

Raise or Turn, Follow the Story and Admire: Flaps and wheels in Italian Children's Books of the 1930s and 1940s

Eliana Angela Pollone

PhD in Documentary, Linguistic and Literary Sciences

Contact: elianaangela.pollone@uniroma1.it

ABSTRACT

Flaps and volvelles are the first devices of paper engineering in movable books, with a long tradition in technical and scientific fields. In Italy, between the end of the 19th century and the mid-20th century, their presence in the extracurricular sector is quite strong, while it is underrepresented and slow to appear in contemporary children's books, for which it takes on new forms. The contribution, in addition to questioning the possible reasons for this delay, presents a review of titles aimed at children published in Italy in the 1930s and 1940s that contain flaps or wheels, mostly of local creation.

KEYWORDS

Flaps; Italian Children's movable books; Volvelles.

CITATION

Pollone, Eliana Angela, "Raise or Turn, Follow the Story and Admire: Flaps and wheels in Italian Children's Books of the 1930s and 1940s," JIB, 4 (April 2025): 1-17. DOI: 10.57579/2025.1

Flaps and volvelles, as is well known, constitute the earliest mechanisms of paper-engineered book animation, with origins dating back to the medieval manuscript tradition and a long history of supporting learning in technical and scientific books intended for adult readers and students of various ages (Crupi 2019; Crupi 2021).

Looking at the period spanning from the late 19th century to the first half of the 20th, this function was still well represented in Italy, materializing in a fair number of flap books devoted to human and animal anatomy, botany, and the structure of machines,¹ as well as in a small group of volvelles serving different purposes – such as the one featured in *Orologio dantesco e tavola cosmografica* by Marco Giovanni Ponta (Città di Castello, Tipografia di Scipione Lapi, 1892), designed so that it would “indicate the hours, and in a manner of speaking, mark the stages of Dante’s journey”,² and the *Suggeritori Rugi*, produced in the 1930s to facilitate language learning.³ These two mechanisms, however, were notably underrepresented in the contemporary production aimed specifically at children, which was developing in Italy somewhat later than in the international context.⁴ Animated titles for young readers began to establish themselves in the Italian market only starting in the 1880s and, by the 1930s, had become the only bibliographic type with movable parts to stand out in both quantitative terms and in terms of innovative po-

* The translation of this contribution, originally written in Italian, was carried out by the editorial team of JIB and was produced in order to provide wider dissemination of the content to an international audience. Unless otherwise indicated, the images accompanying this contribution pertain to materials held in the rich collections of the Fondazione Tancredi di Barolo in Turin. Heartfelt thanks go to the Foundation’s president, Pompeo Vagliani, for his generous availability of the collections and his invaluable expertise, and to Marta Peiretti and Irene Bianco for their warm and attentive support. Websites were verified as of March 20, 2025. All URLs exceeding thirty characters have been shortened using the [TinyURL](#) service.

1 Examples include: Paul Ebenhöech, *L'uomo. Qual'è [sic!] la struttura del nostro corpo e come funzionano i nostri organi*, traduzione italiana sulla quarta edizione tedesca del D.^r Orsino Manganotti, Verona, Gozzo & Cabianca, [1893]; Mico, *Il colombo*, Bologna, Licinio Cappelli, 1925; Ferruccio Rizzatti, *Botanica per tutti*, Torino-Genova, S. Lattes & C., [1922]; Ugo Fornari, *Il telefono. Descrizione elementare di una posta telefonica con cenni intorno alla teoria ed alla storia del telefono*, Milano, Antonio Vallardi, 1901. For further examples, see at least Pollone 2023.

2 “Chi non è nuovo nello studio di Dante saprà quanti e quali sieno i diversi modi, con cui vengono dinotate le ore nel processo della commedia; né ancora gli sarà ignoto che l’Allighieri, conoscitore profondo dell’astronomia, usa continuamente di sì bella dottrina ad infiorare il suo poema; in fine non gli fuggirà dalla mente che tutta nuova e propria di quel potentissimo ingegno si è la posizione dei tre regni [...]. Or tutte queste ed altre molte osservazioni aveansi a fare e tenere ben impresse nella mente, chi volea costruire un orologio che per appunto indicasse le ore, e per così dire segnasse i passi del viaggio dantesco [...]. A sì gran lavoro applicossi l’alto intelletto del p. Ponta: e come chi avea forze pari all’arduità della materia riuscì a fornirlo con tale una perfezione che [...] da quinci in poi se altri voglia leggere e studiare con frutto la divina commedia, converrà che usi di quell’orologio, *siccome della bussola chi va per mare*” (Giuliani 1844, 6; italics in the source). The volvelle consists of “due cerchi concentrici di varia dimensione: il maggiore fisso e fermo, l’altro mobile intorno al centro che è fisso” (Ponta 1892, 42; a detailed description of the mechanism is found *Ibidem*, 42-44). The first movable edition of the *Orologio* was published in 1845 by Tipografia Moretti of Novi Ligure (for the publishing history, see Spineto 2022).

3 In 1934, for the Florence-based publishing house NEMI, Ugo Rugi published four titles: *Il suggeritore francese*, *Il suggeritore inglese*, *Il suggeritore latino*, and *Il suggeritore tedesco*. While at first glance they might resemble simple tools rather than books, they can be considered part of the class of animated books based on the volvelle mechanism, as they share certain key features: an index, a fragmentary yet discursive text, pagination, and a title page bearing all bibliographic information, printed on the envelope that contains the sheets with the rotating devices.

4 With the awareness that, when dealing with movable and interactive materials, field delimitations are necessary but often merely academic, in this context the terms movable books is used in narrower sense – namely, following Alderson (1998b, 15) and a well-established line in the literature, to refer exclusively to volumes equipped with additional paper-engineered mechanisms beyond the regular page, which produce a movement that generates an effect (to reveal, surprise, transform, etc.), activated through the interaction of the reader/user.

tential (Pollone 2025, 24–29). These were new products intended for a new audience, unburdened by the centuries-old, well-established tradition linked to the use of multiple flaps and volvelles in texts aimed at more mature readers. As such, they were ready to reinvent themselves rapidly through an innovative assortment of mechanisms – mechanisms that were, in fact, absent from contemporary extracurricular and adult publications. The books designed for children became the bearers of:

una gamma più ampia di dispositivi e di soluzioni cartotecniche che si sviluppano nell’interazione con il mondo dei libri illustrati e con quello dei giocattoli e dei giochi di carta, nonché con le suggestioni del meraviglioso e del sorprendente che i materiali ludici provenienti dalla cultura del teatro e del precinema mettono progressivamente a disposizione del mondo dell’infanzia (Vagliani 2019, 183).

