The Army of the Medes. It is entirely in keeping with Turner’s competitive nature that he should subsequently try to succeed in an exercise in which Loutherbourg had been found wanting.56

Another example of how Gilpin’s musings suggested subjects to Turner is found in Gilpin’s note to his own poem, *On Landscape Painting* (London, 1792), in which he invokes Gray’s poem, *The Bard*, in explaining how an ox cart can be a picturesque element, especially when “it is seen in a winding motion, or (in other words) when half of it is seen in perspective. ... In the same manner a cavalcade or an army on its march may be considered as one object; and derive beauty from the same source. Mr. Gray has given us a very picturesque view of this kind, in describing the march of Edward I;

As down the steep of Snowdon’s shaggy side
He wound with toilsome march his long array.

Stout Gloucester stood aghast in speechless trance.
To Arms! cried Mortimer; and couched his quivering lance!
Through a passage in the mountain we see the troops winding round at a great distance.”57

A large watercolor in the Turner Bequest (LXX-Q, dated 1800-02 by Finberg) representing a mounted convoy wending its way at the foot of what is clearly Mt. Snowdon58 is an obvious illustration of Gray’s lines with the requisite distance and perspective demanded by Gilpin (Fig. 9). Doubtless, Turner did not need Gilpin to introduce Gray’s poem to him, but the artist, who first began appending verse to his paintings in 1798, and for whom the alliance of the “sister arts” was to be a lifelong ideal, must have been particularly alert to Gilpin’s invocation of Gray’s work in describing a pictorial effect.

56 It has frequently been noted that Turner would often imitate or parody a particular artist’s subject-matter or style in order to prove his superiority on his rival’s own turf. During this period, Turner’s relationship with Loutherbourg appears to have been especially intense (Gage, 1969, 29ff.).

57 Three Essays: On Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape: to which is added a poem, on Landscape Painting, 2nd ed., London, 1792, 137-38, italics in the original.

58 Topographically, it resembles its companion pieces, Snowdon, from Llanbris (Lxx-Y) and Dolbadern, the Pass of Llanbris (Lxx-Z).

The Troubetzkoy Collection and the Influence of Decamps on the Macchiaioli

Norma Freedman Broude

According to the testimony of the Florentine Macchiaioli and their associates, the “macchia” movement received its initial impetus and inspiration from France. From Telemaco Signorini, polemical spokesman for the group during its earliest years, there are two statements which tell of how three members of the Florentine circle, Domenico Morelli, Saverio Altamura, and Serafino de Tivoli, went to the Paris World’s Fair in 1855, how they returned extolling the “violent chiaroscuro” that they had observed in the work of the Barbizon painters and Decamps, and how, as a result, the macchia had been born.1 The impact of Decamps’s work in particular on the Florentines is stressed by a contemporary observer and friend of the group, Camillo Boito, who wrote:

In quel torno, l’anno 1855, s’apri la mostra universale di Parigi. Tra gli altri v’andò un pittore ... il De Tivoli; il quale tornò furiosamente infervorato del Decamps e degli altri lumeggiatori francesi. Il Decamps, nelle opere del quale il vigore del colorito pareva sproporzionato alla breve dimensione de’ quadri, era dai Parigini paragonato à un musicien qui jouerait du trombone dans un boudoir; ma fatto sta che a Firenze sembrò tra i giovani che non si potesse ormai più dipingere se non a colpi di sole nell’ombra nera. Vennero abolite le sfumature, sbandite le mezze tinte.2

In view of the emphasis that Boito and others place on Decamps, it is surprising that this artist’s influence — his violent chiaroscuro and his characteristic compositional and thematic types — is nowhere to be found in the work of the Macchiaioli or their circle immediately following the events of 1855. The impact of Decamps’s style, in fact, does not become apparent in the art of the Florentines un-


2 Boito, 208-09.
til as late as 1858-1860, when the work of Signorini in particular first displays the emphatic tonal style and thematic preferences that are associated with Decamps and that were to become typical of the *macchia* style.

