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Gerardo de Simone, Emanuele Pellegrini - predella@predella.it

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Camilla Murgia

**Transposed Models:
the British Career
of Antonio Cesare de Poggi
(1744-1836)**

This article deals with the figure of Antonio Cesare de Poggi, a Tuscan artist active in London during the last decades of the 18th century. Poggi's British career will be explored in order to understand how the artist integrated London's artistic sphere and how this affected his artistic development. Particular attention will be drawn to three main issues of Poggi's British venture: his business as fan-painter, the working relation with other Florentine artists, such as Francesco Bartolozzi, active in London during this time, and finally, his activity as portrait painter.

«My Lord, I am an artist and publisher of prints from others as well as my own works: intending to set off for Holland, I made a collection of prints, to make my journey more profitable [...]». With these words, Anthony Poggi introduced himself to the London Central Criminal Court. On February 16 1791, Poggi was required to testify in the trial of Daniel Hopkins, accused of stealing a number of prints, drawings and fans which belonged to the Italian artist¹. According to the judicial proceedings, the robbery occurred when the artworks were transported from Poggi's residence, in St George's Row, to Exeter Change, where the shipping company of Collins and Clerson was located and responsible for preparing the shipment to Rotterdam. Defining himself artist and print publisher of his own and other works, well describes the activity of this eclectic figure, about whom very little is known. The aim of this article, is therefore, to shed light upon this unexplored artist of Italian origin, particularly focusing on the most significant period of his professional life: the London years.

FROM PLYMOUTH TO LONDON: POGGI'S EARLY YEARS IN ENGLAND

The first problem which one encounters when studying a figure such as Poggi is the lack of biographical information available. As Zsuzsa Gonda has pointed out, confusion has arisen due to the contrasting information regarding the artist's birthplace; Florence, Parma or Corsica². These different sources have generated uncertainty about Poggi's origins, but they are worth being briefly examined. While the reference to Corsica is possibly due to Poggi's arrival in England with

the Corsican patriot Pasquale Paoli, who escaped the island subsequent to its French conquest in 1768, the mention of Parma is associated with the sale of Poggi's collection. In fact, in 1810 Poggi sold part of his collection to the Hungarian Prince Nicolas II Estherházy, which is now held by the Szépművészeti Múzeum in Budapest.

The two men apparently met in Paris as, during the early 1800s, Poggi having moved to Paris due to the bankruptcy of his London business as print seller and publisher. Coincidentally, the French capital was also inhabited by Giuseppe de Poggi, who was born in Piacenza in 1761 and emigrated to Paris in 1799 after completing his studies in Parma³. Scholar, writer and archeologist, de Poggi was made «Chevalier» and became ambassador of the State of Parma to Paris. He also owned a discrete collection of printed books and manuscripts which were sold after his death in Paris in 1843⁴. Such a coincidence could be a reason for the confusion: Klára Garas referred in fact to the Parma origins of the «Cavalier Poggi» when mentioning Anthony Poggi's sale to Estherházy⁵.

There is, however, no evidence of Anthony Poggi bearing the title of «Chevalier». Known in London with the anglicised version of his Italian name, Antonio Cesare de Poggi was almost certainly born in Florence in 1744⁶. Poggi's network strongly suggests the Florentine origins and evidently shows his affiliation to the Tuscan artistic school. Not only British contemporaries, such as Thomas Banks, claimed he was very likely born in the Tuscan capital, but also, the sale catalogue of Poggi's collection in 1836 clearly stated his Tuscan origins: «peintre de Florence»⁷. Poggi entertained a close relationship with his home town because, in Spring 1778, on an extended period of travel in Italy, the artist was appointed member of the prestigious Accademia delle Arti del Disegno⁸. This was a significant appointment for the artist who emigrated to London around 1769 because it initiated a long collaboration with the Florentine artists active in England during this period.

