

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### **BIROCHON, Guillaume**

*fl.* The Hague 1696–1726

Archival information has provided some new (here in 2024) biographical details for the pastellist Guillaume Birochon. He was the son of Guillaume II Birochon (or Birrochon; the roman numerals are ours), brodeur du roy, who in turn was the son of a maître brodeur of the same name, Guillaume I Birochon, originating in Lyon, the husband of Ennemonde Maritian, active in Grenoble in 1627, and died there c.1672. In 1632 Guillaume I sold five paintings, “les quatre elements et la vertu” for 300 livres to a printer in Lyon (Maignien, *Les Artistes grenoblois*, 1887, p. 52). In 1635 this Birochon received a sum of money from an Anne de La Croix, veuve du seigneur de Simiane in connection with her late husband’s funeral (a member of the La Croix de Chevrières de Pisançon family in Grenoble, she married Abel de Simiane in 1632). He had a son, Barthélemy, also a maître brodeur, who married a Jeanne Marquet in 1640 – the artist’s uncle.

Guillaume III, the pastellist, must be the Guillaume Birochon, who, with his sister Elisabeth and father Guillaume II, had left France “for religious reasons”, professing as Protestants (thus explaining the absence of parish records). Their half-brother, Louis de La Croix (–1731), conseiller du roi, contrôleur des rentes, trésorier de Mademoiselle de La Roche-sur-Yon, obtained a warrant for possession of their goods in the French courts on 9.VII.1709 following a judgment at the Châtelet de Paris on 24.I.1693. Guillaume III later renounced Protestantism and returned to claim his property c.1711, but La Croix again successfully obtained judgment against him (AN Y4224, 13.IV.1712). This Louis de La Croix, who married Elisabeth Le Doulx and died 1731, lived in the hôtel de La Roche-sur-Yon, rue de l’Échelle, Paris, and was succeeded in his office a trésorier to the princess by his elder son Louis-François. Documents listed in his lengthy inventaire après décès (AN MC/ET/LIII/257) reveal that the mother he shared with the pastellist was Barbe Estasse, who died in 1692; she was married first to a Nicolas de La Croix, and then, at some stage before 1682, to Guillaume II Birochon, brodeur du roi. La Croix and this Birochon had been in business together, probably in Grenoble. Barbe’s sister Etiennette Estasse married Thomas Barbier, ingénieur du roi; Guillaume III was parrain at the baptism of Etiennette’s grandson in 1689 (Guillaume-Joseph, son of Joseph Mathieu, dit Dupuis, officier de Mademoiselle and in 1710 garçon de lsa Chambre de la duchesse de Berry), while Guillaume II signed the marriage contract of a different daughter in 1682 (spelling his name Birrochon). A René Estasse, maître peintre, reçu at the Académie de Saint-Luc in 1666, may have been father or brother to Barbe and Etiennette. On 29.VII.1688, the wife of “Guillaume Burrochon, brodeur du roi” (Guillaume II or III?) was marraine at Saint-André des Arts to a Junie-Marthe de Bossière, perhaps suggesting the wife’s own name. The Birochons, father and son, must have left France very soon after.

By 1702 both Guillaume II and III were employed in The Hague to provide costumes for the Opéra. These lavish outfits were extremely expensive, and Birochon père was paid 7634 florins for a single production, Armide, that year. A receipt for 60,000 florins paid by a Samuel du Ry de Champdoré, brigadier ingénieur and a noted cartographer, due to Guillaume II (perhaps for military uniforms?), but by then deceased, was issued by a notary in Leiden in 1717 to his widow: he had remarried, to a Marianne de Vesme. The same document reveals that the siblings Guillaume III and Elisabeth were his heirs, and the latter had married a Nicolas Massi or Massy, horloger in The Hague. A Susanna Birochon from The Hague married a merchant, Jan Garach, in Leeuwarden in 1712.