To what extent the formal qualities and thematic preferences that emerged around 1858 in the art of the Florentines may have depended upon the direct influence and example of Decamps’s work remains an open question, for it has always been difficult for scholars to identify the specific channel through which this influence would have been transmitted. Clearly, the verbal descriptions offered by the artists who returned from Paris in 1855 could not have been enough for younger painters like Telemaco Signorini, Vincenzo Cabianca, and Cristiano Banti. And prior to their own first trip to Paris in 1855 could not have been enough for younger painters as the source from which the artists who stayed at home in 1855 derived their first impressions of the French school. Yet the significance of this assertion, too, has frequently and justifiably been questioned. As early as 1926, Emilio Cecchi concluded that “the Demidoff argument,” as he put it, was of limited usefulness in establishing the sources and origins of the *macchia* style. With the aid of a contemporary guidebook, Tullio Dandolo’s *La villa Demidoff a San Donato* (Milan, 1863), Cecchi determined that the collection had been particularly strong in the work of Boucher, Greuze, Delaroche, and Delacroix. Other artists mentioned by Dandolo included Meissonier, Isabey, Vernet, Ingres, Bonington, Calame, Troyon, and also Decamps. From the writings of Adriano Cecioni, Cecchi learned that the collection had contained a *Samson* by Decamps, and in the catalogue of the Paris sale in 1880 of works from the collection, he discovered two sepia drawings by Decamps, described as *Vedute d’Orient*. But there was “nothing else,” he declared, “by the artists who were supposed to have had the greatest influence on our painters.”

Although the Demidoff Collection contained far more work by Decamps than Cecchi suspected, his conclusions regarding the significance of the collection for the initial development of the Macchiaioli were nevertheless essentially correct. Catalogues of five additional sales from the collection, held in Paris between 1863 and 1870, reveal sixteen specific works by Decamps that would have been available to the Macchiaioli at S. Donato. Although the present whereabouts of many of these is unknown, descriptions of them in an early catalogue raisonné of Decamps’s work allow us to judge their limited relevance to the work and to the interests of the Macchiaioli during the late 1850’s. Of the sixteen, for example, one was a biblical scene, seven were watercolors, and five were satiric scenes that employed monkeys as protagonists — very little here indeed that could have inspired in the Macchiaioli their taste for violent chiaroscuro and contemporary genre.

That the work of Decamps must nevertheless have had a direct influence on the Macchiaioli is made manifest by the work of several of these Florentine painters, particularly during the years between 1858 and 1860. In the following pages, I shall support this contention, first by tracing the emergence of Decamps’s influence in a particular group of pictures by Signorini from this period, and then by suggesting a source through which significant examples of Decamps’s work were likely to have been accessible to the Macchiaioli at this time.

Although some of the future Macchiaioli had begun to experiment with the procedures of *plein-air* sketching as early as 1854, it was apparently not until after 1855, with the return of De Tivoli and Altamura from Paris, that these activities among them began to acquire a specific focus. Following the lead of Altamura in particular, one of our sources tells us, the young Florentines then began “assisting themselves with the black mirror, which decolors the multicolored aspect of nature, thereby permitting the artist to grasp more readily the totality of the chiaroscuro, the *macchia*.?” Bent now upon discovering the *macchia* — the tonal arrangement or “effect” of their work — directly in the “effect” of nature’s light, these artists initially carried over into their *plein-air* experiments some of the characteristics of the studio-painted *bozzetto d’invenzione ad olio*, an academic exercise that they had all earlier been trained to use in the preparation of their studio compositions. Designed to establish the chiaroscuro

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5 Adolphe Moreau, *Decamps et son oeuvre*, Paris, 1869. For specific page references and descriptions of works in this catalogue, see below, Appendix I. Unfortunately, the more recent checklist of Decamps’s works, published by Dewey F. Mosby (Alexandre-Gabriel Decamps, 1803-1860, 2 vols., New York, Garland Press, 1977), provides no additional information that would help us to identify the works that were originally at S. Donato.

