



‘Met Diamanten Omset’: Hoop Rings in the Northern Netherlands (1600-1700)

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Seventeenth-century jewellery is rare. Changes in fashion and taste, and the value of the materials used, have meant that the precious metal of many jewels vanished into the crucible and the stones were reset or recut. The study of seventeenth-century jewellery is consequently largely based on other sources. Images of jewellery in paintings, prints and drawings, carved in sculpture or mentioned in archives often mark the starting point for a jewel historian’s research. In the Netherlands, amateur archaeology is increasingly often providing additions to the sources on which the jewellery historian can call. Since 2016, numerous chance finds by private individuals, among them many finger rings, have been recorded in PAN (*Portable Antiquities Scheme of the Netherlands*) and made accessible to enthusiasts and scholars alike.¹ Some of these finds make it possible to study rings that until now we have only known through pictures and descriptions in archives.

In 2018 the Rijksmuseum acquired a very special private archaeological find from the surroundings of Alkmaar: an early seventeenth-century gold ring set along the circumference with nineteen table-cut diamonds that vary in height and size (figs. 1a-c).² Three of the originally twenty-two diamonds are missing. Judging by the internal diameter (17 mm) it is highly likely that

Figs. 1a-c
Ring with Table-Cut Diamonds,
Northern Netherlands,
c. 1610-50. Gold,
diamond,
diam. 25/17 mm.
Amsterdam,
Rijksmuseum,
inv. no. BK-2018-139.

this was a woman’s ring. The shape of the ring, the cut of the diamonds, the setting in combination with the colour and the alloy of the gold (20 carats) point to a date in the first half of the seventeenth century.



There is only one known comparable ring from the Netherlands that can be dated to the early seventeenth century based on the cut of the diamonds and the setting (fig. 2).³ Virtually no similar rings from this period have survived in foreign collections.⁴ However, we see this type of ring pictured several times in seventeenth-century Dutch portraits of women, among them the 1634 marriage portrait of the Amsterdam regent's daughter Oopjen Coppit (1611-1689, figs. 3a, b), who married Marten Soolmans (1613-1641), the son of a wealthy Flemish immigrant, in 1633. Oopjen wears a gold ring with a large diamond on her right index

Fig. 2
Hoop Ring with
Diamonds, Northern
Netherlands, c. 1600.
Gold, diamond,
diam. 14.5 mm.
Friesland,
private collection.



Figs. 3a, b
REMBRANDT VAN
RIJN, *Portrait of*
Oopjen Coppit, 1634.
Oil on canvas,
207.5 x 132 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-C-1768;
joint acquisition by
the Dutch State
and the French
Republic, collection
Rijksmuseum/
collection Musée
du Louvre.

Figs. 4a-d

- a. Attributed to SALOMON MESDACH, detail of *Portrait of Catharina Fourmenois* (1598-1665), 1619. Oil on panel, 104.7 x 72.9 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-2069; Jonkheer J. de Witte van Citters Bequest, The Hague.
- b. ANONYMOUS, detail of *Portrait of Clara van Bronckorst* (1583-1652), Northern Netherlands, 1631. Oil on panel, 102.5 x 74 cm. Bransten van de Zyp Stichting, inv. no. 1455.
- c. PIETER DUBORDIEU, detail of *Portrait of a Woman* (Possibly *Helena le Maire*, 1602?-after 1657), 1638. Oil on panel, 76 x 60.6 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-2183; M.E. van den Brink Bequest, Velp.
- d. JOACHIM VON SANDART, detail of *Portrait of Alida Bicker* (1620-1702), 1641. Oil on panel, 92 x 72 cm. Amsterdam, Amsterdam Museum, inv. no. SA-2077.



a.



b.



c.



d.

finger together with a narrower ring that has much in common with the archaeological find from Alkmaar (figs. 1a-c). We see similar rings in several women's portraits from the first half of the seventeenth century, usually worn on the right index finger (figs. 4a-c).⁵ From around 1640 the women in the portraits also wear this type of ring on their thumb (fig. 4d).⁶ It seems that this ring was mainly popular with women in the Northern Netherlands in the seventeenth century.⁷

What sort of ring is this? What was it called in the seventeenth century and who wore this kind of ring? Can we say anything about a possible function of the ring or was it purely decorative? Although a great deal has been published, mainly in the United Kingdom, about the general history and manifestation of finger rings, there is little material for the Netherlands in this period.⁸ In the few publications an initial attempt is made to bring together objects, images and archive material, but the scarcity of physical objects

means that these publications focus primarily on paintings and written sources and not on the rings themselves. The Alkmaar find, however, enables us to approach from a different angle and take the rare ring as the motivation for a study of a fashionable piece of jewellery in the Northern Netherlands.

To this end it is important to establish what people called this type of ring in the seventeenth century. We find a starting point in the description of the jewellery in the estate inventory of Oopjen and her second husband, Captain Maarten Daey (1604-1659), of November 1659.⁹ It refers among other things to '3 gouwe ringen' (three gold rings) and 'een ringh hoep met diamanten'. The notary had evidently made a mistake: the word *ringh* is crossed out and corrected with the word *hoep*. It is striking that a distinction is made here between a *ring(h)* and a *hoep*. Source material shows that this distinction was made in the seventeenth (and eighteenth) century whenever finger rings are described in archival documents and estate inventories.¹⁰ How does a *hoep* differ from a *ringh*? And do we see the 'hoep met diamanten' in Oopjen's marriage portrait?

Hoep-ringh

The word *hoep* (hoop) appears from the late twelfth century in the countries around the North Sea and originally refers to a band around a barrel.¹¹ The first known Dutch mention of a hoop referring to a ring to be worn on the finger is found in the will of Stephanus de Rumelaer (?-1504), Lord of Achttienhoven and provost of St John's Church in Utrecht. To the Lord of Vollenho(ve) De Rumelaer left a 'kleine ring, in de volksmond een *hoep*, gemaakt van puur goud' (small ring, commonly known as a hoop, made from pure gold).¹² We can therefore assume that his term was also already in use in the Netherlands at the end of the fifteenth century to describe a round (gold) ring.¹³ In the first published Dutch dictionary, the

Dutch-French *Naembouck* by the Ghent philologist Joos Lambrecht (c. 1491-1556/1557) of 1562, the term *hoep* does not appear in relation to rings, but there is a mention of a 'draed van gaude/ gauden draed ofte rijnghe zonder steen' (wire of gold/golden wire or ring without a stone).¹⁴ In Cornelis Kiliaan's *Etymologicum Teutonicae Linguae* of 1599, as well as the *draed* there is the first specific reference to the *hoep-ringh*. According to Kiliaan, the two words have virtually the same meaning: the *draed* is an 'annulus purus, lunula, annulus sine gemma aut symbolo' (plain ring, halo, ring without gemstones or symbols), and the *hoep-ringh* is an 'annulus purus, lunula, annulus absque gemma' (plain ring, halo, ring without gemstones).¹⁵ Linguistically seen, in both cases it is a plain (smooth) and round (uninterrupted) ring, without precious stones or other ornamentation.¹⁶ In seventeenth-century multilingual dictionaries, where (Flemish) Dutch is compared with French and English, both *draedt* and *hoep* occur in the description of round (gold) rings without precious stones.¹⁷ Although this needs further research, it is plausible that the *draedt* and the *hoep* can be told apart by looking at the cross-section of the ring. The *draedt* would then be literally round like gold wire and the *hoep* flat (on the inside), thus also referring to the original meaning of the word.¹⁸ In the 1616 estate inventory of the Amsterdam notary and Commissioner for Marriage Affairs David Mostart (1556-1615) different pieces of jewellery are listed, including 'een ronde hoep draet ringh', again with a correction.¹⁹ Both terms were certainly still in use at the beginning of the seventeenth century, but the notaries mentioned here were clearly confused.

