
Koopman Rare Art

After a short summer break, our Director's Choice returns as we begin to look ahead to a busy October.

We are looking forward to returning to [Frieze Masters](#) in Regent's Park from 15 to 19 October, and are also excited to be taking part in the [LAPADA Fair](#) in Berkeley Square from 28 October to 2 November, where we will be exhibiting as **Koopman Rare Art (Jewels)** for the first time, showcasing a carefully selected group of jewellery and gold boxes.

Directors Choice – Timo Koopman **The Soup Tureen**

For the first Director's Choice back, the focus is on arguably one of the most important vessels in the dining experience throughout the 18th and 19th centuries. The soup tureen is a vessel far more than just a simple bowl. Its history is a rich stew of culinary tradition, social status, and artistic flair.



*A Magnificent Soup Tureen on Stand with Cover, From the Orloff Service
An Imperial Gift of Empress Catherine II of Russia to Count Gregory Orloff
Paris, 1770 Maker's mark of Jacques Nicolas Roettiers
Formerly in the Koopman Rare Art Collection*

This week sees the return of our Director's Choice after a short summer break, the focus is perhaps one of the most important vessels in the dining experience throughout the 18th and 19th centuries. The soup tureen, a vessel far more than just a simple bowl. Its history is a rich stew of culinary tradition, social status, and artistic flair.

In 17th-century France, the tureen emerged as a formal dining piece during the reign of Louis XIV. It evolved from communal bowls into ornate centrepieces, reflecting the shift from rustic meals to refined dining rituals.

The word "tureen" derives from the French word terrine, meaning "earthenware dish". This in turn comes from Latin terra, meaning "earth", suggesting its original form was made of clay or ceramic. The word evolved in English from terrine to tureen around the early 18th century, possibly influenced by spelling conventions in cookbooks.

There is of course a more charming but unlikely origin the that term came about in honour of Henri de la Tour d'Auvergne, Marshal Turenne, a celebrated 17th-century French military hero. However, what is certain, is the tureen became popular in late 17th-century France, originally called pot à oille, a vessel used for the fashion of Catalan-Provençal soup. By the 18th century, it evolved into a centrepiece of formal dining, often made of silver or porcelain and shaped as animals, vegetables, or spectacular ornate vessels.

17th-century France was a period marked by the rise of haute cuisine and elaborate table settings. Louis XIV, the Sun King, promoted refined dining practices at the opulent Palace of Versailles. The tureen became a symbol of status, showcasing the host's wealth and discerning taste.

The following century saw the rise of porcelain production, particularly in Europe. Porcelain's ability to withstand heat and be moulded into intricate shapes made it the ideal material for soup tureens. Royal factories like Sèvres in France and Meissen in Germany produced exquisite tureens adorned with elaborate designs, further solidifying their place as objects of art. This popularity soon spread across Europe and to the Americas, becoming a staple in affluent households.

With the transition in fashion at the end of the 18th century of serving all the dishes at once to presenting meals in courses. Soup was typically the opening act, and the tureen was its grand stage.

Service à la Française, or French-style service, was dominant from the 17th to early 19th century. All dishes were served simultaneously and were visual spectacles. The table was a lavish display of multiple dishes including soups, roasts and pastries, all laid out before guests arrived. Diners helped themselves or were served by the host. This form of dining was communal and interactive. The dishes were arranged in mirrored patterns around a central centrepiece, often a surtout, and once seated, guests were rarely disturbed by servants. This made for stunning presentation and social engagement and encouraged conversation and shared experience. However, the downside of this arrangement was food was more often cooled before being eaten and one can imagine the logistical chaos with large menus and limited portion control.

Versailles Palace was the ultimate stage for culinary theatre. At the royal court, it was not just a way to serve food; it was a political performance, a visual assertion of power, and a celebration of abundance.

MENU & TABLE LAYOUT

For six to eight diners: one large plate, two medium plates, & four small plates.

