

The Tiškevičiai Family Counts Photographic Portraiture at the Kretinga Museum (Lithuania)

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The Iconographic collection at the Kretinga Museum holds approximately 3,000 old photographs created before 1940. The most valuable part of this collection contains 420 items of single photographs or ones included in the albums that had belonged to the Tiškevičiai family counts, and were acquired by the Museum together with the personal archive of Aleksandras Tiškevičius, an owner of Kretinga Manor, in July 1940.

These photographs were created between 1860 and 1935. They eternalize Count Juo-

zapas Tiškevičius (1830–1891), a founder of the Kretinga Tiškevičiai line, which originated from Tiškevičiai Biržai line, one of the most influential Lithuanian noblemen in the second half of the 19th century, a Russian army colonel, and his wife Sofija, their children, their family members and relatives. The majority of photographs were taken on the territory of the Russian Empire – St. Petersburg, Warsaw, Pinsk, Riga, Liepāja, Vilnius, Palanga and Kretinga. In addition, there are some photographs taken in the cities and resorts of Germany, Italy, France, Austria-Hungary and Great



The Tiškevičiai family: Sofija Horvataite Tiškevičienė (~1849-1919) is sitting in the middle. the sons are standing, from left to right: Juozapas (1868-1917), a landlord of Užutrakis, Aleksandras (1864-1945), a landlord of Kretinga, Antanas (1866-1919), a businessman and member of municipality in Vilnius, and daughter Marija, the son-in-law Aleksandras Antanas Feliksas Ostrovskis (1866-1904), the son Vladislovas (1865-1936), a landlord of Lentvaris; sitting: on the left – son Feliksas (1869-1933), a landlord of Palanga, daughters-in-law – Antanina Sofija Łęcka (1870-1951, Feliksas's wife), Marija Pustłowska (1866-1939, Aleksandras's wife); on the right – daughter Elena Klotilda Ostrovska, daughter-in-law Marija Kristina, Aleksandra Lubomirska (1871-1958, Vladislovas's wife); on the carpet: on the left – daughter-in-law Elena Civińska (1879-1947, Antanas's wife), on the right – daughter Sofija (1874-1958). Photographer: Stanislovas Filibertas Fleury, Vilnius. 1896.

KM-IF6834



The photographs provide the possibility to know visually the members of the Tiškevičiai family of the Kretinga line and other people of that time, find out many interesting facts about traditions and history of the family, and also the fashion trends



Juozapas Tiškevičius
(1830-1891),
an officer
of the cavalry
of the Russian Empire.
Photographer
O. Neuschäffer.
Ca. 1860. KM-IF6917

The Count and his wife Sofija eternalized themselves at the Otto van Bosch (18??–1895) photo pavilion based in Frankfurt-on-the-Main (Germany) ca. 1882-1885, as well as in the group portrait of the family taken by an unknown photographer ca. 1880-1882.

The earliest photograph taken of Countess Sofija was created at the photo pavilion “Czyż & Łopatyński”, in Vilnius in 1876. Another photograph, eternalizing the countess and her little daughter, was taken at the Roberto Borchardt photo pavilion in Riga in the 1870s. Later the photographs of the Countess were taken by Cannes photographer H. Gaudichon (1908), Rome photographer G. Felici, and Klaipėda photographer Otto Weidtke. The photograph of the Tiškevičiai family, created in 1896 by Vilnius photographer Stanislovas Filibertus Fleury (1858–1915) and eternalizing Countess Sofija, her 5 sons, 4 daughters-in-law, 3 daughters and a son-in-law is especially expressive.

The photograph of the Countess in Palanga was taken by Paulina Mongirdaitė, the first and the only woman photographer at that time in Lithuania. In the photographs taken by this artist, one can see Sofija in the circle of grandchildren (1903 and 1907), and in the twilight of her life (1917–1919). The photograph in which Countess Sofija is sitting in her room at the table next to the window is thought to be the last one taken of her. Some prayer books, a crucifix, and a portrait of the Blessed Virgin Mary are lying on the table (proving deep religious faith), while on the lateral table some framed photographs of people close to the Countess are visible.

