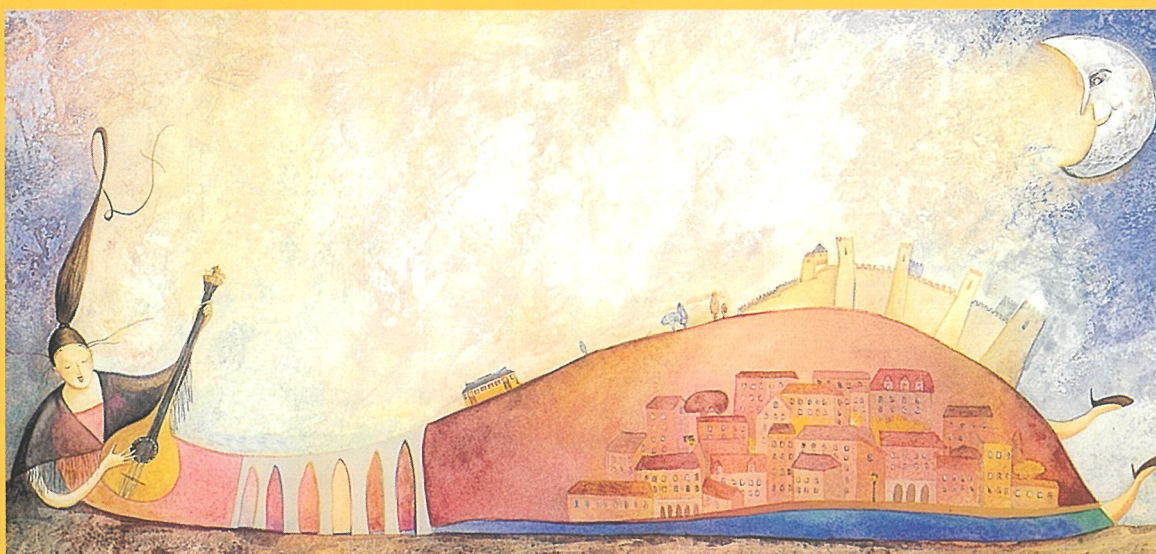


In this edition of Portuguese Children's Books we present a selection of 13 books published in Portugal in 2002 and 2003, with pride of place for Portugal's two candidates for the Hans Christian Andersen Award 2004: the writer Luisa Ducla Soares and the illustrator Danuta Wojciechowska. Our intention was to choose works that would cover a wide age range and that would deal with the most appealing concerns and themes for each age group. On the other hand, these are books in which the relation between text and illustration is at once entertaining and captivating, creative and innovative. They are prime examples of the liveliness of contemporary Portuguese literature for children and young people and the care with which it is produced.



Portuguese Children's Books

2 authors: the writer Luísa Ducla Soares and the illustrator Danuta Wojciechowska
Candidates for the Hans Christian Andersen Award 2004 (Portugal)
and a selection of 13 Portuguese Children's Books



Come and see for yourself!



Candidate for the
Hans Christian Andersen
Award 2004



PHOTO: LUÍSA FERREIRA

Selective Bibliography

A Menina Verde
[The Green Girl]
Livros Horizonte, Lisbon, 1987

O Soldado João
[Soldier John]
Estúdios Cor, Lisbon, 1973
2nd ed. 1977
3rd ed. – Oporto, Civilização, 2002

Os Ovos Misteriosos
[The Mysterious Eggs]
Afrontamento, Oporto, 1994
2nd ed. 2001

Poemas da Mentira e da Verdade
[Poems on Lies and Truth]
Livros Horizonte, Lisbon, 1983
2nd ed. 1999

A Cavalinho no Tempo
[On Horseback in Time]
Civilização, Oporto, 2003

Seis histórias às avessas
[6 Inside Out Stories]
Civilização, Oporto, 2003

Se os Bichos se Vestissem
como Gente
[If Animals Dressed as People]
Civilização, Oporto, 2004

Luísa Ducla Soares | writer

Luísa Ducla Soares was born in Lisbon in 1939. She has a degree in English and German Philology from the University of Lisbon. She has been a translator and a journalist and is now principal adviser at the Portuguese National Library in Lisbon. As well as a specialist in children's literature, she is one of the most outstanding authors for children in Portugal. Since her first book in 1972, she has published more than 70 titles – including short stories, novels and poetry – for children and

Once upon a time there was a **white** boy called Miguel.
He lived in a land of **white** children and would say:
It's good to be **white**
Because sugar is **white** and it's so **sweet**,
Because milk is **white** and it's so **tasty**,
Because snow is **white** and it's so **pretty**

young people between the ages of three and fifteen. In 1996 she was awarded the Calouste Gulbenkian Prize for Children's Literature, in recognition of one of the most original and multi-faceted oeuvres in this area.

Nonsense, irreverence, humour and fantasy are enlisted to question and combat situations of injustice, alienation, disappointment and emotional desertion in the context of lives marred and impoverished by indifference. In highlighting the multiple dimensions and facets of a reality whose apparent unity is illusory, Luísa Ducla Soares draws attention to Otherness, to which her oeuvre pays a significant tribute. It ranges from the search for individuality and for the uniqueness of each one of us, to the recognition and validation of Otherness. In the work of Luísa Ducla Soares, Otherness gives meaning to life, since without it 'nobody notices anything', whereas with it

we realize that life is bigger than we had imagined it to be: occasionally difficult and merciless, but, for that very same reason, irreplaceable, luminous – and lived.

But one day, Miguel went on a long journey
and came to a country where all the children
are **yellow**.

He made friends with a girl called Lotus Flower,
who, like all the **yellow** children, would say:
It's good to be **yellow**
Because the **sun** is **yellow**
And the **sunflower** is **yellow**
So is the **yellow** sand on the beach.

Extract from *Meninos de Todas as Cores*

[Children of All Colours]

Translated by Nigel Thomas

Did the zebras run in training suits?

Extract from *Se os Bichos se Vestissem como Gente*
[If Animals Dressed as People]



Illustration: Teresa Lima

There was once a soldier named John.
He had just weeded the maize,
watered the carnations,
and sowed the cabbages and basil.
Now, off he marched, rifle on shoulder, rucksack on back,
with topboots, and a proper uniform.

