



Portuguese Children's Books



A selection of 14 books for children and young people published in 2008, featuring Cristina Valadas, the winner of the Portuguese National Illustration Prize 2007.

General Directorate for Books and Libraries
Portuguese Ministry of Culture

www.dgib.pt



Cristina Valadas | illustrator

Winner of the Portuguese National Illustration Prize 2007

Selected Works

Mente semente
Emílio Remelhe
Gémeo, 2008

Um Problema Muito Enorme - Novíssimos Contos da Mata dos Medos
Álvaro Magalhães
Texto, 2008

Irmão(o)
Eugenio Roda
Gémeo, 2008

O Rapaz que Sabia Acordar a Primavera
Luísa Dacosta
ASA, 2007

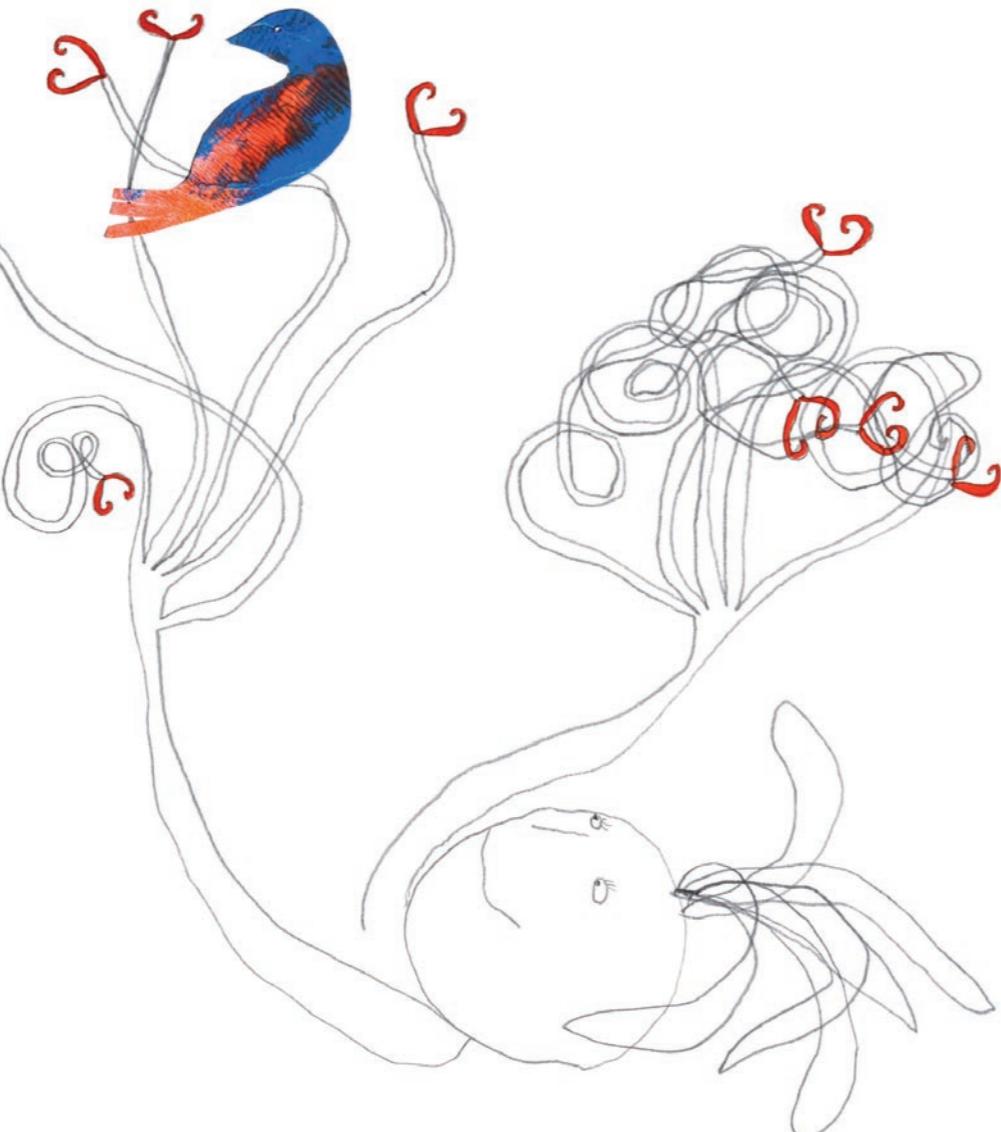
O Guarda Rios
Eugenio Roda
Gailivro, 2007

A Visita da Estrela
Mário Cláudio
Três Tristes Tigres, 2007

A Criatura Medonha
Álvaro Magalhães
Texto, 2007

A Estrela
Manuel Alegre
Dom Quixote, 2006

O Sítio entre o Céu e a Terra
Octávio Cunha
Gémeo, 2005



[Oporto, 1965]

Cristina Valadas is a graduate in Painting from the Faculty of Fine Arts, Oporto and has held twenty solo painting exhibitions, with another five featuring her illustrations.

