTC)

23 **Polisher's loupe**
Glass, iron
DIVA collection, S89/64 (Gift Mrs van Hamel)

-- **Polisher's loupe**
Glass, iron
DIVA collection, S89/66 (Gift Mrs van Hamel)

24 **Two solder dops**
Copper, lead, tin
DIVA collection, DMK12/31 (Gift DTC)

-- **Polishing dop**
Copper, iron
DIVA collection, DMK12/28F (Gift DTC)

-- **Two polishing dops**
Copper, iron
DIVA collection, DMK12/183 (Gift DTC)

-- **Two polishing dops**
Copper, iron
DIVA collection, DMK12/28A (Gift DTC)

-- **Polishing dop**
Copper, iron
DIVA collection, DMK12/28C (Gift DTC)

-- **Polishing dop**
Copper, iron
DIVA collection, DMK12/28E (Gift DTC)

-- **Polishing dop**
Copper, iron
DIVA collection, DMK12/28G (Gift DTC)

-- **Two polishing dops**
Copper, iron
DIVA collection, DMK12/28B (Gift DTC)

25 **Locking nut spanner**
Iron
DIVA collection, S71/114 (Gift Diamond cutting factory De Eendracht)

-- **Locking nut spanner**
Iron
DIVA collection, S71/147 (Gift Diamond cutting factory De Eendracht)

26 **Tweezers for carrying hot dop**
Iron
DIVA collection, S2460B

-- **Tweezers for carrying hot dop**
Iron
DIVA collection, S2460C

27 **Broad setting tweezers**
Iron
DIVA collection, S3528

-- **Broad setting tweezers**
Iron
DIVA collection, S88/154 (Gift Mrs Van Den Bergh)

28 **Polishing tang with solder dop**

Wood, iron, copper, lead, tin, brass

DIVA collection, DMK67/15

-- **Polishing tang with solder dop**

Wood, iron

DIVA collection, S3373

-- **Spirit-level tang with polishing dop**

Wood, iron, water

DIVA collection, DMK12/183A (Gift DTC)

-- **Spirit-level tang with polishing dop**

Iron, metal, water

DIVA collection, S68/40 (Gift Mrs Rombouts)

-- **Spirit-level tang with polishing dop**

Wood, iron, metal, water

DIVA collection, S87/4

29 **Wooden dop holder**

Wood

DIVA collection, S3506

-- **Wooden dop holder**

Wood

DIVA collection, S68/48B (Gift Mrs Rombouts)

30 **Mortar**

Iron

DIVA collection, DMK12/1A (Gift DTC)



THE ROOM OF WONDER

DISPLAY OF LUXURY OBJECTS FROM AROUND THE WORLD

Antwerp was the world's leading port for luxury goods in the 16th century. Gold, silver, diamonds, gemstones, as well as silk, coffee and tea were distributed from Antwerp. Trade stimulated employment and also attracted artists and goldsmiths/silversmiths. They carried out commissions for the city's wealthy merchants. After all, those who were rich were eager to demonstrate their wealth.

And it showed! Those who could afford it wore jewellery – both men and women – and ordered showpieces and drinking games in silver and gold. They also collected unusual, artistic and exotic objects. These valuables, whether natural or man-made, were neatly arranged and displayed in a specially designed cabinet or sometimes even in an entire room: a room of wonder (*wunderkammer*).

People marvelled at the exotic products displayed in the city, and jewellers also drew inspiration from them.

To this day, (jewellery) designers and goldsmiths/silversmiths are always on the lookout for inspiration. Discover which cultures and techniques inspired them in this section of the room. Finally, dive into 16th-century Antwerp and be amazed by what you find!

JAPONISME AND ART NOUVEAU

From around 1641, Japan was virtually cut off from trade with the West. When Japanese ports were forced to open up in 1854, this had a major impact on European art. Europe imported a wide range of goods from Japan, including porcelain, lacquerware and prints. The influence of the Japanese aesthetic on Western art and design was so significant that a movement was even named after it: *japonisme* (ca.1870-1940). You can recognise the style by Japanese flowers and animals, asymmetrical composition and a predilection for two-dimensionality.

Art nouveau or *Jugendstil* (ca. 1890-1914) was also influenced by Japanese culture. You can see this in the natural elements that were often incorporated in it. In Belgium, Léopold Van Strydonck and Philippe Wolfers were the face of art nouveau in the disciplines of jewellery and silverwork. Here you can see a belt buckle by Van Strydonck. Works by Philippe Wolfers include the pendant *Orchidée ailée* and several silver objects such as the flagon and *jardinière*.

7.01 **Coffee urn**

Japan, 1700-1750 (Imari porcelain) and Marie-Jeanne Husson, Oudenaarde, 1762 (silver)
Silver, porcelain

King Baudouin Foundation collection, Comte Thierry de Looz-Corswarem fund, B512/11

7.02 **Jardinière *aux hérons***

Wolfers Frères, Brussels, 1900-1903 with shop mark Joseph Krischer Nachfolger, Düsseldorf
Silver, metal

DIVA collection, S2008/19

7.03 **Flagon *Pivoines***

Wolfers Frères after a design by Philippe Wolfers, Brussels, 1893-1897
Silver

DIVA collection, S97/12

7.04 **Pendant *Orchidée ailée***

Philippe Wolfers, Brussels, 1902
Gold, enamel, ruby, pearls, brilliant cut diamonds

DIVA collection, S2021/26

7.05 Comb

Joaillier Feys, Brussels, 1890-1910
Gold, silver, ruby, opal, old brilliant cut diamonds

DIVA collection, DMK95/2

7.06 Set of four rings

Ira Van De Vondel, Belgium, 1996
Gold, silver, steel, brilliant cut diamonds

DIVA collection, DMK01/4

7.07 Coffeepot

Louis Wolfers père et fils, Brussels, 1890-1893
Silver, ivory

DIVA collection, S2013/41

7.08 Teapot *Oeillets*

Louis Wolfers père et fils, Brussels, 1892-1897 with shop mark Felix Friedländer, Berlin
Silver, ivory

DIVA collection, S2001/26

7.09 Belt buckle

Léopold Van Strydonck, Brussels, ca. 1900
Silver, gold

DIVA collection, S2009/17

7.10 Belt buckle

Léopold Van Strydonck, Brussels, ca. 1900
Silver, amethyst

DIVA collection, S2022/4/1

7.11 Timepiece

Switzerland, ca. 1900
Gold, enamel, ruby, diamonds in three-facet rose, six-facet rose and Antwerp rose cut

Loan Saint-Andrew's Church Antwerp, B516/2

7.12 Brooch

Marcel Wolfers, Brussels, 1926-1939
Gold, jade, lacquer, urushi, jadeite

DIVA collection, S2020/36/1

7.151 Brooch *Aki no eda*

Cathérine Rochtus, Wijnegem, 2017
Gold, rhodium

DIVA collection, S2023/2/1

7.13 Box *Poisson*

Wolfers Frères, Brussels, ca. 1916
Padauk (wood), silver

King Baudouin Foundation collection, B512/12

INSPIRED BY ANTIQUITY

Throughout the ages, gold and silversmiths have drawn inspiration from antiquity, including the Egyptians, Greeks and Romans.