At first, in Italy, children’s publishing “came to life” mainly through books with levers, in which pulling the tabs that extended from the page gave the images more or less complex movements, thanks to a system of levers hidden from the reader’s view. This was the case in publications issued by Vallardi and Hoepli in Milan, or by Rosenberg & Sellier in Turin.⁵ However, there were also examples of dissolving images and theatrical books, such as *Il libro magico del bene e del male* and *Il paradiso dei fanciulli*, respectively.⁶

Subsequently, beginning in the 1930s, the range of paper-engineered mechanisms expanded, characterized by a strong emphasis on three-dimensionality and/or movement: one might think of the first pop-ups, relief books, multiple layers, and, in the 1940s, the spectacular fairy tale carousels published by Hoepli in the *Libri Teatro* series, as well as the renewed revival of lever-operated mechanisms, undertaken especially by Franceschini and the Istituto Geografico De Agostini. Amid all this, the more traditional forms of animation – namely flaps and volvelles – began to appear in Italian children’s books only from the late 1920s, in new forms, and throughout the entire period under examination remained a markedly minority choice compared to other types of mechanisms (Pollone 2025, 34–38).⁷ What they had in common, however, as will soon be seen, was that they were almost always created by Italian artists – a characteristic that, in the broader context, was far from a given. Indeed, as is now well known, during this period (and not only then), a large part of the movable book production published in Italy was in fact imported from abroad and adapted for Italian audiences to varying degrees – ranging from the full adoption of the original work with translated texts, to the reuse of animated illustrations alone.⁸ In the case of books intended for children – initially all imported – domestic creations gradually began to

5 Among others: *Quadri magici*, Milano, Antonio Vallardi, [1882]; Rosa Massari de Capitani, *All’ombra*, Milano, Antonio Vallardi, [1890]; Pasquale Fornari, *Sempre allegri bambini! Otto quadri tutti da ridere*, Milano, Ulrico Hoepli, [1886]; *Bestie mobili e parlanti*, Milano, Ulrico Hoepli, [1906]; Piero Baronio, *Tira ed ammira. Nuovi quadri viventi*, Torino, Rosenberg & Sellier, [1896]; *Fra nani e giganti. Viaggi avventurosi di Gulliver*, Torino, Rosenberg & Sellier, [1908].

6 Carl von Häberlin, *Il libro magico del bene e del male*, Milano, Ulrico Hoepli, 1879; Rosa Massara de Capitani, *Il paradiso dei fanciulli*, Milano, Antonio Vallardi, [1890 ca].

7 Abroad, moving wheels – and especially flaps – appeared earlier and were more widely represented. Consider early examples such as: Johann Andreas Christian Löhner, *Kleinigheden voor kinderen*, Amsterdam, Willem van Vliet, 1809; Stacey Grimaldi, *The Toilet*, London, published by the author and sold by W. Sams, 1821; *Das verloren geglaubte Hänschen. Gesucht und wiedergefunden von der Großmutter*, Leipzig, Alfred Oehmigke, 1873.

8 The dynamics of the international circulation of movable books and the actual weight of domestic production remain largely unexplored, as does the full extent of what was actually produced. Systematic studies of the situation in individual countries will likely lead to interesting discoveries, helping to shape a well-documented transnational overview. Consequently, the following survey of Italian publications featuring flaps or volvelles should not be considered exhaustive, but rather as the state of the art of an ongoing research effort.

appear alongside foreign ones, which generally was not the case for other types of animated titles. The first known fully Italian examples, both using lever mechanisms and distant from each other in time and geography, are *Gioppino in cerca di fortuna*, published in Milan by Treves in 1890, and *Pinocchio*, released in Florence by Bemporad in 1922 and illustrated by Attilio Mussino (Vagliani 2019, 205–206). It was only starting in the 1930s that a significant domestic production emerged – both in terms of quantity and of the quality of the design and graphic execution of the animations – one that would expand notably in the following decade, though never fully replacing imported works. Paradigmatic examples of these two tendencies are provided by the contrasting approaches of Renato Franceschini and the Istituto Geografico De Agostini, the two most prolific publishers of animated books in Italy by the late 1940s: Franceschini worked with Italian illustrators – such as Fernando Baldi, Silvio Cesare Calvino, Attilio Mussino, Mario Zampini, and Sergio Manunta – while De Agostini preferred to use plates from abroad, like those by the American Julian Wehr or the Frenchman Henri Mercier.⁹

Books with Lift-the-Flap Elements

While the technical-scientific movable books of the period are consistently structured around the use of imported images featuring progressively opening lift-the-flap mechanisms, such paper-engineered devices, as already mentioned, are initially absent from books intended for children and, at least up to 1950, remain rather rare in Italy. However, this is only partially true: when broadening the perspective, it is important to keep in mind that the flap is “a simple yet versatile device,” whose potential is far from limited to the uses considered in this contribution and more commonly known to tradition (Pollone, Reid-Walsh and Vagliani 2024, 6).¹⁰

If flaps are viewed simply as “the parts of a page used to conceal text, illustration, or a combination of both” (McNiff and Schultz 2012–2022), our perspective on the mechanism shifts and may broaden to include other books in which the pages themselves – strategically cut – serve to compose, conceal, or reveal something as they are turned in a guided sequence. In this form, flaps prove to be very much present from the earliest stages of interactive books in Italy, and appear in both imported works and early homegrown productions. As well as in the enduring variations on the theme of *mix & match* –¹¹ from the *Trasformazioni ridicole* series offered by Vallardi between the late 19th and early 20th centuries¹² to the small books of the 1940s published in Livorno

9 At least the following may be noted: Miguel de Cervantes, *Don Chisciotte animato*, translated and adapted by Elisa Tommasi Crudeli, illustration by Fernando Baldi, Firenze, R. Franceschini & F., 1950; Lelia Berretti, *Al parco dei divertimenti*, illustration by Silvio Cesare Calvino, Firenze, R. Franceschini & F., 1946; Italiano Marchetti, *Le maschere animate. Gran teatro dei burattini. Commedie e bozzetti divertenti*, illustration by Attilio Mussino, Firenze, R. Franceschini, 1944; *L'amore delle tre melarance*, drawings by Ezio Anichini, cover and color plates by Mario Zampini, Firenze, R. Franceschini, 1944; Sergio Manunta, *L'orso Tuff e l'erba del digiuno. Albo con tavole animate*, Firenze, R. Franceschini & F., 1951; Lise Laurent, *Il gatto dagli stivali*, translated by Maria Grazia, animations by Julian Wehr, Milano, Istituto Geografico De Agostini, 1948; *Pinocchio. Animato!*, animations by Henri Mercier, Milano, Istituto Geografico De Agostini, 1950.

