

FRIENDS OF LEONARDO SCIASCIA ASSOCIATION

*If there is today a “political imaginer”
to match Stendhal and Conrad, it is Leonardo Sciascia*

GEORGE STEINER, «The Kenyon Review», 1982

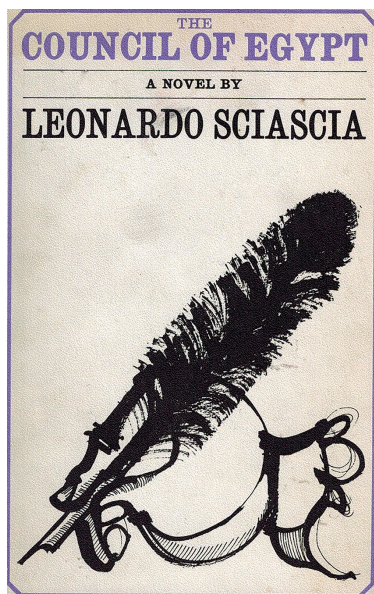


Leonardo Sciascia, Roma, 1984.
© Elisabetta Catalano - Courtesy Archivio Elisabetta Catalano

*During the last quarter century, Sciascia has made out
of his curious Sicilian experience a literature that is not quite
like anything else ever done by a European.*

GORE VIDAL, «New York Review of Books», 1979

ASSOCIAZIONE AMICI DI LEONARDO SCIASCIA

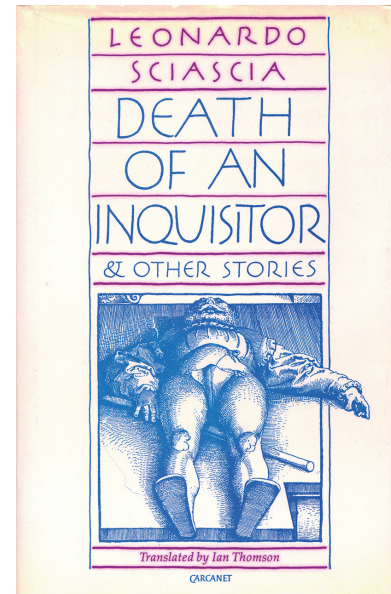


The big fiction gun in Sicily once was Elio Vittorini, whom Hemingway so admired, but he has moved his base of reference to the mainland. Mr. Sciascia now speaks for Sicily as poet, essayist and novelist, and American readers are fortunate that his best-known work, *Il giorno della civetta*, is now published here as *Mafia Vendetta*.

Herbert Mitgang, «The New York Times», 1964

One of the country's very best writers of fiction, the disenchanted Sicilian Leonardo Sciascia, after a series of grimly entertaining novels about the corruption of such institutions as the law and the church, has taken to writing very brief, mercilessly factual accounts of quasi-political mysteries from the past that were never cleared up. They were never cleared up, suggests Sciascia, because powerful men saw to it that the lonely agents of order and decency were frustrated. Italy's sickness, in fact, is nothing new. Sciascia, a lucid, deeply sympathetic writer, has been translated into English but he hasn't had the recognition he should have had.

John Sturrock, «The New York Times», 1977

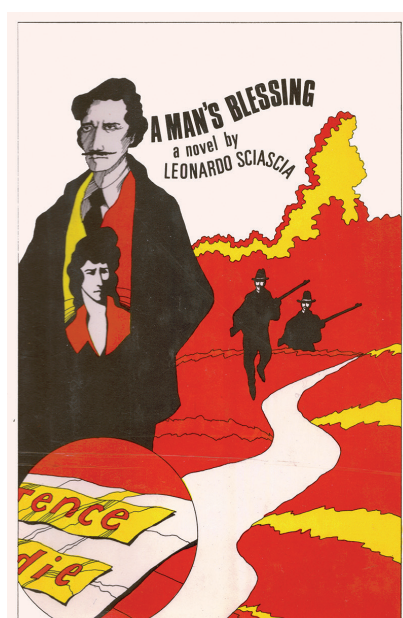
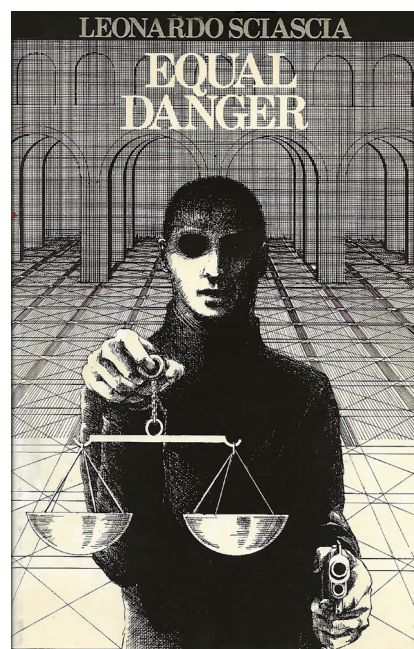


What is the mafia mentality? What is the mafia? What is Sicily? When it comes to the exploration of this particular hell, Leonardo Sciascia is the perfect Virgil.

