

The Portrait of Georg Friedrich Parrot: Lost, Found and Reinterpreted

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Abstract: The portrait painting by F. G. von Kügelgen has been our main visual evidence about the appearance of the famous rector and professor of physics of the University of Tartu. The painting itself became lost at the very beginning of the 20th century and was known mainly after its lithographed reproduction. The original portrait painting was found by a lucky chance in the USA in 2016 and was acquired by the University of Tartu. The article follows and reconstructs a rather intriguing provenance story of this symbolic and significant painting. In addition to the questions how the portrait of the rector was received in the university after its commission at the beginning of the 19th century, a new interpretation of the portrait focusing on the composition and pose of the depicted person will be offered. Opening up the historical and art historical context of the portrait and comparing its different versions should also lead to a better understanding of the role of artworks in academic institutions.

Keywords: *academic art, Georg Friedrich Parrot, Franz Gerhard von Kügelgen, portrait painting, provenance research*

This article discusses a work of art which is very important for the University of Tartu—the portrait of Georg Friedrich Parrot (1767–1852), painted by the artist Franz Gerhard von Kügelgen (1772–1820)¹—, its fate and how its status has changed throughout two centuries. This painting has been important as

¹ Franz Gerhard von Kügelgen (1772–1820) was a German painter, who was originally from Saxony and studied in Dresden. In the first years of the 19th century, he worked in St. Petersburg where he garnered fame with the portraits of Emperor Alexander I. In St. Petersburg, F. G. von Kügelgen became acquainted and associated with Georg Friedrich Parrot. Kügelgen had strong relations with Estonia as he was married to the daughter of a local manor owner. Contacts with the University of Tartu, for example with Karl Morgenstern, persisted even when Kügelgen returned to Dresden later. See more about the artist in Hellermann, 2001; Polli, 2015.

the primary and main source of information about the appearance of the famous scientist and Rector of the University of Tartu; our conception of Parrot has been based on this painting for two centuries. The portrait painted by F. G. von Kügelgen had been lost for nearly 100 years and a lucky chance brought it back to the university only in 2016, like a gift on the occasion of the 250th anniversary of G. F. Parrot. This treatise is the first scientific article that publishes new facts related to the finding of the painting.



Figure 1. Franz Gerhard von Kügelgen. Portrait of Georg Friedrich Parrot. Before conservation. Oil on canvas, 1803–1820, 65 x 54.5 cm. University of Tartu Art Museum, MA 267.

Besides the story of painting the portrait, its disappearance and finding, the article discusses contextual questions, such as the role of portraits and their interpretation among the works of a nineteenth-century artist and in an academic environment.

It should not be difficult to understand the excitement of the University of Tartu when in 2016 they received an email from the USA, inquiring whether the university was interested in an oil painting of Rector Parrot. Was it really the painting that had been marked as lost in a recent exhibition catalogue (Polli, 2015, p. 137)? In order to confirm this, we had to turn to the past, review and list all the facts known to us about the portrait of Rector Parrot painted by F. G. von Kügelgen. It can be said in advance that the information acquired about the painting, the photos sent from the USA and their subsequent study was sufficient for the University of Tartu to decide upon the purchase of the painting, which arrived in Tartu in the same year of 2016 (*Novaator*, 2016; Fig. 1). Of course, research on the provenance of the painting has continued after this.

Painted and lost

First of all, it must be kept in mind that two versions of the portrait of Parrot existed at the beginning of the 19th century—the portrait itself and its reproduction, a replica. This fact has been recorded in the *catalogue raisonné* of the works of F. G. von Kügelgen, where the author Dorothee von Hellermann gives the most important references to the earlier sources about the painting (Hellermann, 2001, p. 195). The most important published source on the portrait is Bienemann's biography of Rector Parrot, which states that the artist F. G. von Kügelgen had completed a portrait ordered by the students by the year 1804 and later made a replica of it, requested by the manor owner von Liphart (Bienemann, 1902, pp. 220–221). Bienemann has not stated when or for what reason was the reproduction or replica done and currently it cannot be elaborated further. The replica could have been painted in the period 1804–1820, i.e. before the artist's death. Bienemann (1902, p. 221) also has the first reference that the Oettingen family later became the owner of the replica but, once again, it cannot be proved when the ownership changed.²

Making replicas of his own paintings was quite common for F. G. von Kügelgen; the replicas were painted both by the artist himself and his students. The portrait type that was in fashion in the late 18th and early 19th century had a small format and simple background and it focused on the person's face, not on the detailed depiction of the laces and velvet of the clothing and, therefore, it could be reproduced simply and quickly (Hellermann, 2001, p. 55). There are more than 10 known replicas of one of the most famous portraits of F. G. von Kügelgen's contemporary Johann Wolfgang von Goethe; however, the majority of the replicas were done by Kügelgen's³ students (Polli, 2015, p. 125).

