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ART HISTORICAL PHOTOGRAPH COLLECTION OF THE UNIVERSITY OF TARTU. FROM THE PAST TO THE FUTURE*

There can be no doubt about the importance of photography for art history. For example, we cannot imagine today an overview of the history of art without the photographic reproductions of works of art or a lecture on art history that is not supported by numerous illustrative examples. Actually, the photographic revolution in art history only took place about a hundred years ago. After the introduction of photography to the public in the first half of the 19th century, the wide opportunities for its use in art history were clearly obvious,¹ but despite that art historians did not accept it immediately² and preferred to use traditional graphic reproductions in their research and writings. The reason for this was that in the early years of photography it was not possible to reproduce all works of art without distortions.³ The first photographs were only two-coloured and, besides, it was not possible to reproduce all the colours naturally until the invention of orthochromatic film at the end of the 19th century. Camera sensitivity was low with respect to yellow and red colours and its extreme sensitivity to blue and violet tones meant that, for example, yellow stains on marble or verdigris on bronze statues turned, respectively, dark or pale in photographs and the colour harmony of a polychrome object was fully lost.⁴ In

* With the following article I would like to thank Kaur Altoa, on whose initiative and guidance the collection has been reorganised and scrutinised.

¹ Anthony Hamber, "Use of Photography by 19th-century Art Historians", *Art History through the Camera's Lens* (Gordon and Breach Publishers, 1995), 107.

² Art historian Carl Justi was categorically against the use of photographic reproductions, claiming that they spoil the impression of the original (Christopher L. C. E. Witcombe, *Art History and Technology. A Brief History*, <<http://witcombe.sbc.edu/arth-technology/index.html>> (12.2.2009). At the same time, John Ruskin used numerous daguerreotypes (Witcombe) in preparation to writing his encyclopaedic work, *The Stones of Venice* (published in three volumes in 1851–53), although in his work he had to use their reproductions in copper engraving.

³ Jennifer Montagu, "The "Ruland/Raphael Collection"", *Art History through the Camera's Lens* (Gordon and Breach Publishers, 1995), 40.

⁴ Trevor Fawcett, "Plane Surfaces and Solid Bodies", *Art History through the Camera's Lens* (Gordon and Breach Publishers, 1995), 70.

the period from the 1840s to the 1860s, the technical capabilities of photography were most suitable for photographing still objects with a wide-angle view,⁵ that is, mainly for the reproduction of architecture. Due to this, photographs came to be linked mainly with architecture and, accordingly, conservation. After the invention of orthochromatic photography, it also came to be used for the reproduction of paintings,⁶ which pleased the well-known *connoisseur* Bernard Berenson (1865–1959), among others. Berenson even assumed that art history could rise to the same level as science.⁷ At the end of the 19th century, the role of photography became very important for the rise of art history in its present form.⁸ Ralph Liebermann has said that writing about art before the introduction of photography could not be regarded as anything else but aesthetic creation. However, thanks to photography, art writing became a science based on analysis.⁹ Very soon art history became dependent on photographs, perhaps even more than many art historians could have possibly anticipated.

At the beginning of the 20th century, photography developed rapidly and a photographic industry targeted at the general public was born. Compared with earlier times, photography became much simpler and was put to use in all spheres of human activity. Characteristically, in the age of Modernism, faith was implicit in the truth of a photographic document. The period proposed the photograph as an industrial, ‘faktura’-free vehicle for optical information, and the camera as an instrumentalized, super-human prosthetic for enhanced human perception. László Moholy-Nagy launched the notion of a “new way of seeing” (*Neues Sehen*), which was defined as a new visual language that would influence all culture.¹⁰ Even after World War II, this understanding of photography was still vital, as William Ivins Jr published a paper on the history of the art of printing in

⁵ Kathrine Horste, “The Neurdein Frères and the Photography of Mediaeval Architecture”, *History of Photography*, 26:4 (Winter 2002), 276. It is necessary to take the dependence of early photography from natural light into account.

⁶ Helene E. Roberts, “Documents in the History of Visual Documentation. Bernard Berenson on Isochromatic Film”, *Art History through the Camera’s Lens* (Gordon and Breach Publishers, 1995), 123.

⁷ Bernard Berenson, “Isochromatic Photography and Venetian Pictures”, *Art History through the Camera’s Lens* (Gordon and Breach Publishers, 1995), 128.

⁸ Helene E. Roberts, “Preface”, *Art History through the Camera’s Lens* (Gordon and Breach Publishers, 1995), xi.

⁹ Ralph Liebermann, “Thoughts of an Art Historian/Photographer on the Relationship of His Two Disciplines”, *Art History through the Camera’s Lens* (Gordon and Breach Publishers, 1995), 218.

¹⁰ Michel Frizot, *Neue Geschichte der Fotografie* (Könemann, 1998), 463.

which he attempted to show that photographs lacked subjective elements that were characteristic of earlier graphic techniques.¹¹ In the 1970s, Ivins's theses were criticised by Estelle Jussim, who argued that, as with every medium, photography had its own syntax, codification and distortions.¹² Although today photographs can no longer be treated as transparent and objective mediators of reality, without seeing influences of human and technical interference, the use of photographs as a substitute for reproductive reality is an inseparable part of our daily lives.

In academic institutions, the newly invented photographs were viewed as a means for the documentation of buildings and samples, which justified their accumulation in cultural and scientific collections.¹³ At the end of the 19th century and in the first half of the 20th century, photographic collections were gradually built up at universities or other institutions where art history was taught. Photographs were a splendid means for the description of the formal and meaningful aspects of works of art, as well as a means for the remembrance and comparison of details on which the comparative-historical art history method was based. At Harvard University, the use of photography in the teaching of art history began in 1874.¹⁴ In 1880 Watson Gordon Brown, Professor of Fine Arts at Edinburgh University, began his photographic collection of works of art and architecture.¹⁵ At most US universities, collections of photographic reproductions of works of art were built up at the beginning of the 20th century.¹⁶

The Baltic Journal of Art History at Tartu University has articles on issues concerning analysis for which photographs have been used as one of the main aids. Therefore, it is fully pertinent to talk about a photographic collection that, on the one hand, was widely known among Estonian art historians and, on the other hand, was an inexhaustible treasury, especially for the study of Estonian mediaeval architecture. This article gives an introductory overview,¹⁷ concerning the formation of the Art Histori-

¹¹ William Mills Ivins, *Prints and Visual Communication* (Harvard University Press, 1953), 95.

¹² Estelle Jussim, *Visual Communication and the Graphic Arts* (New York: R. R. Bowker, 1974), 308.

¹³ Helena E. Wright, "Developing a Photographic Collection National Museum of American History", *History of Photography*, 24:1 (Spring 2000), 1.

¹⁴ Witcombe, *Art History and Technology*.

¹⁵ <<http://www.arthistory.ed.ac.uk/resources/slidelibrary.htm>>, (12.2.2009).

¹⁶ Horste, "The Neurdein Frères and the Photography", 293.