Walking the fields, soldier John was the shame of the battalions.
He wore a **flower** on his chest, stuck his hands in his pockets, scratched
his nose, and didn't keep in step.
And to top it all he would whistle, or **sing his village's folk songs**.
The seargent told him off, the captain threatened him, and the general
punished him, all to no avail.
Soldier John carried on marching, in his **cheerful ungainly manner**,
as if he were off to market to buy some cattle or sell some beans.

Soldier John marched so far that he reached the war zone.
All the soldiers loaded their rifles and aimed. But soldier John found it
discourteous not to greet his colleagues on the other side.
He lay down his weapon, **jumped over the trench**, stepped forward,
holding out his hand.
Whereupon the other soldiers, amazed, held out their hands too.

"Fire!", yelled the sergeant.
"Shoot!", ordered the captain
"Fire!", commanded the general.
But there were so many soldiers that it took a long time to greet them.

Extract from *Soldado João* [Soldier John]

Translated by Dulce Pombeiro

Awards and Distinctions

Maria Amália Vaz de Carvalho
Grand Prize for Children's
Literature for the book
A História da Papoila
[The Poppy Story],
in 1973, which she refused,
for political reasons.

Calouste Gulbenkian Prize
for the best book of children's
literature of the biennium
1984 -1985,
for *Seis Histórias de Encantar*
[Six Enchanting Stories].

Calouste Gulbenkian Grand Prize
for the whole body of her work
in 1996.

Candidate for the
Hans Christian Andersen
Award 2004



PHOTO: ALFREDO CUNHA

Selective Bibliography

À Procura do Ó-Ó Perdido
[Looking for the Security Blanket]
Pascal Sanvic
Lua Cheia, Lisbon, 2000
(Teatro para todos)

O Limpa-palavras
e outros Poemas
*[The Word Cleaner and other
Poems]* Álvaro Magalhães
Asa, Oporto, 2000

O Gato e o Escuro
[The Cat and the Dark]
Mia Couto
Caminho, Lisbon, 2001
2.nd ed.: 2003

O Menino Eterno
[The Eternal Child]
José Jorge Letria
Ambar, Oporto, 2002

Mouschi, o Gato de Anne Frank
[Mouschi, Anne Frank's Cat]
José Jorge Letria
Asa, Oporto, 2002

A Arca dos Contos
[Chest of Stories]
(an illustrated storytelling game)
Teresa Meireles
Apenas Livros, Lisbon, 2003

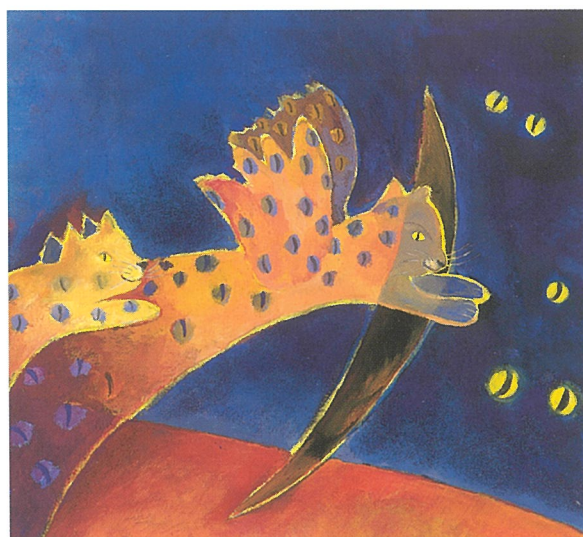
Danuta Wojciechowska | *Illustrator*



Danuta Wojciechowska was born in 1960 in Quebec, Canada. At the age of 17 she went to live in Switzerland and studied visual communication at the Zurich School of Art and Design. Searching to link design, art and education, she then went on to study education in England. Since the early eighties she has been living in Lisbon, Portugal, has married and is the mother of two teenaged children.

At first as a free lancer, and later on as creative director at Lupa Design, in Lisbon, her main concern has been to link and create bridges between illustration, design, culture and education within the broad realm of visual communication. Within this framework she has, among the most varied graphic products, illustrated schoolbooks and magazines for children and youngsters, designed book covers, produced documents for museums and created illustrated games. Danuta Wojciechowska has also collaborated in musical and theatrical productions, creating stage sets and costumes.

Some years ago she began devoting her free time to the illustration of children's books. This project soon became central to her professional life and has since earned her national and international recognition. She frequently participates in events that promote books. Prime material of Danuta's artwork is largely nourished by her expressive and creative freedom, so strongly present in the Zurich's Art and Design School. But her family origins played as well an important role. They have deep cultural roots in Switzerland, Poland, Ireland, Canada and Portugal: this last where her Swiss grand parents lived for such a long time and where she found her home and planted her own roots.



From *The Cat and the Dark*

In all this she has assimilated not only the culture and history but the imagination of enchanted European worlds of myths, traditions and fantasies: in the mountains, forests, lakes, oceans and fantastic animals.

All this underpin the strong emotions, metaphorical spirit and poetic atmosphere reflected in her illustrations and in particular the use she makes of colour and frame.

Mouschi, o Gato de Anne Frank [Mouschi, Anne Frank's Cat] brings back her family memories and stories she listened to as a child: her own father's experience as a prisoner of war, the way her mother's family at first survived Rotterdam's bombing and then helped war refugees is present at every movement of the paintbrush and is an example of this.

Her illustration is also marked by her relation and understanding of the writer's concept and motives. In books like *O Gato e o Escuro* [The Cat and the Dark], the writer commented he no longer knew who was telling the story, the text or the image. In this work where she chose the book format, the lettering and the layout of the text, she idealised it as a book for "small hands, in which the text accompanies the image and is part of it (...) a little object that expresses a visual, tactile and affective language".



From *Chest of Stories*

Danuta accepts the difficult challenge of showing in *O Gato e o Escuro* [The Cat and the Dark] what can be seen when one sees nothing after having had access to the polychromatic exuberance of discovering life.



Awards and Distinctions

Special mentions in the Portuguese Illustration Prize (Prémio Nacional de Ilustração):

- 1999 for the book *Fala Bicho* [Animal Speak] written by Violeta Figueiredo, published by Caminho.
- 2000 for the book *O Limpa-palavras e outros Poemas* [The Word Cleaner and other Poems] written by Álvaro Magalhães, published by Asa.
- 2001 for the book *O Gato e o Escuro* [The Cat and the Dark] written by Mia Couto, published by Caminho.
- 2002 for the book *Mouschi, o Gato de Anne Frank* [Mouschi, Anne Frank's Cat] by José Jorge Letria, published by Asa.

