

The Anna Maria Trip dolls' house



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Preface

The profession of antique dealer is full of surprises. A remarkable telephone conversation led to this catalogue. A client called us to discuss an object that has been in the same family for 260 years. The owner was very surprised that only after a few words we already understood which object they were referring to. It concerned this dolls' house, that has been in the family since it was furnished around 1760. The dolls' house has only been visible to the public during the last 30 years, first because it was on loan to the Museum-Estate Fraeylemaborg in Slochteren and later to the Amsterdam Museum. After some research, we found out that the dolls' house was furnished by a lady with a well-known surname in Holland: Anna Maria Trip. A name that is also connected to one of the most beautiful and grand canal houses in Amsterdam, the Trippenhuys.

It was not an easy task to uncover the history of the dolls' house. Art historian and researcher Marius van Dam traced back the winding road that the cabinet has travelled along the generations of the Groningen families De Marees van Swinderen. Anna Maria Trip married a member of this prestigious Groningen family. It is extraordinary that this dolls' house – despite the large quantity of miniature silver that it houses- was not just a showpiece dolls' house. All the generations – including the last one- played with it as well, as is revealed in a preserved letter.

The dolls' house tells the story about the 18th century, when attention was paid to silver, as well as to valuable fabrics and furniture. We would like to express our gratitude to Sjoukje Colenbrander, Marjolein Homan Free and Denise van de Vegt for their research, advice and explanations about these fabrics. In this publication, frequent comparisons are made with the dolls' houses in Dutch Museums. Especially the two mid 18th century dolls' houses that belonged to the Amsterdam-based Sara Rothé, now in Haarlem and The Hague, provide plenty comparisons.

The last descendants of the family of the original owners wish the dolls' house a beautiful new future.

John and Dick Endlich
February 2019



Introduction

In her extensive reference work *Het Hollandse Pronkpoppenhuis, Interieur en Huishouden in de 17de en 18de eeuw* ('The Dutch Showpiece Dolls' House, Interior and Household in the 17th and 18th century') from 2000, Dr. Jet Pijzel-Domisse mentions in appendix 1 *Het Poppenhuis in de Fraeylemaborg, ca. 1760. Bruikleen aan de Fraeylemaborg, Slochteren* (The Doll's house in the Fraeylemaborg, ca. 1760. Loan to the Fraeylemaborg, Slochteren). After the loan to the Fraeylemaborg, this exceptional piece of furniture with its equally exceptional contents was moved to the Amsterdam Museum where it was on loan and displayed from 2006 until 2018.

Jet Pijzel describes the dolls' house as follows:

"The dolls' house in the Fraeylemaborg in Slochteren is a cabinet dolls' house in the true tradition of the Dutch showpiece dolls' houses. It has four rectangular rooms- a Nursery, a Bedroom, a Salon and a Kitchen- as well as a domed attic below the arched hood of the cabinet. The cabinet itself is made of oak and walnut. (.....). The dolls' house is richly furnished with silver miniatures from the 18th century: most of them are made by Arnoldus van Geffen and Jan Borduur. An extraordinary English portrait miniature from the 16th century adorns the wall of the Salon....."

After thorough research the name of the first owner of the dolls' house was found: Anna Maria Trip. She was an internationally orientated woman who would have known about the traditional pastime of the wives of the wealthy gentlemen in 17th and 18th century Amsterdam: the decoration of dolls' houses, often inspired by their own grand Amsterdam canal houses.

Based on family tales, old anecdotes, a photograph, old letters and sources from archives, the exact provenance of this dolls' house is unraveled. Although it may not always be certain when the dolls' house was handed down to the next generation, we have tried to uncover as much information as possible. Most of the showpiece dolls' houses that are in the collections of Dutch museums were handed down to the next generation through the female line, however, this was not the case with Anna Maria Trip's dolls' house. For various reasons, the dolls' house was quite often passed on to a son.

The contents of the house are made from various materials such as *marqueterie-de-paille*, wood, bone, chintz and of course an extensive collection of miniature silver. Compared to the other dolls' houses the enormous quantity of silver miniatures is striking. Based on the fact that none of the silver miniatures have a 1807 control mark we can conclude that the all the objects were already part of the dolls' house in the 18th century. Although the dolls' house was originally made as some sort of art cabinet, it was also, very gently, played with. It's remarkable that the contents of the house are still, after 250 years in such a good condition.





