

CURRICULUM VITAE AND LIST OF PUBLICATIONS

• Personal Details

Name: Nirit Ben-Aryeh Debby

Date and Place of Birth: Haifa, January 6, 1967

Regular Military Service (dates): 1.3.86-1.3.88

Address at Work: Department of Arts, Ben-Gurion University of the Negev, P.O.B 653,
Beer- Sheva 84105, ISRAEL

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Tel.: 972-2-5703949

• Education

B.A. 1988-1991 The Hebrew University of Jerusalem, English and History, Cum laude

M.A. 1991-1993 The Hebrew University of Jerusalem, History, Cum laude
Advisors: Prof. Luisa Cuomo and Prof. Michael Heyd.
Thesis: "Vittoria Colonna (1490-1547): Renaissance Patron and an Evangelist Reformer"

Ph.D. 1994-1999 The Hebrew University of Jerusalem with participation of a supervisor from the Department of Medieval and Renaissance Studies, University of Florence, Italian Renaissance.
Advisors: Prof. Benjamin Z. Kedar and Prof. Riccardo Fubini.
Thesis: "Giovanni Dominici (1356-1419) and Bernardino da Siena (1380-1444): Preaching in Renaissance Florence"

• Employment History

2016- present Full Professor, Department of Arts, Ben- Gurion University of the Negev

2013-2016 Associate Professor, Department of Arts, Ben- Gurion University of the Negev

2007-2013 Senior lecturer (tenured since 2008), Department of Arts, Ben- Gurion University of the Negev

2004-2007 Lecturer , Department of Arts, Ben- Gurion University of the Negev

2002-2004 Kreitman Scholar (Advisor: Prof. Katrin Kogman Appel), Department of Arts, Ben- Gurion University of the Negev

2000-2002 The Hebrew University of Jerusalem, External Lecturer
Hanadiv- Rothschild Foundation Research Fellow, The Hebrew University of Jerusalem

1999-2000 Visiting Fellow, Post-doc project: Preachers and Art in Tuscany, Harvard University

1994-1999 Teaching Assistant, The Hebrew University of Jerusalem

• **Professional Activities**

(a) Positions in academic administration at BGU

2023-2026 Dean in the Faculty of Humanities and Social Science
2022- 2025 Member of the Senate
2020-2023 Associate Dean in the Faculty of Humanities and Social Science
2020- 2024 Member of the Faculty committee for Promotion and Tenure
2015-2019 Department of the Arts, Chair
2014-2019 Member of the Senate
2014-2016 Special Faculty committee for the Humanities
2012-2016 Faculty committee for Ph.D. studies
2012-2015 Department of the Arts, Advisor for Master and Ph.D. students
2009-2011 Faculty committee for M.A studies
2009-2011 Department of the Arts, Chair
2008-2009 Department of the Arts, Advisor for Master and Ph.D. students

(b) Professional functions outside universities/institutions

2016-2019 The Israeli Early Modern History Society- member of the executive board
2014-2022 Medieval Sermon Studies Organization- member of the executive board
2012-2016 Imago- Israeli Society of Visual Culture - member of the executive board

(c) Ad- hoc reviewer

Grant agencies: Israel Science Foundation (ISF), Azrieli Foundation Israel (Azrieli)
Evaluation of Master and Ph.D theses: Tel Aviv University, The Hebrew University of Jerusalem, Haifa University, Bar Ilan University
Peer Reviewed Journals: Archivio italiano, Catholic Historical Review, Dutch Religious Review, Jewish Art, Renaissance Studies, Renaissance Quarterly, Speculum, Il Santo, Sehepunkte, Ars Judaica, Medieval Sermon Studies Journal.
Peer Reviewed Publication Houses: Ashgate, Brepols, Brill, Magnes, Open University, Routledge, Amsterdam UP

(d) Editor or member of editorial board of scientific or professional journal

2013-present Medieval Sermon Studies Journal, Assistant Editor, Editorial Board

(f) Membership in professional/scientific societies

2012-present Imago: The Society for Medieval and Renaissance (ISRAEL)
2010-present Italian Art Society (USA)
2002-present Renaissance Studies (UK)
2002-present College Art Association (USA)
1999-present Renaissance Society of America (USA)
1999- present Medieval Sermon Studies Society (UK)

- Educational activities

- (a) Courses taught

Venetian Art, Graduates, Ben-Gurion University

Research Approaches, Graduates, Ben-Gurion University

Italian Art and Society, Graduates, Ben-Gurion University

Primary Sources to Art, Graduates, Ben-Gurion University

Italian Sculpture, undergraduate, Ben-Gurion University

The Renaissance Portrait, undergraduate, Ben-Gurion University

Color and Light in Northern Italian Art, undergraduate, Ben-Gurion University

Mythological Sources to Art, undergraduate, Ben-Gurion University

Theory of Renaissance and Baroque Art, undergraduate, Ben-Gurion University

Leonardo, Michelangelo, Raphael, undergraduate, Ben-Gurion University

Art of the Italian Renaissance Courts, undergraduate, Ben-Gurion University

Women in Italian Renaissance Art, undergraduate, Ben-Gurion University

Art in Renaissance Florence, undergraduate, Ben-Gurion University

The Cult of Saints, undergraduate, Ben-Gurion University

- (a) Research students

- Post Doc.

- 2019 Anastazja Buttitta, Post Doc. Ben- Gurion University of the Negev

- 2019 Sharon Khalifa Guetta, Post Doc. Ben- Gurion University of the Negev

- 2021 Raffaella Zarfati, Post Doc. Ben- Gurion University of the Negev

- 2024 Bar Leshem, Post Doc. Ben- Gurion University of the Negev

- Ph.D

- 2012 Ornat Lever, Ph.D, Ben- Gurion University of the Negev

- 2012 Adar Yarum, Ph.D., Ben- Gurion University of the Negev
recipient of the Faculty Fellowship

- 2012 Ronit Milano, Ph.D., Ben- Gurion University of the Negev
recipient of the Rotenstreich scholarship, Mahar Prize

- 2015 Anastazja Buttitta, Ph.D., Ben- Gurion University of the Negev,
With Prof. Dora Liscia, recipient of the Negev scholarship

- 2015 Ruth Appelbaum, Ph.D., Ben- Gurion University of the Negev
With Prof. Katrin Kogman Appel

- 2015 Dafna Nissim, Ph.D., Ben- Gurion University of the Negev
With Prof. Katrin Kogman Appel, recipient of the Negev scholarship, Mahar Prize

- 2015 Tal Goiten, Ph.D., Ben- Gurion University of the Negev
With Prof. Katrin Kogman Appel

