

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

Tel.: 972-8-6461732 Fax.: 972-8-6472833

Address at home P.O.B 82940, Habossem 63/10 Mevasseret Zion, 90805, ISRAEL

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**

2013-present 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, Teacher 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

2015-present Department of the Arts, Chair

2014-present Member of the Senate

- 2014-present Special Faculty committee for the Humanities
- 2012-present Faculty committee for Ph.D. studies
- 2012-present 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

- 2012-present Imago- Israeli Association of Visual Culture in the Middle Ages - member of the executive board
- 2014-present The Medieval Sermon Studies Organization- member of the executive board

(c) Peer reviewing

- 2007-present Grants: ISF, Evaluation of Master and Ph.D theses: Tel Aviv University, The Hebrew University of Jerusalem, Haifa University, Bar Ilan University

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

- 2014-present The Medieval Review, Reviewer
- 2013-present Medieval Sermon Studies Journal, Assistant Editor
- 2011-present Renaissance Studies, Reviewer
- 2011-present Renaissance Quarterly, Reviewer
- 2011-present Medieval Sermons Studies, Reviewer
- 2011-present Dutch Religious Review, Reviewer
- 2011-present Speculum, Reviewer
- 2011-present Jewish Art, Reviewer
- 2011-present Catholic Historical Review, Reviewer
- 2011-present Archivio italiano per la storia della pietà, Reviewer
- 2011-present Routledge press, reviewer
- 2011-present Brepols press, reviewer
- 2011-present Brill press, reviewer
- 2011-present Open University press, reviewer
- 2011-present The Hebrew University Magnes press, reviewer
- 2015- present Ashgate press, reviewer

(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

1. Venetian Art, Graduates, Ben-Gurion University
2. Research Approaches, Graduates, Ben-Gurion University
3. Italian Art and Society, Graduates, Ben-Gurion University
4. Primary Sources to Art, Graduates, Ben-Gurion University
5. Italian Sculpture, undergraduate, Ben-Gurion University
6. The Renaissance Portrait, undergraduate, Ben-Gurion University
7. Color and Light in Northern Italian Art, undergraduate, Ben-Gurion University
8. Mythological Sources to Art, undergraduate, Ben-Gurion University
9. Theory of Renaissance and Baroque Art, undergraduate, Ben-Gurion University
10. Leonardo, Michelangelo, Raphael, undergraduate, Ben-Gurion University
11. Art of the Italian Renaissance Courts, undergraduate, Ben-Gurion University
12. Women in Italian Renaissance Art, undergraduate, Bezalel
13. Art in Renaissance Florence, undergraduate, Bezalel
14. The Cult of Saints and Pilgrimage, undergraduate, The Hebrew University of Jerusalem
15. Women in Medieval and Renaissance Societies, undergraduate, The Hebrew University of Jerusalem

- (a) Research students

- M.A

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| 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 | Ira Perlman, 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       |

- Ph.D

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| 2010 | Ornat Lever, Ph.D, Ben Gurion University of the Negev                                |
| 2013 | Emma Azreali, Ph.D., Ben Gurion University of the Negev, with Prof. Haim Finkelstein |
| 2012 | Adar Yarum, Ph.D., Ben Gurion University of the Negev                                |
| 2012 | Ronit Milano, Ph.D., Ben Gurion University of the Negev                              |

- 2014 Anastazja Buittita, Ph.D., Ben Gurion University of the Negev
- 2014 Ruth Lubashevsky, Ph.D., Ben Gurion University of the Negev
- 2015 Sharon Khalifa, Ph.D., Ben Gurion University of the Negev
- 2015 Raffaella Charfati, Ph.D., Ben Gurion University of the Negev, with  
Dr. Ronit Milano
- 2015 Orly Roman, Ph.D., Ben Gurion University of the Negev, with  
Dr. Ronit Milano
- 2015 Orly Nazar, Ph.D., Ben Gurion University of the Negev, with  
Dr. Ronit Milano
- 2015 Anat Englender, Ph.D., Ben Gurion University of the Negev, with  
Dr. Ronit Milano

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

(a) Honors, Citation Awards

- 2015 Ben Gurion University, Best Teacher Award
- 2014 Ben Gurion University, Partial Teaching Restriction Due to outstanding  
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

