

COLNAGHI ELLIOTT

MASTER DRAWINGS

Emilie Lachaud de Loqueyssie
(Dresden 1793 – 1863 Paris)

Portrait of Mlle Elisa Hintz in Russian costume

Monogrammed and dated lower left: *E.L. / 1835*

Inscribed on the backing board: *Portrait de Mlle Elisa Hintz, mariée à un officier Russe nommé Goukine à Kie (...) / elle était la nièce de la générale et du général Loukatehintz. / peint par Emilie de Loqueyssie / (...) / Dresden (Saxe) / en 1835"*

Crayon, watercolour and white highlights

31.5 x 23.5 cm. (12 ½ x 9 ¼ in.)

Provenance:

Hotel Georges V, Paris;

Their sale, Artcurial, Paris, 20 May 2024, lot 446.



The sitter in this charming portrait by Emilie Lachaud de Loqueyssie is said to be Mlle Elisa Hintz, wife of a Russian officer called Goukine, and niece of General Loukatehintz. Beyond this brief annotation, nothing else is known of the young lady's biography, though her costume confirms that she was keen to stress her Russian heritage.¹

Elisa wears traditional Russian folk attire, consisting of a *sarafan* - a long, sleeveless dress – and a *kokoshnik* – a tall, crest-shaped headdress, tied at the back of the head with long ribbons in a large bow (fig. 1). While wearing a *kokoshnik*, it was customary for women to style their hair in a long plait. Before the 18th century, both garments were worn across all social classes, until Peter the Great implemented sweeping reforms, mandating that the upper classes adopt European fashions. However, traditional Russian costume experienced a revival amongst the upper classes in the late 18th and early 19th centuries, becoming a symbol of national pride in line with a broader cultural revival linked to a sense of national identity (fig. 2). Whilst the *sarafan* usually retained its traditional simplicity, the *kokoshnik* became increasingly ornate, crafted from luxurious fabrics and embellished with pearls, gold thread and other intricate decorations.



Fig. 1, Alexey Venetsianov, *Portrait a peasant girl*, 1826, pencil on canvas, 30 x 24 cm, The State Russian Museum, Saint Petersburg



Fig. 2, Franz Kruger, *Empress Alexandra Feodorovna*, c. 1836, oil on canvas, 135 x 92 cm, State Historical Museum, Moscow

The portrait dates to 1835, by which time Lachaud de Loqueyssie was already an artist of renown in Saxony, successful as a portrait miniaturist. The Anglo-Irish historian Anna Brownell Jameson, who visited Dresden in 1833, described Lachaud de Loqueyssie as 'of

¹ Her German name suggests that she was descended from the numerous German settlers, ranging from peasant workers to nobles, invited to Russia during the reign of Catherine the Great.

more or less celebrity' and 'distinguished'.² A depiction of her by Carl Christian Vogel von Vogelstein from 1834 shows her to be a fashionable lady of some affluence (fig. 3). Née Hebenstreit, Lachaud de Loqueyssie was born in Dresden in 1793 and first exhibited at her native city's art academy in 1808, at the precocious age of fifteen. She would go on to be a regular exhibitor at the Academy and was eventually elected to its membership in 1821, a rare feat for a woman artist in the Germanophone world at this time.



Fig. 3, Carl Christian Vogel von Vogelstein, *Portrait of Emilie Lachaud de Loqueyssie*, 1834, pencil on paper, 30.1 x 20.9 cm, SKD Dresden

In 1814, she married the Frenchman Antoine Jean-Baptiste Lachaud de Loqueyssie (1782–1872) in Dresden, with their son born in Paris the following year. In 1829, Lachaud de Loqueyssie opened a school for girls in Dresden with her husband. The couple also spent time in Florence in the early 1820s and were acquaintances of Ingres.³

The present work is characteristic of the artist in terms of its quality and execution; however, its scale is more atypical and may indicate a particularly important commission.

² A. Jameson, *Visits and Sketches at Home and Abroad*, vol. 1, New York, 1834, p. 233.

³H. Naef, 'Ingres to M. Leblanc. An Unpublished Letter' in *The Metropolitan Museum of Art Bulletin*, vol. 29, no. 4 December 1970, p. 183.