

EDITORIAL

On 18 May 2024 the Society held an on-line seminar with the broad title ‘Pirandello across Borders: Arts, Sciences, Translation’, the speakers at which were Luisa Bonanni (Rome), Matthew Mild (Keele) and Qian Wu (Bologna). Articles based on two of their papers are included in this year’s journal. Qian Wu’s wide-ranging article breaks new ground in studying the translation and reception of Pirandello’s dramas, novels and short stories in China against the background of changing political circumstances. Luisa Bonanni then focuses on how Pirandello’s early *Taccuino di Bonn* contains, in germ, ideas which were to prove fundamental to his mature writing.

The third article in this volume, by Elena Valentina Maiolini, is a detailed analysis of the network of imagery in Pirandello’s work connected to the treatment of children’s hair.

This issue also includes two reports on collaborative activities involved in the diffusion of Pirandello’s work. Michael Subialka provides a detailed update on the ambitious project which he and Lisa Sarti launched in 2021 to produce a digital collection of scholarly translations into English of all Pirandello’s 245 short stories: now half-way complete, the project has expanded to embrace a number of innovative pedagogical initiatives. Enza De Francisci, in turn, describes the University of Glasgow’s collaboration with the Pirandello Stable Festival Theatre company in Agrigento, Italy’s current City of Culture, to put on a production of Pirandello’s Sicilian play *Tararà* with surtitles in English.

As usual, the volume also contains several book reviews and reviews of recent productions.

After twenty-six volumes, this will be my last volume as Editor. I should like to express my warmest thanks to everyone who has been involved with the journal over the years—all the contributors of articles, reviews, reports, interviews, translations and photographs; the readers from the Editorial Board; the various editors of the book reviews and production reviews sections; the judges in the essay competitions; and all the colleagues who have played a part in the production and distribution of the journal. While I cannot name you all, I must mention my particular thanks to Ursula Fanning, who checked every single word of the edited texts of very many issues, and John Barnes, whose skill in desk-top publishing has been responsible over the whole period for ensuring that the computerized documents all morphed into printed copies of the journal. Thank you all very much.

I am delighted that *Pirandello Studies* will be continued under the editorship of Valeria Taddei and Angelo Mangini and I wish them every success in dealing with the challenges of on-line publishing.

Shirley Vinall