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The Path of the First European Porcelain Wares to Lithuanian Museums

ABSTRACT

The state's development, twists and turns of culture and history of the country, circumstances and passing time, often erase facts, that is why the reconstruction of the history of exhibits' acquisition in museums is one of the most complicated aspects in museology. The article is dedicated to the presentation of Johann Friedrich Böttger's (1682-1719) collection of red stone mass exhibits in Lithuanian museums and aims at revealing their history. Thanks to the archival register, it was possible to discover the inventory lists with descriptions of valuable works of art that had been prevented from being seized by Germans and preserved during the Soviet occupation. Among them, there were exhibits stored at the M.K. Čiurlionis National Museum of Art. Particularly valuable are twelve items of red stone mass by J.F. Böttger. Their identification revealed not only the date (1940) and the manor (the Pakruojis manor, Šiauliai region, Lithuania) from which the nationalized art collection was transferred to the museum but also to whom [Leo Carl von der Ropp (27.09.1860 Pakruojis – 09.10.1940 Berlin)] it belonged. That is how the history of J.F. Böttger's red stoneware exhibits has been unveiled. The Lithuanian Art Museum purchased two exhibits from private persons (1980 and 1982).

KEY WORDS: Johann Friedrich Böttger, red stoneware, Lithuania (Pakruojis, Šiauliai), museum, history, Leo Carl von der Ropp

STRESZCZENIE

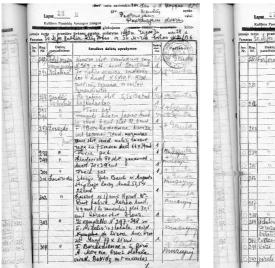*Jak pierwsza europejska porcelana trafiła do muzeów litewskich*

Rozwój państwa, zakręty kultury i historii kraju, okoliczności i czas często zacierają fakty, dlatego rekonstrukcja historii eksponatów w muzeach jest jednym z najtrudniejszych obszarów pracy muzealnej. Artykuł prezentuje unikatowe przedmioty z czerwonej kamionki Johanna Friedricha Böttgera (1682-1719) przechowywane w litewskich muzeach i ujawnia ich historie. Odnalezione w archiwum stare listy, zarejestrowane podczas okupacji sowieckiej opisy dzieł sztuki, których nie wywieziono do Niemiec, pomogły rozpoznać przedmioty przechowywane w Narodowym Muzeum Sztuki M.K. Čiurlionisa. Wśród nich szczególnie cenne jest 12 eksponatów czerwonej kamionki J.F. Böttgera. Ich identyfikacja ujawniła nie tylko datę (1940), wyjaśniła skąd (Pakruojis, Siauliai, Litwa) do muzeum została przywieziona znacjonalizowana kolekcja dzieł sztuki, wskazała również właściciela [Leo Carl von der Ropp (27.09.1860 Pakruojis – 09.10.1940 Berlin]. Historia unikatowych eksponatów czerwonej kamionki J.F. Böttgera, dotychczas nieznana, została w ten sposób ujawniona. Litewskie Muzeum Sztuki w 1980 i w 1982 r. zakupiło dwa takie eksponaty wystawione przez osoby prywatne.
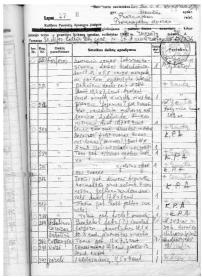
SŁOWA KLUCZE: Johann Friedrich Böttger, czerwone kamionki, Lietuva (Pakruojis, Šiauliai), museum, historia, Leo Carl von der Ropp

The search for a formula of the oldest porcelain in Europe was inspired by King of Poland, Grand Duke of Lithuania and Elector of Saxony Augustus II the Strong. Wares of a solid red-colored mass invented by scientist Ehrenfried Walther von Tschirnhaus (1651-1708) together with chemist and alchemist Johann Friedrich Böttger (1682-1719) are now the pride of the most notable museums across the world; and they can be found in two Lithuanian museums, too. The Lithuanian Art Museum (LDM) keeps two exhibits of the so-called *Böttger stoneware* acquired from private individuals. Regrettably, their story remains undisclosed. M.K. Čiurlionis National Museum of Art (ČDM) keeps twelve *Böttger* wares; the story of how they got to the museum had long been unknown. World War II, the Soviet occupation, changing governments and associated turmoil have caused many documents to disappear.