Several group portraits (end of 19th century - beginning of 20th century) taken by P. Mongirdaitė have survived that show Countess So-

Britain. The photographs provide the possibility to know visually the members of the Tiškevičiai family of the Kretinga line and other people of that time, find out many interesting facts about traditions and history of the family, and also the fashion trends prevailing among Lithuanian nobility in the second half of the 19th century to the first half of the 20th century.

The portrait of the young officer Juozapas Tiškevičius created by the photographer O. Neuschäffer in the year 1860 is thought to be the earliest. Later portraits were taken by Vilnius photographer Aleksandras Vladislovas Strauss (1834–1896), Paris photographer L. Laffon, St. Petersburg photographer A. Pasetti, and others. After the death of the Count, his son Aleksandras Tiškevičius commissioned the artists K. Mordasiewicz and H. Knoecht to paint several portraits of Count Juozapas Tiškevičius on the basis of portrait photographs he had made. These days, the portraits are stored at the Kretinga Museum.

Sofija Tiškevičiene (1839-1919), sitting by the window in the room. Photographer: Paulina Mongirdaite. Palanga. Ca. 1919. KM-IF6919.



fija, summering in Palanga together with her sons, daughters, and daughters-in-law. One photograph shows the counts and their guests organizing a charity campaign at the old Palanga Manor. During this campaign, the old Countess Sofija, her daughters Marija, Sofija and Elena Klotilda, her sons Aleksandras, Vladislovas and Antanas, her daughters-in-law Marija, Marija Kristina and Elena, disguised as cooks, were cooking various dishes and treated holiday-makers who had bought tickets to this event. The money collected was donated to support orphanages and orphans.

While on holiday in the resorts in Europe, the counts from the Tiškevičiai family used to establish close relationships and exchange photographs with noblemen from other countries. This is evidenced by a photograph taken of

French Count Michelio de Boreto in a photo pavilion of Kaufman and Kessler (Bad Kreuznach, Germany) and dedicated to the Counts Sofija and Juozapas in the Wiesbaden health resort in 1868.

The photographs witness that from an early age, the sons of the Tiškevičiai family counts attended a private military secondary school in St. Petersburg intended for boys from privileged classes (the cadet corps). Their photographs were taken by Constantine Shapiro, K. Anderson (1880), and S. Ptashinsky (1879–1880) at the photo pavilion “Levitsky and Son”. One of these photographs captured an image of the brothers - cadets together with Aleksandras, already an officer, with three other officers unrecognized that are assumed to be their relatives.





The most abundant group of photographs includes family photographs of Aleksandras Tiškevičius (1864–1945), the eldest son of Juozapas and Sofija, who inherited Kretinga Manor. Having finished military training at the cadet corps, he studied at the military engineering school in Ust-Izhora (near St. Petersburg). This is evidenced by a photograph made in the S. Solovjov photo pavilion in St. Petersburg in 1883.

After military service with the Russian Imperial Guard he retired, and in the chapel of Our Lady of the Gate of Dawn married Marija Pusłowska in 1887. In the beginning, the young couple resided in Lentvaris, but in 1887–1891 went to Vilnius frequently and visited the photo pavilion “A. Strauss and Co”. After the death of the father, Marija and Aleksandras Tiškevičiai moved to Kretinga Manor, which had been inherited.

Ca. 1895–1926, Kaunas photographer Vaclav Zatorski (1862–1926) took the first group photographs of Aleksandras and Marija and their children Stanislovas, Juozapas and Marija. In 1896, their daughter Marija died. The photographs taken by an unknown photographer reveal that the corpse was laid out in the room of Kretinga Manor, and – before the funeral – in the Winter Garden.

Another group portrait of the Tiškevičiai family in Palanga was created at the photo pavilion of P. Mongirdaitė ca. 1905. It indicates that the number of family members increased markedly within the decade. In the photograph, Aleksandras and his wife Marija, his father-in-law Stanislovas Pusłowski, their sons Stanislovas, Kazimieras, Jurgis, and their daughters Aleksandra, Ona Marija and Izabele are immortalized.