After his arrival, Poggi was known as a portrait painter and appeared to have resided in Plymouth. James Northcote, one of Joshua Reynolds' (1723-1792) pupils, met Poggi around 1776 when it is noted that he succeeded the employment of his fellow colleague, described as a clumsy portraitist, but nevertheless recommended by the same Reynolds⁹. It is difficult to measure the scale of Northcote's comments on Poggi as very little has survived of these early years in England. We know however that during this initial period the artist met his future wife, Hester Lewis, and that he most probably worked for the local nobility, as the painting of the portrait of Henry Stockman in 1776 demonstrates. Stockman was an employee of John Parker, 1st Baron Boringdon, known as Lord Boringdon (1735-1788),

a member of Parliament settled in Devonshire and a passionate collector of paintings and a fellow of the Royal Society¹⁰. Poggi possibly obtained this commission through his connection with Reynolds, who was native of Plympton St Maurice, near Saltram, and executed a portrait of Boringdon's children¹¹.

Edward Evans' mention of an engraving of Stockman's portrait produced by Poggi himself and the engraver Peltro William Tomkins as a «private plate» well illustrates the further development of Poggi's career¹². In 1776, when Northcote took over Poggi's employment as a portraitist, the latter moved to London with his wife and soon integrated the city's artistic life by exhibiting «two small portraits» at the Royal Academy¹³.

Shortly after this exhibition, Poggi and his wife undertook a journey to Italy visiting in particular Florence and Parma, while keeping in close contact with their British friends, such as the miniature and portrait painter Ozias Humphry (1742-1810)¹⁴. The Poggis spent most of their time in Florence, where they apparently arrived in January 1777, with the intention to travel regularly to Parma to let Anthony Poggi work on his studies after Correggio¹⁵. Over a year later, in August 1778, we find them still in Florence, preparing their trip to Parma where they stayed until October of the same year to subsequently return to England. It was probably on this occasion that the Poggis became acquainted with Thomas Banks: Hester Poggi, in fact, mentioned Banks's sojourn in Florence and the latter's interest in Anthony's copies after Correggio¹⁶.

FAN-MAKING AND THE FLORENTINE CIRCLE: POGGI, BARTOLOZZI AND CIPRIANI

The travel to Italy also represented the occasion to buy a few beautiful fans to bring back to England and to support the artist's growing business in the trade of these luxury objects. In 1781, a few years after having returned to their London home of 4 Orchard Street, near Portman Square, Poggi established himself as a remarkable fan-maker and his success grew considerably. According to his wife Hester, not only were his productions «exceeding pretty», but also «those fans that we bought from Italy will not admit of the least comparison»¹⁷. In fact Poggi's fans soon became very admired and much requested. In March 1781, the writer Fanny Burney (1752-1840) visited his shop accompanied by Sir Joshua Reynolds, whose protection and encouragement certainly played a crucial role in Poggi's career. Burney's account of the visit is representative of the success of the fans' trade: «I passed the whole day at Sir Joshua Reynolds's with Miss Palmer, who, in the morning, took me to see some most beautiful fans, painted by Poggi, from designs of Sir Joshua, Angelica, West, and Cipriani, on leather; they are, indeed more delightful than can be imagined [...]»¹⁸.

Further, Burney's report crucially reveals Poggi's double marketing strategy: on the one side, the connection with English artists, such as Reynolds and the anglo-American Benjamin West (1738-1820), and with Florentine artists, such as Francesco Bartolozzi (1727-1815) and Giovanni Battista Cipriani (1727-1785), and, on the other, the use of models and designs to produce fans. Poggi in fact materially produced the fans, by mounting the leaves, which could be made of leather or paper, on wooden or ivory carved guards. Nonetheless, fan-leaves were almost always printed or designed after other artists' works, Poggi being both the fan-maker and the leaves' publisher. For instance, the fan representing the visit of King George III and the Royal Family to the 1788 Royal Academy exhibition (fig. 1), is the result of the collaboration between three artists: Poggi, the Italian engraver Pietro Antonio Martini (1738-1797) and the German painter and caricaturist Johann Heinrich Ramberg (1763-1840), who was one of Benjamin West's pupils¹⁹. The fan-leaf is here made of an engraved, hand-coloured paper mounted on carved ivory guards. Poggi mounted the printed design and published it, likely adding some hand-coloured golden ornaments, but did not engrave it. The fan-leaves' design was based on a print executed by Martini after Ramberg's painting (fig. 2). Moreover, Poggi published Martini's print in March 1789 and the sheet clearly mentioned the three artists' different roles: Poggi as publisher, Ramberg as draughtsman, and Martini as engraver.