She has won a number of prizes and awards, including the Maluda Prize in 2000; the Painting Prize at the Maia '98 Biennial; the 1997 Almada Negreiros Prize; as well as the Gulbenkian Prize for Children's Literature, in 2000, for work published between 1998 and 1999; and the Portuguese National Illustration Prize 2007 for *O rapaz que sabia acordar a Primavera*.

Cristina Valadas was selected for the Bologna Illustrators Exhibition in 2009.
www.cristinavaladas.no.sapo.pt



O RAPAZ QUE SABIA ACORDAR A PRIMAVERA

This "little tale", written by Luísa Dacosta and illustrated by Cristina Valadas, is a stream of delicate words, evoking trees, stones, flowers and birds. Individual and poetic, each word is placed as if on stage, building gradually into the revelation of spring. The illustration is in perfect harmony with the text, through its subtle movements and wonderful moments of sudden colour. More than a story, *O Rapaz que sabia acordar a Primavera* is a part of nature.

Once there was a boy. He'd been born in the mountains, among the wild crags, pines and clear waters. His granite home sat under the grimace of stern-faced boulders, huge and overwhelming some of them; like the castle ruins of the Moorish Emir who snatched away girls on their wedding night; in the stories of the old women, at least. His mother and father were always counting their pennies, buying and selling sheep, hens and eggs. But the boy knew, in his six year old wisdom, that money couldn't buy a dream and he carried on with his games of thinking and pretending, on the banks of the stream, as it babbled over rocks running swiftly and narrow – before spreading out into a pool under the Roman bridge, among the elms.

Contos da Mata dos Medos
Álvaro Magalhães
Assírio & Alvim, 2003

Contos da China Antiga
José Jorge Letria
Âmbar, 2002

Diálogos
Manuel Alegre
Gémeo, 2001

A Rapariga e o Sonho
Luísa Dacosta
ASA, 2001

Robertices
Luísa Dacosta
ASA, 2001

Poema com Asas
Jorge Sousa Braga
Assírio & Alvim, 2001

Diário de Bordo
Jorge Sousa Braga
Gémeo, 2000

O Herbário
Jorge Sousa Braga
Assírio & Alvim, 1999

OBRA COMPLETA DE LUIZA DACOSTA PARA A INFÂNCIA
O Rapaz que Sabia Acordar a Primavera



O rapaz que sabia acordar a Primavera
[The boy who knew how to awaken spring]
Text: Luísa Dacosta
ASA, 2007
pp. 32
Age: from 6 up
Size: 25 x 21 cm
ISBN: 978-972-41-4985-1

from

4

upwards

illustration	Madalena Matoso
text	Isabel Minhós Martins
publisher	Planeta Tangerina, 2008
pp.	32
isbn	978-989-8145-03-1
size	19,5 x 22 cm



O meu vizinho é um cão [My neighbour is a dog]

"My apartment block had always been quiet. There was never anything going on. Until one day, an enormous removal van stopped right in front of our door ..."

And who should move in but a dog. Friendly, smoked a pipe. Then came the elephant couple and, later, the crocodile. A rather unusual group of neighbours, much to the delight of the girl who invites us into this lovely, happy building. Her parents, however, are a bit suspicious... but we're not quite sure why...

O meu vizinho é um cão won the Best Illustration for Children's Literature Prize at the Amadora International Comics Festival.

Madalena Matoso
(Lisbon, 1974)

Madalena Matoso graduated in Communication Design at the Lisbon Faculty of Fine Arts. In 1999, she and three friends created Planeta Tangerina, a company specialized in communication for children and young people, in which Madalena works on illustration and graphic design. Planeta Tangerina is responsible for some of the best books for children recently published in Portugal. Madalena Matoso received two Honourable Mentions at the Portuguese National Illustration Prize, in 2006 and 2007, for her works *Uma mesa é uma mesa. Será?* and *Quando eu nasci*. Her works have been published in Spain (QOQ) and Italy (Topipittori).

Isabel Minhós Martins
(Lisbon, 1974)

Isabel Martins studied Communication Design at the Lisbon Faculty of Fine Arts.