During the reign of Napoleon (early 19th century), a new style emerged: the Empire style. Napoleon drew inspiration from his campaigns through Europe, and he admired Egyptian culture. Elements of antiquity were therefore incorporated into the imperial art style. Examples include laurel wreaths, acanthus leaves, tight ribbons, sphinxes, lion's claws and animal heads. The Empire style was especially popular in architecture, interior decoration, gold and silverware and jewellery design.

Egypt was all the rage following the discovery of Tutankhamun's tomb in 1922. The Egyptomania hype was born. From films and clothing to furniture, interiors, accessories and jewellery, everything was imbued with the Egyptian stylistic elements. Like this brooch by Lacloche Frères, which features an Egyptian figure holding a papyrus leaf surrounded by hieroglyphics.

7.14 Teapot

Felix Roelants, Ghent, 1819-1825
Silver, wood

DIVA collection, S95/12 (Gift Axel Vervoordt)

7.15 Candlestick

Jan Baptist I Verberckt, Antwerp, 1783
Silver, wood

DIVA collection, S2009/11A (Gift J. Buschmann-Baert)

7.16 Flagon with portrait medaillon of Napoleon Bonaparte

Joseph Lecocqmartin, Antwerp, 1809-1815
Silver, wood

DIVA collection, S2006/5

7.17 Coffeepot

Jan Baptist I Verberckt, Antwerp, 1778
Silver, ivory

DIVA collection, S75/27 (Pierre Lunden bequest)

7.18 Diadem with coral

Presumably France, ca. 1870
Coral, gold, metal

Boelens-Hellemans collection, B542/15

7.19 Cameo brooch
Paris, 1838
Agate, gold, enamel
Smidt van Gelder collection, Sm.0593 (B543/39)

7.20 Snuffbox ★
Robert-Joseph Auguste, Paris, 1769-1771
Cameo, gold, enamel
Smidt van Gelder collection, Sm.1221 (B543/2)

7.21 Cassolette
Guillaume Drion, Liège, 1815-1832
Silver
DIVA collection, S2011/9

7.22 Brooch
Gold, polychrome glass
Smidt van Gelder collection, Sm.0616 (B543/38)

7.23 Two scorpion-shaped brooches
Ca. 1880
Gold, diamond, enamel, green ornamental stones (presumably emerald)
Smidt van Gelder collection, Sm.0608.01-02 (B543/40)

7.24 Ushabti figurine
Egypt, 378-341 AD
Ceramic and ceramic by product
MAS collection, MAS.0025.060 (B546/12)

-- Ushabti figurine
Egypt, 378-341 AD
Ceramic and ceramic by product
MAS collection, MAS.0025.084 (B546/13)

-- Ushabti figurine
Egypt, 378-341 AD
Ceramic and ceramic by product
MAS collection, MAS.0025.093 (B546/14)

7.25 Snake-shaped brooch
Europe, 1850-1890
Silver, gold, ruby, sapphire, old mine cut and rose cut diamonds
Loan Saint-Andrew's Church Antwerp, B516/5

7.26 Brooch with Egyptian motif

Lacloche Frères, Paris, 1926
Platinum, white gold, onyx, emerald, ruby, diamonds in single cut, sixteen cut and flat rose cut

DIVA collection, DMK03/7

7.27 Page from Léon Devos trade catalogue (reproduction)

Brussels, 1930

DIVA library collection, MP-A-9015 © Gillian Devereux Stevens

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RELIGION AS A SOURCE OF INSPIRATION

Religion has been a source of inspiration for designers for centuries, and the church has always been an important patron. In the 16th century, the Roman Catholic Church laid down strict rules. For example, it was stipulated that objects containing the proverbial body and blood of Christ during the Eucharist, had to be made of a noble material. In the 17th and 18th centuries, Antwerp was an important centre for the production of ecclesiastical (gilt) silver.

The consecrated host – a round disc of unleavened and blessed bread – is regarded as the body of Christ in the Catholic Church. A monstrance displays a host which is held in position in a moon-shaped stand (*lunula*). It was first used back in the 13th century. From the 17th century on, the host was more emphasized by sunbeams. In Antwerp in the 18th and 19th centuries, these sunburst monstrances were sometimes richly decorated with diamonds.

In addition to historic (gilt) silver objects, you will see chalices by contemporary silversmiths.

7.31 Chalice

Wim ibens, Wuustwezel, 1959
Imitation gemstones, silver

DIVA collection, S60/63

7.32 Chalice

Werner Oehlschlaeger, Lübeck, 1994
Silver

DIVA collection, S2002/73 (Vic Janssens collection)

7.33 Holy water stoup

Michiel Verberckt and Jan Baptist I Verberckt, Antwerp, 1756
Silver

Collection DIVA, S2024/29 (Fernand Courtoy - Elsa Van den Heuvel

7.34 Sunburst monstrance

Attributed to Anthone Hoste, Bruges, 1715-1716
Silver, pearls

DIVA collection, S2011/1 (Gift Johan de Schietere de Lophem)

7.35 Ciborium

Jan Baptist Cassé, Antwerp, 1768
Silver

Maagdenhuis / Stad Antwerpen collection, 447 (B502/5)

