

SINCE 1919

LANGELOH

PORCELAIN

## Coffee pot, painted by Ignaz Preissler

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Meissen porcelain

Early underglaze blue swords mark

Height: 22,3 cm

Painting and gilding by Ignaz Preissler ca 1725

**Provenance:** Perles, Paris

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## PORCELAIN

Ignaz Preissler has painted this coffee pot in his very own style. We see a busy scene on the front: a sailing ship that has just landed goods and a large merchantman on horseback negotiating with his overseas trading partner. The freely painted scene surpasses the often stereotypical „Kauffahrtei“ of the time, it speaks for Preissler's skills and imagination. The merchant negotiating from horseback is probably unique in the porcelain world and certainly refers to Preissler's Amsterdam experience. A similar gentleman (not on horseback) is depicted on a DuPaquier saucer showing a hunting scene, which Preissler painted after an engraving by Martin Engelbrecht (exhibition catalogue Prague 2009 no. 69; Müller-Hofstede Keramos 100/1983 fig. 42; Coll. Arnhold no. 310, after Ridinger).

Preissler also painted the reverse side of the surrounding scene with motifs he preferred: The silhouette of the little town in the background, the fortified tower that also serves as stacking yard, the sailing ships and the turbulent sea with its waves.



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There is a very similar pot, a bit smaller (20.5 cm high), without acanthus, also owned by Perles (Christie's Geneva 16.11.1992 no. 202 and Christie's 29.11.2011 no. 21). It also shows a harbour scene with incoming sailing ships — a genre Preissler preferred very much and painted it with great virtuosity (Müller-Hofstede p. 26, see the following illustration).



Here, too, he has divided the surrounding scene below the spout and along the handle in each case by two crossing tree trunks (added by a dead tree stump) — also very characteristic for Preissler (cf. Müller-Hofstede pp. 13, 15).

The tower — similar to ours — is not missing either, it is used like a signature (cf. i.a. exhibition catalogue Prague 2009 no. 19; coll. Rothschild I Christie's 28.03.1977 no. 73).

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### **OTHER COMPARATIVE PIECES**

In 1985 (Weltkunst 15.5. Nr. 1401 = 38th Bolland & Marotz 10.11.1984 Nr. 107) Reichert published a closely related pot (20.5 cm high, without acanthus, without swords mark, painted in iron red and black lot), but its “Kauffahrtei” scene is smaller and less unusual. We found a bowl with a more similar painting in the Preissler exhibition (Prague 2009 no. 77).

### **MODEL**

Irminger designed the early model of the Meissen coffee pot with the gold heightened acanthus leaves and the so-called “Franz Blümlein Fries” (Den Blaauwen no. 40). It was already moulded in Böttger stoneware before 1713. Later it was among the few models the manufactory adopted in Böttger porcelain (Menzhausen 1982 p. 104).

The model had its heyday in the Höroldt period, where it was a popular form (but without acanthus leaf relief) for the chinoiserie painting. Most of the Augsburg “Hausmaler” coffee pots are also of this model (without acanthus and without swords mark).

### **DATING**

The porcelain and the painting are dated around 1725. The painting falls into Preissler’s middle period, which began in 1725 (Menzhausen loc. cit.). This dating is underlined by the early swords mark with knobs and the pot model by Irminger.

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### Literature

- Brožková, Helena (Hrsg.): Daniel a Ignác Preisslerové, Barokné malíři skla a porcelánu. Ausstellungskatalog Prag 2009
- Den Blaauwen, Abraham L.: Meissen Porcelain in the Rijksmuseum. Amsterdam 2000
- Menzhausen, Ingelore: „Meißen Frühzeit und Gegenwart.“ In Johann Friedrich Böttger zu Ehren zum 300. Geburtstag. Meißen. Frühzeit und Gegenwart. Dresden 1982
- Müller-Hofstede, Annedore: „Der schlesisch-böhmische Hausmaler Ignaz Preißler.“ In Keramos 100 / 1983 S. 3–50

Condition: overall good, the gold well preserved (some rubbing). Preissler made the gold from Dresden ducats.