It is important to underline that none of the two paintings, neither the first version of the portrait of Parrot nor its replica, were initially ordered by the university. It must be also kept in mind that G. F. Parrot and the artist F. G. von Kügelgen were personally and closely acquainted. Parrot visited frequently

² The influential Baltic German families of Lipharts and Oettingens, originally from Livonia and Tartu, were in close relations. For example, the brothers Alexander, Nikolai and Arthur von Oettingen attended the artistic evenings held by Karl Eduard von Liphart in Tartu in the 1850s (Sahk, 2011, p. 315). Young Karl Eduard von Liphart had also sold to the Oettingens the manor in Kuremaa that he had inherited from his grandfather.

³ Hereinafter Kügelgen refers to Franz Gerhard von Kügelgen, unless stated otherwise.

the Kügelgens' apartment while in St. Petersburg in 1802 (Bienemann, 1902, p. 143). Thus, the artist could have also portrayed Parrot as a friend, but not in the format of an oil painting.⁴ At the time, portrait painting was an important source of income for artists and that type of work was mostly performed upon commission. The portrait of the young, 36-year-old Professor Parrot was done upon the order of students inspired and enthused by Parrot and with the intention that the painting would be exhibited later in the library hall (*Bibliotheksaal*) of the University of Tartu.⁵ The students' proposal to publicly display the portrait of Parrot stirred up long debates in the University of Tartu that was reopened in 1802; the surviving archive materials provide an overview of the discussions (EAA, 1802–1896).

The initial idea of the students was to display the freshly completed portrait of Parrot on the second anniversary of reopening the university, i.e. 21 April 1804, which the council of the university did not approve (EAA, 1802–1896, p. 22). Thereafter, the students requested at least a posthumous place for the portrait of their beloved and honoured professor in the university's library hall (EAA, 1802–1896, p. 21). The Council of the University wanted to hear Professor⁶ Parrot's opinion on this matter, which was finally obtained in September 1804 with a great delay (EAA, 1802–1896, p. 25). Parrot replied that it would be a great honour to have his portrait represented in the university's Pantheon (sic!), which, however, he could not accept and he had to reject the idea of the posthumous exhibition of the portrait as well. Parrot announced that the portrait was and would remain the property of his family as a reminder of the esteem and friendship of students (EAA, 1802–1896, p. 25).

The main aspect that hindered the exhibition of the portrait of Professor Parrot, which was also mentioned in Parrot's letter, was the fact that it would not have been appropriate to exhibit one's portrait in the same room with a portrait of the emperor or his family members. The persistent students continued fighting

⁴ The list of Kügelgens' works on exhibition up to the year 1911 included the portrait drawing of Parrot executed in crayon and charcoal, but it has not survived until today (Hellermann, 2001, p. 200).

⁵ In 1804, the reconstruction of the Dome Church intended to house the library was not yet completed and the construction of the university's main building was still in the initial stage (Maiste, Ormisson-Lahe & Raisma, 2017, p. 215). Therefore, it is difficult to determine whether the exhibit room referred to was an existing room or a formal room yet to be built.

⁶ During the year 1804, Parrot was not the rector, but continued as a professor. Parrot held the position of rector in 1802–03, 1805–06 and 1812–13.

for the portrait of their professor and sent a petition to Emperor Alexander I (EAA, 1802–1896, p. 32). The same argument prevailed in the reply sent from St. Petersburg: the portrait of the professor can be exhibited only as long as there are no portraits of the Emperor in the library hall. Portrait as the visual representation of a person is largely an ideological question and it is intelligible that the Emperor's portrait should take (and not share) pride of place in an imperial university. This hierarchy of portraits in public space was not to be changed by the good relations between Emperor Alexander I and Rector Parrot. It is not easy to find more specific studies on the portraits of university rectors or professors; the visual representation of the academic world in art has remained a largely unexplored topic for a long time (Veldman, 2006, p. 223). However, when we compare the pictorial arrangements in the main buildings of other older European universities⁷, we may conclude that mostly the portraits of rulers were exhibited in the university's assembly halls and the portraits of historic rectors were displayed in other rooms in the main building. Thus, we must admire the students' courage in wanting to display in public the portrait of a young living professor and rector. The exhibiting of a person's portrait during his or her lifetime in a public institution had and still has symbolic meaning.⁸