7.36 Chalice

Master with orb, 1617-1618
Silver, gold

Maagdenhuis / Stad Antwerpen collection, B502/14/1

7.37 Design drawing for chalice No. 14 (reproduction)

Jan Pieter Antoon Verschuylen, Antwerp, 1825-1865

DIVA collection, P2013/3/46

7.38 Design drawing for a chalice (reproduction)

Dom Daniel Duesberg, Maredsous, 1920-1944

DIVA collection, P2002/2

7.39 Design drawing for sunburst monstrance No. 22 *Faith and hope* (reproduction)

Jan Pieter Antoon Verschuylen, Antwerp, 1825-1865

DIVA collection, P2013/3/1

7.40 Sunburst monstrance with jewels

Peeter Alio sr, Brussels, 1687-1688 (monstrance) and Southern Netherlands/Belgium, 17th century (clothing rosettes), 1680-1720 (Brandebourg brooch), 19th century (cross pendant)
Silver, brass, glass, diamond

Loan Gasthuiszusters Lier, CRKC.0201.0483 (B566/10)

7.41 Sunburst monstrance

Jan Pieter Antoon Verschuylen, Antwerp, 1861
Silver

DIVA collection, S2013/9 (Gift vzw Congregatie van de Zusters van Onze-Lieve-Vrouw)

7.42 Prayer book *Het hemels palm-hof*

Jan Meyer, Ghent, 1772 (book) and Southern Netherlands, 1750-1798 (silver)
Leather, silver, paper

DIVA collection, S2007/66 (Gift Francine de Nave)

7.43 Prayer book *Nieuw hemels palm-hof*

Joannes Grangé, Antwerp, 1765 (book) and Master FM, Antwerp, 1775 and 1780 (silver)
Silver, paper, leather,

DIVA collection, S2007/67 (Gift Philippe d'Arschot)

7.44 Chalice

Jan Pieter Antoon Verschuylen, Antwerp, 1862
Silver

Maagdenhuis / Stad Antwerpen collection, A713 (B502/10)

7.45 Chalice

Devroye Frères, Brussels, ca. 1942
Silver, gold, ivory, lacquer

DIVA collection, S2000/5A

7.46 Cylinder monstrance

Lambert Van Ryswyck, Antwerp, 1871
Silver

DIVA collection, S2013/10 (Gift vzw Congregatie van de Zusters van Onze-Lieve-Vrouw)

7.47 Sunburst monstrance

Master with salt cellar, Antwerp, 1693
Silver

DIVA collection, S70/18

7.48 Pair of angel candlesticks

Southern Netherlands, late 16th century
Silver, wood

DIVA collection, S75/91 (Pierre Lunden bequest)

7.49 Holy water stoup with Holy Trinity

Josephus I Hennekin, Antwerp, 1690-1691 (silver) after painting by Pieter Paul Rubens, Antwerp, ca. 1620 (depiction)
Silver

DIVA collection, S93/8 (Gift Albert & Cecile Maesen)

7.50 Communion dish E.H. Norbert Orthen

Hadrien Kockerols, Overijse-Maleizen, 1961 (design), Félix Jacques, Brussels, 1961 (silverwork) and Gert Mathys, Tienen, 2012 (engraving)
Silver, rock crystal

DIVA collection, S2012/3 (Gift Familieverband Kockerols)

7.51 Holy Ghost Pendant in case

Southern Netherlands, ca. 1640
Gold, ruby, pearls, leather, velvet, paper, copper

DIVA collection, S2014/4

7.52 Our Lady with infant Jesus and sheep

Attributed to Lodewijk Willemssens, Antwerp, 1675-1700
Alabaster

DIVA collection, S64/1

7.53 Pendant Mystic marriage of St. Catherine of Alexandria

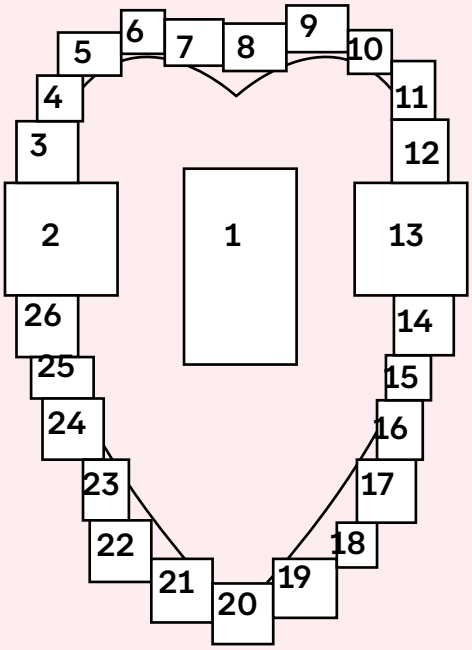
Southern Netherlands, ca. 1630-1660 (jewel) after print of Schelte a Bolswert, Antwerp, 1617-1659 (depiction)
Gold, garnet, enamel

DIVA collection, S2021/3/5 (Philippen collection)

JEWELS FOR THE CHURCH

Over the centuries, the faithful donated jewels to the church and, in particular, to Our Lady. These jewels were often embroidered on pillows or in frames and then carried around during the procession along with the statue of Mary. The statue of Mary itself and various monstrances were also embellished with these jewels.

The Flemish Heart is a good example of one of these jewels. The exact meaning of the Flemish Hearts is not known. The jewel consists of a heart-shaped section with a diamond in the centre and a crown. This upper part may be a crown or a trophy consisting of a torch, quiver and bow. These are the attributes of the god of love Cupid, and they symbolise the victory of love. The differences in materials and quality show that the Flemish Heart was popular with different social classes.



7.54

1 ★ **Our Lady with child**
Southern Netherlands, 17th century (figure), Constant Minne-Coone, Ghent, 1843-1869 (attributes) and Wolfers Frères, Brussels, 1942-1975 (socle)
Silver, gemstones

DIVA collection, S75/92 (Pierre Lunden bequest)

2 **Corsage jewel**
Europe, 1780-1830
Gold, pearls, silver, diamonds in rose cut, Amsterdam rose cut and Antwerp rose cut

Loan Saint-Gummarus Church Lier, B519/1

3 **Cross pendant**
Presumably Portugal, ca. 1700
Gold, diamonds in three-facet rose, six-facet rose and rose cut

DIVA collection, S75/179

4 **Cross-shaped pendant**
19th century
Silver, rock crystal, copper alloy and flat rose cut and rose cut diamonds

DIVA collection, S75/183

5 **Pair of pendant earrings**
Europe, ca. 1850
Silver, gold, flat rose cut and pear cut diamonds

