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THE ENGRAVINGS OF DANIEL MAROT

By ADAM BOWETT

Because of the lack of documented work attributable to him, discussions of the influence of the French emigré designer Daniel Marot (1661–1752) on English art and design in the 1690s inevitably refer to on his published engravings to support attributions of objects, drawings and interior schemes. The situation summarised several decades ago by Cornforth and Fowler is still the one most widely accepted:

Any discussion of style and fashion in the last decades of the 17th century must revolve around the contribution made by Marot, not only through his work in England from 1694 to 1696, about which little is known, but through his engravings ... he is a figure of cardinal importance because he was the first person to produce designs not only for architectural decoration but for furniture and upholstery as well.¹

Through his engravings, it is argued, Marot's influence extended beyond the immediate circle of friends, patrons and clients to a much wider audience, so that Marot was 'more than anyone responsible for introducing the full-blown Louis Quatorze style into England and Holland'.²

Given the importance ascribed to them, it is remarkable how little is actually known about Marot's engravings. Most furniture historians know them only through a later reprint published in Berlin in 1892, of which there is a copy in the National Art Library in the Victorian and Albert Museum.³ However, this is a miscellany which conflates several early eighteenth-century compilations and adds other plates published severally or individually at various times. Consequently, mistakes in citing the dates of publication frequently occur, and whenever a Marot engraving is published it is likely to be given either an approximate date — *c.* 1700 — or to be attributed indiscriminately to the collected editions of 1703 and 1712. In fact, some of Marot's most frequently reproduced designs, including some for state beds, appeared in neither. Another difficulty is that because the dating of individual plates or groups of plates has not been determined, Marot's work tends to be considered as a single entity, rather than as a developing and expanding repertoire which might contain valuable clues to Marot's life and work. Nor can we accurately gauge, without a more precise dating, the way the engravings reflect Marot's response to contemporary developments in England, France and Holland. The primary purpose of this article is therefore to provide an account of the sequence of publication based on surviving original copies of Marot's works. In many cases the internal evidence of the plates themselves allows the sequence of design, engraving and publication to be reconstructed, and it can be shown how this ties in with other events in Marot's career. It might also be possible to consider whether this knowledge brings us any closer to understanding Marot's real place in English art and design.

Marot's earliest known published work after he left France in 1685 was a commemorative engraving of the ball given to celebrate the birthday of William of Orange,

in December 1686. His next was an engraving of the Dutch fleet as it sailed to take William and his army to England in November 1688. It bears a coat of arms indicating it was published after the William and Mary became joint sovereigns in 1689.⁴ Both engravings were sold from Marot's house in The Hague, or at Jacob Gole's house in Amsterdam (Daniel married Jacob's sister Catherine in October 1694).

After 1689 there was a pause in publication; the next engravings for which there is a definite date were the designs for a state coach for William III, dated 1698. However, these may not actually have been published until 1703, when they formed one of the *livres* of the first edition of collected *Oeuvres*. The reason for the long pause was probably Marot's stay in England. It is thought he arrived in 1694, if not before, and stayed until at least 1696.⁵ By September 1697 he had returned to Amsterdam, and in 1698 he moved to The Hague where his publishing career began in earnest.

The bulk of Marot's engravings were arranged as books or *livres* of six plates. As we shall see, it is probable they were sold both as individual *livres* and as collected editions, of which there were at least three published during Marot's lifetime.⁶ The first, containing 108 plates in eighteen *livres*, was titled *Oeuvres du Sr. D Marot Architecte de Guillaume III Roy de la Grande Bretagne contenant plusieurs pensees utiles aux Architectes, Peintres, Sculpteurs, Orfevres, Jardiniers & autres*. It was published in The Hague by Pierre Husson in 1703. Original copies are very scarce, but one survives in the Koninklijke Bibliotheek in The Hague and another, undated but otherwise virtually identical, is in the Bodleian Library, Oxford.⁷

The first point to note about the 1703 edition is that all the plates were engraved and published in Holland, and bear the acknowledgement 'Avec Privilege de nos Siegneurs les Etats Generaux des Province Unies de Holland & d'West-Frise'. This suggests Marot did not commence work on them until his return to Holland in 1696/7, and it seems likely that most plates, if not all, were executed in the following five or six years.⁸ This hypothesis is supported by the internal evidence of the plates themselves. Five *livres* give the place of publication as *La Haye*, five have dated plates, ranging from 1698 to 1702, and two were engraved between William III's death in March 1702 and the time of publication in 1703. This can be deduced from the wording of the frontispieces, which describe Marot as 'architecte du feu roy Guillaume III', architect to the *late* king. Ten *livres* refer to Marot as architect to 'sa majestée Britannique' or 'architecte du roy', an unequivocal reference to the reigning monarch, and four describe Marot rather more ambiguously as 'architecte du Roy Guillaume III', which could apply equally to the king living or dead. Two others make no mention of the king at all. Of eighteen *livres* we therefore have ten executed before March 1702, two executed after William's death in March 1702 but before March 1703, and six which might have been executed at any time up to March 1703, but probably not before Marot's return to Holland in 1696/7.

In some cases the date of individual engravings can be fixed almost precisely. Plate 3 of *Nouveau Livre de Partements* (Figure 1) depicts a 'Cabinet' at Het Loo, in which a pier glass, table and stands are shown against the right-hand wall. Marot's original drawing for this furniture survives and, according to Marot's own inscription, the table was designed in 1700 and placed *in situ* in August 1701.⁹ Since title page of the book