6 Signorini, “Cronologia autobiografica,” in Somarè, 268. Under the year 1854, he made the following note: “Miei studi dal vero con Borrani.”

effect of a projected work, the distribution and arrangement of its major tonal masses, these studio bozzetti, like the early plein-air efforts of the Macchiaioli, were characterized by a limited range of sharply juxtaposed tones, a reductive approach to the description of form, and a relatively "painterly" method of execution.8

Earliest among the extant and securely dated plein-air studies executed by a Macchiaiolo in this broad tonal manner is Telemaco Signorini’s Il Merciaio della Spezia (Fig. 1). Painted in La Spezia during the summer of 1858, as Dario Durbè has recently and convincingly shown, this study was then used by Signorini as the tonal and compositional basis for a larger finished picture, which he exhibited the next spring, at the Florentine Promotrice of 1859 (Fig. 2).9 Historically important as a very early example of the macchia style pressed into the service of a contemporary subject, this picture is also of special interest to us because it marks the earliest appearance in the art of the Macchiaioli of a subject that was to become popular among them and that was closely associated with the oeuvre of Decamps: the picturesque market or street scene, reminiscent of the Italianate or orientalizing genre subjects for which the French artist was well known in his day. Although other pictures in this genre may already have been projected by Signorini as a result of his Spezia sojourn of 1858, the exhibition record would suggest that only the Merciaio was undertaken or completed before the spring of 1859, when the events of the Risorgimento suddenly interrupted Signorini’s development in this mode.

On May 5, 1859, hardly a week after Piedmont had declared war on Austria, Signorini enlisted in an artillery unit which, after some delay, headed north toward the battlefields of Lombardy, arriving at Goito in early July, a few days before the signing of the Peace of Villafranca.10 During the following days, Signorini’s unit stopped at Calcinato and Solferino, where the artist executed drawings based upon eyewitness accounts of the recent military action as well as rapid pencil sketches of the battle sites themselves.11 Discharged officially on October 19, 1859,12 Signorini spent the following winter of 1859-1860 in Florence. There, in response to a growing demand for pictures dealing with patriotic themes in general and the recent military victories in particular, Signorini now devoted himself to the preparation of works dealing with the events and locales of the campaign of 1859. Two of these appeared among the five paintings that Signorini exhibited in the
spring at the Florentine Promotrice of 1860. The smaller of the two, entitled Alto di granatieri toscani a Calcinato, was apparently based on a drawing that Signorini had executed on the spot in July of 1859 and developed later in at least one painted studio sketch during the winter of 1859-1860. For the second and larger of these two pictures dealing with military subjects, L'Artiglieria toscana a Montechiaro salutata dai francesi feriti a Solferino (Fig. 3), no drawings from the previous summer are known. A small, studio-executed bozzetto ad olio for this work, however, dating from the winter of 1859-1860 (Fig. 4), demonstrates Signorini's continuing adherence to the standard academic sketching procedures employed during the period for the development and preparation of a large studio composition. Stylistically, however, in the extreme abruptness of its tonal transitions, the exceptional fluidity and energy of its execution, and the resultant immediacy of its impact, this studio bozzetto by Signorini already goes well beyond what was normally achieved by painters in the handling of this already rather loose and personal mode of studio sketching. This development in Signorini's sketching style is one that may certainly be related to the impetus of the artist's plein-air sketching experience at La Spezia in the summer of 1858. However, when his

bozzetto for the Artiglieria is compared with the full-scale completed canvas, the degree to which Signorini now carries the bold contrasts and simplifications of the sketching style into his finished work is remarkable, especially in contrast to the still somewhat restrained tonal treatment and execution of the Merciaio, which he completed only one year earlier (cf. Fig. 2).

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13 The Esposizione Solenne della Società Promotrice for the year 1860 opened in Florence on April 30 (see the announcement in the Monitore toscano, April 24, 1860, 3) and closed on June 10 (Monitore toscano, May 27, 1860, 4). According to the catalogue, Signorini exhibited the following five works: No. 20, Alto di Granatieri toscani a Calcinatello presso Brescia; No. 25, La Primavera; No. 27, Campagna presso il Forte dei Marmi a Seravezza; No. 38, Il ritorno dalla capitale; No. 142, L'Artiglieria toscana a Montechiaro salutata dai francesi feriti a Solferino.

14 Durbé, 1969, No. 70.

15 Today in the Corbetta Collection, Vimercate. For a color ill., see Mario Borgiotti, Il genio dei Macchiaioli, Milan, 1964, 1, pl. 9. The finished painting, shown during the spring of 1860 in Florence, was exhibited again shortly afterward in Milan, where it was purchased by the Società degli Artisti e Patriotica. It is illustrated under the title Bivacco in the catalogue of the Society's collection: La quadreria della Società degli Artisti e Patriotica di Milano, Milan, 1925, xlv.