Only in 2000, after ordering the following file: *Deeds and Lists of Cultural and Arts Heritage of Šiauliai Region that Have Fallen Within the Remit/*

Care of the Authority for the Protection of Cultural Heritage, at the Documentary Fund of the Heritage Library at the Cultural Heritage Centre,[1] during the perusal of the works of art described in a 356-page file, I realized that I could recognize the exhibits kept at the Department of Applied Art (TDS). They have been listed in the 46-page *List of Movable Assets – Historical Relics – Protected by the Authority for the Protection of Cultural Heritage*[2] drawn up at Pakruojis (Pakruojis, Šiaulių county, Lithuania) Manor House[3] in 1940. The works of art listed there were owned by Baron Leo Carl von der Ropp (27.09.1860 Pakruojis – 09.10.1940 Berlin).[4] Being well aware of the exhibits at the Department, I was able to identify them from reading the descriptions whilst still at the library. A copy of the list of movable assets at Pakruojis Manor came useful for identifying the exhibits that ended up at the museum. Not only did the list reveal when and from which mansion the nationalized collection of art was brought, but also who had owned the said valuables.
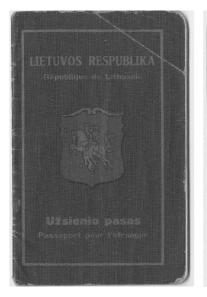

1. Authority for the Protection of Cultural Heritage Fragments of the register of works of art – property of the owner of the Pakruojis manor Leo Carl von der Ropp 24/09/1940 [KPC PB, documentary fund 17, the description list 2, file 52, pp. 124-125
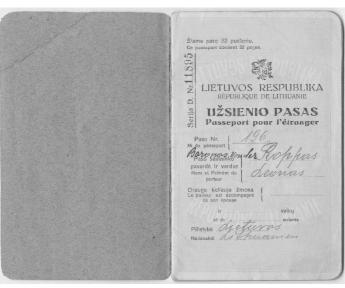
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1   Heritage Library at the Cultural Heritage Centre, Vilnius – Kultūros paminklų centro paveldo biblioteka (KPC PB), documentary fund 17, the description list 2, file 52.

2   Authority for the Protection of Cultural Heritage – Kultūros paminklų apsaugos įstaiga (KPAĮ).

3   KPAĮ registry book Nº II, pages 1-46. 13.09.1940 – 29.09.1940.

4   KPCA PB, documentary fund 17, the description list 2, file 52, pp. 99-143 (page Nº 4 is missing).

2. Leo Carl Baron von der Ropp's. International passport of the Republic of Lithuania
Nº 196, issued by the governor of Šiauliai City and Country 4/10/1928 [ČDM, FDS,
M-2-41-3]

In 1939-1941, a large German community who had lived in Lithuania was forced to repatriate from Lithuania to Germany. In order to remove artefacts of artistic, scientific and historic value from Lithuania, the departing Germans had to obtain permissions. Following the proclamation of the *Law on Protection of Cultural Heritage* during the first Soviet occupation (15.06.1940 – 22.06.1941), an order to register cultural heritage was passed on the basis thereof.[5] The Authority for the Protection of Cultural Heritage was established under the People's Commissariat of Education; its activities focused largely on protecting movable cultural heritage. The People's Commissariat of Education proclaimed, on the basis of the *Law on Protection of Cultural Heritage*, the *Regulations for the Registration of Cultural Heritage*,[6] whereby it stipulated that all movable and immovable cultural heritage objects referred to in the *Regulations for Carrying out the Protection of Cultural Heritage* should fall within the remit and care of the Authority for the Protection of Cultural Heritage. It stated that property managers of governmental and municipal institutions as well as all religious organizations and communities and private individuals who had taken charge of cultural heritage should send, not later than within two months from the proclamation of the law, comprehensive lists of cultural heritage held, including the descriptions thereof, to the Authority for the Protection of Cultural Heritage. It was provided that those who breached the above order should be punished with cash fines up to 10,000 litas under §14 of the Law on Protection of Cultural Heritage.[7] A fine could have been replaced by arrest of up to six months; moreover, any cultural heritage owned by the offenders was to be confiscated. Fourteen commissions/teams, which embarked on the registration of cultural valuables, were formed to this end. Their powers were approved by the People's Commissariat of Education. The Authority for the Protection of Cultural Heritage staff and persons authorized by the People's Commissariat of Education were entitled to inspect cultural heritage on site and, following the instructions of the Regulations for the Protection of Cultural Heritage, were obliged to take valuable movable cultural heritage into the care of the Authority for the Protection of Cultural Heritage. The adoption of the above laws and the establishment of the Authory for the Protection of Cultural Heritage created the basis for taking cultural valuables into the hands of state.