FIRST COURSE FOR DINNER.

A piece of beef, garnished with pasta and skewered sweetbreads, and topped with ham essence.

Two soups; one a pigeon bisque.

The other made from a fat capon with lettuce and garnished with asparagus tips.

Four Small Dishes.

Two fat, English-style, spit-roasted chickens topped with ham essence.

Fillet mignons with lettuce.

Warm rabbit pâté.

Two small goslings with asparagus tips.

SECOND COURSE

Three Roasts.

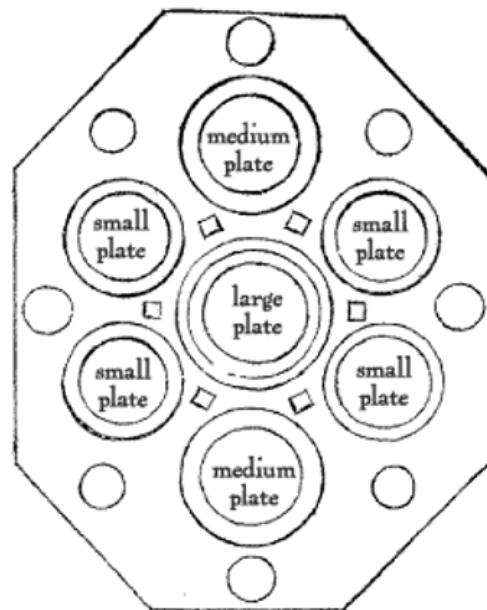
One of two Campines.

Another of two young hares.

Another of eight pigeons.

Two salads.

Two sauces.



THIRD COURSE

For the plate in the middle, a spit-roasted ham.

For the two outer plates, one covered cream pie, & one of small cream puffs.

Four Medium Dishes

One loaf ham bread.

A spit-roasted sweetbread with juice on the top.

One stew of agaric mushrooms.

Asparagus with juice.

Louis IX, the Sun King's royal table was laid out with multiple dishes presented simultaneously, arranged in symmetrical waves. These comprised of soups, roasts, pastries, fruits—all in ornate gold and silver vessels. The king dined in front of an audience. High-ranking ladies sat in the front row, while courtiers and passersby stood behind them. The sheer number of dishes and the opulence of the tableware reinforced the king's status. Dishes were brought in successive waves, but still laid out together, creating a feast for the eyes and palate. Versailles didn't just feed royalty, it choreographed meals like ballets, where every dish, every gesture, and every bite was part of a grand narrative.

Louis XIV also dined privately at Trianon or Marly, but even then, the service remained à la Française.

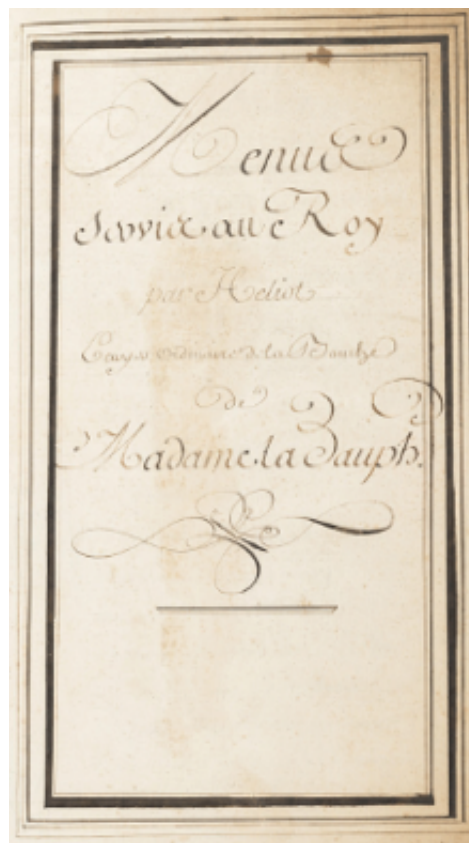
Still-life paintings by artists like Chardin and Desportes helped to immortalise these grand vessels, often depicted alongside game and silverware to showcase domestic luxury.



