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III, Reiss (Aldershot,  
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## AN EIGHTEENTH-CENTURY BIOGRAPHY OF ARTEMISIA GENTILESCHI

Jesse Locker

It has long been a source of frustration to those interested in the Baroque painter Artemisia Gentileschi that one of her few early biographies leads the reader to what is little more than a tantalizing dead end. The biography in question is Alessandro da Morrona's *Pisa illustrata nelle arti di disegno*, a defense of the city's position in the history of art, which concludes its account of Artemisia's life with the surprising claim that the author learned where the artist had been buried from "Signore Averardo de' Medici nel tomo IV. di più *Uomini Illustri Pisani*."<sup>1</sup> This reference has puzzled scholars, for, although the Florentine patrician Averardo de' Medici (died 1808) was indeed a writer and owned a painting by Artemisia—a *Susanna and the Elders*, mentioned in several eighteenth-century sources—none of his writings appear under such a title. In fact, they have nothing to do with Pisa or painting at all and are instead collections of verse, reflections on literary themes, or translations of ancient poetry.<sup>2</sup>

Da Morrona, it seems, merely garbled his source's title beyond recognition. The text that he intended to cite is an essay by Medici entitled "Artemisia Gentileschi," which appears in the fourth volume of *Memorie storiche di più uomini illustri pisani*, an anthology published in Pisa in 1792 and edited by Angelo Fabroni (Fig. 1).<sup>3</sup> Given da Morrona's muddled citation, not to mention the fact that Artemisia was neither Pisan nor a man, the work has remained outside of the

Gentileschi literature for nearly two hundred years. Medici's essay is interesting on a number of fronts. First, it provides firsthand descriptions of several lost but formerly highly regarded works by Artemisia. Second, it casts new light on the mystery of her reputed burial in the church of San Giovanni dei Fiorentini in Naples. Finally, it provides a glimpse into a long-forgotten period, comprising much of the eighteenth century, when Artemisia's fame reached unexpected heights.

Biographical information about Averardo de' Medici is scarce.<sup>4</sup> The head of a large and illustrious family, he had three sons and four daughters with his wife, Livia, daughter of the senator Filippo Guadagni. In addition to his fame as a writer, Medici was apparently considered an authority on Artemisia Gentileschi, a reputation that must have stemmed from his ownership of a *Susanna and the Elders* by the artist—a work that is now lost but was well known to eighteenth-century Tuscans.<sup>5</sup> It was undoubtedly for this reason that the editor, Angelo Fabroni, asked him to contribute an essay on Artemisia to the *Memorie storiche di più uomini illustri pisani*.<sup>6</sup> Fabroni was one of the leading figures of Tuscan intellectual life in the eighteenth century, an author and editor, a friend and correspondent of Giovanni Gaetano Bottari, and an acquaintance of Diderot and Rousseau.<sup>7</sup> The *Uomini illustri pisani*—like Fabroni's better-known project, the *Giornale de' Letterati di*

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