- 2015-2017 Gerda Henkel Fellowship, 10,000 Euro, Subject: Art and Ritual:  
Baptismal Fonts in Tuscany
- 2015 The Cini Foundation, Venice, 3000\$, Vittoria Branca Center Research Associate
- 2014 The Cini Foundation, Venice, 3000\$, Vittoria Branca Center Research Associate
- 2012-2013 Harvard University, 5000\$, Aga Khan Research Associate for Islamic  
Architecture, (AKPIA)
- 2010- 2012 Gerda Henkel Fellowship, 10,000 Euro, Subject: Images of Saracens and  
Jews in Sermons and Art in Early Modern Italy

- 2006-2007 GIF- German Israeli Foundation, Young Scholar Fellowship, Subject: The Renaissance Pulpit, Amount: \$ 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
- 1994-1999 Italian Embassy, 8,000\$, Research Grants for Italy

### 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.  
     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  
                             Memorie Domenicane 2012
3. **Ben-Aryeh Debby N.**, 2009, Il Pulpito Toscano tra 300 e 500. Roma: Istituto Poligrafico e Zecco dello Stato, Libreria dello Stato, (winner of a translation grant of SEPS- Segretariato Europeo per le Pubblicazioni Scientifiche), 250 pages.
4. **Ben-Aryeh Debby N.**, 2014, The Cult of St. Clare of Assisi in Early Modern Italy, Farnham: Ashgate, 200 pages.  
     Reviewed in      History of Women Religious of Britain and Ireland, November 2014  
                             Cillectanea Franciscana , Augus 2014  
                             Archivum Franciscanum, June 2015  
                             CAA Reviews, May 2015  
                             Renaissance Quarterly, May 2015  
                             The Medieval Review (forthcoming)  
                             Medieval Sermon Studies (forthcoming)  
                             History of Early Modern Women (forthcoming)
5. \* **Ben-Aryeh Debby N.**, 2015, Predicatori, artisti e santi nella Toscana del Rinascimento, Florence: Florence University Press (EDIFIR Edizioni Firenze), 250 pages.
6. \* **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: Toronto University Press, 200 pages (accepted).

(b) Edited Books

1. \* **Ben-Aryeh Debby N., Sally Cornelison and Peter Howard**, 2016, *Word, Deed & Image: Mendicant to the World*, Turnhout: Brepols Publications (accepted).

(c) 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 12<sup>th</sup> 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, in *Crusades and Medieval Culture in Honour of Benjamin Z. Kedar*, (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: Conference Proceedings*, 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): The Experience of an Exile," ed. Timothy G. Fehler and others, 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, Maximiliann P.J. Martens, in *Portraits of the City: representing Urban Space in Later 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", eds. **Ben-Aryeh Debby N.**, Sally Cornelison and Peter Howard, in *Word, Deed & Image: Mendicant to the World*, Turnhout: Brepols Publications (accepted).
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, 2015 (accepted).

(d) 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 the School 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 on Preaching in Middle Ages*, CSIC, Barcelona, Spain, 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", *The 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.** 2016, "Preaching, Law and Images in Quattrocento Florence," *Reti Medievali Rivista* (accepted).
19. \* **Ben-Aryeh Debby N.**, 2014, "Un panorama veneziano di Costantinopoli: mappare la città," *Oadi: Rivista dell'Osservatorio per le Arti Decorative in Italia*, Vol. 9, 22-35.
20. \* **Ben-Aryeh Debby N.** 2014, "Memorie di Costantinopoli: Veneziani e Ottomani durante la guerra di Candia", *Studi Veneziani* , Vol. LXIX, 327-56.
21. \* **Ben-Aryeh Debby N.** 2015, "The Preacher's Agenda: A Dominican versus the Italian Renaissance", *The European Legacy*, Vol. 20:5, 462-76 .

(f) 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 in St. Antonino's Florence*, *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: The Creation of a Cult*, Turnhout: Brepols, 2013, *The Medieval Review*.
13. \* **Ben-Aryeh Debby N.**, 2015, Muzzarelli, Maria Giuseppina, ed. *From Words to Deeds: The Effectiveness of Preaching in the Late Middle Ages*. Series: *Sermo: Studies on Patristic, Medieval, and Reformation Sermons and Preaching*, 12. (Turnhout: Brepols, 2014). *The Medieval Review*.