Loan Saint-Andrew's Church Antwerp, B516/4

6 **Cross pendant**
Belgium, 1832-1869
Gold, enamel

DIVA collection, S2021/4/18 (Philippen collection)

7 **Pendant/Brooch**
Petrus Victor Van Herendael, Antwerp, 1867-1875
Gold, silver, diamonds in rose cut, Amsterdam rose cut and Antwerp rose cut

Loan Saint Guibert Church Schilde, B518/1

8 **Flemish heart surmounted by trophy**

Dionisius Suerickx, Antwerp, 1847-1848 or Mechelen, 1848-1861
Silver, rose cut and flat rose cut diamonds

DIVA collection, S75/182

9 **Cross pendant**

Charles Denys, Mechelen, 1770
Gold

DIVA collection, S2013/42

10 **Cross pendant**

Great Britain, ca. 1820
Gold, silver, diamonds in brilliant cut, rose cut and Amsterdam rose cut

DIVA collection, DMK94/2

11 **Flemish heart surmounted by crown**

Dionisius Suerickx, Antwerp, 1847-1848 or Mechelen, 1848-1861 (heart) and Jozef Rombaut *Louis* De Backer, 1838-1863 (crown)
Silver, gold, diamonds in rose cut, flat rose cut and Antwerp rose cut

DIVA collection, S75/181

12 **Flemish heart surmounted by trophy**

Southern Netherlands, 1750-1850 (crown) and Belgium, 19th century (heart with trophy)
Silver, rose cut diamonds

DIVA collection, S70/2

13 **Demi-parure**

Europe, 1850-1870
Gold, enamel, Amsterdam rose cut diamonds

Loan Saint-Gummarus Church Lier, B519/2

14 **Heart-shaped pendant**

Europe, 1850-1890
Silver, red gold, rose cut and Antwerp rose cut diamonds

Loan Saint-Anna ten Drieën Church Antwerp, B517/2

15 **Flemish heart**

Belgium, 19th century
Silver, rose cut diamonds

DIVA collection, S87/121 (Gift Josephine Braden)

16 **Ex-voto with heart**

Michael Jacobus Anthony, Antwerp, 1845-1865
Silver

DIVA collection, S1359

17 **Pair of pendant earrings**
Belgium, 1850-1870
Gold, enamel, rose cut and pear cut diamonds
Loan Saint-Willibrord Church Antwerp, B503/5

18 **Flemish heart surmounted by bow**
Southern Netherlands/ Belgium, 1750-1850
Silver, gold, diamonds in rose cut, Amsterdam rose cut and Antwerp rose cut
DIVA collection, S88/151

19 **Cross pendant**
Presumably Europe, 18th century
Gold, freshwater pearls
DIVA collection, S2021/4/16 (Philippen collection)

20 **Heart-shaped pendant**
Southern Netherlands, 1815-1832 (heart) and Belgium, 1832-1869 (upper part with small heart)
Gold, silver, imitation gemstones
DIVA collection, S2021/3/3 (Philippen collection)

21 **Heart-shaped pendant**
Presumably 19th century
Gold
DIVA collection, S2021/4/19 (Philippen collection)

22 **Oval pendant**
Europe, 1870-1885
Gold, silver, diamonds in pear cut, Amsterdam rose cut and Antwerp rose cut
Loan Saint-Anna ten Drieën Church Antwerp, B517/3

23 **Pair of pendant earrings**
Belgium, 1832-1869
Gold
DIVA collection, S2021/4/15 (Philippen collection)

24 **Heart-shaped pendant *Trachtendeli***
Presumably Switzerland, ca. 1800
Gold, silver, enamel
DIVA collection, S2021/3/1 (Philippen collection)

25 **Cross pendant**

Attributed to Petrus Leopold Dandelooy, Antwerp, 1805-1836
Silver, red gold, three-facet rose and table cut diamonds

DIVA collection, S74/3

26 **Cross pendant with foliage**

Europe, 1800-1850
Silver, gold, diamonds in three-facet rose, six-facet rose and rose cut

DIVA collection, S71/105

7.55 Ex-voto with left leg
19th century or early 20th century
Silver
DIVA collection, S1348

-- Ex-voto with bust the Blessed Virgin
19th century or early 20th century
Silver
DIVA collection, S1358

7.56 Ex-voto with pig
19th century or early 20th century
Silver
DIVA collection, S1346

-- Ex-voto with all-seeing Eye of God
19th century or early 20th century
Silver
DIVA collection, S1361

CHINOISERIE

The term *chinoiserie* refers to the Western fantasy image of China and the East, which includes Asia, Persia and Japan. Porcelain was one of the Oriental exports that caused a hype in Europe. By mounting it in silver or bronze, Chinese porcelain was adapted to European tastes. China also produced porcelain commissioned by Western countries, called *chine de commande*. These were often decorated based on Western prints and designs. Silver objects were also sometimes produced especially for the Western market, such as large silver ornamental vases.

Exotic animals such as parrots and monkeys were often featured in art and decoration. Monkeys that mimicked human actions and dressed according to the latest fashion were also called *singeries*. They were a popular theme in the Flemish painting of Pieter Brueghel II and David Teniers II, and later in gold and silverware.

7.57 Pair of candle sconces
1725-1775
Porcelain, enamel, lacquer, bronze
Smidt van Gelder collection, Sm.0569.2-6 and 6-6 (B543/28)

7.58 Kuan Yu figurine
Téhua, 1662-1722
Porcelain
DIVA collection, S75/97 (Pierre Lunden bequest)

7.59 Teacup with saucer
China, 1723-1736
Porcelain
DIVA collection, S75/112 (Pierre Lunden bequest)

7.60 Pair of Ho-Ho figurines
China, 1662-1722
Porcelain, enamel
DIVA collection, S75/103 (Pierre Lunden bequest)

7.61 Teapot or sake pot
China, 1662-1722
Porcelain, enamel
DIVA collection, S75/99 (Pierre Lunden bequest)

7.62 Plate
China, 1723-1736
Porcelain, ink, gold
DIVA collection, S75/111 (Pierre Lunden bequest)

7.63 Figurine of flute-playing monkey
Delft, 18th century
Earthenware
Smidt van Gelder collection, Sm.1052.01 (B543/29)

7.64 Hair ornament in case
Presumably France, 19th century
Gold, diamond, ruby, Morocco leather, silver, iron
The Phoebus Foundation collection, B541/1