Gore Vidal, «The New York Review of Books», 1979

Such are the protagonists of Sciascia: men of reason dedicated to the search for truth and the attainment of universal justice. As in *Antigone*, one finds in the Sciascia protagonists a sense of justice capable of enduring any sacrifice. These characters do not philosophize on justice, they live justice. In Bellodi's and Di Blasi's concept of equality, in Assunta's growth from a mechanical housewife to a suffering human being, and in Majorana's sacrifice of a scientific career one finds a belief in justice that has become the very directions to these actions. Their commitment is total.

Giovanna Jackson, *Leonardo Sciascia: 1956-1976.*
A thematic and structural study, 1981

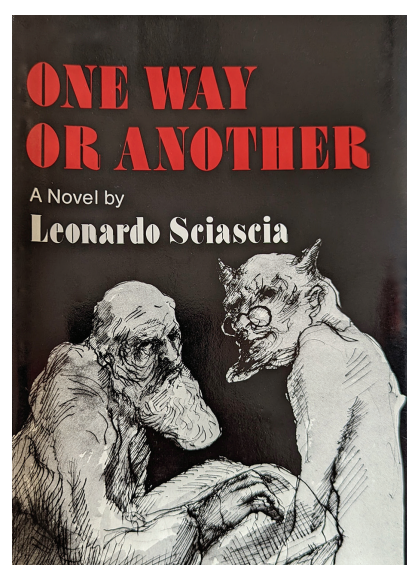


In the 20th Century, Sicily has produced an inordinate number of Italy's finest writers, from Giovanni Verga and Luigi Pirandello to Elio Vittorini and Giuseppe di Lampedusa. [...] The great contemporary heir to this tradition is Leonardo Sciascia. He first made his mark in the early 1960s with a series of books that turned the detective novel into a metaphor for Sicily. Inverting the form of the classic crime novel, Sciascia's mysteries usually remain unsolved, ending with the death or defeat of the detective rather than the apprehension of the assassin.

Alexander Stille, «Los Angeles Times», 1988

Except for Pier Paolo Pasolini, no Italian writer examined that power more perceptively than Leonardo Sciascia, who time and again wrote of the dark forces that would plague Italy in the last decades of the twentieth century. [...] Like an oracle, Sciascia was eloquent and brooding, fierce but delicately paradoxical. He is a writer who has never been easy to classify, especially for English-language readers, who have had to make do with only a few—mostly novels—of the long shelf of books he left.

Frederika Randall, «The Nation», 2005



FRIENDS OF LEONARDO SCIASCIA ASSOCIATION

GIVING SCIASCIA'S MEMORY A FUTURE

The Association of the Friends of Leonardo Sciascia is a non-profit organization founded in 1993 in Milan in the historic Palazzo Sormani, now a public library and a space much loved by Sciascia himself (1921-1989). Inspired by his respect for associations of admirers of writers and artists, associations common in France but, he believed, «signs of an intellectual civilisation almost unknown to us», the society aims to encourage discussion of Sciascia and to promote knowledge of, and research into, his life and works. The society's logo (designed by Agostino Arrivabene) combines three distinctive symbols which demonstrate how Sciascia's interests and works cross-fertilize each other: the writer's pen, the engraver's burin, and the sword of civil engagement.

In the almost thirty years of its existence, the presidency has been entrusted to figures from the most diverse sectors of cultural life: Gesualdo Bufalino, Giancarlo Vigorelli, Massimo Onofri, Luisa Adorno, Valter Vecellio, Erasmo Recami, Salvatore Silvano Nigro, José-Luis Gotor, Maria Pia Simonetti, Renato Albiero, Luigi Carassai, Francesco Izzo. Since 2021 the Association has been chaired by Valerio Cappozzo.

The Association can be supported through an annual membership fee (Full Membership: 300 euro; Basic Membership: 100 euro; Student Membership: 30 euro), or through donations. Past issues of its publications are available for purchase. Partnerships with bodies interested in promoting cultural activities will be welcomed.