Years of the Soviet occupation have left deep marks in the history of the Vytautas the Great Museum of Culture.[8] Firstly, the name of the museum

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5   V. Krėvė-Mickevičius, *Kultūros paminklų apsaugos įstatymas*, "Vyriausybės žinios," No. 720, 25.07.1940.
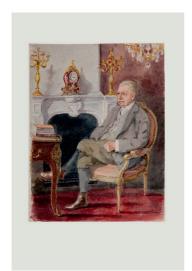
6   A. Venclova, *Taisyklės kultūros paminklų apsaugai vykdyti*, "Tarybų Lietuva," No. 26, 20.10.1940

7   A. Venclova, *Kultūros paminklams registruoti įsakymas*, "Tarybų Lietuva," No. 26, 20.10.1940.

8   Vytautas the Great – Vytautas Didysis (1350-1430) – Grand Duke of Lithuania.

was changed to Kaunas State Museum of Culture. The nature of the work carried out by the museum staff has fundamentally changed. In addition to the traditional museum errands, not only did they have to register art valuables found in flats, houses and mansions of private individuals, but also sort nationalized works of art at customs authorities.

In 1940, Vladas Fedotas-Sipavičius, Sipaitis (Sipavičius, 1904-1992), a director and artist at Šiauliai Division of the State Theatre, and Borisas Melngailis (1904-1965), a poet and translator of Latvian origin, authorized for the Šiauliai Region by the Department for Cultural Affairs of the Ministry of Education and the Minister of Education,[9] arrived to register the valuables owned by Baron Leo Carl von der Ropp, the second-last owner of the Pakruojis Manor and a citizen of the Republic of Lithuania who had repatriated to Germany, left at the manor house. Experts included 429 valuable works of art found at the Pakruojis Manor House into the Authority for the Protection of Cultural Heritage Register Book Nº II.[10] Three hundred thirty of the works were authorized either for sale in Lithuania or for removal to Germany, whereas 98 objects were awarded the "status of special arts, cultural and historic valuables certainly not permitted to go abroad;"[11] they did not get an authorization to be removed to Germany.

3. Natalie Vera Leonie Medem (1866-1929). Portrait of Leo Carl von der Ropp. The 1920s – 1930s. [ČDM, VDS, Mt 1720 (from the nationalized collection of von der Ropp at the Pakruojis Manor)]

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9   Names of organizations used for some short time.

10 KPC PB, documentary fund 17, the description list 2, file 52, pp. 99-137, serial number 1-427. KPAĮ, book Nº II, pp. 1-3, 5-40 (page 4 is missing). 1940.

11 KPC PB, documentary fund 17, the description list 2, file 52, pp. 137-138. KPAĮ, book Nº II, pp. 40-41 (the resolution). 1940.

4. (on the left) Borisas Melngailis and Vladas Sipaitis in the Palace of the Pakruojis Manor during the registration of works of art in September 1940 Cavaliere d'Arpino (Giuseppe Cesari; 1568-1640) workshop painting "Susanna with the Elders" (after 1606); on the mantlepiece – pieces of the applied art, fragments of sculptures) [Šiauliai "Aušros" museum, NF F-IF/1]