Poggi seemed to have been producing fans by regularly adopting such a combination of roles since the beginning of his business. In 1779 in fact, he published a fan-leaf (fig. 3) after an engraving by Francesco Bartolozzi based on the design of yet another Florentine painter, Giovanni Battista Cipriani. On this occasion, the fan-leaf consisted of three medallions, one of which represented the famous Marlborough gem, a carved cameo illustrating the *Marriage of Cupid and Psyche*. The gem was copied several times before and after its entrance in the prestigious Marlborough collection in the mid-18th century²⁰. Cipriani and Bartolozzi were deeply involved in such a reproduction work as they published a two-volume edition of prints after this (fig. 4) and other antique cameos known as *Marlborough gems*²¹. Bartolozzi produced for Poggi a printed fan-leaf (fig. 3) after his and Cipriani's design of the Marlborough gem (fig. 4). Possibly due to the particularly high market demand for fans, Poggi and Bartolozzi went on to publish separately the same image, the latter adding some minor technical changes in the background of the medallions. There are in fact two editions of the fan-leaf representing the antique gem after Cipriani's drawing. They were both published on August 14 1779, a first one by Poggi (fig. 3) and a second one by Bartolozzi himself (fig. 5). Poggi's edition consisted of etching and stipple engraving only, while Bartolozzi

added some aquatint to these two techniques, most likely to improve the rendering of the medallion's background and the shadow effect.

It is difficult to know precisely what marketing strategy determined the choice of publishing two simultaneous editions. But, more importantly, the prints show a connection between Poggi and his Florentine fellow since the beginning of Poggi's career. Such a relationship played a crucial role not only for the artist's professional life but also for the dissemination of Italian art more in general. Indeed, such a collaboration did not exclusively concern fan-production but also touched upon reproductive prints and was particularly developed in the 1780s. Due to his relationship with Bartolozzi, Poggi was able to increase his business as a publisher of prints after contemporaries and old masters works.

In such a way, he proposed the diffusion of an artistic model and responded, at the same time, to the growing demand for prints which characterised the London art market of this period. Following Bartolozzi's interest in producing prints after Italian artists such as Guercino, Poggi contributed to the dissemination of Italian art and of Bartolozzi's manner, as the publication of a set of prints after old masters' drawings from the Royal Collection explicitly illustrates (fig. 6). Indeed, the particularity of Bartolozzi's prints after Guercino relate to the technique of stipple engraving which the Florentine master significantly developed and employed and which became in a certain sense the engraver's distinctive manner. Bartolozzi's prints after Guercino became extremely requested among collectors. When John and Josiah Boydell published them in a two-volume edition in 1803, the catalogue's entry explained Bartolozzi's success: «N.B. The Prints contained in these Two Volumes are the first productions of Mr. Bartolozzi on his coming to this Country, and are universally esteemed by connoisseurs to be in the best style of this celebrated Artist; they have also the peculiar merit of possessing all the spirit and character of the exquisite Works of Guercino, &c. after which they were engraved»²². The connection with Bartolozzi was profitable for Poggi's publishing business because the latter could collaborate with artists belonging to Bartolozzi's close circle, such as Cipriani and the Swiss-born artist Angelika Kauffman (1741-1807), one of Reynolds' most intimate friends²³.

BRITISH CONNECTIONS: TRUMBULL, REYNOLDS AND THE BUSINESS OF ART DEALER

This professional network, combined with the support that Reynolds gave to Poggi since his arrival in England, allowed the Italian artist to develop a set of collaborations and contacts with British and anglophone contemporary artists. The reproduction of the paintings by the American painter John Trumbull (1756-1843), is representative of such a working strategy. Trumbull was a pupil of Benja-