Hence, the portrait of Parrot did not find a place in the university at the beginning of the 19th century and remained in private ownership. Throughout the 19th century, the assembly hall of the University of Tartu was decorated with the portraits of Russian emperors; new portraits were added when the rulers came to power and the old ones were replaced as stylistic preferences changed. As a symbol of the famously good relations and exceptionally close communication between Emperor Alexander I and Rector Parrot, the author of the portrait of Parrot—Franz Gerhard von Kūgelgen—also painted, upon the university's commissioning in 1804, the portrait of Alexander I (Hasse, 1824, p. 105), which was meant to be displayed in the assembly hall of the main building. The status of being the court artist of the Russian Emperor is an important fact in Kūgelgen's biography and the honour of painting the first portraits of Alexander I belongs to him. A total of five full-length portraits of Alexander I by Kūgelgen are known, one of them has survived in Estonia (Polli, 2015, p. 69). The Emperor's portrait painted for the university's assembly hall that depicts him in Antique clothing has been lost or destroyed; however, Parrot himself mediated this order, kept the completed portrait

⁷ For example, the assembly halls of the universities of Coimbra and Göttingen.

⁸ Here we mean permanent presentation and not an art exhibition. Also today, the rectorate of the University of Tartu displays the portrait photo of the incumbent president, but only the portraits of deceased rectors are exclusively displayed in the rectorate.

in his living quarters and gave the Emperor a detailed description of it (Bienemann, 1902, p. 221; Hellermann, 2001, p. 196). In any case, taking into account that the portrait of Parrot and the portrait of Alexander I were painted within one year and also the close relations between Kügelgen, Parrot and Alexander I, i.e. the artist, the person portrayed and the commissioner, it would be intriguing to reflect on whether and how one order may have affected the other.

Found

The main question related to the reappearance of the painting was the need to study the fate of the painting that was already sensational at its creation and its replica during the 19th and 20th century. The study of the provenance of a work of art gives important confirmation of its authenticity; provenance can be reconstructed through various sources and the physical examination of the portrait, especially of the backside of the canvas, can be very informative.

The portrait ordered by the students, let us call it Painting No. 1, remained in the ownership of Parrot and his family. It may be presumed that the painting may have travelled to St. Petersburg, where Parrot moved in 1826. This is consistent with the fact that after Parrot's death, a lithograph based on Kügelgen's painting was published in St. Petersburg in 1853 (Fig. 2). Later, in the second half of the 19th century and even in 1902, Painting No. 1 was located in the manor of the Parrot family (Kuusna manor in Järva county), where it may have been taken after



Figure 2. Pavel Smirnov. After Franz Gerhard von Kügelgen. Dr. Georg Friedrich Parrot. First Rector of the University of Tartu. Lithography, 1853. University of Tartu Library, ÜR 4493.



Figure 3. Reproduction of Painting No. 1, owned by Parrot family. Illustration from the title page of Bienemann, 1902.

the death of Parrot's wife (Bienemann, 1902, p. 221; Fig. 3). The last trace of Painting No. 1 dates to 1932⁹, when Helene von Parrot, who lived in Tartu, lent the painting for the university's anniversary (EAA, 1931–1933).¹⁰

It seems that the University of Tartu wanted to display the portrait of Professor Parrot after his death and a copy of Kügelgen's painting was ordered from Julie Hagen-Schwarz, an artist who worked in Tartu (Bienemann, 1902, p. 221). The copy by Hagen-Schwarz was displayed in the university's main building until 1915, when it was evacuated together with other valuable original artworks and ancient artefacts to the city of Voronezh in Russia to protect it from WWI, where it is still located (Dorpat-Yuryev-Voronezh, 2006, p. 314; Fig. 4).