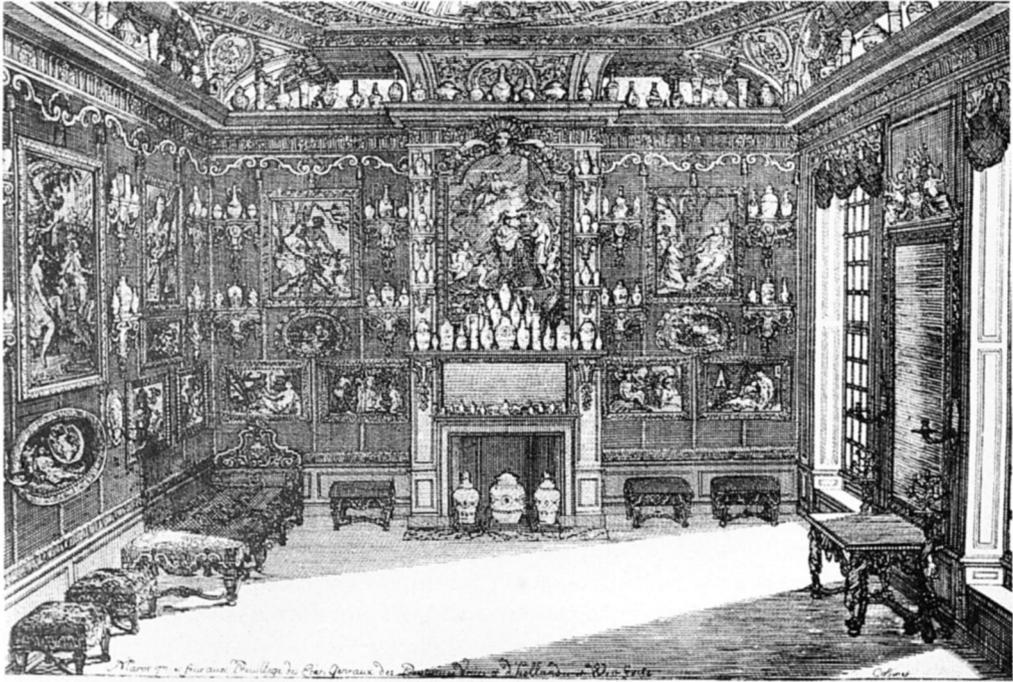


FIGURE 1. Daniel Marot (1661–1752), a ‘cabinet’ in the Palace of Het Loo. Engraving published as plate 3 of *Nouveau Livre de Partements* (1703). The table, stands and looking-glass on the right-hand wall were designed by Marot in 1700 and placed *in situ* in August 1701

refers to ‘sa majestée Britannique’, the engraving must have been made between August 1701 and William’s death in March 1702.

While the example of the Het Loo table and stands argues for a very short interval between the date of the original design and its subsequent engraving and publication, this was not the case with other designs. *Nouveaux Livre de Parterres* famously includes a design for the parterre at Hampton Court Palace for which an original drawing survives, dated 1689.¹⁰ Since the engraving was executed in the Hague ‘Avec privilege des Etats generaux’ it is unlikely to have been committed to metal before 1696/7, a gap of seven or eight years. Most designs, however, relate to work executed in the late 1690s, and suggest a relatively quick transfer from drawing to engraving. The interiors and gardens of both Het Loo and De Voorst (the latter built for Arnold Just Keppel, earl of Albermarle), figure largely in several *livres*, including *Nouveaux Livre Da Partements* and *Nouveaux Livre de Pintures de Salles et d’Escalliers*. Marot was working to complete both these houses in the late 1690s.¹¹ The lack of any arms, cipher or other reference to Queen Mary also suggests that most engravings relating to royal commissions post-date her death in December 1694. It is significant, for instance, that the engraving of William III’s library at Het Loo (plate 2 of *Nouveaux Livre Da Partements*)

shows the room after it had been converted from its former use as Queen Mary's porcelain cabinet. It is also significant that with the exception of the Hampton Court parterre, all engravings whose locations or patrons are given depict work executed in Holland. Where the king's cipher appears, as on the state coach designs of 1698, it is the Dutch form (GR) and not the English form (WR) that is shown. In this respect the depiction of the royal arms in Marot's engravings can be misleading, for although it shows that the design was made for William III, the GR cipher shows that the context was Dutch and not English.

After the death of his royal patron there was nothing to keep Marot in The Hague; indeed, it was probably imperative to seek new patrons and, having successfully published his first *Oeuvres*, he moved to Amsterdam in 1704 and remained there until 1716.¹² In 1712 he published a second collected edition of the *Oeuvres*, a copy of which is held in the Rijksprentenkabinet at the Rijksmuseum, Amsterdam.¹³ The 1712 edition included only three additional *livres*, of which the only dated plates are those in the final *livre*, recording the celebrations held in 1702 of the allied victories over the French and Spanish armies. The other two *livres*, one of vases and the other of needlework designs, offer no clues as to date, but neither frontispiece refers to Marot's role under William III.

The most puzzling aspect of the 1712 edition is why it contained so few new plates. The new *livres* are of minor importance and contain designs dating back to 1702. The answer may be that Marot was otherwise engaged. During this period he was involved in at least six important building projects in The Hague.¹⁴ At the same time, as we shall see, he was producing drawings for a multitude of different artefacts — beds, clocks, chimney-pieces, tombs and funerary monuments — which were engraved and published at a later date.

It is possible, of course, that each *livre* was available individually before inclusion in the collected editions. The designs for the State coach, dated 1698, are anomalous in style and content, and have the look of a separate publication. The *Livre des Fontaines* is dated 1701, and three other *livres* from the 1703 edition are dated 1702. Perhaps these were all issued individually before 1703. Equally, perhaps the three new *livres* for the 1712 edition were published individually prior to 1712. Some support for this notion can be found in the library of Ralph Montagu at Boughton House. A volume titled *Dessein par Toro* [sic] contains engravings by J. B. Toro, Pierre Le Pautre and Daniel Marot. There are ten of Marot's *livres* in all, eight drawn the 1703 edition and two from the edition of 1712.¹⁵ The binding bears a ducal coronet, dating the volume to 1705 or after, and at a later stage the second duke's Garter, awarded in 1719, was added. Because the garter is an addition and was not on the original binding, we know the volume was first bound between 1705 and 1719. If it was assembled by Ralph Montagu it must pre-date his death in 1709 and thus the two *livres* from the 1712 edition were available individually before 1712. Five of the Marot *livres* relate to designs for gardens and garden features, and it is known that the Duke was busy completing his gardens at Boughton in the last years of his life.¹⁶ However, it is equally possible that the volume was assembled by Ralph's son John, who commissioned painted panels based on Marot engravings after 1719.¹⁷ The most that can definitely be said is that at some stage *livres*