min West, who was together with Reynolds and Bartolozzi fellow and later on President of the Royal Academy. Trumbull painted a series of canvasses referring directly to episodes from the American Revolution: the *Death of General Warren at the Battle of Bunker's Hill* and the *Death of General Montgomery in the Attack on Quebec*, executed in 1785 and 1786, respectively²⁴. West appreciated them and, in order to help Trumbull, suggested him to contact Poggi for their printed reproduction which should grant him visibility and economic success. Trumbull's autobiography accurately describes the genesis of such a contact: «Mr. West was well acquainted with an Italian artist, by the name of Antonio di Poggi, of very superior talents as a draughtsman, and who had recently started the business of publishing. He suggested that Mr. Poggi might be advantageously taken into connection, as the publisher, for which his great precision and elegance of drawing peculiarly qualified him»²⁵. The two paintings were engraved by the German printmaker Johann Gotthard Müller (*Bunker's Hill*), and by the Danish artist Johann Frederick Clemens and the Italian Luigi Schiavonetti (*Montgomery's Death*) in 1798²⁶. After the *Death of General Montgomery* was produced, Trumbull followed West's advice of dedicating himself to the depiction of the British' victories at Gibraltar. He therefore started to work on a battle episode representing General Eliott offering some help to a Spanish soldier injured in the battle between Spanish army and British garrison troops²⁷. The episode known as *The Sortie made by the Garrison of Gibraltar* gives further evidence of the collaboration between Trumbull and Poggi, as the latter published the *Sortie* jointly with the engraver William Sharp (fig. 7). Moreover, Trumbull claimed to have heard of this episode from Poggi who had travelled to Gibraltar a couple of years earlier, in 1783, to execute some sketches of the same famous battle²⁸.

The collaboration between Trumbull and the Italian artist also reveals another important aspect of Poggi's British career: his business as an art dealer. A series of notes and accounts between the two artists are in fact representative of the capital role that art selling played in Poggi's enterprise. Between October 1796 and June 1800, Trumbull recorded over £100 expenses for prints such as a *Book of Italian landscapes*, or conditioning material such as glasses, frames or packing cases bought from Poggi²⁹. A more detailed account even recorded, between January 1797 and February 1799, an expenditure of £1274 paid by Trumbull mainly to Poggi for different works such as the printing of the *Sortie*. This sum was also employed for buying the «paper for American battles», or to pay some other fellow engravers, such as Luigi Schiavonetti, who contributed to the production of Clemens' *Death of General Montgomery*³⁰. On this occasion again, Poggi, in charge of reproducing Trumbull's print, solicited his professional network and referred to

fellow Italian artists such as Schiavonetti, who engraved the figures of the plate while Clemens took over the whole commission and ended the work³¹.

Poggi's activity assured him a regular income as his early years in London appear to have been quite prosperous. In fact, when he travelled to Italy in 1777, the Florentine artist had to make a few arrangements to keep the business running during his absence. A draft letter Poggi wrote to his friend Ozias Humphry reveals that the Italian painter had not only sold 20 volumes of prints to a certain «Mr Greville», but also that he owned a couple of paintings which might have interested the collector: a Lodovico Carracci «which may be his for £40», an Andrea del Sarto on sale for £200, an Elisabetta Sirani for £100 and a Francesco Albani for £250 and for which Humphry was expected to provide a «handsome frame and glass»³². Poggi's mention of Greville possibly refers to George Greville, 2nd Earl of Warwick, or to one of his brothers, Charles Francis Greville or Robert Fulke Greville, also art collectors. George Greville was the nephew of the famous diplomat and art-lover Sir William Hamilton (1731-1803) who, living in Naples, was undoubtedly responsible for a number of Charles Francis' artworks acquisitions. Humphry was also expected to take care of a set of prints which he had to look after until Poggi's return to London, avoiding their sale or reproduction, with the only exception of the prints that the latter promised to a certain Hamilton (probably Sir William): «M^r: Humphry will not attempt selling any of the prints to print dealers, or people in trade, as Poggi promised M^r: Hamilton they should not be offerd to any rush [...]»³³.

Poggi's stock was sold from the 1780s onwards. It was subsequently dispersed from the late 1790s, when his business started to decline, and up to 1836 with the collection's sale. A year after his successful exhibition of fans (1781), Poggi decided to sell the collection of old and modern masters drawings he had assembled. The sale did not take place at Poggi's shop of Orchard street, but at Christie's Great Room on the Pall Mall, in June 1782. The title's mention of modern drawings significantly resumed Poggi's network: «Among the modern Drawings are many very Capital by those eminent Masters, Cipriani, Bartolozzi, Angelica Kauffman, Mr. West, Mr. Sandby, Zucci, &c». Another sale of Poggi's drawings took place always at Christie's two years later and a third in 1791. The late 1790s witnessed Poggi's subsequent bankruptcy. In 1801, part of the collection was sold by Phillips in London, this event may have motivated the artist's move to Paris.