In 2003 she was awarded the Portuguese Illustration Prize for the book *O Sonho de Mariana* [Mariana's Dream] by António Mota, published by Gailivro.

Selected for the White Ravens Catalogue for the book *O Gato e o Escuro* [The Cat and the Dark] 2001.

Selected for the Bologna Exhibition of Children's Book Illustration / Fiction Category 2003 for the illustrations of *Mouschi, o Gato de Anne Frank* [Mouschi, Anne Frank's Cat].

text João Paulo Cotrim
illustration Alain Corbel
publisher Afrontamento, 2002
pp. 32

A Cor Instável

João Paulo Cotrim
Alain Corbel



Edições
Afrontamento

João Paulo Cotrim

(Lisbon, 1965)

João Paulo Cotrim still thinks of himself as a journalist, now working free-lance. He works for a television programme and regularly publishes reviews of books and comics.

He has directed "Bedeteca de Lisboa" (Lisbon Comic Strip Library) since it opened in 2002, and has organised numerous publications, exhibitions and other initiatives, perhaps the most important of which are part of the Lisbon Illustration and Comic Strip Show, which he has also directed.

João Paulo Cotrim has also written various plotlines for comic strips by artists such as Filipe Abranches, Alain Corbel and Pedro Burgos.

Alain Corbel

(France, 1965)

Alain Corbel has lived and worked in Portugal since 1997. He graduated from the School of Fine Arts in Brussels in 1988.

He works as an illustrator and comic strip artist, having published in France and Portugal. In Portugal he has worked with such prestigious authors as Luísa Ducla Soares, João Paulo Cotrim, Lídia Jorge, Pedro Rosa Mendes and Alice Vieira.

In 2002 he was awarded the Portuguese Illustration Prize for his work for *Lendas e Contos de Macau* [Legends and Stories from Macau] by Alice Vieira.

A Cor Instável | *The Unstable Colour*

This colour isn't exactly like the others and not even the doctor with all his equipment and prescriptions can cure the apparent "illness". Only the company of three friends will help her overcome the crisis which laid her so low.

The text and illustration are articulated in exemplary fashion here – João Paulo Cotrim wrote this text specifically for Alain Corbel to illustrate: simple words supported by geometric yet expressive drawings characterize the prism through which we can observe the different hues of "Special Colour's" emotions at a distance. This story reveals that "nothing is black and white, and that anyone can be a rainbow."

If I went sailing in a boat,
I would get sea-sick and turn dark green



text Nicha Alvim

illustration Madalena Matoso

publisher Temas e Debates, 2003

pp. 25

Um Concerto no Coreto | *A Concert at the Bandstand*

In 2002 Nicha Alvim and Madalena Matoso invented the character Cornélia the witch, who is already on her third adventure. Strongly atmospheric illustrations provide the background for the stories in which witches co-exist alongside aspects of our present-day everyday life with humour and unexpected creativity.

This time, her childhood friend, Sineta, who loves music, decides to organise a concert in the bandstand in one of the city parks to celebrate the coming of Spring. Despite a number of obstacles, Cornélia and her witch friends finally manage to hold the celebration with a top-class orchestra.



Nicha Alvim

Nicha Alvim learned to love stories with her mother, but it was her uncle who encouraged her to invent them for herself. Her work with children at the Ancient Art Museum (Lisbon), and with her own children and grandchildren, has helped her to keep her imagination alive. The "Cornélia the witch" collection, to which this book belongs, reflects this long experience together with her gift for story-telling.

Madalena Matoso

(Lisbon, 1974)

She has a degree in Communication Design from the Faculty of Fine Arts of the University of Lisbon, and a postgraduate qualification in Industrial Graphic Design from the Faculty of Arts of the University of Barcelona. Her professional experience with children – animation, illustration and decoration, began in 1996. In 2000 she founded a company specifically dedicated to illustration and graphic design for children's books.



They all chirped together
around her to announce
some terrible misfortune



text Maria Teresa Silva
illustration José Miguel Ribeiro
publisher Âmbar, 2003
pp. 26

Contos do arco da velha

O caldo de pedra

Texto de Maria Teresa
dos Santos Silva
Ilustrações de José Miguel
Ribeiro



Maria Teresa dos Santos Silva

(Oporto)

Maria Teresa dos Santos Silva has a degree in Romance Philology and has worked as a primary school teacher.

José Miguel Ribeiro

(Amadora, 1966)

José Miguel Ribeiro has a degree in Painting from Lisbon College of Fine Arts. In addition to his work as an illustrator, José Miguel Ribeiro has also worked in film animation. His film *A Suspeita* [The Suspect] won 25 international prizes, perhaps the most important of which was the Cartoon d'Or 2000 (for the best animation in Europe).

O Caldo de Pedra | *The Soup Made with Stone*

The story of the soup made with a magic stone is one of the best-known Portuguese folk-tales. It tells of a starving friar who only has a stone with which to make soup. By asking for a little help from various people, he is able to make a delicious broth. In this book the story is told in amusing and rhythmic rhyming verse. The humour in the text is ably and imaginatively accompanied by the ever-present humour of José Miguel Ribeiro's illustrations.

He only left the **stone**.

"Friar, what about the **stone**? Won't you eat it?"

"I'll take the **stone** with me", he replied,

"I'll use it again to keep me fed."

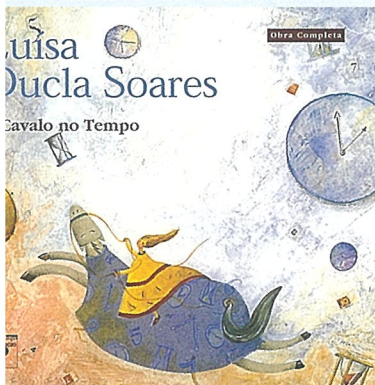


text Luísa Ducla Soares

illustration Teresa Lima

publisher Civilização, 2003

pp. 32



Luísa Ducla Soares

See page 2

Teresa Lima

Teresa Lima has a degree in Painting from Lisbon College of Fine Arts, and has worked as an illustrator since 1990. She began to illustrate children's books in 1994 and in 1997/98 she won a scholarship from the Calouste Gulbenkian Foundation with her project to illustrate a Portuguese edition of "Gulliver's Travels".