¹⁷ See also Eero Kangor, *Fotode dateerimise ja atribueerimise probleeme Tartu Ülikooli Kunstiajaloolises Fotokogus*, Magistritöö, Juhendaja K. Konsa, kaasjuhendaja K. Altoa (Tartu Ülikool, 2008).

cal Photograph Collection of the University of Tartu, which is connected with the rise of professional art history study at the University of Tartu in the early 1920s – the subject, what has been scrutinised by Mirjam Peil¹⁸ and Mart Eller¹⁹, and later authors have often referred to them²⁰.

In contrast to many other Estonian photograph collections, collection of the University of Tartu also has an international dimension and importance due to the specifics of its formation and development. This international dimension is not only connected with the subject of the photograph collection and the persons who have contributed to its development, but also with the historical reasons for the choices and omissions caused by both these factors, which is explicit in the contents and structure of the photograph collection. By this the Swedish Professors Tor Helge Kjellin and Sten Ingvar Karling played a major role in the formation of Estonian art theory and history, as well as in the development of the Art History Cabinet and its collections. Among other things, thanks to the involvement of these two professors made it possible to widen the understanding of art links between Estonia and the rest of Europe. Estonian history of art came to be seen as a part of the art of the Baltic Sea area. According to Mart Eller, another contribution of the Swedish art historians was that the descriptive art history method fostered by Baltic-German art historians was complemented by comparative-historical methodology.²¹ It is in connection with these developments that it is necessary to view the history of the Art History Cabinet and the formation of its photograph collection.

In these connections the photographic collection of the Art History Cabinet must be regarded as a valuable source not only in the meaning of the documentary basis but also on a much broader cultural space. The

¹⁸ Mirjam Peil, “Kunstiteadlased Tartu Ülikoolis 1919–1940”, *Tartu Ülikooli ajaloo küsimusi*, VII (1979), 118–126.

¹⁹ Mart Eller, “Kunstiajaloo uurimine”, *Leninlik etapp eesti ajalooteaduses* (Tallinn: Eesti Raamat, 1970), 252–282; Mart Eller, “Professor Voldemar Vaga – kunstiajaloolane ja pedagoog”, *Töid kunstiteaduse ja -kriitika alalt*, 3 (Tallinn, 1980), 6–24; Mart Eller, “Tartu Ülikooli osast eesti kunstiteaduses 1920–1930-ndail aastail I”, *Kunstiteadus. Kunstikriitika*, 5 (Tallinn, 1983), 60–75; Mart Eller, “Tartu Ülikooli osast eesti kunstiteaduses 1920–1930-ndail aastail II”, *Kunstiteadus. Kunstikriitika*, 6 (Tallinn, 1986), 158–173; Mart Eller, “Kunstiajaloolased Tartu Ülikoolis aastail 1940–1989”, *Kunstiteaduslikke uurimusi*, 7 (Tallinn, 1994), 63–110.

²⁰ Ene Lamp, “Professor Voldemar Vaga ja Eesti kunstiteadus”, *Eesti kunstiteadus ja -kriitika 20. sajandil. Konverents prof Voldemar Vaga 100. sünniaastapäeva tähistamiseks Tallinnas, 21.–22. okt. 1999*, Eesti Kunstiakadeemia toimetised, 9 (2002), 9–16; Jaak Kangilaski, “Sten Karling and Estonian history of art”, *Sten Karling and Baltic Art History* (Estonian Academy of Arts, 1999), 18–22.

²¹ Eller, “Kunstiajaloo uurimine”, 256.



Fig. 1. Art history professor Sten Ingvar Karling with his associates and students in the Cabinet of Art History in 36 Lai Street upon his departure from Estonia. 1st row from the left: Armin Tuulse, Lilli Kaelas, Sten Karling's wife Kerstin, Sten Karling, Olga Paris (Berendsen), Voldemar Vaga and Jaan Tarmu. 2nd row: 4th from the left Niina Raid, Iina Mägi, Meta Pudersell, Heini Paas, A. Kuldsepp. 3rd row from the left: Valve Teetlaus, Tigane, 5th Tuui Koort, Mery Markus, Virve Milk (Hinnov) and Virge Tork. Photo by Eduard Selleke, 27.3.1941 (Art Historical Photograph Collection).

already existing collections were thoroughly changed. As a matter of fact a large proportion of the photographs were undated and unattributed.²² As a result of the organisation process, the work with the collections was turned into a treatment of the problems of the dating and attribution of the photographs, as a precondition for more thorough analyses and formed the basis for future studies of art history in Estonia since 1920s and 30s.

THE CABINET OF ART HISTORY IN THE YEARS 1922–1924

Mart Eller, who has analysed the role of Tartu University in Estonian art history in the 1920s and 1930s, has said that the new art history Professor, T. H. Kjellin, set up an Art History Cabinet²³ at the Chair of Art History. Proceeding from the specificity of the discipline and perhaps his

²² Kangor, *Fotode dateerimise ja atribueerimise probleeme*.

²³ Eller, "Tartu Ülikooli osast eesti kunstiteaduses", 66.

earlier experience at Lund University in Sweden, Kjellin expressed on 14 January 1922 the wish for the establishment of an Art History Seminar (*Kunstgeschichtliches Seminar*).²⁴ He asked the university council to provide two rooms on the corner of Suurturg²⁵ and Rüütli Streets for his use. As the university did not have enough specialist literature, a collection of the Professor's personal books, reproductions and slides would have to be kept in one of the rooms, while classes would have to take place in the other one.²⁶ Still the rooms did not meet Kjellin's standards, as they were too dark for the study of works of art and were also situated too far away both from the Pallas Art Society (situated in Jaani Street, at the back of the Town Hall²⁷), as well as from the Institute of Classical Antiquity (in the main building of the university), whose collections Kjellin wanted to use in lectures. Finally, at the Professor's insistence, the second floor of Rüütli Street 2 became the location of the Cabinet. But it stayed there only for a brief period, as in the summer of 1923 it was moved to Lai Street 36, where it remained until 1941.

Art History Cabinet became the place where the collections for study and research work – in addition to the above mentioned collections also photographs, negatives, measurement records and excerpts from archives – were kept. Besides that, Kjellin wanted to establish “a church archaeology museum” at the chair²⁸.

The collection of Estonian Buildings and Art Heritage was first mentioned by Kjellin in his 1923 activity report to the University Council.²⁹ For the creation of the collection, the Professor, along with the students, made research trips both in Estonia and Latvia.³⁰ He took photographs

²⁴ Estonian Historical Archives [Ajalooarhiiv, EAA], 2100-6-361, 1.

²⁵ Today Raekoja plats.

²⁶ Side by side with cupboards, a large table intended for the viewing of works of art, a desk and blackboard also 15 chairs are mentioned in the list of furnishings needed, which means that Kjellin originally counted on 15 art history students. Another piece of equipment the Professor asked was an epidiascope, an instrument for modern lecture and seminar work. It later appeared that the number of students was about 40 (EAA, 2100-6-361, 2).

²⁷ The house was destroyed in World War II.

