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ENCHANTMENT OF THE CASTS –
KARL MORGENSTERN AT THE UNIVERSITY
OF TARTU ART MUSEUM (1803–1837)

The central question of this paper is how the very complete collection of casts of the ancient sculptures, gems and coins established at the University of Tartu Art Museum in 1803 evolved. Ideas dominant at the beginning of the 19th century among the scientists who came to the university reopened by Russian Emperor Alexander I played an important role in advancing higher education. Johan Karl Simon Morgenstern (1770–1852) came from Danzig and was appointed a professor of classical philology, elocution, aesthetics, history of art and literature. He was named the director of the university's library in 1802 and, a year later, also the director of the art museum.¹ His activity was influenced by the ideas of Enlightenment ideology, and he put the collections of the university's art museum on a firm foundation, with the purpose of broadening the minds of the students. When he arrived, the museum did not specialise in ancient art, but he prepared the conditions to establish this later. Among his successors as directors were distinguished scientists in their fields, who had the knowledge of, interest in and contacts with Europe and Russia, as Morgenstern had, to systematically acquire the casts of

¹ K. Morgenstern was a well-educated man. He studied in 1780–1788 in the cathedral school of Magdeburg, where he first became interested in Horatius and Cicero. In 1788 he went to Halle, where he was a student of Fr. A. Wolf. In Halle, he studied philosophy, aesthetics and classical philology. In addition, he attended lectures on logic, metaphysics, physics, mathematics, general grammar, archaeology and English, as well as enhancing his drawing skills. In 1794 he earned a PhD in Halle with his study *Commentationes tres de Platonis republica*, and started to give lectures. E. Thraemer, "Morgenstern, Karl Simon", *Allgemeine Deutsche Biographie* 22 (Leipzig: Duncker & Humblot, 1885), 231–233.

antiquities found centuries before or freshly excavated.² Livonia³ and the University of Tartu were far from the countries where the excavations of Greek and Roman antiquities, as well as other art objects, took place, and where the first private and public art collections were established. Therefore, this was a quite early, innovative and enterprising step to open a museum with such a versatile purpose.⁴

THE BEGINNING OF ACADEMIC CAST COLLECTIONS

Long before the casts arrived at European universities, such collections existed in courts, art academies and ateliers of sculptors. They served as aesthetic edification and were used in art education. Original sculptures and bronze copies were not affordable for many people, while plaster casts were less expensive and more accessible.⁵ The casts and copies of ancient art, made of plaster as well of marble, were also common in Estonian manors in the 19th century. Art collectors wished to own sculptures of famous masters, and brought the masterpieces into Livonia and Estonia. Collecting copies of famous Greek and Roman sculptures was also thought to be a wise investment.⁶

Even today, plaster cast collections play an important role in European universities where classical languages, art history and classical archaeology are studied. The collections of casts may be just as important as ancient originals for research and for providing material for lessons. The University of Göttingen was progressive in this area. They wanted to teach classical subjects in an academic environment using material culture as well as books and, in 1767, the university was the first in Europe to acquire a collection of casts⁷ At the same time as the estab-

² A compendious article about the history of the museum was published for the 165th anniversary of the museum: Niina Raid, "Tartu ülikooli muuseumi ajaloost 1803–1917", *Kunst*, 3 (1968), 31–39.

³ Today northern Latvia and southern Estonia.

⁴ The first public plaster cast collection was established by the University of Göttingen in 1767, and this was followed by a collection in Bonn in 1820.

⁵ Francis Haskell, Nicholas Penny, *Taste and the Antique: The Lure of Classical Sculpture* (New Haven, London: Yale University Press, 1981), 16.

⁶ For more about private sculpture collections, see Tiina-Mall Kreem, "Suhtekolmnurk originaalid-koopiad-valandid 19. sajandi skulptuurikogus", *Meistriteoste lummus. Koopia Eestis 19. sajandil*, koost. Anu Allikvee, Tiina-Mall Kreem, Anne Lõugas (Tallinn: Eesti Kunstikuseum, 2005), 32–47; Tiina-Mall Kreem, "Skulptuurid maalikunstniku kodus. Muuga ja Piira mõisate skulptuurikogud", *Kunstnik ja tema kodu. C. T. von Neffi kunstikogu Piira ja Muuga mõisast. Näituse kataloog*, koost. Tiina Abel (Tallinn: Eesti Kunstimuseum, 2004), 42–55.

⁷ Stephen L. Dyson, *In Pursuit of Ancient Pasts: A History of Classical Archaeology in the Nineteenth and Twentieth Centuries* (New Haven: Yale University Press, 2006), 1.