If the hoop is by definition a ring without a stone, it is plausible that the term *ring(h)* can refer in the seventeenth century to a ring with one or more precious stones. In the dictionary quoted, *ringh*, *rinck*, *vingerlinck*,

vingherlijn and *vinger-rinck*, with the French and Latin translations *anneau* and *annulus* respectively, are only generally described as a ring to be worn around the finger. Other dictionaries, fortunately, give us more insight into why a distinction is made in estate inventories between a *hoep* and a *ring(h)*. In the 1576 *Dictionnaire Flameng-Francoys*, for instance, we find the first mention of the *rincxkasse* (*bezel*), a term that refers to ‘T’hoof van eenen rinc’ or ‘Le chaton ou tette d’un anneau’ (the head of a ring or chaton).²⁰ In the 1599 Kiliaan edition the *ringh-kasse* is explained in greater detail: ‘Pala anuli: largior turgidiorque anuli pars, cui gemma aut symbolum inseritur’ (open ring: the wider and thicker part of the ring, in which a gemstone is set or a device engraved).²¹ This is a description of the central bezel, at the top of a ring.²² The *ringh* is thus not a closed circle (*pala anuli*) as the *hoep* is, and therein lies the greatest difference between the two variants.

So much for the theory, but can we link these concepts to the ring from Alkmaar and the rings that appear in paintings and are described in estate inventories? When we look again at Oopjen’s right index finger it is clear that she is wearing both a *ringh* with a single diamond and a *hoep* (see fig. 3b).²³ However, the hoop is decorated with many smaller diamonds whose lustre is captured by Rembrandt with a few effective touches of white paint.²⁴ The description in her inventory also refers to a hoop set with diamonds. So in practice, were hoop rings set with stones after all, or decorated in some other way?

Plain, Pearl and Enamel

The basic type of the hoop ring – the plain, round ring – is described in many ways in estate inventories, usually in gold, for example: *hoep van gout*, *goude hoep rinck*, *hoep ringh*, *goude hoep*, *gladde hoep ringh*, *goude ronde hoep ringh*, *gold ringhetje sijnde een hoep*, *goude hoep ringh*, *enckel(d)e*



Figs. 5a, b
Attributed to FERDINAND BOL, *Portrait of an Old Lady*, possibly Elisabeth Bas (1571-1649), c. 1640-45. Oil on canvas, 118 x 91.5 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-714; Jonkheer J.S.H. van de Poll Bequest, Amsterdam.

goude hoep ringh, *enckelde* or *dubbeld slechte* [simple] *hoep ringh* and *dubbele goude hoep ringh*. This last of the variants – the double gold hoop ring – is probably the type pictured in the *Portrait of an Old Woman*, Possibly Elisabeth Bas of c. 1640-45, attributed to Ferdinand Bol (figs. 5a, b). We quite often see this



Figs. 6a, b

CORNELIS VAN DER VOORT, *Portrait of Brechtje Overrijn van Schoterbosch*, 1614. Oil on panel, 114.3 cm x 82.9 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-1243; gift of Jonkheer J.S.R. van de Poll, Arnhem.

double ring in portraits of women, usually also on the right index finger.²⁵ The single plain hoop ring can be seen, with another ring, in the 1614 portrait of Brechtje Overrijn van Schoterbosch (1592-1618, figs. 6a, b).²⁶

Although the round, uninterrupted shape remains its most important characteristic, it emerges from the inventories and portraits that have been examined that the outside of the hoop ring was decorated much more lavishly in the course of the seventeenth century: with pearls and enamel and with diamonds too.²⁷ The basic shape was still a continuous gold ring, but people became increasingly creative in order to set themselves apart with rings like this as well.²⁸ The 1660 estate inventory of Aaltje Andries (1610-1659) of Hoorn, the wife of the iron merchant

Gerrit Wateringh (1612-1657), for instance, lists 'een gout hoepje met parlen beset' (a gold hoop set with pearls).²⁹ The burgomaster's wife Catharina Hooft (1618-1691) owned no fewer than 'drie goude hoepen met paerlen daer om' (three gold hoops set all around with pearls).³⁰

The Rijksmuseum recently acquired a splendid example of an early seventeenth-century enamelled hoop ring (fig. 7). This ring, a private archaeological find from Weesp, is made of 22 carat gold and engraved on the outside with an elaborate arabesque pattern.³¹ The engraving is filled with dark blue enamel, which looks black, to make it more legible. Patterns like this were published in the sixteenth and seventeenth centuries by printmakers and reached goldsmiths and silver-

> Figs. 9a, b
Attributed to JAQUES WABEN, *Portrait of Grietje Adriaensdr Grootes*, 1622. Oil on panel, 110.2 x 87.3 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-1316.



Fig. 7
Ring with Arabesques,
 Northern Netherlands, c. 1620-40.
 Gold, enamel,
 diam. 21 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. BK-2022-71;

purchased with
 the support of the
 Corrie Bleekemolen
 Juwelenfonds/
 Rijksmuseum Fonds.



Fig. 8
Five Ornaments
for Jewellery,
 Leiden?, 1612.
 Engraving,
 59 x 55 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. RP-P-OB-6339.

smiths throughout Europe.³² Some of these prints are of ornaments specifically for engraving and enamelling on the outside of rings (fig. 8).³³ Rings like this can be identified in various portraits and wedding portraits from the 1620 to 1640 period, for instance in the 1622 portrait of Grietje Adriaensdr Grootes (1588-1624, figs. 9a, b), wife of the alderman of Hoorn.

