

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

DUVAL, Pierre

?Seine-Maritime c.1650 – Paris 1737

“Pierre Duval, peintre, rue de la Parcheminerie” married Anne-Charlotte Deleplanque or Deleplancque (*q.v.*) on 25.v.1701 (AN MC/XXIII/384); the witnesses included Antoine Reynès, concierge de l’Académie royale. The inventaire après décès of “Pierre Duval, demeurant rue Saint-Martin, paroisse Saint-Méry”, commissioned by his widow, included (AN MC XCI/1209, 16.II.1737) “Cinquante deux pastelles faits par la d[ite] Veuve Duval prisés ensemble vingt sols”; four more pastels, presumably by Duval himself, identified as portraits, also valued together at 20 sols, while 24 other pictures, on canvas, were valued at 30 livres. Among the creditors was a Sieur Basin, marchand de couleurs, for four livres.

Duval’s heirs were his nephew Toussaint Micoïn, “officier de maison” (or valet de chambre), son of the artist’s sister Madeleine Duval, Mme Georges Micoïn; and the artist’s other sister, Marie-Anne (c.1666–Auvilliers 17.v.1738), who had also married a Micoïn (Adrien). The latter’s acte de décès and documents for another aunt, Anthoinette, Mme Jean Cstillon, identify the artist’s parents as Jean Duval and Marie Selecque of Ormesnil-en-Bray (Seine-Maritime), where Pierre was probably born in the middle of the seventeenth century.

He was evidently the artist responsible for a disputed portrait the value and resemblance of which were referred to Noël-Nicolas Coypel and Jean-Baptiste Gilles Colson, in an avis of 21.v.1732 (AN Y4479^b). Coypel was nominated by Duval, Colson by his client, Robert Adam, maître jardinier à Paris (the entrepreneur de jardins, died in 1736, rue des Postes Faubourg – AN Y10985). All gathered at Coypel’s house, 16 Cloître de Saint-Germain-l’Auxerrois to resolve contradictory decisions at the Châtelet concerning Duval’s pastel portrait of the daughter of M. Adam (probably Thérèse, the sister present at the wedding of her brother Louis in 13.I.1731, AN MC/XCVIII/441). They found, comparing the portrait with the girl’s face, that it did resemble her, and was worth 40 livres.

It seems probable that he was the “peintre nommé Duval qui fait d’excellent pastel” according to a letter from the Italian sculptor Raymond Falyt (or Valit) writing from Paris to Rosalba Carriera (6.VII.1731), in which he passed on a letter from the pastel-maker offering his services to her.

Pastels

J.2945.101 La fille de Robert ADAM [?Thérèse Adam], pstl (comm. 1732, 40 livres)