In 1794, Poggi was also responsible for the dissemination and the sale of the collection of Joshua Reynolds. The sale catalogue clearly stated that Poggi was in charge of the transaction which took place at his address of 91 New Bond Street³⁴. On this occasion, Poggi also bought some of the drawings belonging to Reynolds, such as the *Study of woman* which François Boucher gave to Reynolds as a present

when the latter visited his workshop in Paris in 1768 (fig. 8)³⁵.

Reynolds significantly helped the Italian artist to settle his business from the first years of Poggi's British career. According to Hester Poggi, who described the Reynolds' commitment and character as «exstremely sanguine in the success of his undertaking», the master, in fact, sketched the advertisement of the 1781 fan exhibition³⁶.

The relationship between the two artists was such, that Poggi published some of Reynolds' works and assimilated the master's portraits tradition in his own, as witnessed by the Portrait of General Elliott. The painting was executed when Poggi was in Gibraltar and is strongly reminiscent of Reynolds' portraits, such as those of *General William Keppel Storming the Morro Castle* executed in the 1770s or of the same General Elliott. Not surprisingly, Poggi's portrait of General Elliott was engraved by Bartolozzi in 1788 (fig. 9). In the same year, Josiah Boydell was preparing the publication of the printed reproduction of Reynolds' portrait of General Elliott (fig. 10). The publisher apparently asked Bartolozzi to engrave Reynolds' portrait but the Florentine master was already working on Poggi's portrait and, in loyalty to his fellow Italian colleague, according to contemporaries «much to his honour, instantly and peremptorily refused»³⁷.

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- 1 *Old Bailey Proceedings Online* (www.oldbaileyonline.org, version 7.0, 30 March 2014), February 1791, no.139, trial of DANIEL HOPKINS (t17910216-40), p. 231.
- 2 Z. Gonda, "Noble and Generous Actions, by Whomsoever Performed". Antonio Cesare Poggi and John Trumbull, in *Ex Fumo Lucem. Baroque Studies in Honour of Klára Garas*, 2 vols., Budapest 1999, vol. 1, pp. 221-232.
- 3 L.-G. Michaud, *Poggi (Chevalier Joseph de)*, in *Biographie Universelle Ancienne et Moderne*, 52 vols., Paris 1811-1828, vol. 33 (1823), pp. 565-566.
- 4 *Catalogue des livres de la bibliothèque de feu M. le chevalier de Poggi, conseiller-d'état du duché de Parme et Plaisance, etc., dont la vente se fera le mercredi 3 mai 1843 et jours suivants, à six heures de relevée, rue des Bons-Enfants, no.30*, Paris, chez Silvestre.
- 5 K. Garas, *Il collezionismo ungherese e l'arte italiana al primo Ottocento*, in *Popolo, nazione e storia nella cultura italiana e ungherese dal 1789 al 1850*, a cura di V. Branca and S. Graciotti, Florence 1985, pp. 243-252, in part. p. 246. Poggi's birth place of Parma has also been recently mentioned by A. Czére, *Nicolas Poussin's Allegory in the Collection of Drawings in Budapest*, «Bulletin du Musée Hongrois des Beaux-Arts», 104, 2006, pp. 93-100.
- 6 G.K. Nagler, *Neues allgemeines Künstler-Lexicon*, 22 vols., Munich 1835-1852, vol. 11 (1841), p. 442.