‘Geamaljeerde’ (enamelled) hoop rings are also listed in estate inventories.³⁴ After the death of Captain Matthijs Willemszn Raephorst (1599-1638), the widower of Aefje (Eva) Witsen (c. 1596-before 1638), in 1638, ‘een ronde geammelieerde hoep-ringh’ (a round enamelled hoop ring) was found while his house was being cleared.³⁵ During the inventorying on 2 January 1664 of the goods in the house of the deceased tailor Theunis



Gerritsz (?-1663), widower of Susanna van E(ij)ndhoven, various gold rings were found, among them 'een goude enckelde geëmaljeerde hoep' (a gold single enamelled hoop).³⁶ A personalized enamel hoop ring is described in the 1665 estate inventory of the bacon merchant Christiaen Arentsz van Emden and his wife Fijtje Theunis.³⁷ They died within a few days of one another, leaving three young children. The description of the items in the 'best room' includes clothes and some pieces of jewellery. According to the notary, two of these pieces – a hairpin and an enamelled hoop – were marked F.T., the owner's initials (fig. 10). These are extraordinary details, seldom if ever recorded in Dutch inventories, which made the jewellery even more personal.

Diamonds

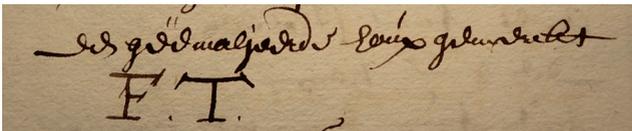
Hoop rings with diamonds occur quite frequently in seventeenth-century estate inventories and notarial deeds.³⁸ The earliest mention known to date is in a list of silverware and jewellery by the Amsterdam jeweller and goldsmith Nicolaes de Marees the Younger (c. 1595-1636).³⁹ The list is included in the last part of the estate inventory of his brother Abraham Desmarez (De Marez) and his wife Rebecca Hoochcamers of 1636.⁴⁰ All the jewellery listed had been carefully valued and 'een hoep met diamanten' (a hoop with diamonds) was valued at 120 guilders. We find another example a year later. On 5 September 1637, the Amsterdam jeweller Thomas de Kemel (c. 1600-before 1660) got the notary Jac. Jacobs to draw up a deed in which he stated that he had wrongfully accused the brothers Pieter and Jan Coenen of theft. When they were at his house 'te coopen een hoepringh met diamanten'

(to buy a hoop ring with diamonds), they supposedly stole a valuable 'diamant taffelringh' (table-cut diamond ring). In fact, the ring was lying under a stack of paper, but the damage had already been done: De Kemel had spread the brothers' descriptions among the jewellers and goldsmiths in Amsterdam.⁴¹

In most cases, the notary confined himself to descriptions along the lines of 'a gold hoop ring with diamonds', but sometimes the number of diamonds on the ring was also listed. In the 1648 valuation list of the jewellery of the noblewoman Maria thoe Schwartzenberg (1603-1646) of Friesland, for instance, we find two hoop rings with diamonds: 'Een gouden hoeprinck met vier en twintig diamanten op 167 gulden' (a gold hoop ring with twenty-four diamonds at 167 guilders) and 'een hoepringh met agtien diamanten op 38 gulden' (a hoop ring with eighteen diamonds at 38 guilders).⁴² The difference in price would have had to do with the size and quality of the diamonds. A year before his death, the jeweller and goldsmith Arent Pietersz Hettema (d. 1664) had his property recorded and first on the list was all the jewellery, including 'een goude hoep ringh met een en twintich diamantgens daerin' (a gold hoop ring with twenty-one diamonds in it).⁴³ On the basis of the number of table-cut diamonds in the Rijksmuseum ring, it can be assumed that all three of these rings were set with diamonds *all around*. In descriptions of hoop rings with between fifteen and twenty-three diamonds we should probably be envisaging a ring like the Alkmaar find.

There are also inventories in which the setting of the diamonds along the circumference of the hoop ring is specifically mentioned. Three terms are used: *omset*, *beset* and *rontomme*. These are also used in the descriptions of *ringhen*, usually referring to a row of small diamonds or other gemstones around a central precious stone such as in an entourage ring.⁴⁴ But because it

Fig. 10
'Een geemaljeerde hoep gemerckt F.T.'
Amsterdam City Archives, NA 2408, notary Jacob de Winter, 10 April 1665, fol. 85 (detail).





Figs. 11a, b
NICOLAES ELIASZ
PICKENOV, *Portrait
of Catharina Hooft*,
1636.

Oil on canvas,
185 x 105 cm.
Berlin, Staatliche
Museen zu Berlin,
Gemäldegalerie,
inv. no. 753b.
Photo: bpk /
Gemäldegalerie,
SMB / Dietmar Gunne

has been established that a hoop ring is round by definition, these terms can only refer to the diamonds set on the outside of the ring.⁴⁵ In 1645, when the property of Maria Ruttens (1605-1645), the wife of the chief merchant of the Dutch East India Company in Batavia, Arnold de Vlamingh van Outshoorn (c. 1618-1662), was inventoried, the notary entered 'een goude hoep ringh rontomme met diamanten' (a gold hoop ring set with diamonds all

around).⁴⁶ Catharina Hooft, whom we have already met, owned two hoop rings with diamonds set circumferentially. One was 'een goude hoep ring met diamanten omset, met 19 steenen daerin' (a gold hoop ring set round with diamonds, with 19 stones in it) and the other 'een gout hoepje met kleijne diamantjes omset, met 25 steentjes' (a small gold hoop set around with small diamonds, with 25 small stones).⁴⁷ In the portrait Nicolaes Eliasz Pickenoy painted of her at the age of eighteen in 1636 we may be able to catch a glimpse of one of these two rings on her right forefinger (figs. 11a, b).

The type of cut of the diamonds is sometimes mentioned in the inventory descriptions; they are usually table-cut diamonds (*dicksteenen*) and rose-cut diamonds (fig. 12). The jewellery belonging to Elisabeth Hamel (1626-1680), widow of the 'Provoost der Burgerij' Adriaen Brouwer (1620-1668), was found in an iron moneybox in 1685 when it was opened with two keys by the notary Jacob de Winter and some members of the family.⁴⁸ On the inventory that was subsequently drawn up, the second piece of jewellery listed was 'een hoep ringh omset met achtien diamant dick-stenen' (a hoop ring set around with eighteen table-cut diamonds, fig. 13). Twenty-five years earlier, on 19 October 1660,

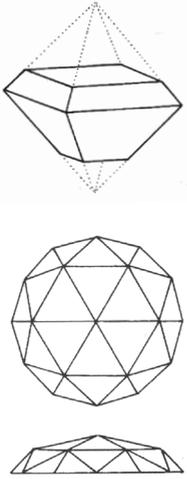


Fig. 12
A table-cut diamond within a natural octahedral diamond crystal and two views of a twenty-four-facet 'standard' rose-cut diamond. From Jan Walgrave (ed.), *A Sparkling Age: 17th-century Diamond Jewellery*, Antwerp 1993, pp. 37-38.

the Amsterdam notary Jacob Pondt drew up an estate inventory of the goods of (goldsmith?) Jacob des Wattijns (?-?), in which many pieces of jewellery are described. As well as a jewel casket with rings, the valuer and jeweller Hendrick Dubbels (c. 1590-1668) described several drawers containing rings. In drawer number 4 there was 'een hoep-ring met achttien faseth steenen' (a hoop ring with eighteen *faseth* stones).⁴⁹ The term 'faseth' may refer to a multi-faceted early variant of the modern brilliant cut, but further research is needed here.⁵⁰