• **Lectures and Presentations at Meetings and Invited Seminars not Followed by Published Proceedings**

- (a) 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, Istitucio Storico Findalndese in Rome.
  - 2012 "The Cult of St. Clare in Early Modern Italy," An Invited Speaker, Harvard University, Symposium on Preaching the Saints: Sermons, Art and Music in Medieval and Early Modern Europe.
  - 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," An Invited Speaker, Harvard University, Aga Khan Program for Islamic Architecture.

- 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 "Images of Missionaries in Italian Art," An Invited Speaker, St. Augustine, International Medieval Sermon Symposium.

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

**Ben-Aryeh Debby N.** 1997 "War and Peace: A Description of Ambrogio Lorenzetti's Frescoes in St. Bernardino's Sermons in Siena." The International Medieval Congress Leeds.

**Ben-Aryeh Debby N.** 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 Los Angeles.

**Ben-Aryeh Debby N.** 2000 "Political Views in Dominici's Preaching". Conference: Twelfth Medieval Sermon Studies Symposium Padua. Preaching and Society.

**Ben-Aryeh Debby N.** 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.

**Ben-Aryeh Debby N.** 2002 "Chancel and Pulpit". Conference: Thirteenth Medieval Sermon Studies Symposium Vadstena-Sweden Preaching and Community.

**Ben-Aryeh Debby N.** 2002 "Religious Propaganda in Radical Religious Movements" Conference: Religious Radicalism. The Israeli Historical Society.

**Ben-Aryeh Debby N.** 2003 "The Santa Croce Pulpit in Context". Conference: The Society for Renaissance Studies National Conference Bristol.

**Ben-Aryeh Debby N.** 2003 "The Renaissance Pulpit: Power and Art". Co-organizing a session on Art and Preaching in Renaissance Florence. Conference: The International Medieval Congress Leeds.

**Ben-Aryeh Debby N.** 2003 "Birth Death and Commemoration in the Italian Pulpit". Conference: Art and History The Israeli Historical Society.

**Ben-Aryeh Debby N.** 2004 "The Virgin's Girdle: The Pulpit In Prato". Conference: Renaissance Society of America Annual Meeting New York.

**Ben-Aryeh Debby N.** 2004 "Dramatic Narrative in the Italian Renaissance Pulpit". Conference: The Art of Narrative Ben Gurion University.

**Ben-Aryeh Debby N.** 2004 The Renaissance Pulpit: Art and Preaching in Italy". Conference: CAA- College Art Association Seattle.

**Ben-Aryeh Debby N.** 2005 "Image and Ritual in the Italian Renaissance Pulpit". Renaissance Society of America Annual Meeting Cambridge UK.

**Ben-Aryeh Debby N.** 2005 "Images of the Saracens in Italian Renaissance Art". Conference on Art and Mediterranean Culture Haifa University.

**Ben-Aryeh Debby N.** 2006 "Donatello's Pulpits in San Lorenzo: Liturgical Innovation and Sacred Eloquence". Conference on Art and Liturgy Ben Gurion University.

**Ben-Aryeh Debby N.** 2008 "St. Antoninus of Florence: Giambologna's Salviati Reliefs" International Symposium on Narrative Haifa University.

**Ben-Aryeh Debby N.** 2008 "St. Antoninus of Florence: Giambologna's Salviati Reliefs" Renaissance Studies Annual Symposium Dublin.

**Ben-Aryeh Debby N.** 2009 "Cultural Encounters in Word and Image in Early Modern Italy" International Conference on Art and Society Venice.

**Ben-Aryeh Debby N.** 2009 "St Clare expulping the Saracens from Assisi: A Religious Conflict through the Centuries" International Conference on Art and Conflict Haifa University.

**Ben-Aryeh Debby N.** 2010 "St Clare expulping the Saracens from Assisi: A religious Conflict through the Centuries " Organizing and Speaker RSA Annual Meeting April Venice.

**Ben-Aryeh Debby N.** 2010 "Crusade Propaganda in Word and Image in Early Modern Italy" Medieval Sermon Studies Symposium: Sermons beyond the Sermons July Salamanca.

**Ben-Aryeh Debby N.** 2010 "Cultural Encounters in Early Modern Europe" Gisfoh: German-Israeli Foundation The Israeli Accademy Potsdam: Humboldt Foundation Berlin.