Not many facts are known about the whereabouts of the replica of Parrot's portrait painted upon the commission of Liphart, let us call it Painting No. 2; however, this makes the painting's journey during the 20th century even more intriguing. It is now clear that the university acquired Painting No. 2 in 2016 and, therefore, its provenance has received more attention. As already noted before, the replica ordered by the Lipharts was in the ownership of the Oettingens (Bienemann, 1902, p. 221). In 1893, professor of physics Arthur von Oettingen¹¹ moved to live and work in Leipzig due to

⁹ I would like to thank Malle Ermel from the University of Tartu Library for this information reference.

¹⁰ Helene Elisabeth von Parrot, born (von Rosen) in Kadrina in 1850, died in Tartu on 17 April 1936. In 1878, she married Moritz Friedrich von Parrot (grandson of Georg Friedrich von Parrot, son of Friedrich Wilhelm von Parrot, 1831–1882, worked in St. Petersburg as an engineer, his nephew Moritz von Parrot who also lived and worked in Russia, was the last owner of Kuusna manor in 1919). (EAA, 1903–1905)

¹¹ Arthur Joachim von Oettingen (1836–1920) was a well-known Baltic-German physicist, meteorologist, music theorist, alumnus of the University of Tartu and a long-time professor of physics.

the Russification in the University of Tartu (*ETBL*, 2013, p. 184) and it can be presumed that Painting No. 2 travelled to Germany. The fact that Painting No. 2 was located in Germany is confirmed by the biography of Kügelgen, published in 1901 and 1924 (Kügelgen, 1924; Kügelgen, 1901), both editions contain the reproduction of the replica owned by the Oettingens. When we compare the two paintings—the lost original and the rediscovered replica—based on their old reproductions, they do not leave an identical impression and there are differences in the gaze, details of the hand laid on the chest and even the format; unfortunately, the quality of the reproductions and retouching allows no further conclusions.

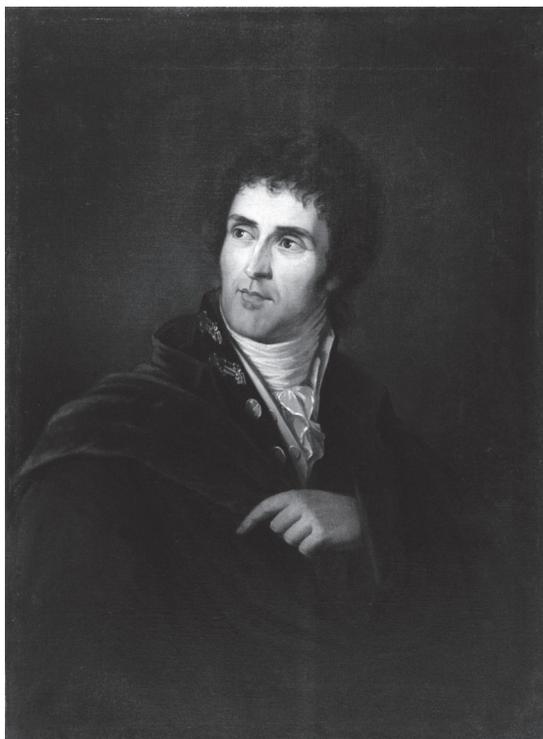


Figure 4. Julie Hagen-Schwarz. Copy after Franz Gerhard von Kügelgen. Oil on canvas, 1850s. Now in Voronezh Art Museum, Russia.

An important detail of Painting No. 2 was a piece of paper glued to the back of the canvas, which allowed to identify an extract of Rudolf Lepke's auction catalogue (Lepke, 1925, p. 28, No. 171; Fig. 5). In addition to the general information about the painting, the auction catalogue contains an important note that the art critic Hans Mackowsky¹² has confirmed the information presented about the work. Unfortunately, the catalogue contains no information about the seller, but the painting was probably auctioned by the heirs of Arthur von Oettingen, who died in 1920.¹³ Similarly, it remains unclear whether the painting was sold and who became the owner of the painting after the auction of 1925. Therefore,

¹² Hans Mackowsky (1871–1938), German art critic, an expert of the eighteenth- and nineteenth-century art, worked as an academic and director of the National Gallery in Berlin.

¹³ One of the sons of Arthur von Oettingen worked as a doctor in Berlin (Pung, 2014).