10 For a discussion of the potential of flaps, along with a wide range of examples, see Pollone, Reid-Walsh, and Vagliani 2024. Their contribution examines “around twenty interactive books, carefully selected from those held in the library of the Tancredi di Barolo Foundation, with the aim of presenting a rather broad and varied—though not exhaustive – range of the ‘flap’ category,” in order to propose a preliminary taxonomy of the mechanism as a step toward a future glossary (*Ibidem*).

11 Brian Alderson refers to this bibliographical category as ‘flap transformation books’ (Alderson 1998b, 15).

12 The publishing house Antonio Vallardi may not have been the very first to bring mix & match books to Italy, but it appears to have been by far the earliest in terms of the variety of its offerings. The series dedicated to them, *Trasfor-*

by Tirrena – such as *Le sette facce di Furbetta* (Fig. 1a) and *Le sette facce di Frugolino* (Fig. 1b, c) –¹³ one might highlight at least one particularly unusual example. At the end of the 19th century, the publisher Vallardi released two booklets titled *Volta e ridi. Celie in figure pei bambini*, fully illustrated, in which every third page is created by cutting away the lower half of the sheet on a diagonal. This results in a smaller central page that interacts with the surrounding illustrations, transforming them.¹⁴



Fig. 2 | A. Rubino, *Il giardino di Fiorella*, Monza, Cartoccino, 1926.
 Cover.

illustrations by Antonio Rubino:¹⁵ By lifting the cardboard flaps that form its two gates, the cover's gate – set among sunflowers and morning glories – opens, and Fiorella, “the tiny daughter of Flora,” appears, printed on the first inside page, ready to guide the reader in meeting the Lily, the



Fig. 1 | *Le sette facce di Furbetta*, Livorno, Tirrena, ante 1951. Cover.
 a, b, c | *Le sette facce di Frugolino*, Livorno, Tirrena, ante 1951. Cover and inside of the book.

Returning to *movable books* for children in the stricter sense, the earliest movable flaps identified appear on the covers of a few slender booklets published between 1926 and around 1935 by the Cartoccino publishing house in Monza, such as *Il giardino di Fiorella* (1926) (Fig. 2), featuring verses and rich il-

mazioni ridicole, included six small booklets by 1907, each sold for five centesimi: *Il Toni del circolo*, *Trasformazioni istantanee*, *La signorina trasformista*, *Il trasformista*, *Trasformazioni ridicole*, and *Libro delle metamorfosi* (Giornale 1907, 50 [8 December]: 655). Additional titles, however, were published outside the series, among them at least *La zia allegra* and *Lo zio burlone*, both from 1898 – Italian versions of two works by Lothar Meggendorfer originally published in Germany by Schneider in 1891, *Die lustige Tante* and *Der fidele Onkel*, respectively.

¹³ Both booklets can be dated no later than 1951, as their presence is documented at the exhibition of Italian editions held in Cairo that year (*Le livre* 1951, 518).

¹⁴ For this book, “engagement is not immediately intuitive, as the images are revealed in alternation rather than in sequence. The captions at the top help to ‘identify’ the two scenes and guide the reading: one must in fact always start from the full page, which transforms when the half flap, cut on the diagonal, is turned” (Pollone, Reid-Walsh, and Vagliani 2024, 13).

¹⁵ By this time, Antonio Rubino (Sanremo, 1880 – Bajardo, 1964) was already well known for his influential collaboration with “Corriere dei Piccoli” since the journal’s inception in 1908, as well as for illustrations published in numerous other periodicals – not only those aimed at children (from “Il Giornalino della domenica” to “La Lettura”, from “Il Secolo XX” to “La Tradotta”) – and for the role he played in launching the Bibliotechina de La Lampada series for Mondadori. With the Cartoccino publishing house, he worked both as an illustrator and as director of the *Un libro una lira* series (for further details, see the dedicated entry by the Fondazione Franco Frassati: <https://tinyurl.com/rut5fev9>). *Il giardino di Fiorella* – which in 1928 appeared in a second edition with minor graphic variations – belongs to the Bibliotechina prescolastica series, which comprises nine titles, all authored by Rubino.

Anemone, the Daisy, and the other inhabitants of the Land of Flowers.¹⁶ Other covers with flaps – in this case made of thicker card stock and held firmly shut by small metal clasps – were offered by Cartoccino as part of a dedicated die-cut series, with each title featuring different mechanisms. The collection, created to “make reading a most delightful game even for the most reluctant among the children in the earliest elementary school grades,” consists of



Fig. 3 a | A. Cuman Pertile, *Nella notte silenziosa*, Monza, Cartoccino, 1930. Cover.

Toy-books, which are rather hard to define: from books, they take cheerful and lively color illustrations and charming little rhyming stories full of grace and imagination that will delight all our little ones; and from toys, they take their whimsical shapes, little springs that snap and bring a barking dog or a flying butterfly right up to your nose, and cut-out figures to assemble in this or that way (Libri-giocattolo 1930).

Among these little books, three possible examples featuring flaps, all published in 1930, are *Nella notte silenziosa* by Arpalice Cuman Pertile, with illustrations by Luisa Fantini, in which Can Lupino, the “barking dog,” appears folded behind the flap that forms the door to his kennel (Fig. 3 a);¹⁷ *Burrasca e Carlino* by Olga Ginesi, on whose unsigned cover the mouse *Burrasca* and the cat *Carlino* – the latter folded – emerge when the door of a little cabinet is moved (Fig. 3b); *Lovino con “sorpresa”* by Prof. Magni, in which a curious “little note” and a strange bird – equipped with a rudimentary paper spring to pop out like a jack-in-the-box – are hidden inside the chocolate egg illustrated by Rino Albertarelli (Fig. 3 c).¹⁸

During the 1930s, additional, occasional movable flaps appear within books based also – or primarily – on other mechanisms: such is the case with *Little Red Riding Hood* illustrated by Ezio Anichini¹⁹ and published in Florence by Deposito Edizioni in 1932, featuring three colored

¹⁶ Quickly they shake their little bells / the morning glories opened at dawn / announcing that Fiorella is coming / the tiny daughter of Flora.” (Rubino 1926, [1]).

¹⁷ Luisa Fantini (Viareggio, 1907–Lucca, 1984) worked as an illustrator – primarily for children – with Cartoccino and other publishers such as Bemporad, Vallecchi, and La Scuola, as well as with periodicals including “Corriere dei Piccoli” and “Il Balilla” (Comanducci 1962, s.v.). *Nella notte silenziosa* is no. 16 in the series and, in the same year, was also released in a non-animated and non-die-cut edition (a copy of the latter is held in the collections of the APICE Center at the University of Milan, shelfmark A.FSR.CO7.FAN01.003).