The earliest mention of Guillaume III Birochon as an artist is as a member of the Haagsche Teekenacademie, or Accademie van de Teycken-Const in The Hague (founded in 1682): according to their archives, Birochon was a pupil of the Huguenot painter Jean-Henri, or Jan Henrik, Brandon 1696–98 (Brandon also taught Hendrik van Limborgh, *q.v.*). It is possible that Birochon’s work as a tailor of richly embroidered costumes required preparatory drawings for approval, and this may have stimulated his interest in the medium.

Various sources mention the Birochons’ involvement with the opera in The Hague from before 1706 (they lent money and supplied financial irregularities, together with Mme Birochon) to 1713 when Guillaume III was granted a licence for the production of French plays with a partner, Abraham van de Putten; Birochon thus became directeur de l’Opéra in the Casuariestraat. A contemporary account is given in the *Mémoires... de M. Duliz*:

Le Sieur Birochon peintre, & Brodeur, exerçant une commission à Auxerre, se sentit épris des charmes d’une Religieuse, avec laquelle il passa en Hollande, où il l’épousa. Ce fut son pere de la même profession réfugié à la Haye qui avança à Deschaliers tous les habits de theatre, & qui dans la suite devint propriétaire en partie du lieu. Le Sieur Birochon en herita après sa mort, & des effets que, faute de payement, Deschaliers fut contraint d’abandonner.

(The story of the elopement with a nun is confirmed by decision in parlement of 17.VII.1711, granting a “prise de corps” in response to a complaint by Jean Marie, grand pénitencier of the cathedral of Auxerre against Sœur de Varennes, religieuse professe de l’Abbaye royale des Isles, Birochon, the abbess and Sœur Marie-Therese Andry, dite de Sainte-Marie, also a religieuse professe.)

It seems that Duliz lent Birochon money to reopen the theatre, particularly wishing to advance the actress Mlle Rochois. Birochon was also dependent on the financial support of a M. Baude who favoured a rival actress, Mlle Vanderlinde. In the ensuing dispute, Birochon was set upon by armed thugs acting for a powerful government minister who had the Birochon enterprise shut down. Although Birochon secured a three-year monopoly for the production of French tragedies and comedies from the municipal authorities in 1718, he was

by then burdened by debts; Birochon sold his licence to Mme Fonpré and left for Brussels.

Many of the diplomats in The Hague were involved in supporting one or other theatre. Among them was Beretti-Landi, the Spanish ambassador to Switzerland (1703–16), The Hague (1716–21) and Brussels, who took up the pastellist and brought him in 1724 to the conference at Cambrai which had been running from 1721 in an attempt to settle the differences between Spain and Austria. Some of the French comédiens had remained in the Casuariestraat until 1720, before leaving for Cambrai where they played Voltaire’s *Œdipe*; their manager was Birochon’s brother-in-law, Nicolas Massy (his step-mother, Marianne de Vesme, remained involved with the Casuariestraat theatre into the 1720s). The ambassador and his painter stayed in Cambrai for a year, until the conference ended in 1725. Here among the leisure activities, portrait painting vied with versification from Voltaire who visited in 1722, noting that “à ce moment tous les ambassadeurs et tous les cuisiniers de l’Europe s’étaient donné rendez-vous”.

Birochon travelled to Brussels with Beretti-Landi, who died suddenly in .VI.1726, and was buried in the church of the Récollets. Birochon returned to The Hague, where his wife was still living. Beretti-Landi’s posthumous sale took place in The Hague (according to Lugt; Pinchart has Brussels), 30.VII.1726, and included (as well as Birochon’s own portrait of him) a number of pictures restored by Birochon. These details emerge from the papers concerning legal proceedings which Birochon took against the mortuary officials for non-payment of his fees.

It has been suggested that the group of pastels which came on the market in 1979 were commissioned by Beretti-Landi, and bought at the 1726 sale by Lord Polwarth, who became 2<sup>nd</sup> Earl of Marchmont in 1724, and was one of the British representatives at Cambrai. In fact the discovery (published here in 2023) of the invoice for the series of “portraits in pastelle at Redbraes” makes it clear that the series was commissioned by Polwarth as originally assumed. He is known to have been interested in acquiring portraits of his contemporaries (for example a portrait of the Queen of Denmark was dispatched from Copenhagen via Hamburg in 1724, according to his papers, which however do not mention the Birochon series). The Earl returned home to Marchmont with “a curious memento of his labours in the form of a series of pastel portraits representing the envoys of the different countries” (Warrender 1894; they descended via his son-in-law Sir William Purves to Sir John Hume-Campbell, who sold the Marchmont estates in 1912).