As the seventeenth century progressed, the rose cut was used more and more often, mainly for entourage rings and *ringhen* with a single central stone, sometimes with some small diamonds on the shoulders of the ring.⁵¹ But rose cuts were also set in hoop rings; Elisabeth Jacobs Pancras (1589-1655), for instance, had 'een goude hoep met roosjes' (a gold hoop with rose cuts).⁵² After the death of her husband Nicolaes Rochusz van Capelle (1672-1704), grandson of the Amsterdam merchant and sheriff Nicolaes Rochusz van Capelle (1609-1695), Joanna Schulerus (1671-1738) had, among other things, 'een hoep met dertien diamanten roosen' (a hoop with thirteen rose-cut diamonds) put in a sealed box.⁵³

Function and Meaning

The (gold) hoop ring, decorated and plain, is frequently listed in seventeenth-century estate inventories and was worn by women from the middle classes and the aristocracy.⁵⁴ The Alkmaar find, as we have seen, can be identified as a hoop ring. In view of the countless examples of similar rings

with diamonds found in the archives, we may assume that this type of ring enjoyed a degree of popularity in the seventeenth century. This is confirmed by at least eighteen pendant portraits from the first half of the seventeenth century in which the woman wears this ring, together with a *ringh* with a large diamond, on the index finger of her right hand.⁵⁵

If we are to contemplate the possible function and meaning of the ring in the Rijksmuseum's collection, it is important to look at the choice of the right hand and the index finger. In this period, the right was the preferred hand on which brides in the Northern Netherlands wore their wedding rings, whether they were Catholic or Protestant.⁵⁶ People seem to have been free to choose which finger of that hand they wore their wedding ring on, and there were regional religious differences.⁵⁷ At the end of the sixteenth century and in the first half of the seventeenth, however, the index finger and later the thumb was preferred in the Northern Netherlands. Jacob Cats (1577-1660), in his 1625 *Houwelick* (Marriage), was very critical of the apparently new fashion of wearing the wedding ring on the forefinger:

Het was, gelijk het blijkt, de vinger
naast de pink
Aan wien het trouwjuweel in ouden
tijden hink. ...
Waarom is dit gebruik, een spore
[aansporing] tot de zeden,
Waarom is dit gebruik gebannen uit
de steden?
Want ziet! in onze tijd de wijzer
[wijsvinger] draagt het goud,
Dies is (gelijk het schijnt) het lijf alleen
getrouwd.⁵⁸

Fig. 13
'Een hoep ringh omset met achtien diamant dick-steenen.'
Amsterdam City Archives, NA 2413 notary Jacob de Winter, 8 February 1685, fol. 19 (detail).

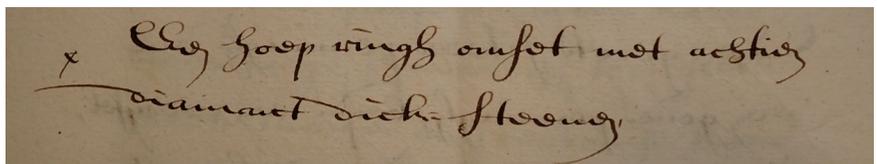




Fig. 14
 GERRIT LUNDENS,
 Portrait of Maria
 Coymans, 1656, detail.
 Oil on panel,
 51 x 46 cm.
 Bilthoven, Stichting
 Familiefonds Boreel.
 Photo: RKD-
 Netherlandish
 Institute for Art
 History, RKD images,
 no. 0000340128.

(It was, it seems, the finger next the
 little finger
 On which the marriage jewel was worn
 in olden days ...
 Why is this custom, an exhortation to
 the morals,
 Why is this custom banished from the
 towns?
 For see! In our time the first finger wears
 the gold,
 Then is (as it seems) the body alone
 married.)

Very occasionally, the forefinger – ‘voorste vinger’ – was mentioned in the archives. In the 1673 will of Dieuwertje Jacobs Root, the wife of the Amsterdam-born Adriaen Wesselsz Trouwenharder (d. 1681), the items in her possession were bequeathed to her son Nicolaes Harnaij, including ‘een goude hoep ringh die men aen de voorste vinger draegt’ (a gold hoop ring worn on the first finger).⁵⁹ Maria Co(e)yman (1626-1666), wife of the silk merchant Joris van Oorschot (1625-1681), wrote

in her will that her ‘taffel diamantinck, van mijn voorste’ (table-cut diamond ring, from my forefinger) was to go to her brother Isaaq Coymans the Younger (1622-1673) on her death.⁶⁰ In 1656 Maria and Joris were immortalized in pendant portraits by the painter Gerrit Lundens. In Maria Coymans’s portrait a *ringh* with a precious stone (a diamond) can be seen on her right index finger, her forefinger (fig. 14).

These two examples bring together precisely the two ring types that we see so often in pendant portraits. Without exception, these portraits depict (newly) married women who, like Oopjen, were immortalized with their wedding ring. In the 1622 marriage portrait of, probably, Beatrix van der Laen (1592-1639) and Isaac Abrahamsz Massa (1586-1643) by Frans Hals, extra emphasis is placed in the composition on this combination of rings on the right forefinger (figs. 15a, b). But which of these two rings is the wedding ring? To find out, it is necessary to determine exactly what people



Figs. 15, b
FRANS HALS,
Portrait of a Couple,
probably Isaac
Abrahamsz Massa
and Beatrix van der
Laen, c. 1622.
Oil on canvas,
140 x 166.5 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-A-133.

in the seventeenth century understood it to mean. From the 1588 edition of Kiliaan's *Dictionarium Teutonico-Latinum* it is clear that the word *trouw-rinck* can refer both to a ring that was given to the bride for the promise of marriage or engagement (*annulus sponsalia*) and to the ring with which the actual celebration of the marriage was sealed (*annulus pronubus*).⁶¹

Wedding rings are occasionally mentioned in the seventeenth-century inventories researched for this article: *trouwing*, *trouwringh*, *trouw ringh*, *trouwing*, *hoep trouw ringh*, *trouw hoep* and, once, *gouden mariagie ringh*.⁶² But on the basis of these descriptions alone, it is not possible to determine whether this is an engagement ring, a wedding ring or perhaps a wedding present. To get a more nuanced picture of this, research will have to be done into, among other things, the many moments around the engagement and wedding ceremonies



in which a ring could play a role. Research into archives could, for example, focus on sources which include jewellery specially ordered for a wedding. For instance, the cash book of the Amsterdam burgomaster Johan Huydecoper of Maarsseveen (1599-1661) contains descriptions of the jewellery he had bought in July 1621 for his wife Elisabeth de Bisschop (1591-1622) on the occasion of their marriage.⁶³ The cheapest piece on the list is 'een trouw rinc' for 12 guilders.