The society is happy to make available to scholars and admirers of Sciascia the following services:



© Renzo Sciutto

➤ **LEONARDO SCIASCIA WEB** (www.amicisciascia.it): a constantly updated website which promotes knowledge of the writer's work as well as critical commentary on his writings. The Association is also active online, on the social media, and through its *Facebook* and *Instagram* pages. Members can also obtain online the many publications produced by the society over the years, some of which are in limited or special editions reserved for members.

➤ **LEONARDO SCIASCIA COLLOQUIA** and research seminars. Since 1995, the Association has promoted in-depth discussion on such selected topics as French culture, dilettanteism, the Moro case, Sciascia's relations with Spain, detective novels and his obsession with justice. Since 2010, on the anniversary of Sciascia's death, public events have been organized to discuss his work. Topics which have been addressed so far include: the ethics of power, the 50th anniversary of *The Day of the Owl*, religious elements in Sciascia's work, the novella *1912+1*, the relation between Sciascia and philosophers, his reflections on, and anxiety over,



© Tullio Pericoli

physics and biology as triggered by the case of the disappearance of Majorana, Sciascia's views on the language of cinema, *The Council of Egypt*, the dissemination of his works in the Arab world, similarities and differences with other 20th century European 'heretic' writers (Orwell, Camus, Herling, Pasolini, Chiaromonte, etc.), Sciascia's early, mature and posthumous work, his continuing obsession with fairness and justice, Sciascia and the culture of North America.

➤ **PUBLICATIONS**: an early in-house experiment in the production of the journal «A futura memoria» (nine issues from 1995 to 2000,

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with eight subsequent online-only issues between 2007 and 2010) was followed by a collaboration which remained in place until 2008 with the Milan-based publishing house La Vita Felice. This resulted in 25 volumes published in two separate series, «Quaderni Leonardo Sciascia» and «Porte Aperse». The Association of the Friends of Leonardo Sciascia subsequently engaged in a fruitful partnership with one of

Italy's oldest publishers, Leo S. Olschki (Florence), and produced in 2011 the first issue of «Todomodo», an international, annual journal of studies on Sciascia. Eleven numbers of this periodical have so far been published, in addition to the 2011-2020 decennial indexes contained in the volume *La patria dei nomi*. There is also a dedicated website (www.todomodo.net). Further, the partnership has been responsible for the collection «Sciascia Scrittore Europeo», which has produced five publications to date, four of which are the result of original research projects: the first on Sciascia's relations with Switzerland, the second with Yugoslavia, the third with German-language cultures and the fourth on the Arab world, while the most recent volume, in English, provides the most comprehensive and updated monograph currently available on the writer's life and work.

- OMAGGIO A SCIASCIA: graphic art portfolio collection, not available for sale and reserved for "Full Package" members. Each of the twenty-eight portfolios printed since 1995, all in limited editions, contains an original graphic work or photographic portrait of

Leonardo Sciascia and a text written specifically for the occasion.



© Giorgio Forattini

- PREMIO LEONARDO SCIASCIA *amateur d'estampes*: the writer's passion for etchings has been celebrated since 1998 through this important Award assigned every two years to a printmaker selected by a jury of nine artists whose work Sciascia particularly appreciated. Each edition of the Premio is accompanied by a limited-edition catalogue printed by Il Girasole edizioni (Angelo and Vasco Scandurra, Valverde, Catania). The Premio is promoted in collaboration with Civica Raccolta di Stampe Achille Bertarelli, Milan and a network of widely recognized institutions, including the Museo della Carta e della Filigrana of Fabriano, Fondazione Il Bisonte, Florence, Scuola Internazionale di Grafica, Venice, Fondazione Federica Galli in Milan, and Istituto Centrale per la Grafica in Rome. After the winner is announced, all the works are donated to the collection, Civica Raccolta Bertarelli. For this initiative, in 2010 and again in 2014, the City of Milan awarded the Friends of Sciascia the title of Benefactor of the City. Since the introduction of the Premio, two hundred and seventy-six graphic works by artists from forty-four countries have been collected and donated to the City.

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© Guido Scarabottolo

- RILETTURE SCIASCIANE: study days and initiatives devoted to the writer. Over the almost thirty years of the society's existence, more than one hundred events have been organized to keep the memory of Sciascia alive, and

to encourage the public to discover his work by reading and re-reading his writings.

FRIENDS OF LEONARDO SCIASCIA ASSOCIATION

SCIASCIA

SCRITTORE EUROPEO

A EUROPEAN WRITER

The French specialist Luigi Foscolo Benedetto wrote that “literary Europeanizing” is a way to start breaking one’s chains.