16 Provenance: from the sale of Signorini's studio. See Ojetti, No. 330, pl. xciv.
Despite its extraordinary technical boldness, Signorini’s L’Artiglieria toscana a Montechiaro was well received at the Florentine Promotrice of 1860, by virtue, principally, as Cecioni would later remark, of its patriotic theme. Encouraged by the positive reception that his military pictures had enjoyed and possibly with the intention of gathering more material for future efforts in this vein, Signorini left Florence, probably late in the spring of 1860, to revisit the battlefields that he had first seen with his artillery squad during the previous summer. Armed this time with oil paint, he made several rapid studies of sites in the countryside around Solferino (e.g., Fig. 5), applying once again to the problem of plein-air sketching the exceptionally loose and vivid tonal technique that he had further developed in his studio sketches of the previous winter. Increasing notably in vigor and intensity, Signorini’s activities in this vein reached their culmination in studies that he executed once again at La Spezia. Arriving there early in July, he was joined around the 10th of the month by his friends Cabianca and Banti, and there they worked together for a period of at least two weeks, until late in July of 1860. Typical of the tonal studies that Signorini painted here, studies long acknowledged to be among the most daring and spontaneous ever executed by the Macchiaioli, is the Fontana alla Spezia (Fig. 6). It is a tiny sketch, no bigger than four by five inches, and at first glance, it might be mistaken for a total abstraction. Here, limiting himself to just a few shades of black and white, Signorini succeeded in capturing his tonal impression of a scene with a few broad strokes, swiftly and spontaneously recording his perception as a flattened and simplified configuration of vivid sunlight and shadow.

After his return to Florence, in the fall and winter of 1860, Signorini painted two major pictures that were based on his Spezia experiences and sketches. The first of these, in order of public presentation, is the painting that he exhibited the following spring, at the Florentine Promotrice of 1861, under the title Pescivendole a Lerici nel Golfo di Spezia (Fig. 7). Later, probably in late April of 1861, on the way to Paris for the first time with his friends Cabianca and Banti, Signorini stopped at Turin and exhibited there, reportedly amid great controversy, a painting entitled Il quartiere degli Israeliti a Venezia.

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17 Cecioni, 162. The painting was promptly purchased by no less a personage than the newly arrived representative of the King in Tuscany, the Prince of Carignano (see the Monitore toscano, June 8, 1860, 4). It passed subsequently into the hands of General Baron Edoardo Nasi of Turin and then into the collection of Gaetano Marzotto of Valdagno. See the catalogue of the latter’s collection: I Maestri italiani dell’Ottocento nella raccolta Marzotto, ed. E. Somaré, Milan, 1937, No. 177, pl. 50.

18 The trip is described by Signorini in his autobiographical notes under the year 1860 (Somaré, Signorini, 269); also by Cecioni, 161-62.

19 Ojetti, No. 301, pl. IC.

20 On the dating of this sojourn, see Durbe, 1976, 85-86. A more accurate indication of the trip’s duration than the letter of July 18 from Gelati that Durbe cites here would be another letter, from Borrani and Pointeat, which is addressed to Signorini at La Spezia and dated “21 luglio 1860” (Carteggio Signorini, Biblioteca Nazionale di Firenze, box 1).

21 The Promotrice exhibition of 1861 opened in Florence on April 3 and closed on May 10 (see announcements in the Monitore toscano, March 8, 1861, 3, and March 31, 1861, 4). In addition to the Pescivendole, Signorini exhibited three other works: L’Inverno, Avanzi del palazzo di Catullo, and Cacciata degli austriaci dalla borgata di Solferino (see the list compiled by Signorini: “Quadri di mio padre Giovanni, di mio fratello Egidio e miei, esposti alla Società Promotrice de Belle Arti di Firenze dal 1845 al 1894,” in Bacci, 203).