Still Life with Silver, Porcelain and Fruit, Alexandre François Desportes

1661 – 1743

Below is a 1787 supper menu from Versailles that reveals a royal feast of staggering complexity, even before printed menus were common. In 1684, Louis XIV's hunting entourage was supplied with detailed food lists for each of the twelve carriages—proof of the logistical mastery behind these feasts.



Menus Servis au Roi par Heliot, Ecuyer ordinaire de la bouche de Madame la Dauphine, par J. Heliot, 1745-1756. © Château de Versailles, Dist. RMN / © Christophe Fouin

It is interesting to note that while England also embraced service à la Française, it did so with less theatricality and more functionality. English royalty and nobility preferred private meals over public display. Banquets were social but not staged as power rituals. The English tables though lavish, were less symmetrical and less rigidly choreographed. 18th-century England and Georgian dining was a blend of social ambition, French influence, and British practicality.

Multiple dishes were laid out simultaneously in two grand courses, followed by dessert.

Dinner parties were extravagant affairs. Even modest clergy like Parson Woodforde recorded meals with over twenty dishes per course, including stewed carp, venison, turkey poult, and syllabubs. Interestingly meal timing shifted, and dinner crept later from noon to 7 p.m. as the upper classes distanced themselves from labourers.

Breakfast parlours emerged mid-century, offering tea, coffee, cakes, and cold meats over a leisurely 2–3 hours. Supper was informal but still elegant serving dishes like oysters, pheasant, and aspic served at midnight after a ball. Certainly, as in France, dining was a status performance. The number and variety of dishes signalled wealth. French chefs were

prized in elite homes, but hearty British fare such as game pies, hams and puddings remaining central.

The dining room became a defined space, separating formal meals from casual gatherings.

In both England and France toward the end of the 18th century dining 'Service à la Russe' became the fashion. Tureens played a starring role in this transition from serving all dishes at once to presenting meals in courses. Soup was typically the start to the festivity and the tureen one of the most important parts of the occasion.

With the new style of dining, each dish was prepared and portioned in the kitchen, then served individually. The chef became the star, crafting each plate for optimal flavour and fresh and warm, one course at a time which in turn allowed for better temperature and portion control and elevated culinary artistry and pacing. However, this perhaps meant the format was less communal and visually dramatic and certainly would depend on more reliant staff and timing. It mirrored broader changes in society with less ostentation and more focus on the individual experience.

When Victoria ascended the throne in 1837, everything changed. Her court embraced Service à la russe, revolutionizing British dining. Menus became standardized and listed each course, elevating the chef's role and the diner's experience. The etiquette intensified which in turn made dining more formal, with strict seating plans, dress codes, and gendered rituals.

Ledgers from Carlton House and Kew show thousands of dishes served to distinct social groups, from aristocrats to servants. Health and identity were tied to food and menus often reflected age, gender, and medical status. This shift mirrored the broader national changes of industrialization, nationalism, and the rise of the middle class.

In celebration of these magnificent vessels please see below a selection of Soup Tureens currently available at Koopman Rare Art:

The Partington Tureen



An Exceptional William IV Presentation Soup Tureen and Cover

London, 1835

Maker's mark of Paul Storr

Bearing the coat-of-arms of Thomas Partington

Partington, Thomas, Esq. of Offham in the Parish of Hamsey near Lewes, Sussex, a Magistrate and Chairman of the Quarter Sessions for the Eastern Division of the County.