On September 29, 1940, based on an order of the People's Commissariat of Education and a power of attorney issued by Šiauliai State Public Library, Vladas Sipaitis and Borisas Melngailis took Pakruojis Manor library, around 1,500 volumes in German and French and a library catalogue in leather cover – *Katalog der Bibliothek zu Pakroy*, into the care of the Authority for the Protection of Cultural Heritage. The list drawn up during the inventory refers to such books as *Les oeuvres morales et meslees de Plutarque translatees de Grec en François reveues et corrigées en ceste troisiéme edition en plusieurs passages par de Translateur* (Paris, 1575), *Les vies des hommes illustres, grecs et romains, comparées l'une avec l'autre par Plutarque de Chaeronnee* (Paris, 1559), *Marcus Tulli Ciceronis*, *Opera omnia quae extant* ([Genève] 1594).[12] Under an order of the People's Commissariat of Education, P. Manor House, the park[13] and ornamental plants[14] were taken into care of the Authority for the Protection of Cultural Heritage. Every page of the register was stamped with the seal of the Vytautas the Great Museum of Culture stamp as the Authority for the Protection of Cultural

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12 KPC PB, documentary fund 17, the description list 2, file 52, pp. 140-141. KPAĮ, book N° II, pp. 43-44. 1940.

13 KPC PB, documentary fund 17, the description list 2, file 52, p. 139. KPAĮ, book N° II, p. 42. 1940.

14 KPC PB, documentary fund 17, the description list 2, file 52, p. 142. KPAĮ, book N° II, p. 45. 29.09.1940.

Heritage, which had been maintained using the funds of the said museum up until 1941, did not have any seal or letterheads of its own.

5. Palace of the Pakruojis Manor. 1st half of the 20th c. Photo: M. Barkauskas. [ČDM, FDS, Ta 9191]

6. Interior of the Pakruojis Manor. 1938. Photo: Stasys Vaitkus. On the fireplace – a clock with a sculpture and two candlesticks by Eugène-Antoine Aizelin *Nymph of Diana*. On the wall – painting by Josef Abel *Sculptor Socrates* [Šiauliai "Aušros" museum, Neg. 3589]

The Pakruojis estate was mentioned in written sources as early as in 1531. In 1789, when Countess Alexandrina Constantia Catharina Barbara von Münster (1764-1817) married Dietrich Theodor Wilhelm von der Ropp (1748-1824), the manor, as a dowry, came into the ownership of the Ropps. The first manor house buildings were wooden. The estate was the center of many surrounding manors. The surviving spouse, Dietrich Theodor Wilhelm Ropp, passed his wife's dowry – Pakruojis Manor – onto his second son Johann Otto Theodor von der Ropp (1783-1852) in 1818. He, in partnership with Frédéric Dubois de Montpéreux (1798-1850), a French language teacher of Swiss origin who was working at the manor, drew up the design for a brick manor house. The first buildings were built in 1820, while others in 1840. The mansion was expanding up to 1890.

The Pakruojis Manor is the largest such complex in Lithuania comprised of 26 buildings that had survived. In the territory of the manor estate (48.2 ha) there were 43 fenced buildings constructed in 1840, and a long-lasting English-style park. The buildings were grouped into 4 parts: central – representational, two economic zones, and an industrial one. The focal points of the ensemble comprise the central palace with a portico and Doric columns located in the center, and the dolomite arched bridge – dam built in 1821 following Roman aqueduct models, and is known as a symbol of Pakruojis.[15]

The ornate two-storeyed Pakruojis Manor House had an abundance of valuable and rare works of art. The pioneer of the collection is considered to be Johann Otto Theodor von der Ropp, who travelled around France, Italy and Spain and brought many works of Italian, Dutch and French artists to the manor estate. It is known that he and his elder brother Ferdinand Dietrich Christoph (1779-1844) had not only an exquisite taste and knowledge of arts, but financial capacity too. The collection had items added on a continuous basis; it was put to auctions; it travelled the manors owned by the Ropps across Lithuania and Latvia. In Rome, Theodor von der Ropp acquired quite a few valuable paintings, which ended up in a manor home owned by the family in Latvia. There were attempts to sell part of the collection in 1820s in order to gather funds for the construction of the house. To this end, it was attempted to sell parts of the collection in different cities across Europe: Dresden, Berlin, Paris and Sankt Petersburg. The unsold part came back to Pakruojis. Eighty-four paintings that belonged to von der Ropp family went to the auction in Köln in 1890. Most part of the unsold paintings came back to the Mansion. That was taken care by Baron Leo Carl von der Ropp,[16]