- 7 C.F. Bell, *Annals of Thomas Banks, Sculptor, Royal Academician: With Some Letters from Sir Thomas Lawrence, P.B.A., to Banks' Daughter*, Michigan 1938, p. 27. P. Defer, *Catalogue raisonné des estampes anciennes, et principalement les oeuvres d'Albert-Dürer et de Rembrandt, et de quelques dessins, qui composaient la Collection de Feu M. A.-C. de Poggi, peintre de Florence, Membre des Académies de Bologne et de Florence, et conseiller de Sa Majesté le Roi de Prusse*, Paris 1836.
- 8 His appointment is recorded in the Academy's archives on May 19 1778: Accademia delle Arti del Disegno, f.153, c. 68v.
- 9 S. Gwynn, *Memorials of an Eighteenth Century Painter (James Northcote)*, London 1898, pp.116-117.
- 10 Edward Evans mentioned a portrait of Henry Stockman, «artizan to Lord Boringdon», engraved by Poggi. See: E. Evans, *Catalogue of Engraved British Portraits comprising thirty thousand portraits of persons connected with the history & literature of Great Britain*, 2 vols., London 1836-1853, vol. 2 (1853), p. 372, no. 21708.
- 11 At present Stockman portrait is held at Saltram House in Plympton. On Reynolds and his relation to Plymouth, see: *Sir Joshua Reynolds: the acquisition of genius*, exhibition catalogue, Plymouth 2009-2010, edited by S. Smiles and D. Esposito, Bristol 2009, and on Poggi's portrait of Stockman, see in particular: p. 190, footnote 94.
- 12 Evans, *Catalogue of Engraved British Portraits...*, *cit.*, footnote 10.
- 13 A. Graves, *The Royal Academy of Arts. A Complete Dictionary of Contributors and their work from its foundation in 1769 to 1904*, 8 vols., London 1905-1906, vol. 6 (1906), p. 172.
- 14 The correspondence between Humphry and the Poggis kept at the Royal Academy has been identified by Z. Gonda, "*Noble and Generous Actions...*", *cit.*, footnote 2, p. 226, footnote 19.
- 15 Letter from Hester Poggi to Ozias Humphrey, Florence, January 20 1777. London, the Royal Academy of Arts, HU/2/49.
- 16 Poggi's wife Hester mentioned the departure of the Banks from Florence, where the Poggis sojourned during their travel to Italy in 1778: Letter from Hester Poggi to Ozias Humphrey, Florence, August 1 1778. London: the Royal Academy of Arts, HU/2/70.
- 17 Letter from Hester Poggi to William Farr, London, March 17 1781. British Library: Add Ms 37060 (Farr Papers), vol. 1, fol. 58.
- 18 F. Burney [Frances Burney], *Diary and Letters of Madame d'Arblay, edited by her niece, Charlotte Barrett*, 7 vols., London 1854, vol. 2, p.10. On Fanny Burney's visit of Poggi's shop see also: D. Moulton Piper Mayer, *Angelica Kauffmann, R.A., 1741-1807*, Smythe 1972, p. 93; J. Roberts, P. Sutcliffe and S. Mayor, *Unfolding pictures: fans in the Royal Collection*, Royal Collection 2005, p. 83.
- 19 See: A. Hart and E. Taylor, *Fans*, London 1998, pp. 74-75, and the V&A online notice: <http://collections.vam.ac.uk/item/O87218/fan-poggi-antonio/> (15 April 2014).
- 20 On the Marlborough collection, see: J. Boardman, with D. Scarisbrick, C. Wagner and E. Zwierlein-Diehl, *The Marlborough Gems*, Oxford 2009 .
- 21 G.B. Cipriani and F. Bartolozzi, *Marlborough gems [Geminarum antiquarum delectus, ex praestantioribus desumptus quae in dactyliothece Ducis Marburgiensis conservantur]*, 2 vols., London 1790-1791.
- 22 *An alphabetical catalogue of plates engraved by the most esteemed artists, after the finest pictures and drawings of the Italian, Flemish, German, French, English, and other school, which com-*