Was this a simple gold hoop ring? We can ask the same question about the 1610 inventory of the jewellery of Maria Voorst van Doorwerth (1574-1610), which lists a 'ronde trouwing'.⁶⁴ Jacob Cats, in any event, believed that the wedding ring had to be a gold hoop ring:

Een ring van enkel goud, slecht [simpel],
effen, ongescheiden,
Niet prachtig, niet verdeeld met stenen
tussen beiden,
Roept als tot onze bruid, bewaart het
waarde bond
Gedurig even recht, gedurig even
rond.⁶⁵

(A ring just of gold, simple, plain,
unseparated,
Not splendid, not divided with stones
between,
Calls to our bride, keep the precious
bond
Eternally straight, eternally round.)

In the archive material consulted, finally, there are a couple of direct references which show that the hoop ring was sometimes used as a wedding ring in the broadest sense of the word. As well as the ring with her initials, Fijtje Theunis also had a 'een silver verguld trouw hoep' (a silver gilt wedding hoop).⁶⁶ This is interesting not just because of the connection with marriage, but particularly because of the material aspect: hoop rings made of other materials besides gold were also worn. The only source discovered so far in which a diamond hoop ring is specifically mentioned in relation to marriage is the estate inventory drawn up after the death of the Amsterdam merchant's wife Elisabeth de Famars (?-1663). In 1635 she married her second husband, Abraham de Bra(er), and remained childless. Among the pieces of jewellery found in a small wooden jewellery box after her death was 'een goude trouwing ofte hoep

met twintich diamantiens' (a gold wedding ring or hoop with twenty diamonds).⁶⁷

Conclusion

The ring with table-cut diamonds that the Rijksmuseum acquired recently was known in the seventeenth century as a hoop ring. Rings of this type were worn by women in different social classes and differed from other rings in that period because of their shape. In the Netherlands, the hoop ring developed in the course of the sixteenth and seventeenth centuries from a simple gold band to variants that were decorated with enamel, pearls and diamonds. Sometimes these diamonds, usually table or rose cut, were set along the circumference of the ring. We see these variants pictured many times in Dutch pendant portraits from the first half of the seventeenth century, particularly on the index finger of the right hand. In the period in question, this hand and finger were preferred for wearing the wedding ring. Furthermore, a few specific references in estate inventories tell us that hoop rings were used as wedding rings. In this period, however, the wedding ring can refer both to a ring given to a bride on her engagement and a ring that was part of the wedding ceremony. Although this means that we cannot establish with certainty if the ring with table-cut diamonds in the Rijksmuseum's collection is an engagement ring or a wedding ring, it is clear from the research that similar rings with diamonds played a role for many women in the seventeenth century in marriage or the events that preceded it. This is probably also true in Oopjen's case. The small ring on her right forefinger in the portrait by Rembrandt bears a likeness to the ring in the Rijksmuseum's collection, but we will never know for certain whether this is the hoop ring with diamonds listed in her 1659 inventory.

ABSTRACT

In 2018 the Rijksmuseum acquired a gold ring from the first half of the seventeenth century set with nineteen table-cut diamonds. Although this type of ring appears in several pendant portraits from the Northern Netherlands, physical examples are extremely rare. Only one other example is known aside from the one in the Rijksmuseum's collection. Archival material and contemporary dictionaries have revealed that in the seventeenth century this type of ring was known as a hoop ring and that it differed from other rings because of its shape. The hoop ring is an uninterrupted circle that became increasingly elaborately decorated in the course of the seventeenth century: with engraved patterns filled with enamel and set all around with pearls or table- and rose-cut diamonds. It can be seen from pendant portraits dating from the first half of the seventeenth century that women usually wore the hoop rings on the index finger of the right hand – the preferred hand and finger on which the wedding rings was worn in the Northern Netherlands in this period. Hoop rings are sometimes noted as *trouwingen* in estate inventories. However, the term *trouwing* can refer to both the engagement and to the marriage. For the time being, the function of the recently acquired ring remains unclear, but the placement of many hoop rings on the forefinger discussed in this article makes a connection with marriage likely.

NOTES

* With thanks to Monique Rakhorst (curator of History and Old Masters, Stedelijk Museum Breda), Bianca M. du Mortier (curator of Costume, Rijksmuseum Amsterdam) and Peter Bitter (archaeologist, City of Alkmaar). Without Tim Verbeek's find this article would not have been written, and I should like to dedicate it to his wife Margriet Verbeek (1973-2021).

- 1 The PAN is a project of the Vrije Universiteit Amsterdam (VU), started in 2016 after the introduction of the Heritage Act. See vu.nl/en/about-vu/faculties/faculty-of-humanities/more-about/pan-portable-antiquities-of-the-netherlands and www.portable-antiquities.nl (both consulted 1 October 2022). Until 2016 metal detection was tolerated in the Netherlands, but was actually illegal. The Heritage Act states that a metal detectorist is free to dig up to a maximum of 30 cm below the land surface provided the land is not covered by one of the five provisions of the excavation ban. See also wetten.overheid.nl/BWBR0037521/2021-08-01; Anton Cruysheer and Stijn Heeren, 'Oh nee, een schat! Praktijk, problemen en oplossingen rondom schatvondsten', *Archeologie in Nederland* 4 (2020), no. 1, pp. 24-31. Local authorities, provinces and archaeological companies use the ARCHIS archaeological information system, a database managed by the Cultural Heritage Agency of the Netherlands (RCE), to record finds.
- 2 The ring was found with a metal detector by amateur archaeologist Tim Verbeek in

a pasture outside Alkmaar in the former Schermeer in 2015. Between 1633 and 1635 this lake became one of the last large lakes in North Holland to be reclaimed. The ring could have been lost in the water, but may also have been in the landfill or dredging soil from Alkmaar that was used as fertilizer in the reclaimed land. The ring was registered in ARCHIS under inv. no. 444283. The gold content was determined by means of X-ray fluorescence measurements carried out with an Olympus handheld spectrometer. The alloy consists of gold (83%), silver (10%) and copper (5%) and a few trace elements. The nineteen diamonds weigh over 1.6 carats in total. The international standards of the Gemological Institute of America (GIA) were used to assess the diamonds. The weight of the individual diamonds in carats is 0.08 (3x), 0.085 (5x), 0.09 (8x) and 0.10 (3x). The colour of the diamonds ranges from I to K, from almost colourless to very pale yellow. The purity in the setting is assessed as pique (3x), S1 (8x), vs (7x), vvs (1x).

3 This ring is an unregistered archaeological find in a private collection in Friesland. The ring is set all around with eighteen diamonds, both table-cut and so-called 'three-facet' diamonds.