2015	Ruth Lubashevsky, Ph.D., Ben- Gurion University of the Negev recipient of the Negev scholarship
2015	Sharon Khalifa, Ph.D., Ben- Gurion University of the Negev recipient of the Rotenstreich scholarship, Mahar Prize
2019	Bar Leshem, Ph.D., Ben- Gurion University of the Negev recipient of the Rotenstreich scholarship, Erasmus, Dean Prize, Mahar Prize
2019	Michal Shalit, Ph.D., Ben- Gurion University of the Negev recipient of the Negev Fellowship, Inter- Religion Fellowship
2019	Anastasia Veliki, Ph.D., Ben- Gurion University of the Negev recipient of the Faculty Fellowship, Erasmus Fellowship
2021	Chen Barnet, Ph.D., Ben- Gurion University of the Negev recipient of the Faculty Fellowship
2021	Rachel Yankovitz, Ph.D., Ben- Gurion University of the Negev
2021	Lior Aviv, Ph.D., Ben- Gurion University of the Negev
2024	Roni Galili, Ph.D., Ben- Gurion University of the Negev
2024	Daria Kamynskaia, Ph.D., Ben- Gurion University of the Negev
<u>M.A</u>	
2010	Avia Shenabel, M.A., Ben Gurion University of the Negev
2011	Orit Tzion-Abekasis, MA, Ben Gurion University of the Negev
2011	Tamer Kelter, MA, Ben Gurion University of the Negev
2011	Ruth Lubashevsky, MA, Ben Gurion University of the Negev
2012	Meital Lugasi, M.A., Ben Gurion University of the Negev
2012	Meital Goldstein, M.A., Ben Gurion University of the Negev
2014	Michal Shalit, M.A., Ben Gurion University of the Negev
2015	Ornit Sela, M.A., Ben Gurion University of the Negev
2015	Hagar Cohen, M.A., Ben Gurion University of the Negev
2015	Rachel Yankovitch, M.A., Ben Gurion University of the Negev
2016	Bar Leshem, M.A., Ben Gurion University of the Negev
2017	Anastasia Veliki, M.A., Ben Gurion University of the Negev
2017	Dina Grossman, M.A., Ben Gurion University of the Negev
2017	Ayelet Hillel, M.A., Ben Gurion University of the Negev
2022	Darya Kaminskaya, M.A., Ben Gurion University of the Negev
2022	Roni Galili, M.A., Ben Gurion University of the Negev
2022	Yael Genkin, M.A., Ben Gurion University of the Negev
2022	Tama Weiss, M.A., Ben Gurion University of the Negev
2024	Ravit Hay, M.A., Ben Gurion University of the Negev
2024	Tai Kahn, M.A., Ben Gurion University of the Negev

• **Awards, Citations, Honors, Fellowships**

(a) Honors, Citation Awards

- 2021 Vatat Program and Rothschild Foundation: Movilim Ba'Accademia
2017 Evelyn Metz Research Memorial Chair for the Arts
2015 Ben- Gurion University, Best Teacher Award
2014 Ben- Gurion University, Teaching Restriction- Scientific Production
2009 Ben- Gurion University, Rich Foundation Prize
2006 Ben- Gurion University, Best Teacher Award
2005 Ben- Gurion University, The Toronto Prize
2004 Ben- Gurion University, Best Teacher Award
2001 The Hebrew University of Jerusalem, Best Teacher Award
1994-1999 The Hebrew University of Jerusalem, Humanities Grant
1993 The Hebrew University of Jerusalem, Rector Prize
1991-1993 The Hebrew University of Jerusalem, Dean's Grant
1991 The Hebrew University of Jerusalem, Talmon Prize
1988-1991 The Hebrew University of Jerusalem, Dean's Grant

(b) Fellowships

- 2022 The Cini Foundation, Venice, 3000\$, Vittoria Branca Center
2020 The Cini Foundation, Venice, 3000\$, Vittoria Branca Center
2015-2017 Gerda Henkel Fellowship, 12,000
2015 The Cini Foundation, Venice, 3000\$, Vittoria Branca Center
2014 The Cini Foundation, Venice, 3000\$, Vittoria Branca Center
2012-2013 Harvard University, 5000\$, Aga Khan Research for Islamic Architecture
2010- 2012 Gerda Henkel Fellowship, 12,000\$
2006-2007 GIF- German Israeli Foundation, Young Scholar Fellowship, \$ 40,000
2004-2007 Ben- Gurion University, 80,000\$, Alon Fellowship
2002-2004 Ben- Gurion University, 40,000\$, Kreitman Fellowship
1999-2001 The Rothschild Foundation, 50, 000\$, Hanadiv Fellowship
1999-2000 Harvard University, 15,000 \$, Post Doc Fellowship

Scientific Publications

(a) Authored books

1. **Ben-Aryeh Debby N.**, 2001, *Renaissance Florence in the Rhetoric of Two Popular Preachers: Giovanni Dominici, and Bernardino da Siena 1356-1419*, Turnhout: Brepols Publications, 344 pages.
Reviewed in Medieval Sermons Studies, Feb. 2003
Parergon, Jan. 2004.
Catholic Historical Review, Feb. 2007

2. **Ben-Aryeh Debby N.**, 2007, *The Renaissance Pulpit: Art and Preaching in Italy 1400-1550*, Turnhout: Brepols Publications, 294 pages. Published in Italian: **Ben-Aryeh Debby N.**, 2009, *Il Pulpito Toscano tra 300 e 500*. Roma: Istituto Poligrafico e Zecca dello Stato, Libreria dello Stato, 250 pages.
Reviewed in Catholic Historical Review, October 2008
Speculum, January 2009
Sixteenth Century Journal, February 2009
Parergon, 2010
Church History 2010
Medieval Sermon Studies 2010
Church History and Religious Culture 2008
Renaissance Quarterly 2011
3. **Ben-Aryeh Debby N.**, 2014, *The Cult of St. Clare of Assisi in Early Modern Italy*, Farnham: Ashgate, 200 pages. **Paperback Edition**, Routledge, 2016
Published in Italian: **Ben-Aryeh Debby N.**, *L'iconografia di Santa Chiara d'Assisi*, Milano: Biblioteca Franciscana, 2017 (225 pages)
Reviewed in History of Women Religious of Britain and Ireland, November 2014
Collectanea Franciscana, August 2014
Archivum Franciscanum, June 2015
CAA Reviews, May 2015
Renaissance Quarterly, May 2015
The Ecclesiastical Review, October 2015
The Medieval Review, November 2015
Medieval Sermon Studies, December 2015
Parergon, January 2016
History of Early Modern Women, April 2016
Catholic Historical Review, October, 2016
Il Santo, October, 2019 (of the Italian book)
4. **Ben-Aryeh Debby N.**, 2015, *Predicatori, artisti e santi nella Toscana del Rinascimento*, Florence: Florence University Press (EDIFIR), 250 pages.
5. **Ben-Aryeh Debby N.**, 2016, *Crusade Propaganda in Word and Image in Early Modern Italy: Niccolò Guidalotto's Panorama of Constantinople (1662)*
CRRS: Center for Renaissance and Reformation, Toronto, 200 pages.
Published in Italian: **Ben-Aryeh Debby N.**, *Niccolò Guidalotto e la Panorama di Constantinopoli*, Venice: Lineacqua, 2019, 163 pages.
Reviewed in Renaissance and Reformation, 2017
Toronto Quarterly, 2017
The Canadian Journal of History, 2017
Renaissance Quarterly, 2018
University of Toronto Quarterly, 2019
Sixteenth Century Journal, February 2019

Edited Books

1. **Ben-Aryeh Debby N., Sally Cornelison and Peter Howard**, 2016, *Word, Deed & Image: Mendicant to the World*, Turnhout: Brepols Publications, 324 pages.
Reviewed in Renaissance Quarterly, 2017
The Catholic Historical Review, 2017
The Medieval Review, 2018
Journal of Medieval Monastic Studies, 2020

2. **Ben-Aryeh Debby N. Katrin Kogman Appel, Ingrid Baumgarten**, 2019, *Maps and Travel: Knowledge, Imagination and Visual Culture*, Berlin: De Gruyter.
Reviewed in: *Zeitschrift für Historische Forschung*, 2020
British Historical Review, 2021
Vierteljahrschrift für Sozial- und Wirtschaftsgeschichte VSWG, 2021