The Redbraes invoice is for some 20 pastels. Seventeen are first listed, each priced at 50 livres tournois, a total of 850<sup>l</sup>; payment on account of 22 louis of 16<sup>l</sup> amounting to 352<sup>l</sup> left a balance due of 498<sup>l</sup>. A further three pastels are listed below in the invoice, without prices (perhaps gratuities or afterthoughts). Three more, including that of Marchmont himself, were in the group of 23 that appeared for sale in 1979;

no doubt these had already been commissioned and paid for by the time of the invoice.

The Marchmont series remains a remarkable testimony to the conference at Cambrai, where limited diplomatic progress was achieved, and the delegates probably welcomed portraiture as a diversion. Birochon was influenced by the baroque sobriety of Vivien (as well as by Brandon, to judge from his 1701 painting of Jacques Vulson de Saint Maurice at Kasteel Zypendaal) as well as by the smaller, more intimate format of Carriera's compositions. Heads are often attached to bodies in improbable combinations, reminiscent of English 17<sup>th</sup> century portraiture. Nevertheless these portraits have a liveliness and distinctive character; colours are strong and vivid, and used with no hint of the limited palette (although the same purple, pink, ochre and blue recur). The dynamic and varied compositions include several which are repeated.

Of the pastels in Lord Marchmont's collection, only that of Beretti is signed. They are uniformly framed, probably locally, and divide into two groups: some (Beretti-Landi, the Whitworths, Vincenti etc.) show a softer, less polished finish, while those in the other group have characteristic elongated eyes, tightly drawn mouths and luminous flesh-tones. This has led to speculation that the works are not all by one hand, and, in view of the reports that Maurice-Quentin de La Tour was in Cambrai at the time, it has plausibly been suggested that he is responsible for one group – presumably the second. With the possible exception of the Saint-Quentin preparation for Voltaire, there is nothing in La Tour's secure œuvre (which starts in the mid-1730s) to link him stylistically with the Marchmont series. (Distinctions can be made from several apparently similar pastels: among them the pastels of the comte de Maniss and of "Marivaux", *v. Éc. fr.*) In any case, the discovery of the invoice for twenty pastels at a stage when part only had been paid makes it highly improbable that more than one artist was involved.

Birochon would not be the first artist to work in several styles, and the confusing differences may have arisen because the artist had fewer sittings in some cases, while other pastels may have been drawn from existing portraits rather than taken from life. Corsini relates to a pastel (by a different hand) in the Palazzo Corsini which has been (not wholly convincingly) attributed to Tempesti (*q.v.*); he is shown however wearing only a cuirass rather than the full armour of a capitano della guardia dei trabanti. The unknown sitter in a red mantle looks as though he derives from a lost portrait by Rosalba; the portrait of Beretti-Landi, which is dated 1725, corresponds to an engraving of 1720 (which might itself derive from an earlier Birochon portrait, perhaps the one in the 1726 sale if that is not Marchmont's); the Tynninghame painting of Marchmont himself, although not as accomplished as the pastel, may indicate a common source which served as a model: this would explain the angry nocturnal sky background (varied backgrounds in the others may have similar explanations).

Some of the reproductions were incorrectly captioned in various publications, including Jeffares 2006 and the 1979 sale catalogue, where only eight of the 23 were reproduced. To avoid confusion pastels grouped in a single lot in that sale are here assigned suffixes a–d. Apart from the possible duplicate Beretti-Landi pastel, all have the same provenance, at Redbraes and by

descent to 1912 when purchased by James Swinton and later auctioned in 1979.