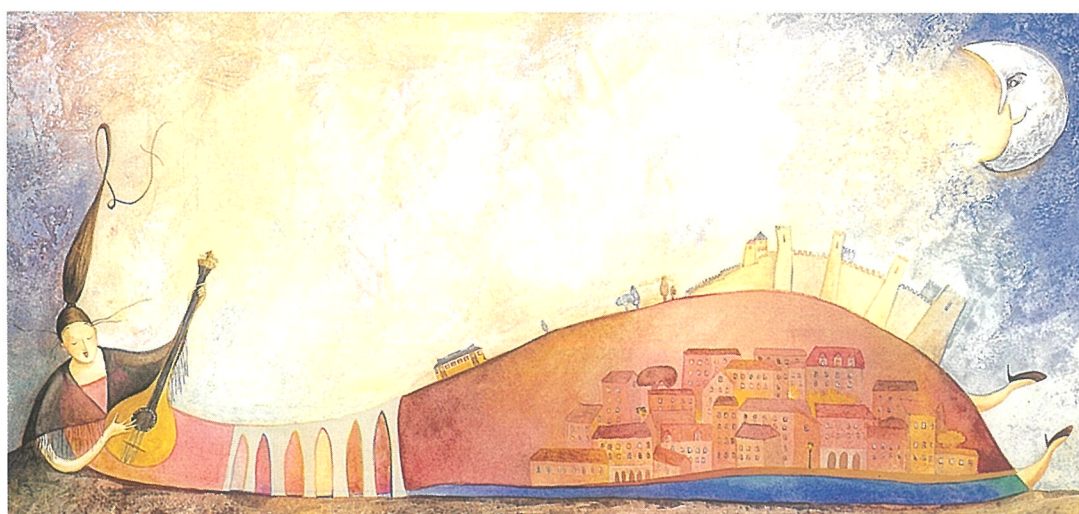
She has taken part in several exhibitions, the most important of which was the Portuguese Children's Book Illustration show at the Frankfurt Book Fair (1997) and the various editions of Lisbon Illustration and Comic Strip Show. Teresa Lima was included on the Honour List of IBBY in 1996 for her work in *A Cor das Vogais* [The Vowels Colour] and in 1998 she was awarded the Portuguese Illustration Prize for her work in *Alice no País das Maravilhas* [Alice in Wonderland].

A Cavalho no Tempo | *On Horseback in Time*

In this book time is a pretext to talk about change, history and places, and to call critical yet humorous attention to the defects and characteristics of contemporary society. The book is written in rhyme, with immensely creative use of language and images that highlight the more poetic side of the message, all of which is reflected in Teresa Lima's carefully detailed illustrations.



Lisbon
a city of light,
of blue liquid,
of hills,
a memory of earthquakes,
a tearful goodbye,
a city raised up and free.



text António Mota
illustration José Manuel Saraiva
publisher Gailivro, 2003
pp. 33

Obras de
António Mota 6

O lambão,
o teimoso e o
senhor Veloso
e outras histórias
Ilustrações de José Manuel Saraiva



António Mota

See page 17

José Manuel Saraiva

He graduated in Communication Design from the Faculty of Fine Arts of the University of Oporto and attended the Norwich School of Arts as an Erasmus scholar. José Manuel Saraiva regularly works with several publishers in graphic design and illustration of books for children and young people. His work as an illustrator has been included in several specialist publications in Portugal (especially in the Portuguese Illustration Catalogue) and abroad. In 2001 he was invited to take part in an exhibition of contemporary Ibero-American illustration at the Spanish National Library in Madrid. He received the Award of Excellence 1997 Illustration Annual from Communication Arts magazine and a special mention at the International Illustration Biennale in Barreiro /Ilustrarte 2003. Also in 2003 he was selected for the Bologna Book Fair International Exhibition.

O Lambão, o Teimoso e o Senhor Veloso *The Glutton, the Stubborn Man and Mr. Veloso*

This is a beautiful book of small stories: simple stories with a traditional fairy-tale atmosphere, classical and careful language in which the animals, friendship and dream become interlaced. The end is always unexpected, and appeals to the reader's sense of discovery and imagination, admirably reflected in the illustration: a smile to end all fear, freedom to overcome the normal bounds, and amazement with which to look on life.



Then, the fairy came out of the hole in the chestnut tree completely transformed. She was no longer a fairy, and she didn't have a cat's tail any more. She was a very pretty princess, with her fair hair in plaits, wearing a blue silk dress and golden shoes.

text José Jorge Letria
illustration André Letria
publisher Terramar, 2003
pp. 53



José Jorge Letria

See page 14

André Letria

(Lisboa, 1973)

André Letria attended the Painting course at the Faculty of Fine Arts in Lisbon. He has worked as a book illustrator since 1992, working with such well known authors as Alice Vieira, Luísa Ducla Soares and José Jorge Letria among others. He has illustrated 20 books.