Leonardo Sciascia’s whole life, his literary output and his various activities expressed a view of literature as a mirror of cultural diversity, a view which is quintessentially European. In his heart, mind and imagination as well as in person, Sciascia travelled to other cultures and other countries, from Sicily to Milan, to Switzerland, France, Spain, the Nordic countries and Central Europe, returning to Sicily as a metaphor for the world. He offers a reflection on humankind and reality from a standpoint which is distinctively his own.

Comparison offers a way to discover one’s identity and to find one’s roots, perhaps via the pages of *Weltliteratur* books. Sciascia himself set out from his hometown Racalmuto to discover its otherness and its existence ‘elsewhere’ in the Arab *Rahal-Maut*, the name once given it by its Arab inhabitants.

At an early age, Sciascia borrowed from the modest library of his uncle and aunt, who were primary school teachers, such works as Courier’s *Pamphlets*, Diderot’s tract *Paradox of the Actor*, Hugo’s *Les Misérables*, assorted historical novels, his beloved Manzoni, Casanova, and the novels of Giovanni Battista Casti. In his adolescence, he discovered American writers: Dos Passos first, then Caldwell and Steinbeck.

At the age of twenty, he experimented with a translation of Whitman, later turning his attention to Lorca, Azaña and Salinas. He found

in re-reading a joy more intense and luminous than that of reading. It represented the peak of happiness, to be found in such diverse works as *Treasure Island* or *The Death of Ivan Ilyich*.



© Giuseppe Leone

Sciascia freed himself from the island of his origins in order to return and find himself again, then left to lose himself anew, perhaps dreaming of settling in Paris. He chased the will o’ the wisp of a literary solar system, «eternal objects» that variously, alternately, unpredictably shine, eclipse, shine once more before eclipsing again in the light of truth. He approached, perhaps for his and our good fortune, the *nullibi* of a literature that is free of vanity and voluntary servitude, that is

homeless and «forced to be out-

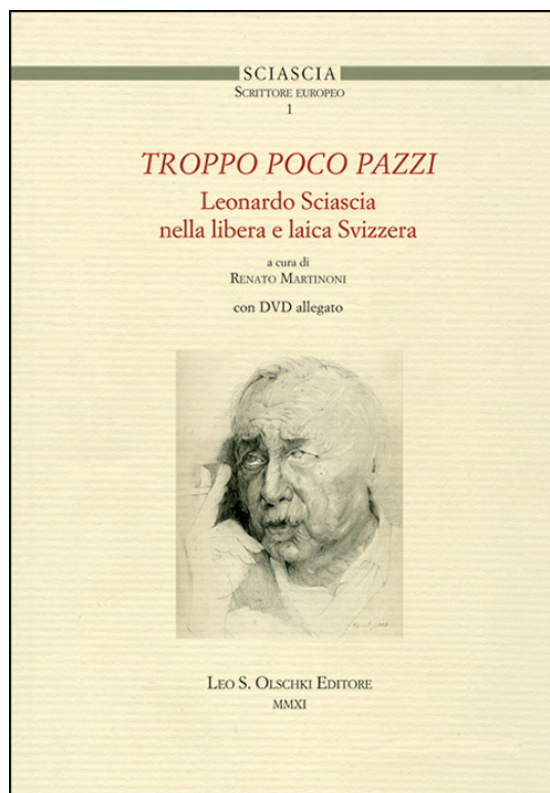
side: a literature with attentive ears, sharp eyes, suspicious, wary, insecure, with sudden starts and cold to the bone. Unless it prefers the iniquitous canon».

The series «Sciascia Scrittore Europeo» devoted to Sciascia as a European writer has several objectives: it is a tribute to his home land, representing him as the antithesis of the *homo unius libri et unius loci*, and offering a prophylaxis against the evils of fanaticism and against the fixation with a single Truth, tendencies which were in Sciascia’s eyes «the cause of every madness here below». It is a series inspired by the great names of Montaigne and Voltaire, Chateaubriand and Baudelaire, Chesterton and Stevenson, Stendhal and Gogol, Gide and Malraux, Dürrenmatt and Greene, Rensi and Borge-se, Savinio and Borges.