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15   https://lt.wikipedia.org/wiki/Pakruojodvaras; http://pakruojo-dvaras.lt/

16   Johann Otto Theodor von der Ropp son's Jeannot von der Ropp son Leo Carl von der Ropp.

who inherited the mansion from his grandfather Johann Otto Theodor von der Ropp.[17] He successfully preserved the art collection during the turmoil of wars and revolutions. In 1940, the manor estate was inherited, under a will, by Julius Hermann Arthur von der Ropp (1896 Šeduva – 1945 East Prussia), son of Leo Carl van der Ropp's brother Bruno Emil Fedor (1864 Pakruojis – 1933 Šeduva). The most valuable works of art were nationalized during the years of Soviet occupation and on October 24, 1940, they were moved to the Kaunas State Museum of Art (now M.K. Čiurlionis National Museum of Art) where 4 rooms (162 m^2) were allocated for storing the valuables thus taken over.[18]

A file found sixty years later in the Documentary Fund of the Heritage Library at the Cultural Heritage Centre helped identify eighteen paintings nationalized from Leo Carl van der Ropp in 1940. Especially valuable is a sketch of Theodor (Dirck) van Baburen (1595-1624) *The Entombment* (1617), which was acquired by the baron's grandfather Theodor von der Ropp at the beginning of the 19th century in Palazzo Colonna in Rome. The painting is a sketch for the *Pieta* chapel altar-piece in the San Pietro in Montorio Church in Rome. Van Baburen was working on the *Pieta* chapel in 1617-1618 together with another Dutch artist David de Haen (1585-1622).[19] Other highly valuable pieces of the collection are *St. Anthony of Padua* by Giovanni Battista Salvi da Sassoferrato (1609-1685), *Penitent Mary Magdalene* (before 1609) by Bartolomeo Schedoni (1578-1615), *Bath of the Infant Jesus* by Francesco Parmigianino (1503-1540), *The Mystic Marriage of St. Catherine* by Giulio Cesare Procaccini (1570-1625), *Diana* by an artist of the workshop of Guercino (Giovanni Francesco Barbieri, 1591-1666), *Sculptor Socrates* (1806) by Josef Abel (1764-1818), *Susanna and the Elders* by Cavalier d'Arpino (Giuseppe Cesari, 1568-1640), *Portrait of a Man (King Karl V?)* by Antonio Mor (1517-1577), two landscapes by Isaak de Moucheron (1670-1744), *Nessus and Deanira* by an unknown 17th century master (school of Peters Paul Rubens, 1577-1640), two battle scenes by Georg Philipp Rugendas (1666-1742), and others.

Out of twelve identified graphic works two engravings by Charles Nicolas Cochin le Vieux (1688-1754) created after the drawings by Charles Nicolas Cochin le Jeune (1715-1790) and three prints by Charles Nicolas

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17 O. Daugelis, *Legendomis apipintas palikimas*, "Žiemgala," 1991, No. 2, pp. 4-5; O. Daugelis, *Senovės sala permainų epochoje: Pakruojo dvaras*, in: *Dvaras modernėjančioje Lietuvoje XIX a. antra pusė – XX a. pirma pusė*, Vilnius, 2005, pp. 148-151.

18 KPC PB, documentary fund 17, the description list 2, file 49, p. 249. KPAĮ the letter for Chairman of People's Commissariat Committee. 28.04.1941.

19 O. Daugelis, *Legendomis apipintas palikimas*, "Žiemgala," 1991, No. 2, pp. 4-5; O. Daugelis, *Barono Leono von der Roppo (1860-1940) Pakruojo dvaro kolekcija*, in: *Kolekcijų istorijos: Nacionalinis M. K. Čiurlionio dailės muziejus*, ČDM, 2013, pp. 93-97.