- pose the stock of John and Josiah Boydell, London 1803, p. xi. The two-volume edition of prints after Guercino was entitled: *A Collection of One Hundred and Fifty-six Prints engraved by Bartolozzi, &c., from original Pictures and Drawings by Guercino, &c., in the Collection of his Majesty*, London 1803.
- 23 On Angelica Kauffman, see particularly: *Angelica Kauffman: A Continental Artist in Georgian England*, edited by W. Wassing Roworth, London 1992; A. Rosenthal, *Angelica Kauffman: Art and Sensibility*, Yale, Paul Mellon Centre for Studies in British Art, 2006.
- 24 On the painting representing the battle of Bunker's Hill, see: P. Mullan Burnham, *John Trumbull, historian: the case of the Battle of Bunker's Hill*, in *Redefining American history painting*, edited by P. Mullan Burnham, Cambridge 1995, pp. 37-53 and 337-340. On Trumbull see, more in general, I. B. Jaffe's work: *John Trumbull: Patriot-Artist of the American Revolution*, Boston 1975. On Trumbull and his relationship with fellow American artists established in London, see: D. Bindman, *Americans in London: contemporary history painting revisited*, in *English accents: interactions with British art c.1776-1855*, edited by C. Payne and W. Vaughan, Aldershot 2004, pp. 9-28.
- 25 J. Trumbull, *Autobiography, Reminiscences and Letters of John Trumbull, from 1756 to 1841*, New York and London 1841, p. 94.
- 26 Gonda, "Noble and Generous Actions...", *cit.*, footnote 2. On Trumbull and Müller's engraving see: *Das Glück Württembergs: Zeichnungen und Druckgraphik europäischer Künstler des 18. Jahrhunderts*, exhibition catalogue, Stuttgart 2004, edited by C. Höper, Ostfildern 2004, pp. 117-121.
- 27 Gonda, "Noble and Generous Actions...", *cit.*, footnote 2, p. 223.
- 28 *Ivi*, p. 224.
- 29 Autograph manuscript of the account of John Trumbull with A.C. de Poggi, Fordham University Library, New York, Archives and Special Collections, Charles Allen Munn Collection, box 7, no. 54, fols. 7-8.
- 30 Autograph manuscript of the account of John Trumbull with A.C. de Poggi, Fordham University Library, New York, Archives and Special Collections, Charles Allen Munn Collection, box 7, no. 54, fols. 5-6. On Trumbull's print of *Death of General Montgomery*, see also: Gonda, "Noble and Generous Actions...", *cit.*, footnote 2, pp. 230-231.
- 31 Gonda, "Noble and Generous Actions...", *cit.*, footnote 2, p. 230. Born in northern Italy, Schiavonetti left his home country to pursue his career of engraver in London where he was one of Bartolozzi's pupils and became, as Poggi, publisher and art dealer.
- 32 Draft Letter from Anthony Poggi to Ozias Humphrey, [1777?]. London: the Royal Academy of Arts, HU/2/59.
- 33 *Ibidem*.
- 34 *A catalogue of the first part of the cabinet of ancient drawings, which belonged to Sir Joshua Reynolds, deceased, late President of the Royal Academy: consisting of a most valuable and chosen collection of the works of Michel-Angelo, Raffaello, Coreggio, Titiano, &c. and of all the great masters their contemporaries and their immediate followers, down to the three Caracci and their scholars. Together with one hundred and forty one drawings by Rubens, Vandyck, and Rembrandt; which, by order of the executors, will be sold at the prices marked in this catalogue, by A.C. de Poggi, at his room, No. 91, new Bond Street, on Monday, May 26, 1794, and to continue till all the Drawings are sold.*

- 35 The asking price of this drawing was £1.1. See the sale catalogue held in the Frick Art Reference Library in New York (FLNY) for this information. Sale description and details of annotated FLNY catalogue are recorded in the Getty Provenance Index[®] Databases: <http://www.getty.edu/research/tools/provenance/search.html> (Sale catalogue Br-A4635). As a collector of drawings, Poggi also stamped the drawings he bought with a collection mark consisting of the two initials of his name "CP". On this mark, see : F. Lugt, *Les marques de collections de dessins & d'estampes*, Paris 1921 (revised edition in 1956), p. 109, Lugt no. 617.
- 36 Letter from Hester Poggi to William Farr, London, January 29 1781. British Library: Add Ms 37060 (Farr Papers), vol. 1, fol. 56.
- 37 Victoria & Albert Museum, *Press Cuttings from English Newspapers on Matters of Artistic Interest, 1686-1853*, vol. II, p. 415, quote by Gonda, "*Noble and Generous Actions...*", cit., footnote 2, p. 227.



Fig. 1: ANTONIO CESARE POGGI (fan-maker), Pietro Antonio Martini after Johann Heinrich Ramberg, *Fan*, engraved and hand-coloured paper, with carved and pierced ivory sticks and guards, ca.1790, 22.5 x 38.4 cm, London, Victoria and Albert Museum.
© Victoria and Albert Museum, London