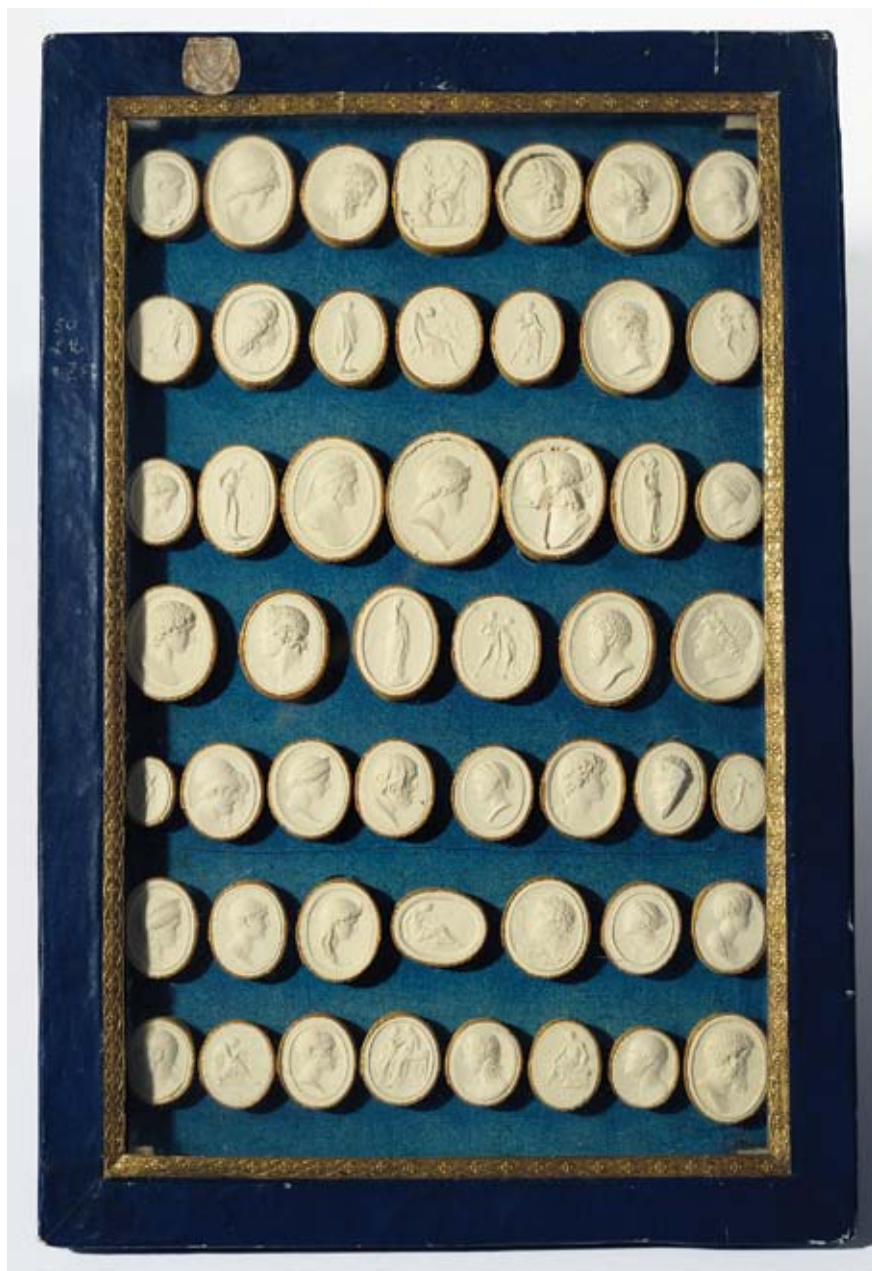


Fig. 1. The gem cast collection like framed picture by Nathaniel Marchant. The collection of the University of Tartu Art Museum, GE13. Photo by Stanislav Stepaško.



Fig. 2. The gem cast collection *Opera copiata da marmi di Thorvaldsen*. The collection of the University of Tartu Art Museum, GE6. Photo by Stanislav Stepaško.

lishment of the collections of universities, big public museums, such as the British Museum (1753), the Louvre (1793) and the Museo del Prado (1819), were established.⁸ Classical archaeology had ramifications for the study of philology, which it had been connected with for a long time. Ancient literary sources have been used as a way of interpreting ancient artefacts. The casts of ancient sculptures, like drawings, were ways to bring the new excavated discoveries to a wider public for enjoyment, teaching and studying. The development of cast collections by universities is inseparable from the genesis of the study of classical archaeology and it was facilitated by an effective moulding and casting system.⁹ The advantage of the cast collection, compared with originals, was the opportunity to choose the best examples and put them side by side for comparison. The originals were in different places and often far from the universities.¹⁰

⁸ For comparison, the Estonian National Museum was founded in 1909 and the Art Museum of Estonia in 1919.

⁹ About the foundation of classical archaeology, see Dyson, *In Pursuit of Ancient Pasts*, 20–64.

¹⁰ About the ideas and development of plaster cast collections in German-speaking universities, see Johannes Bauer, “Gipsabgußsammlungen an deutschsprachigen Universitäten. Eine Skizze ihrer Geschichte und Bedeutung“, *Jahrbuch für Universitätsgeschichte*, 5 (2002), 117–132.

THE BIRTH OF THE ART MUSEUM AT THE UNIVERSITY OF TARTU

The director of the University of Tartu Art Museum¹¹, Karl Morgenstern, had in mind well-educated people, the ideal of the Age of Enlightenment, when he started establishing the museum collections in 1803. At the same time, his ideal of the museum was based on the idea that what is important is not the individual object, but the integrity of the object. The systematic collection of objects could transmit the information that had shaped a previous society. The collection of the museum had to be built up in contrast to the concept of the cabinets of curiosity that were dominant during the 17th century, where the story-teller was the object itself.¹²

Varied collections, offering an overview of the art of different countries and nations in a wide temporal perspective, had to be expanded to fulfil the purpose of education. Morgenstern concentrated on educating students through art and science. He placed particular emphasis on the study of the ancient world, ancient literature and ancient art.¹³ He formed the foundations of different collections: engravings, coins, including ancient ones, medals, random artistic objects, gems, sculptures, books, drawings and paintings.¹⁴ In addition to the collections named above, Morgenstern began to assemble a collection of casts: sculptures, gems and ancient coins. The collection of casts made of ancient objects was established, as were other collections, with the aim of providing visual aids for the teaching of art history and aesthetics. These collections did not exist when the university re-opened, and the collecting process required a great deal of attention and time. Heinrich Storch mentioned, in his publication *Russland unter Alexander dem Ersten*, the correspondence Morgenstern had with artists and art dealers to buy appropriate art works for his collection.¹⁵ At present, the museum collection includes more than

¹¹ The old name of Tartu was Dorpat, and the museum was originally called *Museum der Kunst der Universität zu Dorpat*.