### Bibliography

Bénézit; Edwin Buijsen, *Haagse schilders in de Gouden Eeuw*, 1998, p. 287; Burns 1997; Christie's 1979 catalogue; [Barthélemy Hus, dit Desforges], *Mémoires, anecdotes pour servir à l'histoire de M. Dulz*, 1739; Michel du Perray, *Notes et observations sur l'Édit de MDCLXXXV*, 1723, II, pp. 327ff; Jan Fransen, *Les Comédiens français en Hollande au XVII<sup>e</sup> et au XVIII<sup>e</sup> siècles*, 1925; Lapauze 1919, pp. 12f; La Tour 2004a, pp. 67ff; E. Maignien, *Les Artistes grenoblois*, 1887; Maskill 2004, p. 60; Obreen 1877–1890, IV, p. 167, 172; Alexandre Pinchart, "Archives des arts...", *Messenger des sciences historiques de Belgique*, 1868, pp. 349f; Jean-Jacques Quesnot de la Chênée, *L'Opéra de La Haye*, Cologne, 1706; Pierre Rosenberg, in Debrie 1991; Saur; Margaret Warrender, *Marchmont and the Humes of Polwarth*, Edinburgh, 1894, p. 85; "Note of portraits in pastelle at Redbraes", National Records of Scotland, Papers of the family of Hume of Polwarth, ref. GD158/2482

### Pastels

**J.155.101** Lorenzo Verzuso BERETTI-LANDI, marchese di Castelletto Scazzoso, comte de Cereto, marquis de Saint-Philippe (1655–1725sa), secrétaire d'État et premier ministre des Gonzaga de Mantua, puis à Venise, Pologne, Allemagne et Rome, ambassadeur de Philippe V en Suisse 1703–16, puis en Hollande 1716–21, de l'Académie de Crusca, chev. Sant'Iago 1702, collectionneur (the subject; The Hague, 30.VII.1726)

**J.155.102** =/?repl., pstl, 53.5x43, sd 1725 (comm. Lord Polwarth, later Earl of Marchmont (1675–1724); desc. at Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 151a, £480. Heidelberg, Kunstantiquariat Arno Winterberg, Auktion 22, 10–11.IV.1981, Lot 957, est. DM 3200, b/i). Lit.: Jeffares 2006, p. 59C, as of San-Estevan; Salmon 2024, fig. 22 Φ



Photo courtesy Christie's

~grav. Picart 1720, in reverse

~grav. anonyme, "Laurentius Verzuso/Marquis de Beretti Landi./Königl. Spansicher Ambassadeur im Haag", p.1716

**J.155.107** Le chevalier de Camilly, ministre de Malte à Cambrai [Pierre BLOUET DE CAMILLY (1666–1753), chevalier de Malte, grand bailli de l'ordre de Malte, grand-croix de Saint-Louis, ambassadeur au congrès de Bade en 1714, à celui de Cambrai en 1723, premier vice-amiral de France], pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 152b, as Birochon; London, 5.VII.1983, Lot 18, attr. La Tour)

**J.155.108** Abate marchese Neri Maria CORSINI (1685–1770), cardinal 1730, collector, in a cuirass, pstl/ppr, 53.5x43 (Lord Marchmont;

sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 152a, one repr., as Birochon; London, Christie's, 5.VII.1983, Lot 18, attr. La Tour, £750. Lit.: Salmon 2024, fig. 24 Φ



Photo courtesy Christie's

~pstl, with full armour (Palazzo Corsini, Florence), *v. Tempesti*

**J.155.112** Il conte Annibale de MAFFEI (1666–1735), patrizio di Modena, gentilhomme de la chambre du roi de Sardaigne, vice-roi de Sicile 1714, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 155a; London, Christie's, 11.XII.1981, Lot 252 part n.r.; London, Christie's, 4.VII.1984, Lot 269 part n.r., all as Birochon; London, Christie's, 3.VII.1990, Lot 247 part n.r., attr. La Tour, est. £200–400)