²⁸ It appears that he had already collected about 80 examples of roof tiles, bricks and gravestones, as well as, medieval and later archaeological finds. There is a photo in Art Historical Photograph Collection of a 17th century gravestone of Herm. Nieroth and Gertrud Brinck that was kept in the Art History Cabinet, but its current location is unknown.

²⁹ EAA, 2100-2b-35, 32.

³⁰ In summer 1922 H. Kjellin visited Läänemaa County and the islands, was in Tallinn, Narva (incl. Ivangorod), Võru, Valga, Rakvere and its vicinity, Petseri and Irboska

himself, bought postcards and ordered photographs from professional photographers. Moreover, detailed architectural descriptions and lists of movable property drawn up by the students³¹, and measurement records of churches ordered from engineers³² were collected. The ordering of high-quality photographs and measurement records, as well as the cost of travelling about the country, entailed considerable expense, for the financing of which the funds were allocated to the chair. But also extra funds had to be raised elsewhere. For example, the photographing of the Petseri Monastery was supported by the Petseri Popular Education Society³³ and that of Haapsalu Castle by the Haapsalu municipal government³⁴. The well-known Estonian photographers, the Parikas brothers³⁵, made a considerable contribution to the photograph collection³⁶. Although T. H. Kjellin decided to leave Estonia in 1924, an awe-inspiring collection had been collected by that time; according to the inventory of 1925, it had 3,100 photographs and negatives and 125 measurement records.³⁷

COLLECTION OF ESTONIAN BUILDINGS AND ART HERITAGE IN 1924–1933

After Kjellin left, Art History Cabinet was officially headed by the classical philology lecturer Pärtel Baumann (from 1929 Pärtel Haliste). In practice Voldemar Vaga, who had been employed as a temporary auxiliary staff member in March 1923³⁸, took care of the collections. After the

and in the autumn once again in Rakvere, Kadrina, Haljala and Palmse. In summer 1924 he visited Latvia. Before leaving Estonia H. Kjellin organised a research tour with students to Haapsalu, Kuressaare, Karja, Valjala, Mustjala, Kihelkonna, Kärla and Kaarma.

³¹ Elsbet Parek, "Tartu – minu ülikoolilinn 1922–1926", *Litteraria. Eesti kirjandusloo allikmaterjale*, 14 (Tartu, 1998), 37ff.

³² T. H. Kjellin had close cooperation with the architects N. Paulsen and O. Grohmann. Among other things, the latter worked as a photographer in Tallinn.

³³ See photonegatives of Petseri in Art Historical Photograph Collection.

³⁴ National Archives of Sweden [Riksarkivet, RA], The Baltic Collection of Kjellin [Kjellins baltiska samling, KBS], Vol. 1, Brev till och från Helge Kjellin.

³⁵ They had an atelier in Kuninga Street 1 in Tallinn between 1910–40.

³⁶ In 1925 the Parikas brothers donated to Art History Cabinet 628 photographs worth 30,000 Estonian marks (Estonian Literary Museum, The Estonian Cultural History Archives [Eesti Kirjandusmuuseumi Kultuurilooline arhiiv, EKM EKLA], 256-16:2, 74). The sizes of the photographs were 24 by 30, 18 by 24, 13 by 18, 12 by 16.5 and 10 by 15 cm (*Ibidem*, 95).

³⁷ EAA, 2100-2b-35, 63ff.

³⁸ Before him Eva Pedriks, a student, worked as librarian and assistant in Art History

Professor's departure, replenishment of the collections was no longer as intensive. The main work centred on the systematisation of the existing materials. There was also the problem that, when leaving Estonia, Kjellin took with him a lot of materials, which were partly returned only at the end of 1927.³⁹

In 1928 the Ministry of Education of Estonia (Heritage Protection Council) assigned the task for the registry of art monuments in connection with their conservation to Art History Cabinet which, what naturally had its positive impact to the to the further systematic replenishment of photographic collection.⁴⁰ The Professor of art history of the University of Tartu was officially a member of the Heritage Protection Council. Due to the vacancy of the chair, P. Bauman had to carry out the duty, but actually Voldemar Vaga, the later Professor of Tartu university took part in the meetings.⁴¹ In the rules of the council (1926) it was established that lists of art historical cultural heritage would be kept at Art History Cabinet.⁴² Two years later Voldemar Vaga presented to the Heritage Protection Council a work plan for the registration of movable art and cultural property⁴³, according to which registration of the inventory of churches should have taken place in the two following summers⁴⁴ (actually three years were required)⁴⁵. Later, in 1931, the council drew up a plan for the

Cabinet, but she did not work at organizing the photographs (EAA, 2100-6-368, 4; 2100-6-361, 17p). Eeva Niinivaara (née Pedriks, 1901–2000) was an Estonian linguist, literature historian and poetess (Juhani Salokannel, "Sajandipikkune elu Soome sillal", *Eesti Päevaleht. Arkaadia*, 10.11.2000).

³⁹ In his letter he asked for permission to keep 121 measurement records, 30 excerpts from archival records and 453 photographs (in the list the number of photographs is indicated after the place name). H. Kjellin's Baltic collection in the Swedish State Archives still has photographs with the Art History Cabinet stamp, assessed at about a couple of hundred in number (Kangor, *Fotode dateerimise ja atribueerimise probleeme*, 14).

⁴⁰ Voldemar Vaga, "Kunsti ajalugu", *Tartu ülikool sõnas ja pildis 1919–1932*, toim. Eerik Laid (Tartu Ülikool, 1932), 78 (cited in Eller, "Tartu Ülikooli osast eesti kunstiteaduses", 66).

⁴¹ In 1929 P. Haliste was dismissed from the post of member of the Heritage Protection Council and O. Freymuth, assistant of the Tartu University Library was appointed as his substitute (Estonian State Archives [Riigiarhiiv, ERA], 1108-5-371, 34ff). Also V. Vaga took part in the meeting together with Freymuth.

⁴² ERA, 1108-5-371, 1ff.

⁴³ Protocol of Heritage Protection Council [HPC], No 12 : 17. III 1928.

⁴⁴ Besides V. Vaga also H. Saarmann, E. Simenson and Rosendorf had to carry out the works. In summer 1928 each had to register the church inventory of one county, and if possible movable property in towns, on manors and elsewhere.

⁴⁵ According to a report presented in autumn 1928 (Protocol of HPC, No 14 : 27. X 1928) V. Vaga registered Tartu County churches, E. Simenson in Võru County and



Fig. 2. Professor Tor Helge Kjellin with his associates and students on the conservation works at St Mary-Magdalen Church in Ridala in 1924. Photo by Johannes Grünthal (Art Historical Photograph Collection).

broader registration of cultural heritage, in accordance with which, it was necessary to take measurement records of buildings, facades, and architectural and building structures⁴⁶, and photograph them on location.