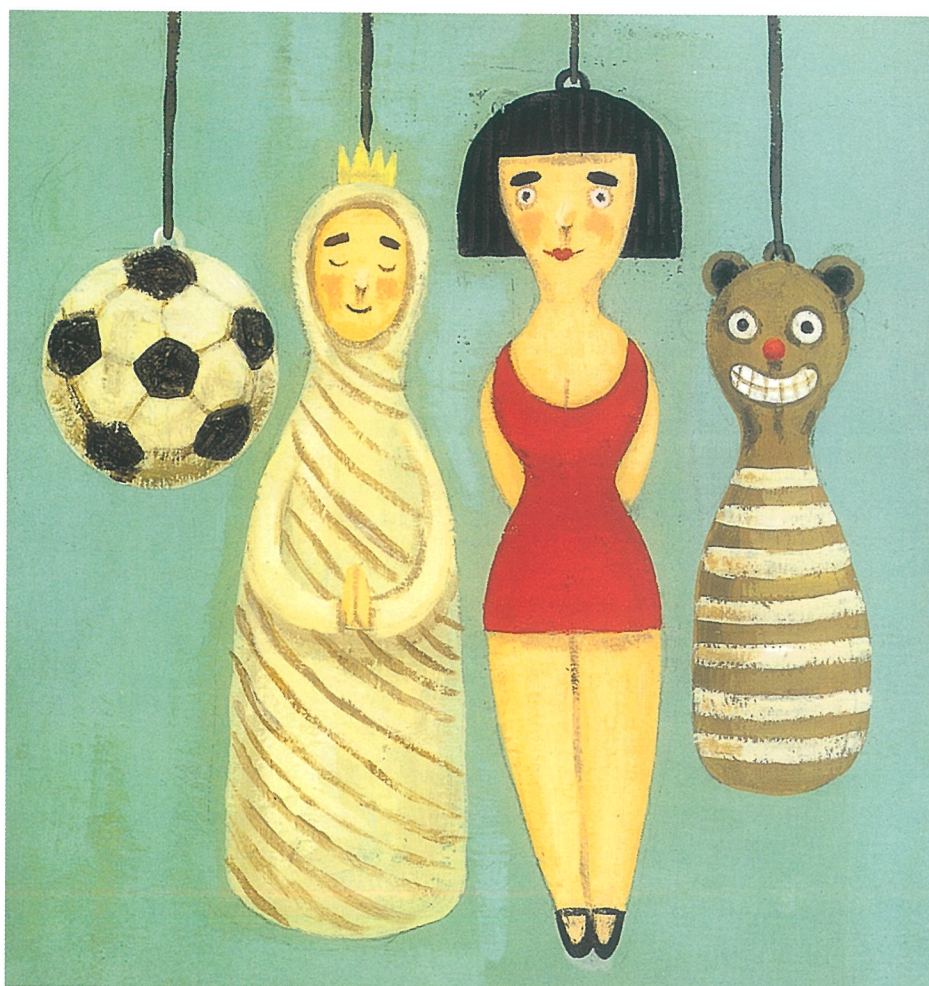
He has taken part in national and international exhibitions, the most important of which are Lisbon Illustration and Comic Strip Show (from 1998 to 2001), the Bratislava Biennale (1995), and an exhibition of Portuguese Children's Book Illustrators at the Frankfurt Book Fair (1997) and at the Bologna Book Fair International Exhibition (2003).

He has won various prizes and awards, including the Portuguese Illustration Prize in 2000, with his work for *Versos de Fazer Ó-Ó* [Lullaby Rhymes] by José Jorge Letria.

Zé Pimpão, o “Acelera” | Joe Cool, the Speed Fiend

This text is written in rhyming verse and paints an ironic portrait of the typical careless driver, absolutely convinced of his power and skill at the steering-wheel. The end of the story calls attention to the real dangers of an irresponsible and careless attitude to driving. The illustration develops throughout the book, and eventually underlines the important message in a forceful manner.

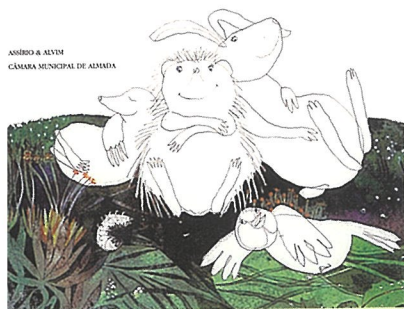
At the steering-wheel, he had no equal
He felt like a champion
and, whenever he changed gear,
his heart would beat a little faster.



text Álvaro Magalhães
illustration Cristina Valadas
publisher Assírio & Alvim, 2003
pp. 95

Contos da Mata dos Medos

texto de Álvaro Magalhães
com ilustrações de Cristina Valadas



Álvaro Magalhães

(Oporto, 1951)

He published his first children's book in 1982 and since then he has built up a distinctive body of work, which includes stories, poetry, narratives for teenagers and plays. He plays with words, ideas and sounds and he stimulates his readers to see the unusual and the banal through the codes of humour and poetic 'reason'. Considered one of the most important authors of his generation, he has received several awards and his work *O Limpa Palavras e outros Poemas* [The Word-cleaner and other Poems] was distinguished as the best text published in 2000 and 2001 by the IBBY – Portuguese Section. In 2002 this work was included in the Honour List of the Christian Andersen Prize

Cristina Valadas

(Oporto, 1965)

She graduated in Arts from the Oporto College of Fine Arts in 1992 and obtained a postgraduate qualification in Textile Design in 1994. She has received several awards as a painter, including the Almada Negreiros Prize in 1997 and the Maluda Prize in 2000. She is also an acclaimed illustrator and received the Gulbenkian Award for Children's Literature in 2000 for her work in *Herbário*, written by Jorge Sousa Braga.

Contos da Mata dos Medos | *Stories from Fear Wood*

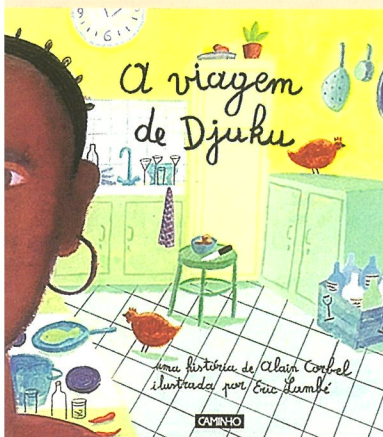
The main characters in these stories are the hedgehog, the titmouse, the mole, the snail and the caterpillar. It is through their adventures, fears and curiosity that the authors show us *Mata dos Medos* [The Fear Wood] and its development over time, and above all draw attention to the need to preserve the wood.

Mata dos Medos really exists: it stretches in a 5-kilometre wide strip along the coast near Lisbon. It is part of a Protected Landscape area and here it stands as an example to raise our awareness for the importance of nature and conservation.

“Do you have a minute?” he asked.
“Not now – I’m busy hedge-hogging”,
replied the Hedgehog.



text Alain Corbel
illustration Eric Lambé
publisher Caminho, 2003
pp. 35



Alain Corbel

(France, 1965)

He has lived and worked in Portugal since 1997. He has illustrated several books by Portuguese authors. 'Djuku's Journey', originally published in Portuguese, is Alain Corbel's first text. In the future he intends to continue to write and illustrate his own stories.