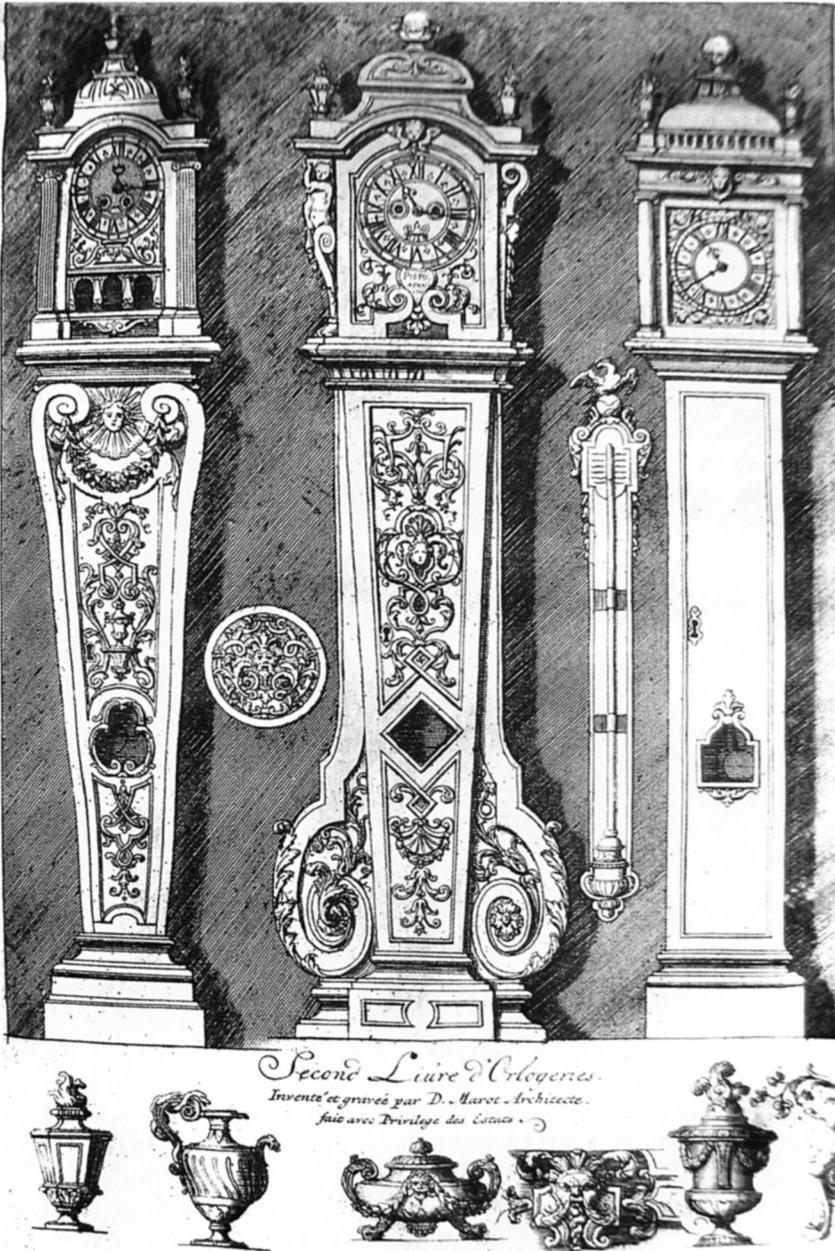


FIGURE 2. Daniel Marot (1661–1752), engraving published as plate 1 of *Second Livre d'Orlogeries* (1706 or later). The right-hand design might have been inspired by the clock made by Thomas Tompion for William III, c. 1690, or by the 'Drayton' Tompion of 1695

of both the 1703 and 1712 edition could be acquired individually and not as part of a collected edition.

The Rijksprentenkabinet also holds a two-volume Dutch language edition entitled *De Werken van Daniel Marot*, for which neither the date nor the place of publication is given.¹⁸ It includes 17 *livres* not in the 1703 or 1712 volumes, and amounts to 237 plates in all. The most significant additions for furniture historians are the two books of clock-case designs, *Nouveaux Livre de Boites de Pendules en Coqs et Estuys* and *Second Livre d'Orlogeries*. The designs can be dated to 1706 or later by dated inscriptions on the clock dials in plates 3 and 5, and plate 1 respectively. Two *livres* of designs for tombs and funerary monuments are also dated 1705 and 1706. However, as we have seen with the Hampton Court parterre, the date of the original design and the date of publication could be several years apart. It is difficult to imagine the designs of 1705–6 being omitted from the 1712 edition had they been available, and this suggests that the two-volume work post-dates 1712. The most likely period of publication was between 1712 and 1716, after which Marot moved back from Amsterdam to The Hague. Perhaps the most significant aspect of the two-volume edition is the change in wording on the frontispieces of the additional *livres*. On two *livres* Marot is titled 'architect to the late king', suggesting they were executed relatively soon after William's death, and on one he is 'formerly' architect to William III.¹⁹ On the other fourteen new *livres* he is simply styled 'D. Marot architecte'. The omission of any reference to Marot's former royal patron suggests that by the time of this publication he had moved away from his earlier reliance on the patronage of William and his court.

The three editions of 1703, 1712 and 1712–16(?) do not comprise all of Marot's published work, for at least 290 engravings, single and in *livres*, are known.²⁰ Among the most significant omissions from the three editions so far discussed are the two *livres* of bed designs which are frequently but erroneously cited as being published in 1703 and 1712. *Nouveaux Livre de Lict de Differentes Pensées* bears the frontispiece inscription *D. Marot Architecte du Roy Guillaume III*, which suggests it was engraved at a relatively early date, possibly even before the king's death. If so, why was it not published in the editions of 1703 and 1712? The other, *Nouveaux Livre Licts*, includes a design dated 1708, but was not included in the collected edition of 1712. Perhaps it was not engraved until later. The Berlin reprint of 1892 includes three more *livres*, all of designs probably dating from before 1712, which were not included in any of the collected *oeuvres*. The fact that at least five *livres*, two of which are of primary importance to modern furniture scholars, appear in none of the editions known to have been published during Marot's lifetime is a puzzle for which there is no obvious explanation.