E. Ederberg in the Viru, Järva and Harju Counties. In 1929 E. Simenson registered movable and immovable property in Pärnu County, V. Vaga in Viljandi County, Tallinn and Narva (EAA, 2100-5-286b, 2); 80 photographs were ordered from the photographer E. Selleke, 15 from K. Mägi, 38 from K. Akel and 8 from J. Riet (total 141). In 1939 Vaga registered movable art heritage in Setu and Valga Counties (EAA, 2100-5-286b, 28). Selleke was paid 167, K. Akel 66.50, and N. Nyländer 4.50 kr (total 238 kroons), Registration of art history heritage continued in 1931 (Protocol of HPC, No 24 : 14. II 1931).

⁴⁶ I found such description from V. Vaga's personal archives – three descriptions by O. Grohmann drawn up in 1932 (Nõo and Puhja churches and Tallinn's medieval houses at Rütli Street 10/8, 12 and 12a (EAA, 5358-1-53), and descriptions of manors (*Ibidem*, 36).

Moreover, it was necessary to draw up descriptions of cultural property, which had to contain data on building materials, constructions, colours etc., a short building history and a bibliography. The inventory would have to be undertaken by young architects and students⁴⁷ and collected at Art History Cabinet. Implementation of the plan ensured activity for cabinet and constant growth of its collections. During the next nine years, a total of 5,510 crowns was allocated for the inventory.⁴⁸ In the years 1929–32, collections increased by nearly 1,800 photographs and negatives.⁴⁹

COLLECTION OF ESTONIAN BUILDINGS AND ART HERITAGE IN 1933–1940

In the autumn of 1933, a new art history Professor, Sten Ingvar Karling from Sweden (1906–88), began working at the University of Tartu and remained in the post until he had to leave Estonia in 1941.⁵⁰ Under the Cultural Heritage Protection Act, he was appointed to Heritage Protection Council and actively took part in its meetings.⁵¹ In conservation and research work, Karling, like his forerunner, started to use a lot of student assistance. As a Professor he assumed the duty and also recommended to the students that they start studying the history of Estonian art.⁵² In this already existing Collection of Estonian Buildings and Art Heritage was of great help. The studies were tightly connected to the actual fieldwork and conservation. The support for this was received from Heritage Protection Council: in the first years of the activity (1925–33) about 10,000 Estonian crowns, in 1933–40 about 26,000 crowns.⁵³ After Karling took office, the

⁴⁷ Cooperation with the Tallinn Technicum was intended in making plans and drawings.

⁴⁸ See Kangor, *Fotode dateerimise ja atribueerimise probleeme*, Lisa 2.

⁴⁹ *Ibidem*, 16.

⁵⁰ S. Karling was officially dismissed from the post of Professor in June 1940 but he actually continued in office until spring 1941. Armin Tuulse's appointment as head of the Art History Chair from June 1940 took place retroactively in March 1941 (EAA, 2100-5-286c, 38).

⁵¹ For the first time he took part in a Heritage Protection Council meeting on 8 February 1933 together with Vaga (Protocol of HPC, No 33 : 8 II 1933.a); in later meetings (total 29) Vaga only replaced him on two occasions.

⁵² In comparison, it must be pointed out that T. H. Kjellin published his first paper on Estonian art history only in 1928 in Sweden, four years after leaving Estonia. Kjellin first started to read a course of lectures on Estonian art history only in the last semester of his office, in spring 1924 (Eller, "Tartu Ülikooli osast eesti kunstiteaduses", 65).

⁵³ In comparison we can quote the restoration activity during T. H. Kjellin's period. In 1924 the Professor received 100,000 marks (equal to 1,000 kroons) for the restoration of Karja Church and in 1926 as much for the Haapsalu Castle.

study of art monuments reached a comparable position with archaeology, that had been dominating up to that point.⁵⁴ The most extensive work was carried out in the Pirita Convent, Padise Monastery and Põltsamaa Castle. The Collection of Estonian Buildings and Art Heritage expanded in connection with the research, particularly with restoration and conservation work, that was carried out according to plans and under personal guidance of Professor Sten Karling. Beside the Professor his students Armin Tuulse⁵⁵ and Villem Raam offered their help.⁵⁶

Contacts with institutions abroad intensified during Sten Karling's term of office. It appears from archival records that, in the period from 1922–40, Art History Cabinet exchanged publications with 21 foreign organisations, mainly museums and universities.⁵⁷ In 1937 Art History Cabinet began to issue its publications, which made it possible to achieve wider distribution of the results of research carried out at the institution. For example, contacts were established with the photographic collection of the Marburg Art History seminar, from which about twenty photographs were ordered in 1937, Latvian Heritage Protection Council⁵⁸, Cluj University in Romania⁵⁹. Photographs of the Petseri Monastery and Ivanogorod's churches were received from the Kondakov's Institute.⁶⁰ It is not

⁵⁴ Preference to archaeology was also due to ideological reasons. Archaeology certainly had a priority as it was dealing with the "glorious" times of Estonian history in the prehistoric times whereas a comprehensive study of Estonian art history also had to include the study of the heritage of the middle ages and later history that was considered as 700 years of Baltic-German dominance and enslavement. In the 1920s and 30s there was a discussion in Estonian art history about what should be regarded as Estonian art and some opinion leaders preferred not to include Baltic-German art in it.

⁵⁵ A. Tuulse's report of excavations in the eastern part of the Pirita abbey church in the annals of the Learned Estonian Society (in Estonian: *Õpetatud Eesti Selts*) in 1936 (Armin Tuulse, "Ergebnisse der Ausgrabungen in der Klosterruine zu Pirita im Sommer 1934 und 1935", *Õpetatud Eesti Seltsi Aastaraamat 1934* (Tartu, 1936), 134–154) and in 1938 (Armin Tuulse, "Ergebnisse der Ausgrabungen in der Klosterruine zu Pirita im Sommer 1936", *Õpetatud Eesti Seltsi Aastaraamat 1936* (Tartu, 1938), 48–58).

⁵⁶ EAA, 2100-5-286b.

⁵⁷ EAA, 2100-5-286c, 89.

⁵⁸ Art Historical Photograph Collection had a total of about twenty Latvian Heritage Protection Council photographs, received in the period from 1925(28)–40.

⁵⁹ *Ibidem*, 84.

⁶⁰ Among others, they include photographs of the Tikhvin miracle-working icon of 1558 of Our Lady in the Church of the Assumption of Our Lady in the Ivanogorod Castle. As Kondakov's Institute was dissolved in 1945 and the photograph collection of the institute handed over to the Art History Institute of the Czech Republic, it is not in a very good condition of preservation, so it is likely that the only photographs of that

surprising that the level of research carried out at Art History Cabinet led to the change of its name to the Art History Institute⁶¹, with increasing international reputation.