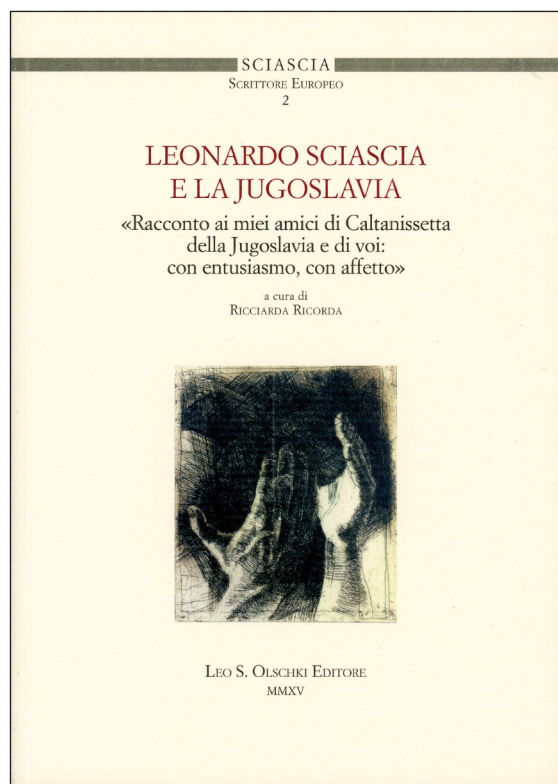
The essays illustrate the relations maintained by Sciascia with Switzerland for a period spanning more than thirty years. From his visits to the country to collaboration with newspapers of the Confederation, from relations with writers and researchers, to lectures and interviews: these were all precious and unrepeatable opportunities for the Sicilian writer to measure up to a world that attracted him from a human and intellectual perspective, and which led him conversely to reflect on his own country and on his own work.

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Sciascia scrittore europeo, vol. 1
 Language: Italian
 Edited by RENATO MARTINONI
 2011, cm 17 × 24, xiv-174 pp. with 7 color plates.
 DVD included. € 22,00/\$ 30,00
 [ISBN 978 88 222 6056 7]



© Carla Horat

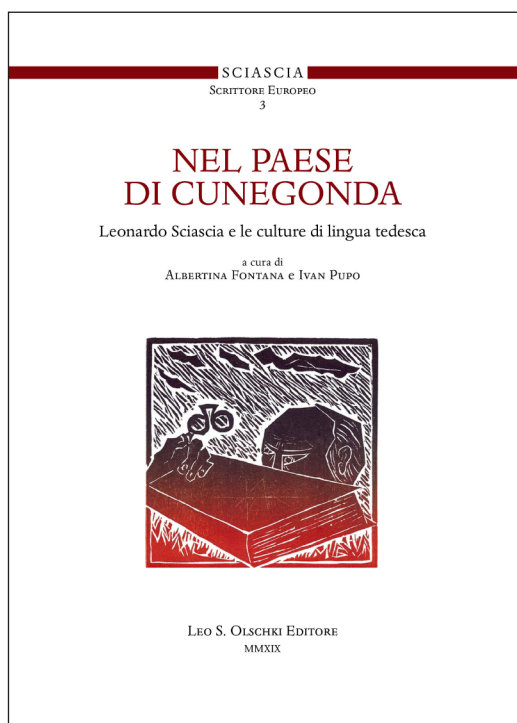


© Safet Zec

This volume sheds light on the little known question of Sciascia's relationship with the Yugoslav world, started at the end of the Fifties and destined to find a long lasting connection in the personal and intellectual friendship with the Slovenian poet Ciril Zlobec. Retracing the stages of Sciascia's real or intellectual travels, the book reconstructs the reasons of his interest for that world, and, on the other side, studies his critical reception.

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Sciascia scrittore europeo, vol. 2
 Language: Italian
 Edited by RICCIARDA RICORDA
 2015, cm 17 × 24, xii-232 pp. with 6 figs. and 16 color plates. € 25,00/\$ 33,00
 [ISBN 978 88 222 6347 6]



© Pino Di Silvestro

This volume examines the largely neglected relation between Leonardo Sciascia and Germanophone cultures. The analysis is carried out from two different points of view: the author's – who travels to Germany, holds conferences, engages in epistolary exchanges with intellectuals like Werner Heisenberg and Hans Magnus Enzensberger – and the one of critics and publicists from across the Alps, determined to investigate the Sicilian's production, from his "mafia" novels to his uncompromising provocations later in life. The resulting portrait is far from celebratory, free of constrictions, and pleasantly lively.

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Sciascia scrittore europeo, vol. 3

Language: Italian

Edited by ALBERTINA FONTANA and IVAN PUPO
2019, cm 17 × 24, xiv-258 pp. with 16 color plates.

€ 29,00/\$ 38,00

[ISBN 978 88 222 6671 2]

On the one hundredth anniversary of Leonardo Sciascia's birth, the fourth volume of the series «Sciascia scrittore europeo» presents the first systematic analysis of his relationship with the Arab world, Malta, Turkey and Iran. Chapter by chapter, this book – written by, among others, Cristiano Bedin, Zakarya Jumaah, Zohreh and Mehrnaz Montaseri, Salvatore Pappalardo, Alberto Petrucciani, with contributions by the editors – reconstructs Sciascia's interest in these countries and their cultures. In addition to selected readings, written notes, correspondence, and editorial projects, the book also illustrates the reception of the writer's work in different linguistic and political contexts, retracing the history of Sciascia's translations into Arabic, Turkish and Persian.

