LOT 944
A PAIR OF DUTCH FAIENCE TULIP VASES, 18TH OR 19TH CENTURY
each composed of 6 hexagonal interlocking parts set upon a hexagonal base mounted with elaborate scrollwork leading to the main body of the vase, each section set with grotesques heads for spouts and decorated with different scenes, the lowest section on a heightened trumpet-shaped foot also set with moulded cartouches enclosing different deities from antiquity, the second section with the hunting of exotic animas alternated by formal scenes
of river gods, the next with symbols of abundance and panels with large amphora surrounded by flower garlands, then another layer with Gods from Antiquity, and above that a section showing war trophies, the top section with simple fruit garlands

approximately 125cm (14)

**ESTIMATE 80,000-120,000 EUR**

**CATALOGUE NOTE**

Opinion is divided on the age of these vases. It is, however, generally felt that they are of Dutch origin. Curiously, in the Herrenhausen Inventories of the chambers of Kurfürstin Sophie of 1785, a Dutch Tulipière is mentioned as follows: Unter diesem Tresor Aufsatz stehet 1 Pyramide von 6 auf einander gesetzten Bluhmen Töpfen mit Pfeifen, und oben 1 Knopf von blau und weissen Porcellain.

The first pagoda vases of this type were those designed by Daniel Marot, to a commission of Queen Mary, for the Ornamental Dairy of Hampton Court Palace. There followed a brief fashion for these magnificent and extravagant display pieces among members of the English Court, and other examples are recorded at Chatsworth and Dyrham Park.

See also the pair sold at Sotheby's New Bond Street rooms, 15th June 1994, lot 33.

For a full discussion of the Royal collection for Hampton Court, see the article by J. Wilson, 'A Phenomenon of Taste, The China Ware of Queen Mary II', Apollo, August 1972, pp.116 et.seq., and A. Lane, 'Daniel Marot: Designer of Delft Vases and of Gardens at Hampton Court', Connoisseur, March 1949, pp.19 et.seq. Michael Archer gives an authoritative survey of the type, 'Pyramids and Pagodas for flowers', Country Life, 22nd January 1976, pp.166-169, and illustrates two needlepoint chair-backs, both in British collections, which offer what seems, surprisingly, to be the only contemporary illustration of similar vases.