From the later period, several portrait photographs of Aleksandras and his wife Marija have also survived; they were made by Rome photographer Francesco Felicetti at the photo pavilions “H. Reutz & F. Schrader” in St. Petersburg and “Kuczyński i Gürtler” in Cracow.

There are some interesting photographs taken of the Count together with the housekeepers from Kretinga, Darbenai ir Grušlauke Manors ca. 1914–1915 by photographer Ignas Stropus (1884–1959) from Kretinga. These are among the first photographs made by Stropus. The authorship is validated by a personal stamp on the reverse side of the photographs: “Фотография И. Стропуса Кретингенъ” (I. Stropus Photography, Kretinga).

Another abundant group of photographs consists of those taken of the family of Feliksas Tiškevičius (1869–1933), the youngest brother of Aleksandras and the owner of Palanga Manor. A portrait photograph taken of Feliksas by Warsaw photographer Jan Mieczkowski (1830–1889) represents his service in the tsarist Russian army at the turn of the 20th century. After marrying Antanina Sofija Łacka (1870–1953) in 1893, whose roots were among the noble from the Duchy of Posnan (Poland), Feliksas and his wife used to go to health resorts in Austria and the capital Vienna. These visits are illustrated by group and portrait photographs taken by the Bad Kissingen photographer Pilartz, photo pavilions “Adele” and “Kalmár & Székely”, photographer Juozapas Löwy and other unidentified photographers at the turn of the 20th century.

Feliksas and Antanina used to reside in Palanga. The photographs show that they had a beautiful flock of 10 children. Still, no photographs of their family in full or at least the majority of the children with their parents have

survived. In one of the albums, there is a photograph taken in 1905 at the Biarritz resort in France, which shows Antanina Sofija on holiday together with her daughters Marija Terese, Sofija, Marija Kristina and her son Jonušas Marija. Another photograph, taken in 1916 in Schreiberhau (currently, Szklarska Poręba, Poland), shows the young offsprings of the Counts, Sofija, Marija Terese, Alfredas and Alicija, sledding down the hill. It seems that the eldest daughter Marija Terese (1894–1935) took great pleasure in photography, as she can be seen watching the panorama of Rome with a camera in her hands.

At the Museum, the album of photographs taken in 1920–1921 that used to belong to Antanina (1903–1921), the youngest daughter of the Tiškevičiai family counts from Palanga Manor is also stored. One of the photographs features Countess Antanina together with her younger brother Alfredas Marija (1913–2008). The same album includes a group portrait eternalizing the young counts from Palanga – Jonušas Marija (1900–1987), Feliksas (1905–1970), Stanislovas Marija (1907–1974), Marija Terese (1894–1935) and Antanina (1903–1921) together with the servants of the Manor and the housemistress Veronika Zalskaite.

The third group of photographs consists of the ones taken of the other children of Juozapas and Sofija Tiškevičiai. Among them, the owner of Lentvaris Manor – Vladislovas Tiškevičius (1865–1936) – was the most famous. The Iconographic collection includes several portrait photographs of him that were taken by photographers L. Kowalski (Warsaw), A. Strauss (Vilnius), Alfred Pesce (Naples), Sudermann (Berlin) and Carl Schultz (Riga). The photographs of Vladislovas's wife, Marija Kristina (1871–1958) also belong to this group, one of which was taken by pho-

tographer J. Mieczkowski during a ball in Warsaw in 1884.

In 1905, Vladislovas was expatriated abroad for his improper speeches against the tsar. He moved to Italy and established an antique store in Milan, the image of which was captured by the Italian photographer Luca Fortunato Comerio (1878–1940). A photograph created by photographer Adomas Daukša from Vilnius shows a fragment from interior of Lentvaris Manor embellished with works of art and valuables. The photographs witness that during WWI (1914–1918) Vladislovas was drafted into the Russian Army and served as a lieutenant colonel in the Military Sanitary Service.