COLLECTION OF ESTONIAN BUILDINGS AND ART HERITAGE
DURING THE SOVIET AND GERMAN OCCUPATIONS, UP TO 1944

Unfortunately, dramatic historical events interrupted that road of development. After the change of regime Professor Sten Karling had to leave. Art History Cabinet was threatened with the evacuation of its inventory and personnel.⁶² In fact, a state evacuation plan was endorsed on 28 June in Moscow. On the same day, the Head of the Economics Department of Tartu State University, in a secret circular, gave the order to all subordinate institutions to hand over all toxic substances for storage in special storerooms.⁶³ Art History Cabinet should have stored its substances used in photography in the storeroom of the Inorganic Chemistry Institute in the main building of the university. On 25 June Armin Tuulse had handed over for storage at the Inorganic Chemistry Laboratory “11,200 slides, 20,500 photographs, 3,948 photo negatives and 246 drawings and plans”.⁶⁴ Comparing those figures with those dating from 1932, it appears that during Sten Karling’s term of office the slide and photograph collection had grown considerably. In 1933–40 1,958 negatives and 3,104 photographs (a total of 5,062 items) were added, of which *ca* one third may have been acquired thanks to Education Ministry funding, while the rest were acquired through Art History Cabinet’s own budget.⁶⁵ During Karling’s time at the office, an average of about 600 photographs and nega-

valuable icon are kept in Art Historical Photograph Collection.

⁶¹ *Eesti Vabariigi Tartu Ülikooli loengute ja praktiliste tööde kava 1939. aasta II poolaastal* (Tartu, 1939), 35.

⁶² *Universitas Tartuensis 1632–2007*, toim. Toomas Hiio, Helmut Piirimäe (Tartu Ülikooli Kirjastus, 2007), 435.

⁶³ EAA, 2100-5-286c, 131.

⁶⁴ EAA, 2100-6-361, 43. The list was drawn up on 30 June 1941. A signature dated 25 June 1941 was retroactively taken from Prof. A. Paris, head of the Inorganic Chemistry Laboratory, to confirm reception of the deposit. The actual move of the collections took place on 26 June. K. Hiir was paid a total of 24 roubles for bringing two loads from Lai Street 36 into the university main building (EAA, 2100-5-286b, 129), U. Eper received six roubles for three hours of moving the institute property (*Ibidem*, 130).

⁶⁵ Kangor, *Fotode dateerimise ja atribueerimise probleeme*, 18.



Fig. 3. Neoclassicistic interior of the Art History Cabinet at Lai Street 36 in Tartu. Photo by Eduard Selleke, 1941 (Art Historical Photograph Collection).

tives were added to the collection each year. The number of measurement records added during the last eight years totalled 100.

After Sten Karling's departure, Armin Tuulse was appointed head of both the chair and Art History Cabinet. The photography and the measurement

of Estonian art monuments continued, for which purpose the Education People's Commissariat allocated 16,000 roubles in 1940.⁶⁶ One year later, the German occupation replaced the Soviet one. In the autumn of 1941, Art History Cabinet had to give up its earlier long-term premises in Lai Street and move to a new location at Ülikooli Street 18A, where there was not enough room to house all the assets.⁶⁷ Many university buildings had been destroyed in the war, and faculties naturally wanted to have their institutions as close to each other as possible. The rooms allocated to cabinet⁶⁸ were so small that Armin Tuulse asked his friend V. Koern to take some of the assets for temporary storage in the rooms of the Physics Institute.⁶⁹ There were also personnel changes in Art History Cabinet: in 1940 Voldemar Vaga had been endorsed as a lecturer of Estonian and General Art History, as a result of which his workload increased and the next year Olga Paris⁷⁰ took his post in the Art History Institute. With this staff, work continued until spring 1944.

In the following years, the collections of Collection of Estonian Buildings and Art Heritage were supplemented by heritage rescue operations and preventive photography.⁷¹ In broader sense the attempts were made to re-establish the Heritage Protection Council⁷², attached to the Sciences and Arts Department of the Education Directorate, but it only met three times in 1942.⁷³ After it was dissolved, Heritage Inspector Erik Põld held office.⁷⁴ The council managed to endorse continued activity of the Art History

⁶⁶ EAA, 2100-5-286c, 40. Unfortunately there is no information about the use of that money.

⁶⁷ Eller, "Kunstiajaloolased Tartu Ülikoolis", 67.

⁶⁸ From 1939 the Art History Cabinet was renamed Art History Institute. The name "Art History Cabinet" was returned to in correspondence during the Soviet occupation period, although it is not quite clear whether it existed as a separate institution, because it was part of the Estonian and General Art History Chair (in Estonian *Kunstiajaloo Kateeder*), for further information see Mari Nõmmela, *Voldemar Vaga (1899-1999) ja Eesti kunsti ajalugu* (Tartu: EKM Teaduskirjastus, 2008), 86ff. During the German occupation the name Art History Institute was again put into use. Later the general abbreviated from Art History Cabinet was used.

⁶⁹ Eller, "Kunstiajaloolased Tartu Ülikoolis", 67, cit. 25.

⁷⁰ EAA, 2100-5-286c, 38.

⁷¹ Preventive photography was carried out on the supposition that art monuments could be destroyed in the war. Later it would have been possible to restore the monuments on the basis of the photographs taken.

⁷² A more thorough research of the organisation and activity of conservation in Estonia in the German occupation period is being carried out by Kristina Jõekalda at the Estonian Academy of Arts, whose master's thesis is not yet finished.

⁷³ EAA, 5358-1-56, see also: ERA, R81-1-309.

⁷⁴ EAA, 2100-5-286c, 105, 120.

Institute, with the measurement and description (including photography) of built monuments. In the summer of 1942, measurement records were compiled of churches that had suffered in the war or that had not been measured before.⁷⁵ Beginning in 1939⁷⁶, Tallinn Technical University student Jaan Eino Armolik compiled measurement records. Of the photographers, Eduard Selleke's services were used most often.⁷⁷ Cabinet also continued compiling an inventory of art monuments; in 1942 materials were collected in the city of Tartu and in its vicinity, while Tuulse, Vaga and Niina Raid⁷⁸ described and photographed art monuments in Tallinn. In November 1943 Art History Cabinet was given the duty of safeguarding Tartu's art monuments against air raids.⁷⁹ In 1944 the evacuation of Tartu University property to Königsberg was discussed,⁸⁰ but the property of Art History Cabinet remained in Tartu, where Voldemar Vaga promised to take care of it.⁸¹ The war had passed without fundamental damage. The Collection of Estonian Buildings and Art Heritage in the period 1941–44 even grew, what can be followed on the basis of Art History Institute's orders, reports and invoices. In spring 1944 there may have been about 7,000 negatives in collection (of these about 2,700 may have been copy negatives) and about 8,800 photographs.⁸²

FATE OF THE ART HISTORY CABINET AND ITS COLLECTIONS AFTER 1944

In August 1944 Voldemar Vaga was appointed head of the Art History Chair⁸³ of the restored Faculty of History and Philology⁸⁴. In 1946 he was promoted to Associate Professor and the next year to Professor. In 1944–48 Niina Raid worked as assistant in the chair, and in April 1945 Heini

⁷⁵ Eight churches burnt down completely in the war: those of Laiuse, Pilistvere-Risti, Põltsamaa, Kergu, Viru-Nigula, Lügänuuse, Märjamaa and Käina; the churches of Vaivara, Anseküla and Pöide had lost their steeples; those of Muhu, Ambla, Narva-Jaani their roofs and the churches of Türi and Kadrina both their roofs and the steeples.