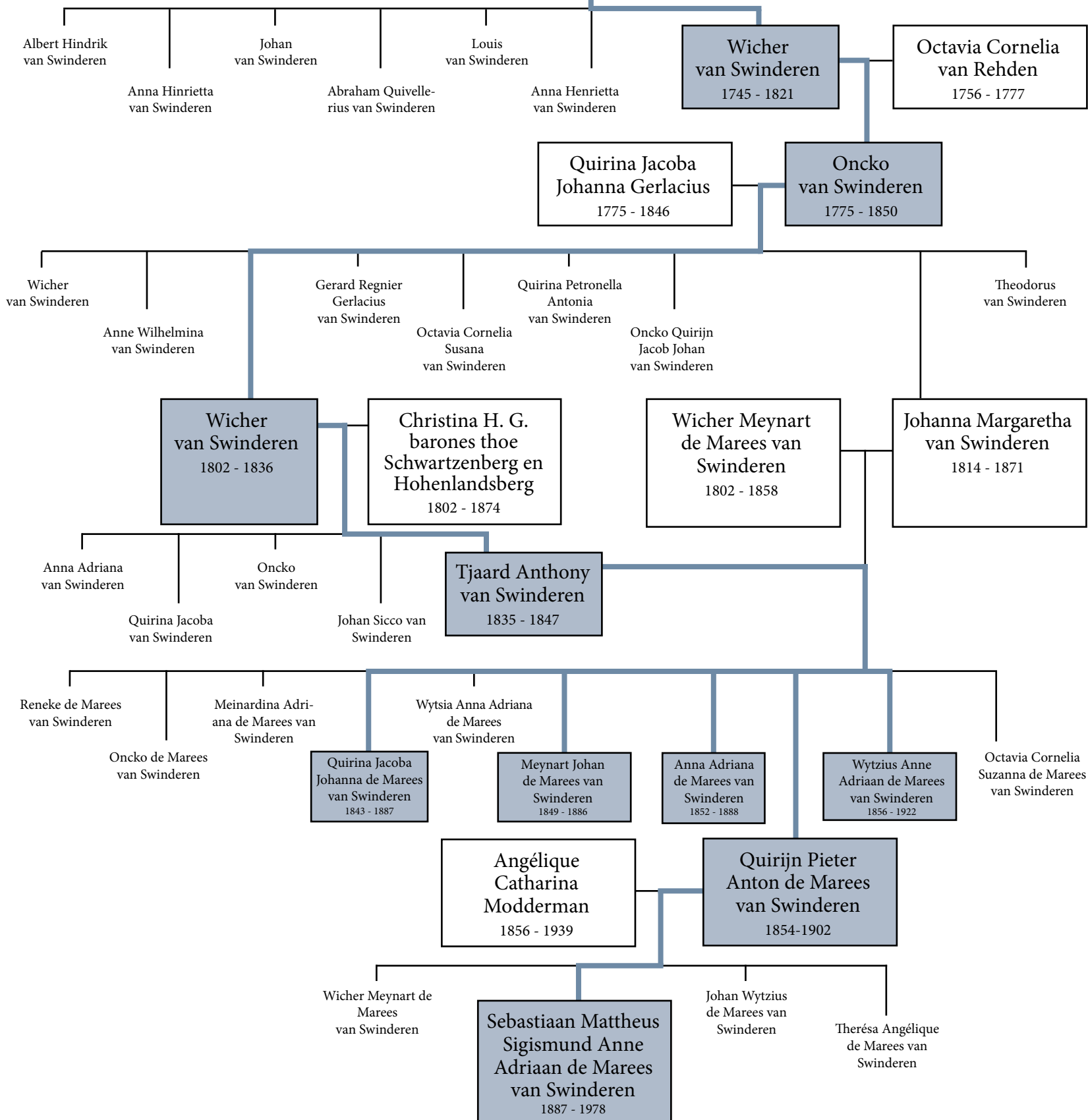




Wicher van Swinderen
1688 - 1764



Anna Maria Trip
1712 - 1778



Family history

Anna Maria Trip (1712-1778) was a member of a wealthy family. Her great-grandfather Hendrick Trip, a dealer of weapons, commissioned, together with his brother, the Trippenhuis, one of the biggest houses in Amsterdam at the time. Anna Maria and later her son and grandchildren were shared owners of this property.

Anna Maria was born in Groningen. Her father Hendrik Trip had moved to Kolham nearby Groningen. At that time two cousins Trip and their families were already living in Groningen. These cousins were married to daughters from the Groningen family Gockinga. Hendrik Trip married Anna Quevellerius and together they raised several children. Anna Maria was brought up in Kolham where she was given the title Lady of St. Pancras. Both of Hendrik's daughters married into wealthy Groningen families, just like their second cousins before them. Her sister married Reneke Busch Gockinga and Anna Maria Wicher van Swinderen.

Despite the large number of descendants - her grandfather was one of the eight children of Hendrick Trip - and the numerous disputes in the family about various inheritances, the family was close. Anna Maria Trip's mother, Anna Quevellerius, was left now unknown books and paintings by Breughel, Van der Helst and Rembrandt by aunt Cecilia Trip (1660-1728). Anna Maria Trip herself passed on her share in the now 100 years old Trippenhuis to her son. This son inherited 2538/7200 share of the Trippenhuis (northern part). This part of the property was estimated to be worth 5000 guilders in 1778. Anna Maria Trip was married to Wicher van Swinderen (1688-1764), who was 24 years her senior. In an old description about the family Van Swinderen this marriage is seen as quintessential for the rise of his family's social status:

"It is mainly because of the marriage of Wicher van Swinderen that the status of the family Van Swinderen could rise in the province of Groningen and that gave the family its connection to two important families, Trip and Gockinga, and that also gave her a large fortune at the time, since Anna Maria Trip, widow of Wicher van Swinderen, left many goods, that is f 641.000,--."

Anna Maria lived on the Southside of the Martinikerkhof number 10, where the old vicarage of the Martini church used to be. It was also her childhood home. Her parents redecorated the interior around 1730 according to the latest fashion, the Frisian Court style. The ceiling paintings were made by Jan Abel Wassenbergh, the Groningen painter that later portrayed her and her husband. The beautifully carved wainscoting was sold at auction in 1921. One of the 18th century chimneypieces from this house is now in the Groninger Museum. This house remained in the possession of the family Van Swinderen until 1851. Nowadays this house is known as the *Feithhuis*, named after Johan Adriaan Feith (1858 - 1913).



Wicher van Swinderen, Anna Maria's husband, held many positions. Among others he was Member of the court of and Judge of Sappemeer, Commissioner of City and Province for the States General, Judge at the Court of Appeal in Groningen, Member of the Admiralty of Amsterdam, Member of the Council of State, Governor of the region of Oldambt, Judge at the Court of Appeal, Mayor of Groningen, Commissioner at the Admiralty of Amsterdam, Governor of the West India Company of the chamber of City and Province. Remarkable is his membership of the Admiralty of Amsterdam in the years 1757-1760. During those years Wicher and Anna Maria must have paid numerous visits Amsterdam. It is not a coincidence that in this period much effort was put in the decoration of the dolls' house, because during these years most of the silver miniatures were acquired at Amsterdam silversmiths.

Anna Maria did not leave her dolls' house to a daughter or to her eldest son, but to her youngest son Wicher van Swinderen (1745-1821). Why and how Anna Maria's dolls' house was left to the last child, we do not know. The idea that showpiece doll's houses were not considered as toys for children and were bequeathed through the female line is not followed with the Van Swinderen family. Born in 1745, Wicher may have seen the house being built and therefore inherited it. When the dolls' house was added to the household, he had the age to play with it, while his older brothers and sisters had almost already left their parental home.

Probably the dolls' house was a wedding present to him and his bride Octavia Cornelia von Rehden at their marriage in 1774. Wicher had met Octavia through an older brother who was married to one of Octavia's half-sisters. Octavia's father, the German baron Oncko von Rehden, was married to Dodonea Helena van Wyckel whose family owned various estates in the Gaasterland region in Frisia. In this way, the area came under the control of the family Van Swinderen.

Wicher studied law in his native city of Groningen. He had one son with Octavia Cornelia von Rehden, Oncko (1775-1850), named after Octavia's father. Octavia died when Oncko was two years old. Oncko then became the heir of the estate of the Van Wyckel family in Gaasterland, from whom he descended through his maternal grandmother. His father remarried Johanna Margaretha de Beveren in 1779 and in the consecutive years Oncko got seven half-brothers and sisters.

Oncko studied and obtained his doctorate at the university of Groningen. His half-brother Theodorus van Swinderen also went to university here and later became professor in natural history at the same institution. This half-brother inherited Anna Maria's house at the Martinikerkhof where he would die without any heirs in 1851. Oncko married Quirina Jacoba Johanna Gerlacius (1775 - 1846) in 1796. The couple had ten children. Three of them died at a young age. Oncko was the founder of the deaf and dumb institute in Groningen and from 1814 became inspector of Direct taxes for the provinces of Groningen and Drenthe.

By Royal Decreed he was raised into nobility on 27 December 1817 and thus became the founding father of the noble branch of the Van Swinderen family. By buying the estate Rensuma in 1829 he also became Lord of Rensuma.



Oncko van Swinderen (1775-1850)

From 1832 until 1840 he was a member of the House of Representatives of which the last year as chairman. From 1840 until 1849 he was a member of the Senate. Probably Oncko inherited the dolls' house, another possibility is that it was presented to him as a wedding gift. Although he had many estates, the dolls' house presumably remained in Groningen, where the large family resided most of the time.