Fig. 2: Pietro Antonio Martini after Johann Heinrich Ramberg, Antonio Cesare Poggi (publisher), *Unmounted fanleaf, with a view of the exhibition of the Royal Academy in 1788*, engraving, 1789, 272 x 490 mm, London, The British Museum
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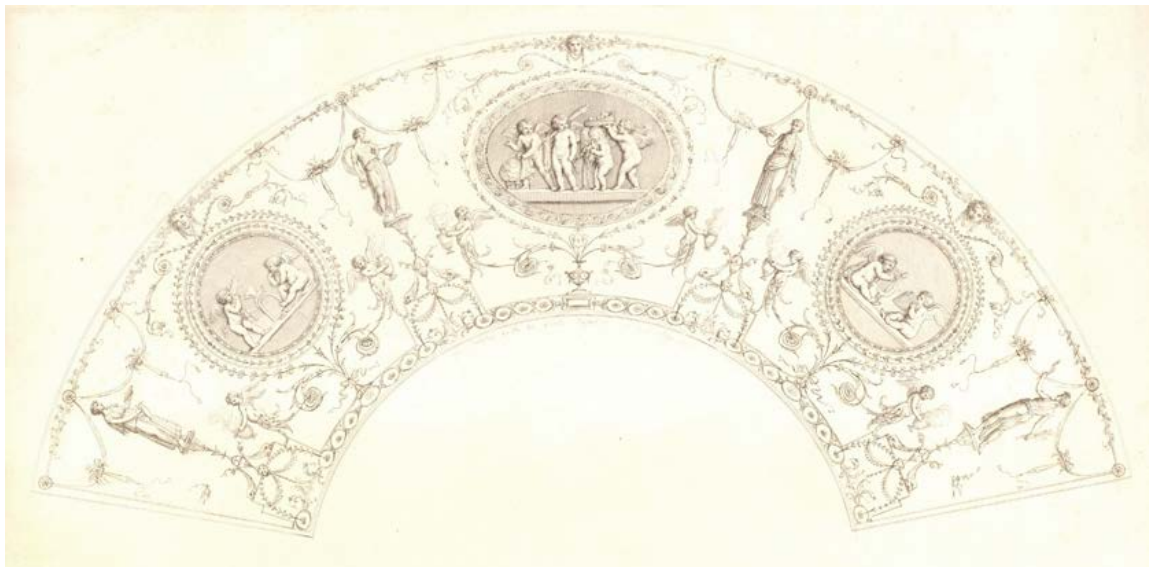


Fig. 3: Francesco Bartolozzi after Giovanni Battista Cipriani, Antonio Cesare Poggi (publisher), *Unmounted fanleaf, with a representation of the marriage of Cupid and Psyche from the Marlborough gem*, etching and stipple, 1779, 395 x 574 mm (sheet), London, The British Museum
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Fig. 4: Francesco Bartolozzi after Giovanni Battista Cipriani, *Plate 50: The marriage of Cupid and Psyche*, illustration to the first volume of *Marlborough gems* (first edition 1790-1), etching with engraving and stipple, 274 x 209 mm, London, The British Museum © Trustees of the British Museum

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Fig. 5: Francesco Bartolozzi after Giovanni Battista Cipriani, Francesco Bartolozzi (publisher), *Unmounted fanleaf, with a representation of the marriage of Cupid and Psyche from the Marlborough gem*, etching, aquatint and stipple, 1779, 154 x 540 mm, London, The British Museum

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Fig. 6: Francesco Bartolozzi after Guercino, Antonio Cesare Poggi (publisher), *Virgin teaching Jesus to read*, stipple with etching, printed in brown ink, 1785, 303 x 233 mm, London, The British Museum
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Fig. 7: William Sharp after John Trumbull, Antonio Cesare Poggi and William Sharp (publishers), *The Sortie made by the Garrison of Gibraltar in the Morning of the 27th of November 1781*, etching and engraving, 1799, 603 x 808 mm, London, The British Museum © Trustees of the British Museum



Fig. 8: François Boucher, *A seated woman with a basket*, black and white chalk on blue paper, c.1765, 306 x 218 mm, London, The British Museum
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Fig. 9: Francesco Bartolozzi after Antonio Cesare Poggi, *Portrait of George Augustus Elliott, Lord Heathfield*, stipple and etching, 1788, 531 x 406 mm, London, The British Museum © Trustees of the British Museum



Fig. 10: Richard Earlom after Joshua Reynolds, John Boydell (publisher), *Portrait of George Augustus Elliott, Lord Heathfield*, stipple with some etching, 1788, 505 x 381 mm, London, The British Museum

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