⁷⁶ EAA, 2100-5-286c, 97.

⁷⁷ *Ibidem*, 129ff. Beginning from 1943 E. Selleke did most of Art History Cabinet's photographic work.

⁷⁸ Niina Raid contributed that work also later (*Ibidem*, 52).

⁷⁹ *Ibidem*, 149.

⁸⁰ *Universitas Tartuensis 1632–2007*, 451.

⁸¹ Voldemar Vaga, "Tartu, augusti lõpp–septembri algus 1944", *Mälestusi Tartu Ülikoolist 1900–1944*, koost. S. Issakov, H. Palamets (Tallinn: Olion, 1992), 458.

⁸² Kangor, *Fotode dateerimise ja atribueerimise probleeme*, 20.

⁸³ EAA, 5358-1-1.

⁸⁴ A Faculty of History and Philology existed in Tartu State University during 1940–41.



Fig. 4. Lai Street 36 in Tartu. The Cabinet of Art History was located on the first floor (Art Historical Photograph Collection).

Paas took the post of technician. After Raid left, Paas became the assistant of the chair, with the main duty of maintaining collections.⁸⁵ During the short-lived period of activity of the chair, Art History Cabinet had to change locations several times. In autumn 1945, the chair was moved to the ground floor of a dilapidated wooden house, with wood heating, at Veski Street 20.⁸⁶ In 1948 it once again moved to Lai Street, no longer in previous

⁸⁵ Eller, “Kunstiajaloolased Tartu Ülikoolis”, 69.

⁸⁶ The same house had been the residence of T. H. Kjellin during his professorship in 1922–24.

spacious rooms but in rooms facing the street at Lai Street 32. According to Paas, the rooms were good from the point of view of the preservation of the collections – there was even a suitable dry basement room for keeping the negatives and slides. But the existence of the Art History Chair was constantly at risk, and it was finally liquidated in the autumn of 1950. The property of Art History Cabinet was moved to rooms facing the yard at Lai Street 32, from where the collections were soon forced to leave.

However, at the end of the year, it appeared that dissolution of the Art History Chair would not necessarily have led to the dissolution of Art History Cabinet, although its property was scattered between various locations in the university buildings. The Collection of the cabinet property and preliminary organisation of the remaining part was on the agenda. In fact, by 1951 the property was assembled in the basement of the Chemistry Building (Jakobi Street 2). During the following three decades the collections were moved from one place to another. In 1952–62⁸⁷ the collections were located in the ground floor corridor of the Chemistry building, where it was necessary to change their location now and then. In 1962 they were moved into the university main building, where they shared rooms with the Museum of Classical Antiquity. Later the Cabinet was moved for a short period (1968–71) into the wood-heated Old Anatomical Theatre. In 1971 the Art History Cabinet collections found a place in the rooms of the present library of the Estonian Student Society at Tõnissoni Street 1. After repair work started there, Kaur Alttoa had to store them in his own home.⁸⁸ In 1994 the Tartu University Philosophy Faculty building was completed at Lossi Street 3, where the library and photograph collections were finally brought together from different locations.

ORGANISATION OF THE COLLECTION OF PHOTOGRAPHS AND
GLASS NEGATIVES OF THE ART HISTORY CHAIR AND CREATION
OF THE ART HISTORICAL PHOTOGRAPH COLLECTION

As of 1 January 1992, 11,570 slides, 25,658 photographs, 1,375 excerpts from archives and 4,464 reproductions were listed as the property of the Art History Cabinet in the Tartu University inventory report.⁸⁹ According

⁸⁷ Some negatives ordered from the photographer E. Selleke for making slides of Soviet and Russian art date from that period.

⁸⁸ Information from Kaur Alttoa received in 2006.

⁸⁹ Inventory report of 1 January 1992. Kept in Art Historical Photograph Collection, compiled by Kaur Alttoa.

to Kaur Alttoa, who drew up the paper, the data in the report represented an approximation, as no inventory of the collection had been made for forty years. In the course of moving the property from one place to another, the inventory books of the photograph collection might have disappeared.⁹⁰ Some of Art History Cabinets account and inventory books were kept in the museum. In 1985–87 Tiina Tolli⁹¹ took stock of Collection of Estonian Buildings and Art Heritage’s negatives, managing to look through 1,374 of them. She noted the date of the inventory on the negative envelopes and had new prints made of some of the negatives of which there was no extant photograph (or none had ever been made⁹²).

Comparing the negative lists with the negatives actually on hand, it appeared that only three negatives (one from Haapsalu, one from Hanila and one from Pühalepa) had disappeared from the collection during the past 20 years. Nothing can be said about the preservation of the part of the collection (about 243 boxes) of which no stock had been taken. Ten years later, in 1995–96, Anton Weiss-Wendt organised the photographs of Narva (in 17 boxes) and in 1997 he published a bilingual book, *Black-and-White City, Photo History of Old Narva*.⁹³ Weiss-Wendt registered 227 (264⁹⁴) negatives and 625 photographs.⁹⁵ He brought together the negatives and the prints made from them (forming photo storage items in the sense of the present paper), and enumerated all the copies. In the catalogue, the negatives and the prints made from them have a different enumeration, which does not, incidentally, include copies made of the same negative (therefore some of the numbers are omitted in the catalogue). At some time in the past, someone had described negatives of graphic works of Baltic-German artists (Georg Friedrich Schlater and August Hagen) in the collection.

In 2004 the Education Ministry of Estonia following the advices from the side of Kaur Alttoa announced the National Program of Science

⁹⁰ Anton Weiss-Wendt, *Must-Valge linn. Schwarz-weiße Stadt. Vana Narva fotoajalugu. Fotogeschichte Alt-Narvas*, Kataloog (Tallinn, 1997), 15.

⁹¹ Tiina Tolli worked as technician at the Art History Cabinet in 1983–89.

⁹² Leaving Estonia A. Tuulse took with him a large number of photographs of the Art History Institute. They were only returned in 1997.

⁹³ Weiss-Wendt, *Must-Valge linn*, Review: Jevgeni Kaljundi “Kas kataloog?”, *Tuna*, 4 (1999), 144–148.

⁹⁴ Weiss-Wendt has separately mentioned 37 units of the “slide collection”. By them he actually had in mind small (6 by 9 cm) negatives used for making slides (to make slides first a small copy (6 by 9 cm) was made from a photograph and then a slide was made from this copy).

⁹⁵ Weiss-Wendt, *Must-Valge linn*, 15.

Collections. In 2005 the Tartu University Art History Chair managed to obtain financing for the project of the organisation and updating of the collection of photographs and glass negatives. The project had three main aims: 1) taking stock of the collections, 2) ensuring preservation of the materials (above all the glass negatives), and 3) improvement of access to the collections, including creation of an electronic database. The organisation process started under the guidance of K. Altoa in September 2005 when the collection got the name.

