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EDITIONS AND ABBREVIATIONS

The following editions of Pirandello's works are referred to in this and other volumes of *Pirandello Studies*, using the abbreviations shown.

- L. Pirandello, *Novelle per un anno*, edited by M. Costanzo, 3 vols in 6 (Milan, Mondadori, 1985–90) [*Na I, Na II, Na III*]
 L. Pirandello, *Tutti i romanzi*, edited by G. Macchia and M. Costanzo, 2 vols (Milan, Mondadori, 1973) [*Tr I, Tr II*]
 L. Pirandello, *Maschere nude*, edited by A. d'Amico, 4 vols (Milan, Mondadori, 1986–2007) [*Mn I, Mn II, Mn III, Mn IV*]
 L. Pirandello, *Saggi, poesie, scritti vari*, edited by M. Lo Vecchio-Musti (Milan, Mondadori, 1960) [*Spsv*]
 L. Pirandello, *Saggi e interventi*, edited by F. Taviani (Milan, Mondadori, 2006) [*Sf*]
 L. Pirandello, 'Amicizia mia': *lettere inedite al poeta Giuseppe Schirò, 1886–1887*, edited by A. Armati and A. Barbina (Rome, Bulzoni, 1994) [*Am*]
 L. Pirandello, *Epistolario familiare giovanile, 1886–1898*, edited by E. Providenti (Florence, Le Monnier, 1986) [*Efg*]
 L. Pirandello, *Lettere giovanili da Palermo e da Roma, 1886–1889*, edited by E. Providenti (Rome, Bulzoni, 1994) [*LPR*]
 L. Pirandello, *Lettere da Bonn, 1889–1891*, edited by E. Providenti (Rome, Bulzoni, 1984) [*LB*]
 L. Pirandello, *Lettere della formazione, 1891–1898, con appendice di lettere sparse, 1899–1919*, edited by E. Providenti (Rome, Bulzoni, 1996) [*Lf*]
 L. Pirandello, *Carteggi inediti con Ojetti, Albertini, Orvieto, Novaro, De Gubernatis, De Filippo*, edited by S. Zappulla Muscarà (Rome, Bulzoni, 1980) [*Cl*]
Pirandello–Murtoglio: carteggio inedito, edited by S. Zappulla Muscarà (Milan, Pan, 1980) [*P–M*]
Il figlio prigioniero: carteggio tra Luigi e Stefano Pirandello durante la guerra 1915–1918, edited by A. Pirandello (Milan, Mondadori, 2005) [*Jfp*]
 L. and S. Pirandello, *Nel tempo della lontananza (1919–1936)*, edited by S. Zappulla Muscarà, second edition (Caltanissetta–Rome, Sciascia, 2008) [*Ntl*]
 L. Pirandello, *Lettere a Lietta*, edited by M-L. Aguirre d'Amico (Milan, Mondadori, 1999) [*LL*]
 L. Bragaglia, *Carteggio Pirandello–Ruggeri: appunti per uno studio del rapporto fra autore e interprete* (Fano, Biblioteca Comunale Federiciana, 1987) [*CP–R*]
 L. Pirandello, *Lettere a Marta Abba*, edited by B. Ortolani (Milan, Mondadori, 1995) [*LMA*]

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Luigi Pirandello, *Novelle per un anno*, 3 volumes, edited by Pietro Gibellini (Brescia, Morcelliana, 2024); Vol. 1, 944 pp., ISBN 978-88-2840-641-9; Vol. 2, 1024 pp., ISBN 978-88-2840-642-6; Vol. 3, 976 pp., ISBN 978-88-2840-643-3

This new edition of the *Novelle per un anno*, edited by Pietro Gibellini, marks a welcome return of a foundational resource in Pirandello studies. Thirty years after his first annotated scholarly edition for Giunti's now defunct 'I Classici' series (1994), Gibellini here offers a substantially updated and expanded version that not only restores his original scholarly apparatus but enlarges it in meaningful ways. In keeping with Pirandello's own vision for a unified publication of his full corpus of short stories, this edition is presented once again as a single volume comprising three tomes. As the prior Giunti edition is long out of print, and thanks to the addition of key new materials, this edition brings renewed accessibility as well as guidance for readers, students and teachers who would like to approach one of the most complex and generative bodies of short fiction in modern Italian literature.