There are a number of unpublished Marot drawings at the Ecole Nationale Supérieure des Beaux Arts in Paris and in the Lodewijk Houthakker Collection, Amsterdam. Some of these are dated 1712, and others may well be later, but none was committed to metal and published. Indeed, the latest date on any published design is 1708. This suggests that Marot's career as an engraver and publisher ended quite early, and possibly before his return to The Hague in 1716. The move was apparently prompted by the need to concentrate on his work there for the Count van Wassenaer

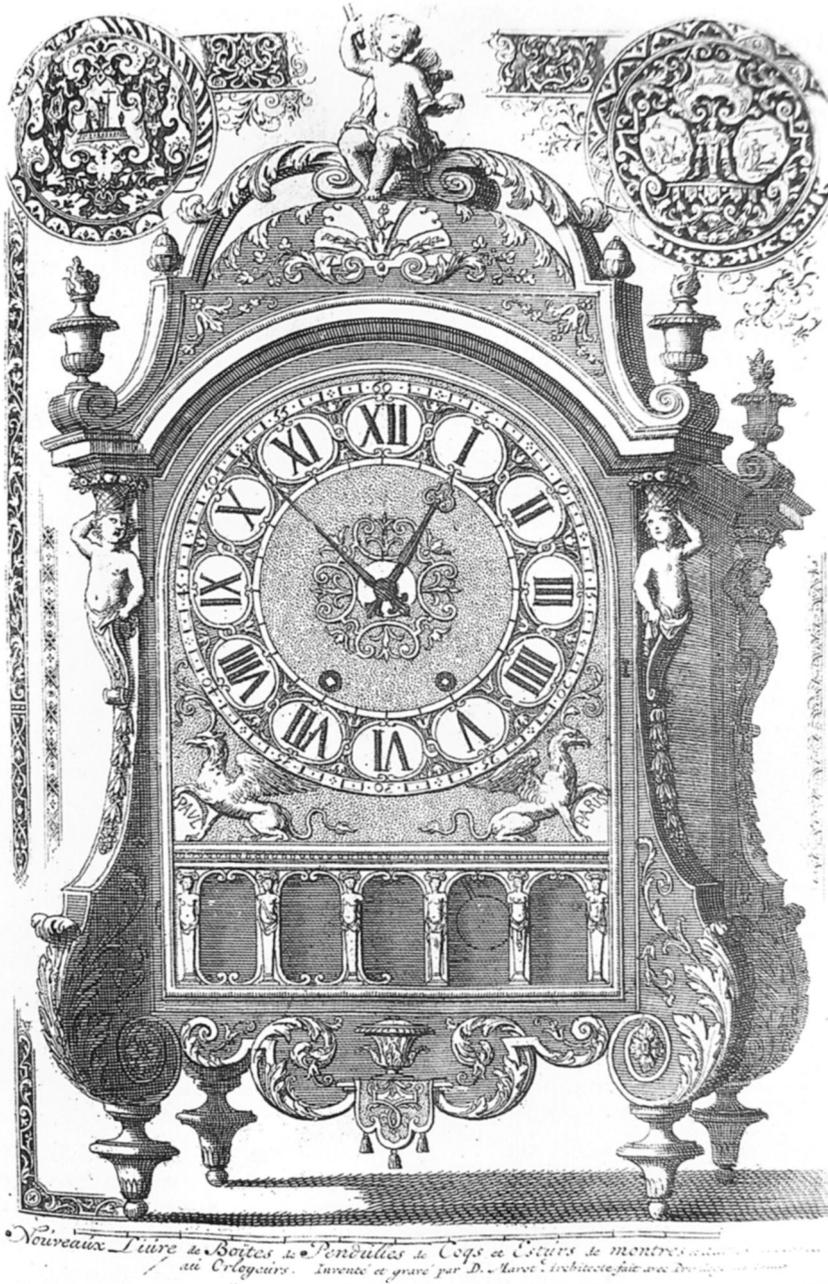


FIGURE 3 Daniel Marot (1661–1752), engraving published as plate 1 of *Nouveaux livre de Boîtes de Pendules de Coqs et Estuys de montres et autres necessaire au Orlogeurs* (1706 or later)

Obdam, among others.²¹ If Marot was fully occupied in working for private clients, he would have had neither the time nor the need to publish further designs.

After Marot's death in 1752 there was continuing interest in his work in Europe. A copy of the Dutch two-volume edition was issued in Augsburg later in the eighteenth century by Jeremiah Wolff and Augustus Wind, and in 1865 a comprehensive catalogue was produced in Brussels.²² Finally, there was the Berlin collation of 1892, *Das Ornamentwerk des Daniel Marot*, published by Ernst Wasmuth with a commentary by Peter Jessen.²³ In 1912 a copy of this edition was bought for the National Art Library in the Victoria and Albert Museum, and it was this acquisition that marked the beginning of Marot scholarship in Britain.

The 1892 edition contains 264 plates, re-organised by Jessen into eight sections concerning architecture, sculpture, ornament, decoration, interiors, furniture, textiles and gardens. It includes all the plates from the two-volume Dutch edition (excepting three vase designs published by Bonnard au Coq), plus thirty more. These comprise two *livres* of architectural designs (12 plates), one of ceilings (6 plates) and the two *livres* of beds and chairs (12 plates) already discussed.

It may be helpful to summarise the discussion thus far. With the exception of two early engravings (1686 and c. 1689), all of Marot's *livres* for which dates can be established were published between c. 1698 and probably c. 1716 at the latest. Although some designs may relate to earlier commissions, such as the Hampton Court parterre, the majority depicts work done between c. 1697 and c. 1708. The timing and content of the 1703 edition suggests that its primary purpose was to record and celebrate Marot's work for William III and his entourage in Holland during the late 1690s and very early 1700s. It was probably prepared and engraved after Marot's return to from England to Holland in 1696/7, and while some *livres* may have been issued early, most were not published until the collected edition of 1703. The edition of 1712 was essentially a re-issue of the earlier one with minor additions, and might be viewed as a stop-gap before the publication of the much larger, two-volume edition a few years later. A gap of several years between the date of a design and its subsequent publication in a collected edition is a characteristic feature of Marot's work, and is particularly a feature of the 1712 and 1712–16(?) editions. One explanation for this may be that some *livres* were first published and sold individually and only later compiled in a collected edition. Since no published designs are dated later than 1708, it is likely that Marot stopped publishing soon after, perhaps as early as 1716. The lack of significant stylistic progression tends to support the notion of an early end to his publishing career.²⁴

Does Marot's publishing history throw any light on his work in England? Two conclusions seem immediately obvious. First, the oft-repeated claim that Marot's engravings were instrumental in introducing the Louis XIV style to England in the 1690s cannot be true, since with the exception of the plates of 1686 and c. 1689, all the engravings were probably executed after 1697 and most were not published until 1703 at the earliest. This means that objects, buildings and interiors created in the 1690s cannot have been derived from or inspired by designs published ten or more years later. A case in point is the *Second Livre d'Orlogeries*, which was issued no earlier than 1706 and possibly much later, since it did not feature in the collected edition of 1712. The

first plate (Figure 2) shows three designs for longcase clocks, one of which has a close resemblance to two clocks by Thomas Tompion. The first was supplied to William III about 1690 and the second, known as the Drayton House Tompion, dates from c. 1695.²⁵ By the time the engravings were published the design was at least ten years old and possibly more, and in the meantime longcases in England had moved on. Similarly, there are several Tompion table or bracket clocks which bear comparison to Marot's designs in *Nouveau Livre de Boites de Pendules*, published in 1706 or later, (Figure 3) but the clocks all date from the 1690s. Thus the maker of these cases cannot have been influenced by Marot's engravings; he could, of course, have been working from original drawings supplied by Marot, which Marot engraved at a later date, but this is speculation.²⁶