Oncko's oldest son, jhr. mr. dr. Wicher van Swinderen (1802-1836), resided in Huize Jagtlust in Nijemirdum in Frisia together with his sister Octavia Cornelia Susanna after he obtained his degree and doctorate, in law as well as in philosophy. In 1825 he became the mayor of Gaasterland. After his marriage in 1828 with Christina Helena Geertruida barones thoe Schwartzenberg en Hohenlandsberg he followed into his father-in-law's footsteps as the mayor of Wonseradeel and moved with his family to Hichtum on Wybranda-State. Here he passed away in 1836, only 34 years old. The following year his widow sold the estate and moved together with their five children to Groningen. In Groningen three of the children died and the two remaining children also passed away at a young age abroad. Around 1860 she decided to give the dolls' house to the youngest sister of her deceased husband, her sister-in-law Johanna:

Dear Naatje [Johanna]

Since long I have been planning to give to your youngest five children the small cabinet with silverware that belonged to my sweet Antoon. I was unable to do this earlier because of the illness of Grunne. I am offering it to you now and wish to know at what time you will be able to receive it tomorrow. I will bring the cabinet first and its contents the following week. You will be able to place it first and furnish it later. I shall have the silverware polished and take care of the furniture. I hope that your dear children will enjoy playing with it, Grunne is somewhat better, she gets stronger every day. The condition of sister Antje worries me, if she hadn't been so far away, I would have proposed to pay her a visit together, but one is too long from home, if Antje would have requested our presence, we would of course go, but without her insistence, we will not partake on such a journey. I will send someone tonight to ask at what time the cabinet should be delivered. Good bye dear sister, greetings to your children from your loving sister

Christina

This letter gives us insight about the use of the cabinet: in spite of the precious contents, it was meant to play with. The letter makes clear that one of the already deceased children, 'Antoon' Tjaard Anthony van Swinderen (1835-1847), had played with it. From this may be concluded that the dolls' house was in Christina's family between 1835 and 1847. It is unknown when the cabinet was passed from Oncko to his son and grandchildren.

Johanna van Swinderen (1814-1871) who received the letter had married her second cousin Wicher Meijnart de Marees van Swinderen (1802-1858) in 1836. They lived in Huize Buitenlust in Hoogezand where the dolls' house was sent to around 1860. Johanna Margaretha van Swinderen was a daughter of the previously mentioned Oncko van Swinderen van Rensuma and a sister of the Wicher who passed away in 1836. Between 1837 and 1857 they had eleven children of whom nine reached adulthood.

The letter states that the house was given to the five youngest children. It remained an undivided property and stayed with jhr. Quirijn Pieter Antoni (Toon) de Marees van Swinderen, (1854-1902). He was a 'land owner' by profession, bought the estate Lemferdinge near Paterswolde in 1884 and had it thoroughly renovated. He married Angelica Catharina Modderman in Groningen in 1885, the daughter of the State's lawyer and later mayor of Groningen Sebastiaan Matheüs Sigismund Modderman. Toon was an avid horse lover. When Wilhelmina visited Groningen in 1892, horse races were organised. Obviously, Toon was present. On a photograph taken during the dinner at Lemferdinge following the races, the dolls' house can be seen in the back of the room.

Lure Naatje

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Sints lang was ik van plan om aan onze vijf
jongste kinderen het kastje met zilvermeubelen aan mijn
lieven Antoon toebehoord hebben de, aan hen te ge-
schenke te geven. door de ziekte van Guunne ben
ik verhinderd geweest zulke eender te doen. ik leid het
nu nu aan. en wenschte van nu te weten, op welke
manier gij het zilver meubelen kunt ontbrengen, ik zal
nu eerst alleen het kastje laten brengen en in de
andere meubelen alles wat er in behoort. maar dan kunt
gij het eerst plaatsen en het daarna in orde maken
ik laat het zilvermeubelen opstellen en de meubelen ook
in orde maken. ik wensch onze twee kinderen er met
genoege rust zullen spelen, met Guunne gaat het
bij voort-during goed, zij vindt dagelijks in krachten
aan. Ik maak mij zeer bezorgd over de toestand van
zuster Antje, want het niet zoo ver af, ik zoude
nu voorstellen om er gerommentlijk eens heen te gaan.
maar men is te lang van huis, verlangde Antje het
dan zouden alle barmhertigen opkenden, maar zonder hun
volstrekt verlenzen, is het geen reis te ondernemen.
ik zal van avond wel iemand zenden, om hen te vragen
hoe laat zij het kastje zullen brengen. want nu twee
water groet onze kinderen van onze lieftkinderdeelen

Zuster Christine



Dinner at Lemferdinge after the horse races, 1892, Stereophoto, private collection

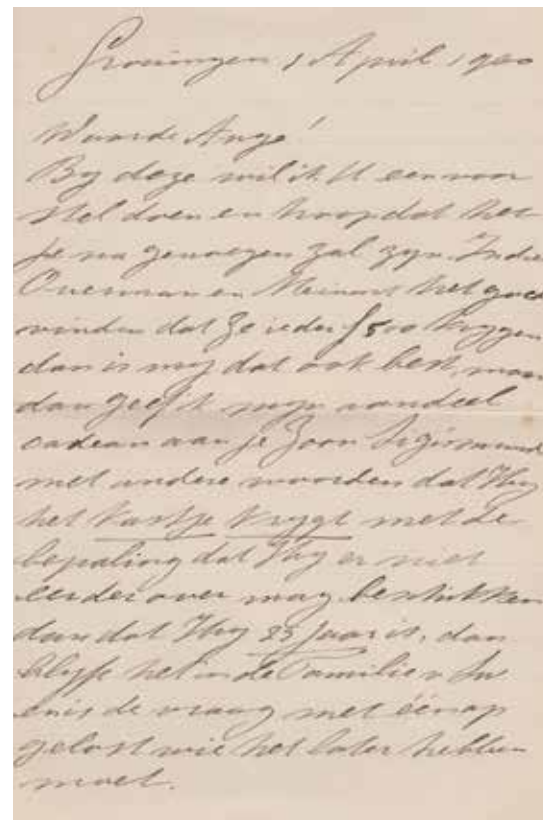
In 1900 two of the five children were still alive: Wytzius Anne Adriaan de Marees van Swinderen (1856 – 1922) and jhr. Quirijn Pieter Antoni (Toon) de Marees van Swinderen, (1854-1902). Two of the three deceased children had been married to a brother and sister Overman in the province Zeeland. The widower Leendert Paardekooper Overman (1850-1925) and a son of the other couple, Wicher Meynart de Marees van Swinderen (1874-1911), had inherited a part of the dolls' house as well.

In a remaining letter from that same year Wytzius wrote that he had decided to give his part to one of his brother's four children, Sigismund. It was important to him that the dolls' house would go to a member of the family De Marees van Swinderen in Groningen.

Dear Ange! [Angélique Catharina de Marees van Swinderen Modderman (1856-1939)]

Herewith I would like to make a proposition that I hope will please you. If Overman [Leendert Abraham Paardekooper Overman (1850-1925)] and Meinart [Wicher Meynart de Marees van Swinderen (1874-1911)] agree to the amount of 500 guilders, I find that acceptable, but in that case I will give my share to your son Sigismund, in other words, he will get the cabinet, on the condition that he cannot have it before his 25th birthday, it will thus stay in the family vSw and the question of who will inherit it is answered. I find it a pleasure that Sig will get the cabinet in memory of ... (not clear) who always called him his favourite nephew. I would like to receive an answer shortly as M is waiting for it before his departure. Tonight we are out, we are having dinner with ... (not clear)... Does not know anything about this letter.