4 In France there is a ring with an unusual construction in gold and diamonds: *Baque en diamant*, France or the Netherlands, c. 1600, Ecouen, Musée national de la Renaissance, inv. no. E.Cl.14928. The section around the finger is set alternately

- with one or two table-cut diamonds with a single table-cut diamond in a larger setting at the top.
- 5 To date we know of twenty portraits from the Northern Netherlands that feature this type of ring, chiefly worn on the index finger but also on the thumb. The oldest portrait dates from 1610 and the most recent from 1664. They are respectively Gortzius Geldrop, *Portrait of Lucretia del Prado, Wife of Jeremias Boudinois*, 1610, oil on panel, 105 x 80 cm, Amsterdam, Rijksmuseum, inv. no. SK-A-917 and Caesar Boetius van Everdingen, *Portrait of an Unknown Woman, possibly a Sister of Cornelis Jacobsz Groot*, 1664, oil on canvas, 123 x 107.6 cm, Alkmaar, Stedelijk Museum, inv. no. 030322. See also Monique Rakhorst, *Gedragen en vastgelegd: Sieraden uit de periode 1600-1650*, Amsterdam 2013 (unpubl. master thesis University of Amsterdam), pp. 61-62.
 - 6 As well as the portrait of Alida Bicker of which a detail is illustrated here (fig. 4d), see also for instance Joachim von Sandart, *Portrait of Eva Geelvinck (1619-1698)*, 1639, oil on canvas, Amsterdam, Amsterdam Museum, inv. no. SA-7401.
 - 7 At the moment we know of no women's portraits from outside the Netherlands in which this type of ring can be seen. Virtually no rings appear in contemporary portraits of men from the Northern Netherlands, except for a very occasional signet ring.
 - 8 M.H. Gans, *Juwelen en mensen: De geschiedenis van het bijou van 1400 tot 1900, voornamelijk naar Nederlandse bronnen*, Amsterdam 1961; Marjoleine de Leu, *De zeventiende eeuw in de ban van de ring*, Utrecht 2012 (unpubl. master thesis University of Utrecht); Rakhorst 2013 (note 5).
 - 9 Amsterdam City Archives (hereinafter referred to as NL-ASDSAA), Archief van de Notarissen ter Standplaats Amsterdam (Archive of the Notaries of the Post of Amsterdam, accession number 5075, hereinafter referred to as NA), inv. no. 2864, notary Bernhard Coornhart, 3 November 1659, fols. 263, 271. This estate inventory is published in Marieke de Winkel, *Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings*, Amsterdam 2006, appendix 1. The list of jewellery included in this book is not entirely complete: 'een boot met diamanten' (a *boot* with diamonds) is also listed in fol. 271. After the death of Oopjen's second husband in 1659 there followed a complicated settlement involving her two sons and the children from Maarten Daey's first marriage to Machtelt van Doorn (c. 1610-1646). Various pieces of jewellery are mentioned in the settlement, which was drawn up at the beginning of 1660, including a diamond ring and pearls. NL-ASDSAA, NA 2729, notary Jan Hendricks Leuven, 24 January 1660, fol. 280. At some point after the estate was settled, Oopjen left Amsterdam and went to Alkmaar, where her younger son, Hendrick Daey, was already living. In October 1666, in this city, she drew up her will in which her two sons were made universal heirs and there were mentions of gold and silver, coined and unminted, but regrettably no jewellery. Regional Archive Alkmaar (RAA), NA 0878, 1550-1925, 273, fol. 210, 12 October 1666. We do not know which jewellery Oopjen still had in her possession shortly before she died in 1689, so we cannot establish whether she still had her hoop ring at that time.
 - 10 For the archival references I searched the inventories in Gans 1961 (note 8); S.W.A. Drossaers (ed.), *Inventarissen van de inboedels in de verblijven van de Oranjes en daarmee gelijk te stellen stukken 1567-1795*, The Hague 1974-76; the notarial archives of Amsterdam and Leeuwarden, and the estate inventories in the Meertens Institute's Boedelbank.
 - 11 Associated terms are *hōp* (Old English and East Frisian) and the modern English *hoop*. See *Middelnederlandsch Woordenboek* (MNW) via www.ivdnt.org/woordenboeken/historische-woordenboeken; *Etymologisch Woordenboek van het Nederlands* via www.etymologie.nl (both consulted 1 October 2022).
 - 12 J.J. Dodt van Flensburg, *Archief voor kerkelijke en wereldsche geschiedenissen inzonderheid van Utrecht*, Utrecht 1843, vol. III, p. 155: 'Item, legavit domino Petro de Vollenho annulum parvum, vulgo *een hoep*, ex puro auro fabricatum.' See also C.H. de Jonge, 'Bijdrage tot de kennis van de Kleederdracht in de Nederlanden in de xvte eeuw, naar archivalische en litteraire gegevens en volgens de monumenten der beeldende kunst in chronologische ontwikkeling der afzonderlijke kledingstukken-gerangschikt', *Oud-Holland* 36 (1918), pp. 1-70, esp. appendix II-A; Gans 1961 (note 8), pp. 64-65; Rakhorst 2013 (note 5), p. 59.
 - 13 In England the term *hoop*, or variants such as *hupe* or *howpe* were certainly also used for finger rings from the beginning of the sixteenth century. See for example the will