Secondly, it seems clear that the engravings were aimed at a Dutch or Continental market, and it is highly significant that with the notable exception of the Hampton Court parterre, no engravings depict English locations or work executed for English patrons.²⁷ Indeed, the fact that the parterre is the *only* design for an English location is suggestive. Had Marot been responsible, as is frequently claimed, for the interiors of the Water Gallery or the king's apartments at Hampton Court Palace, it is unlikely that they would have been omitted from the *Oeuvres*. Such commissions would have represented the pinnacle of his career to date, more significant even than Het Loo. The lack of engravings is consistent with the lack of documentary evidence for Marot's work in the English royal palaces, both tending to suggest that Marot was not significantly involved.²⁸ Indeed, we can infer that Marot had already turned his back on England when he returned to The Hague in 1696/7, because he cannot have predicted William III's untimely death in 1702. With Mary dead, work on the English royal palaces was at a stand and William was preoccupied with prosecuting the war against France. At this point Marot may have judged it expedient to plan a future independent of the king, and began to prepare his designs for publication. William's death in 1702 may have accelerated publication, but it was not in itself the reason for it. The fact that the *Oeuvres* were published in Holland and not in England is a clear indication that Marot thought his future did not lie there. This is in contrast to other emigré designers such as Jean Tijou, Cornelius Gole, C. de Moedler and Simon Gribelin, all of whom published design books in London between 1694 and 1712.²⁹

The fact that they were aimed at a Continental market is one explanation for the apparent lack of interest in Marot's publications in England after their publication.³⁰ At the time of writing only two original or early copies of the engravings are known in English collections. The first, part of a miscellany bound for the first or second Duke of Montagu, has already been discussed. The second, a complete copy of the 1703 edition in its original binding, belonged to the architect James Gibbs, and may well have been acquired by Gibbs in 1703 while on his way to Italy via Holland and France. But although Gibbs was clearly aware of Marot's work, it does not seem to have had any influence on his architecture.³¹ And while French designers such as Jean Berain, J. F. Lauch, J. B. Toro, Jean Duvivier and Nicholas Pineau were plagiarised by English publishers, Marot apparently was not.³² Perhaps Marot was simply too old-fashioned.

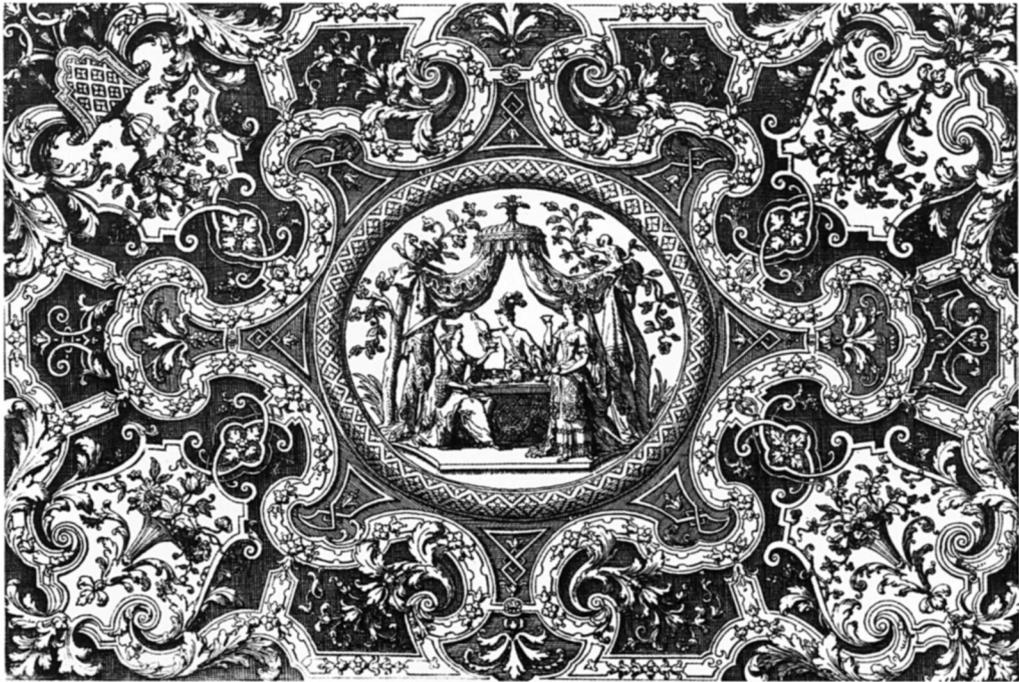


FIGURE 4. Daniel Marot (1661–1752), Dessus de Table, engraving from *Nouveaux Livre d'Ornement propres pour faire en broderie et petit point* (1712). The pattern (but not the central scene) appears in boulle marquetry on the top of a table/cabinet attributed to Gerrit Jensen, c. 1691–95, in the Royal Collection. The central scene appears in boulle marquetry on a writing table of c. 1680 in the J. Paul Getty Museum

Rainier Baarsen commented on the increasingly retardataire nature of Marot's work in *Courts and Colonies*:

Curiously, during a long life spent working in Amsterdam and The Hague, his style hardly evolved at all. At a time when France saw the light-hearted Régence style develop into the full-blown rococo and when in England the Palladian manner prevailed in architecture, Marot continued to work in his personal version of the Louis XIV manner, which gradually became more ponderous and in some cases more sculptural . . . Until at least the 1730s this somewhat modified Louis XIV style remained dominant in all branches of Dutch decorative arts . . .³³

The only known instance of Marot's engravings being utilised by an English patron is at Boughton, where plates from an untitled book of ornament from the 1703 edition were adapted for painted wall panels, probably by Mark Anthony Hauduroy, some time after 1718.³⁴ If we were to look for evidence of Marot's influence anywhere in England, it would indeed be at Boughton, residence of the Francophile Dukes of Montagu, that we would start, but there is scant evidence that other Englishmen followed their lead.