Eric Lambé

(Belgium, 1966)

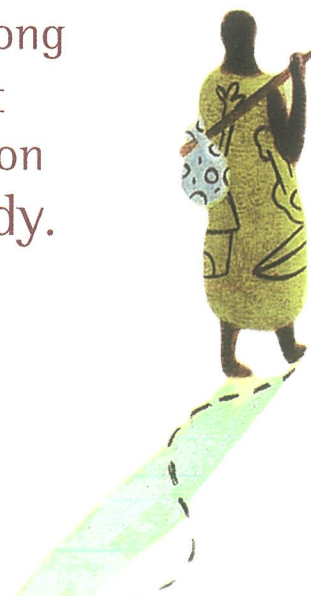
Having spent the first years of his childhood in Congo, he now lives in Brussels, where he works as an illustrator and a comic strip author.

A Viagem de Djuku | *Djuku's Journey*

Djuku has to leave but takes with her all the memories of the village she has left behind. And she will want to share them if anyone wants to listen. A moving book which speaks about the 'other', about all those who have had to leave home and live alongside us but do not attract our attention and whose life-story we rarely wish to know. Djuku is one of these people who have come here from a far distant land; this is a piece of her story.



She looks at it for such a long time and so passionately that everything her eyes alight upon becomes part of her body.



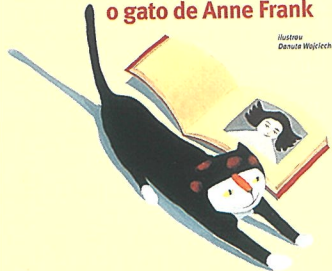
from
10
upwards

text José Jorge Letria
illustration Danuta Wojciechowska
publisher Asa, 2002
pp. 36



Mouschi, o gato de Anne Frank

ilustração
Danuta Wojciechowska



ASA

José Jorge Letria

(Cascais, 1951)

He graduated in Law and History. He has worked widely in the fields of politics and journalism. He has written and performed songs on several LP's, and has composed music for films and theatre.

As a writer, he has published over twenty collections of poetry for adults, in addition to more than twenty titles for children and young people.

Danuta Wojciechowska

See page 4

Mouschi, o Gato de Anne Frank *Mouschi, Anne Frank's Cat*

José Jorge Letria and Danuta Wojciechowska enter the world of Anne Frank to recount the experience of the young girl who hid with her family in the attic of a house in Amsterdam for several years.

Through the eyes of Mouschi, Anne's pet cat, we experience the drama of their attempts to escape the Nazi terror and their hopes for a liberation that came too late to save them.

The illustration provides the right backdrop to the dramatic story of Anne Frank. Sombre colours are broken by the strength of the reds that emerge, symbolising Anne's intensity and energy.

I was also present at real sewing marathons when Anne and the rest of the family would use pieces of cloth sewn together to block any space through which the slightest chink of light might escape.

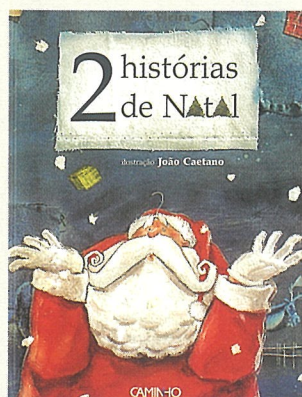


text Alice Vieira

illustration João Caetano

publisher Caminho, 2002

pp. 36



Alice Vieira

(Lisbon, 1943)

Alice Vieira graduated in English and German and began her career as a journalist in 1964. Attracted to children's literature early in her career, she went on to great success in the 80's, having received an award for her first book in 1979.

In 1994 she received the major Calouste Gulbenkian Children's Award for her collected work and in 1996 and 1998 she was the Portuguese candidate for the Hans Christian Andersen Award. Several of her works were selected for the White Ravens.

Alice Vieira is now one of the most important Portuguese writers for young people. Several of her works have been published abroad.

João Caetano

(Mozambique, 1962)

João Caetano graduated from Oporto College of Fine Arts.

He has been a professional illustrator since 1981 and has illustrated over 30 titles in children's and young people's literature in Portugal and Spain.

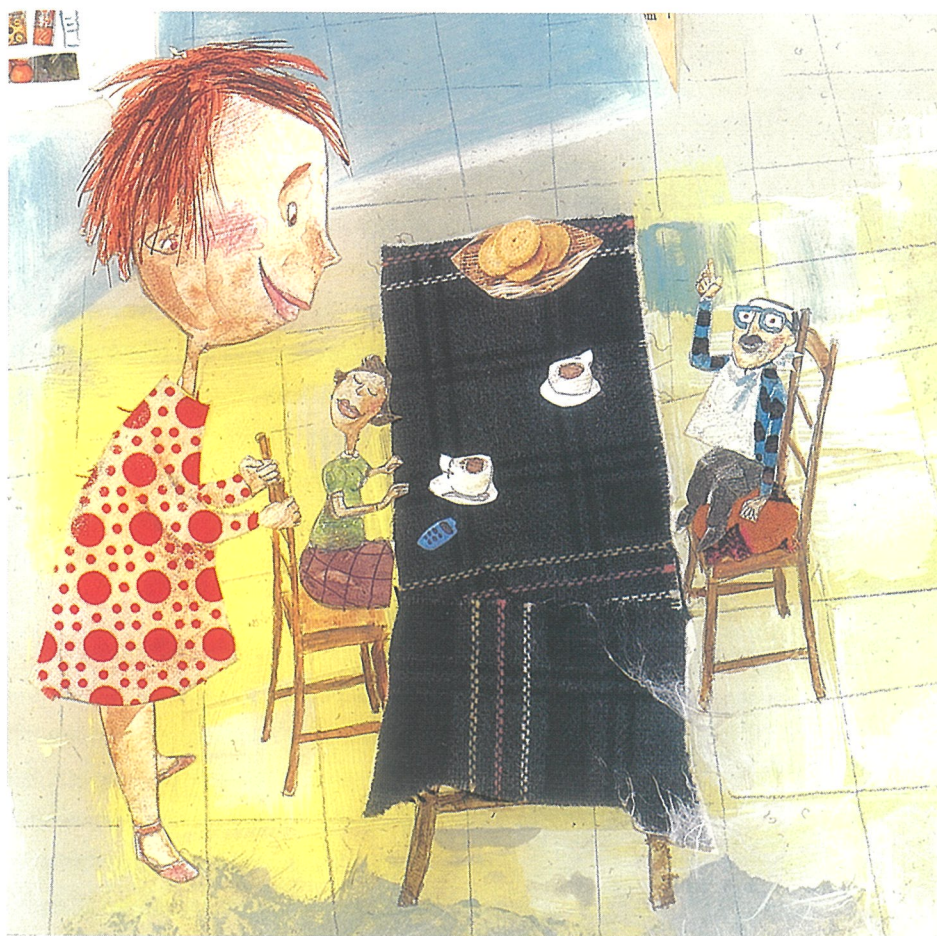
In tandem with this activity, he has taken part in several painting exhibitions. He was included in The Best of..., in the BIB illustration competition, Czechoslovakia, in 1995, and won a Special Mention in the "Scarpetta d'Oro" competition in Italy, in 2000. In 2001 he was awarded the Portuguese Illustration Prize for his work for *A Maior Flor do Mundo* by José Saramago. João Caetano has one of the most poetic styles in current Portuguese Illustration.

