

Spunti e Ricerche

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Annamaria Pagliaro (eds)**



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Artist: Carlo Levi. Detail from the *Lucania 61* (1961), oil on canvas in six assembled panels, in the collection of the National Museum of Matera, at Palazzo Lanfranchi, Matera. Photo uploaded to *Wikimedia Commons* (2012) as part of the Cultural Heritage of Italy.

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Abstracts

Play-Making in Renaissance Florence

A discussion of *Quattrocento Sacre Rappresentazioni*, the modern rediscoveries of many texts, and the evolution of spectacles over time. Engineering feats were utilised by the confraternities involved to enhance such spectacles as Feo Belcari's *Annunciation*. Regulation of performances came from the Church and ultimately Lorenzo de' Medici used them for political ends. They reveal an extraordinarily intimate network of relationships through confraternities, neighbourhoods, and families.

(De)colonizing the Italian South: Transcultural narrations and geopolitical dislocations in Carlo Levi

The article contains brief reflections on a text that eludes any rigid classification: *Christ Stopped at Eboli*. The author does not intend to probe into coeval diatribes tied to the reception and contribution of the novel but attempts to understand how this text could help us today to problematize the South of Italy and the various 'souths' of our planet within a global discourse.

La Storia che non cambia. La Sicilia di Leonardo Sciascia

In the essays, articles, interviews and occasional writings, written from the 60s to the 80s, a substantially constant picture emerges of what Sciascia says about his region, its identity, the history that made it what it is. At the beginning of the period under review there seems to be some optimism, at least, about the possibility of achieving positive change. Nevertheless, the writer substantially maintains the image of a negative situation unchanged over the centuries and which in the mid-60s casts its shadows over the present. Despite the unease occasionally expressed for the fact that Sicilian identity has remained unaltered for centuries, the writer accepts it, sometimes resorting to cliché.