

book has demonstrated that in our post-truth world scholarship should make room for Lauro too.

Joseph Connors, *Harvard University*

Crusade Propaganda in Word and Image in Early Modern Italy: Niccolò Guidalotto's "Panorama of Constantinople" (1662). Nirit Ben-Aryeh Debby.

Essays and Studies 38. Toronto: Centre for Reformation and Renaissance Studies, 2016. 164 pp. \$24.95.

“The only extant external evidence of its existence is a brief entry in Pope Alexander VII’s art diary for October 1662” (41): the subject of this description, and of the book under review, is a large-scale seventeenth-century panorama (6.12 × 2.58 meters) of Constantinople by the Franciscan friar Niccolò Guidalotto. In the preface, Nirit Ben-Aryeh Debby explains how she came across this “Baroque piece done by a Venetian Franciscan friar” (11) in the Tel Aviv Museum of Art. Guidalotto had prepared this grandiose work of art to impress his contemporaries—in particular Pope Alexander VII (r. 1655–67), and to incite him toward a crusade that would liberate Constantinople from the Ottomans. He failed to stir the pope to war, yet 350 years later his work has found in Ben-Aryeh Debby someone with a keen sense of what is beautiful and who has been able to bring it to life for modern readers. The *Panorama of Constantinople* was in its own terms “a glorious failure” (43), but it still makes for a wonderful case study into mid-seventeenth-century Mediterranean mentalities about Christian-Muslim interactions, the world these people occupied, and how at least some—Guidalotto in particular—saw themselves as part of a wider, divine plan.

The introduction, followed by five thematic chapters, outlines the book’s purpose, assumptions, and structure. Chapter 1 provides the background to Guidalotto and his times. Unfortunately, the figure of Guidalotto himself remains relatively obscure as very little information about his early life seems to have survived. Although in this book he is described as Venetian (25), he also had links with the Marche (26), a region that was not under Venetian control. This aspect of the friar remains murky. The rest of the chapter, by contrast, provides a vivid description of mid-seventeenth-century Constantinople, especially the complex relations among its tiny Catholic communities. The War of Candia (1645–69) weighed heavily upon Ottoman-Venetian relations, as is attested by Guidalotto. There is only a brief allusion to the role the Knights of Malta played in triggering this war. The generally fraught relations between Venice and the knights, and their close collaboration during this conflict, could have been better expounded. One wonders whether any of these elements made their way into Guidalotto’s writings.

As the second chapter explicates, we are dealing with both images and text since the *Panorama* was accompanied by a manuscript, the *Parafresi*, which provided both a de-

scription of the image and a theological discussion. Ben-Aryeh Debby's work is enriched by appealing to other sources: a portolan atlas by Guidalotto and the *Memorie turchesche*, a manuscript with which Guidalotto must have been closely associated, if not actually produced himself. A drawback of this book is the poor-quality reproductions from the *Panorama* in contrast to the high-quality ones from other sources. The challenge of adequately reproducing such a large object in a standard-size book cannot be underestimated, yet options like a foldout or directing the reader to an online reproduction (similar to the British Museum's Dürer's arch of the Emperor Maximilian) could have addressed this key point.

In chapter 3 the discussion turns to early modern cartography, elaborating on how maps were the cultural constructs of their makers, thus enabling a better understanding of the genesis of the *Panorama*. Chapter 4 turns to the political discourse inherent in the *Panorama*: "Guidalotto was living a utopian dream, calling for a Christian eschatological victory over the monster of the Apocalypse, the Ottoman Empire" (117). Chapter 5 deals with the theological framework within which Guidalotto operated, which was informed by a belief in Venice's destiny to defeat the Ottomans. As the author acknowledges in the conclusion, "Guidalotto's story represents an extreme case. . . . But an extreme case can often reveal patterns in everyday experience" (139).

This small book deals with a monumental object and will serve to inform the discussion about the "later crusades" and the concept of crusade itself. It will be of interest to scholars of a wide range of subjects: Christian-Muslim interaction, material culture studies, urban history, historical anthropology, and the Counter-Reformation. This reviewer is certainly looking forward to Ben-Aryeh Debby's continuing engagement with the world and work of Friar Guidalotto as she now turns to the fascinating *Memorie turchesche* (59n20).

Emanuel Buttigieg, *University of Malta*

The Language of Continent Allegories in Baroque Central Europe.

Wolfgang Schmale, Marion Romberg, and Josef Köstlbauer, eds.

Stuttgart: Franz Steiner Verlag, 2017. 240 pp. €52.

As *The Language of Continent Allegories* demonstrates, new digital technologies facilitate the integrated analysis of architecture and works of art in situ and regionally, as well as those less commonly studied. Mapping technologies including GIS (geographic information systems) are being used with more frequency to enable the collection, organization, and analysis of art historical data. One particularly successful example is the interactive journal project Artl@s, created by art historians Catherine Dossin and Béatrice Joyeux-Prunel (centered mainly on modern and contemporary art historical topics). Early useful studies and discussions of similar undertakings may be found in Dear,