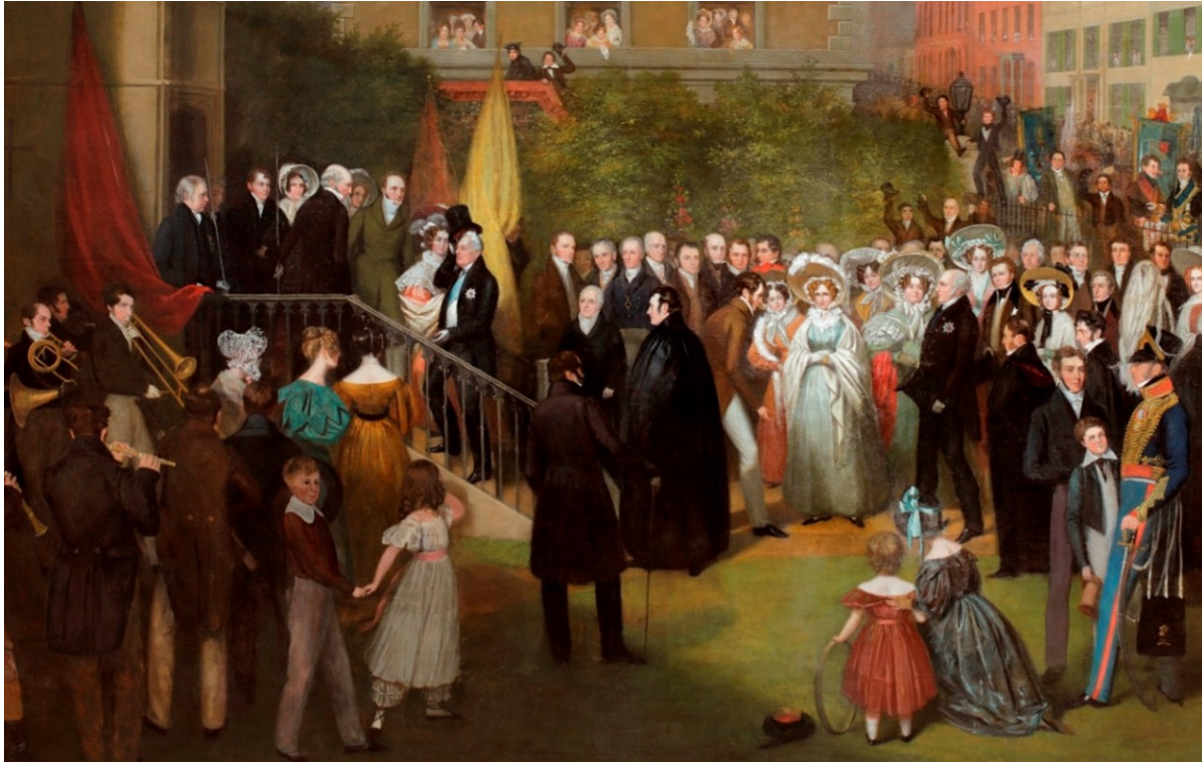
This spectacular soup tureen raised of four scrolled acanthus feet surmounted with cast eagles with their wings spread. The body of the tureen fluted with cast and applied oakleaves and acorns rising to the two oak tree handles.

The family marital arms engraved on one side the other with the presentation inscription:

TO THOMAS PARTINGTON ESQ, BY THE MAGISTRATES, BARRISTERS AND
OTHERS, Attending the court of the Quarter Sessions For the Eastern Division of the
County of Sussex, AS A TRIBUTE OF RESPECT FOR HIS VALUABLE SERVICES , AS A
CHAIRMAN OF THAT COURT, DURING A PERIOD OF THIRTY YEARS, And a grateful

testimony to those public and private virtues, Which have gained him the esteem and affection, OF THE COUNTY AT LARGE , LEWES 1835.

The cover also with a border of alternating plain lobes and coral flutes. The domed cover surmounted with a fabulous cast artichoke finial.



In Lewes Town Hall

King William IV ascending the steps of The Friars and being welcomed by Lewes's MPs and High Constables, 22 October 1830. (Detail from painting by Archibald Archer)

The King is mounting the steps to the Friars, tipping his hat. He is about to pass Lady Shelley, wife of one of the two Lewes MPs. At the bottom of the steps is Thomas Partington of Offham House, chairman of the East Sussex magistrates.

