

FOREWORD

This issue of *Baltic Journal of Art History* is not a topical “special issue” but compiled of scholarly papers on various subjects. However, it has been possible to include submissions with approaches that fit together in an interesting way, thereby allowing issue 12 of *BJAH* to be viewed as a significant addition to the research on Estonian 19th century art. This time the issue is knowingly focused on archival research, by introducing much valuable additional material on the history of Baltic German art.

The opening article of the current issue is Tiina-Mall Kreem’s article on the famous Swiss physiognomist Johann Caspar Lavater and his meaning in Estonia’s visual legacy. Titled “Johann Caspar Lavater in Estland. Über seinen Einfluss, einige Portraits und einige Gedanken über die Portraitkunst”, the article examines the portraits of Lavater himself in Estonian art collections, as well as the impact of his physiognomic approach on portraiture at the turn of the 19th century.

The other large-scale research included in this collection is the article by German art historian and curator Christin Conrad, ““Das Bild hat einigen historischen Werth und deshalb wird es vielleicht ausgestellt...” Zum Ausstellungsdebüt Julie Hagens in München: das Porträt des Freundes und Mentors Moritz Rugendas”. The article investigates the issue of the authorship of a portrait of Moritz Rugendas in the Art Museum of Estonia. In her analysis of this artist’s portrait, which has gone unnoticed in Estonia to date, Christin Conrad, the biographer of Tartu artist Julie Hagen-Schwarz and the person best acquainted with the correspondence archive of the Hagen family, sheds more light on Julie Hagen’s circle of friends and body of work during her years as a student in Munich between 1848 and 1850. With its selection of topics and pictures, the article complements both the exhibition of Julie Hagen-Schwarz’s work curated by Christin Conrad in the spring of 2016 in Augsburg and the

exhibition catalogue. This significant event related to the research and introduction of Baltic art internationally is analysed in this issue with a separate review in the *Miscellanea* section.

The section called *Sources and Documentation*, which deals with the source material of Baltic art history, is the focal point of this issue. The section includes two significant sets of correspondence by 19th century artists: Woldemar Krüger's letters to his patron, friend and future art connoisseur Karl Eduard von Liphart, which were written between 1832 and 1834; and Ludwig Maydell's letter from Rome in 1823. Krüger's letters come from the Herder Institute in Marburg, where the Lipharts' family archive is stored along with many other collections related to Baltic history that are of great value to local art research. Dorothee M. Goeze, the keeper of the document collection at the Herder Institute, organised the transcription of the selection of W. Krüger's letters and she has also written a short survey of the collection for this issue. Letter by letter, these unique sources, which have become readable with the gracious assistance of the Herder Institute, are revealing the relationship between W. Krüger and K. E. Liphart. Ingrid Sahk of the University of Tartu Art Museum has analysed and provided commentary on this relationship, as well as Krüger's creative paragons and the topic of Liphart's art collection for this issue.

Another valuable find is Ludwig Maydell's letter in the Estonian Historical Archives, the publication of which was made possible by Moonika Teemus's transcription and commentary.

As has become the tradition, *Miscellanea*, the *BJAH*'s last section, includes news and fresh finds from Estonia's museum and restoration landscape. This time, it includes Risto Paju's article on the figure of St. James from the Tallinn City Museum, Anneli Randla's summary of the research related to the coats of finish in the Pilstvere Church loft and Hilikka Hiiop's survey of the Aruküla Manor murals.

I would like to thank all the co-authors and hope that this issue of *BJAH* will be of lasting value as a compilation of case studies and source material on (19th century) Baltic art.

KADI POLLI, EDITOR