¹² See Mariann Raisma, "Musée ideale. Unistus täiuslikust museumist", *Kunstiteaduslikke Uurimusi*, 17 (1–2) (2008), 88.

¹³ Juta Keevallik, *Kunstikogumine Eestis 19. sajandil. Kunstiteadus Eestis 19. sajandil* (Tallinn: Eesti Teaduste Akadeemia, 1993), 93.

¹⁴ About the beginning years of the University of Tartu Art Museum, see e. g. in Karl Siilivask, *Tartu Ülikooli ajalugu II. 1798–1918* (Tallinn: Valgus, 1982), 73; Inge Kukk, Laidi Laiverik, Ingrid Sahk, Jaanika Tiisvend, Külli Valk, *200 Years of the Art Museum of the University of Tartu: Selected Catalogue*, (Tartu: Tartu Ülikooli Kirjastus, 2006), 9.

¹⁵ Heinrich Storch, *Russland unter Alexander dem Ersten. Eine historische Zeitschrift 2* (St. Petersburg und Leipzig: Johann Friedrich Hartknoch, 1804), 230–231. Some of the letters are preserved in the University of Tartu Library.



Fig. 3. A box of the gem cast collection made of *papier-mâché*, published by Wilhelm A. Tiemann. The collection of the University of Tartu Art Museum, GE9. Photo by Stanislav Stepaško.

350 plaster casts of ancient sculptures, statuettes and reliefs, more than 17,000 casts of gems and about 3,000 sulphur replicas of coins.

Unlike Morgenstern's purposeful purchases of collections of gem and coin casts, he acquired the first plaster casts of sculptures for the museum quite by chance, contrary to the later conscious collecting process. Morgenstern bought some sculpture casts made by the master Bertolini from Lucca, who came from Riga and lived temporarily in Tartu, e. g. the Apollino.¹⁶ Another way of adding to the collection was through donations; for example, in 1827, from the local landlord of Elistvere, R. von Stackelberg, Morgenstern received a crouching Aphrodite, the torso of Belvedere and the Belvedere Antinous.¹⁷

Although Morgenstern's success in acquiring plaster sculptures was modest, this was not due to a lack of effort on his part, as is clear from his report of the museum activities in 1833,¹⁸ the third volume of *Dorpater*

¹⁶ About the history of this sculpture and about some following ones, see for example Haskell, Penny, *Taste and the Antique*.

¹⁷ *Verzeichniss des Museum der Kunst der Kaiserl. Universität zu Dorpat angefertigt von dessen ersten Sämmler und Director Karl Morgenstern. Dritter Band. Gemälde und Handzeichnungen, Daktyliothek; Arbeiten in Mosaik, Elfenbeine & in Marmor und Alabaster; Gypsabgüsse; Ägyptische, Griechische und andere Alterthümer* (Dorpat, 1808, manuscript in the University of Tartu Art Museum).

¹⁸ Carl Morgenstern, "Museum der Kunst in Dorpat. Beitrag zum Generalbericht der Universität Dorpat für das Jahr 1833", *Dorpater Jahrbücher für Litteratur, Statistik und Kunst, besonders Russland* 3 (Riga, Dorpat: Eduard Frantzen's Buchhandlung, 1834), 75–76.

Jahrbuch für Litteratur, Statistik und Kunst, besonders Russland, in the chapter 'Museum der Kunst in Dorpat. Beitrag zum Generalbericht der Universität Dorpat für das Jahr 1833'. Morgenstern mentions there that he had repeatedly proposed, without success, to buy an assortment of plaster casts of ancient originals now located in Göttingen, Bonn, Breslau and in other universities where classical archaeology was taught.

THE CASTS OF GEMS, COINS AND SCULPTURES

There were two sorts of luxury collections: statuary and gems, and the gems were collected earlier. Coins were informative, naming and depicting well-known figures, and coins formed the most common early collections. Gems followed the coins in popularity, but were collected as art, like statuary, and were not treated as the 'proofs of history' that coins were.

Gems carved from hard precious or semiprecious stones were extremely durable and less likely to be damaged than were marble or bronze. Their small size also helped them survive the vicissitudes of collapsing buildings, pillage and destruction better than larger works. Many were found broken of course, and were restored. Many, moreover, were never buried or lost, but had been preserved and prized since antiquity.¹⁹

The collections of gem casts became typical sources of information during the Enlightenment and Neoclassical periods. The dactylitheques were valued sources of information.²⁰ By the middle of the 18th century, thematically organised cast collections made of ancient gems were produced professionally. The bourgeois and nobility, universities and schools, artists and writers possessed and used these collections of ancient and contemporary glyptic art.²¹ This explains the collecting activity done for academic purposes for the art museum of the university by Morgenstern during the first half of the 19th century.

Morgenstern played a more important role in the collecting process of the gem casts than of the sculpture casts. The University of Tartu Art

¹⁹ Miranda Marvin, *The Language of the Muses: The Dialogue between Roman and Greek Sculpture* (Los Angeles: J. Paul Getty Museum, 2008), 72.

²⁰ The term dactylitheque is derived from the Greek word δακτύλιος ('ring', 'signet ring'), as precious or semi-precious stones with pictures were used as decorative or seal stones for rings.

²¹ Helge Knüppel, "Enzyklopädien, Souvenirs und Dekoration. Daktylitheken der Schlossbibliothek Rudolstadt", *Historische Bibliotheken in Rudolstadt. Beiträge zur Schwarzburgischen Kunst- und Kulturgeschichte* 7 (Rudolstadt: Thüringer Landesmuseum Heidecksburg Rudolstadt, 1999), 345.