- of the merchant Geoffrey Threscrose of 1520 in *Testamenta Eboracensia: A Selection of Wills from the Registry at York*, vol. 5, Edinburgh 1884, p. 117: ‘... my hope of golde that I were on my fynger.’ In publications written in English about historical finger rings, the ‘hoop ring’ is a standard term to describe a round ring.
- 14 Joos Lambrecht, *Het naembouck van 1562: Tweede druk van het Nederlands-Frans woordenboek* (ed. René Verdeyen), Liège/Droz, Paris 1945, p. 77.
- 15 Cornelis Kiliaan, *Etymologicum Teutonice Linguae*, 1599 (ed. Frans Claes), The Hague 1972, pp. 94, 192.
- 16 Both terms are included in reissues of and works derived from Kiliaan’s dictionary throughout the seventeenth century (see previous note).
- 17 For example in E.E.L. Mellema, *Dictionnaire ou Promptuaire françois-flameng*, Rotterdam 1602; Jean-Louis D’Arsy, *Het Groot Woorden-Boeck, bevattende den Schat der Nederlandsche Taelen met een Fransche uitlegginghe*, Rotterdam 1643; Henry Hexham, *Het groot woorden-boeck: gestelt in ’t Nederduytisch, ende in ’t Engelsch*, Rotterdam 1648/1658. It was not until 1719 that the first Dutch-German/German-Dutch dictionary was published, but there, too, the hoop ring is described as a ring *ohne stein* and two other terms are used to describe this type: *Reif-ring* and *Kugel-ring*. See Matthias Kramer, *Het koninglyk Neder-Hoog-Duitsch en Hoog-Neder-Duitsch dictionnaire. Erste deel*, Nuremberg 1719, p. 121.
- 18 Since at least the early Middle Ages, gold wire has been made using a draw iron or draw plate. See Andrew Oddy, ‘The Production of Gold Wire in Antiquity’, *Gold Bulletin* 10 (1977), pp. 79–87; Barbara Armbruster, ‘Technological Aspects of the Viking Age Gold Treasure from the Hiddensee, Germany’, *The Journal of the Historical Metallurgy Society* 40 (2006), part 1, pp. 27–42, esp. p. 32.
- 19 NL-ASdsAA, NA 481B, notary Palm Mathijsz, 13 January 1616, fol. 628.
- 20 Mathias Sasbout, *Dictionnaire Flameng-Francoys*, Antwerp 1576. These terms were adopted in Mellema 1602 (note 17) and D’Arsy 1634 (note 17).
- 21 Kiliaan 1599 (1972) (note 15), p. 438.
- 22 Willem Sewel, *A New Dictionary English and Dutch*, Amsterdam 1691, pp. 41, 48, describes the bezel in two ways: ‘The Beasel of a ring – ’t Holletje in een ring om ’t gesteente in te zetten’ and ‘Bezil – Het breede deel van een Ring, alwaar het gesteente gezét, óf ’t zegel op gesneden wordt’.
- 23 The single diamond is either a point-cut diamond (a diamond in its natural crystal or octahedron shape) or a table-cut diamond with a quite small, high table. Table-cut diamonds were called *dicksteenen* or *tafeldickstenen* in the seventeenth century.
- 24 In sixteenth- and seventeenth-century paintings, diamonds appear as black because of the way they were set and cut. The brilliance of a modern diamond is an interplay between light, open settings and gemstones with numerous facets that reflect light in multiple ways. With early forms of cutting, in a closed-back setting and with fewer facets, the light reflection comes mainly from the surface of the diamond (lustre); the rest of the diamond looks ‘black’. To emphasize this effect, a black substance was sometimes applied at the bottom of the setting. The lustre translated into paint means that we can identify these stones as diamonds.
- 25 For other examples see among others Rakhorst 2013 (note 5), pp. 55–67 and appendix 4, p. 15. See also Eliaz Nicolaes Pickenoy, *Portrait of an Unknown Woman*, c. 1626, oil on panel, 122 x 86.6 cm, Budapest, Szépművészeti Múzeum, inv. no. 214. A term that calls for further research in the context of the double hoop ring is the *suff(e)-ringh*. This type of ring is mentioned alongside hoop rings, and sometimes in the same breath. Archive records mention different variants: a *suff van tweeën*, *drieën* and sometimes even *vieren* (two, three or four). These are probably interlinking rings that are sometimes also described as a puzzle ring or *gimmelring*. In the sixteenth and seventeenth centuries, these rings were known as gimmel rings or joint rings in English. In the 1599 edition of Kiliaan (note 15), the *suffe* is described as an ‘Annuli connexi: digitorum ornatus’ (interlocking rings: finger decoration); this tells us there was a link between different ‘loose’ rings.
- 26 Children also wore (single) gold hoop rings, see for example NL-ASdsAA, NA 1778, notary Jan Quirijnen, 29 March 1656, fol. 68: ‘twee goude kinderen hoepringetjes’ (two gold children’s hoop rings).
- 27 Descriptions of pieces of jewellery are more extensive in some inventories than in others, so characteristics like this will probably not always have been recorded by the notary. The notary in Amsterdam, for example, was dependent for descriptions and valuations on, among others, ‘gesworen schatsters’ (sworn assessors), women employed by

- the city. See for example I.H. van Eeghen, 'Uitdraagsters 't zij man of vrouw', *Amstelodamum* 56 (1969), pp. 102-10, and M. Puyenbroek, 'Gezwoeren schatsters: Vakvrouwen in zeventiende-eeuws Amsterdam', *Amstelodamum* 108 (2021), no. 2, pp. 103-17.
- 28 This development can be seen as an expression of social class, financial means and personal taste.
- 29 NL-AsdsAA, NA 2408, notary Jacob de Winter, 21 and 22 January 1660, fol. 158.
- 30 NL-AsdsAA, NA 4241, notary Dirk van der Groe, 24 December 1691-18 August 1692, fol. 740.
- 31 The ring is registered with PAN under inv. no. PAN-00060470.
- 32 Prints with patterns for gold and silverware are known as *zwartornament* or *zwartwerk*.
- 33 For ring designs in the second half of the seventeenth century, see for example Johann Wilhelm Heel, *Voorbeelden van 32 kleine objecten*, c. 1647-1709, engraving, 70 x 62 mm, Amsterdam, Rijksmuseum, inv. no. RP-P-2012-113-1-2, and Paul Collet (after Gilles Légaré), *Vier rijen met ringschouders*, after 1691-before 1742, engraving, 153 x 120 mm, Amsterdam, Rijksmuseum, inv. no. RP-P-1953-98.
- 34 Variations in the notarial archives in Amsterdam, Doesburg and Medemblik are: *geammelleert*, *geaimelleerd*, *geammelleerde*, *geëmaljeerde*, *geemaljeerde*, *geëmalieert*, *geemallerd*.
- 35 NL-AsdsAA, NA 1415, notary Frans Bruijningh, February 1638, p. 19. On the same page is the entry 'noch een gout ringetgen met paerlen rondt omme' (another gold ring with pearls all around). Their daughter Margaretha van Raephorst (1625-1690) appears in two portraits with various pieces of jewellery, but these cannot be directly identified as an heirloom from her mother. See Govert Flinck, *Portrait of a Woman (Margaretha van Raephorst?)*, 1646, oil on canvas, 125 x 94 cm, Raleigh, North Carolina Museum of Art, inv. no. 58.4.3, and Jan Mijntens, *Portrait of Margaretha van Raephorst (d. 1690)*, *Wife of Cornelis Tromp*, 1668, oil on canvas, 135 x 105 cm, Amsterdam, Rijksmuseum, inv. no. SK-A-285.
- 36 NL-AsdsAA, NA 2408, notary Jacob de Winter, 2 January 1664, fol. 162.
- 37 NL-AsdsAA, NA 2408, notary Jacob de Winter, 10 April 1665, fol. 85.
- 38 During the research for this article, some forty-five references to hoop rings with diamonds from the 1636-96 period were found in the notarial archive of Amsterdam alone. The Amsterdam City Archives' *Vele-Handen* project 'Alle Amsterdamse Akten' played a major role in this. The first mention in the Meertens Institute's Boedelbank dates from 1706, in the estate inventory of the engineer François Sandtwich of Doesburg: 'hoep-ring met diamanten á 54 gulden' (hoop ring with diamonds at 54 guilders).
- 39 NL-AsdsAA, NA 563B, notary Jacob Westfrisius, 1-5 January 1636, fol. 20.
- 40 With thanks to Monique Rakhorst for this reference.
- 41 NL-AsdsAA, NA 416, notary Jac. Jacobs, 5 September 1637, fols. 185-86. See also J.G. van Dillen, *Bronnen tot de geschiedenis van het bedrijfsleven en het gildewezen van Amsterdam, 1929-74*, vol. 3, p. 169; Oscar Gelderblom, *Het juweliersbedrijf in de Lage Landen, 1450-1650*, Utrecht 2007, p. 25 (unpubl. paper University of Utrecht).
- 42 Leeuwarden, Tresoar, 326 Familie thoe Schwartzenberg en Hohenlansberg, inv. no. 176 Inventory and valuation of the jewellery left by Maria zu Schwartzenberg, 1648, fol. 4. See also Gans 1961 (note 8), inventory 23, pp. 412-13.
- 43 NL-AsdsAA, NA 2261B, notary Nicolaes van Born, 13 July 1663, fol. 1064.
- 44 See for example *Entourage Ring*, Northern Netherlands, c. 1670-90, gold, diamond, enamel, diam. 22 mm, Amsterdam, Rijksmuseum, inv. no. BK-NM-5750. See also Gans 1961 (note 8), for example inventory 19, pp. 405-08, esp. p. 407, from the 1667 jewellery inventory of Amalia van Solms (1602-1675): 'Een bleecke robijn met kleijne diamanties rondtom' (a pale ruby with small diamonds all around).
- 45 When it is noted that the hoop ring is 'vol diamanten' (full of diamonds), it is probable that the diamonds were also set along the circumference of the ring. See the estate inventory of the jeweller, goldsmith and Dutch West India Company director Jan le Thor (c. 1601-1652), NL-AsdsAA, NA 1303, notary Hendrik Schaeff, 13 September 1654, fol. 220; and the list of goods that Louis Craijgers (1623-1673), guardian of the minor daughter of the deceased Isabelle Fredericx (?-1659), received from Juriaan Laubergier, NL-AsdsAA, NA 2261B, notary Nicolaes van Born, 3 February 1659, fol. 778.
- 46 NL-AsdsAA, NA 1414, notary Frans Bruijningh, 28 October 1645, p. 344. With thanks to Monique Rakhorst for this reference.
- 47 NL-AsdsAA, NA 4241, notary Dirk van der Groe, 24 December 1691-18 August 1692, fols. 739, 740.

