

Giovanna Imperatori Gasparini, *Duilio Gasparini: his thought and his works*, pp. 7-13.

The A. recalls the thoughts and writings of the teacher who died in 2008, among which appeared several essays relating to youth literature, starting with the fundamental monograph on Olga Visentini, and highlights his commitment to promoting books and reading. Inside the contribution the scholar traces the profile of three writers with whom Gasparini has maintained friendly relationships and collaboration (Eleonora Torossi) or to which he has dedicated significant writings (Raïssa Maritain e Olga Visentini).

Angelo Petrosino, *Memories of a writer*, pp. 14-18.

The A., well-known writer for children, reports with plenty of details of the many ideas, inspirations and solicitations that came to him from his many trips to various European cities. He then tells of the birth of the character of Valentina, "heroine of everyday life", protagonist of his serial saga, and summarizes the characters of his writing, concluding with some reflections on children's literature, recalling the thoughts of Marc Soriano.

Fernando Rotondo, *Gianni Cordone, the didactic principle of Vigevano*, pp.19-20.

Gianni Cordone, teacher and then didactic principle, has written many books for children, characterized by a lively pedagogical, human and social sensitivity and not infrequently traversed by a humorous vein, sometimes leading to open comedy. The author, in the twenty-fifth anniversary of his death, recalls synthetically the person and his works.

Domenico Volpi, *My life as a reader*, pp. 21-25.

The 90-year-old writer and journalist, dean of youth literature, recalls his reader experiences, from childhood to adolescence, complementing and integrating his lively reconstruction with acute considerations on the book, reading, readers and related socio-psycho-pedagogical problems, eg. concerning the middle school fiction book and identification processes.

Elisa Guglielmetti, *Reading memories*, pp. 26-31

The A. recalls his childhood readings, indicating their preferences and even the little emotional trauma caused by fairy-tale characters like the wolf, and in the light of those memories she brings back reasoned judgments on various books for children and teenagers, from *Alice in Wonderland* to *The Little Mermaid* to *The Twelve Wild Swans*, to the Valentina series, to the Pitzorno novels, to classics such as *Little women*, mythological books, adventurous novels, but also evaluations on comics, cartoons and movie.

Fabio Bianchi, *Reading paths of a current forty three year old reader*, pp. 32-38.

Starting from his childhood meeting with Zigo Zago and with other books by Richard Scarry, the A. Presents a large collection of books (school readings, youth motorcycle literature, cult books, horror books ...) that he loved or hated in his growth path, pronouncing on each one a judgment in the light of the impact exerted on him. And it denounces the oblivion into which they have now fallen near young and adult classics of youth literature such as *The boys of via Pàl*, *Pinocchio* or *Cipì*, with whom his generation had ample practice.

Italo Spada, *Visionary readings*, pp. 39-44.

The A., starting from the suggestions aroused in his distant childhood by a painting representing the battle of Anghiari, remembers the films seen as a child in a Sicilian village, the emotions aroused, the many stories heard by the elderly, the spectacle of Sicilian puppets. So the meeting with the comic, with the figurines of footballers, with clips of western films, then with theater and cinema, focusing on differences between literary work and its transposition into images.

Giovanni Genovesi, *Portrait of scholars: Mario Valeri*, pp. 57-59.

Among the pioneers and precursors of youth literature studies, a prominent place belongs to Mario Valeri, who has dedicated many essays to the discipline, attentive to the psycho-pedagogical perspective (and therefore to the reader) and characterized by a lively educational sensitivity. The A. chooses the narrative dimension for retracing the research itinerary, considering it the most qualifying aspect of the scholar's work, from which he draws the passages that complete the contribution.