Chapters in collective volumes - Conference proceedings, Festschriften

1. **Ben-Aryeh Debby N.**, 1999, "Between Literature and History: The Sermon in Renaissance Florence", ed. Yossi Mali and Raia Cohen, *Conference Proceedings: Literature and History*, Jerusalem, pp. 109-124. (In Hebrew).
2. **Ben-Aryeh Debby N.**, 2001, "The Preacher as Women's Mentor", ed. Carolyn Muessig, in *Preacher, Sermon and Audience in the Middle Ages*, Leiden: Brill Academic Publication, pp. 229-254.
3. **Ben-Aryeh Debby N.**, 2001, "The Preacher as the Goldsmith: Italian Preachers Use of the Visual Arts", ed. Carolyn Muessig, in *Preacher, Sermon and Audience in the Middle Ages*, Leiden: Brill Academic Publication, 2001, pp. 127-153.
4. **Ben-Aryeh Debby N.**, 2002, "The Sermon as Cultural Propaganda", ed. Laura Gaffuri, *Proceedings of the 12th International Medieval Sermon Studies Symposium*, Padua, pp. 155-168.
5. **Ben-Aryeh Debby N.**, 2006, "Images of the Saracens on the Pulpit of Santa Croce in Florence", in *In Laudem Hierosolymitani: Studies*, ed. Iris Shagrir, Ronnie Ellenblum and Jonathan Riley-Smith (Ashgate, 2006), pp. 425-436.
6. **Ben-Aryeh Debby N.**, 2007, "Sanctity and Commemoration in Italian Pulpits", ed. Richard Cohen, in *Image and Sound: Conference Proceedings*, Jerusalem: The Zalman Shazar Center, pp. 165-86. (In Hebrew)
7. **Ben-Aryeh Debby N.**, 2007, "Art and Sermons: Mendicants and Muslims in Florence", ed. Chanita Goodblatt and Haim Kreisel, in *Tradition, Heterodoxy and Religious Culture*, Beer Sheva: Ben- Gurion University Press, 2007, pp. 331-52
8. **Ben-Aryeh Debby N.**, 2007, "Persuasion and Propaganda: The Conceptions and Usages of Art by Radical Religious Movements", ed. Meir Litvak and Ora Limor, in *Religious Radicalism*, Jerusalem: The Zalman Shazar Center, pp. 245-66. (In Hebrew)
9. **Ben-Aryeh Debby N.**, 2010, "Italian Pulpits: Preaching, Art and Spectacle", ed. Miri Rubin and Kate Jansen, in *Charisma and Religious Authority: Jewish, Christian, and Muslim Preaching 1200-1500*, Turnhout: Brepols, pp. 123-44.
10. **Ben-Aryeh Debby N.**, 2011 "Pulpits and Tombs in Renaissance Florence", ed. Chris Krotzl and Katherina Mustakallio, in *On Old Age: Approaching Death in Antiquity and the Middle Ages*, Turnhout: Brepols, pp. 341-55.
11. **Ben-Aryeh Debby N.**, 2013, "Nel mio bel San Giovanni, fatti per loco de' battezzatori: Baptismal Fonts in Tuscany", ed. Harriet Torrens, in *Visual Culture of Baptism*, Farnham: Ashgate, pp. 11-30.
12. **Ben-Aryeh Debby N.**, 2014, "Niccolò Guidalotto da Mondavio and his City View of Constantinople (1662)," ed. Timothy G. Fehler, in *Religious Diaspora in Early Modern Europe: Strategies of Exile*, London: Pickering& Chatto, pp. 75-92.

13. **Ben-Aryeh Debby N.**, 2014, "St. Birgitta in Florentine Art," ed. Claes Gejrot, Mia Åkestam and Roger Andersson, in *The Birgittine Experience*, Stockholm: Vitterhets Historie och Antikvitets Akademien, pp. 171-189.
14. **Ben-Aryeh Debby N.**, 2014, "A Venetian City View of Constantinople: Mapping the City," ed. Katrien Lichtert, Jan Dumolyn, in *Portraits of the City: Representing Urban Space in Medieval and Early Modern Europe*, Turnhout: Brepols, pp. 159-72.
15. **Ben-Aryeh Debby N.**, 2015, "Mendicants and Jews in Florence," ed. Jonathan Adams and Jussi Hanska, in *The Jewish Christian Encounter in Medieval Preaching*, London: Routledge, pp. 282-95.
16. **Ben-Aryeh Debby N.**, 2016, "Preaching, Saints and Crusade Ideology in the Church of Ognissanti in Florence", ed. **Ben-Aryeh Debby N.**, Sally Cornelison and Peter Howard, in *Word, Deed, Image: Mendicant to the World*, Turnhout: Brepols, pp. 261-232.
17. **Ben-Aryeh Debby N.**, 2016, " Santi Francescani negli scritti e nelle immagini della Firenze della Prima Età Moderna," ed. Lorenzo Tanziani, in *Il laboratorio del Rinascimento. Studi di storia e cultura per Riccardo Fubini*, Firenze: Casa editrice Le Lettere, pp. 175-88.
18. **Ben-Aryeh Debby N.**, 2019, "Images of Franciscan Missionaries in Italian Art and Sermons," ed. Timothy Johnson, in *Preaching New Worlds*, London: Routledge, pp. 185-98.
19. **Ben-Aryeh Debby N.**, 2019, "Fra Niccolò Guidalotto's City View, Nautical Atlas and Book of Memories," ed. Ben-Aryeh Debby N. Katrin Kogman Appel, Ingrid Baumgarten, in *Maps and Travel: Knowledge, Imagination and Visual Culture*, Berlin: De Gruyter, pp. 342-61.
20. **Ben-Aryeh Debby N.**, 2019, "Women Painters as Musicians in Early Modern Italy," in *Collected Essays in Honor of Professor Dvora Bergman*, ed. Haviva Yishay, Beer Sheva: Ben Gurion University Press, pp. 31-72.
21. **Ben-Aryeh Debby N.**, 2019, " Birgitta of Sweden in Art and Preaching in Florence", *The Companion to St. Birgitta of Sweden*, ed. Maria Oen, Leiden: Brill, pp. 223-246.
22. **Ben-Aryeh Debby N.**, 2019, "St. John of Capestrano's Crusade Preaching and the Ottoman- Italian Encounter", in *Jewish, Christian and Muslim Preaching in the Mediterranean and Europe*, ed. Linda Jones, Turnhout: Brepols, pp. 251-72.
23. **Ben-Aryeh Debby N.**, 2020, "The Annunciation Scene in Italian Art," in *The Basilica of the Annunciation in Nazareth: Where the Word Became Flesh*, ed. Einat Segal, Gil Fishof, Assaf Pinkus, Berlin: De Gruyter, pp. 145-60.
24. **Ben-Aryeh Debby N.**, 2021, "Creating Early Modern Martyrs: Imagining Venetians and Ottomans", ed. Peter Howard, Nick Terpestra, in *Renaissance Religions: Modes and Meanings in History*, Turnhout: Brepols, pp. 67-82.
25. **Ben-Aryeh Debby N.**, 2021, "Remaking Esther in Italian Art, Theater and Preaching," ed. Chanita Gotblatt, in *Reading the Bible in the Pre-Modern World*, Beer Sheva: Ben Gurion University Press, pp. 133-74.
26. **Ben-Aryeh Debby N.** 2022, "Between Rome and Babylon: The Panorama of Constantinople", ed. Geoga Margaret, in *The Allure of the Ancients* (Leiden: Brill), pp. 56-78.

27. **Ben-Aryeh Debby N.** 2022, "The Queen, the Bride, the Virgin: Esther in Renaissance and Baroque Art," ed. Meir Grover and Jonathan Yogev, in *Collected Essays in Honor of Professor Yona Shamir*, Tel Aviv: Odkeron (In Hebrew), pp. 283-92.