Cochin le Jeune himself are fairly exceptional. This is the cycle of five engravings *The Wedding Ceremony of Dauphin* (Heir of French throne) (1746). Of special mention should be *Portrait of Bertel Thorvaldsen* (drawing) by Horace Vernet (1789-1863), gifted by the sculptor to Baron Theodor von der Ropp, *Portrait of Louis the 16th* (copper-plate engraving) by Johann Gotthard von Müller (1747-1830) created in 1790 after the painting by a famous portraitist Joseph Siffred Duplessis (1725-1802) and others.

Visiting Italy, Johann Otto Theodor von der Ropp met the famous Danish sculptor Bertel Thorvaldsen (1797-1838) and acquired the relief *Achilles and Briseis* (1803) and the statue *Venus with the Apple* (1805) from the artist's studio in Rome.

Out of 59 works of applied arts nationalized from Leo Carl van der Ropp, 52 were successfully identified. These include two bronze statues cast at the Ferdinand Barbedienne (1810-1892) factory that had decorated fireplace clocks: Marius-Jean-Antonin Mercié's (1845-1916) *David* (around 1870) with two urns by Eugène-Antoine Aizelin (1821-1902), *A Nymph of Diana* (the end of 19th c.) with two candlesticks, and A wooden clock made at the turn of the 19th century by clockmaker and goldsmith William Rust (England, Hull). The collection included French hand fans, and porcelain statuettes made in German factories, e.g., a porcelain statuette *Sleeping shepherdess*, made in 1770 by Johann Peter Melchior (1747-1825) in *Höchster Porzellan Manufacture* by François Boucher painted in 1752. Among tableware, there is a rare *Tea set of twelve made from chocolate porcelain in Chinese style made in Boethger factory*. The Ropps were knowledgeable regarding the first European porcelain wares and appreciated their cultural and historical value. The acquisition of *Böttger stoneware* was not a random purchase. These unique works of applied art dating back to the beginning of the 18th century that married the Eastern and Western traditions were highly valued and expensive; only a connoisseur and an affluent person could have acquired them.

On April 1, 1941, the Authority for the Protection of Cultural Heritage, which had been under Kaunas State Museum of Culture until then, became an independent institution. On June 23, 1941, the Soviet occupation was replaced by German occupation. During WWII, the legal status of the Authority for the Protection of Cultural Heritage was unclear. On October 15, 1942, the Authority for the Protection of Cultural Heritage relocated to Vilnius[20] and took all documents alongside. Julius Hermann Arthur Ferdinand von der Ropp returned to Pakruojis during the war and unsuccessfully attempted to recover the manor estate and cultural valuables

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20   KPC PB, documentary fund 17, the description list 2, file 53, p. 4.

nationalized by the Soviets.[21] In 1944, Julius Ropp together with war refugees was fleeing west and, most probably, lost his life in East Prussia because his fate has remained unknown.

German occupation brought many fresh concerns to custodians of cultural valuables. In the summer of 1944, departing Germans blew up a power plant located close to the museum, as a result of which most of the museum windows were broken. To protect the exhibits, it was necessary to take care of the repairs, the leaking roofs, on top of glazing and putting bars on the windows at the museum. The Soviet re-occupation, which started in 1944, has left a deep footprint in the minds of Lithuanians. Thefts have not been avoided. Following break-ins into the repositories of the Department of Applied Art, boxes with exhibits were found tumbling about; porcelain and earthenware vases, sets and many small articles were lying around; cabinet doors were left open, drawers were pulled out and flags were scattered on the floor.[22] In 1949, the Department manager leaving the museum handed over the exhibits of the Department, including the objects stowed by the Authority for the Protection of Cultural Heritage in the museum premises but not recorded in the books. The transfer and acceptance deed also refer to a *Böttger porcelain ware set*, *dark brown color (great rarity)*.[23] The period of Soviet occupation, which lasted for almost 50 years, was a complex challenge to museum staff. Some of the Authority for the Protection of Cultural Heritage archive documents were lost during the war, whereas some were most likely destroyed during the second Soviet occupation. As a result, the stories of many exhibits could not have been traced back. In addition, during the Soviet period the focus on culture was weak, the financing poor, the work at the museums was dying out and there was a shortage of professionals. The inventory of the works of applied arts nationalized by the Soviets was launched only in 1950. Articles of *Böttger stoneware* were registered into inventory books as individual dishes; the story of how they had arrived at the museum would not be not specified. Entries on certain exhibits in the inventory books contain, under the description section *from where, how and under what documents the exhibit was obtained*, a reference to the following document: *KPAĮ Book NoII*, *pages 124-125, No289-296*. However, in the absence of the mentioned document, the date, the place and the owner of

21   O. Daugelis, *Senovės sala permainų epochoje: Pakruojo dvaras*, in: *Dvaras modernėjančioje Lietuvoje XIX a. antra pusė – XX a. pirma pusė*, Vilnius 2005, p. 155.