A Rococo Masterpiece



George II Soup Tureen

London, 1736

Maker's mark of Christian Hillan

Weight : 4433 gr, 156.37 oz

Length: 40cm, 15.75 in

Provenance:

Former collection of Joseph Simard (Sorel, Quebec).

Private collection, Montreal.

The body, Rococo and lavishly ornated, with finely chiselled bas-reliefs of flanking draped putti bearing wheat sheaf and holding a cartouche depicting coat of arms placed in front of clouds from which springs a bird with open wings, with, on its right, a phoenix on a pedestal rising from the ashes. Everything emerging from the waters, antiquity styled fish and seahorse, trees, and plants on the background. Artichoke and acanthus leaf buds, lid ornated with bas-relief of flower and wine branch decoration on the outline, two putti, birds and two fruit baskets on a pilaster ending by a draped ray. The four volute feet resting on four small acanthus leaves, the extremity of the feet ornated with masks. All lifted by a knurled and beribboned braid, leafy ornaments, and acanthus leaves.

The arms are those of Robert Hampden-Trevor, 1st Viscount Hampden (17 February 1706 – 22 August 1783) who was a British diplomat at The Hague and then joint Postmaster General.

He was the eldest son of the second marriage of Thomas Trevor and studied at Queens College, Oxford, graduating in 1725 and then becoming a fellow of All Souls College, Oxford. In 1729, he was appointed as a clerk in the Secretary of State's office. In 1734 he went to the United Provinces as secretary to the embassy under Horatio Walpole.

He succeeded as head of the embassy in 1739, initially as Envoy-Extraordinary, and from 1741 as Minister-Plenipotentiary. During this time, he maintained a regular correspondence with Horace Walpole.[1] In 1750 he was appointed a commissioner of the Revenue in Ireland. He took the additional name of Hampden in 1754, on succeeding to the estates of that family, from John Hampden.

In 1776, twelve years after he had succeeding his brother as Baron Trevor, he was created Viscount Hampden.[2] From 1759 to 1765 he was joint Postmaster General.

He wrote some Latin poems which were published at Parma in 1792 as *Poemata Hampdeniana*. His second son, John Hampden-Trevor (1749–1824), died only three weeks after he had succeeded his brother Thomas as 3rd Viscount Hampden, the titles becoming extinct.[1]

References

1. One or more of the preceding sentences incorporates text from a publication now in the public domain: Chisholm, Hugh, ed. (1911). "Trevor, Sir John § Robert, 4th Baron Trevor and 1st Viscount Hampden". *Encyclopædia Britannica*. 27 (11th ed.). Cambridge University Press. p. 257.

William Carr, "Trevor, Robert Hampden-, first Viscount Hampden (1706–1783)", rev. Martyn J. Powell, *Oxford Dictionary of National Biography*, (Oxford University Press, 2004; online edn, Jan 2008) [1], accessed 10 Aug 2008.

A Superb George III Soup Tureen, Cover and Stand



London, 1804

Maker's mark of Paul Storr

Length of tureen over handles: 37.1 cm, 14.63 in

Weight: 8,459 g, 272 oz

Bearing the coat-of-arms of Buchanan for Robert Buchanan Dunlop of Househill

The soup tureen on stand in the Grand Service style. Resting on a circular stand gadrooned border with acanthus and palm wrapped handles. The stand sweeping down to a half-fluting and rising to its pedestal alter of pearls and gadrooning on the base of the tureen to mirror the stand.

The foot of the tureen with similar gadrooning and the plain circular vase-shaped body rising to a geometric band terminating with a gadrooned rim. The handles of the soup tureen reeded and tied to terminate on the main body with fabulous cast and applied lion's masks.

The cover plain and circular rising once more to a band of pearls surmounted by a rosette

and knotted serpent finial.