2 Histórias de Natal | *Two Christmas Stories*

Two very original Christmas stories in which the roles of parents, children and Santa Claus are inverted in such a convincing way that in the first story, it is apparently the daughter who takes care of the parents and their whims, so typical of contemporary adults.

In the second story the great question is: what present can you give to the Santa Claus who throughout our lives has always given us what we asked for? What can we do to convince him not to give up in spite of his exhaustion?

Alice Vieira's attention to the foibles of contemporary society is present throughout this book.



She used to send them to work for a while with other adult friends.

They would shut themselves up in the bedrooms with their mobile phones and computers, and she was left in peace.

text Luísa Fortes da Cunha
publisher Presença, 2003
pp. 108

Teodora e o Livro dos Feitiços *Teodora and the Book of Spells*

According to Portuguese folk tradition, the seventh daughter in any family turns into a fairy on her twelfth birthday. This is the story of Teodora, who will have lots of adventures in a world peopled with gnomes, elves and trolls in parallel with the normal life of a girl of her age.

Now coming up to her fifteenth birthday, Teodora anxiously awaits another Fairies' Annual Meeting. In addition to her having to prepare a magic potion for a competition, this will be a decisive meeting for the young fairy. But her Book of Spells is stolen, which puts the very existence of the Parallel World in jeopardy ...

This is the third volume in the collection which combines Celtic and Portuguese tradition with magic, enchantment and humour. The result is a book which was a great success among young readers.

Alberto and Camila

Luísa Fortes da Cunha

She graduated in Physical Education from Lisbon Higher Institute of Physical Education in 1987, and underwent training in Strasbourg in 1990 with a Council of Europe scholarship. She has a Masters degree in Sports Training Management and a postgraduate qualification in Special Education. She has written many academic works in her specialist area and articles on safety in children's sport, but her first book for children's and young people was *Teodora e o Segredo da Esfinge* [Teodora and the Secret of the Sphinx], which was so popular with young readers that a second edition had to be produced only three months after the first publication.

The last days of September were always very "special" for Gioconda. The beginning of the season with its social events and parties after the holidays was something she never missed. This time, it was fundamental that she be prepared for these meetings. Gioconda had spent her holidays in Brazil, and had come back with a beautiful tan she had got on those fabulous beaches of the North-East.

Ruca and Cacá, the mischievous twins who Gioconda as their mother claimed were lovely, were also nicely tanned. What had not changed was Cacá's straight hair and Ruca's spiky mop-top.

Even in Brazil, Gaspar, Gioconda's husband, had not been able to resist the temptation to look at the obituary pages in the local newspaper. There was no telling if a client from his nutrition clinic might not turn up dead after stuffing himself with those delicious chicken legs with catupiri cheese or those tasty hamburgers they served in Brazilian snack-bars or even those delicious cheese scones which melted in the mouth.

As for Teodora, after the Annual Fairies' Conference held on 21st June, the Summer solstice, in Centum-Cellas, she had stayed at the Faias' house in Rua das Valquírias number 13. Her godmother Gioconda had not allowed Teodora to go on holiday with them to Brazil. Gioconda had left a list of tasks which meant that poor Teodora, even with the help of Robin and David, her domestic gnome and elf, had to spend the Summer cleaning the house, ironing and preparing her godmother's party dresses.

One day, Teodora was in the twins' room dusting, when she heard a huge commotion going on outside.



text António Mota
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pp. 180

ANTÓNIO MOTA

Filhos de Montepó



António Mota

(Baião, 1957)

António Mota is a schoolteacher. He has written for children and young people since 1979 and has published around forty titles. He has won several prizes, the most important being the Portuguese Writers Association Prize in 1983 and the Calouste Gulbenkian Prize for Children's Literature in 1990.

He is a very popular author of stories for teenagers, poetry and short stories for children, which are often based on childhood and youth experiences in rural settings.

Filhos de Montepó | *Children of Montepó*

Abílio is 13 years old and lives in a rural Portuguese village. With the authenticity and sensitivity which characterize his writing, tempered by his humour and irreverence, António Mota tells the story of this youngster who is trying to find his own way in life, to understand his own life and that of the people who surround him. At the same time as he meets his first love, rebels against his embarrassing father and against the village that limits him, and grows up, he searches for something beyond the horizons of a little village life.

It was already night when they suddenly appeared. They were all on foot, and walked unhurriedly, in front of, behind and beside a cart.

The cart was covered with a grey tarpaulin, which was dotted with badly-sewn patches.

The old cart was pulled by a donkey so thin and covered with scabs and flies it could hardly stand up.

A boy was driving the donkey and he seemed to enjoy whipping it. He whipped it furiously with a thin stick. The cracking sound echoed down the valley and made you feel sorry for the donkey as it sounded on all sides.

The donkey walked slowly. There were four black dogs with it. The dirty and skinny dogs sniffed their way along the cobbled village street, which was dotted with the dry dung of the goats, cows and sheep which were driven through the village at least twice a day.

The cartwheels slowly squeaked their way through the village and the cart stopped in Montepó square. They left it very close to the fountain, under an oak tree which was hundreds of years old, with an enormous trunk and crown which offered a safe nesting site for birds.