28. **Ben-Aryeh Debby N.**, 2023, "Bernardino da Siena and the Visual Arts," ed. Letizia Pellegrini, in *The Companion to San Bernardino da Siena*, Leiden: Brill. (forthcoming)

(b) Refereed articles and refereed letters in scientific journals

1. **Ben-Aryeh Debby N.**, 1999, "The Stormy Preaching of Giovanni Dominici in Renaissance Florence", *Archivio Italiano per la storia della pietà*, Vol.12, pp. 65-87.

2. **Ben-Aryeh Debby N.**, 2000, "Jews and Judaism in the Rhetoric of Popular Preachers: The Florentine Sermons of Giovanni Dominici", *Jewish History*, Vol.14, no.2, pp. 175-200.

3. **Ben-Aryeh Debby N.**, 2001, "War and Peace: The Description of Ambrogio Lorenzetti's Frescoes in St. Bernardino Sermons in Siena 1425", *Renaissance Studies*, Vol.15, no. 3, pp. 272-286.

4. **Ben-Aryeh Debby N.**, 2002, "Patrons, Artists, Preachers: The Pulpit of Santa Maria Novella 1443-1448", *Arte Cristiana*, Vol.811, no.90, pp. 261-272.

5. **Ben-Aryeh Debby N.**, 2002, "Through the Eyes of the Patroness: Vittoria Colonna and Titian's Pitti Magdalene", *Woman's Art Journal*, Vol.24, no.1, pp. 8-18.

6. **Ben-Aryeh Debby N.**, 2002, "Political Views in Giovanni Dominici's Preaching in Renaissance Florence 1400-1406", *Renaissance Quarterly*, Vol.55, no.1, pp. 19-48.

7. **Ben-Aryeh Debby N.**, 2004, "The Images of Saint Birgitta of Sweden in Santa Maria Novella in Florence", *Renaissance Studies*, Vol.26, pp. 509-518.

8. **Ben-Aryeh Debby N.**, 2008, "St. Antoninus of Florence: Giambologna's Salviati Reliefs", *Renaissance Studies*, Vol. 22, no.2, pp. 197-220.

9. **Ben-Aryeh Debby N.**, 2008, "Sermons, Art and Space: The Santa Croce Pulpit in Context", *Artibus et Historiae*, Vol. 57, pp. 75-94.

10. **Ben-Aryeh Debby N.**, 2011, "Preaching and Architecture in Tridentine Italy", in Erebea. Historia y Ciencias Humanas", *Journal of Humanities at the University of Huelva*, Vol.1, pp. 221-42.

11. **Ben-Aryeh Debby N.**, 2012, "Pulpiti Italiani : Prediche, Teatro e Arte", *Memorie Domenicane*, Vol. 43, no.2, pp. 439-49.

12. **Ben-Aryeh Debby N.**, 2012, "Crusade Propaganda Here and Now: Niccolò Guidalotto Panorama," *Historia*, Vol. 28, 25-54 (In Hebrew).

13. **Ben-Aryeh Debby N.**, 2012, "Visual Rhetoric: Images of Saracens in Florentine Churches", *Anuario de Estudios Medievales*, Vol 42, no.1, 7-28.

14. **Ben-Aryeh Debby N.**, 2012, "Art and Sermons: Dominicans and the Jews in Florence's Santa Maria Novella", *Church History and Religious Culture*, Vol. 92, no. 3, 171-200.

15. **Ben-Aryeh Debby N.**, 2012, "St. Clare Expelling the Saracens from Assisi: Religious Confrontation in Word and Image", *Sixteenth Century Journal*, Vol. 43, no.3, 643-66.

16. **Ben-Aryeh Debby N.**, 2014, "Crusade Propaganda in Word and Image in Early Modern Italy: Niccolò Guidalotto Panorama of Constantinople", *Renaissance Quarterly*, Vol. 67, no. 2, 503-43.

17. **Ben-Aryeh Debby N.**, 2014, "St. Clare of Assisi: Charity and Miracles in Early Modern Italy," *Franciscan Studies*, Vol. 71, 237-62.
18. **Ben-Aryeh Debby N.**, 2014, "Un panorama veneziano di Costantinopoli: mappare la città," *Oadi: Rivista per le Arti Decorative in Italia*, Vol. 9, 22-35.
19. **Ben-Aryeh Debby N.** 2014, "Memorie di Costantinopoli: Veneziani e Ottomani durante la guerra di Candia", *Studi Veneziani* , Vol. LXIX, 327-56.
20. **Ben-Aryeh Debby N.** 2015, "The Preacher's Agenda: A Dominican versus the Italian Renaissance", *European Legacy*, Vol. 20:5, 462-76.
20. **Ben-Aryeh Debby N.** 2017, "Images of Preachers in Italian Art and Sermons," *Przegląd Tomistyczny* , 22, 259-76.
21. **Ben-Aryeh Debby N.** 2018, "Preaching, Law and Image in Quattrocento Florence," *Reti Medievali Rivista*, Vol. 32, 245-65.
22. **Ben-Aryeh Debby N.** 2019, "St. Clare and St. Francis Encounter with the Muslim World", *The Muslim World*, 1-35.
23. **Ben-Aryeh Debby N.**, 2021, "Queen Esther and the Corset: Fainting in Early Modern Italy," *Journal of Dress Historians*, Vol. 5: 3, 2-28.
24. **Ben-Aryeh Debby N.**, 2021, "Bride, Court Lady, Oriental Princess, Virgin Mary, Jewess: The Many Faces of Queen Esther in Early Modern Florence," *I Tatti Studies*, Vol. 24: 2, 345- 76.
25. **Ben-Aryeh Debby N.**, 2021, "Saint Bernardino of Siena and Art: Preaching and Baptism in Tuscany," *The Catholic Historical Review*, Vol. 107:2, 165-90.
26. **Ben-Aryeh Debby N.**, 2021, "Preaching, Asceticism and Art in the Italian Renaissance," *Jewish Thought*, Vol. 3, 60-80 (In Hebrew).
27. **Ben-Aryeh Debby N.**, 2022, "Liturgical and Ceremonial Art: Preaching and Visual Culture in the Medieval and Early Modern World," *Oxford Research of Religion*:
doi:10.1093/acrefore/9780199340378.013.ORE_REL-00932.R2
28. **Ben-Aryeh Debby N.**, 2022, "Facing the Plague in Renaissance Italy: A Tale of Two Female Saints," *Religion and the Arts*, Vol. 26, 604-634.
29. **Ben-Aryeh Debby N.** 2023, "Queen Esther in Venice: Art and Drama," *Skene: Journal for Theater and Drama Studies*, Vol. 9: 1, 81-104
30. **Ben-Aryeh Debby N.**, 2024, "Female Saints in Italy and the Plague: St. Clare of Assisi and St. Catherine of Siena," *Zmanim* (forthcoming)

(c) Unrefereed professional articles and publications

1. **Ben-Aryeh Debby N.**, 1994, *Culture, Society and Religion in the Italian Renaissance: Sourcebook* Jerusalem.
2. **Ben-Aryeh Debby N.**, 1998, Peter Howard, Beyond the Written Word: Preaching and Theology, *Cristianesimo nella Storia*, Vol.19, pp. 440-442.
3. **Ben-Aryeh Debby N.**, 2001, "Church and the Arts in Renaissance Italy," *Zmanim*, Vol.77, pp. 44-55. (In Hebrew)
4. **Ben-Aryeh Debby N.**, 2002, Katherine Ludwig Jansen, The Making of the Magdalen, *Medieval Books Review*, pp. 1002-1005.
5. **Ben-Aryeh Debby N.**, 2005, Bert Roest, Franciscan Literature of Religious Instruction, *Dutch Religious Review*, Vol.85, pp. 458-460.