The cover bearing the garter, crest and motto to one side and the coat-of-arms to the other of the London and Westminster Lighthorse Volunteers. The main body with the most splendid drapery and mantling of arms of the regiment the other with the family coat-of-arms of Buchanan Dunlop.

Provenance:

Christie's New York, 19 October 2001, lot 223

Koopman Rare Art

Private Collection

The arms are those of Buchanan for Robert Buchanan Dunlop of Househill, who succeeded to the estate of Drumhead as heir of entail in right of his mother upon assuming the name and arms of Buchanan. The insignia on the cover is that of the London and Westminster Lighthorse Volunteers, raised at the time of Lord George Gordon Riots, of which Buchanan was lieutenant colonel. He married in 1805 Francis, 7th daughter of Samuel Beachcroft Esq. of Wickham Court, Kent, and Director of the Bank of England. Buchanan died in 1837.



The property of Robert Buchanan Dunlop, Esq., of Drumhead and Househill, is pleasantly situated in the parish of Paisley and county of Lanark.

The Roxburghe Tureen



A Victorian Soup Tureen on Stand

London, 1845

Maker's mark of John Samuel Hunt

Length: 55.88 cm, 22 in.

Weight: 9,81.2 g, 292 oz.

The magnificent tureen consisting of a main body & cover, liner, and stand, of shaped oval form with gadroon and shell rims, leafy handles and feet, the finial cast as a ducal coronet.

The tureen engraved on body, cover and base with a coat of arms, stamped underneath

Hunt & Roskell, late Storr Mortimer & Hunt and numbered 2250.

The arms are those of Innes-Ker for James Henry Robert Innes-Ker (1816-1879) 6th Duke of Roxburghe, accolé with that of his wife Susanna Stephenia, lady of the bedchamber to Queen Victoria, and only child of Lieutenant-General Sir Charles Dalbiac, whom he married in 1836. The grand quarter arms include the motto of the Scottish Order of the Thistle (*Nemo Me Impune Lacessit*), and the pendant badge of the Scottish Nova Scotia baronets with the motto (*Fax Mentis Honestae Gloria*).



Portrait by Thomas Richard Williams, c. 1860s

Innes-Ker was the only surviving child of the 5th Duke of Roxburghe and the former Harriet Charlewood (c. 1778–1855). Before his parents' marriage in 1807, his father was widowed from his marriage to Mary Wray, eldest daughter of Sir John Wray, 12th Baronet. After his father's death in 1823, his mother remarried to Lt. Col. Walter Frederick O'Reilly CB of the Royal African Corps on 14 November 1827.

His maternal grandfather was Benjamin Charlewood of Windlesham in Surrey and his paternal grandparents were Sir Henry Innes, 5th Baronet and Anne (née Grant) Innes. In 1823, at the age of seven, he inherited his father's titles. He was educated at Eton and Christ Church, Oxford.

In 1840, he was a Knight of the Thistle. He also served as Lieutenant General of the Royal Company of Archers, a governor of the National Bank of Scotland and Lord Lieutenant of Berwickshire from 1873 until his death in 1879.

A George III Neo Classical Tureen



London 1778

Maker's Mark of Henry Chawner

Plain navette form, reeded high loop handles, the undulating domed cover with urn finial, raised on a oval foot.

A George III Soup Tureen



London, 1767

Maker's mark of Sebastian & James Crespell overstriking Augustine Le Sage

Length: 41cm, 16.1in

Weight: 3,220g, 103oz 10dwt

The cover with the crest for Walker of Redland, Bristol

An Elegant George III Soup Tureen



London, 1809

Maker's mark of Paul Storr

The coat-of-arms of Beake

Weight: 5629g, 181oz 6dwt

Height: 30.5cm, 12in.

The tureen supported on four feet formed as acanthus leaves. The belly of the tureen with half-fluting and the underside bearing a wonderful rosette. The tureen with a gadroon and palmette border, the reeded handles terminating in lion masks. Engraved to the body with the coat-of-arms of Beake. The cover with the motto and crest.