22 In an autobiographical letter of 1892, addressed to the President of the Accademia di B. A. di Firenze, Signorini wrote: “Nel 1861 fui a Torino dove esposi il Ghetto di Venezia che fu il più sovversivo dei miei dipinti, per eccesso di chiaroscurò e sollevò in Torino le più clamorose polemiche” (Vitali, 113). See also the testimony of Cecioni, 162, and Boito, 209.
Referred to also in the literature as Il Ghetto di Venezia and identifiable as a work that has come down to us today with the title Una giornata di sole alla Spezia (Fig. 8), this important painting was based on a tonal sketch that Signorini had painted en plein air at La Spezia in the summer of 1860 (Fig. 9) and also on a second, somewhat more detailed study (Fig. 10), that he probably painted back in the studio during the following winter as an intermediate step in the preparation of the final work.26

What these pictures and the earlier Merciaio della Spezia have in common, aside from their origins in observations and tonal studies initiated at La Spezia, is their treatment of a type of exotic, street-market genre scene that had previously been popularized by the French artist, Alexandre-Gabriel Decamps. Although these vividly tonal pictures certainly substantiate the important stylistic as well as thematic impact that Decamps's work must have had upon the Macchiaioli during this period, it is nevertheless still difficult to identify the immediate channels through which this influence would have come. Let us turn, for example, to the Demidoff Collection, the only known source from which examples of Decamps's work would have been available to Signorini at this time. Of the paintings by Decamps in this collection, the only one that dealt directly with this type of street-market theme, the Marchand d'oranges now in the Louvre, was a work that was acquired by Anatole Demidoff in mid-March of 1861,27 too late to have had any influence on Signorini's conception of the Spezia pictures. The only Demidoff picture by Decamps that may in fact have been relevant to Signorini's work at the time was a watercolor recorded under two titles: Le Poulleux and Les Petits Mendients (present whereabouts unknown). According to the description in the 1869 catalogue raisonné of Decamps's work by Adolphe Moreau, this was a picture that featured a grouping of figures along the steps of a large stairway, a compositional device that is perhaps echoed in the ascending arrangement of the figures in Signorini's Merciaio (Fig. 2).28

Beyond the limited confines of the Demidoff Collection, however, far closer prototypes for the Spezia pictures may be found in Decamps's oeuvre as a whole. A comparison, in particular, of Signorini's Il Ghetto di Venezia (Fig. 8) with an earlier work of the same general thematic type by Decamps, Une Rue de Smyrne (Fig. 11),29 is instructive, for it reveals several striking stylistic and structural similarities. In each picture, the composition has been based upon intense contrasts of bright sunlight and deep shadow, contrasts that the artist has manipulated to create a series of very strong, rectilinear spatial patterns. In each, we are invited to look through a darkened archway (a rounded arch, as in Decamps's picture, appears in Signorini's first study; see Fig. 9), into a sunlit space beyond; we are led further into depth over a complex of stairs and bridges, flanked by crowded buildings, to a narrow, winding alley, which disappears into the distance slightly right of center. And in each, to complete the composition, picturesquely costumed figures are deftly distributed throughout the space; some are brightly illuminated by the sunlight, while others melt into the shadows or stand out sharply as darkened silhouettes against the sun-drenched walls. So similar, indeed, are these two pictures, both in form and in content, that the possibility of direct influence inevitably suggests itself. This possibility is in fact made plausible by the following, related circumstances.

During the period when Signorini's Il Ghetto di Venezia was conceived and executed, Decamps's earlier picture, Une Rue de Smyrne, was part of a small but interesting collection of early nineteenth-century French painting, a collection that was sold at auction in Paris on January 11, 1862 (for a list of the contents, see Appendix II below). The "Prince T*****" who is designated by the sale catalogue as the owner of the collection was identified, as

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24 Ojetti, No. 53, pl. civ.
25 Ojetti, No. 329, pl. cxxi.
26 There also exists a drawing of the composition in a state that closely resembles the second bozzetto (Durbé, 1969, No. 81 and p. 23).
27 It was purchased at the sale of the Joseph Fau Collection, March 16, 1861 (Moreau, 204).
28 "Ils sont assis sur les marches d'un grand escalier; l'un d'eux tient sur ses genoux la tête de son camarade" (Moreau, 255).
29 See Jean Guiffrey, La Collection Thomy-Thiery au Musée du Louvre, Paris, 1903, No. 2827. Though still the property of the Louvre, the painting has been in deposit since 1954 with the Grande Chancellerie de la Légion d'Honneur, and was therefore not listed in the Sterling-Adhémar catalogue of 1958 (information courtesy of Mme. Sylvie Béguin, Chef du Service d'Étude et de Documentation, Musée du Louvre).