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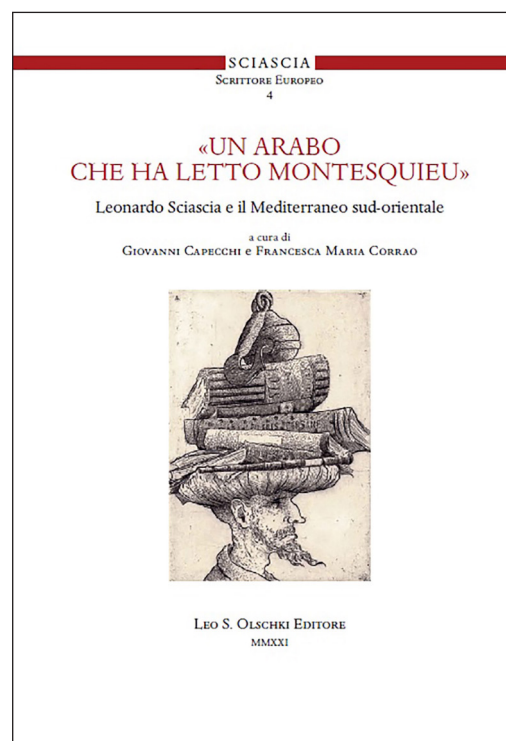
Sciascia scrittore europeo, vol. 4

Language: Italian

Edited by GIOVANNI CAPECCHI
and FRANCESCA MARIA CORRAO
2021, cm 17 × 24, xx-210 pp. with 16 color plates.

€ 25,00/\$ 33,00

[ISBN 978 88 222 6748 1]

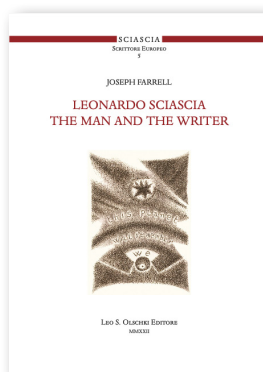


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LEONARDO SCIASCIA THE MAN AND THE WRITER

Introduction by GIUSEPPE TORNATORE

Restlessness of imagination and intellect in a writer can damage his standing with critics, but Sciascia's insatiable curiosity, keen intellect, detestation of injustice wherever perpetrated have made him a writer who could not be restricted to any one genre. His reputation has been enhanced by his versatility, guaranteeing his place among the great writers of the twentieth century. His focal point was his native Sicily, but his work is the product of a refined, critical spirit which is both Sicilian and cosmopolitan, which is at home in different



© Edo Janich

cultures and which acknowledges its debt to such varied authors as Pirandello, Stendhal, Kafka and Borges. His tenacious campaigning for truth and justice gives him renewed importance in an age of relativist scepticism.

This new volume attempts to give due attention to the totality of his rich and varied output, to evaluate his achievement in the context of own time and also to assess his enduring legacy. It is hoped that it will extend the appeal of this important author to an English-speaking audience.

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Introduction • Foreword • Chapter one – DE REBUS SICULIS - 1. The Enigma of Sicily - 2. Dictatorship in Fable - 3. Sicily in Verse - 4. Pirandello of Girgenti - 5. The Parishes of Regalpetra • Chapter two – TRADITION AND THE SICILIAN WRITER • Chapter three – CIVIC HUMANISM AND THE BODY POLITIC - 1. The Ethics of Politics - 2. Mafia and Anti-Mafia - 3. Judges, Justice and Judgement • Chapter four – THE DETECTIVE STORY - 1. The Italian giallo and the Anglo-American crime story - 2. Confronting the mafia: The Day of the Owl - 3. The mafia family-state: To Each His Own - 4. The mafia as metaphor: The Context - 5. The theology of corruption: Todo modo • Chapter five – HISTORY'S SHADOW - 1. History and the Historical Novel in Sicily - 2. The Council of Egypt • Chapter six – THE PLAY'S THE THING • Chapter seven – INQUISITIONS, ANCIENT AND MODERN - 1. The Inquisitor and the Friar - 2. The Moro Case: Politicians and Dogma? • Chapter eight – SECURITY AND CIVILISATION - 1. The Majorana Mystery - 2. A Risorgimento Conspiracy in Sicily • Chapter nine – CANDIDO AND CANDOUR • Chapter ten – SCIASCIA'S MYTHS - 1. Marking time and settling accounts - 2. Late work - 3. Open Doors - 4. The Knight and Death - 5. A Simple Tale • Bibliography • Plates. Sciascia Englished. A Visual Journey Through Original Editions • INDEXES • Index of names • Index of works.