22   Lietuvos mokslų akademijos biblioteka, Rankraščių skyrius (LMAB RS), Library of the Lithuanian Academy of Sciences, Manuscript Department, documentary fund 264-1412, pp. 4, 13.

23   Statement of the transference – acquisition (17.12.1949, Nᵒ 214a-h (12pcs.) of the Department of the Applied Arts and History of Kaunas State M.K.Čiurlionis Art Museum.

the exhibits remained unknown. Although museum staff had transferred the information from the cards placed on exhibits during the inventory of 1940 into the inventory book, some cards did not survive until 1950. Finally, over time and owing to the changing staff, the above records became totally uninformative.

To approve the authenticity of the exhibits of *Böttger stoneware*, assistance was sought from Chief Scientific Advisor Roda Solomonovna Soloveičik (1900-1989), an expert in the field, who was working at the State Hermitage (Soviet Union, Leningrad). She confirmed the authenticity of the above exhibits and was very eager to find out how they had got to Lithuania. However, during the entire period of the second Soviet occupation, research works pertinent to any valuables nationalized from gentry homes were undesirable. Research on manor art heritage became possible only after Lithuania regained its independence; moreover, it was largely promoted by Osvaldas Daugelis, the Director of the Museum. The discovered Authority for the Protection of Cultural Heritage archive documents helped identify not only the exhibits of the *Böttger stoneware*, but also many other works of art belonging to the collection owned by the proprietors of the Pakruojis Manor.

Lords of the von der Ropps house had a significant impact on the development of the town of Pakruojis. The revealed story of the art collection held at their mansion opened the world of Lithuanian manor culture, which had seen so little research to date, as did the history of collecting in Lithuania. Today works of art owned by the von der Ropps family are a significant addition to the Gold Fund of M.K. Čiurlionis National Art Museum.

Cataloque of Böttger red stoneware in Museums Lithuania

1. Sugar box

Germany, Saxony, Meissen (Royal-Polish and Elector-Saxon Porcelain Manufactory), 1713-1716
Modeler Johann Jacob Irminger (1635-1724)
Sugar box and cover of stoneware, oblong octagonal in shape, bombé form, highly polished on the exterior.
Dimensions: H 7.5 cm, L 8.5 cm, W 11.3 cm
ČDM TDS, Inv. Nº Tt 28

Sources/provenance: KPC PB, documentary fund 17, the description list 2, file 52, page 124, Nº 290 (sugar box); Department of Applied Art and History, Transmission document, Nº 214f (butter dish), 1949-12-17; TDS inventory book Nº 1, inv. Nº Tt 28 (butter dish).

2. Sugar box

Germany, Saxony, Meissen, 1713-1716
Modeler Johann Jacob Irminger (1635-1724)
Sugar box and cover of red stoneware, oval in shape, four paw legs, polished.
Dimensions: H 9.2 cm, L 12.0 cm, W 9.3 cm
ČDM TDS, Inv. Nº Tt 29

Sources/provenance: KPC PB, documentary fund 17, the description list 2, file 52, page 124, Nº 292 (chocolate bowl); Department of Applied Art and History, Transmission document, Nº 214e (sugar bowl), 17.12.1949.

3. Tea pot

Germany, Saxony, Meissen, 1713-1715?
Tea pot with cover of red stoneware. Metal (gold plated silver) chain and cover knob. Octagonal in shape, engraved with a design of arabesque in Berain-style, polished. The end of spout is missing.
Dimensions: H 8.2 cm, L 10.8 cm, W 7.9 cm
ČDM TDS, Inv. Nᵒ Tt 30

Sources/provenance: KPC PB, documentary fund 17, the description list 2, file 52, p. 124, Nᵒ 293; Department of Applied Art and History, Transmission document, Nᵒ 214d, 17.12.1949.