The other photographs immortalize Vladislovas's younger brothers Antanas and Juozapas and the sisters Marija, Sofija and Elena Klotilda. Antanas Tiškevičius (1866–1920) was an industrialist and a merchant, a member and chairman of the city board. Four portrait photographs of him have survived, which were created at the photo pavilion "Levitsky and Son" in St. Petersburg, by Vilnius photographer A. Strauss and by unidentified photographers. One of the photographs created in the Levitsky photo pavilion shows Antanas together with his brother Juozapas Tiškevičius (1868–1917).

Their eldest sister Marija Tiškevičaitė (1871–1943) devoted her entire life to self-education and charity work. She is immortalized in numerous group portraits, among which one is especially interesting – a photograph taken by Cracow photographer Józef Sebald (1853–1931) at the end of the 19th century, as this one unveils the fashion style of girls and young women prevailing at that time. The portrait photographs witness that Marija enjoyed tra-



Benediktas Henrikas Tiškevičius and his family. Photographer Benediktas Henrikas Tiškevičius. Paris. Ca. 1882. KM-IF6930



vel. During her journeys, the photographs of her were created at the Dublin photo pavilion "Werner & Son", Vilnius photo pavilion "Moderne", by Klaipeda photographer Carl Syberg and Warsaw photographer J. Mieczkowski who immortalized her in the role of Joannna d'Arc that she performed during a ball in Warsaw in 1894.

The youngest sister Elena Klotilda (1876–1953) was extremely photogenic. The photographs show that she and her husband, Aleksandras Antanas Feliksas Ostrovskis (1866–1904), an owner of Korczew Manor, enjoyed most being photographed by Warsaw photographer J. Mieczkowski.

The collection of photographs of the Tiškevičiai family counts provides a lot of information on photography culture, photographers and photo pavilions they owned in the second half of the 19th century and the first half of the 20th century. The albums mostly contain photographs of visit portraits and cabinet portrait formats. They are glued to the cardboard, the corners of which are rounded and the edges splayed oblique and coated with gold colour paint, while their borders are framed with a thickened line of various colours. The name and the address of a photographer are printed below the photograph. The reverse of the cardboard most frequently is embellished with a printed personal vignette featuring a drawing with



floral or geometric ornament and information on the photographer or the photo pavilion, and lithography printing-house. The larger photographs are glued to cardboard characterised by various thicknesses and textures, containing information on the photographer imprinted in a printing-house or by a personal stamp. The majority of photographs taken during the first half of the 20th century were imprinted on photo paper only, and glued to the pages of albums without specifying data on the photographer.

Printer I. Skamoni from St. Petersburg was an author of the majority of vignettes of Russian photographers. Some of vignettes were printed at the printing-house "Shirl i Skamoni", based in the same city, and at the printing-houses in St. Petersburg and Moscow owned by E. J. Gleicman. Warsaw photographer L. Kowalski used the services provided by printer Paul Leinert in Dresden, J. Mieczkowski – by the printing house "Türkel & Steiner" in Vienna. Photographer L. Grilich had his personal vignettes printed at the Bernard Wachtl printing house based in Vienna, photographer O. van Bosch from Frankfurt-on-the-Main – at the local printing-house "Haake & Albers", Rome photographer Francesco Felicetti – at the Perelli G. Giuseppe printing-house based in Milan, Milan photographer L. Comerio – at another local printing firm "Cerasola & Giakomessi".

Photographer P. Mongirdaite from Palanga labelled her photos in four ways. She used a cardboard card printed by Otton Fleck in Warsaw for representation purposes, the bottom of the obverse of which included the following inscription: "Paulina Mongird A POLONGA". On the reverse a personal vignette appeared that displayed a woman with wings standing adjacent to a palette and camera and

drawing on a sheet of paper with one hand, and holding a photo album raised next to the standing Cupid with another, underneath which the following note could be found: "Pauline Mongird / A Polonga / Guv. Kurland". Still, she mainly used two personal stamps: a bifurcated ribbon-shaped stamp with the inscription "Wadwicz Mongird / Polangen" imprinted on the reverse side of visit and cabinet format photographs, whereas on the reverse side of the larger photographs the following stamp appeared: "ZAKŁAD / ARTYSTYCZNO - FOTOGRAFICZNY / PAULINY MONGIRD / w POŁĄDZE (Kurlandja)". In 1917–1919, she used a dark colour cardboard with the silver-coloured inscription: "P. Mongird POLONGA".