There were many routes by which the Louis XIV style arrived in the England, but Marot's *Oeuvres* were not among them. They remain the most numerous, the most wide-ranging and the most comprehensive body of designs published by any European designer of his age, but we should be wary of allowing their sheer quantity to weigh as evidence of their importance in the story of English arts. While there is ample evidence for their relevance to Holland both before and after 1703, the same cannot be said for England. This does not, of course, invalidate the argument that it was Marot himself, rather than his publications, who was the agent of innovation and change. But with the exception of a couple of drawings of uncertain authorship and some tantalising documentary references, hard evidence is lacking, and one cannot argue from absent evidence.

THE ENGRAVINGS OF DANIEL MAROT

This list is compiled from copies of Marot's collected editions in the following locations:

1703	Bodleian Library, Oxford Koninklijke Bibliotheek, Den Haag
1712	Rijksprentenkabinet, Rijksmuseum, Amsterdam
1712–16(?)	Rijksprentenkabinet, Rijksmuseum, Amsterdam
1892	National Art Library, Victoria and Albert Museum, London

Underlined titles indicate *livres* not included in previous editions. Figures in brackets show the number of plates in each *livre*. Dates in square brackets are given where dates are shown on one or more engravings in the *livre*.

1703

OEUVRES DU Sr D MAROT ARCHITECTE DE GUILLIAUME III Roy de la Grande BRETAGNE
Contenante Plusieurs pensées utiles aux Architectes, Peintres, Sculpteurs, Orfeures, Jardiniers &
autes; Le tout en faveur de ceux qui s'appliquent aux Beaux Arts
A LA HAYE CHEZ PIERRE HUSSON Marchand Libraire, sur le coin de Speuy près de Capelbrugh
Avec Privilege de no Seigneurs le Etats Generaux des Provinces Unies de Holland & d'West-Frise.
MDCCIII

1. Nouveaux Livre de Pintures de Salles et d'Escalliers (6)
2. Nouveaux Livre da Partements includes 2 plates of Dossiers de Lits (6)
3. Second Livre D'Appartements (6)
4. Livre de decoration diferante (6) [1702]
5. Untitled — designs for ceilings (6)
6. Nouveaux Livre de Placfond (6)
7. Nouvelle Cheminée faittes en plusieurs en droits de la Hollande et autres Provinces (6)
8. Untitled — designs for painted wall decorations (6)
9. Second Livre d'Ornements (6) [1702]
10. Nouveau Livre de Serrurie (6)
11. Nouveaux Livre de Parterres (6)
12. Nouveaux Livre de Berssaux et Trilliages (6) [1702]
13. Livre de Fontaines (6) [1701]

14. Livre de Statues propres a Tailliere en Marbre et en Pierre et aussy en Metaille (6)
15. Vasses de la Maison Royale de Loo (6)
16. Nouveaux Livre d'Orfeurerie (6)
17. Nouveaux Livre d'Ornements Pour L'Utilité des Sculpteurs et Orfeures (6)
18. Untitled — designs for the coach of William III (6) [1698]

108 plates

1712

OEUVRES DU Sr D MAROT, ARCHITECTE DE GUILLIAME III, Roy de la Grand Bretagne, Contenant Plusieurs pensées utiles aux Architects, Peintres, Sculpteurs, Orfeures, Jardiniers & autres; Le font en faveur de ceux qui s'apliquent aux Beaux Arts.

AAMSTERDAM ce vent Chez L'Autheur, avec privilege de nos seigneurs les Etats Generaux des Provinces Unies de Hollande et West Frise. MDCCXII

1. Nouveaux Livre de Pintures de Salles et d'Escalliers (6)
2. Nouveaux Livre da Partements includes 2 plates of Dossiers de Lits (6)
3. Second Livre D'Appartements (6)
4. Livre de decoration diferante (6) [1702]
5. Untitled — designs for ceilings (6)
6. Nouveaux Livre de Placfond (6)
7. Nouvelles Cheminée faites en plusieurs en droits de la Hollande et autres Provinces (6)
8. Untitled — designs for painted wall decorations (6)
9. Second Livre d'Ornements (6) [1702]
10. Nouveaux Livre d'Ornements propres pour faire en Broderie et petit point (6)
11. Nouveaux Livre de Serrurie (6)
12. Nouveaux Livre de Berssaux et Trilliages (6) [1702]
13. Nouveaux Livre de parterres (6)
14. Livre de Fontaines (6) [1701]
15. Livre de Statues propres a Tailliere en Marbre et en Pierre et aussy en Metaille (6)
16. Vasses de la Maison Royal de Loo (6)
17. Nouveaux Livre de Vases et de Pots de Jardins (6)
18. Nouveaux Livre d'Ornements Pour L'Utilité des Sculpteurs et Orfeures (6)
19. Nouveaux Livre d'Orfeurerie (6)
20. Untitled — designs for the state coach of William III (6) [1698]
21. Les huit grand Tableaux illuminée d'Artifice Representant les Conquésts ramportée sur la France et L'Espagne par less Armes des Haut Alliez en 1702 (6)

126 plates

1712-16(?)

DE WERKEN VAN DANIEL MAROT Architecte van wylem zyn Koninglyke Majestyt van GROOT BRETAGNE WILLEM DE DARDE

Het EERSTE DEEL Inhoudende, Solderstukken, Kamers, Schoorsteen, Cierarden, Tonneelen, Eerenpoorten, en Grafsteeden.

1. Nouveaux Livre de placfond (6)
2. Untitled — designs for ceilings (6)

3. Nouveaux Livre de Pintures de Salles et d'Escalliers (6)
4. Nouveaux Livre da Partements Includes 2 plates of Dossiers de Lits (6)
5. Second Livre D'Appartements (6)
6. Untitled — designs for painted wall decoration (6)
7. Second Livre d'Ornements (6)
8. Nouveaux Livre de Lembris de Revestement a Panneaux (6)
9. Nouvelles Cheminée faittes en plusieurs en droits de la Hollande at autres Provinces (6)
10. Nouveaux Livre de Cheminées a la Hollandaise (6)
11. Nouvelles Cheminées a Panneaux de Glace a la maniere de France (6)
12. Nouveaux Livre de Tableaux de Portes, et cheminée utiles aux Peintres en floeurs (6)
13. Portes Cocheres et d'Eglises (6)
14. Livre de decoration diferent (6)
15. Desseins d'Arc de Triomphe (6)
16. Second Livre d'Arc de Triomphe et Porte de Ville (6)
17. Premiere Livre de Tombeaux et Mozales (6) [1705]
18. Second Livre de Tombeaux et d'Epitaphs (6)

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Part II Inhoudende, Tuynen, Parterres, Ysere Poorten, Berceaux, Fonteynen, Cieraden, Borduurzels, Taafels, Stoelen, Spiegel, Horologen, &c.

