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**Franco Llopis, Borja. Etnicità e conversione. I moriscos nella cultura visiva dell'età moderna**

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**Franco Llopis, Borja.**

*Etnicità e conversione. I moriscos nella cultura visiva dell'età moderna.*

Immagini nella storia 5. Ancona: Affinità elettive, 2020. Pp. 210. ISBN 978-8-8732-6461-3 (paperback) €18.

Recent decades have seen an explosion of interest in the Moriscos, Iberian Muslims who embraced Catholicism between the end of the fifteenth century and the beginning of the sixteenth, with scholarship dedicated to reconstructing their literature, sociability, and purported religious identity drawing upon a host of different archival, historical, literary, and artistic sources. From the pioneering studies by Bernard Vincent and Antonio Domínguez Ortíz to the scholarship of Mikel de Espalza Ferrer, Rafael Benitez Blanco, Luis Bernabé Pons, Mercedes García Arenal, Gerard W. Wieggers, Miguel Ángel Bunes Ibarra, and the more recent work of a new generations of scholars such as Francisco Moreno Díaz del Campo, Bruno Pomara Saverino, Manuel Lomas Cortés, and Javier Irigoyen-García, researchers can now work with a wealth of sources and have considered this group both inside Spain before their definitive expulsion in 1609–13 and abroad in their diaspora. Franco Llopis joins other art historians such as María Elena Díez Jorge and Antonio Urquizar-Herrera in considering the Moriscos from the point of view of visual culture and how this played out in the arts in the sixteenth and seventeenth centuries. The author of an already impressive body of work, Borja Franco Llopis has produced highly original studies of how alterity plays out especially with respect to Islam in early modern Spain, drawing at once upon a broad corpus of artwork, spanning well-known masters and the more obscure and often forgotten, to understand just how social groups were othered, excluded, and turned into enemies in early modern Iberia.

This new book is the Italian translation of Franco Llopis's half of the book he penned alongside Francisco Moreno Díaz del Campo, entitled *Pintando al converso: la imagen del morisco en la península ibérica (1492–1614)*. This will fill an important scholarly gap as Italian scholars who engaged with Islam and alterity from the standpoint of visual culture and cultural history, such as Marina Formica, Francesco Sorce, Laura Stagno, and Giuseppe Capriotti, have never considered the Moriscos in a systematic way. It has the great merit of integrating more general and recent theoretical work on alterity along with historiography on the Moriscos, the important and abundant literature of the sixteenth and seventeenth centuries in Spain regarding this group, the relevant

art criticism on early modern Iberia, and careful analysis of the works of art which he considers. It is sure to open up new avenues of debate and exchange in Italy and beyond.

Divided into five chapters, Franco Llopis's book spans the chronology of the Morisco phenomenon in Spain from their "creation" after the conquest of the Emirate of Granada in 1492, to the early efforts to secure their conversion through persuasion, their mass and forced conversion, anti-Muslim and anti-Morisco violence in the revolts of the Germanias (1519–23), the Morisco uprising in the Alpujarras in 1568–71, culminating in their dispersion throughout Castille, and their final expulsion from Spain between 1609 and 1613. He carefully crafts his depiction of the way in which the image of the Morisco changed over the more than one hundred years in which they migrated from Islam to Christianity, were at first the subject of conversionary efforts then of violence and repression, and were finally in exile. Drawing upon multiple sources, he spells out the changing perceptions of them as obstinate Muslims, entrenched in their religion; as rebellious subjects, dangerous fifth columnists in league with the Ottomans, and the great enemy of Christendom.

Evincing an impressive command of this great variety of period sources, written and pictorial, Franco Llopis argues throughout for rigour and caution, in particular by avoiding the pitfalls of relying on some of the sources of the period for a single, simplifying, and overall visual representation of this group, especially arguing against the temptation of using some of the well-known travel account of foreigners such as Christoph Weiditz, Antoon van den Wijngaerde, and Hieronymus Münzer whose visions of the Moriscos were often coloured by what they wanted to encounter in Iberia, a kind of gateway to the Orient. He shows how difficult it is to speak about the Moriscos given the real ambivalence that was felt at court, and in Iberian society in general, after the conquest of Granada. The Moriscos, as former Iberian Muslims, were radically "other," yet their purported dress, architecture, games, and other cultural practices were appropriated, not with a view to Orientalizing but rather with a view to claiming them as part of a new Iberian identity while also rejecting them.

Being the astute art historian he is, Franco Llopis recreates the changing pictorial language and tropes used to depict the Moriscos, through propaganda for their conversion and the exaltation of the Catholic faith, their representation as rebellious, seditious, and dangerous, their identification with the Ottomans, their links to the north of Africa, and the almost festive images of their

expulsion in paintings, book illustrations, and ephemeral art. Readers are treated to a convincing and mesmerizing reconstruction of over a century of repression, violence, and attempts at obliteration of cultural memory. The book is a fascinating and riveting account of a multilayered and often changing story. Art historians, scholars of Iberian religious and cultural history and religious studies, and social scientists will all have something to glean from this new book which casts this minority in a new and complex light.

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**Galluzzi, Paolo.**

***The Italian Renaissance of Machines.* Trans. Jonathan Mandelbaum.**

Cambridge, MA: Harvard University Press, 2020. Pp. xi, 276 + 107 ill. ISBN 978-0-674-98439-4 (hardcover) US\$39.95.

Paolo Galluzzi is the doyen of Leonardo da Vinci scholars today. He is the director of the Museo Galileo, formerly the Istituto e Museo di Storia della Scienza, in Florence. The work under review is a collection of the Bernard Berenson Lectures on the Italian Renaissance that he delivered in 2014. The first chapter, “The Sienese Machines,” at 101 pages quite a lecture, reworks material that Galluzzi first presented in 1991. Chapter 2, “Leonardo versus the ‘Ancient Philosophers,’” synthesizes material Galluzzi published between 1988 and 2015. The third and final chapter, “Immaterial Machines,” is the most fully original, although it draws on ideas Galluzzi first presented in 2005.

Lectures demand a level of thematic unity other forms of discourse lack. This is a challenge to Galluzzi throughout, but nowhere more so than in chapter 1. Historically, Leonardo belonged mainly to historians of art, but beginning in the 1960s our view of him was infiltrated by the history of science and technology, a process aided by the discovery of the *Madrid Codices* in 1965, abetted by the work of Ladislao Reti (d. 1973) and Carlo Pedretti (d. 2018). Today, Leonardo ranks as the premier Renaissance artist-engineer, but not as an isolated pioneer genius. He was, from this perspective, the highest exemplar of what Galluzzi has titled “The Italian Renaissance of Machines.”