¹⁸ Rino Albertarelli (Cesena, 1908–Milan, 1974), a well-known illustrator and comic artist – now best remembered as the creator of comic strip characters such as Kit Carson, Dottor Faust, and Big Bill – began his drawing career in Milan in 1928, contributing to various magazines (“Il Balilla”, “Il Secolo Illustrato”, “Bertoldo”, and “Le grandi firme”, among others) and working as an illustrator for children’s books. For Cartoccino, he created illustrations for numerous books as well as for the magazine “Il Cartoccino dei piccoli”, which he directed from 1933 to 1935 (for further information, see Rino Albertarelli 2015 and the profile prepared by the Franco Fossati Foundation, <https://tinyurl.com/mvnpnrts>). The “little note” on the cover warns: “...I bring health and joy / if you’ve earned me as a prize, my little one. / But I turn to poison, so that you may die, / if you have not deserved to taste me, / or worse still, if you have stolen me!” (Magni 1930). *Burrasca e Carlino* and *Lovino con “sorpresa”* are respectively nos. 13 and 11 in the collection.

¹⁹ Ezio Anichini (Florence, 1886–1948) was a painter, but above all an illustrator and poster artist. His first published works date back to his years at the Academy of Fine Arts in Florence, where he enrolled in 1902 and graduated in 1910. He collaborated regularly with the publishing houses Bemporad, Marzocco, and later Franceschini, as well



Fig. 3 b || O. Ginesi, *Burrasca e Carlino*, Monza, Cartoccino, 1930. Cover.



Fig. 3 c || Magni, *L'ovino con "sorpresa"*, Monza, Cartoccino, 1930. Cover.



Fig. 4 a, b || Nonna Rosa, *Cappuccetto Rosso*, Firenze, Bemporad, 1937. (Private collection). Cover and plate.



animated images –two of which use levers (the one on the cover and the first plate), and one as with various Florentine magazines of the time (for further information, see at least the entry in *Dizionario d'arte Sartori*, <<https://tinyurl.com/3xkjvd4w>>).

based on a flap shaped like a door, which, when opened, reveals the young protagonist about to enter her grandmother's house and find the wolf inside.

The work, with the lever-based animation on the cover removed, was reissued in 1937 by Bemporad, which adopted from Deposito Edizioni the series *Grandi albi movibili per bambini*. Serie 1a: *Le fiabe più belle*, of which Little Red Riding Hood was the third installment (Fig. 4 a, b). Also from 1932 is *Come costruisco la mia Balilla*, a promotional publication issued by the Fiat Press Office and printed by the Alfieri e Lacroix printing and publishing company in Milan, created as an advertising edition for the debut of the Fiat 508 three-speed model – better known as the “Balilla” – at that year's Milan Motor Show (Fig. 5 a, b). It is a borderline publication in several respects: part eye-catching advertising portfolio, part interactive book; a hole book, yet containing a flap representing the Balilla's car door; aimed at children, to have fun “disassembling” and “reassembling” the car, but also at an adult audience of potential buyers, creating a mental association between the charming interactive paper vehicle – received freely and effortlessly by the user – and the far more demanding real car, to be explored in its construction details (“Let's step into the Lingotto workshop,” reads the page introducing the disassemblable model).

It has been noted that in movable books the flap, as a “dual device,” “serves the primary function of concealing the underlying image and then revealing what's inside, behind, beneath, etc., through the act of lifting, opening, and closing,” and that for this reason, “a recurring and intuitively linked image is that of the door, which by its very nature closes and must be opened” (Pollone, Reid-Walsh, and Vagliani 2024, 9), as shown by most of the aforementioned examples. In this case, however, the key element is not so much what the car door flap – a specific kind of small door – reveals when opened (namely a glimpse of the seats and the car's interior), but rather the symbolic and psychological value acquired by the act of lifting the shaped flap. This gesture is at least partially comparable to children's imaginative play: by opening, it both completes and seals the construction process, while also inviting the reader to venture beyond the page through imagination. “Here it is! Fallen from the sky, complete in every detail [...]. And my Balilla is ready,” reads the text above the final image: now all that remains is to open the door and climb aboard, ready to enjoy one's new car.

However, it is not until 1945 that we find certain titles in which the flap systematically takes



Fig. 5
 a, b || *Come costruisco la mia Balilla*, Milano, Alfieri & Lacroix, 1932.
 Cover and plate.

center stage, thanks to Bruno Munari.²⁰ In one of these books, it is once again a door that allows

²⁰ The artist, designer, and writer Bruno Munari (Milan, 1907–1998) worked from 1939 to 1945 for the publishing house Mondadori and, at the same time, served as art director for the magazine “Tempo”. In 1948, he co-founded the

the reader to “enter” the story, fully exploiting the flap’s potential to “reveal what is inside, what is behind.” In fact, in *Toc toc. Chi è? Apri la porta*, the Milanese artist:

transforms the door itself into a cover and adds an onomatopoeic title to evoke the action of knocking, followed by the typical question of who is beyond the door (“who is it?”) and then by invitation to the child to carry out the consequent action: “open the door”. Added to this is a hole, similar to a peephole, which, allowing the drawing of an eye to be seen, evokes the presence of a mysterious someone beyond the door. The opening of the cover/door then push-es the child, through short texts and drawings, to raise an obligatory succession of flaps of decreasing size, which [...] show gradually smaller ‘containers’ and animals (from the giraffe to the ant!) (Pollone, Reid-Walsh e Vagliani 2024, 10).²¹

The flap with a narrative function lies at the heart of all seven delightfully original books that Munari conceived with his son Alberto – born in 1940 – in mind, and which he published in 1945 with Mondadori, where he was then working as a graphic designer. Alongside *Toc toc. Chi è? Apri la porta*, the series includes *Escono*, *Gigi cerca il suo berretto*, *Mai contenti*, *Il prestigiatore verde*, *Storie di tre uccellini*, *L'uomo del camion*, and *Il venditore di animali*.²² The books struck contemporary audiences with their originality and were successfully exported abroad, reaching France as early as the following year and soon after making their way to England.²³ The use of flaps to move the story forward was not new, nor were the plots themselves particularly original or compelling. In *Gigi cerca il suo berretto*, for example, the young protagonist can’t find his cap and sets about searching for it in various places around the house, including the most unexpected ones – the wardrobe, behind the armchair, the icebox, the laundry basket – until, at the height of his concern, he discovers he’s had it on his head all along (Fig. 6).²⁴ In this book, as in the others, the slender storyline serves merely as a pretext for flights of imaginative and technical virtuosity. The true innovation lies in the inventive design of multiple flaps, which Munari integrates into



Fig. 6 || B. Munari, *Gigi cerca il suo berretto*, Milano, Mondadori, 1945. Plate.

Movimento Arte Concreta (Concrete Art Movement), and from the 1950s onward, he increasingly devoted himself to both art and writing (for further information, see at least Maffei 2002 and the dedicated website <<https://www.munart.org>>).