**Ben-Aryeh Debby N.** 2011 "Crusade Propaganda in Early Modern Italy" April Montreal RSA Meetings. Organizing and speaking in Mendicants and the World.

**Ben-Aryeh Debby N.** 2011 "Crusade Propaganda : Niccolò Guidalotto Panorama " Imago The Israeli Society for the Visual Culture of the Middle Ages Tel- Aviv June 2011.

**Ben-Aryeh Debby N.** 2012 "Niccolò Guidalotto Panorama " Washington RSA Annual Conference.

**Ben-Aryeh Debby N.** 2012 "Niccolò Guidalotto as Exile" Toronto Center for Renaissance and Reformation.

**Ben-Aryeh Debby N.** 2013 " Appropriating the City Views: Constantinopolis/Istanbul between Venetians and Ottomans in the Early Modern World" Tel Aviv June 2013.

**Ben-Aryeh Debby N.** 2013 "East and West in Medieval and Early Modern Art", Imago Conference, Ben Gurion University

**Ben-Aryeh Debby N.** 2015, "Memories from Constantinople" Berlin RSA Meeting. Speaking and Organizing Imagining Images of the East.

**Ben-Aryeh Debby N.** 2015, "Venetians and Ottomans", Imago Conference, Tel Aviv University.

**Ben-Aryeh Debby N.** 2016, "Remodeling Female Saints in Early Modern Italy", Boston RSA Meeting + Respondent to Birgittine Art Sessions

(c) Presentations at informal international seminars and workshops

2003 "The Conceptions and Usages of Art Ben Gurion University Workshop, The Dissemination of Islam beyond and within Muslim Communities.

2005 "Art and Sermons: Mendicants and Muslims in Florence", Religious Culture in the Early Modern period International Workshop, Ben-Gurion university.

2007 "St. Antoninus of Florence: Giambologna's Salviati's Reliefs". Workshop on Art as Historical Text, Ben Gurion University.

2008 "Crusade Propaganda in Word and Image", International Workshop ISF

- 2009 "Italian Culture and Humanism"- Ben Gurion University.
- 2011 Workshop on Humanism and Modernity- Tel-Aviv University,
- 2013 "Martyrdom in Franciscan Art and Preaching," Conference on Martyrdom, Ben Gurion University
- 2015 "Venetian Maps", Presentation at the Institute for Advanced Studies, The Hebrew University of the Jerusalem.

### • Research Grants

- 2010- 2013 ISF- Israeli Science Foundation, **Ben-Aryeh Debby N. (PI)**, Subject: Niccolò Guidalotto da Mondavio's Panorama of Constantinople (1662): Crusade Propaganda in Word and Image in Early Modern Italy, 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\$

### • Submitted:

- 2016 ISF Humanities Book Publication grant for 2015, **Ben-Aryeh Debby N. (PI)**, Crusade Propaganda in Word and Image in Early Modern Italy: Niccolò Guidalotto's *Panorama of Constantinople* (1662) CRRS: Center for Renaissance and Reformation, Toronto: Toronto University Press, Annual Amount: 6500 \$
- 2017-2020 ISF- Israeli Science Foundation, **Ben-Aryeh Debby N. (PI)**, Subject *Memories from Constantinople: Imagining Venetians and Ottomans*, Annual Amount: 35,000\$

### • **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. The connection between the rhetorical tradition and the visual image is an intriguing one. 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. A preacher would either choose to use descriptions of artworks as part of his preaching technique, as did Bernardino, or he would constantly challenge the power of art and use it to define his own vocation, as did Savonarola. 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. I propose an interdisciplinary approach to the topic combining historical analysis, sermon studies, liturgical studies and art history. The main contributions of an interdisciplinary study of the pulpit in Renaissance Italy will be: to examine its symbolism and its chronological development, and to explore the interrelationship between works of art and sermons, by analyzing the manner in which the nature and content of religious preaching shaped the Renaissance pulpit. (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. Studying the baptismal font as a genre rather than as one item within the corpus of a given artist's work has distinct advantages. It enables the scholar to trace the features within this genre that are either traditional or