JOSEPH FARRELL is Emeritus Professor of Italian at the University of Strathclyde, Glasgow. In 2005, he was given the title *Cavaliere della Repubblica Italiana* for his work in promoting Italian culture abroad. The history and culture of Sicily have always fascinated him, and so he was inevitably drawn to the work of Leonardo Sciascia. He has published articles on Sciascia in learned journals and newspapers, and has given talks on his works in European and American universities. He is translator of *The Knight and Death* and *A Straightforward Tale* and is currently a member of the advisory board of «Todomodo». His first book on Sciascia was published by Edinburgh University Press in 1995, and the desire to reconsider Sciascia's work in the light of the many stimulating studies published in recent years has led to the present work. Farrell's other works include: *Sicily, A Cultural History*; a biography of Dario Fo and Franca Rame; a study of Robert Louis Stevenson in Samoa; and in 2021 *Honour and the Sword*, a study of the history and culture of duelling. He has produced two book-length interviews, the first with Franca Rame and the second with Dacia Maraini. Together with Paolo Puppa, he edited the *History of Italian Theatre* for Cambridge University Press. He has also edited volumes of essays on Carlo Goldoni, Dario Fo, Primo Levi, Carlo Levi, Ugo Betti and the mafia. He produced critical editions in English of plays by Fo, Pirandello and Goldoni, translated three film scripts by Giuseppe Tornatore, as well as novels by Sciascia, Consolo, Del Giudice and Valerio Varesi, and plays by Fo, Goldoni and De Filippo.

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Sciascia scrittore europeo, vol. 5

Language: English

2022, cm 17 × 24, xx-298 pp. with 20 color plates. € 30,00/\$ 39,00

[ISBN 978 88 222 6821 1]

FRIENDS OF LEONARDO SCIASCIA ASSOCIATION



The new series, published by Olschki and edited by the Association of Friends of Leonardo Sciascia is a collection of research, correspondence and musings on Sciascia's literary production. It weaves together the love of memories and the memories of love found in his work. The logo was designed by Edo Janich, Sciascia's favourite engraver.

«In Sanskrit, smara means both love and memory. You love someone because you remember that person, and conversely, you remember because you love. By loving we remember, and by remembering we love, and ultimately, we love the memory – love itself – and we remember love – the memory itself. Thus, loving means being unable to forget, being unable to get a face, a gesture, a light out of our minds. But in fact it also means that we cannot hold onto that memory, that love which lives beyond the memory, unforgettable, incessantly present». (Giorgio Agamben, *Autoritratto nello studio*).



© Mino Maccari

A stack of letters containing an almost entirely unknown exchange (1969-1978) between Mino Maccari and Leonardo Sciascia. The pages of Maccari's unpublished "Journal". And lastly, from the private archives of one of Sciascia's friends in Milan but originally from Palermo, a box filled with drawings and material that no-one ever knew existed. Those newly discovered papers retrace the friendship between two heretical and eccentric narrators of Italy's twenty century, a meeting of the minds sparkling with wit, intelligence, and provocation.

Smara, vol. 1

Language: Italian

Edited by FRANCESCO IZZO

2019, cm 15,5 × 21,5, VIII-100 pp. with 32 color plates. € 19,00/\$ 26,00

[ISBN 978 88 222 6626 2]

The correspondence between Leonardo Sciascia and his friend and French translator Mario Fusco offers precious and unprecedented testimony of the lively dialogue between the two intellectuals, who were engaged in an intense editorial effort to publish authors and works in Italy and France. The relationships outlined by the letters is characterized by a deep mutual respect that evolved over time into friendship as well as cultural and human solidarity.

Smara, vol. 2

Language: Italian

Edited by GIOVANNA LOMBARDO

2019, cm 15,5 × 21,5, 112 pp. € 18,00/\$ 24,00

[ISBN 978 88 222 6644 6]



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AMICI DI LEONARDO SCIASCIA

TODOMODO

Rivista internazionale di studi sciasciani
A Journal of Sciascia Studies

Fondata da / Founded by
FRANCESCO IZZO



© Agostino Arrivabene



LEO S. OLSCHKI EDITORE

FRIENDS OF LEONARDO SCIASCIA ASSOCIATION

TODOMODO

A JOURNAL OF SCIASCIA STUDIES

FOUNDED IN 2011 BY FRANCESCO IZZO

cm 17 × 24

ANNUAL

ISSN 2240-3191

Edited by the Amici di Leonardo Sciascia, «Todomodo» was founded with the aim of providing a forum for original studies and research on the works and the figure of Leonardo Sciascia, ranging from literature to figurative arts, from politics to reflection on philosophical and scientific issues, from photography to cinema and theatre. The journal eschews any hagiographic intention and each year hosts both invited contributions and peer-reviewed articles in the major European languages, divided into sections containing review articles and essays on single themes (linked also to the proceedings of conferences), interpretative readings of Sciascia's works, critical studies, unpublished documents, interviews, essays on the translation of the author's work, forums for discussion, reviews and other elements.