Greetings W [Wytzius Anne Adriaan de Marees van Swinderen 1856 – 1922]



Swinningen, 1 April 1900
Waarde Ange!
Bij deze wil ik u een voorstel doen en hoop dat het u wel zal gemaakten zal zijn. Indien Overman en Meinart het goed vinden dat Ge ieder 500 f. krijgt dan is mij dat ook best, maar dan geeft u mijn aandeel ook aan aan Ge Zoon Sigismund met andere woorden dat hij het kastje krijgt met de bepaling dat hij er niet eerder over mag beschikken dan dat hij 25 jaar is, dan blijft het in de familie. In de vraag met betrekking tot het kastje heb ik het later hebben moet.

The other two owners, Overman and Meynaert de Marees van Swinderen, were compensated for 500 guilders. Wytzius decided that his nephew would have the dolls' house at his disposal when he was 25 years old. Therefore, Toon and one of his children were the shared owners of the dolls' house. A few years after Toon's death in 1902, the house Lemferdinge and its inventory were sold. Wytzius bought back the dolls' house at an auction for his nephew Sigismund. This is confirmed in a letter dated 3 December 1905.

This Sebastiaan Mattheus Sigismund Anne Adriaan de Marees van Swinderen was born in 1887 at Lemferdinge. As his father, he loved horses. He became a lieutenant-colonel of the cavalry. He married Elisabeth Gevaerts in 1915 in The Hague and together they raised two daughters. His daughters inherited the cabinet. Before his death in 1978 he decided to make the dolls' house accessible to the public by giving it on loan to the Fraeylemaborg in Slochteren. His daughters continued this loan. From 1979 until 2006 the dolls' house was in the Fraeylemaborg in Slochteren. Descriptions of the Fraeylemaborg from the 1980s and 1990s always mention the dolls' house as one of the highlights. From 2006 onwards it had been on loan to the Amsterdam Museum.







Description of the house

The cabinet which was especially designed as a dolls' house, was made around 1750 - 1760, presumably in Groningen. Another example of this model is not known. The cupboard only has one door whereas normal cabinets usually have two. The hood is surmounted by a symmetrically carved scroll ornament. The interior is divided into four equal rooms and an attic. As with normal cabinets the hood has three pedestals for a garniture.

The furnishings and decorations of the rooms are not all acquired at the same time. It seems that Anna Maria Trip already got or bought her first silver miniatures just after her marriage in 1731. Possibly the canopy bed and the sofa as well as the Groningen folding table were bought as toys for the newborn children. These children must have been very careful with their toys, as the pieces are still in excellent condition. The dolls' house would have been built in the 1750s and from that year onwards more silver miniatures were acquired from Amsterdam silversmiths. It seems that she decorated one room at a time. In 1757 mostly household miniatures were bought whereas in 1760 the more luxurious objects such as the gueridons, the basket, the wine cooler and the butter tubs for the Salon were acquired. None of the silver objects have a later duty mark. This not only proves that the objects never left the dolls' house but also that after 1807 other silver objects were not added to the collection.

As mentioned before it is likely that Anna Maria Trip or her husband commissioned the miniatures in Amsterdam. Moreover, the painted female portrait in the Salon is definitely from Amsterdam. The province of Holland had a large influence on the Groningen interior in the 18th century. Novelty items were probably imported from Holland. There even was a 'Hollandish' store in Groningen. There is an advertisement of this store in the *'Opregte Groninger Courant'* (local Groningen newspaper) of 8 July 1760. Objects that were made in Holland were recommended. Not only objects, but also craftsmen came from Amsterdam and The Hague to carry out certain tasks. Groningen craftsmen also went to Amsterdam to learn. Some of these people returned, but others remained in Holland.

The walls in three of the rooms are upholstered in silk that is very similar to the textiles from samples from the 1750s and early 1760s. The yellow silk in the upper left room is comparable to a sample from a sample-book that was put together in 1753 in Haarlem (now in the collection of the Frans Hals Museum). The silk fabrics from the Nursery and the Salon are stylistically similar to the silk fabrics from a sample-book made for the English market in 1764 by French dealers of silk fabrics (now in the collection of the Victoria and Albert Museum). The painted floors in the bedroom are beautifully executed and are reminiscent of Persian carpets. Persian carpets were only found in grand interiors and were never part of a normal household interior. Usually the wooden floors were covered with mats.

The five rooms in this dolls' house are carefully decorated in the 18th century. There are a few later additions. The rooms were never described separately so it is not clear which objects are intended for which rooms. Earlier generations have probably added some objects and undoubtedly also moved them. However, it must be stressed that they were always handled with care. In the 18th century the owner of the dolls' house of Sara Rothé needed to fasten a drawing curtain inscribed with cautionary words to not to touch the fragile objects. This dolls' house does not have such a warning, but it is evident that all the Van Swinderen children have treated it with extreme care.

Yellow room

Without any doubt this is a room for a chic and elegant couple. Inventories from the 18th century reveal that at the time rooms were decorated in a harmonious manner which was primarily expressed by textiles. The yellow upholstery on the wall and the upholstery of the chairs is carried out in the same figural yellow fabric made around 1750-1770. The canopy bed and the cradle blanket are made of the same yellow silk. As was the custom in the 18th century, the canopy bed is positioned in the centre of the room against the back wall. It is a beautiful example of a canopy bed. In her notebook, Sara Rothé described this type of bed as a *lidansie*, coming from the French word *Lit d'Ange* that refers to the draping of the bed's canopy.

The canopy rests on only two bedposts and is attached to the ceiling with a cord to create a hanging canopy. This model was made popular in the late 17th century by monarchs such as Louis XIV. The prints of Daniel Marot who called them *Lit à la duchesse* further promoted them. In the 18th century the *Lit d'ange* became fashionable with the upper classes. The silk curtains can be completely drawn to emphasise the hanging canopy. In the 18th century, such beds were very popular with the inhabitants of the Groningen mansions. The Menkemaborg still has a canopy bed of Chinese silk damask.

Yellow was a fashionable colour in the 18th century. The fashion of Chinoiserie and a taste for anything exotic, made of yellow the colour of choice for costumes and interiors. The combination of clear yellow with blue, as seen in this canopy bed, is often used. An example of this can be found in the dolls' house of Petronella Oortman (now in the Rijksmuseum). This house is manufactured and furnished between circa 1686-1710. Combinations of yellow and blue are found in interiors, but also in dresses and accessories from this period. As may be read in the few left inventories, in Groningen the colour yellow was popular during the period 1720-1750. In the inventories of the mansions- which are the wealthier inventories- a yellow upholstered bed is often mentioned.

A silver toilet set was a necessity in a room like this. Large silver toilet sets as seen in museums were often accompanied by pin boxes, candlesticks and flasks or flacons. In this room, toilet boxes with a brush and a mirror are placed on the table. They are made by Arnoldus van Geffen in 1757 and the mirror is made by the same maker and dates from 1760. In the dolls' house in the Haags Gemeentemuseum is a similar set from the same maker, although that set is made 20 years earlier and is placed in the nursery.