**J.155.113** Alexander Hume, Earl of MARCHMONT (1675–1740), KT 1725, in armour, wearing the ribbon of the Thistle, faded from green to blue, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 157d n.r.; London, Christie's, 11.XII.1981, Lot 252 part n.r.; London, Christie's, 4.VII.1984, Lot 269 part n.r., all as Birochon; London, Christie's, 3.VII.1990, Lot 247 part n.r., attr. La Tour, est. £200–400, all as sitter unknown; English PC 2011). Lit.: Ford 1989, p. 118 n.r., as by La Tour; Jeffares 2006, p. 60Bii, as by Birochon, unidentified; Francis Russell, "Dictionary of pastellists before 1800", *Country life*, 8.VI.2006, p. 143 n.r., identified as Marchmont; Salmon 2024, fig. 31 Φσ



Photo courtesy owner

~pnt., 75x62, in painted ov., green ribbon, inscr. verso with identity (desc.: John George Baillie-Hamilton, Earl of Haddington, Tynninghame, East Lothian; Sotheby's, 28–29.IX.1987, Lot 546 repr., attr. John Alexander)

**J.155.117** L'abate [Giovanni Battista] PARETTY [PARETI, of Genoa, envoy of the duca di Guastalla to Cambrai, resident of the duca di Modena in Madrid and London 1727–46, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 156a, with Vincenti. London, 8.VII.1980, £420, with Vincenti English PC 2011). Lit.: Salmon 2024, fig. 26 Φσ



Photo courtesy owner

**J.155.12** [Johann Christoph] Penterrieder [von PENTTERRIEDTER Freiherr auf Adelshausen (1678–1728), Reichshofrat], envoyé de l'Empereur, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 153a). Lit.: Salmon 2024, fig. 25 Φ



Photo courtesy Christie's

**J.155.122** [=J.155.15] [Mr RENNELL], officer in blue uniform, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 157b repr., unidentified; English PC 2011). Lit.: La Tour 2004a, p. 69, relates to miniature, fig. 9 (Saint-Quentin, musée Lécuyer, inv. LT 90). Lit.: Salmon 2024, fig. 29, inconnu [?]; the resemblance with LT 90 coincidental; here identified as Rennell by a process of elimination] Φδσ



Photo courtesy owner

**J.155.123** Conrad Alexandre, comte de ROTTEMBOURG [Rothenbourg] (1684–1735), plénipotentiaire français à Cambrai, mécène de Chardin, pstl/ppr, 53.5x43, with study of a lady, verso (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 155b n.r.; London, Christie's, 11.XII.1981, Lot 252 part n.r.; London, Christie's, 4.VII.1984, Lot 269 part n.r., all as Birochon; London, Christie's, 3.VII.1990, Lot 247 part n.r., attr. La Tour, est. £200–400; English PC 2006). Lit.: Rosenberg 1983c, p. 68, fig. 42, as sd 1723; Jeffares 2006, p. 60Bi, unidentified Φσ



Photo courtesy Christie's

**J.155.126** Dominic-Claude Barberie de SAINT-CONTEST (1668–1730), conseiller d'État, plénipotentiaire à Cambrai, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 154a; London, Christie's, 11.XII.1981, Lot 253 part n.r.; London, Christie's, 4.VII.1984, Lot 269 n.r., all as Birochon; London, Christie's, 3.VII.1990, Lot 247 part n.r., attr. La Tour, est. £200–400)

**J.155.127** Mme de SAINT-CONTEST, née Marie-Françoise Le Maistre (1670–1736), pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 154b; London, Christie's, 11.XII.1981, Lot 253 part n.r.; London, Christie's, 4.VII.1984, Lot 269 part n.r., all as Birochon; London, Christie's, 3.VII.1990, Lot 247 part n.r., attr. La Tour, est. £200–400)

**J.155.128** Le comte de San-Estevan-Del-Puerto [Manuel de Benavides y Aragón, X conde y 1. duque de SANTISTEBAN DEL PUERTO, 5. marqués de Solera (1682–1748), plénipotentiaire de Philippe V à Cambrai, grande de España, chev. Saint-Esprit 1729], pstl/ppr, 53.5x43, inscr. verso "Mr. Comte de Saint Estevan" (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 151b, £480. Heidelberg, Kunstantiquariat Arno Winterberg, 17.X.1980, Lot 723, est. DM1600, DM1500). Lit.: Jeffares 2006, p. 59Bi, as of Beretti-Landi; Salmon 2024, fig. 23 Φ