Her first professional experience was in an agency dealing with pedagogical material, where she worked on educational projects. She went on to found Planeta Tangerina, where she does what she likes best: writing and creating stories.

She has written for children's magazines, worked on texts for comic strips and animated films, provided content for the educational services of museums and on other pedagogical projects.

In 2008 she received an Honourable Mention at the Compostela International Prize for Illustrated Books.



[...]

My parents immediately thought it was a little odd to have a **dog as a neighbour**. They say we'll have hair all over the stairs. That he'll hide bones in the weirdest places... And that he'll sometimes scratch himself in a rather rude way... But I like him. I like seeing him **playing saxophone** on his balcony or blowing smoke rings from his red pipe. He's so nice that he brings us home the **newspaper** everyday.

from

3

upwards

illustration	Bernardo Carvalho
publisher	Planeta Tangerina, 2008
pp.	32
isbn	978-989-8145-07-9
size	19,5 x 22 cm



Bernardo Carvalho

(Lisbon, 1973)

Bernardo Carvalho studied Communication Design at the Lisbon Faculty of Fine Arts. A lover of comics, travel, photography and the sea, he is a member of Planeta Tangerina and has illustrated books for children and young adults. *Pê de pai* won two Honourable Mentions: one at the Portuguese National Illustration Prize 2006 and another at the Best Book Design from all over the world. This and other works have been published in French, English and Spanish.

Um dia na praia [A day at the beach]



There are many ways to tell a story. And one of them is without words, in silence, just listening to the sound of the sea. In this book, the images follow the movements of a day at the beach which ends in a completely unexpected way.

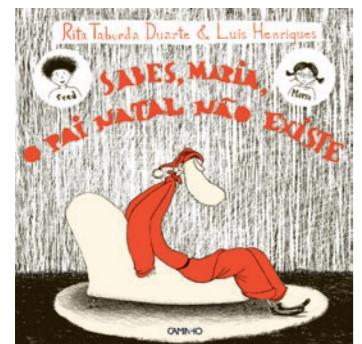
Um dia na praia is illustrated by Bernardo Carvalho, who also produced *Pê de pai*, and whose illustration has a surprisingly narrative quality through its simplicity, humour, humanity and tenderness.

from

5

upwards

illustration Luís Henriques
text Rita Taborda Duarte
publisher Caminho, 2008
pp. 32
isbn 978-972-21-2007-4
size 24 x 24 cm



Sabes, Maria, o Pai Natal não existe [There's No Santa Claus, Mary]

An enormous problem: when children stop believing in Father Christmas, he's filled with such self-doubt that he ends up having to go to a psychologist. The problem is finally solved quite simply and Father Christmas, tubby, red and loaded with presents for everyone, is not going to stop existing.

To the North Pole he went, homeward.

The reindeer galloped as they soared.

Santa looked in the rear-view mirror

And saw nothing but his red hat.

It made him wonder, quite upset:

"Can it be true I don't exist?"



They took him to a Psychologist.

He yammered on, but this was the gist:

"I'm not sure I really exist.

Maybe yes,

maybe no.

It's just that some kids

Don't believe

In me".

So the doctor

Came up with a solution:

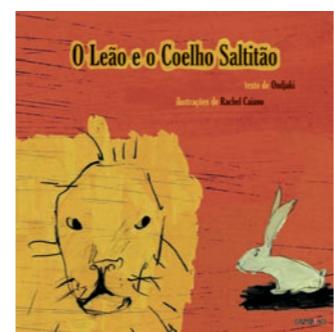


from

6

upwards

illustration Rachel Caiano
text Ondjaki
publisher Caminho, 2008
pp. 44
isbn 978-972-21-2011-1
size 24 x 24 cm



O Leão e o coelho saltitão [The Lion and the Jumping Rabbit]

Based on an oral tale from Angola, Ondjaki has written a hilarious story about the difficulties of friendship between a lion and a rabbit: two enchanting characters that virtually leap off the page. In keeping with the oral tradition from which it comes, Ondjaki's tale makes us think not only about human nature but also the very laws of nature itself.

A vast, mysterious world of subtle delicacy and fantasy, Rachel Caiano's illustration makes this highly colourful forest irresistible.

"Rabbit, my great good friend!" the Lion greeted him.

"Lion, old man! How's your health?"

"My health's all right, it's the hunger that's bad. I can't stand to eat any more tasteless roots and fruit. I want meat: fresh meat, and lots of it! Know what I mean?"

"I do know, old man", the Jumping Rabbit replied, keeping his distance all the time lest the king decide to assuage his hunger with the meat of a friendly rabbit.

"Come closer", said the Lion.