21 It is worth noting, as a curiosity, that from a purely technical standpoint the situation appears reversed in comparison to *Come costruisco la mia Balilla*: there, a hole book with a flap; here, a flap book with a hole.

22 Three further titles, though listed in the series catalogues, in fact remained unpublished in 1945: *Buonanotte a tutti*, *Il prestigiatore giallo e Bobi povero Bobi*. The first two would not see publication until 1997, when they were brought out by the Corraini publishing house in Mantua; of the third, only the prototype is known to have existed, and that too appears to be lost.

23 Published under license from Mondadori, the books appeared in France through Editions du Pré aux Clercs in Paris, and in England through The Harvill Press in London. In Italy, they were reprinted multiple times – well into recent years (the most recent edition of *L'uomo del camion* dates to 2017) – passing from one publisher to another: first Mondadori, then Emme Edizioni, and finally Corraini.

24 A very similar story can be found in a movable book from 1873, *Das verloren geglaubte Hänschen*, which uses single flaps. In it, a grandmother searches the house for her little grandson with mounting concern, until – on the final page – she finds him in the most obvious place: peacefully asleep in his bed (*Das verloren geglaubte Hänschen. Gesucht und wiedergefunden von der Großmutter. Ein neuerfundenes schönes Bilderbuch für Kinder von 3 bis 8 Jahren*, Leipzig, Alfred Oehmigke, 1873).

a broader artistic experiment; in the short, direct sentences that create a brisk narrative rhythm; in the modern, colorful, and clean-lined graphics; and in the introduction, in each volume, of a basic logical sequence (from large to small, far to near, outside to inside, etc.). This structure creates a pattern of repetition with a final surprise – an approach that is not only implicitly educational, but also psychologically satisfying for the child, as it combines the reassurance of predictability with the controlled thrill of a concluding break in the sequence. In one case, this even leads to the revelation of an unexpected circularity.

In *Mai contenti*, for instance, a series of animals longs to be something entirely different: “The elephant is tired of being a large, heavy animal and dreams [...] of being a little bird so he can fly and sing”; the bird wishes to be a fish, the fish a lizard, and so on – until the last in the sequence, the ox, expresses the wish to be... an elephant. (Fig. 7).²⁵ All these elements generate deep engagement in the reader, prompting them to anticipate with their imagination what the artist might have hidden beneath the next flap, and to lift it with eager impatience to find out.

Books with wheels

Much like the flap, the other long-standing paper engineering device – the *volvella* – made a late appearance in Italian children’s books, profoundly transformed and with only limited examples.²⁶ Its primary function – like that of Munari’s flaps – becomes narrative, and in response to this reimagined purpose, its form also changes: no longer a true *volvella* with chiefly combinatory functions, but rather a movable disc integrated into the page itself, visible only through one or more windows cut into the sheet at points determined by specific design requirements.²⁷

From Germany – and more specifically from the publishing house Löwensohn – *L’orologio delle stagioni* made its way to Turin, where it was published by the Lattes publishing house. This small board book, which can be dated to 1931, was designed to teach “the little ones” the names, order,

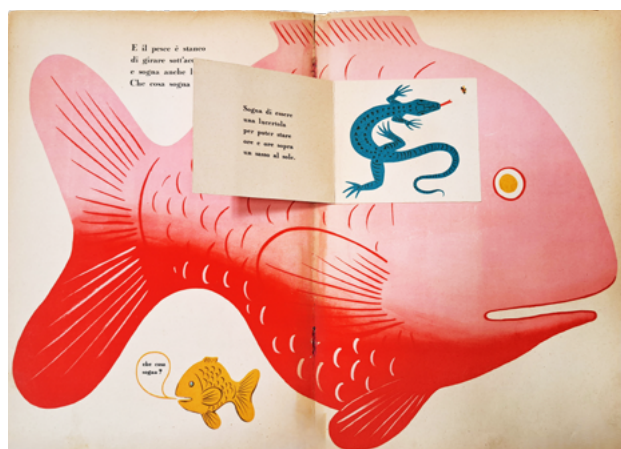


Fig. 7 || B. Munari, *Mai contenti*, Milano, Mondadori, 1945. Plate.

25 “Ma l’elefante sogna anche lui?” (“But does the elephant dream too?”) Munari adds at the end of the sequence, highlighting how the final page marks only a provisional ending, in a narrative that is potentially endless.

26 In this context, although it is based on a circular mechanism, *Gira, gira... Novелlette pei bambini* is not taken into consideration due to its lack of consistency with the rest of the corpus. The volume, an imported work, was published by Hoepli in 1898 and is based on seven circular chromolithographic dissolving views. In Italy, based on current knowledge, it represents a unique or nearly unique case both in terms of chronology and the characteristics of its device – though it was well established abroad (one need only think of the London-based production of Ernest Nister).

27 In the absence of a standardized vocabulary, the terms *dischi mobili* (“wheels”) and *volvelle* are often confusing and sometimes used interchangeably. The distinction, as adopted here, can be outlined as follows: *volvelle* refers to those mechanisms – typically associated with combinatory systems – composed of “rotating paper or membrane discs, shaped and overlapping and fixed to the page with one or more pins, allowing each disc to be independently rotated around its axis” (Crupi 2019b, 2); *dischi mobili* (or “wheels”), on the other hand, may refer either to the individual rotating components of a *volvelle*, or to specific mechanisms – historically more recent – consisting of: “An illustrated disc of paper or cardstock sandwiched between two adjoining pages and secured by a paper disc or metal grommet. Die-cut holes in the top page allow for the illustrations drawn around the wheel to show through the holes” (Rubin 2023, 101).

and characteristics of the months of the year and the four seasons through “simple little poems as commentary” and “a clever movable device that makes this lovely book very engaging for children.” (Lattes 1935, 30) (Fig. 8).²⁸ The “clever device” is located on the cover: a rotating disc with a small window which, when aligned with the names of the individual months, reveals a picture of a child dressed appropriately for each one – thus making the circular sequence of the passing seasons and of time itself tangible. A similar concept would reappear about a decade later, this time produced in Italy rather than imported, in *Che ora è? Il libro delle ore, dei giorni, dei mesi e delle stagioni*, published first by Marzocco (1940) and later by Franceschini (1943). Here, however, the cover mechanism does not feature a rotating disc but takes the form of a ‘real’ clock, with two movable cardboard hands anchored at the center of a fixed dial (Fig. 9).



Fig. 8 | Pubblicità editoriale di *L'orologio delle stagioni* all'interno del catalogo editoriale Lattes della primavera del 1935.



Fig. 9 | *Che ora è?*, Firenze, Marzocco, 1940. Cover.