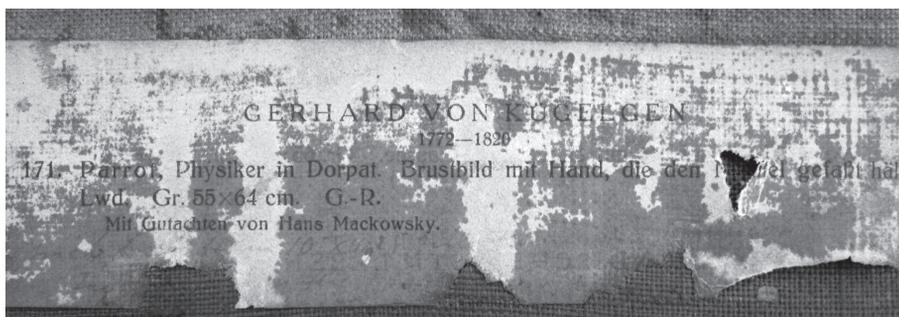


Figure 5. Label from the backside of the painting, a cut-out from the auction catalogue of Lepke, 1925.

the period from 1925 to the second half of the 1940s remains *terra incognita* for Painting No. 2.

After WWII, the story of Painting No. 2 is related to the Zychlinski family; this information was acquired upon the purchase of the painting (Linda Larson, e-mail correspondence with the author, 2016). Jewish businessman Mieczyslaw (Mike) Zychlinski travelled to the USA in 1952 with his wife Rita, daughter and several artworks; they initially lived on the East Coast, later in California. According to family lore, also the paintings were taken to the USA in 1952 and the portrait of Parrot was among them; M. Zychlinski had bought it after WWII in Germany, possibly in Berlin, where the Zychlinskis lived for a longer period (Fig. 6). The portrait of Parrot remained with the Zychlinski family even during the difficult times in the USA when their business went through rises and falls. There is no known personal connection between the Zychlinskis and Parrot or the University of Tartu; to them it was probably just a painting of a nice man to decorate their rooms and remind them of the life before the emigration. Mike Zychlinski died in the 1970s and Rita Zychlinski in 2015, after which her daughter decided to sell the artworks and the portrait of Parrot reached art dealer Linda Larson, who contacted the University of Tartu before listing the painting on e-Bay. This lucky chance brought the portrait of Parrot to the University of Tartu.

Whenever we discuss art that has changed owners during WWII or after it, we still have to ascertain that the artwork was not unlawfully expropriated. We checked whether Painting No. 2 was listed as missing, but the query gave a negative result. Both Mieczyslaw and Rita Zychlinski suffered in the Holocaust, which means that they presumably could not have owned artworks that had been stolen or unlawfully expropriated from the previous owners.



Figure 6. Mr. and Mrs. Zychlinski in Berlin before 1952.

Re-interpreting the painting

As always, losing and finding something makes us view our existing treasures from a new perspective and allows us to reassess them. Thus, we can review the portrait of Parrot both in view of the artist Kügelgen's works and in the context of the visual depictions of other university professors and rectors.

During the 19th century, the university did not have a tradition of consistently ordering portraits of the rectors; the person in the position was replaced more often and their term was shorter. Thus, we do not have many oil paintings of any other nineteenth-century rector to compare with that of Parrot (Allikvee, 2002, pp. 39–40).¹⁴ Luckily, the art collection of the University of Tartu includes five other portrait paintings by Franz Gerhard von Kügelgen. These include the portraits of the Weimar classics Goethe, Herder and Wieland, and the portraits of the University of Tartu Art Museum's director Karl Morgenstern and the scholar of antiquity Böttiger (see Polli, 2015, p. 125; Kukk, 2000). The first four mentioned items were painted almost in the same period of 1808–1809 and offer a good comparison with the painting found in 2016. The paintings are nearly of the same size, the portrait of Parrot being the smallest. When we compare these to the portrait of Parrot, we see common features with several portraits by Kügelgen and the portrait art of the time: there is no certain attribute referring to the status or profession of the person portrayed, the most important part is the face, especially the eyes and forehead, which was supposed to express character and soul (Hellermann, 2001, p. 59). Also, in the case of the portrait of Parrot, Kügelgen focuses on the face and the painting technique is somewhat less detailed elsewhere. Similar methods have been used to paint some details of clothing in the portraits of the Weimar classics and Parrot—for example, a white silk cravat. The painting of Parrot depicts him in a university professor's uniform; the golden embroidery on the collar is visible, the same uniform can be seen in the portrait of Professor Morgenstern.