Prince Peter Troubetzkoy, mentioned in history books today only as the father of two turn-of-the-century artists, the painter, Peter (b. 1864), and the sculptor, Paul (b. 1866), was born in Toulchin, in Russia, in 1822. As a youth, he was a page at the court of the Czar in St. Petersburg, and was then attached to the Russian Embassy, first in Constantinople and from 1855 in Italy. According to the records of the Russian Foreign Office, he was in Florence after 1857, and in 1862 he left the Foreign Service altogether. In Florence during the early 1860's he met and decided to marry Ada Winans, an American who had come to Florence to study music. As a result of this marriage, which would have been viewed, no doubt, as ill-advised, Troubetzkoy, whose name is conspicuously absent from subsequent family genealogies, may have found himself in financial difficulty. The sale of the collection of "Prince T*****" held in Paris early in 1862 coincides with, and may be related to this period in the life of Peter Troubetzkoy, who renounced his diplomatic position at precisely this time. Troubetzkoy is recorded once again in St. Petersburg in 1863, a trip probably undertaken in order to settle his affairs, for he then returned to Italy, to settle permanently with his bride at Intra in the lake region of northern Italy. There, during the following decades, the Troubetzkoy family was known as friends and supporters of some of Milan's leading painters, including Ranzoni and Cremona.

It is tempting to speculate that Peter Troubetzkoy was indeed the owner of the small collection that included Une Rue de Smyrne and other pictures by Decamps, and that this collection was available to Signorini and his friends in Florence sometime after 1857. Such a hypothesis, certainly, would help explain far more than just the similarities between Une Rue de Smyrne and Signorini's Il Ghetto di Venezia. It would also help explain the sudden emergence at this time, not only in Signorini's work but also in that of Vincenzo Cabianca (e.g., Fig. 12), of an unusually strong chiaroscuro style reminiscent of Decamps as well as a sudden taste for picturesque and exoticized genre of the type in which Decamps specialized. The

(For their help in pursuing these avenues, I am indebted to Mme. Denysse Bérend, Mlle. M. Mainjonet of the Bibliothèque Nationale, and Mr. Sergius Yakobson, former Chief of the Slavic and Central European Division, Library of Congress, Washington, D.C.)


Efforts to determine which of the many 19th-century princes of the Troubetzkoy house was the owner of this collection have proved inconclusive. Contemporary accounts of the sale provide no clues to the collector's identity (see, e.g., Philippe Burty in the Chronique des arts et de la curiosité, Paris, January 5, 1862, 1, and January 19, 1862, 1). The records of M. Escribe, Commissaire-Priseur for the Troubetzkoy sale, traced to the present-day firm of Picard-Ader in Paris, have not survived (information courtesy of Maitre Ader of Picard-Ader). Thomy-Thierry, the last private owner of Une Rue de Smyrne, has left no archive concerning his collection (information courtesy of Marie-Thérèse de Forges, Conservateur au Département des Peintures, Musée du Louvre). And, finally, inquiries to descendants of the Troubetzkoy house and to the Russian Nobility Associations of France and America have also borne no fruit.

31 See the biographical notes written by Troubetzkoy's third son, Luigi, in Paolo Troubetzkoy nel Museo di Pallanza, Milan, 1952, 9.

32 I am grateful to Professor Victor Lasareff of the Moscow Academy of Sciences, who graciously obtained for me this information regarding the career of Prince Peter Troubetzkoy.

33 Troubetzkoy, 9. The date of 1863, which is given here for the arrival of Peter Troubetzkoy in Italy ("quando la capitale era a Firenze" [sic]), is contradicted by the records of the Russian Foreign Office cited above, and may safely be discounted.