The 1940s saw the appearance of at least three Italian-made books featuring movable discs, all of them carefully conceived in terms of design. The first, printed in December 1940 in Rome by the Pia Società San Paolo, is *La buona novella*. *La storia più vera più bella* (Fig. 10 a), which presents “4 Biblical Episodes” centered on the Nativity, scripted by Maria Rosaria Berardi, set to music by Anna Maria Pastrovich, and illustrated with four animated plates by Raffaella Fresa (*The Annunciation*, *Saint Joseph and the Virgin Seeking Shelter*, *The Shepherds' Sleep*, and *The Bethlehem Grotto*) (Fig. 10 a, b). The volume – designed for “those performances by child actors that always bring joy to the little ones who take part and move the grown-ups who come to watch” (Berardi 1940, 4), and described on the cover as a “book-toy-theater” – makes a distinction on the title page between “3 movable illustrations” and “1 animated Nativity scene,” the latter highlighted as the climax of “the truest, most beautiful story” and given special prominence for its richer graphic treatment. While the other plates – based on very simple lever mechanisms – occupy single pages with wide white margins, the “Nativity scene” unfolds across two fully colored pages and adds a further layer of animation: a movable disc that, through a hole in the stable wall, reveals a procession of characters – drawn in red outlines and rendered at



Fig. 10 a | M.R. Berardi, *La buona novella*, Roma, San Paolo, 1940. Cover.

²⁸ For the dating, see for example *Leonardo* 1932, 1 (gennaio): 45.



Fig. 10 b || M.R. Berardi, *La buona novella*, Roma, San Paolo, 1940. Plate.

a very small scale, to evoke a sense of distance and a separate spatial plane—on their way to visit the Child, among them the Three Wise Men. Unlike *La buona novella*, the animations in the other identified books rely entirely on movable discs. In 1942, the Tirrena publishing house of Livorno released *In giro per il mondo* (Fig. 11 a, b), with text by Ernesto Ambrosi and illustrations by Bruno Caluri.²⁹ The book contains four color plates, each devoted to a distant continent – *Asia*, *Africa*, *America*, and *Oceania* – and animated by a rotating cardboard disc that protrudes from the outer edge of the page. This allows it to be grasped and turned, while also displaying a numerical reference used to sequence the images and accompanying text as they gradually appear. These are revealed through two strategically placed openings in the page: one large and round, showing the changing images, and the other small and rectangular, for the corresponding captions. The rotating mechanism – set against backgrounds that provide only a decorative and geographically themed context without combining images – illustrates, in four key stages, the adventures experienced by the two young protagonists in each location they visit during the story, accompanying and enlivening the written narrative. The often amusing illustrations and the meticulously designed interplay of three levels of interaction (viewing the changing images, reading the captions, and matching the numbers to the story segments to reconstruct the correct sequence) make the little book especially engaging and enjoyable – despite the fact that,



Fig. 11 a || E. Ambrosi, *In giro per il mondo*, Livorno, Tirrena, 1942. Cover.

29 **Bruno Caluri (Livorno, 1903–?), after studying industrial engineering, worked for many years as a draftsman at the Ansaldo Shipyard in Livorno, while simultaneously cultivating his artistic interests. Between 1927 and the 1960s, he exhibited woodcuts and paintings to considerable acclaim in numerous Italian group exhibitions. From 1935 onwards, however, he focused primarily on illustrating children's books and periodicals (see at least Ansaldo 1956). In the same year, also for Tirrena and once again in collaboration with Ambrosi, Caluri published another highly enjoyable movable book, this time entirely based on levers: *Il circo equestre*.

to a contemporary reader, the storyline is about as politically incorrect as one could imagine. It tells the tale of two Italian children, Pino and Pina – a brave little brother and a frequently frightened, passive sister – who embark on a journey filled with cultural and racial stereotypes, hunting native animals on each continent (a “man-eating tiger” in Asia, a “gigantic hippopotamus” in Africa, a “female kangaroo” in Oceania), and even, in America, a “scoundrel Indian, a horse thief.” The ending, however, holds two surprises. The first – perhaps not so surprising – is that the entire journey was only a dream, a magical reward for having shared their snack with “a mysterious old man who asked for a bit of food for the love of God” (Ambrosi 1942, [2]). The second, truly unexpected and – at least for modern readers – offering a partial redemption for the pages that came before, is that:

But what happens, all of a sudden? From that pouch kangaroos carry on their bellies — called a marsupium — two little joeys appear menacingly, each aiming a tiny pistol at the hunters. Stunned, Pino and Pina lower their weapons and give up the rich prize... Evidently, kangaroos have modernized too! (Ivi, [8]).

Perhaps still in the 1940s – and in any case no later than 1951 – two books emerged from the imagination of Caluri himself, once again for Tirrena: “two little books which, thanks to the originality of their movements and subjects as well as the humor of their illustrations, will make not only the children they’re intended for laugh, but also their parents” (Edizioni [1954], 7). These are *Il varietà per i piccoli. Spettacolo n. 1 e Il varietà per i piccoli. Spettacolo n. 2*.³⁰ Each of these is structured around four color “scenes” featuring movable discs, interspersed – on the reverse side – with four very short narratives drawn from the world of entertainment, told through line-drawn vignettes and summarizing rhymed verses. Though devoid of text, the “scenes” are highly expressive in capturing a series of true comic sketches, thanks to the vivid style of the illustrations, the amusing details worked into each tableau, and the added value of animation: with each turn of the wheel, the scene evolves in humorous and unexpected ways, following a perfectly circular structure with no set beginning. Thus, in the scenes from *Spettacolo n. 2*, we find a clown whose face changes to show increasingly comical expressions (*The faces of the comedian*); an artist painting rather peculiar canvases (*The painter*); a waiter able to pour different colored liquids from a single bottle, each one appearing in the glass according to the customer’s request – with two “magic” windows, one for each character, positioned to reveal different areas of the same disc (*The magic bottle*); and a clown asleep among his animals, alternating between dreams and nightmares before the reader’s eyes (*Clown’s dreams*) (Fig. 12 a, b).³¹

³⁰ The statement of responsibility on the title page of both books splits the authorship in two: “Words by Bruno. Drawings by Caluri.” These small, undated volumes are absent from the historical catalogue of Tirrena editions reconstructed by Susanna Orlando, unlike the previously mentioned book by Caluri (Salomone Belforte 2006). The terminus ante quem of 1951 is inferred from the catalogue of the exhibition of Italian editions held that year in Cairo, where the two books are listed in the section “Schoolbooks and books for children,” together with *In giro per il mondo* (Le livre 1951, 523, 485).