Before the inventory, most of the storage items (photographs and negatives) were in 364 black cardboard boxes. The collection was conditionally divided into three collections, which could be titled as follows: 1) Architecture and assets of rural churches and cities (including museum collections); 2) Castles, manors and farmhouses; and 3) Baltic-German and Estonian art. Of this the first collection made up the biggest part, kept in a total of 313 boxes organised according to the topographic principle (112 place names).⁹⁶ Photographs and negatives of Tallinn (63 boxes), Tartu (28) and Narva (17) were the most numerous. Collection No 2 was kept in nine boxes (castles, manors and farmhouses). The manors were classified by county (Harju and Viru, Lääne and Saare, Pärnu and Järva, Tartu, Petseri and Viljandi, Võru and Valga Counties). Collection No 3 was kept in 41 boxes. Most of the collection was dedicated to August Hagen and Georg Friedrich Schlater (5). The names of 24 Baltic-German artists were separately indicated on box labels. There were two boxes of works by Estonian artists. The boxes contained negatives and photographs of different types and sizes. In addition to boxes, some of the photographs were in Soviet-period folders and A4 size document bags. They had probably been put there during the inventory of 1985–87, when Professor Voldemar Vaga had collected photographic material pertaining to the medieval period in Estonia (this could have been preparatory material for his doctoral thesis⁹⁷). A smaller number of the negatives were kept in accidental jackets. Usually the photographs and negatives were listed under the right place or personal names (in boxes with such labels), but some of them had found their way into the wrong boxes or folders. A large number of slide negatives were loose in cardboard boxes or in the original negatives boxes.

⁹⁶ Appendix 2 of Eero Kangor's master thesis gives an overview of the system prior to organisation of the collection (Kangor, *Fotode dateerimise ja atribueerimise probleeme*, Lisa 2).

⁹⁷ See Mari Nõmmela, *Voldemar Vaga (1899–1999) ja Eesti kunsti ajalugu* (Tartu: EKM Teaduskirjastus, 2008).

Concerning later additions to the photograph collection of the Art History Chair⁹⁸, there is quite accurate information about the donation of Liidia Tuulse. In 1997 she donated to the Estonian Historical Archives the archives of professor Armin Tuulse⁹⁹, which was put into proper order by Mari Nõmmela¹⁰⁰. L. Tuulse wanted most of the photographic material handed over to the Tartu University with which she actually returned the photographs taken with by Professor Tuulse when leaving Tartu.

In Sweden the photographs were packed into jackets of the Swedish Royal Academy of Letters, History and Antiquities (*Kungl. Vitterhets Historie och Antikvitets Akademien*) and organised topographically (a total of 67 jackets). Moreover, L. Tuulse handed over to the Art History Chair 19 boxes of photographs ordered from the Marburg Art History Institute, which are some of the most valuable assets of Art Historical Photograph Collection today. In 1996–97 the collection received another donation: a descendant of the Baltic-German photographer Richard C. E. Kirchoff donated to the Art History Chair a few hundred photographs with the photographer's own stamp.¹⁰¹ The Art History Chair has not only acquired new material but also given away a part of its photograph collection. In 2002 most historical slides used in lectures were handed over to the Tartu University History Museum, on the initiative of Professor Jaak Kangilaski.¹⁰² A smaller number of the slides remained at the chair and were later added to Art Historical Photograph Collection. Finally, all the historical photographs, negatives and slides that had once been in the Art History Chair were merged into one collection, which was thereafter called Art Historical Photograph Collection of the University of Tartu.

⁹⁸ This is how the collection was named officially during 1992–2006.

⁹⁹ Fund No 5298 was created of it at the Estonian Historical Archives.

¹⁰⁰ Mari Nõmmela, "A. Tuulse ja V. Vaga kirjavahetus", *Eesti Ajalooarhiivi Toimetised. Acta et Commentationes Archivi Historici Estoniae* 9 (16) (2002), 187ff.

¹⁰¹ About the same amount of photos were donated to the Photo Museum of Tallinn City Museum (information from museum researcher Mall Parmas) at the same time.

¹⁰² I and some other art history students under the guidance of Art History Professor Jaak Kangilaski helped to take a large number of slides packed into wooden boxes into the Tartu University History Museum. The curator of the photograph collection of the Tartu University History Museum Virge Lell later confirmed that 219 boxes were handed over to the museum containing more than 11 475 slides.

THE REORGANISATION OF COLLECTIONS

The inventory of the photographs and negatives started with the “black cardboard boxes”. At the same time the material was documented by Microsoft Access database which as the basis of the structuring of the collection kept in mind the rules established already at the years of the foundation of the collections. First of all following the geographical principle. One collection with a unique number was formed under one place name. By this in accordance with the present administrative system, the municipality (*vald*) was chosen as the smallest unit.¹⁰³ When work on the organisation of the photograph collection began, it was found that it was not expedient to separate strongholds and castles from other art monuments as had been done earlier.

However, the former structure can be observed in the database according to the date when the photographs and negatives were originally entered into the register. The date when an item was added to the collection and, as a result, its earlier location are reflected in the number of the item. Photographs made from negatives were brought into correspondence and a photo record was made of them. At the same time, there may even be several copies of negatives in one storage item (including copy negatives made from the negative). Each storage item was given a unique identification number (ID) reflecting the size of the largest original copy in the storage item, the number of the collection and the number of the item in the collection (e. g. A-94-234). Division by size was achieved using the example of the Tartu University Library. A negative or a photograph measuring up to 10 by 15 cm is size A, 11 by 16 cm to 13 by 18 cm size B, 14 by 19 cm to 18 by 24 cm size C, and 19 by 25 to 24 by 30 cm size D. As the existing negatives and photo jackets did not meet modern requirements and had to be repacked, the ID number was written on both the old and the new negative jackets and on the backs of the photos. In the electronic database, one entry in the table corresponds to one storage item.

The electronic database describes the photos, gives the physical parameters of the photographs and negatives and their condition. One entry contains all the information connected with the negatives and photographs received from the negatives and the materials, the jackets attached to them, and from the front and back of the photo. The database preserves all the older enumerations (including those of the photographer, of Art History

¹⁰³ It is possible to search for sites from the database also by place name, so the changes in municipality boundaries do not influence the quality of search.



Fig. 5. The black cardboard boxes with labels written by professor Voldemar Vaga. Photo by Eero Kangor, 2005.

Cabinet and of later generators) which seemed to have some substantial meaning for the organiser. Various art history publications and assistance by more experienced art historians helped identify photographs that had been deficiently described on the jackets and on the back of the photographs or had not been described at all.¹⁰⁴ At the end of 2006, the intern Ragnar Nurk, helped systematise Art Historical Photograph Collection's photographs and negatives of Tallinn (63 boxes).¹⁰⁵ After the inventory, the exact figures of Art Historical Photograph Collection's content could be established: 7,967 negatives and 10,477 photographs (a total of 18,444

¹⁰⁴ Acknowledgements for help in the identification of photographs go to members of the Tartu University academic staff Lecturer Kaur Altoa and Professor Juhan Maiste, Ene Tromp, restorer with the Estonian Art Museum and amateur historian Valdo Praust.

