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III, Reiss* (Aldershot,
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Susanna (New Haven:
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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*."¹ 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.²

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).³ 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.⁴ 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.⁵ 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*.⁶ 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.⁷ The *Uomini illustri pisani*—like Fabroni's better-known project, the *Giornale de' Letterati di*

Essays In Eighteenth Century Biography

Philip B. Daghlia



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Table of Contents Essays In Eighteenth Century Biography

1. Understanding the eBook Essays In Eighteenth Century Biography
 - The Rise of Digital Reading Essays In Eighteenth Century Biography
 - Advantages of eBooks Over Traditional Books
2. Identifying Essays In Eighteenth Century Biography
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Essays In Eighteenth Century Biography
 - User-Friendly Interface
4. Exploring eBook Recommendations from Essays In Eighteenth Century Biography
 - Personalized Recommendations
 - Essays In Eighteenth Century Biography User Reviews and Ratings
 - Essays In Eighteenth Century Biography and Bestseller Lists
5. Accessing Essays In Eighteenth Century Biography Free and Paid eBooks
 - Essays In Eighteenth Century Biography Public Domain eBooks
 - Essays In Eighteenth Century Biography eBook Subscription Services

- Essays In Eighteenth Century Biography Budget-Friendly Options
- 6. Navigating Essays In Eighteenth Century Biography eBook Formats
 - ePub, PDF, MOBI, and More
 - Essays In Eighteenth Century Biography Compatibility with Devices
 - Essays In Eighteenth Century Biography Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Essays In Eighteenth Century Biography
 - Highlighting and Note-Taking Essays In Eighteenth Century Biography
 - Interactive Elements Essays In Eighteenth Century Biography
- 8. Staying Engaged with Essays In Eighteenth Century Biography
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Essays In Eighteenth Century Biography
- 9. Balancing eBooks and Physical Books Essays In Eighteenth Century Biography
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Essays In Eighteenth Century Biography
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Essays In Eighteenth Century Biography
 - Setting Reading Goals Essays In Eighteenth Century Biography
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Essays In Eighteenth Century Biography
 - Fact-Checking eBook Content of Essays In Eighteenth Century Biography
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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