Museum has a collection of gem casts consisting of 17,000 items, which are divided into more than twenty editions in different packages and arranged on the basis of different ideologies. These casts represent the best examples of gems from ancient times, as well as modern times, are preserved in European museums and private collections, and include precious and semi-precious stones. There are white and yellowish plaster casts, as well as casts made of red and grey sulphur mass, sealing lacquer and even *papier-mâché*. Frangible sealing lacquer was used principally in private collections, and was used for transferring the pictures of single casts. Unusual materials used for making the gem casts, besides *papier-mâché*, include wax and sugar paste.²²

Morgenstern bought the collections of gem casts for the museum mainly during the first half of the 19th century in Germany or St. Petersburg, places with which the university and its academics had relations and communication. He was eager to communicate with art dealers and experts by letter.²³ Considering the university's gem cast collection as a whole, it is apparent that the collection is multifaceted and copious. There are examples of simple and cheap 'school editions', with carefully selected examples of gems, 'art-volumes' with casts made of modern works of art (e.g. the previously mentioned *Opera copiata da Marmi di Thorvaldsen*), editions suitable for private use as room decoration or aesthetic pleasure, and finally large and systematic cast collections: 'encyclopaedic collections' ideal illustrations of any topic from antiquity.²⁴

The bigger cast collections of the encyclopaedic type in Tartu are the collection of Baron Philipp von Stosch (1691–1757)²⁵, the *Impronte Gemmarie* of Tommaso Cades²⁶ (1772–1840/1868?) and the *Daktyliothek* of Philipp Daniel Lippert (1702–1785)²⁷. Because encyclopaedism is often seen as

²² *Ibidem*, 348.

²³ About acquisitions, see Karl Morgenstern, *Gemälde, Zeichnungen, Münzen und Münzpasten, Daktyliotheken. Verschiedene Gegenstände der Natur und der Kunst, Gypsbildwerke* (Dorpat, s.a., manuscript in the University of Tartu Art Museum); Karl Morgenstern, *Belege und Notizen für das Museum der Kaiserl. Universität zu Dorpat vom ersten Anfang desselben im J. 1803 bis zum Jul. 1808. Gesammelt vom ersten Director dieser Anstalt Karl Morgenstern* (manuscript in the Library of Tartu University).

²⁴ Jaanika Anderson, "Gemmivalandite kogu – entsüklopeedia või ilupilt?"⁴, *Akadeemia*, 1 (2009), 101–119.

²⁵ Baron von Stosch had one of the largest gem collections in the 18th century. In 1760 J. J. Winckelmann published the catalogue of the collection.

²⁶ T. Cades was the son of the stone-caver Alessandro Cades. He carved gems himself and made casts of coins and gems.

²⁷ Ph. D. Lippert collected gem casts of originals in European museums and private collections. For his casts, he used white humidity proof and unbreakable material invented by himself, the 'Lippert mass'.



Fig. 4. A gem cast from the Lippert's *Daktyliothek*. In the collection of the University of Tartu Art Museum. Photo by Stanislav Stepaško.

a typical feature of the Age of Enlightenment, the above-named three big collections deserve a closer look.²⁸

The collection of Stosch, issued by K. G. Reinhardt in 1826/27, consists of five mahogany chests with drawers. In the drawers are glued 3467 white plaster casts of gems.²⁹ This is not the only type of the published Stosch collection. The national coin collection in Munich and the archaeological institute of Göttingen have different editions: the Munich collection has seven simple book-like boxes, with the casts made of sulphur mass, while the Göttingen has a box with a gilded frame, covered with glass, a donation from a private collection.³⁰ In Tartu, the collection is divided into eight classes and sub-classes, based on themes. The principle of time period, whether the original gem is ancient or modern, is not followed.

In Tartu, the collection of Cades, *Impronte Gemmarie*, with its 600 casts, is incomplete.³¹ The museum acquired only six of the seven book-like boxes. The first and second volumes³² were issued in 1831, and the third and fourth volumes in 1834. The third and fourth were bought from the art dealer Rudolf Weigel in Leipzig in 1837. The fifth and the sixth volumes were published in 1839 and were bought by the successor of Morgenstern, the director Ludwig Mercklin, from the local landlord Karl Eduard von Liphart in 1857.³³ The seventh volume, which was published much later, in 1868, is missing. The archaeology institute of Göttingen has also acquired only the first six volumes of the collection.³⁴ The heyday for the publishing and acquisition of gem cast collections was the end of the 18th century and the first half of the 19th century.³⁵ By that time, many fakes had come onto the market, and this caused a decline in interest in gems. The collection of Cades is focused on Etruscan gems. Unlike the Stosch

²⁸ 'Encyclopaedism' has been used by historians to denote a cluster of activities that includes a passion for systematic classification of knowledge, large scale collection projects in fields such as history, languages and natural history and comprehensive coverage of particular disciplines. See Richard Yeo, "Encyclopaedism and Enlightenment", *The Enlightenment World*, eds. Martin Fitzpatrick *et al.* (London, New York: Routledge, 2004), 350–365.

²⁹ Johann Joachim Winckelmann, *Description des Pierres Gravées du feu Baron de Stosch dédiée a son Eminence Monseigneur le Cardinal Alexandre Albani par M. l'Abbé Winckelmann Bibliothecaire de son Eminence* (Firenze: André Bonducci, 1760).

³⁰ *Daktyliotheken. Götter & Caesaren aus der Schublade*, hrsg. v. Valentin Kockel, Daniel Graepler (München: Biering & Brinkmann, 2006), 174–177.

³¹ Tommaso Cades, *Impronte di Monumenti Gemmarj. Centurie I–IV, (S.I.: s.n., 1829)*. Tommaso Cades, *Impronte di Monumenti Gemmarie. Centuria V–VI, (S.I.: s.n., 1835)*.

³² The volume is also called a *centuria*, because each contains one hundred casts.

³³ *Verzeichniss des Museum der Kunst*, III, 144.

