Antonio Lucio Giannone, a cura di. *Cristo si è fermato a Eboli* di Carlo Levi. Pisa: Edizioni ETS, 2015. Pp. 202. ISBN 978-8-8467-4185-1.

The ten papers contained in the book edited by Antonio Lucio Giannone derive from a study seminar on Carlo Levi's *Cristo si è fermato a Eboli*. The seminar was organized in Lecce on the 14th and 15th February 2013 by the MOD (Italian Society for the Study of the Literary Modernity), in collaboration with the Department of Humanities of Salento University.

Thanks to its multidisciplinary and varied perspective, the book succeeds in offering "a new, more vivid and dynamic image of *Cristo*", as Giannone writes in the *Preface* (6).

Luca Clerici stresses the complex dialectic between text and context, local and national perspective, as well as the "variable equilibrium between literary and extra-literary elements" (13) characterizing the book, which Clerici persuasively defines as an "autobiographical memoirs" built as a "travel account" (12). Marcella Marmo deals with the revealing encounter with an "archaic South" placed "inside and outside history". She makes clear the political roots of Levi's interest in the apparently immobile world of rural civilization and connects it to the writer's reflection on the State and its relation with individuals. Developing some intuitions of Italo Calvino, one of the most intelligent readers of *Cristo*, Rosalba Galvagno uses the theme of the disease as an interpretive key to understand the personal and somewhat thaumaturgic relation between the physician/magician Levi and Aliano's peasants.

Fabio Moliterni investigates the cultural, historical and political context of *Cristo*, linking it to the "intellectual and private, historic and generational crisis" (75) of the Thirties and Forties. While connecting Levi's ideas to some relevant co-eval intellectuals (particularly Georges Bataille and Lucien Lévy-Bruhl), Moliterni illustrates the complex and rich cultural references of Levi's works. Luca Beltrami explores the Fondo Carlo Levi (Carlo Levi collection), available at the "Renzo Deaglio" Library in Alassio. He focusses on two drafts of *Cristo si è fermato a Eboli*, one connected to the English translation by Frances Frenaye (New York: Farrar, Straus and Company, 1947) and the other to a school edition of the book, edited by Virginia Galante Garrone (Milano: Mursia, 1966). Moreover, he compares the representation of Lucania as a sort of terrible stepmother in *Cristo* to the paradisiac image of Liguria emerging from some of Levi's articles in «La Stampa» in the Fifties.

Patrizia Guida's contribution analyzes the letters between Levi and the US publishers of the English translation of the book (cited above), *Christ stopped at*

Eboli. Furthermore, she focusses on Frenaye's translation strategies, mainly the attempt to produce a text that "does not seem a translation" (116) by eliminating some paratextual elements, such as the *Preface* and the notes of the translator. Guido Sacerdoti deals with Levi's painting before and after the exile experience in Lucania: on the one hand, he underlines the relevant bonds between *Cristo* and the paintings of the exile; on the other, he illustrates the use of some pictorial themes (like Southern peasants) in Levi's paintings after the war.

Giuseppe Lupo faces the question of Levi's legacy and the so-called *levismo*, whose fascination derived from Ernesto De Martino's great consideration of Levi's work as an inspiring model to understand the Italian South. In addition to mentioning many publications inspired by *Cristo* (like Giovanni Russo's *Baroni e contadini* [1955]), Lupo calls the attention to the coeval attempts to offer an alternative representation of the South (such as Elio Vittorini's and Raffaele Crovi's), tracking the dichotomy between *levismo* and *antilevismo* also in the Italian literature of the last decades.

Anna Ferrari problematizes Lucania's otherness as depicted by Levi in *Cristo*, focussing on the "mutual approaching" (172) between Levi's and Aliano's apparently incompatible worlds. Through the analysis of some stylistic signs (such as the revealing use of the dialect version of "Aliano", namely *Gagliano*), Ferrari highlights Levi's will to enter that world and its problem and to give its inhabitants the "chance/necessity of a redemption" (177).

Calvino's interpretation of *Cristo* (particularly in the article "La compresenza dei tempi" [1967]) returns in the last paper of the volume, in which Giuseppe Bonifacino examines the utopic aesthetics of *Cristo*. He reads Levi's work in the light of the "coexistence" of a historic, modern time and a remote "temporal and spatial otherness" (185), connected with the typically modernist search for the "utopia of the authentic" (194).

To sum up, thanks to its multifaceted gaze on Levi's work, the volume as a whole is a precious tool for a better understanding of the cultural, literary and historical complexity of *Cristo si è fermato a Eboli*. While establishing a rewarding dialogue with the already rich bibliography on *Cristo*, Giannone's volume offers new and convincing interpretations of its most intriguing themes.

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