6. **Ben-Aryeh Debby N.**, 2006, Barbara Baert, A Heritage of Holy Wood: The Legend of the True Cross in Text and image, *Dutch Religious Review*, 86.
7. **Ben-Aryeh Debby N.**, 2005, Catherine Brown Tkacz, The Brescia Casket, *Medieval Sermon Studies*, Vol. 49, pp. 76-77
8. **Ben-Aryeh Debby N.**, 2011, "St. Clare Expelling the Saracens from Assisi: Religious Confrontation in Word and Image", *Zmanim*, Vol. 114, pp. 70-77 (In Hebrew).
9. **Ben-Aryeh Debby N.**, 2013, Peter Howard, Creating Magnificence in Renaissance Florence, *Renaissance Quarterly*, Vol. 66. No. 1, 63-64.
10. **Ben-Aryeh Debby N.**, 2013, Linda Jones, Muslim Preaching, *Medieval Sermon Studies*, Vol. 57, 82-83.
11. **Ben-Aryeh Debby N.**, 2015, Nurith Kenaan-Kedar ed., Aspects of Christian Art in the Holy Land 1741-1960, *Zmanim*, Vol. 130, 100-101 (In Hebrew)
12. **Ben-Aryeh Debby N.**, 2015, Hamburger, F. Jeffrey with Gabriela Signori eds. *Catherine of Siena*, Turnhout: Brepols, 2013, *The Medieval Review*.
13. **Ben-Aryeh Debby N.**, 2015, Muzzarelli, Maria Giuseppina, ed. *From Words to Deeds*, Turnhout: Brepols, 2014, *The Medieval Review*.
14. **Ben-Aryeh Debby N.**, 2015, "The Holy Name of Christ", in the *Encyclopedia of the Bible*, De Gruyter.
15. **Ben-Aryeh Debby N.**, 2017, The Politics of Culture in Quattrocento Europe: René of Anjou in Italy (Oxford: Oxford University Press, 2016). *Sehepunkte*.
16. **Ben-Aryeh Debby N.**, 2017, Roberto Rusconi, Immagini dei Predicatori e della Predicazione in Italia alla Fine del Medioevo (Spoleto, 2016). *Il Santo*.
17. **Ben-Aryeh Debby N.**, 2017, Sara Lipton , Dark Mirror: The Medieval Origins of Anti Jewish Iconography (New York: Metropolitan, 2014). *Ars Judaica*.
18. **Ben-Aryeh Debby N.**, 2017. Catherine Mooney, *St. Clare of Assisi and the Church in the Thirteenth Century* (Penn Univesrity Press, 2016). *Sehepunkte*.
19. **Ben-Aryeh Debby N.**, 2018. *Il Convento di Santa Maria della Grazie a Milano, Memorie Domenicane, Sehepunkte*
20. **Ben-Aryeh Debby N.**, 2018. Sylvia Duval, *La Beta Chiara Conduuttrice. Sehepunkte*
21. **Ben-Aryeh Debby N.**, 2021. Herbert L. Kessler and Richard G. Newhauser ,*Optics, Ethics, and Art in the Thirteenth and Fourteenth Centuries: Looking into Peter of Limoges's Moral Treatise on the Eye* (Toronto, 2018), *Medieval Sermon Studies*.
22. **Ben-Aryeh Debby N.**, 2022, Rachel Sarfati, *The Florence Scroll* (Jerusalem, 2021), *Images: A Journal of Jewish Art and Visual Culture*.
23. **Ben-Aryeh Debby N.**, 2022, Michele Lodone, *I segni della fine* (Rome, 2021) *Speculum*.

(a) Lectures and Presentations at Meetings and Invited Seminars

Invited plenary lectures at conferences/meetings/ seminars

- 2004 "Theater, Art and Preaching in the Renaissance Pulpit". Invited Speaker, Muslim, Christian and Jewish Preaching, University of London
- 2005 "The Renaissance Pulpit: Art and Preaching in Italy". Invited Speaker, Humanities Center, Harvard University
- 2005 "Pulpits and Tombs in Renaissance Florence". Keynote Speaker. Tampere University, Finland, Symposium: Passages from Antiquity to the Middle Ages.
- 2008 "The Renaissance Pulpit: Art and Preaching in Tuscany 1400-1550", An Invited Speaker (Book Evening, Florence University)
- 2009 "Teatro, Predicazione e arte: Antonino e il pulpito", Invited Speaker, St. Antoninus of Florence, November 25-28 2009, Convegno internazionale di studi storici, Firenze, 25-28 Novembre 2009.
- 2011 "Images of Saint Birgitta of Sweden in Tuscany," An Invited Speaker, The Birgitta Conference 2011, National Archives, Stockholm.

- 2011 "Mendicants and Jews in Santa Maria Novella in Florence", The Sphgil Cathedra Annual Lecture- Tel Aviv University.
- 2011 "Art and Sermons: Mendicants and Jews in Santa Maria Novella in Florence" An Invited Speaker in Preaching on the Jews and by the Jews, Istituto Storico Findalndese in Rome.
- 2012 "The Cult of St. Clare in Early Modern Italy," An Invited Speaker, Harvard University, Symposium on Preaching the Saints.
- 2012 "Law and Image in Florence", An Invited Speaker, Brescia, International Medieval Sermon Symposium.
- 2012 "St. Clare of Assisi and St. Birgitta of Sweden," An Invited Speaker, Bologna, Religion and Sanctity.
- 2013 "Niccolò Guidalotto Panorma of Constantinople (1662): Mapping the City and Religious Propaganda," Harvard University, Aga Khan Program.
- 2014 "Reshaping Saints in Art and Preaching: The Observant Reform," An Invited Speaker, Krakow, International Medieval Sermon Symposium.
- 2015 "Venetian Maps and Ottomans", Organizing and Speaking in a Workshop, Maps and Travel, Ben Gurion University of the Negev.
- 2015 "St. Clare in Siena", An Invited Speaker, St. Francis and His World, Siena
- 2016 "San Giovanni da Capistrano's Crusade Preaching and the Ottoman-Italian Encounter," Instituto Universitario de Historia Casa de Velázquez, Madrid
- 2016 "Images of Missionaries in Italian Art," An Invited Speaker, St. Augustine, International Medieval Sermon Symposium.
- 2016 "Remodeling Female Saints in Early Modern Italy", Boston RSA Meeting + Respondent to Birgittine Art Sessions sponsored by the Hagiographic Society
- 2016 "Memories from Constantinople", Bologna, Conference on Art and Religion.
- 2017 "Images of Franciscan Missionaries", International Workshop: Agents of Conversion, Beer Sheva, Ben- Gurion University.
- 2018 "Images of Violence in the Venetian and Ottoman Encounter," Tel Aviv Workshop of Violence, December 12-13.
- 2019 "Between Babylon and Rome", Perceptions of the near East in early Modern Italy, Brown University Workshop, April 6-7.
- 2019 "Christians and Muslims in Constantinople," Jewish, Christian and Muslim communities in the Renaissance Mediterranean, 11th-13th June, Jerusalem, ÉBAF, CRFJ.
- 2020 "The Venetian Ottoman Encounter," Jerusalem, ISF Workshop.
- 2022 "Baptismal Fonts and Pulpits," Padua: University of Padua (Zoom).
- 2022 "The Many Faces of Queen Esther in Italian Art and Preaching," The Bible Society, Ravenna (Zoom).