7.65 Five vases
China, 1725-1750
Porcelain, enamel
Smidt van Gelder collection, Sm.1749 (B543/23)

-- Page from E. & R. Altenloh trade catalogue (reproduction)
Brussels, 1913 - ca. 1930
DIVA library collection, MP-A-9010

7.66 **Pair of earrings and pendant in case**

Art Deco period
Jade, diamond, onyx, silver

Loan Birgit Regout-Hoyng, B573/1

7.67 **Teacup with saucer**

China, ca. 1740
Porcelain, enamel

DIVA collection, S75/113 (Pierre Lunden bequest)

7.68 **Chocolate pot**

Joannes Josephus II Hennekin, Antwerp, 1738-1739
Silver, wood

DIVA collection, S75/10 (Pierre Lunden bequest)

7.69 **Teapot**

Martinus de Clerck, Ostend, 1731-1732
Silver, wood, walnut

DIVA collection, S75/34 (Pierre Lunden bequest)

7.70 **Tea caddy**

Michiel van de Kerckhove, Bruges, 1720-1721
Silver

DIVA collection, S75/42 (Pierre Lunden bequest)

7.71 ★ **Coffeepot *Persane***

Jean-Louis Philippront, Ath, 1783
Silver, wood

DIVA collection, S75/31 (Pierre Lunden bequest)

7.72 ★ **Tea caddy**

Jan Carel II van Beughen, Antwerp, 1718-1719
Silver

DIVA collection, S75/13 (Pierre Lunden bequest)

7.73 ★ **Teapot**

Peeter Alio jr, Brussels, 1734-1737
Silver, wood

DIVA collection, S75/48 (Pierre Lunden bequest)

7.74 **Ornamental vase**

Quan, Guangzhou, 1840-1885 with shop mark Wang Hing & Co, Hong Kong, 1875-1900
Silver

DIVA collection, S93/9 (Denise Brouwers bequest)

EXOTIC DRINKS

Coffee, tea and chocolate milk are everyday drinks these days, but that was not the case in the

17th century. After all, coffee came from Ethiopia and the Arabian Peninsula, tea from South East Asia and cocoa beans from Mexico. As such, in Europe, these drinks were seen as exotic and expensive beverages; luxury goods primarily consumed by the wealthy. And for a luxury drink you had to use a luxury service. A silver tea or coffee service even became an important status symbol around about the 1750s.

Every container had its own design. Teapots were often smaller and convex, coffee and chocolate pots longer and narrower. You can recognise coffee pots by their longer spout. Hot water urns were designed to serve coffee and tea drinkers more easily, with multiple taps at the same time. You used the tea caddy to store tea leaves and the cap lid was used to measure out the right amount of tea leaves.

7.75 **Coffee urn with three taps**
★
Jan Baptist Cassé, Antwerp, 1772
Silver, wood

DIVA collection, S62/65

7.76 **Brooch**

India, ca. 1860
Enamel, gold, pearls, diamond, ruby

Boelens-Hellemans collection, B542/1

7.77 **Pipe bowl**

Berlin, ca. 1765 (porcelain) and Paris, 19th century (silver)
Porcelain, silver

DIVA collection, S5374

-- **Pipe bowl**

Meissen, 1765, and Paris, 19th century
Porcelain, silver

DIVA collection, S5375

AIGRETTE

Indian imagery also inspired European gold and silversmiths and jewellers. There was even cross-pollination in jewellery art. For example, the European *aigrette* – French for heron – was inspired by the *sarpech*, an Indian turban ornament made of precious stones, pearls and feathers. From the 17th century in Europe, bird feathers were replaced by feather-shaped jewels with diamonds and the

aigrette was born. Changing fashions also meant that the aigrette took the form of a pin from the 18th century on. Men pinned them to their hats; women pinned the jewel in their wigs or on their clothing.

Shah Jahan (1592-1666), the fifth emperor of the Mogul Empire and famous for having commissioned the Taj Mahal, was the first Indian ruler to replace the feathers on his turban ornament with precious stones. Jewellery designs from around 1610 by Antwerp-born silversmith Arnold Lulls are often cited as an inspiration in this regard. Around 1770, Louis Vander Cruycen, a jewellery designer from Brussels, created various design drawings for jewellery, including aigrettes.

7.78 Design drawing for jewelry, including an aigrette (reproduction)

Attributed to *Louis* Vander Cruycen, Brussels/Paris, ca. 1770

King Baudouin Foundation collection, Léon Courtin-Marcelle Bouché fund, B512/22/5

7.79 Aigrette with three feathers

Presumably Russia, late 18th century
Gold, silver, diamonds in old brilliant cut, rose cut and Antwerp rose cut

Boelens-Hellemans collection, B542/10

7.80 Aigrette

Presumably Great Britain, ca. 1780
Silver, gold, rose cut diamonds

DIVA collection, DMK02/2

PEACOCK BROOCH

The peacock is the national bird of India. With its flamboyant colours, the bird symbolises love and renewal, among other things. It therefore comes as no surprise that peacocks are commonly found in Indian jewellery.

This French peacock brooch testifies to a high level of craftsmanship. The bird's feathers are set with gemstones and are each set individually *en tremblant*. As a result, they vibrate at the slightest movement and sparkle even more in the (candle) light. The rubies are of

exceptionally high quality and came from Burma, present-day Myanmar. The sapphires came from Ceylon, present-day Sri Lanka, and the emeralds from India.

In 1867, Baugrand presented this brooch, or an identical one, at the *Exposition Universelle de Paris*. He displayed the jewel along with other jewellery, silverware and objects in the Egyptian style.

7.81 Peacock brooch

After a design by Gustave Baugrand, France, 1867 or later
Gold, sapphires, emeralds, rubies, pearl, old brilliant cut and rose cut diamonds

DIVA collection, DMK05/1

7.82 Necklace Helena Fourment

17th century
Gold, rock crystal, enamel

Rubenshuis collection, loan Academie van Antwerpen, rh-k 007 (B575/1)

7.83 Windmill cup

Anthoni Lepies, Antwerp, 1710-1711 (cup) and Master with dog, Low Countries, 17th century (windmill)
Silver

DIVA collection, S75/4 (Pierre Lunden bequest)

DRINKING CUPS

Between 1530 and 1560, Antwerp was an important centre for the production and trade of luxury goods. Exotic natural products such as coconuts, nautilus shells and ostrich eggs were especially in demand. Gold and silversmiths transformed coconuts, with their claimed medicinal powers, into drinking cups. The scenes on this coconut cup refer to the wine harvest, the pressing of grapes and drunkenness.