³⁴ *Daktyliotheken. Götter & Caesaren aus der Schublade*, 177–178.

³⁵ See the catalogue part of *Daktyliotheken. Götter & Caesaren aus der Schublade*, 152–202.

collection, the responsibility for the casting and verification of the gems' ancient origin was shared by the archaeologist Eduard Gerhard (1795–1867), the art critic August Kestner (1777–1853) and T. Cades himself. This collection does not follow as strict and narrow a classification as one can see in the Stosch collection, in which there are rows of ships, vases and objects, and mythological and historical themes. The collection of Cades is not as strictly organized as is the collection of Stosch: the Cades collection includes a series of Roman emperors, animals, Hercules etc.

Lippert started publishing gem casts in 1753, with about 1,000 casts, under the Latin title *Gemmarum anaglyphicarum et diaglyphicarum ex praecipuis Europae Museis selectarum ectypa M(ilia)*. In 1767 he published the two-volume edition of *Dactyliothec: Mythologisches Tausend, Historisches Tausend*.³⁶ Lippert's monumental edition was not forgotten even after his death and was re-issued by Gottlob Benjamin Rabenstein in 1805 as the *Daktyliothek*. This edition was bought for the University of Tartu Art Museum in 1832. The collection contains 3150 plaster casts packed in big book-like boxes with drawers.³⁷ Not many of Lippert's editions published by Rabenstein are known of: one is in the art museum of Tartu University, another is in the University of Erlangen-Nürnberg,³⁸ and a third is in the national museum of Arhangelskoe, in the Oblast of Moscow³⁹. This is a typical encyclopaedic collection, as is the collection of Stosch. There one can see, as in the Stosch collection, a series of themes coming one after another, e.g. the Trojan War, Roman emperors, ships, vases etc.

Morgenstern also had his own art collection. According to his will, which was published in 1852 after his death, he left the art objects of his private collection, including prints, paintings, drawings, and casts of gems, coins and medals, to the art museum.⁴⁰ This was a noteworthy supplement to the already existing gem cast collection. The donation

³⁶ On the history of Lippert's editions, see *Daktyliotheken. Götter & Caesaren aus der Schublade*, 69–77.

³⁷ A catalogue for the collection was written by Ph. D. Lippert himself, *Dactyliothec, das ist Sammlung geschnittener Steine der alten aus denen vornehmsten Museis in Europa zum Nutzen der Schönen Künste und Künstler in zwey tausend Abdrücken ediret von Phil. Dan. Lippert. Erstes Mythologisches Tausend. Zweytes Historisches Tausend* (Leipzig, 1767); Ph. D. Lippert, *Supplement zu Philipp Daniel Lipperts Dactyliothek bestehend in Tausend und Neun und Vierzig Abdrücken* (Leipzig, 1776).

³⁸ *Daktyliotheken. Götter & Caesaren aus der Schublade*, 76–77.

³⁹ Information kindly provided by Elena Sokolova from the Museum of Arhangelskoe (14. IV 2009).

⁴⁰ "Korrespondenz", *Das Inland. Ein Wochenschrift für Liv-, Esth- und Kurland's Geschichte, Geographie, Statistik und Literatur*, 21, 27 (1856), 435.



Fig. 5. Philipp Daniel Lippert's *Daktyliothek*, published by Gottlieb Benjamin Rabenstein in 1805. In the collection of the University of Tartu Art Museum. Photo by Stanislav Stepaško.

included such editions as *Opera copiata da Marmi di Thorvaldsen*, the *Roman collection* by Giovanni Pichler, a small anthology by Carl Gottlieb Reinhardt, and two collections by Nathaniel Marchant (1738/9–1816) and Luigi Pichler (1773–1854).⁴¹

The collections of Marchant and Pichler were published as framed pictures that could be hung on a wall, which is more typical of a private collection than of academic collections.⁴² Marchant's and Pichler's collections can be used to study modern artworks, as well as ancient ones copied by modern gem-cutters. Such cast collections could be called "art-volumes". They have engraved ancient sculptures in miniature on small stones. In Marchant's box, there are some well-known busts of ancient

⁴¹ The library and art works owned by K. Morgenstern were published as *Catalogus mss. et bibliothecae Carol Morgenstern. Supplementum*, (Dorpat: s.n., 1868), 8.

⁴² Anderson, "Gemmivalandite kogu – entsüklopeedia või ilupilt?", 101–119.

originals, including busts of Homer, Faustina Minor, Marcus Aurelius, and the Farnese Hercules, showing his whole muscular body.

In the collection *Opera copiata da Marmi di Thorvaldsen*, there are sculptures by B. Thorvaldsen (1770–1844) copied on small gem-stones. There are little plaster casts (d 45 mm) made from the reliefs of ‘Aurora with the Genius of Life’ (original 1815) and ‘Night with her child’ (1815). Even the sculpture ‘Ganymede with the Eagle’ (1817) was engraved into a gem-stone in great detail, and published in plaster.

Some of the gem cast collections were published as real art volumes.⁴³ Giovanni Liberotti published the *Liberotti Impronte* in the 19th century in Rome. The collection contains art works from different artists, including A. Canova and B. Thorvaldsen. Famous contemporary art-works were engraved on the gems and published as plaster casts. The Art Museum of Tartu University has only the one box ‘Musei’ from the series. In addition to the copies of sculptures, the volume also includes copies of paintings: ‘Flora’ by Tizian, ‘Cumaen Sibyl’ by Domenichino and ‘Madonna della sedia’ by Raphael. On the one hand, the dactyliotheque could be called, humourously, a ‘pocket-museum’ but, on the other hand, it could be seen as an attempt to save and document art.