(b) Presentation of papers at conferences/meetings (oral or poster)

- 1997 "War and Peace: A Description of Ambrogio Lorenzetti's Frescoes in St. Bernardino's Sermons in Siena." Leeds.
- 1999 "'I have Preached on the Peace and the War which you have painted': Preachers and Art in Renaissance Italy". Conference: Annual Meeting of the Renaissance Society of America UCLA Center for Medieval and Renaissance Studies.
- 2000 "Political Views in Dominici's Preaching". Conference: Twelfth Medieval Sermon Studies Symposium Padua. Preaching and Society.
- 2000 "Jews and Judaism in the Rhetoric of Popular Preachers: Giovanni Dominici and Bernardino da Siena". Conference: Annual Meeting of the Renaissance Society of America Florence.
- 2002 "Chancel and Pulpit". Conference: Thirteenth Medieval Sermon Studies Symposium Vadstena-Sweden Preaching and Community.

- 2002 "Religious Propaganda in Radical Religious Movements" Conference: Religious Radicalism. The Israeli Historical Society.
- 2003 "The Santa Croce Pulpit in Context". Conference: The Society for Renaissance Studies National Conference Bristol.
- 2003 "The Renaissance Pulpit: Power and Art". Co- organizing a session on Art and Preaching in Renaissance Florence. Conference: The International Medieval Congress Leeds.
- 2003 "Birth Death and Commemoration in the Italian Pulpit".Conference: Art and History The Israeli Historical Society.
- 2004 "The Virgin's Girdle: The Pulpit In Prato". Conference: Renaissance Society of America Annual Meeting New York.
- 2004 "Dramatic Narrative in the Italian Renaissance Pulpit". Conference: The Art of Narrative Ben Gurion University.
- 2004 The Renaissance Pulpit: Art and Preaching in Italy". Conference: CAA- College Art Association Seattle.
- 2005 "Image and Ritual in the Italian Renaissance Pulpit". Renaissance Society of America Annual Meeting Cambridge UK.
- 2005 "Images of the Saracens in Italian Renaissance Art". Conference on Art and Mediterranean Culture Haifa University.
- 2006 "Donatello's Pulpits in San Lorenzo: Liturgical Innovation and Sacred Eloquence". Conference on Art and Liturgy Ben Gurion University.
- 2008 "St. Antoninus of Florence: Giambologna's Salvati Reliefs" International Symposium on Narrative Haifa University.
- 2008 "St. Antoninus of Florence: Giambologna's Salvati Reliefs" Renaissance Studies Annual Symposium Dublin.
- 2009 "Cultural Encounters in Word and Image in Early Modern Italy" International Conference on Art and Society Venice.
- 2009 "St Clare expulsing the Saracens from Assisi: A Religious Conflict through the Centuries" International Conference on Art and Conflict Haifa University.
- 2010 "St Clare expulsing the Saracens from Assisi: A religious Conflict through the Centuries " Organizing and Speaker RSA Annual Meeting April Venice.
- 2010 "Crusade Propaganda in Word and Image in Early Modern Italy" Medieval Sermon Studies Symposium: Sermons beyond the Sermons July Salamanca.
- 2011 "Crusade Propaganda in Early Modern Italy" April Montreal RSA Meetings. Organizing and speaking in Mendicants and the World.
- 2011 "Crusade Propaganda : Niccolò Guidalotto Panorama " Imago The Israeli Society for the Visual Culture of the Middle Ages Tel- Aviv June 2011.
- 2012 "Niccolò Guidalotto Panorama " Washington RSA Annual Conference.
- 2012 "Niccolò Guidalotto as Exile" Toronto Center for Renaissance and Reformation.
- 2013 " Appropriating the City Views: Constantinopolis/Istanbul between Venetians and Ottomans in the Early Modern World" Tel Aviv June 2013.
- 2013 "East and West in Early Modern Art", Imago Conference, Ben Gurion University
- 2015, "Memories from Constantinople" Berlin RSA Meeting.
- 2017 "Images and Words of Violence in the Venetian Ottoman encounter" An Invited Speaker, ACIS 9th Biennial Conference Prato.

- 2018, "St Birgitta and the Paradiso", Bristol, International Medieval Sermon Symposium.
 2021 "San Bernardino and Baptism," Leon, July, IMSS Conference.
 2021 "Female Saints and the Plague," Imago Conference, University of Haifa (Zoom).
 2022 "Preaching, Theater and Art, Imago Conference, The Hebrew University of Jerusalem (Zoom).
 2022 "Pulpits and Performance," The International Medieval Studies Symposium, Kalmazoo (Zoom).
 2022 "The Many Faces of Queen Esther in Italian Art and Preaching," Conference in Honor of Yona Shamir, Ben-Gurion University of the Negev.
 2022 "The Many Faces of Queen Esther in Italian Art and Preaching," Historical Society Symposium, Jerusalem (Zoom).
 2022 "The Many Faces of Queen Esther in Italian Art and Preaching," The Medieval Sermon Studies Society Conference, USA (Zoom).
 2023 "Queen Esther in Venice," Imago Conference, Bar-Ilan University.
 2023 "Word and Image: Christian, Jewish, and Muslim Preaching and Visual Culture in the Medieval and Early Modern World", Kalmazoo Conference, International Medieval Conference (Zoom)
 2024 "Queen Esther in Venice," Bar-Ilan University.
 2024 "St. Peter Martyr: Between Love and Hope," Prague, International Medieval Sermon Symposium

(c) Presentations at informal international seminars and workshops

- 2007 "St. Antoninus of Florence", Ben-Gurion University Workshop.
 2008 "Crusade Propaganda in Word and Image", International Workshop ISF.
 2009 "Italian Culture and Humanism" - Ben-Gurion University Workshop.
 2011 Workshop on Humanism and Modernity- Tel-Aviv University.
 2013 "Martyrdom in Franciscan Art and Preaching," Ben-Gurion University.
 2015 "Venetian Maps", The Hebrew University of the Jerusalem.
 2018 Rome, Atelier, The Place of Minorities, Invited as Chair and Respondent.
 2018 Jerusalem, Institute for Advanced Studies, Maps of Jerusalem and Constantinople.
 2018 Haifa, Imago Conference for Graduate Student, Chair and Respondent.

• Research Grants

- 2010- 2013 ISF- Israeli Science Foundation, **Ben-Aryeh Debby N. (PI)**, Subject: Niccolò Guidalotto da Mondavio's Panorama of Constantinople, 3 years, Annual amount: 21,000\$ (x 3 =63,000\$)
 2014- 2016 ISF- Israeli Science Foundation, **Ben-Aryeh Debby N. (PI)**, Subject: Reshaping Female Saints in Italian Art and Preaching: St. Birgitta of Sweden, 3 years, Annual amount: 32,000\$ (x3= 96,000\$)
 2015 ISF- Israel Science Foundation, **Ben-Aryeh Debby N. (PI)** and Kogman-Appel K. (PI), Subject: Maps and Travel: Knowledge, Imagination and Visual Culture, Workshop Grant, Annual amount: 25,000\$
 2016 ISF- Humanities Book Publication grant for **Ben-Aryeh Debby N. (PI)**, Crusade Propaganda in Word and Image, Toronto University Press, Annual Amount: 6500\$
 2018- 2021 ISF- Israeli Science Foundation, **Ben-Aryeh Debby N. (PI)**, Subject: The Renaissance Baptismal Font, 3 years, Annual amount: 32,000\$ (x3= 96,000\$)

2021-2025 ISF- Israeli science Foundation, **Ben-Aryeh Debby N. (PI)**, Subject: The Many Faces of Queen Esther in Italian Art, Drama and Sermons, 4 years, Annual amount: 34,000\$ (x4=136,000\$)

• **Synopsis of research, including reference to publications and grants in above lists**

