

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

SIMON, Pierre

Paris c.1650–1710

Simon worked both in pastel and as an engraver, like his master Nanteuil. He is referred to as a “peintre en pastel et graveur” in the contemporary memoirs of abbé Antoine Blache. He was graveur ordinaire du roi, but three-quarters of his engraved portraits bear the legend “pinxit”. His inventaire après décès lists boxes for storing pastels and some 50 pastel portraits, of which there is no trace; their low value suggests they may have included chalk drawings or studies. Simon was abbé commendataire of several abbeys, chevalier romain in 1691, as well as a print dealer and bibliophile. He travelled to Italy from 1668 to 1674. In the 1680s he succeeded Nanteuil, drawing the King several times.

Bibliography

Bajou, Mémoires de l'abbé Blache, *Revue rétrospective*, Paris, 1833, I, p. 161; Brême & Coquery; Bénézit; Grove 1996; Meyer 1988–89; Meyer 1991; Meyer 1992; Nantes 1997

Pastels

J.6786.101 François d'AIX DE LA CHAISE (1624–1709), jésuite, confesseur de Louis XIV, m/u
~grav. Gantrel 1694
~cop., pnt. (MV 6048)

J.6786.104 Guy-Aldonce de DURFORT, duc de Lorges (1630–1702), pstl, gch./ppr br./carton, 55x44 ov., c.1676 (Louvre inv. 34207. Acqu. p.1827). Exh.: Paris 1935d, no. 86; Paris 1962b, no. 267. Lit.: Both de Tauzia 1879, no. 1932; Ratouis de Limay 1925, p. 47 n.r., as anon.; Bouchot-Saupique 1930, no. 93; Monnier 1972, no. 21, both anon., of Jacques-Henri de Durfort, duc de Duras; Meyer 1992, repr. p. 45; Nantes 1997, repr.; Salmon 2018, no. 14 repr.; [Jeffares 2018g](#); Salmon 2019, p. 63 repr. φσ

J.6786.109 =?m/u φ



~grav. Nolin 1688. Lit.: Augustin & Alois de Backer, *Bibliothèque des écrivains de la compagnie de Jésus, ou Notices bibliographiques*, Paris, 1853–61, 6e série, p. 374



~cop. Franque, pnt. (MV 8246G)

~cop. Mme Juillerat, pnt., 1834 (MV 1077)

J.6786.108 Le père Claude-François MENESTRIER (1631–1705), jésuite, théologien, bibliothécaire, pstl. Lit.: Menestrier, *La Science de la noblesse*, Paris, 1691, intro. Étienne Michallet, “Simon l’a dessiné au pastel infiniment à’aprez nature”