Drinking vessels made of precious metals were displayed on a *dressoor* in order to make an impression. They emphasized the power, wealth and prestige of the hosts. The cups were actually used for drinking in the 16th and 17th centuries. Beer or wine were drunk from these silver cups. The top half of the cup wall

was usually decorated with an engraving. You'll come across cups like this today. Sometimes in silver, but also in glass or disposable materials such as plastic or cardboard.

7.84 Beaker
Master with peacock, Antwerp, 1623-1624
Silver
DIVA collection, S55/29

7.85 Beaker
Master with peacock, Antwerp, 1622-1623
Silver
DIVA collection, S75/2 (Pierre Lunden bequest)

7.86 Beaker
Master with heron, Antwerp, 1613-1614
Silver
DIVA collection, S75/1 (Pierre Lunden bequest)

7.87 Coconut cup
Master with lion's mouth, Antwerp, 1543-1544
Coconut, silver
DIVA collection, S63/5

7.88 Oloid *Yin Yang Universe*
Patrick Storme, Berchem, 2022
Silver
DIVA collection, S2022/10

7.89 Jug with silver lid
Delft, before 1662 (delftware) and Thomas Lissau, Antwerp, 1661-1662 (silver)
Silver, earthenware
DIVA collection, S96/11

SNUFF BOXES

In the 16th century, tobacco was mainly used by the lower social classes. From the 18th century on, snuffing tobacco became the new craze and the elite in particular switched to snuff.

Using a tobacco grater, the tobacco leaves were grated into very small shreds which could then be snorted. Snuff was kept in snuffboxes, and was popular during the 18th and 19th centuries. There were simple copper boxes and very expensive versions with diamonds, enamel and miniatures. Like pocket watches, snuff boxes reflected the wealth, personal style and taste of the owner.

In royal circles, snuff boxes were popular and prestigious gifts. King Willem I gave this gold snuffbox as a gift to Jean van Hal in 1815. This was to show his gratitude for van Hal's help in bringing the paintings of Peter Paul Rubens back to Antwerp. These paintings had been relocated to Paris during French rule.

7.90 Snuffbox

Daniel Marchand, Hanau, ca. 1780-1785
Gold, enamel, imitation gemstones

Smidt van Gelder collection, Sm.1220 (B543/10)

7.91 Snuffbox

Antoine Warquant, Ath, 1778
Silver

DIVA collection, S75/32 (Pierre Lunden bequest)

7.92 Design drawing *Venus offering armour to Aeneas* for the lid of a snuffbox (reproduction)

Attributed to Bernard Picart, Amsterdam, ca. 1711-1733

DIVA collection, P2016/1

7.93 Snuffbox with miniature portrait of king Leopold II

C.M. Weishaupt, Hanau, ca. 1875-1883
Gold, silver, ivory, glass, enamel, tempera, brilliant cut diamonds

King Baudouin Foundation collection, Christian Bauwens fund, B512/9

7.94 Snuffbox

Charles Magnin, Geneva, ca. 1840
Gold, enamel

Smidt van Gelder collection, Sm.1235 (B543/6)

7.95 Snuffbox

Rémond, Lamy, Mercier et Cie, Geneva, 1790-1810
Gold, enamel

Smidt van Gelder collection, Sm.1229 (B543/4)

7.96 Snuffbox

Rémond, Lamy, Mercier et Cie, Geneva, 1790-1810
Gold, enamel

Smidt van Gelder collection, Sm.1227 (B543/5)

7.97 Snuffbox

Jean-Georges Rémond et Cie, Geneva, 1800-1810
Gold, enamel

Smidt van Gelder collection, Sm.1228 (B543/3)

7.98 Snuffbox

Jean-François de Raismes, Ath, 1750
Silver

DIVA collection, S1362

7.99 Snuffbox

Pierre Croissant, Paris, 1739-1740
Gold

DIVA collection, S75/139 (Pierre Lunden bequest)

7.100 Snuffbox

Attributed to *Louis* Joseph Piette, Liège, 1815-1832
Silver

DIVA collection, S2005/35 (Gift Albert & Cecile Maesen)

7.101 Snuffbox

Paris, 1767-1768
Gold, tortoise shell, silver

DIVA collection, S58/25 (Gift Georg A. Steinmann)

7.102 Snuffbox

Catherine-Adelaïde Duponnois, Paris, 1822-1837
Porcelain, silver

Smidt van Gelder collection, Sm.0505 (B543/7)

7.103 Commemorative pipe *Columna Pacis*

Jean François van Deuren, Mechelen, 1817-1820
Silver, gold, wood, ivory

King Baudouin Foundation collection, Léon Courtin-Marcelle Bouché fund, B512/7

7.104 Tobacco grater

Dieppe, 1700-1750
Ivory

DIVA collection, S80/1338

7.105 Snuffbox

Edmond-Honoré Langlois, Paris, 1844
Gold, paper, glass

Smidt van Gelder collection, Sm.1225 (B543/8)

7.106 Snuffbox

Alexandre-Jean-Marie Leferre, Paris, 1838
Gold, enamel, gemstones

Smidt van Gelder collection, Sm.1222 (B543/9)

CHATELAINE

The term *chatelaine* – the French term for the lady of the manor – also referred to a set of short chains attached to a belt. From the 17th until the 19th century, the chatelaine was an indispensable luxury accessory. A lady could hook the chatelaine around the waistband of her skirt, a gentleman hung it on his trousers. The design varied depending on the sex and status of the wearer. The chatelaine therefore became a status symbol.

It was used to hang various small, useful objects. Men attached watches, watch keys or seal stamps to them. Women attached keys, sewing tools, nail files, toothpicks, perfume bottles or watches. With changes in fashion, the rise of the handbag and introduction of trouser and jacket pockets, the chatelaine went out of fashion for both men and women.