The silver miniature cradle is covered with a cradle blanket. This is an oval blanket made of the same material as the canopy bed. It was meant to cover the cradle against draughts. This type of accessory matched with a silver cradle is also known from other dolls' houses. The chamber pot is placed near the bed. It is a standard object that was present in every 17th and 18th century household, only in exceptional cases made of silver as they were mostly made of earthenware or pewter. This one is unmarked and comes from the late 17th century.

The reclining sofa was a piece of furniture that in the 18th century was only available to the upper classes. This silver example that may be dated between 1727 and 1742 was made by the Amsterdam silversmith Willem van Strant and would also have been very suitable for the Salon downstairs. However, it is upholstered with the same fabric as the canopy bed so we may conclude that this sofa was originally part of the decoration of the yellow room.

The miniature commode of *marqueterie-de-paille* is very unusual. This French technique with which objects were decorated with straw was very popular in the 18th century. This object is shaped as a commode and has a jointed top that hides a mirror. Such pieces of furniture do not have a normal-sized counterpart. Without a doubt this object was created as an extravagant toy. The yellow room of this dolls' house is the perfect place for this object.





Nursery

All remaining dolls' houses from the 17th and 18th century have a nursery, characteristic for houses in Holland. In this room the new mother stayed for a couple of weeks following the birth, seen over by a midwife. Here the mother received her guests and showed them her newborn baby.

Most people could not afford a special room for this occasion. Only the wealthiest citizens who had large houses had the space to designate a special room as nursery, as is demonstrated by the dolls' houses. More commonly, the central living area functioned as a nursery and was decorated for the occasion with the baby's dowry. This dowry always consisted of a few elements: a layette basket, that was usually made by the new father's mother, a task that took months; a cradle, often connected with a rope to the parental bed so it could be rocked from the bed; a screen against the draught and a nursing mat that stood near the fireplace. Eventhough a cradle and a draught screen are present in this dolls' house, they were placed in other rooms.

An accompanying fire basket on which diapers could be laid out to dry was also present. Normally made of wickerwork, in these baskets a pewter tin or stove with fire pan was usually placed. Already around 1770 these fire baskets were considered dangerous, as they diffused toxic smoke, especially when wet diapers were drying, and they were a fire hazard. However, they remained in use until the late 19th century. This fire basket is made by Arnoldus van Geffen in 1760.

For hygienic reasons, there was a fountain to wash one's hands. It must be noted that water was not drinkable at that time. The typically Dutch 18th century oak cabinet with a curved hood on which three porcelain flasks are placed and that has two drawers and doors is placed along the wall.

The miniature silver canopy bed is a unique piece, again made by Arnoldus van Geffen in 1736. This shape with its removable sideboards has not been seen before. The bed garniture of blue fabric is restored to make it a real representative bed. Possibly this bed and the daybed in the yellow room already belonged to Trip's collection of silver miniatures before the dolls' house was furnished, as these pieces are older than most of the collection.



The box bed against the wall has a thick mattress, (in Dutch also called *bedde*). This mattress has a cover of white linen with a dark blue stripe. This is an imitation of ticking fabric, the tightly woven durable fabric that was used for mattresses and cushions in the 18th century. Mattresses and cushions in the 17th and 18th century dolls' houses are almost always upholstered with a white and blue striped ticking fabric.

Blue vertical stripes were usual for bedding in the 17th and 18th century and can be seen on several paintings. In Sara Rothé's dolls' houses, that are made in the mid-18th century, the mattresses are covered with linen. Sara Rothé called these *mattress sacks*. The mattresses in Trip's house are also covered with such sacks. These are made of white linen and are closed with a blue silk ribbon that is woven through small holes in the cover. This manner of closing is also used with real-size cushions. The curtain is made of European chintz and possibly added later. The bed cover is made of Indian chintz from the 18th century. The walls are upholstered in silk that dates from the early 1760s.

The silver dish on the bed box with chintz curtain is extraordinary as it dates from the early 17th century. The engraving on its rim is based on prints by Adriaen Muntinck, also from Groningen, whose prints of ornaments were an inspiration for many silversmiths.









Attic

The attic is furnished with the nursing screen, a screen that was used to protect mother and child from the draught in the nursery. After its use in the nursery, it often moved back to the attic. In Sara Rothé's dolls' house in Haarlem the screen is placed in the attic as well, although a nursery room is furnished. This screen is beautifully painted with an arcadic landscape with a pond and elegantly dressed ladies and gentlemen, some on horseback. It stems from the mid 18th century.

The silver objects in the attic consist of a (later) rack holding various utensils such as a ladder and hammers and axes, as well as objects that belonged to the lady of the house, such as a linen press and a thread winder. The linen press wasn't added to the house by Anna Maria, as it has a date mark for 1782, as well as some objects from the kitchen. The linen press was often placed on the clothing attic to press clothing. These heavy pieces of furniture were normally sold together with the house.

The thread winder is a unique piece of miniature silver, made by Arnoldus van Geffen in 1754. It was used to wind spun thread to a ball. The spinning wheel was seen in miniature silver before but a miniature silver thread spinner was hitherto unknown.



Best room

This clearly is the stateliest room of the house. The *Salon* or *Best room*, as described in the Groningen inventories from the 17th and 18th century, was used to entertain guests.

The Salon was a reception room, its walls were decorated with portraits and mirrors, whereas a crown hung from the ceiling. The silver crown in this room is based on 17th century brass models. Although they are frequently depicted on paintings of interiors of the time, they are seldom mentioned in inventories. Usually these brass crowns were part of the interiors of churches. Sara Rothé therefore spoke of a church crown when she described the brass crown in her home. In the 18th century gilt-wood crowns and wall sconces adorned the ceilings and walls in the best room. Mirror glass sconces of the type that adorns the fireplace here in miniature silver were popular in the first half of the 18th century. The backs of these sconces were made of a small mirror thus reflecting the light.

Chairs and couches for the guest were a necessity. The chairs are so-called English chairs of the Queen Anne type that were common in England from the 1720s onwards. Many chairs in Groningen came from outside of the city. In the order for new chairs for the board room of the Council of City and Province of 1738 it was decided that the chairs should be made of walnut. The contractor could have the chairs made in either Groningen or in Holland, on the condition that they should be nicely finished. This not only proves that the craftsmen in Groningen were good enough to produce fashionable new products, but also that the connections with Holland were strong enough to easily import furniture from the cities there.

Naturally this interior was embellished with mirrors and portraits in gilt frames, following the 18th century fashion. Black ebony frames as known from the 17th century are not present in the Groningen inventories from circa 1750. For instance, the Groningen municipality had all ebony frames replaced by gilt ones in 1722.

Anna Maria Trip and her husband Wicher had their portraits painted by the Groningen master Jan Abel Wassenbergh (see p. 8 & 10). These oval portrait-paintings in carved gilded frames probably hung in their best room at Martininkerkhof 10. As a reflection of their own interior two miniature portraits in gilded frames hang besides the chimney. The miniature painting of a lady is framed - according to its label - by W. Houtgraaf in the Hartestraat. In the 18th century this was the house of the art dealer and publisher Willem Houtgraaf. His house was called *In de dubbele kelder* (In the double basement). His shop was continued by his widow and later his children until the late 19th century.



