
Koopman Rare Art

Directors Choice – Timo Koopman The Hope Tea & Coffee Service

When seeking perfection in Neo-classical architecture one need look no further than this magnificent tea and coffee service which I am proud to present as my Directors Choice. With its jewel like finish it mirrors ancient forms to present vessels for the civilised ceremony of taking tea and coffee. Because of its beauty, design and quality this service captured the imagination of one of the great Regency designers.

Thomas Hope was a major catalyst in the arts of Regency England. At the age of 18, he embarked on the Grand Tour of the continent that lasted nearly 10 years. While travelling, he started to assemble a remarkable art collection that accompanied him to London when he and his family fled to Holland following the French invasion of 1794, and that he would continue to develop thereafter. Hope installed his collection in the extraordinary interior of his Duchess Street house in the centre of London, which he extended and remodelled. Its interior decoration fostered what became known as the Regency: a fascinating amalgam of decorative details, ornaments, and influences from Antiquity and British and Continental European art, architecture, and design.



A George IV Silver-Gilt Six-Piece Tea & Coffee Service

Silver-gilt London, 1828 by John Bridge

Also stamped with the royal retailers stamp for Rundell, Bridge & Rundell.

The arms are those of Hope impaling Beresford, for Thomas Hope (1769-1831) of Deepdene, Surrey, and Duchess Street, Marylebone, London. The author of *Anastasius, The History of Architecture, Household Furniture and Interior Decoration etc*, he married on the 16th April 1806 the Hon, Louisa Beresford Daughter of the most Rev. Lord Decies. Louisa (d.1851), fifth daughter of William, 1st Baron Decies (1743-1819).



The coat-of-arms of Thomas Hope

Provenance:

Thomas Hope (1769-1831) of Deepdene and Marylebone, then by descent,
The Hope Heirlooms; Christie's, London, 17 July 1917, lot 47 (£36 to Willson).

Richard Minoprio Esq.; Sotheby's, London, 20 June 1974, lot 114.

The Al Tajir Collection, London.

A Gentleman; Christie's, London, 11 June 2003, lot 32.

Koopman Rare Art

Philip Hewatt Jaboor



Literature:

M. Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, second edition, 1985, fig. 657.

V. Brett, *The Sotheby's Dictionary of Silver*, London, 1986, no. 1165.

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, London, 1989, no. 157, p. 204.

Exhibited:

London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 157.

The linear neo-classical design of this service is echoed in many other pieces known to have been made by John Bridge for Rundell, Bridge & Rundell. These include a pair of wine-coolers, 1826 made for King George IV and a second pair of 1827 made for Thomas Hope which are now in a private collection.



Thomas Hope

Thomas Hope was born in Amsterdam around 1770, the eldest of three sons of John Hope and his wife P.

B. Vander Hoeven. The Hopes were an immensely wealthy family who counted the Prince of Orange among their intimate friends. Thomas studied architecture and spent several years travelling and sketching in Egypt, Greece, Turkey, and other countries before settling in England in about 1796. Primarily known in his day as the author of *The History of Architecture* and most famously *Household Furniture and Interior Decoration* of 1807, he also published anonymously a romance, *Anastasius* which was attributed to Byron by the *Edinburgh Review*. Even once Hope had claimed authorship this was disputed by the *Review* as the reviewer Sydney Smith could scarcely believe that Hope, 'the man of chairs and tables, the gentleman of sofas' could author a work not unworthy of Tacitus.

A patron of Flaxman and Canova and a great collector of Italian paintings, ancient marbles, and sculptures, with which he adorned his homes at Duchess Street, London, and Deepdene, Surrey, Hope

was highly influential in bringing the neo-classical style to the forefront of popularity. His London house he decorated after classical and oriental models and in 1801 he purchased sixteen cases of Sir William Hamilton's ancient vase collection for the enormous sum of 4,500 guineas. He was a fellow of the Royal Society and of the Society of Antiquaries. He married on 16 April 1806, the Hon. Louisa Beresford, daughter of the Most Rev. Lord Decies, Archbishop of Tuam and they had three surviving sons. Hope died in his London house on 3 February 1831.

Hope was eager to advance public awareness of historical painting and design and to influence design in the grand houses of Regency London. In pursuit of his scholarly projects, he began sketching furniture, room interiors and costumes, and publishing books with his accompanying scholarly texts.

In 1807 Thomas Hope published sketches of his furniture, in a folio volume, titled *Household Furniture and Interior Decoration*, which had considerable influence and brought about a change in the upholstery and interior decoration of houses. Hope's furniture designs were in the pseudo-classical manner generally called "English Empire". It was sometimes extravagant, and often heavy, but was much more restrained than the wilder and later flights of Thomas Sheraton in this style.



The Flemish Picture Gallery, the Mansion of Thomas Hope, Duchess Street, Portland Place

In 1809 he published the *Costumes of the Ancients*, and in 1812 *Designs of Modern Costumes*, works which display a large amount of antiquarian research. A *Historical Essay on Architecture*, which featured illustrations based on early Hope drawings, was published posthumously by his family in 1835. Thus, Hope became famous in London's aristocratic circles as 'the costume and furniture man'. The sobriquet was regarded as a compliment by his enthusiastic supporters, but for his critics, including Lord Byron, it was a term of ridicule.

1807: *Household Furniture and Interior Decoration*.

1809: *Costumes of the Ancients*.

1812: *Designs of Modern Costumes*.

1819: *Anastasius, or Memoirs of a Modern Greek*.

1831: *Origin and Prospect of Man*.

1835: *Historical Essay on Architecture*.



The service comprising a coffee pot on stand, a teapot on stand, a cream jug and a sugar bowl, each of these circular and shaped with a bombé body. The sides chased with panels depicting Poseidon riding a chariot pulled by seahorses. The coffee pot and teapot also with Amphi-ritrite astride a seahorse. The cream jug and sugar bowl with a variation of Aphrodite riding a dolphin. Each central figure surrounded by tritons, nereids and putti blowing trumpets and conch shells. The background to these panels with stippled textured background and with foliate and scroll borders. The coffee pot and teapot with ivory scroll handles and hinged covers with fluted ivory finials. The cream jug and sugar bowl with textured serpent handles and the coffee pot warming stand on a shaped triangular platform below three-winged lion's paw feet. This in turn with an urn-shaped lamp and cover. Each engraved with a coat-of-arms and a crest, the warming stand engraved twice with a crest. Each piece being fully hallmarked on the bases and covers.

For more information on availability and price of any of these treasures please visit our website , email or call us.

Check all the News
and Discover our
Latest Acquisitions
on our Website!

Visit Our Website



All works shown, unless otherwise indicated, are available to view and purchase
in our gallery located in 12 Dover Street, London, W1S 4LL

For all enquiries please do not hesitate to call or email on:

020 7242 7624 / info@koopman.art



@Koopman.Art



@KoopmanRareArt



Koopman.art

Copyright © 2024 Koopman Rare Art, All rights reserved.

12 Dover Street
W1S 4LL, London
United Kingdom

Phone: +44 20 7242 7624

Email: info@koopman.art

This email was sent to <<Email Address>>

[why did I get this?](#) [unsubscribe from this list](#) [update subscription preferences](#)

Koopman Rare Art · 12 Dover Street · London, W1S 4LL · United Kingdom