SECTIONS

The gift ❖ Review Essays ❖ Readings ❖ Studies and research ❖ Lost and found ❖ Discussions ❖ Translations ❖ Iconography ❖ Sciascia Digital Library ❖ Book Reviews ❖ Publications received with short comments ❖ L'Esprit de l'escalier ❖ In cauda

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TESTIMONIALS

I think «Todomodo» is particularly interesting and timely and topical, because it's looking at Sciascia's work in all its complexity and in a series of different ways [...], bringing together not only academics but people from other walks of life who are talking about Sciascia [...]. Therefore, you have a very great depth of interest brought together in this journal.

CHARLES BURDETT

Reader in Modern Italian Studies, University of Bristol, England
University College Cork, Cork, Ireland, 2012

One of the things I appreciated about the first issue of «Todomodo» is precisely the fact that it is not addressed solely to specialists, as academic journals often are, but also to a broader audience of scholars, educators and, quite simply, citizens – members of the *res publica* –, to whom Sciascia 'speaks' in a different way.

LUCA SOMIGLI

Associate Professor of Italian Studies, University of Toronto, Canada,
AAIS Conference, Charleston, USA, 2012

There are now ten volumes in all, making «Todomodo», even more than the pedestrian statue in Racalmuto, the real monument to Sciascia, and it has extra advantage of being alive and growing. It also constitutes the kind of remembrance the writer sought when he expressed the hope that a society could be established in his name similar to the various '*amis de*' associations set up in France in honour of individual writers [...]. The *dilettante* chosen as the ideal reader will find unexpected material for thought, such as Sciascia's defence of Emilio Greco's style for the door he was commissioned to design for the cathedral in Orvieto, an in-depth re-examination by several writers of the fracas over the *Professionisti dell'Antimafia*, studies of Sciascia and fine art, as well as of more obvious topics such as history, justice, truth and the mafia. The volumes of «Todomodo» should now find an established place on a bookshelf alongside the *Opera Omnia* as edited by Claude Ambroise or Paolo Squillacioti.

JOSEPH FARRELL

Emeritus Professor, University of Strathclyde, Glasgow
La patria dei nomi, Firenze, 2021

FRIENDS OF LEONARDO SCIASCIA ASSOCIATION

LA PATRIA DEI NOMI

TODOMODO

INDICI 2011-2020

A CURA DI LUCA RIVALI

The Friends of Leonardo Sciascia Association has published a volume of indexes of the printed articles that have appeared in the annual journal «Todomodo» since 2011. This tool is not only intended to facilitate reference, but to provide an opportunity to reflect on the vision and future of this project. The volume opens with a foreword from the publisher, Da-



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niele Olschki, and the letter from the editor penned by the founder, Francesco Izzo, that appeared in the first issue. It also includes contributions by Ricciarda Ricorda, Joseph Farrell and Alberto Petrucciani. The electronic indexes are accessible online on the journal's website <https://www.todomodo.net/>.

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CENTO ANNI DI SCIASCIA IN SEI PAROLE

A CURA DI FRANCESCO IZZO

Six words rise up from the billows of smoke coming from a cigarette: land, bread, women, mystery, justice, law. In the summer of 1987, Leonardo Sciascia shares his thoughts with James Dauphiné and picks those six as the most important words of his life. Action and writing are inextricably interwoven in the author's existence and in his persisting relevance. Words to Sciascia are home to ideas, they contain his values and his ethics.

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2021), Sciascia's work still spurs reflection and discussion, offering glimpses of truth and comfort to new generations of (re)readers and rising to the status of a classic.

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«It is a well-known fact that in France groups of particularly loyal readers tend to cluster around individual writers in associations that are called “friends”: Friends of France, Friends of Giraudoux, Friends of Buzzati (and I believe that Buzzati is one of the few foreign writers to boast a circle of friends in France). These associations – as well as the Society of Friends of Books, to which we owe fortunate encounters between literary works and the artists who illustrate them – are signs of an intellectual civility almost unknown to us».

Leonardo Sciascia

(Notes for a speech on the mystery of Stendhal, 3 November 1983)



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