The collections of the gem casts are in a compact form, packed into boxes and glued on trays or drawers. Transportation of these collections is quite easy and they do not require much space later for preservation in private or public collections. It was common to bring small artworks back from trips to Italy as souvenirs, in order to enjoy ancient or modern art in a compact form and for a reasonable price. The big original sculptures, paintings and original gems engraved on precious or semi-precious stones were too expensive for most people to afford.

Purposely bought gem cast collections and the collections donated by Morgenstern form the multifaceted collection in the University of Tartu Art Museum. It combines the features of the private art collection and the academic collection. At the same time, it is possible to see how wide the circle was with which Morgenstern actively communicated to acquire the cast collections.⁴⁴

⁴³ About *Kunstbände* see *Daktyliotheken. Götter & Caesaren aus der Schublade*, 31.

⁴⁴ The correspondence of K. Morgenstern is preserved in the Library of Tartu University.

THE COLLECTION OF COIN CASTS

The museum has an excellent collection of gem casts, 2987 items made from ancient Greek and Roman coins.⁴⁵ The reason for collecting coins was their historical value, as well as the beautiful pictures on them. The casts of coins from bigger original coin collections began to be made similarly to the casts of gems, because it is almost impossible to have all the desired coins in one collection. A grey or brownish sulphur mass was used to preserve the shades of colour of original coins.

The coins were important resources in studying the history of ancient Greece and Rome, because they were directly related to the cities which issued them and related to the time in which they were issued. Morgenstern managed to acquire an outstanding and varied collection of ancient original coins for the museum, of which today the museum has only a very small part. The original art objects, including thousands of coins, were evacuated to Russia in 1915 and, since then, the University of Tartu Art Museum's collection has been housed in the Art Museum of Voronezh Oblast.⁴⁶ The cast collections, which apparently were not considered valuable enough, remained in Tartu.

The first purchase for the University of Tartu Art Museum, the collection of Christian Ludwig Stieglitz (1756–1836), was made in 1818 in Leipzig.⁴⁷ The collection of coin casts increased significantly in 1833, when the collection of Théodore Edme Mionnet (1770–1842) was bought.⁴⁸ The collection consists of two leather-bound wooden book-like boxes with mahogany drawers and 1,473 coin casts, and they are called the *Medailles Romaines* and *Medailles Grecques*.⁴⁹ The collection was bought in St. Petersburg through the mediation of Heinrich von Köhler, who was also helpful in obtaining other art objects. The smaller box today contains 164 and the bigger 1,293

⁴⁵ A short overview of coin cast collections was written by Laidi Laiverik, "Mündivalandid Tartu Ülikooli Klassikalise Muinasteaduse Muuseumi kollektsoonis", *Muuseum*, 2, (1996), 13–15.

⁴⁶ About the evacuated objects and related matters, see Inge Kukk *et al.*, *Dorpat – Yuryev – Tartu and Voronezh: the fate of the University Collection*. I (Tartu: Tartu Ülikooli Kirjastus, 2006) and *International Restitution Conference "Estonian-Russian Co-operation in Museology: The History and the Disposition of an Art Collection Established by Professor Morgenstern at Tartu University in 1803", 15 and 16 September 2000, Tartu, Estonia*, ed. Anu Laansalu (Tartu: Tartu Ülikool, 2001).

⁴⁷ Ch. L. Stieglitz was a German lawyer, but also an art researcher and an artist who specialised in drawing.

⁴⁸ Th. E. Mionnet was a French archaeologist and numismatic who worked in the National Library of France, in the coin collection department.

⁴⁹ Morgenstern, "Museum der Kunst in Dorpat. Beitrag zum Generalbericht der Universität Dorpat für das Jahr 1833", 72

brown sulphur mass casts made from Roman and Greek original coins. There is an entry in the *Catalogus mss. et bibliothecae Carol Morgenstern. Supplementum* that Morgenstern had bought the box *Medailles Grecques* in 1809 in Paris for his private collection.⁵⁰ It is currently assumed that he donated the collection to the museum in 1853, along with other objects listed in the catalogue edited after his death. But the accession book of coins also contains a paragraph written about the impression and provides reason to assume there were two similar collections.⁵¹

THE ART MUSEUM IN THE STUDY PROCESS

As mentioned above, Morgenstern came from Germany and had spent ten years in Halle as a student and lecturer.⁵² In Halle, he became acquainted with many distinguished persons who influenced his views on scientific activity in his later life. In Halle, Morgenstern was a student in a philological seminar led by the German philologist and critic Friedrich August Wolf (1759–1824), whose ideas obviously formed one of the greatest influences on Morgenstern.⁵³

While the recovery of the spirit of Greece required precise, historical interpretation of texts, Wolf enjoined his student not to ignore the contribution that knowledge of sub-field epigraphy and numismatics could make to the construction of the ancient world. The exact knowledge of the Greek language was not sufficient for an understanding of the poems of antiquity, in regard to the talent and genius of their authors. The science of antiquities (*Altertumswissenschaft*) encompassed twenty-four disciplines for Wolf, from grammar to geography. Knowledge of all the disciplines was theoretically needed to help decipher the evidence provided by a text. Wolf differentiated between “first class” disciplines, such as linguistic, metrics and grammar, and “second class”, including numismatics, history, geography and several kinds of archaeology.⁵⁴ Morgenstern

⁵⁰ *Catalogus mss. et bibliothecae Carol Morgenstern*, 2.

⁵¹ *Verzeichniss des Museums der Kunst der Kaiserl. Universität zu Dorpat angefertigt von dessen ersten Sammler und Director Karl Morgenstern. Zweiter Band. Münzen*, (Dorpat: s.n., 1808).

⁵² See note 1.

⁵³ See Anne Lill, “Karl Morgenstern als Student im Seminarium Philologicum Halense“, *Konferenz zur 200. Wiederkehr der Gründung des Seminarium Philologicum Halense durch Friedrich August Wolf*: Wissenschaftliche Beiträge der Martin-Luther-Universität 36 (Halle, Wittenberg: Martin-Luther-Universität Halle-Wittenberg, 1989), 113–118.