¹⁰⁵ Ragnar Nurk, *Tallinna keskaegsete linnakindlustuste kaitse ja konserveerimine Eesti Vabariigis 1920.–1930. aastatel*, Bakalaureusetöö (Tallinna Ülikooli Ajaloo Instituut, 2006). On the basis of the bachelor thesis an article was published Ragnar Nurk, “Muinsuskaitsest Eesti Vabariigis 1920.–1930. aastatel Tallinna keskaegsete linnakindlustuste näitel”, *Vana Tallinn*, XIX (XXIII) (2008), 78–116.



Fig. 6. The collection repacked into modern enclosures in 2008. Photo by Eero Kangor.

items). Of these 14,033 storage items, including 2,737 slide negative storage items, which will later be called the copy negatives' collection, with the remaining 11,296 storage items, make up the main collection.¹⁰⁶

¹⁰⁶ An overview of the structure of the collection after filing and about the subject matter of the collection can be had from to Eero Kangor's master's thesis (Kangor, *Fotode dateerimise ja atribueerimise probleeme*, Appendix 3).

ASSESSMENT OF THE SURVIVING PART OF THE COLLECTION OF
ESTONIAN BUILDINGS AND ART HERITAGE IN THE ART HISTORICAL
PHOTOGRAPH COLLECTION OF THE UNIVERSITY OF TARTU

After the full filing of Art Historical Photograph Collection had been concluded, it appeared that only one third of all the storage items had been dated. Moreover, there were about as many storage items of unidentified authorship. Due to this, the need arose to start studying opportunities for dating and attribution of the rest of the collection. Actually the research turned into a critical analysis of the existing dates and attributions, which made it possible to assess the reliability of the dates and authors indicated on some items or, in wider terms, the authenticity of the photographs.

According to the Art Historical Photograph Collection electronic database, there are still about 2,900 photographs and about 750 negatives (a total of about 3,650 items) with the Art History Cabinet stamp, while photographs and negatives with the Art History Institute stamp total about 3,300 items (1,800 photographs and 1,500 negatives). Photographs and negatives with the stamp Art History Chair number about 50. As a result, there are about 4,720 photographs and about 2,280 negatives with Art History Cabinet stamps, which is obviously a smaller number to the year of 1944, when about 9,000 photographs and 4,300 negatives were listed. But the value of the collection expressed in numbers is certainly not the only characteristics. In many aspects we can be certain, that for Estonia, Art Historical Photograph Collection is a unique collection, mainly due to the rare material it contains. In addition to the fact that the photograph collection is the reflection of cultural and even ideological convictions and preferences, the photographs kept in it are an irreplaceable source for the study of Estonian (mediaeval and baroque) architecture and art history. Moreover, relying on Art Historical Photograph Collection photographs, it is possible to get an overview of the condition of architectural or art monuments mainly during the 1920s and 1930s. As a rather large proportion of Estonia's architectural heritage was destroyed in World War II, the collection is an invaluable source for historical data. The most outstanding example in this context is the Old Town of Narva – the pearl of the 17th century Swedish empire, which vanished more or less totally in 1944. Today we are happy to have more than half a thousand records of the city. The collection also contains photographs of many manor halls, small towns, churches, of many important monuments of Estonian culture. In the near future the collections will be opened for the wider audience with

the help of digitisation and via Internet. At the moment, about one fourth of the storage items has been digitised and the work is continuing. Naturally, the eventual aim is to digitise most of the material in the photograph collection and provide public access to it. The final aim of the work is the national properties visible – both in the meaning of study in art history and broader cultural exchange.

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KOKKUVÕTE: Tartu Ülikooli Kunstiajalooline Fotokogu. Retro- ja perspektiiv

Tartu Ülikooli Kunstiajaloolise Fotokogu kujunemine on seotud Eesti professionaalse kunstiteaduse tekkega 1920. aastate alguse Tartu Ülikoolis. Fotokogu rahvusvaheline mõõde ja tähtsus ei tulene üksnes fotokogu ainesest ja selle arengusse panustanud isikutest, vaid neist mõlemast tingitud valikute ja väljajätmistest ajaloolisusest, mis on kätketud fotokogu sisusse ja struktuuri. Kogu väärtuslikemaks osaks on Tartu Ülikooli kunstiajaloo kabineti kollektiooni kuulunud Eestimaa Ehitus- ja Kunstimälestiste Kogu fotod ja negatiivid. Varasemates käsitlustes pole Ehitus- ja Kunstimälestiste Kogu mainitud, sest fotokogu ajaloost ja selles leiduvast puudus ülevaade.

Tartu Ülikooli kunstiajaloo kabineti asutas 1922. aastal Tor Helge Kjellin, Ehitus- ja Kunstimälestiste Fotokogu mainis ta esmakordselt 1923. aastal. Kogu loomiseks korraldas professor üliõpilastega uurimisreise Eestis ja Lätis. Professuuri vakantsiperioodil suurenes kogu tänu Haridusministeeriumi 1928. aasta otsusele, mis tegi kunstiajaloo kabinetile Muinsuskaitse nõukogu kaudu ülesandeks juhtida kunstimälestiste arvelevõtmist. 1933–41 kunstiajaloo professoriks olnud Sten Ingvar Karlingi ametiaja lõpuks oli Ehitus- ja Kunstimälestiste Kogus ca 8000 fotot, 4000 negatiivi ja 246 mõõdistusjoonist. Okupatsiooniaastatel lisandus veel umbes 1000 fotot ja paarsada negatiivi. Kunstiajaloo kabinet likvideeriti 1950. aastal ja pärast seda olid kogud kuni 1994. aastani järgemööda rohkem kui kümnes erinevas asukohas. Eesti Vabariigi Haridusministeeriumi Humanitaar- ja Loodusteaduslike Kogude Riikliku Programmi raames oli võimalus alustada 2005. aastal Tartu Ülikooli Kunstiajaloo õppetooli

foto- ja klaasnegatiivide kogu korrastamist ja see nimetati 2006. aastal Kunstiajalooliseks Fotokoguks.

Fotode dateerimise ja atribueerimise metoodikale toetudes võib öelda, et Ehitus- ja Kunstimälestiste Kogust on tänapäevani Tartu Ülikooli Kunstiajaloolises Fotokogus säilinud vähemalt 4900 fotot ja 3300 negatiivi. Samadel meetoditel täpsustatud dateeringute põhjal on võimalik jaotada fotod erinevatesse perioodidesse ja seostada need kunstiajaloo professore uurimistööga ning selgitada välja Ehitus- ja Kunstimälestiste Kogu kujundamise põhimõtted.

Tartu Ülikooli Kunstiajaloolise Fotokogu on unikaalne seal leiduva haruldase materjali poolest, mis peegeldab ühe ajastu ideoloogilisi tõekspidamisi ning on asendamatuks allikaks Eesti varasema arhitektuuri- ja kunstiajaloo uurimisel.