- 48 NL-ASDSAA, NA 2413, notary Jacob de Winter, 8 February 1685, fol. 18-20.
- 49 NL-ASDSAA, NA 3164, notary Jacob Pondt, 19 October 1660, fol. 99.
- 50 See also J.H. Kernkamp, 'Brieven uit de correspondentie van Pieter de la Court en zijn verwanten (1667-1683), met bijlagen (1657-1685)', *Bijdragen en mededelingen van het historisch genootschap* 72 (1958), p. 137: 'twee goude ringen, yder met een diamant fassetsteen, te samen gekomen over schuld van Sr. Sandra en waardig f 600.-' (two gold rings, each with a diamond fasset stone, come together for Mr Sandra's debt and worth 600 guilders).
- 51 See among others NL-ASDSAA, NA 4097, notary Dirk van der Groe, 20 March 1674, fol. 670: 'Een goude diamant roosringh met seven diamanten' (a gold rose-cut diamond ring with seven diamonds).
- 52 NL-ASDSAA, NA 1778, notary Jan Quirijnen, 29 March 1656, fol. 68.
- 53 NL-ASDSAA, NA 4203, notary Dirk van der Groe, 11 March 1705, fol. 975.
- 54 Various hoop rings made of non-precious metals, such as gilded copper, were found in the excavations for the North-South metro line in Amsterdam. These gold imitations were worn by the lower classes, and their possessions were not usually listed in inventories. See among others www.belowthesurface.amsterdam/nl/vondst/NZR2.00522MTL095 (consulted 1 October 2022).
- 55 Later in the seventeenth century, fewer rings tend to appear in portraits of women, but we see that the thumb of the right hand is preferred to the forefinger.
- 56 From the fourteenth century until the end of the eighteenth, the right hand was preferred over the left in the Netherlands. See among others J.J. Voskuil, 'Van onderpand tot teken: De geschiedenis van de trouwring als voorbeeld van functieverhuizing', *Volkskundig Bulletin* 1 (1975), pp. 47-79, esp. p. 68, note 15; Jean-Baptiste Molin and Protais Mutembe, *Le rituel du mariage en France du XIIe au XIVe siècle*, Paris 1974, pp. 136, 152; Jeroen M.M. van de Ven, *In facie ecclesiae: De katholieke huwelijks-liturgie in de Nederlanden, van de 13de eeuw tot het einde van het Ancien Régime*, Tilburg 2000 (PhD thesis University of Tilburg), pp. 88, 470.
- 57 See Van de Ven 2000 (previous note), pp. 344, 354, 479-80. Despite the fact that the *Rituale Contractum* of 1625 states that the wedding ring should be worn on the ring finger of the left hand, it emerges from the regional implementation of this ritual that it was only prescribed in some places in the Southern Netherlands. The *Rituale Contractum* was a version, specifically shortened for the Northern Netherlands, of the 1614 *Rituale Romanum*, in which the Catholic Church had drawn up and standardized the sacramental liturgy regarding marriage, including the ring ceremony. Much older Catholic marriage rules and customs had been adopted largely unchanged by the Dutch Reformed Church at the end of the sixteenth century. See Van de Ven 2000 (previous note), p. 367; René van Weeren and Tine de Moor, *Ja, ik wil! Verliefd, verloofd, getrouwd in Amsterdam, 1580-1810*, Amsterdam 2019, p. 22.
- 58 Jacob Cats, *Huwelijk*, 1625 (eds. Agnes Sneller and Boukje Thijs), Amsterdam 1993, pp. 62-63.
- 59 NL-ASDSAA, NA 2178, notary Adriaen Lock, 25 February 1673, fol. 36. He also received a 'diamant taeffelringh' (table-cut diamond ring).
- 60 NL-ASDSAA, NA 1493, notary Gilles Borsseleer, 23 August 1666, fol. 14.
- 61 Kiliaan 1599 (1972) (note 15), p. 568. In this source, the term *sponsalia* is also used to describe the *onder-trouw* and the *onder-trouw dagh* (the official notice of an intended marriage and the day on which it is published). See also *trouwerinc* and *trouwing* in respectively the *Middel-nederlandsch Woordenboek* (MNW) and the *Woordenboek der Nederlandsche Taal* (WNT) via www.ivdnt.org/woordenboeken/historische-woordenboeken (consulted 1 October 2022) for the double meaning of this word in this period.
- 62 See note 19. Other descriptions come from the notarial archives of Amsterdam, Leeuwarden and Oirschot (through the Boedelbank).
- 63 Utrecht Archives (HUA), 67 Familie Huydecoper, inv. no. 30, cash book of Joan Huydecoper, which includes some notes concerning the history of the family and legal proceedings before the bench of aldermen, 1620-1635, 1644-1659, fol. 4.
- 64 See L.T van der Klooster, 'De juwelen en kleding van Maria van Voorst van Doorwerth', *Nederlands Kunsthistorisch jaarboek* 31 (1980), pp. 50-64, esp. p. 60.
- 65 Cats 1625 (1993) (note 58), p. 63.
- 66 See note 37.
- 67 NL-ASDSAA, NA 1370, notary Hendrik Schaeff, 25-30 January-3 February 1663, fol. 27.