⁵⁴ Suzanne L. Marchand, *Down From Olympus: Archaeology and Philhellenism in Germany, 1750–1970* (Princeton, NJ: Princeton University Press, 2003), 21.

was also acquainted with J. J. Winckelmann's art history. Winckelmann sorted objects according to national styles and chronological sequence. His categories owed more to his considerable knowledge of Greek literature than to his quite narrow familiarity with original sculpture. The few monuments he did see in person were largely Roman copies of free-standing, post-Periclean Greek works. But he had studied a large number of ancient gemstones, coins and figurines in Dresden.

The fact that Morgenstern knew the principles and ideas of people who influenced the subject fields in which he himself was active helped him to create the learning programmes for the philosophy faculty. Classical philology and art history were combined in his courses. He held lectures on ancient authors, explicated the texts of Homer, Plato, Horace, Lucian and many others, and taught Latin style, aesthetics, art history and classical archaeology. From the records of his lectures, it is clear that he actively used the museum in his art and archaeology lectures, even though the museum was crammed into his private apartment until 1809.⁵⁵ In 1809 the university's main building was completed, and the art museum moved from Morgenstern's apartment into new rooms. Definitely, the change made a visit to the museum more comfortable, because from then on it was possible to ask Morgenstern to show the museum rooms outside the lecture hours.

In 1808 Morgenstern took a trip to Germany and then went on to Paris, Switzerland and Italy. On his return, he published his notes about the trip.⁵⁶ The book consists of letters, lists of art objects and descriptions of art and cultural objects he had seen on his trip. The first part of the book deals with Naples, the second part Florence and the third part Milan and other cities. The descriptions in the book are not in chronological order, but are written from the notes taken during the trip, and with the help of literature later in Tartu. The ideal trip for Morgenstern was educational, with an enlightening character that required thorough preparation. He tried to provide the reader of his book with diverse and detailed information.⁵⁷

Morgenstern visited many art museums, galleries and private collections. Inspired by the emotions engendered by his travel, he used the

⁵⁵ *Anzeige der Vorlesungen, welche auf der Kayserlichen Akademie zu Dorpat . . . gehalten werden*, (Dorpat: Mattiesen, 1802–1918).

⁵⁶ Karl Morgenstern, *Karl Morgenstern's Reise in Italien im J. 1809. Auszüge aus den Tagebüchern und Papieren eines Reisenden*. (Dorpat, Leipzig: P. G. Kummer, 1811–1813).

⁵⁷ Juta Keevallik, Rein Loodus, Lehti Viiraja, *Texte über Kunst und Architektur I. Kunstschriftung in Estland von 1777 bis 1863* (Tallinn: Teaduste Akadeemia Kirjastus, 2000), 106–109.

material and new knowledge in his lectures. In 1810 in his archaeology lectures he talked about the history of ancient architecture, paintings and glyptic art.⁵⁸ Morgenstern continued his lectures on ancient art and archaeology throughout his career, as did his successors. Only in 1810 and 1813 was glyptic art left out of his lecture plans.

Morgenstern gave lectures on numismatics three times each in 1819, 1821, 1833 and 1835. He gave examples to illustrate his lectures using the collection of coin casts, as well as original ancient Greek and Roman coins.⁵⁹ The lectures on numismatics were continued for a while by his successors: Ludwig Preller lectured on ancient coins in 1841, Ludolph Stephani in 1849 and Ludwig Mercklin in 1855 and 1859. There was no good reason for discontinuing the lectures on numismatics, except for a strong change in the collecting ideology: what became stressed was the collecting of plaster sculptures copied from ancient originals, which were thought to be the best devices for teaching ancient art. Receding into the background were the collections of prints and paintings established by Morgenstern at the same time as the cast collections.

CAST COLLECTION AFTER MORGENSTERN

The next important person in the history of collecting casts for the University of Tartu Art Museum was the director Ludwig Mercklin (1816–1863). His era can be characterised as the beginning of the foundation of a systematic collection of plaster sculptures copied from ancient originals. This idea paved the way for the ideal cast collection: the almost perfect collection of casts of coins and gems already existed and the casts of ancient sculptures provided the missing piece.

In 1858 a commission was organised to assess and analyse the collections of the art museum. The commission decided to pay more attention to ancient art, which at that time was one of the basic trends in the studies. By that time, only eleven plaster sculptures had been acquired for the art museum, although these were considered to be the most valuable teaching aids for archaeology and art history.⁶⁰ The commission

⁵⁸ *Anzeige der Vorlesungen*, 1810, 4.

⁵⁹ *Verzeichniss des Museums der Kunst der Kaiserl. Universität zu Dorpat angefertigt von dessen ersten Sammler und Director Karl Morgenstern. Zweiter Band. Münzen* (Dorpat: s.n., 1808).

⁶⁰ Marchand, *Down From Olympus*, 35–36.

recommended buying the forty best-known plaster sculptures copied from Greek art for the museum. To fulfil the purpose, the council of the university decided in 1860 to send Mercklin to Germany, England, France and Italy to order the casts.⁶¹ He spent four months abroad and made personal contacts with plaster workshops to facilitate the later ordering of the casts.⁶²

The same trend continued into the 20th century. There was no longer an interest in small artefacts, such as coins and gems, and the collection of casts was increased only in terms of sculptures.⁶³

CONCLUSION

The opening of the museum in Tartu in 1803 and the later foundation of a systematic collection of ancient art was an innovative step taken far from the centre of archaeological findings, public and private collections and contemporary scientific literature. Director Karl Morgenstern, an erudite man influenced by the ideas of the Enlightenment, provided a strong basis for the conception and collections of the museum. His high-level education, close relationships with key people, including art specialists and art-dealers, and his enterprising spirit helped him to establish the cast collection described above.