(1) Research on Preaching in Renaissance Florence

My first book (and the related articles), which is a revised and enlarged version of my Ph.D. thesis, analyses the activities of two preachers in fifteenth century Florence: the Dominican Giovanni Dominici and the Franciscan Bernardino da Siena whose sermons, as they appear in Tuscan reports by anonymous listeners of their preaching, are an invaluable source for the period. Many of these sermons are still in manuscript form, especially those of Dominici, whose sermons have never before been studied in detail and remain unpublished till the publication of my study. Dominici and Bernardino were active in Florence at a time when broad legal, social and cultural changes were taking place. The book examines the preachers' responses to these changes, the alternatives they offered and their attempts to direct the life of the laity. I focus on their opinions on secular and ecclesiastical politics, education and humanism, morality and the family, and the economy and usury. These preachers had widespread impact on the spiritual and daily lives of their listeners, particularly on women, on political developments and on legislation against social fringe groups as Jews, homosexuals and prostitutes. The study includes an edition of ten sermons by Dominici from MS. Ricc. 1301 which were delivered in Santa Maria Novella between 1400 and 1406. (Book 3, Articles B 8, 10, 11 / A 10, 15)

(2) Research on Preachers and Art in Tuscany

This project, which was begun during a year of post doc studies in Harvard University and was published as a series of articles discusses the place of the visual arts in sermons and sacred lectures, and is centered on the question: What use did Italian preachers make of the arts? The preacher's use of the arts in his preaching depends on various moral and pragmatic considerations: whether art is in accordance with theology, whether it is good for the Christian soul, whether from a pragmatic perspective works of art are useful as didactic instruments and transmit a religious message in an instructive manner. A preacher might view art negatively, seeing artists as rivals and fearing the dangers in art; or he might be aware of the surrounding artistry of his preaching location and allude to works of art in his sermons. Sacred rhetoric is expressed in conservative literary genres, so preachers are tied to tradition. Yet a survey of fifteenth-century sermons reveals that there was a gradual recognition on the part of preachers of the power of art, which influenced their religious discourse. Though bound by their vocation and dedicated to their religious mission, fifteenth-century Italian preachers were far from blind to the fascination and attractiveness of the visual arts (Articles B 5, 9/ A, 13).

(3) Research on the Renaissance Pulpit

My second book focuses on an important architectonic and sculptural type in the art of the Italian Renaissance—the pulpit—in order to demonstrate the power of art, in particular to show how pulpits were a part of the commemoration of patrons and the cult of saints in 15th Century Florence. A challenging issue in the field of sermon studies is the relationship between preaching and art, particularly the manner in which preachers used works of art in their preaching and described specific pictures in their sermons, and the pulpit itself. The pulpit, one of the oldest forms of church furnishings, has occupied a prominent position in basilicas, cathedrals, and churches since early Christian times. Following the success of the mendicant preachers in medieval and Renaissance Italy, the pulpit became an important item in the church. Developments in the arts led to a new

complexity in this traditional genre. In addition to simple pulpits made by unknown artisans, there are highly refined pulpits created by first-class Renaissance artists, such as Donatello, Brunelleschi, and Benedetto da Maiano. (GIF Young Scholar Grant, Book 2, Articles B 2, 3, 6/ A 7, 12)

(4) Research on Images of Women in Italian Renaissance art

In two articles, I deal with the role of women in Renaissance art in Italy: as a subject, as artists, as patrons and beholders. I discuss how the lives of women were represented in art, especially in paintings. In the first paper, I deal with Titian's *Magdalen* sensual beauty and its connection to the poet Vittoria Colonna (1490-1547), the patron of the painting. I compare Titian's Pitti *Magdalene* with the image of the Magdalene conjured up in Vittoria's literary works. Citing various of her poems and letters, I illustrate the plausibility of interpreting Titian's *Magdalene* as an inherently spiritual image, and the sensuality of the figure as compatible with the poet's spiritual devotion, which itself had strong sensual undertones. The second paper focuses on the images of Saint Birgitta in the Dominican church of Santa Maria Novella in Florence that presents an interesting case where the Dominican Observants worked together in order to establish and promote the Birgittine cult and presence in Florence. Visions of the Birgittine Nativity, with or without the saint herself, appear inside the church demonstrating the Dominican Observants' dedication to her. They also point to the interaction between visual images and mystical literature of the period. (Articles A 9, 11).

(5) Research on Images of Muslims and Jews in Italian Renaissance Art

This project discusses the encounter between the Christian and the Islamic worlds as it appears in Florentine churches. It explores images of the Muslims connected to the ideas of mission, conversion and crusade. Crusading sympathy in Tuscany, particularly in Florence, had a long history, going back to the twelfth century. The role of the mendicant orders, established in the great convents of Santa Croce and Santa Maria Novella, was crucial in winning sympathy for the crusades. This tradition continued in the fifteenth century, when Florence openly voiced support for papal crusading efforts and Franciscan and Dominican preachers continued a tradition of mendicant crusade sermons. The mendicant movements developed special types of artworks, either paintings or sculptures in order to disseminate their religious ideals. The images discussed would include works by Giotto, Agnolo Gaddi, Taddeo Gaddi, Benedetto da Maiano from Santa Croce; Andrea da Firenze, Andrea Orcagna, Paolo Uccello, Domenicho Ghirlandaio from Santa Maria Novella. The usage of rhetoric and preaching, the interrelations between word and image, the artistic and literary traditions, artworks and sermons, will be a central focus of the project (Gerda Hankel Fellowship, Articles B 4, 7/ A 2, 3).

(6) Research on Ecclesiastical Architecture in Tuscany

The focus of this project is examining baptismal fonts within the structure of the Tuscan church in the early modern era. The baptismal font held a significant place in Tuscan churches as a site symbolic of local pride. One of the oldest forms of church accoutrements, the baptismal font has occupied a prominent position in basilicas, cathedrals, and churches since early Christian times. Its importance as an item in churches and baptisteries grew following the evolution of ritual and liturgy, and developments in the arts led to a new complexity in this traditional genre. The fonts briefly discussed here are to be found in the various towns of Tuscany- Florence, Lucca, Siena, Montepulciano, Arezzo, and Pisa. Some fonts were designed by such renowned artists as Donatello, Ghiberti, and Jacopo della Quercia while others, for the most part simpler in appearance, are the work of less- renowned artists. This project comprises four sections: a methodological introduction; a discussion of the importance of the sacrament of baptism and the centrality of baptisteries in the Italian city, in order to place the baptismal font in its religious context; a general typology of baptismal fonts in Tuscany discussing their

location, function, form, iconography, and symbolic and liturgical significance, as well as their chronological development; and a comparison between the baptismal font and another item of church furniture, the pulpit. (Articles B 1 / A 5).

(7) Research on the Cult of St. Antoninus in Florence

This paper focuses on the figure of St. Antoninus and his representation in visual imagery. At its center are Giambologna's bronze reliefs in the Salviati Chapel in Florence's church of San Marco, dating from 1581 to 1587, illustrating the life of Archbishop Antoninus (Antonino Pierozzi), who was active in Florence in the mid-fifteenth century. Giambologna was also responsible for the design of the chapel itself. Although executed a century after the demise of St. Antoninus, these reliefs provide us with a valuable impression of the activities of the archbishop and their impact on Florence. Moreover, they shed important light on the cult of St. Antoninus and its connection with the politics of Medicean Florence. (Articles B- 8, 6).