1. Vasses de la Maison Royal de Loo (6)
2. Nouveaux Livre de Vases et de Pots de Jardins (6)
3. Nouveaux Livre de Parterres contenant 24 penséesz diferents (18)
4. Nouveaux Livre de parterres (6)
5. Nouveaux Livre de Serrurie (6)
6. Nouveaux Livre de Berssaux et Trilliages (6) [1702]
7. Nouveaux Livre de Cabinets de Jardins different ornée de Cassecades (6)
8. Livre de Statues propres a Tailliere en Marbre et en Pierre et aussy en Metaille (6)
9. Livre de Fontaines (6) [1701]
10. Nouveaux Livre de Paysages (6)]
11. Troisieme Livre de Perspectives (6)
12. Untitled — three designs of vases, different format, printed by Bonnart au Coq, Paris (3)
13. Patrons d'Etoffes et de Velours (6)
14. Nouveaux Livre d'Ornements propres pour faire en Broderie et petit point (6)
15. Nouveaux Livre de Housses en Broderie et en Gallons (6)
16. Nouveaux Livre d'Orfeurerie (6)
17. Nouveaux Livre d'Ornements Pour L'Utilité des Sculpteurs et Orfeures (6)
18. Nouveaux Livre de Boites de Pendules en Coqs et Estuys (6) [1706]
19. Second Livrre d'Orlogeries (6) [1706]
20. Untitled — designs for the state coach of William III (6) [1698]

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DAS ORNAMENTWERK DES DANIEL MAROT

ERNST WASMUTH BERLIN 1892

1. Nouveaux Livre de Paysages (6)
2. Troisieme Livre de Perspectives (6)

3. Nouveaux Livre de Batiments de Differents Pensées (6)
4. Second Livre d'Arc de Triomphe et Porte de Ville (6)
5. Desseins d'Arc de Triomphe (6)
6. Portes Cocheres et d'Eglises (6)
7. Nouveaux Livre de Veue et Batiments en Perspective (6)
8. Livre de Statues propres a Tailliere en Marbre et en Pierre et aussy en Metaille (6)
9. Livre de Fontaines (6) [1701]
10. Nouveau Livre de Cabinets de Jardins different ornée de Cassecades (6)
11. Premiere Livre de Tombeaux et Mozales (6) [1705]
12. Second Livre de Tombeaux et d'Epitaphs [1706] (6)
13. Untitled — designs for painted wall decoration (6)
14. Second Livre d'Ornements (6)
15. Untitled — designs for the state coach of William III (6) [1698]
16. Nouveaux Livre de Tableaux de Portes, et cheminée utiles aux Peintres en fleurs (6)
17. Untitled — designs for ceilings (6)
18. Untitled — designs for ceilings (6)[1708]
19. Nouveaux Livre de placfond (6)
20. Nouveaux Livre de Pintures de Salles et d'Escalliers (6)
21. Livre de decoration diferent (6)
22. Nouveaux Livre de Lembris de Revestement a Panneaux (6)
23. Nouvelles Cheminées a Panneaux de Glace a la maniere de France (6)
24. Nouveaux Livre de Cheminées a la Hollandaise (6)
25. Nouvelles Cheminée faites en plusieurs endroits de la Hollande at autres Provinces (6)
26. Nouveaux Livre da Partements Includes 2 plates of Dossiers de Lits (6)
27. Second Livre D'Appartements (6)
28. Nouveaux Livre d'Orfeurerie (6)
29. Nouveaux Livre d'Ornements Pour L'Utilité des Sculpteurs et Orfeures (6)
30. Nouveaux Livre de Boites de Pendules en Coqs et Estuys (6) [1706]
31. Second Livre d'Orlogeries (6) [1706]
32. Nouveaux Livre de Vasses et de Pots de Jardins (6)
33. Vasses de la Maison Royale de Loo (6)
34. Patrons d'Etoffes et de Velours (6)
35. Nouveaux Livre d'Ornement propres pour faire en Broderie et petit point (6)
36. Nouveaux Livre de Housses en Broderie et en Gallons (6)
37. Nouveaux Livre Liets (6) [1708]
38. Nouveaux Livre de Liect de Differents pensées (6)
38. Nouveaux Livre de Parterres (6)
38. Nouveaux Livre de Parterres contenant 24 pensées diferentes (18)
39. Nouveaux Livre de Berssaux et Trilliages (6)[1702]
40. Nouveaux Livre de Serrurie (6)

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REFERENCES

- ¹ J. Fowler and J. Cornforth, *English Decoration in the Eighteenth Century* (London, 1974), p. 88. Cornforth recently modified his views, calling Marot the 'eminence grise of English interiors in the 1690s...', J. Cornforth, *Early Georgian Interiors* (New Haven and London, 2004), p. 77.
- ² G. Jackson-Stops, 'Huguenot Upholsterers and Cabinet-makers in the Circle of Daniel Marot', in

I. Scouloudi, ed., *Huguenots in Britain and their French Background, 1550–1800* (London, 1987), pp. 113–23. See also the entry on Marot by Tessa Murdoch in *Oxford Dictionary of National Biography*, (Oxford, 2004).

³ London, National Art Library, 49 a 17.

⁴ Oxford, Bodleian Library, MS. Rawl. A 186, fol. 233; *Order van de Vloot, van syn Doorlugtige Hoogheyden den Heer Prins van Oranje zeylendentot hulpe der Engelsche Protestanten den 11 Novemb: 1688*.

⁵ A payment in the Petworth archives to 'Mr. Maro' in September 1693 may indicate Marot was already in England. It could, however, refer to his brother Isaac.

⁶ M. D. Ozinga, *Daniel Marot de Schepper van den Hollandschen Lodewijk XIV-stijl* (Amsterdam, 1938), p. 15.

⁷ Oxford, Bodleian Library, Radcl. d 37; Den Haag, Koninklijke Bibliotheek, 1303 A 25.

