

Maria Pia Latorre, *Reading and youth literature today: reality and problems*, pp. 7-11.

The Author points out various epistemological criticalities that affect the discipline, and then focuses on children's literature in Puglia, with a quick review of authors and illustrators who have honored children's writing in that geographic area. The attention shifts then to the effort of reading, on which she provides concrete didactic and operational indications for conquering the child to read, not without some critical reflections on multimedia.

Fabiana Grassi, *Stories to grow with: narration and psychological development in the child*, pp. 12-16.

The article - in the light of current developments in cognitive sciences and referring to the many studies on the subject - points out the beneficial effects of storytelling on the psychological development of the child, noting its positive impact on various components of his personality. She then enters the world of therapeutic narratives, to finally delve into the psychological interpretation of some well-known stories, such as that of the *Three little pigs*.

Angelo Nobile, *Again about the "Giornalino di Gian Burrasca"*, pp. 22-28.

The author analyzes the work of Vamba (Luigi Bertelli) in a historical and psycho-pedagogical perspective, focusing his critical gaze above all on *Il Giornalino di Gian Burrasca*, from which he captures peculiarities, innovative scope, training values and critical elements. In this context, dwells on the relations of the brat with the adult world, draws a comparison with masterpieces such as *Pinocchio* and *Cuore*, denounces the stereotypes concerning the family world present in the book and questions about its relevance.

Ermanno Detti, *Vamba: his "pupazzetti" and his stories*, pp. 29-33.

Notoriously, Vamba personally drew the illustrations that accompany his masterpiece with puppet flair. The Author deals with a less investigated and in-depth aspect of Gian Burrasca's father: the illustrator Vamba, of whom he traces the story of his youth as a collaborator of various humorous newspapers and then his conversion to children's literature. He then goes on to examine the illustrations of the «Giornalino della Domenica», in which the adventures of the brat initially appeared in installments, capturing his artistic sensitivity and educational intention.

Italo Spada, *Gian Burrasca: a mask for several faces*, pp. 34-38.

Gian Burrasca's magazine inspired a lot of cinematography. The Author retraces and comments on their numerous appearances on the big and small screen, from the early twentieth century to today. Among the most famous, the popular television drama which appeared in December 1964 and lasted for eight episodes. A very detailed review, accompanied by precise critical notations and rich in information e news.

Franco Cambi, *Portrait of a scholar: Piero Bargellini and children's literature*, pp. 51-53

Cambi briefly reconstructs the biography of his illustrious fellow citizen and highlights his role of educated intellectual-divulger played in children's literature as in other spheres of writing, embodying a pre-conciliar Catholicism, which was produced – with levity of style – especially in the biographies of saints and in other texts of a religious and artistic nature.