While the basic structure of the 1994 edition remains intact, the new volume includes significant additions. The apparatus has been enriched with three newly composed forewords, one for each tome, offering updated reflections that supplement the original introductions to each individual *raccolta* [collection], which are also reproduced here. Furthermore, Gibellini revises and expands the critical notes and exegetical commentary, which have long distinguished this edition from the more strictly philological but less interpretative Meridiani version edited by Mario Costanzo (1987). Particularly valuable is Gibellini's attention to the robust growth of Pirandello scholarship over the last two decades. As he notes, the number of publications on Pirandello since 2000 already exceeds a thousand—placing the playwright behind only Dante, Manzoni and a few others as one of the most studied Italian authors—yet the short stories remain comparatively understudied in comparison with his theatre and novels.

In his new introductory materials, Gibellini confronts persistent critical clichés that have circulated in that sizeable body of scholarship. He challenges the received view, common especially in the classroom, that postulates a contrast between Pirandello's political distance from and d'Annunzio's alleged proximity to Fascism. Likewise, he insists on recontextualizing Pirandello's *umorismo* within the wider discourses on humour circulating in his time. He also remarks on the lack of sustained narratological study treating the *Novelle per un anno* as a unified corpus. Instead of reading the stories as a chronological progression from *verismo* to proto-Surrealism, Gibellini encourages us to recognize the thematic constants running through these works, which also connect his short stories to the rest of his production. Indeed, Gibellini's claim that the *novelle* constitute the alpha and omega of Pirandello's literary production is persuasive. They articulate the most

distilled versions of his key ideas and exert a formative influence on his work in other genres, making his collected stories a key resource for anyone who wants to truly understand the writer and his world.

The formal compression of the short story, Gibellini suggests, eliminates the danger of lapsing into the excesses of *pirandellismo*, allowing instead for a tighter, more dynamic exploration of key themes. A particularly poignant suggestion here is that we might identify an underlying thread running through Pirandello's production in his tendency to depict versions of a metaphorical battle between order and chaos, leading to the triumph of the latter. Yet this triumph is not always of a single sort, and the consequences and emotional tenor of the power of disorder appear in a startling variety of forms.

Perhaps the volume's most important new contribution, however, lies in its expanded appendix, which adds four previously uncollected *novelle sparse*. As has been the case since the posthumous publication of the first complete edition, the appendix collects works that Pirandello himself never envisioned as part of the *Novelle per un anno* project. Two of these new additions are complete short stories, 'Pianto segreto' (1903) and 'Alla salute!' (1917); the other two are fragments that nevertheless belong with the *novelle* rather than being collected among his *Saggi, poesie e scritti vari* (Milan, Mondadori, 1960), as they previously were by Manlio Lo Vecchio-Musti: 'Giorno di pioggia' and 'L'uomo di tutte le donne'. These additional primary materials enrich our understanding of Pirandello's evolving style and thematic concerns. They likewise highlight how scholarly efforts continue to recover and reassess Pirandello's output, even more than a century after his collaboration with Bemporad on the original series began.

In this sense, Gibellini's edition aligns with and contributes to large scholarly projects currently under way. In Italian, the digital *Edizione Nazionale dell'Opera Omnia di Luigi Pirandello* (<https://www.pirandellonazionale.it/>) is making Pirandello's corpus newly accessible and critically robust, while in English *Stories for a Year* (<https://www.pirandellointranslation.org/>) is producing the first complete English-language edition of the *Novelle per un anno*. Gibellini's work thus participates in a broader resurgence of interest in the *novelle*, not merely as ancillary texts to the theatre or novels but as central expressions of Pirandello's literary vision. His 2024 edition will serve as an indispensable resource for students and scholars alike, reaffirming the enduring vitality of Pirandello's short fiction and the importance of careful, and expert, editorial scholarship in sustaining its circulation.

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