³¹ The rhymed stories are, in order, dedicated to *Il Magnetizzatore*, *Il famoso mangiafuoco*, *I due cantanti* e *La danzatrice* (*The Hypnotist*, *The Famous Fire-Eater*, *The Two Singers*, and *The Dancer*). The titles of the “scenes” in *Spettacolo n° 1*, which could not be directly examined in full, appear to be: *Il domatore*, *L’equilibrista*, *Il prestigiatore* e *La giostra* (*The Animal Trainer*, *The Tightrope Walker*, *The Magician*, and *The Carousel*) (Edizioni [1954], 7).



Fig. 11 a | E. Ambrosi, *In giro per il mondo*, Livorno, Tirrena, 1942.
 Plate.



Fig. 12 a, b || B. Caluri, *Il varietà per i piccoli. Spettacolo n. 2*, Livorno, Tirrena, ante 1951. Cover and plate.

What can be confidently dated to the 1940s, by contrast, is the edition of *Le avventure di Pinocchio* illustrated by Rino Albertarelli for Edizioni Cavallo in Milan (1944).³² It contains “the complete text of Collodi’s masterpiece, illustrated with over 100 vignettes,” but most notably – as relevant here – features “a cover and 8 large color plates which, by means of a sturdy and original mechanism, are animated in a way that arouses both curiosity and admiration,” for a total of nine movable discs (*Giornale* 1945, 18–19 [30 November–15 December]: 253). The reason for including the animations is explained playfully in the introduction addressed to “dear little readers” by the illustrator himself, who reveals that the inspiration came from none other than Pinocchio himself, who appeared to the artist to have his portrait drawn and to offer a few useful suggestions.

Pinocchio started jumping around again, as if he had ants in his pants.

“But stay still for a moment!” I shouted, exasperated. “How can I draw you if you won’t keep still for even a second?”

“Just draw me while I’m moving,” he replied, unfazed. And with a big laugh, he added: “That way I’ll look even more natural”.

With that, he vanished [...]. I looked at the sketches I had made, grumbling: “Draw him moving? But how? How can a drawing move?”

And yet, that idea had gotten into my head, and I kept thinking and thinking, until at some point it seemed to me that there might be a solution – and I got to work (Albertarelli 1944, 6).

In this case, the discs are designed with notched edges, making them easier to grasp and turn by the portion that protrudes from the outer margin of the page, housed in a specially cut recess. What’s more, the windows cut into the pages to reveal the images are seamlessly integrated into the overall illustrations and vary in position, shape, number, and size depending on the desired effect. While the cover features a single oval opening through which the story’s main characters appear one by one, all the interior plates animate the narrative by showing small or significant steps forward along the story’s timeline. For instance, in Plate I, with each quarter turn of the disc, the “piece of wood” in Geppetto’s hands gradually takes on the features – and the distinctive nose – of Pinocchio; in Plate V, the puppet’s arrival in the city of Catchfools is brought to life by a procession of horses and carriages moving across the background, seen through a covered arcade whose arched windows align with the page’s cutouts; in Plate VII, a veritable cascade of fish – among which the puppet struggles – appears to fall continuously into the Green Fisherman’s tub. (Fig. 13 a, b).

³² For some information on Albertarelli, see above, note 18. A reprint of the volume, dated 1945, also exists.



Fig. 13 a, b || R. Albertarelli, *Le avventure di Pinocchio*, Milano, Cavallo, 1944. Cover and plate.

Possible reasons for a postponed fortune

Looking at the decades that followed, one observes a steady growth in the use of both mechanisms – particularly flaps. Today, stepping into any bookstore that carries children's titles, it is almost impossible not to find – alongside the often spectacular publications built around three-dimensionality, and often within them as well – books containing flaps. And there is a fair chance of encountering at least one movable disc as well. Flaps and volvelles have proven themselves to be perfectly suited to children's publishing, reinventing themselves and demonstrating – something that would not have been so easily foreseen in the 1930s and '40s – a vitality so enduring that it naturally raises the question of why, at least in Italy, their appearance in children's books occurred relatively late and only sporadically. It seems plausible that the answer lies in the weight of the long and codified tradition associated with these two paper-engineering devices, a tradition tied to a very different type of book and market than the ones under consideration here – markets and genres still in their infancy in every sense. At least in the Italian context, the emerging animated offerings for children appear to have built their identity, on the one hand, by distancing themselves from a history to which they did not truly belong – that of the animated scientific and technical book – and, on the other, by drawing inspiration and finding a natural affinity with the newest, most surprising elements coming from abroad, often closely linked to the world of play, and initially centered especially on movement and three-dimensionality. As a result, the spread of flaps and discs in children's publishing seems directly proportional to the weakening and near disappearance of contemporary movable-part production aimed at adults. Moreover, lacking a tradition of their own and facing competition from new, modern forms of interaction, these two mechanisms were compelled to reinvent themselves in ways that were more narrative and less predictable – resulting, within the short span of the 1930s and 1940s, especially in the creation of original Italian works.

Riferimenti bibliografici

- ALBERTARELLI, Rino. 1944. *Cari piccoli lettori*. In Carlo Collodi, *Le avventure di Pinocchio. Storia di un burattino*, con illustrazioni e tavole animate di Rino Albertarelli, 5-6. Milano: Edizioni Cavallo.
- “Ansaldini che si fanno onore”. 1956. *L'Ansaldino. Quindicinale dei dipendenti dell'Ansaldo S.A.*, 6: 16.
- ALDERSON, Brian. 1998a. “Are they ‘real’ books?”. *Books for Keeps*, 113. <https://booksforkeeps.co.uk/article/but-are-they-real-books>.
- . 1998b. “Novelty books and movables: questions of terminology”. *The Children's Books History Society Newsletter*, 61: 14-22.
- AMBROSI, Ernesto. 1942. *In giro per il mondo*, tavole di Bruno Caluri. Livorno: Società Editrice Tirrena.
- BERARDI, Maria Rosaria. 1940. *La buona novella. La storia più vera più bella*, commenti musicali di Anna Maria Pastrovich, illustrazioni di Raffaella Fresa. Roma: Pia Società San Paolo.
- CALURI, Bruno. [ante 1951]a. *Il varietà per i piccoli. Spettacolo n. 1*. Livorno: Società Editrice Tirrena.
- . [ante 1951]b. *Il varietà per i piccoli. Spettacolo n. 2*. Livorno: Società Editrice Tirrena.
- Che ora è? Il libro delle ore, dei giorni, dei mesi e delle stagioni. Per insegnare l'orologio e la divisione del tempo*. 1940. A cura di Renato Franceschini. Firenze: Marzocco.
- Che ora è? Il libro delle ore, dei giorni, dei mesi e delle stagioni. Per insegnare l'orologio e la divisione del tempo*. 1943. A cura di Renato Franceschini. Firenze: Franceschini.
- COLLODI, Carlo. 1944. *Le avventure di Pinocchio. Storia di un burattino*, con illustrazioni e tavole animate di Rino Albertarelli. Milano: Edizioni Cavallo.
- COMANDUCCI, Agostino Mario. 1962. *Dizionario illustrato dei pittori, disegnatori e incisori italiani moderni e contemporanei*. Milano: Leonilde Patuzzi.
- Come costruisco la mia Balilla*. 1932. Milano: Alfieri & Lacroix.
- CRUPI, Gianfranco. 2019a. “Metodi e applicazioni disciplinari degli strumenti di carta dal XIII al XVII secolo”. In *POP-APP. Scienza, arte e gioco nella storia dei libri animati dalla carta alle app*, a cura di Gianfranco Crupi e Pompeo Vagliani, 13-47. Torino: Fondazione Tancredi di Barolo.
- . 2019b. “Volvellés of knowledge. Origin and development of an instrument of scientific imagination (13th-17th centuries)”. *JLIS.It. Italian Journal of Library, Archives and Information Science*, 2: 1-27.
- . 2021. “Imago ‘mobilis’ librorum. I libri animati antichi”. In *Imago librorum. Mille anni di forme del libro in Europa*, a cura di Edoardo Barbieri, 427-444. Firenze: Olschki.
- CUMAN PERTILE, Arpalice. 1930. *Nella notte silenziosa*, con illustrazioni di Luisa Fantini. Monza: Cartoccino.
- Dizionario d'arte Sartori. <https://dizionariodartesartori.it>.

