

1. Nirit Ben-Aryeh Debby, "Images of Preachers in Italian Art and Sermons," *Przeegląd Tomistyczny* 22 (2017), pp. 259-76

This paper presents several examples illustrating the preaching of major Observant preachers and their images in Tuscany, particularly in Florence. The images discussed are from the Early Modern period, since there are only a very few images of preachers shown in action before the fifteenth century. The intention of the paper is to demonstrate the power of art in depicting preaching, in particular to show how these images were used as a part of the commemoration of preaching events and the cult of mendicant saints in fifteenth- and sixteenth-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 way in which they were themselves represented in images, delivering their sermons.

פרקים בספרים

1. Nirit Ben-Aryeh Debby, "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 2016, pp. 261-232.

Franciscan propaganda is the focus of this paper, which examines a variety of visual images used by the Observant branch of the Order to advocate ideals connected with Crusade ideology. A special emphasis is placed on a comparative perspective when examining the visual features of the church of Ognissanti in comparison with the earlier Franciscan house of Santa Croce in Florence. A major issue discussed is how traditional values advocated by the early Franciscans found new form and were given diverse emphasis by the reformed branch of the order in the sixteenth and seventeenth centuries.

2. Nirit Ben-Aryeh Debby " 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 2016, pp. 175-88

In an entertaining anecdote, the humanist scholar Erasmus of Rotterdam described how the Franciscan Observant preacher Roberto da Lecce would strip off his habit during his sermons to reveal the Crusader's livery and armour underneath. How a preacher can aspire to be a Crusader warrior was a question that was often asked about another celebrated fifteenth-century Franciscan preacher, St John of Capestrano (Italian: Giovanni da Capestrano; (1386–1456)). The present paper explores the activities of that saint with a particular focus on his Crusade campaigns and his pictorial depictions as a Crusader preacher. His iconographic

tradition developed in the fifteenth century when he was generally pictured with a Crusader banner, which marked him as a preacher who supported the efforts to liberate Christian lands from the Ottomans.

ספרים

1. **Nirit Ben-Aryeh Debby, *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, 2016**

The principal focus of this book is a vast 6.12 × 2.58 meter virtually unstudied seventeenth-century panorama of Constantinople, which is an exceptional visual representation of the city. An elaborate piece of anti-Ottoman propaganda designed by the Venetian Franciscan friar Niccolò Guidalotto da Mondavio, the panorama is currently on display (since 2001) in the Tel Aviv Museum of Art on long-term loan. Guidalotto also prepared a manuscript, now in the Vatican Library, explicating the features of the panorama and discussed the meaning of the work and the motivation behind its creation. With the exception of some limited research reported in a few museum entries and short articles, the manuscript and panorama have never been studied in any detail and the manuscript has never been published.

The cityscape of Constantinople is but a small element in the panorama, inserted within a complex artistic and theological work. The painting includes many figures representing the political powers and complex Christian and mythological allegories. The view of the city, which depicts Constantinople as seen from across the Golden Horn in Galata, sheds new light on both the city itself and the relationship between the Ottoman Empire and the rival Venetian Republic. Pen and ink on linen-backed paper, the enormous illustration shows the city hanging midway between expanses of sky and water, both of which are peopled by an array of angels and tritons declaiming apocalyptic texts. Guidalotto created his panorama for public display, intent on producing a major vehicle for propaganda, and when it was completed he presented it to Pope Alexander VII (Fabio Chigi, pope 1655–1667). Guidalotto disclosed his intention in his manuscript: to remind people of the wonders of Constantinople and to foster nostalgia through his image of the city, which he described as an earthly paradise surrounded by sounds of hell and damnation. He explained that his reasons for embarking on the project were the Turkish attack on Crete, the ill-treatment of foreign diplomats, including the Venetians, and his own harsh experience of imprisonment. Using allegory, complex iconography, and quotations from

the Bible, he accused the Turks of turning Constantine's city from the New Rome into the New Babylon and called on the pope and the emperor of the Holy Roman Empire to join the Venetians in their struggle against the Turks.