7.107 Plate 57

from: Jean-Henri-Prosper Pouget, Traité des pierres précieuses et de la manière de les employer en parure, Paris, 1762 (reproduction)

DIVA library collection, OD-4003

7.108 Chatelaine with watch

France, 1850-1900
Gold, metal, enamel

Smidt van Gelder collection, Sm.0582 (B543/11)

7.109 Chatelaine hook

Jean Baptiste I Fallon, Namur, 1791
Silver

DIVA collection, S2005/43 (Gift Albert & Cecile Maesen)

7.110 Chatelaine

Storck & Sinsheimer, Hanau, 1874-1893
Silver, cotton, plate glass

DIVA collection, S1587

7.111 Parasol handle

Adolphe Lambert, Brussels, 1906
Silver, gold, amethyst

DIVA collection, S2018/2

7.112 Watch key

The Netherlands, 1814-1906
Silver

DIVA collection, S1326

7.113 Watch key with coin empress Maria Theresa

Belgium, early 19th century (watch key) and Siebenburgen, 1743-1780 (coin)
Silver

DIVA collection, S1324

7.114 Chatelaine with watch

1850-1900
Gold, metal, enamel, pearls

Smidt van Gelder collection, Sm.0583 (B543/12)

7.115 Ornament print for jewelry, including a chatelaine, from *Nouveau Livre de desseins contenant les Ouvrages de la Joaillerie* (reproduction)

Louis Vander Cruycen, Paris, 1770

DIVA collection, P2018/1/6

7.116 Chatelaine with portrait hanger

Master IS, 19th century (chatelaine) and Carl Vaugoin, Vienna, 1872-1904 (portrait pendant)
Silver

DIVA collection, S502

7.117 Chatelaine

Master HI or IH, Linz, ca. 1900
Silver

DIVA collection, S1333

7.118 Chatelaine

Munich, 19th century
Silver

DIVA collection, S507

ORNAMENTAL CUPS

Thanks to improved mining technology, Southern Germany had large quantities of silver and copper at its disposal in the 16th century. It is therefore not surprising that a lot of precious metalwork came from this region, including the *knorrenbeker* or lobed cup. *Knorren* means knot in German and refers to the bulges of a tree trunk. Do you recognise these in the bulges or bumps in the cup?

This type of cup was a popular showpiece in the 16th and 17th centuries for those who could afford it. They were frequently listed in estate inventories and depicted in paintings.

During the same period, the *tazza* was also in fashion. This drinking bowl on a high base was used to serve fruits, candied fruits and other sweets. The drinking and showpiece bowls were also offered as gifts, or as prizes at archery and rhetoric contests. They were sometimes decorated with a symbolic message. For example, the scene on this tazza refers to patience and determination.

7.119 Tazza

Master with the uncial M, Antwerp,
1548-1549
Silver, gold

DIVA collection, S79/356

7.120 Tazza with relief medaillon *Mucius Scaevola*

Attributed to Anthoni Beijs, Gabriël II Dijck or Jheronimus II Mannacker, Antwerp, 1561-1562 with private mark Gabriël II Dijck
Silver, gold

DIVA collection, S60/120

7.121 Octagonal dish

Master CT or TC, Antwerp, 1625-1626
Silver

DIVA collection, S82/16

7.122 Scalloped cup

Heinrich Straub, Nuremberg, 1608-1635
Silver, gold

MAS collection, Applied arts Antwerp collection (Vleeshuis), AV 1908 (B504/5)

GUILDS

During the 16th and 17th centuries, windmill cups provided fun during festive occasions. With the blowing pipe, the player set the blades in motion. As long as they turned, he had to drink. And if he didn't empty the cup in time? Then the clock indicated

how many extra cups he had to drink.

In the Southern Netherlands, windmill cups were also associated with guilds. The Gildekamersstraat, where you are standing now, was home to various archery guilds in Antwerp during the 16th century. They took part in processions and organised feasts and contests, such as *landjuwelen* (drama competitions) and archery contests. Various silver prizes could be won there, including drinking cups, bowls, candlesticks and cutlery.

The aim of archery contests was to find the archery king. The aim was to shoot a wooden bird off a tall wooden pole. The winner was the king and leader of the guild. He wore a guild chain and sometimes a king's staff or stick as a symbol of his victory.

7.123 Windmill cup

Master with six-pointed star I, Antwerp, 1603-1604
Silver

DIVA collection, S67/51

7.124 Chain of the Saint-Sebastian guild of Herenthout

Petrus van Eesbeeck, Brussels, 1740
Silver, velvet, leather

King Baudouin Foundation collection, Gift baroness Monique della Faille d'Huysse, B512/2

7.125 King's sceptre of Putte's Guild of Saint Sebastian

Master with cross, Antwerp, 1761
Silver

DIVA collection, S1283

7.126 Ring of friendship

Europe, 18th century
Silver

DIVA collection, S1862

7.129 Platter bearing the coat of arms of Charles V

Presumably Nuremberg, 1520-1550
Brass

DIVA collection, S75/118 (Pierre Lunden bequest)

7.130 Platter with medaillon Albert and Isabella

Daniël Dor, Antwerp, 1601-1647 (platter) and Tournai, 1601 (medaillon)
Pewter

DIVA collection, S59/15

7.131 Mars platter

Nuremberg or Montbéliard, ca. 1600 after prints of Etienne Delaune and Jan Sadeler the Elder
Pewter

DIVA collection, S81/1

7.132 Relief *The Resurrection of Christ*

Attributed to Willem van den Broecke, Antwerp, 1550-1575
Alabaster

DIVA collection, S61/16

JEWELLERY FROM ANTWERP'S GOLDEN AGE

An array of exotic and luxury goods, including diamonds, gems, pearls and coral, passed through the 16th-century metropolis of Antwerp. These precious materials were often incorporated into colourful, sculpted jewellery. In addition to coloured gemstones, enamel was used to add colour, or just white accents.

Animal-shaped pendants with whimsical, large pearls were especially popular in the 16th and 17th centuries. This style was not only popular in Antwerp, it spread throughout Europe via prints. Table-cut diamonds were used in this lion pendant. The natural shape of a diamond, an octahedron, is thereby made flat on both the top and bottom.