(8) Research on the Cult of St. Clare in Early Modern Italy

This project is an important addition to one of the most exciting and fast-growing fields in Early Modern studies—the cult of female saints in the visual tradition. St. Clare of Assisi (1193-1253) has been experiencing a certain renaissance in recent years, with extensive monographs and editions of her works having been published. She also features in books on mystics and on female spirituality in the Middle Ages; in works on the genesis of the Franciscan order; and in writings on the early visual tradition depicting the Saint as the celebrated dossal in the Basilica of Santa Chiara in Assisi. Notwithstanding the wealth of visual material attesting to St. Clare's position, not much has been written on the cult of St. Clare in the Early Modern period. This project aims to examine the representations of St. Clare in practice in Italian visual tradition starting in the thirteenth century and especially between the fifteenth till the seventeenth century, in the context of mendicant activity, by studying both art and sermons. Analysis of the visual sources benefits from a parallel examination of sermon material, thereby providing a full picture of the modes used to disseminate the cult of St. Clare. It begins with a discussion of the medieval tradition as an essential background against which to highlight points of innovation and continuity with the Early Modern tradition, yet it moves on to chart the later less explored cult of the Saint. Through an examination of such diverse visual images as prints, drawings, panels, sculptures, minor arts and frescoes in connection with various sermons of Franciscan preachers starting in the thirteenth centuries but focusing mainly on the later tradition of the Early Modern period the proposed book will highlight the cult of women saints at the forefront of the reform movements of the *Osservanza* followed by the Catholic Reformation and in the face of Muslim-Christian encounter of the Early Modern Era. Through analysis of preached sermons and iconographic examination of neglected artistic sources, the book will make a significant contribution to research in the fields of art history, sermon studies, gender studies, and theology. (Book 1, Article A 1).

(9) Research on Niccolò Guidalotto da Mondavio's Panorama of Constantinople

The focus of the project is a vast (6.12 meter × 2.5meters) and recently revealed 17th century panorama of Constantinople that is an exceptional drawing of the city. The panorama is an elaborate piece of anti-Ottoman propaganda designed by a Franciscan friar. It was first found in the Chigi archive in Rome and is currently displayed in the Tel Aviv Museum of Art. In the Vatican Library, there is a large manuscript by Niccolò Guidalotto da Mondavio detailing the panorama's meaning and the motivation behind its creation. The panorama is a source of cultural interaction, a meeting point between east and west, a sample of visual propaganda virtually unknown and unexplored that was only recently discovered. The panorama's artistic features are a central focus of this project, which joins art history and history, viewing the panorama as an interdisciplinary creation

that incorporates a unique visual language worthy of the attention of art historians. (ISF Grant, Article A 4 + Book 6).

(10) Research on The Cult of St. Birgitta of Sweden, 2016

St. Birgitta of Sweden (1303 – 1373) was a mystic, a prophet and a saint, and founder of the Birgittine Order. She is the most important female saint of the Scandinavian countries who was declared in 1999 as one of the six patron saints of Europe together with her celebrated contemporary St. Catherine of Siena (1347–1380). The influence of St. Birgitta of Sweden on the religious culture of her period was substantial and she is considered as one of the central female mystics of the later Middle Ages as well as a founder of an important monastic order for monks and nuns. She had spent the last twenty five years of her life in Italy where there are many visual images and much homiletic material pertaining to her biography and visions. Although much research has been dedicated to her cult in Northern art and preaching, there is still much to explore regarding her cult in Italy, notwithstanding her numerous representations in Italian visual and homiletic traditions. I look at the representations of St. Birgitta of Sweden in the Italian visual tradition from the fourteenth through the seventeenth century, especially in the context of Birgittine, Franciscan, and Dominican activity, by studying both the art and the sermons of the time. (ISF Grant, Article C22 + Book 5)

Present Academic Activities :Research on The Renaissance Baptismal Font

The baptismal font held a significant place in Tuscan churches as a site symbolic of local pride. One of the oldest forms of church accoutrements, the baptismal font has occupied a prominent position in basilicas, cathedrals and churches since early Christian times. Its importance as an item in churches and baptisteries grew following the evolution of ritual and liturgy, and developments in the arts led to a new complexity in this traditional genre. The fonts discussed in this project are to be found in the various towns of Tuscany – Florence, Prato, Lucca, Siena, Montepulciano, Pistoia, Cortona, Volterra, San Gimignano, Arezzo and Pisa. Some fonts were designed by such renowned artists as Donatello, Ghiberti and Jacopo della Quercia, while others, for the most part simpler in appearance, are the work of less-renowned artists. (ISF Grant 2018-2021).

Present Academic Activities: Research on Queen Esther in Art

In the present project I look at the representations of Esther in the Italian visual tradition from the fourteenth through the seventeenth century, studying both the art and the sermons of the time. Analyses of the visual sources coupled with a parallel examination of sermonic material provide a clear and comprehensive picture of the ways in which Esther was perceived in Italy. My working assumption is that visual images inspired preaching and that the images, in turn, reflected prevailing ideas and attitudes that the sermons shared, elaborated upon, or departed from. The proposal illustrates the flexibility and the manipulative nature of the way Biblical characters were presented: how a particular hero can have numerous roles in diverse contexts and be exploited by different interest groups for various purposes. It might also serve as an interesting case study of how the cult of Esther worked in Italy and demonstrate the interaction between the cultivation of biblical figures in images and in literature.

Bullet Point Summary CV

Prof. Nirit Ben Aryeh Debby is a high-profile scientist and prolific author. She has written five books (four were translated to Italian) and edited two within the last twenty years and has published more than fifty articles. Her studies focus primarily on Renaissance Italy and deal with the relationships between the figurative arts and preaching through an innovative interdisciplinary approach that combines art history and religious studies. Her research has recently attracted interest across the historical, literary, and art-historical fields in the increasingly active area of early modern global studies.

She has published all her studies on art and preaching in highly reputable scholarly journals and with respected publishers. She speaks about her research at scholarly conferences and symposia and these presentations appear in collections covering subjects closely related to her interests in the interrelationship between word and image in religious texts and works of art. She has and utilizes a broad knowledge in various disciplines in her work, including a proficiency in Italian and Latin, an ability to read and analyze the texts of sermons and religious plays, an art-historical approach and expertise in dealing with visual images.

Prof. Ben Aryeh Debby has written several well-received books: *Renaissance Florence in the Rhetoric of Two Popular Preachers: Giovanni Dominici (1356–1419) and Bernardino da Siena (1380–1444)* (Turnhout, 2001), which focuses on the historical research of Dominican and Franciscan preachers; analyzes literary sources, particularly sermons; and includes an extensive critical analysis of an unpublished manuscript of mendicant sermons; *The Renaissance Pulpit: Art and Preaching in Italy, 1400–1550* (Turnhout, 2007), which addresses visual material and examines the relationship between preaching and art in an interdisciplinary approach, including studies in art history, historical analysis, and sermon studies (also published in Italian); *The Cult of St. Clare of Assisi in Early Modern Italy* (Routledge, 2014), which deals with the cult of a female saint in a Franciscan context as revealed in images and sermons (also published in paperback and in Italian); *Crusade Propaganda in Word and Image in Early Modern Italy: Niccolò Guidalotto's Panorama of Constantinople* (Toronto, 2016) (also published in Italian), which includes analyses of manuscripts and visual images.

Prof. Ben-Aryeh Debby has supervised three post-doctoral fellows and seventeen doctoral candidates, many of whom were the recipients of prestigious grants, including the Rotenstreich and the Negev Grants and some have been named to academic positions such as Dr. Ronit Milano, and seventeen MA students. She has been an invited plenary speaker, for example as during a conference at Brown University in 2019 (see a detailed list in the attached CV) and has organized several workshops, including the 2015 ISF- Israel Science Foundation (2015), Ben-Aryeh Debby N. (PI) and Kogman-Appel K. (PI), Subject: Maps and Travel: Knowledge, Imagination and Visual Culture, for which the allocated grant was \$25,000.

A major contributor in the field of Renaissance studies, Prof. Ben Aryeh Debby attempts to highlight the links between art and preaching and integrates historical and art-historical studies and engages in cutting-edge research on the interrelationships between word and image – preaching and the arts – in Renaissance Italy.