⁸ In 1949 Arthur Lane argued that a payment made to Marot in 1698 was 'absolute documentary proof' that Marot was working at Hampton Court in 1698. However, the payment merely demonstrates that Marot was paid in English currency for unspecified work, possibly on the gardens at Hampton Court, but not that he was present in England at the time. The fact that the payment was to be paid by the Council of the Nassau Demesne might suggest it was for work in Holland, not England. It is also possible this was a belated payment for Marot's design for the Hampton Court parterre. A. Lane, 'Daniel Marot: Designer of Delft Vases and of Gardens at Hampton Court', *Connoisseur*, vol. 23, (1949), pp. 19–24. Dutch historians are consistent in placing Marot and his family in Amsterdam in September 1697 and the Hague in 1698.

⁹ R. C. Smith, 'Five Furniture Drawings in Sienna', *Furniture History*, III (1967), pp. 1–15 (5–6), pl. 7. Plate 4 of the same *livre* offers some corroboration for this dating. It depicts William's library at Het Loo, which is thought to be the room originally intended as a porcelain cabinet for Queen Mary. It was converted to a library after her death in 1695.

¹⁰ G. Jackson-Stops, 'Daniel Marot and the 1st Duke of Montagu', *Nederlands Kunsthistorisch Jaarboek*, Vol. 31, 1980, pp. 244–262.

¹¹ R. Baarsen, 'The Court Style in Holland', in R. Baarsen et al., *Courts and Colonies, The William and Mary Style in Holland, England, and America*, (New York, 1988), pp. 15–16.

¹² Ozinga, op. cit. (see note 6).

¹³ Amsterdam, Rijksprentenkabinet, 308. B; *OEUVRES DU Sr. D MAROT, ARCHITECTE DE GUILLAUME III, ROY de la Grande Bretagne*, Amsterdam, 1712. In her essay on printed sources for the Courts and Colonies exhibition, Elaine Evans Dee incorrectly states that the 1712 edition contained 'more than two hundred thirty plates'. She seems to have confused this with the two-volume edition, which contains 237 plates. E. Evans Dee, 'Printed Sources for the William and Mary Style', in Baarsen et al., op. cit. (see note 11), pp. 80–85 (p. 83).

¹⁴ Ozinga, op. cit. at note 6. Above.

¹⁵ The Marot *livres* are: *Livre de Fontaines; Livre de Statues; Nouveaux Livre de Pintures de Salle et Escalliers; Nouveaux Livre de Vases et de Pots de Jardins; Nouveaux Livre de Parterres; Nouveaux Livre de Berssaux et Trillages Cabinet; Nouvelles Cheminées faites en plusieurs en droits de la Hollande, etc.; Vases de la Maison Royal de L'oo; designs for a State coach; Les huit grand Tableaux illuminés etc.*

¹⁶ J. Cornforth, 'Impressions and People' in T. Murdoch, ed., *Boughton House, The English Versailles* (London 1992), pp. 24–25.

¹⁷ G. Jackson-Stops, 'French and Dutch influence on Architecture and Interiors', in Murdoch, op. cit. (see note 16), pp. 56–65, (p. 61).

¹⁸ Amsterdam, Rijksprentenkabinet; *DE WERKEN VAN DANIEL MAROT, Architect van wylem zyn Koninglyke Majestyt van GROOT BRETAGNE, WILLEM DE DARDE* (Amsterdam (?), n.d.).

¹⁹ *Desseins d'Arc de Triomphe; Second Livre d'Arc de Triomphe et Porte de Ville; Nouveaux Livre de Parterres contenant 24 pensées diferentes.*

²⁰ A.-D. Bérard, *Catalogue de toutes les estampes qui forment l'oeuvre de Daniel Marot architecte et graveur francais* (Brussels, 1865).

²¹ Ozinga, op. cit. (see note 5); Ottenheim et al., *Daniel Marot, Vormgever van een deftig bestaan* (Amsterdam, 1988), p. 103.

²² Evans Dee, op. cit. (see note 13), p. 83.

²³ There is another compilation at Het Loo. It contains 113 plates from the 1703, 1712 and two-volume Dutch editions, in no particular order. It is a 19th century compilation, perhaps collated from *livres* and re-strikes acquired from several sources. I am grateful to Wies Erkelens for supplying details of this volume.

²⁴ The same conclusion was reached by Evans Dee, op. cit. (see note 13), p. 83.

²⁵ The first is at Kensington Palace, the second in the Fitzwilliam Museum, Cambridge. For more on these see, among others, T. Robinson, *The Longcase Clock*, (Woodbridge, 1981), pp. 445–53.

²⁶ Richard Garnier has demonstrated that whereas the links between the Tompion cases and Marot's designs are speculative and perhaps merely generic, closer links can be drawn between the same cases and the

engravings of Jean Tijou and C. de Moelder, both of whom published in London in the 1690s. R. Garnier, 'Thomas Tompion: the Huguenot connection', *Proceedings of the Huguenot Society* (1994), pp. 1–13.

²⁷ The majority of engravings do not cite the locations or patrons concerned. However, of those that are cited, none are English.

²⁸ S. Thurley, *Hampton Court, A Social and Architectural History* (New Haven and London, 2003), pp. 193–94. Thurley actually hedges his bets, finding no good evidence of Marot's involvement in the design of Hampton Court but assuming that secondary sources claiming a role for Marot must be correct.

²⁹ J. Tijou, *New Book of Drawings* (1692); C. de Moelder, *Proper Ornaments to be engraved on plate* (1694); S. Gribelin, *A Book of Severall Ornaments* (1682); *A Book of Ornaments Useful to Jewellers, watchmakers and all other artists* (1697); *A New Book of Ornaments Useful to all Artists* (1704); C. Gole, *Book of Ornament* (1712).

³⁰ Murdoch, *DNB*, op. cit. (see note 2) states: 'Through his published designs, Daniel Marot's influence in England was long-lived, and inspired the work of later designers including the architect William Kent... Marot's designs were successfully marketed in Britain as well as in Denmark, Sweden, Germany, and Austria'. It is hard to find any evidence for this assertion.

³¹ T. Friedman, *James Gibbs* (New Haven and London, 1984), pp. 4–5. Although Gibbs was obviously aware of Marot's work, this did not manifest itself in Gibb's buildings or interiors.

³² C. Gilbert and T. Murdoch, *John Channon and brass-inlaid furniture, 1730–1760* (New Haven and London, 1993), pp. 38–45 and *passim*; M. Snodin, 'Thomas Bowles and Baroque Ornament: some more printed sources for engraved brass inlay', *Furniture History*, xxx (1994), pp. 86–91.

³³ Baarsen, op. cit. (see note 11), p. 32.

³⁴ Jackson-Stops, op. cit. (see note 17).