The gem cast collections acquired by Morgenstern can be divided into two parts: the casts specially bought for the museum, and the casts he bought for his private collection and donated to the museum after his death. The first part consists mainly of big encyclopaedic volumes or smaller school editions with the content related to antiquity. The second part, donated in 1853, contains 'art volumes': modern art works engraved on gems. For the art museum, this was a precious addition.

The cast collection of coins consisted of editions by Stieglitz and Mionnet. The number of casts in these editions was big enough to pro-

⁶¹ L. Mercklin visited Germany and Italy in 1846 out of scientific interest as much as to deal with poor health. He visited libraries and museums in Italy to become acquainted with philology and substantial antiquities. For more detailed information on the biography of Mercklin, see Niina Raid in "Ludwig Mercklin", *Akadeemia*, 10, (1990), 2141–2150.

⁶² *Ibidem*, 2147. L. Mercklin wrote about his trip in the manuscript "Bericht über eine Reise 1860". The manuscript is in the Library of Tartu University, in the collections of rare books, manuscripts, photos and works of art.

⁶³ When the opportunity arose, ancient originals, mainly vases, were also acquired.

vide an overview of Greek and Roman numismatics. Beside the coin casts, the museum also had a big collection of original Greek and Roman coins.

The collection of plaster sculptures was modest during Morgenstern's time in the museum. However, the casts he acquired were well-known. Considering the low budget of the museum, an important factor was that he got some of the sculptures free from local landlords.

A re-evaluation of the collections and ideas was required after a half century. We should acknowledge Mercklin as the author of the new idea of concentrating the collecting only on ancient art and plaster casts. Further investigation is needed on the completion of the sculpture cast collection under Mercklin, and on his travelogue manuscript from the year 1860.

Today the cast collection is used in the study of art history, as well as supporting school programmes and satisfying private interest. The collection is well maintained and actively exhibited, being the only one of its type in Estonia.

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KOKKUVÕTE: Valandite⁶⁴ lummuses – Karl Morgenstern Tartu Ülikooli kunstimuseumis (1803-1837)

Tartu Ülikooli kunstimuseum on tuntud oma suure ja mitmekülgse valandikogu poolest. Sellele kogule pani aluse Tartu Ülikooli kunstimuseumi esimene direktor Johann Karl Simon Morgenstern (1770–1852). Ta tuli noore mehena Saksamaalt Eestisse, 1802. aastal taasavatud Tartu ülikooli ja hakkas klassikalise filoloogia, esteetika, kõnekunsti, kunsti- ja kirjandusajaloo professori, raamatukogu ja kunstimuseumi direktorina ellu viima mõtteid, mis lähtusid valgustusfilosoofiast. Ta pidas ideaalseks inimeste harimist kunsti ja teaduse kaudu.

⁶⁴ Valand on originaalilt võetud vormiga valmistatud täpne koopia.

Saksamaal Halles õppis ja töötas Morgenstern F. A. Wolfi (1759–1824) rajatud filoloogilises seminaris. Wolf, kes pidas antiiksete tekstide mõistmiseks vajalikuks lisaks filoloogilistele teadmistele ka teadmissi ajaloost, numismaatikast, geograafiast, arheoloogiast jm, mõjutas Morgensterni vaateid õppimisele ja õpetamisele. Morgenstern oli tuttav ka J. J. Winckelmanni ideedega kunstiajaloo kohta. Tema lai silmaring ja kunstihuvi võimaldasid tal Eestisse asudes juhtida ülikooli juurde kunstikogu rajamist ning kasutada seda aktiivselt õppetöös.

1803. aastal avatud kunstimuuseumi kogudesse hankis Morgenstern graafikat, joonistusi, maale, medaleid, münte ja gemme. Samal ajal alustas ta ka valandikogu komplekteerimist, ostes Saksamaalt ja Venemaalt gemmide ning antiikmüntide järgi valmistatud valandikogusid. Kuna Morgensternil oli ka isiklik kunstikogu, mille ta pärandas kunstimuuseumile, siis on siinne gemmivalandite kogu väga esinduslik. On olemas nii mahukad entsüklopeedilised kogud nagu Ph. D. Lipperti ja Ph. von Stoschi daktülioteegid, lihtsa vormistusega õppeotstarbelised kogud kui ka kodus eksponeerimiseks mõeldud väljaanded.

Morgensternil õnnestus osta ja saada annetuseks ka mõned antiikskulptuuride järgi valmistatud kipsvalandid, kuid nende osakaal jäi 19. sajandi esimesel poolel marginaalseks. Ta avaldas küll soovi soetada ülikoolile valandikogu silmapaistvamatest antiikskulptuuridest nagu oli näiteks Göttingenis, kuid paraku jäi see ressurside puudusel teostamata.

Raamatukogu ja kunstimuuseumi juhtimisega paralleelselt tegeles Morgenstern õppetöoga. Ta pidas loenguid mitmete antiikautorite (nt Homeros, Platon, Horatius), ladina keele stiili, esteetika, kunstiajaloo ja klassikalise arheoloogia, numismaatika, antiikarhitektuuri ja glüptika kohta. Loengute visualiseerimiseks kasutas ta kunstimuuseumi kogusid.

Kuigi süstemaatiliselt hakati antiikskulptuuride valandeid ja antiik-esemeid koguma pärast 1858. aastat ülikooli vastava otsusega, pani Morgenstern oma valgustusideedest kantud maailmanägemusega aluse kogule, mille kunstiline ja temaatiline tase ning maht oli juba 19. sajandi lõpus võrreldav teiste samalaadsete Euroopa akadeemiliste valandikogudega.