A William IV Silver Soup Tureen & Cover



London, 1834

Maker's mark of Paul Storr

The arms are those of Clifton for Sir Robert Clifton 7th Baronet Clifton of Clifton Hall,
Nottingham



Length over handles: 37.5cm, 14 3/4in.

Weight: 3253g, 104oz 10dwt

On scroll and shell feet, applied on each side with a cast arms and motto, the handles formed as ruffled shells flanked by seaweed, the cover applied with crests and with foliated branch finial.

Marked on base, cover, finial and bolt, the base also stamped with the retailers mark of Storr & Mortimer, together with the model number 259.

A George III Soup Tureen, Cover and Stand from Camden Service



London, 1794

Maker's mark of Paul Storr

Stand Length over Handles: 45.6 cm (18 ¼ inches)

Weight: 5,731 grams (184 oz.)

On circular stand chased with palmette leaves, with tied reeded borders and two leaf-capped bifurcated handles, the circular bowl with conforming decoration and bifurcated handles, the domed cover chased with palmette leaves and with a ring handle, the tureen engraved with an Earl's coat-of-arms, the stand and cover engraved with an Earl's coronet and crest, with associated silver liner, the stand engraved N1 188..1 marked under base, liner, on tureen foot and cover

Provenance:

John Jeffreys (Pratt), 2nd Earl Camden (1759-1840), created 1st Marquess Camden in
1812

The Marquess Camden, sold Sotheby's, London, 23 January 1964, lot 100 (part)

An Outstanding George III Soup Tureen



London, 1811

Maker's mark of Paul Storr

The arms of Henry William Ferdinand Bolckow (1806-78) originally of Varchow,
Mecklenburg and naturalized British by Act of Parliament, 1841.

Weight: approximately 175oz troy

Length from handle handle: 18 1/2in (47cm);

This is a wonderful example of a George III Soup Tureen made by Paul Storr who was certainly the finest 19th century silversmith and this can be seen in the overall quality of the piece. The tureen has been raised on rectangular pads with acanthus feet supporting a

reeded body with lion-headed reeded handles and gadrooned rim surmounted by a conforming domed lid.

Bolckow was an enterprising industrialist on such a grand scale that his adopted home town Middlesbrough, Yorkshire, elected him Mayor and returned him unopposed as Member of Parliament. His statue was erected in front of the train station in the town centre.

An Incredibly Rare Pair of 18th Century Irish Soup Tureens



Dublin, circa 1765

Maker's mark of Robert Holmes

Weight: 3,265.5g, 105 oz

Length: 12.6 in, 32.2. cm

The tureens of oval twin-handled form with partially fluted bodies and rope twist rims. Bearing family coats-of-arms to both sides. The covers with fluted and guilloche decoration and flame finials. Each tureen supported by four rococo scroll legs and bun feet.

Inscribed underneath "The Gift of Charles Campbell to ELIZABETH CALDWELL 1765"

The tureens with the scratch weights of 54 = 13" and 53 = 3..

A Rare George III Scottish Soup Tureen & Cover



Edinburgh, 1809

Maker's mark of George McHattie

Height: 39 cm, 15.3 in

Weight: 3,120 g, 100 oz 6 dwt

Bearing the Antique crown and crest for the Alexander family

Probably for Samuel Grant Alexander of Inverness

George McHattie was in partnership with George Fenwick (I) trading as McHattie & Fenwick from c.1799 - c.1807.

George McHattie died in April 1828.

The tureen resting on a round pedestal foot rising to the half-fluted main body.

The reeded handles terminating with lion masks on the main body. The domed half-fluted cover with a putti and laurel wreath. This often symbolizes concepts like victory, triumph, or divine reward. The laurel wreath is a symbol of honour, achievement, and glory. Together with a putto, they can be used to depict a variety of allegorical themes, such as the triumph of peace over war, the celebration of artistic excellence, or the bestowal of divine favour.

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