The other miniature portrait is made in England in the late 16th century and has a fire-gilt bronze frame. This miniature had probably already been in the family and could conveniently be incorporated into the dolls' house as a 'family portrait'. It was once attributed to the English miniaturist Isaac Oliver, but most likely it was done by a painter from the surroundings of this famous portraitist.

The ceiling is painted with rococo motives, imitating a stucco ceiling where the rococo reliefs are coloured in a fashionable blue. This was not unusual. The reliefs were often painted in contrast with the white ceilings. Sara Rothé's dolls' house in Haarlem has a similar ceiling. The mantelpiece framing the fire place is the most important architectural element of the room. The fire gave light and warmth. It was always designed with great care. This beautiful mantelpiece was very modern in 1760. Anna Maria was used to follow the latest fashion. The house on the Martinierkhof had a salon with a beautiful interior in the style of Daniel Marot. In the north of the Republic this style was also called the Frisian court style. This interior was commissioned by her parents around 1730. The elaborate carving that was in fashion at the time is not carried out here. The more subdued rococo carving of this mantelpiece is, in comparison to the Groningen mantelpieces from this period, very modern, especially because of the high mirror that is more a Holland fashion than a Groningen one.

Gueridons from 1760 are not unusual for the Groningen interior. At the time long out of fashion in Holland, yet still popular in the grand interiors of Groningen. In the 17th century these were used as stands for candlesticks. With a table and mirror they formed a triad. In 18th century Groningen this remained the habit. In Sara Rothé's dolls' house in Haarlem a gueridon is placed in the nursery, however not supporting a candlestick but a chamber pot.

Silver miniatures from Groningen are very rare, yet this silver folding table from the period 1712-1737 is made by the well-known Groningen silversmith Berend Pootholt. Possibly this miniature was in the family Van Swinderen before Wicher's marriage to Anna Trip. Together with the tea caddy made by Buma from Harlingen, this table is an exception among the Amsterdam silver miniatures. In the 17th and early 18th centuries folding tables and chairs were placed along the walls and could be moved when necessary.

Exceptional is the cooler made by Arnoldus van Geffen in 1765. Such coolers were intended to keep wine chilled. Silver 18th century examples could only be afforded by the wealthiest citizens. Although there is no information about the inventory of the family Van Swinderen-Trip, one could assume that they owned a silver wine cooler. The wall decoration of cream-coloured/pale pink silk with woven lace motives and ribbed ribbon motives with floral branches was very fashionable at the end of the 1750s and early 1760s.







Kitchen

The kitchen is richly furnished with silver miniatures that are all easily identified as kitchen attributes. In all the famous dolls' houses in museums miniatures hang from the wall or stand around the fireplace. The other decoration is always restrained. A special feature of this dolls' house is that so many objects are executed in silver.

The kitchen was warm because of the cooking fire, so this was the place to live in. It was always bustling with activity because the kitchen maid was continuously busy. This kitchen has a double pump and a fireplace. It is not furnished with a furnace and as such being a mixture of a grand home and a farmer's house where the family would eat in the kitchen. The beautifully painted trompe l'oeuil cabinet for porcelain is contrasted with the painted tile wall. The open fire place has a fashionably blue painted mantelpiece. This colour, called Berlin blue, was easily obtainable from 1724 onwards. Because the colour blue was always associated with wealth, this soon became a fashionable colour.

Berlin blue became popular in the 18th century. Still, in 1799 this colour was six times as expensive as yellow ochre. Berlin blue has long been used for domestic kitchens and for the front rooms of farms. In the 18th century Northern Provinces the colour blue dominates the sample books. For instance the grand house in Zuidbroek, that was renovated in 1758 was almost completely painted in Berlin blue, from the cupboards up to the chimney. The world famous Franeker planetarium from around 1780 was done in two tones of blue, as is the case with the kitchen cupboard.



Central in the kitchen against the right wall is the fire place. A cooking pot is supported by a chain and before the hearth is a fire screen, placed to prevent children to come to close to the fire. In other dolls' houses these screens are placed in the children's rooms. In inventories they are often described as *fire screens for the children*. Constantijn Huygens (1608-1687) recounts an anecdote from his childhood in his biography: When he was one and a half years old he stuck his head trough the screen around the fire. He could not withdraw his head and the situation was extremely dangerous. His brother however was able to alarm their father who could save him.

Next to the fire place are fire thongs and hand bellows. A brush lies on the other side. On the mantel-piece several waffle irons are placed. The kitchen is also the place for the cleaning utensils. There are a bucket and broom, symbolising the tidiness of the Dutch household. A long hook was used to immerse a bucket in the well or canal. The glass sprayer was used to clean the windows. Water was drawn from a bucket and sprayed against the windows to clean them.

Naturally there are various brooms and brushes. In the 17th and 18th centuries these were bought from a brush maker, who would sell brooms and brushes in all sorts and sizes. To scrub or brush the floors, to remove spider webs or to brush clothing. There was a brush or broom for everything.



Title print for: Jan Willem Claus van Laar,
De volmaakte Hollandsche keuken-meid.
Amsterdam: Steven van Esveldt, 1746.
Rijksmuseum Amsterdam, inv.no. RP-P-1938-1221









Inventory list

About the silver miniatures

Silversmiths

Amsterdam:	
Arnoldus van Geffen	40x
Jan Borduur	3x
Willem van Strant	4x
Daniel van Strant	4x
J.A. van Geffen	1x
Jan Breda	1x
Jan Boogaart	2x
maker's mark an anvil	1x
Pieter van Somerwil II	1x
Harlingen:	
S.S. Buma	1x
Groningen:	
Berend Pootholt	1x
Unmarked/unclear	30x

Dates

1736	2
1737	2
1738	1
1739	
1740	
--	
1744	1
1745	
1746	
1747	
1748	2
1749	
1750	1
1751	
1752	2
1753	
1754	3
1755	1
1756	2
1757	8
1758	6
1759	3
1760	9
1761	2
1762	1
1763	2
1764	
1765	1
1766	
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1775	1
--	
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1782	1
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1786	1

Yellow room

Toilet mirror. Amsterdam, A = 1760, Arnoldus van Geffen, 69 x 43 mm
3 Toilet boxes. Amsterdam, X = 1757, Arnoldus van Geffen, h. 9-12 mm
Toilet brush. Holland, 1757, 16 x 26 mm
Daybed. Amsterdam, 1727-'42, Willem van Strant, 92 x 42 mm
Cradle. Amsterdam, X = 1757, Arnoldus van Geffen, h. 55 mm
Tea kettle on stand. Amsterdam, Z = 1759, Arnoldus van Geffen, h. 45 mm
Basin and ewer. Amsterdam, O = 1748, Daniël van Strant, h. 45 mm, l. 91 mm
Chamber pot. Holland, 1650-1700, h. 24 mm

Other objects

Commode. *Marqueterie-de-paille*, France, 18th century, h. 75 mm
4 Chairs. Walnut. Dutch, 1750-1760, h. 92 mm
Console table. Ivory, 18th century, h. 74 mm
Gueridon. Ivory, 18th century, h. 55 mm
Haniging canopy bed. Mahogany, yellow silk. Dutch, 1750-1760, h. 275 mm