7.133 Lion pendant

Presumably Germany, late 16th century
Gold, ruby, emerald, sapphire, pearls, enamel, table cut diamonds

de Breyne collection, B562/2

7.134 Rosette pendant

Ca. 1625
Gold, pearls, enamel, table cut and rose cut diamonds

de Breyne collection, B562/7

7.135 Necklace with fourteen rosette links

Germany or Austria, late 16th century
Gold, enamel, table cut diamonds

de Breyne collection, B562/1

7.136 Mirror frame

Southern Netherlands, 1550-1600
Wood, plate glass

DIVA collection, S88/1

7.137 Embroidered cabinet

Antwerp, ca. 1650
Ebony, softwood, metal, textile

DIVA collection, S58/66 (Walter Vaes collection)

7.138 Commemorative medal Benedictus Arias Montanus

Jacques Jonghelinck, Antwerp, 1569
Silver

DIVA collection, M1446

7.139 Solidus of Emperor Arcadius

Presumably Constantinople, 383-408
Gold

DIVA collection, M1809

7.140 Commemorative medal Luis de Requesens

Anteo Lotello, Italy, 1576
Silver

DIVA collection, M731

7.141 Jewel casket

Antwerp, 1576
Leather, wood, brass, velvet

DIVA collection, S59/2

7.142 Owl cup



Jacob I or Jan II van Gansepoel, Antwerp, 1548-1549
Silver, gold, coconut

King Baudouin Foundation collection, Heritage Fund, B512/1

POINT CUT AND HAIRPIN

Valuable diamonds came to Antwerp from India. They were processed here and set into jewellery. The point cut you see in the ring is the earliest known diamond cutting form, and preserves the natural shape of the diamond with eight facets.

Hairpins, as the name suggests, were worn in the hair. Women stuck the pin into their hair and the end came out above their

forehead or ear. In the more lavish versions, a gemstone or pearl hung from the end of the pin.

7.143 Hair needle

Low Countries, ca. 1590-1610
Gold

Smidt van Gelder collection, Sm.0589 (B543/1)

-- Hair needle

Low Countries, ca. 1610
Silver

DIVA collection, S2009/6

-- Hair needle

Low Countries, ca. 1610
Gold

DIVA collection, S2009/7

-- Hair needle

Master with crescent, Antwerp, 1625-1626
Silver

DIVA collection, S85/2 (Gift Stefan Vandenberghe)

7.144 Ring

Southern Netherlands
Gold, ruby

DIVA collection, S68/21

-- Renaissance ring

Europe, 16th century
Gold, enamel, point cut diamond

DIVA collection, DMK01/14

NAUTILUS CUP

Designed for display rather than use, nautilus cups are made from the shell of the nautilus, a mollusc that resembles an octopus. These cups were made in Antwerp as well as other places from the 16th to the 18th centuries. The costly shell was always the starting point and the silversmith added silver or gold elements.

During the corona lockdown, Antwerp jeweller designer Nico Taeymans created a contemporary version. He says this about it: “Cups are a constant in my work. I am always amazed at how beautifully detailed they can be. They exude richness and ceremonial splendour. So the nautilus cup is my showpiece, not for its richness but for its inspiration, nature and beauty.

During the pandemic, we shut ourselves away and began to appreciate just how important

our home is to us. Suddenly we couldn't invite friends and family round. So I reflected on the past, picturing the lavishly decked tables and wondering how I could make a contemporary nautilus cup. Isolation was the springboard.

First the drawing and then looking for each of the elements important for my nautilus cup. I arranged the gemstones. Then the real work began. I had to cast the silver around the nautilus shell. I got there in the end."

7.145 Decorative goble *La Grande Gueule*

Nico Taeymans, Antwerp, 2022
Nautilus shell, silver, diamond, crystals and various ornamental stones

Loan Nico Taeymans, TB2023/78

TULIP PENDANT AND CLUSTER RING

17-century portraits depict various diamond pendants with a tied ribbon. This pendant, set on the front with rose-cut diamonds, is decorated on the back with tulips in enamel. In the 17th century, tulips were extremely popular and very expensive. During the "tulip mania"(1634-1637), some tulip bulbs were even traded for canal houses in Amsterdam.

A cluster ring is a ring in which smaller gemstones surround a large gemstone in the middle. This oval cluster ring from the 17th century, with a miniature portrait on the inside, is a unique and rare jewel. Is it a memento of someone who has died? Or perhaps a fiancée? In the first case, the figure refers to the resurrected Christ appearing to Mary Magdalene as a gardener. In the second case, the main theme is on the fertility of spring. The rope on the gardener's shoulders is proof of his devotion and the rose symbolises love.

7.146 Pendant

Europe, ca. 1640-1660
Silver, gold, enamel, Amsterdam rose cut diamonds

Loan Saint-Willibrord Church Antwerp, B503/4

7.147 Cluster ring with locket

Europe, ca. 1670-1690
Gold, enamel, rose cut and table cut diamonds

King Baudouin Foundation collection, Christian Bauwens fund, B512/25

7.148 Bow pendant

Europe, 1675-1700
Gold, silver, rose cut and table cut diamonds

de Breyne collection, B562/3

7.149 Rosette brooch

Ca. 1675
Gold, rose cut and table cut diamonds

de Breyne collection, B562/8

7.150 Rosette ring

Presumably France, 1650-1700
Gold, silver, enamel, rose cut diamonds

de Breyne collection, B562/6

7.151 Brooch *Aki no eda*

Cathérine Rochtus, Wijnegem, 2017
Gold, rhodium

DIVA Collection, S2023/2/1

Colophon

DIVA, a Brilliant Story
24.03.2023 – 24.03.2028

Collection Presentation

Curator:	Catherine Regout
Project Coordinator:	Leonie Maerevoet
Exhibition Design:	Exponanza
Production and Realisation:	Bruns B.V.
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Multimedia and Films:	Create, Mario De Munck, Dave Thompson
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Texts:	Leonie Maerevoet, Eva Olde Monnikhof, Catherine Regout
Editing:	Tom Iriks, Wendy Kegels, An Labis, Marthy Locht, Leonie Maerevoet
Translation:	Isabelle Grynberg (French), Oneliner (English), Sabine Reifer (German)
Graphic Design:	Exponanza, Emma Thyssen

Visitor Brochure

Texts:	Leonie Maerevoet, Eva Olde Monnikhof, Catherine Regout
Editing:	Wendy Kegels, An Labis, Marthy Locht, Leonie Maerevoet, Mirte Staes
Translation:	Isabelle Grynberg (French), Oneliner (English), Sabine Reifer (German)
Design:	Shtick
Photography:	Tom Cornille, Lucid

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