Photo courtesy Christie's

**J.155.131** Ottavio, conte di SANSEVERINO D'ARAGONA (–1725), ministre de Parme, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 152a, as Birochon; London, 5.VII.1983, Lot 18, attr. La Tour)

**J.155.132** Le comte de Spylleberg [Pomponius Graf von SPILLENBERG], representative of the duca di Guastalla at Cambrai, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 155a n.r.; London, Christie's, 11.XII.1981, Lot 252 part n.r.; London, Christie's, 4.VII.1984,

Lot 269 part n.r., all as Birochon; London, Christie's, 3.VII.1990, Lot 247 part n.r., attr. La Tour, est. £200–400)

**J.155.133** Robert SUTTON of Scofton (1699–1776), nephew of Sir Robert Sutton (1671–1746), KB, diplomat, secretary to the British Embassy at Cambrai, pstl/ppr, 54.0x43.5, c.1724 (London, NPG 5419. Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 150c, with Lord and Lady Whitworth, £650; Martin Edwards, Ludlow; acqu. 1981). Lit.: Ford 1989, p. 118 n.r., as by La Tour; Ingamells 2009b; Salmon 2024, fig. 21 Φσ



Photo courtesy National Portrait Gallery, London

**J.155.134** [olim J.155.154] Mrs Robert SUTTON, née Mary Levinz (1703–1778), dau. of William Levinz of Grove, Nottinghamshire, dame en robe bleue, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 157c n.r., as Birochon, unidentified; English PC 2011). Lit.: Salmon 2024, fig. 30, inconnue φδσ



Photo courtesy owner

**J.155.136** M. Vincenti [Giovanni Maria VINCENTI (1671–1746), residente veneto, cancellier grande 1726], pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 156b n.r. London, 8.VII.1980, £420, with abbé Paretto; English PC 2011). Lit.: Salmon 2024, fig. 27 φσ



Photo courtesy owner

**J.155.139** Charles, Baron WHITWORTH (1675–1725), diplomat, pstl/ppr, 53.5x43 (London,

NPG 5417. Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 150a repr., with Lady Whitworth and Sutton, £650; Martin Edwards, Ludlow; acqu. 1981). Lit.: Ford 1989, p. 118 n.r., as by La Tour; Ernst Schütz, *Die Gesandtschaft Großbritanniens am immerwährenden Reichstag zu Regensburg...*, 2007, fig. 1; Salmon 2024, fig. 19 Φσ



[Zoomify](#)

Photo courtesy National Portrait Gallery, London

J.155.142 Lady WHITWORTH, née Magdalena Jacoba de Sallengre, comtesse de Vaulgramont (–1734), pstl/ppr, 54.6x43.5, c.1724 (London, NPG 5418. Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 150b n.r., with Whitworth and Sutton, £650; Martin Edwards, Ludlow; acqu. 1981). Exh.: London 2012a. Lit.: Ford 1989, p. 118 n.r., as by La Tour; Burns 1997, p. 12 repr.; Salmon 2024, fig. 20 Φσ



Photo courtesy National Portrait Gallery, London

J.155.145 Leopold Victorin Reichsgraf von WINDISCH-GRAETZ, Baron Waldstein u. Imthal (1686–1746), envoyé de l'Empereur, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 153b n.r.)

J.155.146 Reichsgräfin von WINDISCH-GRAETZ, née Marie Ernestine zu Strassoldo (1695–1766), pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 153a n.r.)

J.155.147 Homme en manteau rouge, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 157a repr., as a/r Carriera; English PC 2011). Lit.: Salmon 2024, fig. 28 Φσ



Photo courtesy owner

J.155.148 Man in armour, pstl/ppr, 53.5x43 (Lord Marchmont; sold 1912; James Swinton; London, Christie's, 11.XII.1979, Lot 155d n.r.)