Nursery

Engraved dish. Holland, circa 1620, Ø 92 mm
Four-poster bed. Amsterdam, B = 1736, Arnoldus van Geffen, h. 128 mm
Nursing mat. Amsterdam, D = 1738, Arnoldus van Geffen, h. 35 mm
Wall fountain. Amsterdam, A = 1760, Arnoldus van Geffen, h. 174 mm
Coffee urn. Amsterdam, Z = 1759, Arnoldus van Geffen, h. 77 mm
Tea pot. Amsterdam, W = 1756, Arnoldus van Geffen, h. 47 mm
Milk jug. Amsterdam, Y = 1758, Arnoldus van Geffen, h. 39 mm
Diaper basket. Amsterdam, K = 1744, Arnoldus van Geffen, h. 54 mm
Tea caddy. Harlingen, 1718-1768, Sijbout Sijbouts Buma, h. 41 mm
Jug. Amsterdam, Q = 1775, Johannes A. van Geffen, h. 39 mm

Other objects

Table. Mahogany, Dutch, 18th century, h. 91 mm
4 Painted tin chairs. Dutch, 18th century, h. 115 mm
3 Kangxi porcelain vases. China, 1662-1722, h. 55 mm
3 Kangxi porcelain vases. China, 1662-1722, h. 57 mm
Cabinet. Walnut. Dutch, 1750-1760, h. 226 mm
Box bed. Walnut, Dutch, 1750-1760, h. 218 mm
Kangxi porcelain box. China, 1662-1722, Ø 32 mm

Attic

Linen press. Amsterdam, X = 1782, Jan Boogaart, h. 97 mm
Thread winder. Amsterdam, U = 1754, Arnoldus van Geffen, h. 85 mm
Axe. Holland. 1700-1750, l. 64 mm
Claw hammer. Holland. 1700-1750, l. 59 mm
Hammer. Holland, 1700-1750, l. 40 mm
Hand drill. Holland, 1700-1750, l. 48 mm
Hand saw. Holland, 1700-1750, l. 70 mm
Ladder. Holland. 1680-1705, h. 85 mm
Basket. Holland, 1730-1760, 51 x 34 mm
Basket. Holland, 1730-1760, 57 x 43 mm
Basket. Holland, 1730-1760, 62 x 47 mm
Large brush. Holland, 1700-1750, l. 182 mm
Bowl. Holland, 1650-1700, h. 1,2 cm, Ø 36 mm

Other objects

Basket. Wicker and silk. Halle (?), circa 1690-1710, l. 102 mm
Nursing screen. Walnut and canvas, 1750-1760, h. 237 mm
Rack for utensils. Walnut, new (2018), w. 130 mm

Salon - Best room

Chandelier. Amsterdam, 18th century, h. 102 mm
2 Wall sconces with mirrors. Holland, 1700-1750 44 x 24 mm
Basket. Amsterdam, F = 1765, Arnoldus van Geffen, w. 95 mm
Wine cooler. Amsterdam, F = 1765, Arnoldus van Geffen, h. 32 mm
Folding table. Groningen, 1712-1737, Berend Pootholt, h. 70 mm
School bag. Holland, 1680-1700, h. 61 mm
Beer jug. Amsterdam, A = 1760, Arnoldus van Geffen, h. 59 mm
A pair of gueridons. Amsterdam, A = 1760, Arnoldus van Geffen, h. 57 mm
A pair of candlesticks. Amsterdam, V/W = 1755-'56, Arnoldus van Geffen, h. 38 mm
A pair of butter dishes. Amsterdam, A = 1760 Arnoldus van Geffen, h. 22 mm
Hearthplate. Amsterdam, X = 1757, Arnoldus van Geffen, h. 52 mm
Wine bottle with 4 glasses. Dutch, 1700-1750, h. bottle 31 mm, h. glasses 29 mm
Salver. Amsterdam, Z = 1759, Arnoldus van Geffen, 57 x 57 mm
Gouda pipe. Holland, 1650-1700, l. 130 mm
Broom stick. Amsterdam, Y = 1758, Arnoldus van Geffen, l. 108 mm
Brazier. Amsterdam, Y = 1758, Jan Borduur, l. 71 mm

Other objects

2 Mirrors. Gilt brass, Holland, 18th century, l. 119 mm
Miniature portrait of a lady. Oil on bone, Holland, 1770-1780, h. 95 mm
Miniatur portrait of a man. Gilt copper frame, atelier/copyist of Isaac Olivier
England, circa 1600, h. 95 mm
Couch. Painted walnut, Dutch, Holland, circa 1780, h. 135 mm
Table. Wood and bone, Holland, 18th century, h. 72 mm
3 Chairs. Mahogany. Dutch, 1750-1760, h. 113 mm
Chair. Mahogany. Dutch, circa 1780, h. 101 mm

Kitchen

Mortar with pestle. Amsterdam, B = 1736, Willem van Strant, h. 29 mm
Pan for 'poffertjes'. Amsterdam, Y = 1758, maker's mark an anvil, l. 104 mm
Pie pan. Amsterdam, 1727-1734, Frederik van Strant, l. 118 mm
Skimmer. Amsterdam, U = 1758, Arnoldus van Geffen, l. 96 mm
Hanging trivet. Amsterdam, A = 1760, Arnoldus van Geffen, h. 67 mm
Pan for 'poffertjes'. Amsterdam, D = 1763, Arnoldus van Geffen, l. 118 mm
Fire thongs. Holland, 1700-1750, unclear maker's mark, l. 121 mm
Dish with ribbons. Amsterdam, U = 1754, Arnoldus van Geffen, Ø 47 mm
Colander. Amsterdam, W = 1750, Arnoldus van Geffen, Ø 44 mm
Sharpening plank. Amsterdam, X = 1757, Arnoldus van Geffen, l. 67 mm
Colander. Amsterdam, A = 1760, Arnoldus van Geffen, Ø 59 mm
Waffle iron, square. Amsterdam, A = 1760, Arnoldus van Geffen, l. 107 mm
Waffle iron. Amsterdam, U = 1754, Daniël van Strant, l. 102 mm
Tea caddy. Amsterdam, C = 1762, Jan Boogaart, h. 41 mm
Sieve. Amsterdam, F = 1765, Arnoldus van Geffen, 54 x 75 mm
Fire screen. Holland, 1700-1740, w. 145 mm
Strawberry dish. Amsterdam, S = 1752, Arnoldus van Geffen, Ø 38 mm
Sconce. Holland, 1650-1700, l. 76 mm,
Trivet with fish. Amsterdam, B = 1786, Pieter van Somerwil II, l. 67 mm
Trivet. Amsterdam, C = 1737, Arnoldus van Geffen, l. 68 mm
Sand/soap/soda rack. Amsterdam, X = 1757, Arnoldus van Geffen, w. 52 mm
Matchbox. Amsterdam, X = 1757, Jan Borduur, w. 48 mm
Bucket. Amsterdam, Y = 1758, Arnoldus van Geffen, h. 71 mm
Bellows. Amsterdam. A = 1760, Arnoldus van Geffen, l. 102 mm
Dish. Amsterdam, S = 1752, Daniël van Strant, Ø 63 mm
6 Cups and saucers. Amsterdam, 1727-1742, Willem van Strant, h. cup 10 mm, saucer Ø 28 mm
3 Dishes. Amsterdam, 1705-1725, Jan Breda, Ø 40 mm
Cooking chain. Holland, 1700-1750, l. 15 mm
Nutmeg grater. Amsterdam, C = 1737, Willem van Strant, l. 58 mm
Glass sprayer. Holland, 1700-1730, l. 102 mm
Trivet for flat iron. Holland, 1700-1750, l. 53 mm
Hook. Holland, 1700-1750, l. 158 mm
Cooking pot. Amsterdam, B = 1761, Arnoldus van Geffen, Ø 39 mm