Edizioni Belforte. Società Editrice Tirrena. [1954]. Catalogo editoriale. Livorno: Società Editrice Tirrena.

Fondazione Franco Frassati. <https://www.lfb.it/fff/index.html>

FRANCHI, Pietro. 1998. *Apriti libro! Meccanismi, figure, tridimensionalità in libri animati dal XVI al XX secolo.* Ravenna: Edizioni Essegi.

GINESI, Olga. 1930. *Burrasca e Carlino.* Monza: Cartoccino.

“Giornale della libreria della tipografia e delle arti e industrie affini”. 1907 e 1945.

GIULIANI, Giambattista. 1844. *Dei pregi e di alcune nuove applicazioni dello Orologio di Dante immaginato e dichiarato da Marco Giovanni Ponta.* Roma: Tipografia delle Belle Arti.

Lattes editore. [1935]. *Primavera*, catalogo editoriale. Torino: S. Lattes e C.

Libri-giocattolo. 1930. *I diritti della scuola*, 10 (14 dicembre): 78.

Le livre italien d'aujourd'hui. Catalogue officiel en trois langues de l'exposition d'editions italiennes de 1900 a nos jours. 1951. Il Cairo-Alessandria d'Egitto: s.n.

“Leonardo. Rassegna mensile della coltura italiana”. 1932.

MAFFEI, Giorgio. 2002. *Munari. I libri.* Milano: Sylvestre Bonnard.

MAGNI. 1930. *L'ovino con “sorpresa”*, illustrazioni di Rino Albertarelli. Monza: Cartoccino.

MCNIFE, Lindsay e Michelle Kelly Schultz. 2012. “Flap”. In *ArchBook. Architectures of the Book.* (sito web; ultimo aggiornamento voce: 20 gennaio 2022). <https://drc.usask.ca/projects/archbook/flaps.php>.

MUNARI, Bruno. 1945a. *Gigi cerca il suo berretto.* Verona: Mondadori.

———. 1945b. *Mai contenti.* Verona: Mondadori.

———. 1945c. *Il prestigiatore verde.* Verona: Mondadori.

———. 1945d. *Storie di tre uccellini.* Verona: Mondadori.

———. 1945e. *Toc toc. Chi è? Apri la porta.* Verona: Mondadori.

———. 1945f. *L'uomo del camion.* Verona: Mondadori.

———. 1945g. *Il venditore di animali.* Verona: Mondadori.

MunArt. <https://www.munart.org>

NONNA ROSA. 1932. *Cappuccetto Rosso*, illustrazioni di Ezio Anichini. Firenze: Deposito Edizioni.

———. 1937. *Cappuccetto Rosso. Albo con figure movibili*, illustrazioni di Ezio Anichini. Firenze: Bemporad.

L'orologio delle stagioni. [1931]. Torino: S. Lattes & C.

POLLONE, Eliana Angela. 2023. “Libri animati scientifici e tecnici in Italia: il caso torinese (secc. XIX-XX)”. *JIB. Journal of Interactive Books*, 2: 16-35. DOI: [10.57579./jib.org-2023.2](https://doi.org/10.57579./jib.org-2023.2).

———. 2025. *Il libro animato italiano tra il 1850 e il 1950*, tesi di dottorato, Sapienza Università di Roma.

- , Jacqueline Reid-Walsh e Pompeo Vagliani. 2024. “Prima del glossario. Riflessioni di tipo linguistico e metodologico sui libri interattivi / Before the glossary. Linguistic and methodological reflections on interactive books”. *JIB. Journal of Interactive Books*. 3: 1-38. DOI: [10.57579/2024.1](https://doi.org/10.57579/2024.1).
- PONTA, Marco Giovanni. 1892. *Orologio dantesco e tavola cosmografica*. Città di Castello: Lapi.
- POP-APP. *Scienza, arte e gioco nella storia dei libri animati dalla carta alle app*. 2019. A cura di Gianfranco Crupi e Pompeo Vagliani. Torino: Fondazione Tancredi di Barolo.
- Rino Albertarelli. *Maestria e versatilità di un talento innato*. 2015. A cura di Silvio Costa, Paolo Gallinari, Luigi Marcianò e Luciano Tamagnini. Reggio Emilia: Anafi.
- RUBIN, Ellen G. K. 2023. *Animated Advertising – 200 Years of Premiums, Promos, and Pop-ups, from the Collection of Ellen G. K. Rubin*. New York: The Grolier Club.
- RUBINO, Antonio. 1926. *Il giardino di Fiorella*. Monza: Cartoccino.
- Salomone Belforte & C. *Duecento anni di un editore (1805-2005)*. 2006. Livorno: Belforte.
- SPINETO, Natale. 2022. “Storia editoriale dell’Orologio dantesco di Ponta”. In *La piccina commedia. Dante e i ragazzi tra educazione e ricreazione (1850-1950)*, a cura di Pompeo Vagliani e Luciana Pasino, 221-222. Torino: Fondazione Tancredi di Barolo.
- VAGLIANI, Pompeo. 2019. “Libri animati per l’infanzia: piattaforme creative dalla carta alle app”. In *POP-APP. Scienza, arte e gioco nella storia dei libri animati dalla carta alle app*, a cura di Gianfranco Crupi e Pompeo Vagliani, 183-220. Torino: Fondazione Tancredi di Barolo.