

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

HUBERT, Mlle Pomponne

fl. Paris 1788–92

A pension of 1200 livres was paid by Madame Victoire, one of the king's aunts, to Mme Labille-Guiard (*q.v.*) to take on Mlle Pomponne Hubert as a pupil:

Madame a bien voulu charger Mad^e Guiard de prendre pour son élève dans l'art de la peinture, Mad^{le} Pomponne Hubert, et la Pension de cette Demoiselle a été fixée à douze cens Livres par an, non compris des menues dépenses relatives à ce talent, que Madame s'est réservée de payer particulièrement à Mad^e Guiard. Ladite pension à compter du 13 avril 1788. Coquet en a déjà payé trois mois à Mad^e Guiard, et il continuera les paiements conformément aux intentions de Madame.

The note, dated 15.X.1788, is endorsed by the princess, “bon a payé, Victoire”. Passez erroneously reports (by confusing Pomponne with three sisters also called Hubert, and also in receipt of a pension from Madame Victoire) that the pension was reduced to 800 livres in 1790 (one of the sisters married that year). In fact payments of the full amount of 300 livres per quarter continued to be paid until 4.IV.1792, with the ledger annotated:

Cette pension est payée a M^e Guiard sous la quittance de M^{lle} D'Avril qui tient sa maison, et a pour objet de procurer à M^{lle} Hubert les moyens d'apprendre l'art de la peinture. Elle a commencé le 13. Avril 1788.

We know nothing of the result apart from the general criticism levelled by the *Mercur*'s correspondent against a number of artists (it seems her sex was not noted).

The pastellist may well have been related to Marc-Antoine Pomponne Hubert de Saint-Mesmin (1718–1758), capitaine d'infanterie, régiment Royal Cantabres. He was the son of the commissaire-ordonnateur de la Louisiane, Marc-Antoine-César-Anne Hubert (–1723). In Paris, Saint-Roch, on 13.IV.1750, he became the second husband of Anne-Françoise-Charlotte de Lanoye (1720–p.1762x74); she was the widow of Jacques-Clément Bigot, marchand à Beauvais (the pastellist Louis-René Vialy was a witness). Pomponne Hubert died and was buried in Orange, Vaucluse. Although Pomponne was not the family name, it appears as such in some documents. A son, also Marc-Antoine (1751–), was born to this marriage, in Châteauneuf-du-Pape, 20.XI.1751; he married, in Avignon, Saint-Didier, 10.IV.1774, a Marguerite-Thérèse Vincent. A search of the parish registers in Vaucluse yields only one sister: Anne-Elizabeth was born and baptised in Orange, 24.VII.1755 and is the most plausible candidate for the pastellist.

A Nicolas Huot dit Hubert, coiffeur de Madame Victoire, had four daughters by his wife, Anne-Charlotte-Victoire Sottas, première femme de chambre de Madame Victoire (parish records, Saint-Louis, Versailles). None was called Adélaïde or Pomponne.

A chalk profile drawing of Louis XV in the style of a cameo, signed and dated 1790 by an Adélaïde Hubert, may have been by a sister of Pomponne, or perhaps is by the same artist using a different name to emphasise her relationship with the dedicatee, Madame

Adélaïde; that princess's portrait, exhibited by Labille-Guiard at the Salon de 1787, includes a similar medallion.

Bibliography

AN O¹ 3766; AN KK//381, f^o 129; Auricchio 2009, p. 57; Greer 2001; Passez 1973; Tokyo 2011

Salon critiques

Anon., “Lettre à MM. les rédacteurs du *Mercur*...sur l'Exposition ...à la Place Dauphine”, *Mercur de France*, 7.VI.1788, p. 42:

J'ai fixé très-difficilement mon attention sur une foule de croquis à peu près informes... Je donnerai donc en bloc un seul avis à MM. P. Hubert, Delamarre, Meunier, Montjoie, de Varenne, Boquet, & Huet le jeune: c'est de soigner davantage les compositions qu'ils voudront exposer en public. Presque toutes les Etudes, Tableaux ou Dessins que j'ai vus exposés sous leurs noms, ont été visiblement faits d'une manière hâtive. Il ne convient pas aux Artistes qui n'ont pas encore fort exercé leur crayon ou leur pinceau, de vouloir faire au premier coup.