innovative, and it raises a broad range of questions about the images: their function, how they come to embody meaning, how they are received, and the effect they have. (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. By and large, these reliefs have attracted little attention on the part of art historians and sermons specialists---perhaps because at the height at which they are set into the walls, they are largely inaccessible. 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. The assumption is that visual images might have encouraged preaching and *visa-versa*, and that the images reflect general ideas and attitudes that sermons share, elaborate upon or depart from. The intention is to show the similarities and differences between the visual and the verbal in relation to the different media discussed, and to analyze the complexity of the multi faces of St. Clare and her changing image through the centuries. 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 17<sup>th</sup> 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. It depicts Istanbul as seen from across the Golden Horn in Galata, throwing new light on both the city and the relationships between the rival Venetian Republic and the Ottoman Empire. It also trumpets the unalloyed Christian zeal of Niccolò Guidalotto and serves as a fascinating example of visual crusade propaganda against the Ottomans in the 17<sup>th</sup> century. 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 fact that the panorama tells us that the Venetians were still calling for a Crusade at this late date is of prime historical importance in the study of European attitudes in the mid-seventeenth century. 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. My intention is to explore the artistic and rhetorical sides of the panorama, which was intended as a piece of visual propaganda calling for a crusade against the Turks. I aim to join word and image, i.e., to explain the meaning and significance of the complex visual imagery of the panorama via the accompanying manuscript. (ISF Grant, Article A 4 + Book 6).

## **Present Academic Activities**

### **(1) 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. 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. I aim to point out the similarities and differences between the visual and verbal representations of St. Birgitta of Sweden and to analyze the complexity of her many faces and the way her image changed over the centuries. The proposal illustrates the flexibility and the manipulative nature of sanctity: how a particular saint 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 the Swedish mystic worked in Italy and demonstrate the interaction between the cultivation of sainthood in images and in mystic literature. (ISF Grant)

### **(2) Research on the volume: *Memories Turchesche*, 2016.**

This research focuses on a very curious and intriguing book, the richly illustrated volume *Memorie Turchesche*, currently at the Biblioteca of the Museo Correr. The volume, which measures 21 × 30 cm, is dated to the second half of the seventeenth



century and is made up of a text accompanied by miniatures. Part of the Cicogna collection (Ms. Cicogna 1971) of books and works donated by the Venetian nobleman Emmanuele Antonio Cicogna to the Correr Museum and Library in 1865 (the museum itself was founded in 1830), the manuscript has never been studied in detail but has been catalogued and listed in a few exhibitions. The *Memorie Turchesche* manuscript is not signed and its authorship is not clear. The fact that the illustrations are in the style of Turkish miniatures led some scholars to suggest that it was the work of a Turkish scribe. However, the manuscript is written in Italian and there is not a single Turkish word in the text. Furthermore, the content, which is especially favorable toward the Venetians and critical of the Ottomans, suggests that the author was a Venetian and most likely a member of the Venetian Embassy staff with an intimate knowledge of the political events of the time. The volume is made up of fifty-seven pages and includes fifty-nine richly colored and marvelously executed miniatures and two full-page architectural illustrations. We can divide the work into four major sections: the dynasty and history of the Ottoman sultans in a traditional manner; daily life in Constantinople; a depiction of the events following the clash between the Venetian Embassy and the Turkish government in the mid-seventeenth century; and a description of the naval battles during the War of Candia followed by a schematic and generic city view of Constantinople. The final pages are devoted to two vivid architectural illustrations: the Yedikule (the Fortress of the Seven Towers) and the Rumeli Hisari (the Fortress on the Black Sea). Information on the cover indicates that the descriptions of the events described in the book reflect the viewpoint of Ambassador Soranzo and other Venetian officials, which suggests that the Venetian Embassy was associated with the production of the work. In a sense much of the material presented in the first and second parts of the *Memorie Turchesche* manuscript are reminiscent of the custom book genre, revealing interesting details of daily life in Constantinople. This kind of book, with Western portrayals of the habits and customs of the Turks, became popular in the seventeenth century. *Memorie Turchesche* reflects same interest in Turkish daily life, architectural monuments, and trade. In the third part of *Memorie Turchesche*, the author's tone changed completely as he described the cruelty of the Turks in what might be seen as a fierce political accusation against the Ottoman authorities and their ill treatment of the Venetians. Various episodes are portrayed in detail. Each stage in this chain of events is described in full with images illustrating the cruel and barbarian Turkish government persecuting the innocent and virtuous Venetian officials during the War of Candia.