Early nineteenth-century fashion included several details referring to the Antiquity, but Kügelgen has put special emphasis on relations with the classics by shaping the luxuriant coat around the person's shoulders like the drapery of an ancient bust. The portrait of Goethe has an especially Antiquity-like appearance (Kukk, 2002, p. 125), and so does the portrait of Parrot. In eighteenth-century portrait art, both in sculpture and painting, the drapery of cloth was an

¹⁴ From the years 1820–1860 only 17 paintings of academic persons are known, whereas the number of printed portraits is 5 times greater. Also, there is a sculpture of Rector Gustav Ewers by Ludwig Maydell.

important element in terms of form and content, as it was supposed to refer to the eternal and intellectual dignity—Joshua Reynolds, a luminary British portrait painter, preferred drapery in portraits as the opposite of the perishable and hectic contemporary fashion (Robb, 2010, pp. 3, 4).

The portrait of Parrot has another element that dates back to sculptures from the Antiquity. When we compare the portrait group of the Weimar classics to the portrait of Professor Parrot, we can see differences in the posture of the figure: Parrot's hand has been placed on the chest and the figure does not look at the viewer, but out of the picture. We do not see the upward-turned gaze in the portraits of the German classics by Kügelgen, but there are some other examples among Kügelgen's works, for example, the portrait of the writer Carl Ludwig Fernow, which expresses the temperament type of a choleric according to contemporary taste and Lavater's theories (Hellermann, 2001, p. 61). The upward-turned gaze can be interpreted here as a visual symbol of Parrot's visionary views on the university, a hopeful beginning, ambition, etc. It is possible that such a composition was selected to harmonise with a certain room or other paintings (for example, the Emperor's portrait).

Hand-in-coat and hand on the chest is a method that can be seen in the portrait of Parrot, but not in the portraits of other famous persons. The special feature has been marked as the so-called subheading in the auction catalogue of 1925: "*Parrot, Physiker in Dorpat, Brustbild mit Hand, die den Mantel gefasst halt*" (Lepke, 1925, p. 28). Posture certainly conveyed meaning in the portrait art of the 17th–18th century, but also at the beginning of the 19th century, and it was related to the etiquette of good manners of the time as well as certain artistic models (e.g., see Haskell, 1993, pp. 146–147; Meyer, 1995, pp. 45, 47). A hand placed on the chest reminds of Ancient Roman portrait sculptures, especially the figures of philosophers and orators wrapped in a toga or himation. In such a case, it should be important to find direct examples from ancient sculptures, which may have been used as an example to Parrot's posture and which Kügelgen may have known. Written sources show that the "hand-in" pose is a motif with certain models and developments, it was widely used in eighteenth-century English portrait art, and it is related to the study of rhetoric by ancient authors (Meyer, 1995). The fourth-century Ancient Greek orator and rhetoric teacher Aeschines has mentioned in one of his speeches that it is not suitable for an orator to speak with his arm outside his cloak (Meyer, 1995, p. 57). The texts of Aeschines and his opponent Demosthenes were part of the classic education in the 18th century and familiar to many. A portrait sculpture of Aeschines himself that was



Figure 7. Aeschines. Plaster cast after a marble statue in Naples. University of Tartu Art Museum, S 261.

found in Herculaneum in 1779 and was admired by many contemporaries (Meyer, 1995, p. 57; Fig. 7), is in a pose consistent with his teachings—both hands of the portrait sculpture of Aeschines are wrapped in a himation.¹⁵ The interpretation of the “hand-in” posture, esteemed as sound and respectable in Ancient Greece, was renewed in English portrait art as the “hand-in-waistcoat” motif and it is ultimately reflected in the famous Napoleon pose (Meyer, 1995 p. 63). What could have been the meaning of such a hand position in the case of Parrot’s portrait? There is a clear visual connection with the rhetoric of Aeschines and the orator’s sculpture type, but this requires further research. Here it can be proposed that Kügelgen may have wanted to depict Parrot as an orator or philosopher and attribute dignity to the person portrayed in such a pose. In any case, such hand posture with an upward-turned gaze seems significant and Kügelgen used this compositional method to emphasise Parrot’s position as a professor and man of ideas.