My brother Toninho, who had been with me in the window watching the strangers go past, was frightened. Standing on a chair, he whispered, "Perhaps they are going to steal the sheep from us. There's no lock on the door ... it's only on the latch."

"Be quiet, Toninho. Why would they want to take a sheep?"

"To eat ... I bet they would take it! They're as greedy as starving dogs," my brother insisted.

At the time, he was very short, despite the fact that he was born only eleven months after me.

"Be quiet, Toninho. Remember the sheep is about to lamb in a few days' time. Nobody would eat an animal with baby animals inside."

"I'm afraid..." whimpered my sister Rosa, who was standing on another chair.

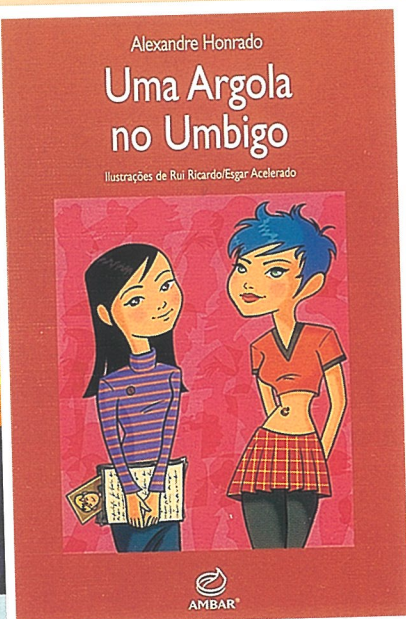
Rosa always seemed to have a cold, and there was always dry mucus stuck to her nose.

Although she was already quite tall and wore her hair in plaits, she wasn't old enough to go to day school or Sunday school.

Now that I don't need to hide anything and I want to tell the story as it really happened, I can say that I wasn't entirely comfortable myself. But as I was the eldest, I knew I had to put on a brave face for my brother and sister, who were always easily frightened.

from
11
upwards

text Alexandre Honrado
illustration Rui Ricardo/
Esgar Acelarado
publisher Âmbar, 2002
pp. 168



Alexandre Honrado

His writing is characterised by a vigorous and agile style, where humour and realism are inter-linked, with original and appealing results for young readers. He has been published in Portugal and abroad and has written dozens of books, including school textbooks. He writes for children and young people but also for adults.

Uma Argola no Umbigo | *Pierced Navel*

Through the eyes of a teenage girl, Alexandre Honrado tells us about the fantastic, real and cruel world of adolescent life. Its concerns and the proportions these concerns assume, the need for self-affirmation and confrontation, are dealt with in direct speech, without paternalism or easy demagoguery but with humour and amusement, which here act as an excellent means to set in due proportion the “drama” of adolescent life as it is experienced by the adolescents themselves.

My life is like one of those computer games you play on a console, something invented by a skinny little Japanese man full of electronic imagination, or by a fat red-faced American, who eats hamburgers dripping with ketchup while he invents a combat game where everyone dies at the end, even the player, sadly and irremediably assassinated by his lack of patience, by the wasted time, so much extraordinary life to use that was uselessly wasted.

The difference is that no matter how interactive it may be, the domestic console is not in my hands.

I had woken a little late, it's true; time is always a violent thing and real time is different from what time my body tells me it is. To further complicate my complicated life, to add to the fact that I was late, the water in the shower was cold, it drilled into my head like an ice pick, a penguin's beak at the South Pole, a polar bear's claw at the Zoo, an iceberg off the coast of Greenland, a star's latest love on the front page of a magazine – you know the type: “this is the boyfriend I want to show off this week, I don't love him but he's what I can show off for now, off course I'm cold, if I was sentimental, how would I get rid of him and find someone better looking?”

And to top it all, I had nothing nice to wear, and that made me even later, because the clothes I had chosen the night before looked like they were two hundred years old, mouldy and smelly, worn out and stained, with marks that had been left there in prehistoric times. There was no doubt about it – I was wearing fossils ...

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For further information
please address enquiries to:

Campo Grande, 83 - 1.º

P - 1700-088 Lisboa (Portugal)

Phone: +351 21 798 21 43/5

Fax: +351 21 798 21 41

iplb@iplb.pt

www.iplb.pt

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lupa@netcabo.pt

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For Foreign Rights:

Afrontamento

Rua de Costa Cabral, 859

4200-225 PORTO

phone: + 351 225 074 220

fax: + 351 225 074 229

email: afrontamento@mail.telepac.pt

Âmbar

Rua Manuel Pinto de Azevedo, 363

4100-321 PORTO

phone: +351 226 151 400

fax: + 351 226 171 407

email: livros@ambar.pt

Apenas Livros

Alameda das Linhas de Torres, 97 - 3.º Dt.º

1750-140 LISBOA

phone: +351 217 582 285

fax: +351 217 582 285

email: apenaslivros@oninetspeed.pt

Asa

Av. da Boavista, 3265 – sala 4.1

phone: +351 226 166 030

fax: +351 226 155 346

email: edicoes@asa.pt

Assírio & Alvim

Rua Passos Manuel, 67B

1150-258 LISBOA

phone: +351 213 583 030

fax: +351 213 583 039

email: assirio@assirio.pt

Caminho

Av. Almirante Gago Coutinho, 121

1700-029 LISBOA

phone: + 351 218 429 830

fax: +351 218 429 849

email: caminho@editorial-caminho.pt

Civilização

Rua Alberto Aires de Gouveia, 27

4050-023 PORTO

phone: + 351 226 050 900

fax: +351 226 050 999

email: civil@mail.telepac.pt

Gailivro

Rua Industrial de S. Caetano, 99

4405-191 CANELAS

phone: +351 227 116 013

fax: +351 227 126 223

email: gailivro@gailivro.pt

Presença

Rua Augusto Gil, 35A

1049-043 LISBOA

phone: +351 217 992 200

fax: +351 217 975 560

email: info@editpresenca.pt

Temas e Debates

Rua Prof. Jorge da Silva Horta, 1

1500-499 LISBOA

phone: +351 217 626 003

fax: +351 217 626 156

email: temas@temasdebates.pt

Terramar

Av. António Augusto Aguiar, 74 r/c Esq.

1069-129 LISBOA

phone: +351 213 156 874

fax: +351 213 142 248

email: edit.terramar@mail.telepac.pt

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