2 nose-dog spoons. Holland, 1650-1700, maker's mark a housemark, l. 59 mm
Spoon. Holland, 1650-1700, l. 65 mm
Spoon with knob. Holland, 1650-1700, l. 49 mm
Handbrush. Holland, 1680-1705, l. 67 mm
Hanging brush. Holland, 1700-1750, l. 41 mm
Broom. Amsterdam, X = 1757, Arnoldus van Geffen, l. 102 mm
Broom, flat. Amsterdam, Y = 1758, Arnoldus van Geffen, l. 108 mm
Brazier. Amsterdam, Y = 1758, Jan Borduur, l. 71 mm
Ewer. Amsterdam, X = 1757, Arnoldus van Geffen, h. 58 mm
Dust pan. Amsterdam, A = 1761, Jan Borduur, l. 58 mm
Chopping knife. Holland, 1700-1750, l. 23 mm

Other objects

2 Painted tin serving trays. English (?), 1760-1770, w. 98 mm
Table. Walnut, Dutch, 1750-1760, h. 71 mm
4 Chairs. Walnut, Holland, 19th century (?), h. 101 mm

Family genealogy

A: Wicher van Swinderen 1688 -1764 x [Anna Maria Trip](#) 1712 - 1778

Children from this marriage:

1. Albert Hindrik van Swinderen 1732 -1802
(Grandfather of Wicher Meynart de Marees van Swinderen 1802-1858, see E)
2. Anna Hinrietta van Swinderen 1733 -
3. Johan van Swinderen 1734 -
4. Abraham Quivellerius, van Swinderen 1736 -1808
5. Louis van Swinderen 1739 -
6. Anna Henrietta van Swinderen 1741 - 1819
7. [Wicher van Swinderen](#) 1745 -1821 (follow B)

B: [Wicher van Swinderen](#) 1745 - 1821 x

1. [Octavia Cornelia van Rehden](#) 1756 - 1777
2. [Johanna Margaretha de Beveren](#) 1754 - 1828

Children from marriage 1:

1. Oncko van Swinderen 1775 - 1850 (follow C)

Children from marriage 2:

1. Anna Maria van Swinderen 1782 - before 1787
2. Theodorus van Swinderen 1784 - 1851 (lived in the house Martinierkhof 10)
3. Anna Maria van Swinderen 1787 - 1828
4. Wicher van Swinderen 1790 - before 1792
5. Wicher van Swinderen 1792 -

C: Oncko van Swinderen 1775 - 1850 x Quirina Jacoba Johanna Gerlacijs 1775 - 1846

Children from this marriage:

1. Wicher van Swinderen 1798 - before 1802
2. Anne Willemina van Swinderen 1800-1801
3. [Wicher van Swinderen](#), 1802 - 1836 (follow D)
4. Gerard Regnier Gerlacius van Swinderen 1804 - 1879
5. Octavia Cornelia Susana van Swinderen 1806 - 1896
6. Quirina Petronella Antonia van Swinderen 1809 - 1873
7. Oncko Quirijn Jacob Johan van Swinderen 1812 - 1870
8. Johanna Margaretha van Swinderen 1814 - 1871 (See E)
9. Theodorus van Swinderen 1815 - 1861

D: [Wicher van Swinderen](#) 1802 - 1836 x [Christina Helena Geertrida barones thoe Schwartzenberg en Hohenlandsberg](#) 1802 - 1874

Children from this marriage:

1. Anna Adriana van Swinderen 1829-1854
2. Quirina Jacoba van Swinderen 1830-1854
3. Oncko van Swinderen 1831-1856
4. Johan Sicco van Swinderen 1833-1868
5. [Tjaard Anthony van Swinderen](#) 1835-1847 (mentioned in the letter on page 12)

Dolls' house is presented to the five youngest children from E by Christina Helena Geertruida barones thoe Schwartzenberg en Hohenlandsberg

E: Johanna Margaretha x Wicher Meynart de Marees
van Swinderen 1814-1871 van Swinderen 1802-1858

Johanna marries to her grandnephew Wicher, the grandson of Albert Hindrik van Swinderen (See A). Albert Hindrik was married to Johanna de Marees (1736-1766). Their son Reneke (1764-1848) put the name Marees in front of Van Swinderen. He lived on the Allersmaborg and his son Wicher Meynard de Marees van Swinderen married Johanna.

Children from this marriage:

1. Reneke de Marees van Swinderen 1837 - 1872
2. Oncko de Marees van Swinderen 1838 - 1921
3. Meinardina Adriana de Marees van Swinderen 1841 - 1876
4. [Quirina Jacoba Johanna de Marees van Swinderen](#) 1843 - 1887
5. Wytsia Anna Adriana de Marees van Swinderen 1845 - 1848
6. [Meynart Johan de Marees van Swinderen](#) 1849 - 1886 (Follow F)
7. [Anna Adriana de Marees van Swinderen](#) 1852 - 1888 (Follow F)
8. [Quirijn Pieter Anton de Marees van Swinderen](#) 1854 - 1902 (Follow G)
9. [Wytzius Anne Adriaan de Marees van Swinderen](#) 1856 - 1922
10. Octavia Cornelia Suzanna de Marees van Swinderen 1857 - 1857

F.	Meynart Johan de Marees van Swinderen 1849 - 1886	x	Hendrika Johanna Overman (1853-1928)
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Child from this marriage:

1. Wicher Meynart de Marees van Swinderen (1874-1911)

F.	Anna Adriana de Marees van Swinderen 1852 - 1888	x	Leendert Abraham Paardekooper Overman 1850-1925
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This brother in law Overman, and his nephew Wicher Meynart de Marees van Swinderen were bought out for 500 guilder each in 1900 when Wytzius gave his share to Sigismund (See page 14 & 15).

G. Quirijn Pieter Anton (Toon) x Angélique Catharina
 de Marees van Swinderen 1854 - 1902 Modderman 1856 - 1939

Children from this marriage:

1. Wicher Meynart de Marees van Swinderen 1886 - 1913
2. [Sebastiaan Mattheus Sigismund Anne Adriaan de Marees van Swinderen](#) 1887 - 1978
3. Johan Wytzius de Marees van Swinderen 1888 - 1945
4. Thérésa Angélique de Marees van Swinderen 1893 - 1984

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Colofon

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John Endlich
Antiquairs