Technical research

In addition to the provenance research and visual analyses, the portrait of Parrot passed a conservation and technical analysis in 2017. The canvas of the oil painting needed stretching and removal of deteriorated varnish (Fig. 8), there were minor holes in the canvas; however, its condition was remarkably good considering the age and the travels it had experienced. Together with the conservation a technical research project was launched that included

¹⁵ We can see similar posture in the more familiar Lateran Sophocles figure, which, however, was discovered after the lifetime of Kügelgen in 1839.

all the other paintings by Kügelgen in the University of Tartu. The main objective of the technical research was to analyse and compare various details of the paintings, such as paint samples, layers and components of the pigments and bindings, thread of the canvases, underdrawings, etc., that would enable us to find factual evidence to the attribution to Kügelgen and to the years 1803–1821; also, to testify that it is not a later copy or a forgery.

The project team consisted of scientists with expertise in different methods such as IRR and UV photography, X-ray fluorescence analysis, microsampling, SEM-EDS spectrography, etc. As a result we have now an important database that needs to be interpreted, which will give us more detailed information not only about the Parrot's portrait but also about the painting methods and techniques used by the artist Kügelgen at the beginning of the 19th century.¹⁶ The most important outcome of the technical research in the current context is the fact that the Painting No. 2 revealed no crucial difference neither in the composition of the pigments nor in other details with the other painting by Kügelgen, thus confirming our initial opinion that the painting we received is painted by F. G. von Kügelgen in the first decades of the 19th century.

During the conservation of the portrait of Parrot also another important detail was revealed. Paper had been glued over the wooden stretcher of the painting and after its careful removal we found letters written in red pencil "*Eigentümer A ... O Leipzig, Mozartstrasse*". This testifies that the artwork was once owned by Arthur von Oettingen. Thus, there is no doubt that the painting bought in 2016 by the university is really a replica, or so-called Painting No. 2.

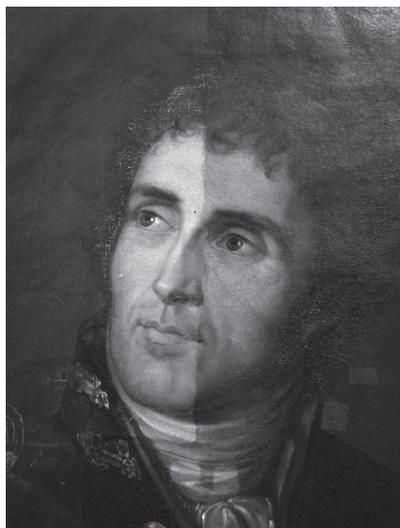


Figure 8. Removal of deteriorated varnish. Conservation of the painting in 2017 by Merike Kallas.

¹⁶ Herein we shall give only a very general overview of the project that could be also found at the museum's webpage. (<https://www.kunstimuuseum.ut.ee/et/content/s%C3%A4ilitamine-jakonserveerimine>). In 2018, there will be a special publication about the methods and results of the technical research project of the Kügelgen portraits.

Conclusion

In conclusion, finding a portrait painting of G. F. Parrot in 2016 has made us richer in different ways. Firstly, in the context of the history of the University of Tartu we have now got a valuable artwork and the only contemporary painting of the important historical figure G. F. Parrot (Fig. 9). The symbolic value of the portrait of G. F. Parrot for the University of Tartu cannot be over-estimated. Secondly, we have got a masterpiece of the nineteenth-century portraiture painted by the famous portraitist F. G. von Kügelgen, and that is a very important addition to the history of Estonian art. As we mentioned, neither the portrait of Parrot nor its replica by Kügelgen belonged to the university collections in the 19th century. However, its impact on our understanding of artworks in the academic context has been remarkable. The re-interpretation of the painting has proved that both the posture, drapery and gaze of the portrayed figure can be more eloquent and informative than seen so far. After re-discovering, the portrait painting of G. F. Parrot inspires us to re-consider the role and importance of the



Figure 9.
Franz Gerhard von Kügelgen.
Portrait of
Georg Friedrich
Parrot. After
conservation.
A new hand-
made frame in
the same style
with the other
portraits by
Kügelgen was
created for
the painting by
Tuuli Trikkant
in 2017 as a
part of the
conservation
project.

image of the rector and the professor in the university then and now. The first interpretations and research projects presented in this article have convinced us that the painting of Parrot is a historical masterpiece that has had an intriguing history and certainly deserves our attention also in the future.