4. Bowl

Germany, Saxony, Meissen, 1713-1715
Bowl of red-brown stoneware, thin-walled vessel with a flared rim, entirely wheel-polished.
Dimensions: H 7.9 cm, D 18.3 cm
ČDM TDS, Inv. No Tt 31

Sources/provenance: KPC PB, documentary fund 17, the description list 2, file 52, p. 124, No 291 (cookie bowl); Department of Applied Art and History, Transmission document, No 214b (bowl), 17.12.1949.

5. Coffee pot

Germany, Saxony, Meissen (or Plaue-on -the-Havel ?), 1715
Coffee pot with cover of red stoneware. High dome roud cover with knob, polished.
Dimensions: H 18.5 cm, D 13.7-15.8 cm
ČDM TDS, Inv. No Tt 32

Sources/provenance: KPC PB, documentary fund 17, the description list 2, file 52, p. 125,
Nᵒ 292b (pot for milk); Department of Applied Art and History, Transmission document ,
Nᵒ 214a (jug with cover), 17.12.1949.

6-7. Tea cup and saucer

Germany, Saxony, Meissen, 1710-1719
Cup and saucer are entirely wheel polished.
Dimensions: Cup H 4.4 cm, D. 8.1 cm
Saucer H 3cm, D. 12.2 cm
ČDM TDS, Inv. No Tt 33a saucer, Tt 33b cup

Sources/provenance: KPC PB, documentary fund 17, the description list 2, file 52, p. 125,
No 294 (cup and saucer); Department of Applied Art. and History, Transmission docu-
ment , Nᵒ 214g$^{1-2}$, 17.12.1949.

8-9. Tea cup and saucer

Cup and saucer are entirely wheel Glazed.
Dimensions: Cup H 4.4 cm, D. 8.1 cm
Saucer H 3 cm, D. 12.2 cm
ČDM TDS, Inv. No Tt 34a saucer, Tt 34b cup

Sources/provenance: KPC PB, documentary fund 17, the description list 2, file 52, p. 125, Nº 295 (cup and saucer); Department of Applied Art and History, Transmission document, No 214 h [1-2], 17.12.1949.

10-11. Cup and saucer

Germany, Saxony, Meissen, 1710-1719
Cup and saucer of red stoneware are antirely wheel polished, facetted edges/rim.
Dimensions: Cup H 4.8 cm, D. 6.8 cm
Saucer H 2.5 cm, D. 12.5 cm
ČDM TDS, Inv. No Tt 33a saucer, Tt 33b cup

Sources/provenance: KPC PB, documentary fund 17, the description list 2, file 52, p. 125, Nº 296 (cup and saucer); Department of Applied Art and History, Transmission document, Nº 214g[1-2], 17.12.1949.

12. Tea pot

Germany, Saxony, Meissen, 1710-1719
Tea pot with cover (lost knob) of red
stoneware, relief moulding, largy wheel
polished.
Dimensions: H 18.2cm, L 13.7cm,
W 8.4cm
ČDM TDS, Inv. Nº Tt 36

Sources/provenance: KPC PB, docu-
mentary fund 17, the description list 2,
file 52, page 124, Nº 289; Department of
Applied Art and History, Transmission
document, No 214c, 17.12.1949

13. Vase

Germany, Saxony, Meissen, 1713-1715
Modeler Johann Jacob Irminger (1635-1724)

Vase with cover of red stoneware, decorated with
applied relief of roses (freehand shaped asym-
metrical decor), all in high relief. The surface of
the vase is polished.

Dimensions: H 26,5cm, D 9.7cm

LDM TDS, inv. No TP 108/a-b

Sources/provenance: purchased from anonymo-
us person in 1982.

14. Vase?

Germany, Saxony, Meissen, 1713-1715

Octagonal vase (without cover) of red stoneware. Polished.

Dimensions: H 9.5cm, D 6.7 – 7.5 cm

Inscription: on the bottom black color 156/R

LDM TDS, Inv. Nº TP 67

Sources/provenance: purchased from anonymous person in 1980.

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