Photographer H. Gaudichon from Cannes applied two ways of labeling. In the first case, the inscription "H. Gaudichon Pont-de-Grasse • CANNES •" was imprinted at the bottom of the obverse of a cardboard card, whereas the larger portraits feature a small signature in the corner below the image: "H. Gaudichon".

Vilnius photographer S. F. Fleury labelled his large photographs with a deeply imprinted personal signature in the corner of a sheet of paper: "S. Fleury". Liepāja photographer C. Schultz did so in like manner, using the stamp with the following inscription: "C. Schultz / Libau". Cracow photographer J. Sebald, denoted the obverse with a deeply imprinted stamp: "J. SEBALD", whereas in the middle of the reverse, used to imprint the inscription of his firm: "ZAKŁAD ART: FOTOGRAFICZNY / Józefa Sebalda / (dawniej W. Rzewuskiego) / w Krakowie". These inscriptions witness changes in the address, the name and the owners of photo studios of the photographers. The aforementioned stamp of the photographer J. Sebald reveals that the photo pa-





A portrait of Aleksandras Tiškevičius (1864-1945). Photographer Paulina Mongirdaite, Palanga. The beginning of the 20th century. Obverse and reverse of the photograph. KM-IF7020-av, KM-IF7020-rev.

made his debut as a photographer at an exhibition held in Philadelphia (USA) in 1876. In 1894, he held an exhibition of his works in Poland, and in 1899 he was awarded a gold medal at the Berlin exhibition. The count resided in France, and was a member of the Paris Photo Club.

In the collection of the Tiškevičiai family counts from the Kretinga line, the following photographs made by B. H. Tiškevičius are stored: a self-portrait, a group photograph of his family, portrait photographs of Aleksandras and Antanas Tiškevičiai, a group photograph of Vladislovas Tiškevičius and his wife Marija Kristina, a portrait of a young woman sitting in a folding armchair, and a group photograph of Countess Sofija Tiškevičienė with those close to her in the park of Kretinga Manor. He used to label his photographs with the coat of arms of the Tiškevičiai family Leliwa imprinted in the middle of the bottom, surrounded with a semicircle of a black ribbon with the inscription “B. TYSZKIEWICZ”. On the right of the bottom of the cardboards of other photographs there is a gold-coloured imprinted inscription „C^{TE} B. TYSZKIEWICZ fecit“.

The collection of photographs taken of the Tiškevičiai family counts that is stored at the Kretinga Museum was digitised and made accessible to public via the online exhibition “Counts Tiškevičiai” presented on the portal of Lithuanian museums in 2012. In 2013, the data on these exhibits were submitted to the Lithuanian Integral Museum Information System at www.limis.lt and, by participating in the Europeana Photography international project for digitalisation and dissemination of ancient photographs, will be presented to the portal of European cultural heritage Europeana, www.europeana.eu.

vilion used to belong to the outstanding Polish photographer Walery Rzewuski (1837–1888). The photo pavilion of Klaipėda photographer O. Weidtke on Libauer-Str was acquired by photographer Carl Syberg.

Photographs help in specifying some historical details pertaining to a photo pavilion that belonged to A. V. Strauss, the outstanding photographer in Vilnius. The earliest photographs indicate that he, together with Jarosław Brzozowski, from the year 1876 onward owned the photo pavilion “A. Strauss & J. Brzozowski” in Didžioji street, which was initially established in an Adamowitch house and later moved to that of Schmidt. After A. Strauss and his companion split up, in 1880, A. Strauss founded a photography company “Strauss & Co” in the same house. Still later, having moved to the Bujko building, he changed the company name to “A. Strauss”.

The photographs taken by Benediktas Henrikas Tiškevičius (1852–1935), a famous traveler, collector, photographer, and owner of Raudondvaris Palace, are of great value. He