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APPENDIX 1

TIMELINE OF THE PAINTINGS NO. 1 AND NO. 2

- 1802 The University of Tartu is reopened. Georg Friedrich (also Georges Frédéric) Parrot (1767–1852) becomes its first rector.
- 1803–1804 Franz Gerhard von Kügelgen (1772–1820) paints the portrait of Professor Georg Friedrich Parrot as a commission for the students. The students' plan of having Parrot's portrait displayed in the main hall of the university does not bear fruit. The painting remains in the possession of Parrot and his family (Painting No. 1).
- 1804–1820 F. G. von Kügelgen paints (probably in Dresden) a copy of Parrot's portrait as a commission for Liphart, lord of the Raadi manor (Painting No. 2).
- 1820 F. G. von Kügelgen dies.
- 1823 Portraits of Goethe, Herder and Wieland by F. G. von Kügelgen are sold to the university.
- 1826 G. F. Parrot moves to St. Petersburg.
- 1852 G. F. Parrot dies *en route* to Helsinki.
- 1853 A lithograph (stone plate printed graphic sheet) is made in St. Petersburg after Kügelgen's portrait by Pavel Smirnov, which later becomes the main reference to Parrot's appearance.
- 1850s Julie Hagen-Schwarz paints a copy of Parrot's portrait as a commission for the university. The copy remains in the university until 1915, when it is evacuated to Voronezh along with other art treasures, where it remains until this day.
- 1893 Arthur von Oettingen, professor of physics, moves to Leipzig (Germany) due to the Russification of the university. He probably takes Painting No. 2 with him.
- 1902 *Der Dorpater Professor Georg Friedrich Parrot und Kaiser Alexander I* by Friedrich Bienemann is published, the title page has the image of Painting No. 1. The location of the portrait is marked as Kuusna manor in Järva County.

- 1920 Arthur von Oettingen dies in Leipzig.
- 1924 A biography of F. G. von Kügelgen is published, with a reproduction of Painting No. 2. The location of the portrait is marked as Leipzig, in the possession of Arthur von Oettingen.
- 1925 Painting No. 2 is auctioned off at Rudolf Lepke's auction house in Berlin, names of the buyer and the seller are unknown.
- 1932 Painting No. 1 is on display at the university's library at the exhibition commemorating the 300th anniversary of the University of Tartu. This is the last known mention of Painting No. 1.
- 1945–1952 Businessman Mike (Mieczysław) Zychlinski buys several works of art, including Painting No. 2.
- 1952 Mike and Rita Zychlinski and their daughter move to the US, taking Painting No. 2 with them.
- 2015 Rita Zychlinski dies in Los Angeles, the heirs decide to sell Parrot's portrait along with other works of art. The selling of paintings is organised by Linda Larson.
- 2016 Art dealer Linda Larson contacts the University of Tartu based on the information on the back of the painting. The university buys the painting and Painting No. 2 arrives in Tartu.
- 2017 Conservation and examination of Painting No. 2 begins.

APPENDIX 2

LIST OF THE NINETEENTH-CENTURY PORTRAITS OF GEORG FRIEDRICH PARROT

Painting, oil on canvas, 1803–1804, by F. G. von Kügelgen, Painting No. 1.
Current location unknown.

Painting, oil on canvas, 1803–1820, replica of Painting No. 1 by F. G. von Kügelgen, Painting No. 2. *University of Tartu Art Museum, KMM MA 267.*

Drawing, pastel, charcoal, 1803–1804, by F. G. von Kügelgen, 22 x 17 cm.
Current location unknown. Last owner Wilhelm Kügelgen documented in 1911.

Lithography, 1829, after Johann Karl Emanuel von Ungern-Sternberg, lithographed by A. Hellbach, 22.2 x 17.7 cm. *Estonian Museum of Art, EKM G 3690; Estonian History Museum EAM G 4905*, <http://muis.ee/museaalview/1489481>.

Lithography, late 1830s, after Karl August Senff, lithographed by Woldemar Krüger. *Current location unknown*.

Lithography, 1853, after Franz Gerhard von Kügelgen, lithographed by Pavel Smirnov. 2 states. *In different collections in Estonia, at least 11 ex. University of Tartu Library, University of Tartu Museum, Tartu City Museum, Estonian History Museum, Estonian National Museum*.

Painting, 1850s, a copy by Julie Hagen-Schwarz after F. G. von Kügelgen. *Since 1915 in Voronezh Art Museum*.

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