34 See above, n. 32.

35 Troubetzkoy, 10ff.
Troubetzkoy Collection contained other works by Decamps that would have been relevant in this respect. These include a painting entitled *Bohémiens* (unidentified; whereabouts unknown) and a drawing entitled *Albanaise revenant de la fontaine*. The latter is described by Moreau as follows: "Elle est vue de face, portant son enfant sur l'épaule; au fond à gauche, près d'une fontaine, un groupe de femmes." Similar motifs were sought out at La Spezia by Signorini, who painted a small study of the fountain at La Spezia, discussed above (Fig. 6), and a finished picture entitled *Le acquaiole di Spezia* (whereabouts unknown), which he exhibited at the *Promotrice* of 1862. A painting by Cabianca, entitled *Donne alla fonte*, also dates from this period.

The proposal outlined above may also shed light on Signorini's insistence upon the important role that the S. Donato collection played in the early development of the Macchiaioli, even though the contents of that collection, as reconstructed by later scholarship, fail fully to substantiate his claim. Here, the connections between Peter Troubetzkoy and Anatole Demidoff, as well as the long-standing relationship between the Troubetzkoy and Demidoff families, could provide the missing link. Though in decline during the 1850's as a center of fashionable social and artistic life in Tuscany, S. Donato, which had earlier received and entertained the Czar and his court, including members of the Troubetzkoy family, would still have extended a similar courtesy to Prince Peter Troubetzkoy, who arrived as the Czar's representative at the end of the decade. Troubetzkoy may in fact have been a guest at S. Donato during some or all of his stay in Florence (in which case his small collection would have been housed with that of his host in the private galleries to which we know the Macchiaioli had access), or perhaps he merely joined Demidoff's social circle. But in either case it is likely that the same connections that had permitted local artists to visit the Demidoff Collection sometime after 1855 would also have afforded them an opportunity to view the forty examples of the "modern French school" that may have arrived in Florence with this new Russian ambassador.

As a supplement to the works already at S. Donato, the Troubetzkoy Collection, with its impressive examples of Decamps's facility with chiaroscuro as well as its selection of the smaller animal and landscape studies of Rosa Bonheur, Daubigny, Diaz, Rousseau, Troyon, and others, can help us to understand how it might indeed have been, as Signorini stated, that the Florentine painters who had not yet been abroad by the late 1850's "si erano fatti un idea del movimento moderno dell'arte, visitando la galleria Demidoff a San Donato." For Signorini in particular, the works by Decamps in the Troubetzkoy Collection would have been especially inspirational, perhaps triggering the Italian artist's first truly bold experiments with that emphatically tonal mode of painting which would soon become known as "the macchia.""}

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Demidoff was annullated by the Czar at the lady's request, and upon the departure of Mathilde (whom Piero Bargellini credits with having initiated "la vita intellettuale" in Florence), the social decline of S. Donato, once the "piccola Parigi fiorentina," began (Piero Bargellini, *La splendida storia di Firenze*, iii, Florence, 1964, 252-57). In 1863, Prince Anatole left S. Donato, and lived in Paris until his death in 1870, at which time his heir, Paul Demidoff, assumed the Tuscan title Prince of S. Donato. In the same year, Prince Paul was married to the Princess Helena Troubetzkoy. Shortly thereafter, he bought the property at Pratolino, former site of the Medici Villa, converting the former pages' quarters into the Villa Demidoff, and in 1880, the property at S. Donato was sold (Catalogo dell'arredamento, ix).

Signorini, 117-18.


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36 Moreau, 249.
37 Bacci, 203.
38 Durbé, 1976, 85.
39 In 1824, in fact, Count Nicholas Demidoff (1773-1828) had himself held the post of Russian Ambassador in Florence, and it was during this period that he began to build the Villa S. Donato (for biographical data on the Demidoff family, see Catalogo dell'arredamento della Villa Demidoff, Pratolino, Florence: Sotheby's, April, 1969, ix, 93, 97 and 101). In 1840, his son, Prince Anatole Demidoff (1813-1870) was married to Princess Mathilde, daughter of Jerome Bonaparte, King of Westphalia, and the court that they held at S. Donato during the early 1840's was reputed to be even more splendid and brilliant than that of the Grand Duke at the Palazzo Pitti (see, e.g., the interesting watercolor, *Un ballo in costume a Villa San Donato nel 1844* [Catalogo dell'arredamento, 200-01], where, incidentally, several members of the Troubetzkoy family are depicted among the distinguished guests there assembled). In 1845, however, the marriage between Napoleon's niece and the eccentric Prince