"No thanks, old man, I'm fine where I am. Besides, it's hot today, there's no reason to snuggle up. You wanted to talk to me?"



Ondjaki

(Luanda, 1977)

Ondjaki completed his degree in Sociology, in Lisbon, with a study on the Angolan writer Luandino Vieira. A versatile young talent, he has held two solo painting exhibitions, in Angola and Brazil, and has co-directed a documentary about his town (*Oxalá Cresçam Pitangas*, 2006).

Since 2000 he has written novels, poetry and children's books; with some of his works having been translated into English (Aflame Books), French, (La Joie de Lire) and Italian (Lavoro), among other languages.

In 2008, Ondjaki was awarded the Camilo Castelo Branco Prize by the Portuguese Writers' Association for his novel *Os da minha rua*; as well as receiving the Grinzane for Africa award, in the young writers' category. www.kazukuta.com/ondjaki

from

8

upwards

illustration	António Modesto
text	Fernando Pessoa
publisher	Porto Editora, 2008
pp.	48
isbn	978-972-0-71665-1
size	24,8 x 27,8 cm



António Modesto

(Aguiar da Beira, 1957)
Having studied Painting and Design at the Faculty of Fine Arts in Oporto, António Modesto now lectures on Illustration and Graphic Design at the Faculty of Arts in Coimbra and has his own studio. He has illustrated more than twenty books and participated in several international exhibitions, namely at BIB – Bratislava (1983 and 1993); Premi Catalònia d'Il·lustració – Barcelona (1988, 1993 and 1997); Bologna Illustrators Exhibition (2001) and in Japan, at the Itabashi Museum (2001), among others. In addition to winning several awards, Modesto was nominated for the IBBY Honour List in 1998 and was a candidate for the Hans Christian Andersen Prize in 2002.

Fernando Pessoa

(Lisbon, 1888-1935)
Fernando Pessoa is the most universal and best-known Portuguese poet. He wrote under a variety of heteronyms, creating nearly thirty different personae but during his life, apart from his English poems, only *Mensagem* (Message) appeared in print. In 1915, he founded the magazine *Orpheu* which signalled the beginning of modernism in Portuguese literature. The systematic publication of his works, which have been studied and translated all over the world, began in 1942 and continues to this day.

Poesia de Fernando Pessoa para todos [Fernando Pessoa's poetry for everyone]

Did you know that Fernando Pessoa wrote some poems for children? Some are really funny, and they have been chosen and arranged by José António Gomes for this anthology; which includes other poems young readers will certainly enjoy. The painter António Modesto has illustrated the poet's world.

I come to the window

To see who's singing.

A blind man and his guitar

Are out there weeping.

Both sound so sad...

They form a unity

That roams the world

Making people feel pity.

I'm also a blind man

Who roams and sings.

My road is longer,

And I don't ask for anything.



from

5

upwards

illustration	Afonso Cruz
text	António Manuel Couto Viana
publisher	Texto, 2008
pp.	32
isbn	978-972-40-3730-1
size	21 x 25 cm



Afonso Cruz

(Figueira da Foz, 1971)

Afonso Cruz studied at the Faculty of Fine Arts, Lisbon and the Madeira School of Art. He has worked on many animated films, in advertising and also has a band, The Soaked Lamb, for which he writes songs, plays and sings. His illustrations have appeared in magazines, school books, storyboards and adverts. In recent years, he has become increasingly well-known as an illustrator of children's books, having worked with renowned writers such as José Jorge Letria, António Manuel Couto Viana and Alice Vieira.

afonso-cruz.blogspot.com

António Manuel Couto Viana

(Viana do Castelo, 1923)

António Manuel Couto Viana is a director, translator, poet, dramaturge and essayist. His passion for theatre began when, as a five year old, he inherited the Teatro Sá de Miranda, in Viana do Castelo, from his grandfather. It was here that he would later premiere his first children's play, *A rosa verde*. He has always been in contact with children's theatre companies and has directed and run opera companies at Teatro Nacional de São Carlos, O Círculo Portuense de Ópera and the Companhia Portuguesa de Ópera. He has also run the Teatro do Gerifalte, where a number of important names in Portuguese theatre made their first appearance.

Couto Viana's poetry began appearing in print in 1948 and he has now had over a hundred books published, with several translated into French, English, Spanish and Chinese.

Bichos diversos em verso [Diverse creatures in verse]

"It is rare indeed to have, in the same book, a great poet who knows how to translate music into words and then turn them back into music, as well as an excellent children's writer, who has always stamped the seal of quality on whatever he has written for them, with neither concessions nor patronising. António Manuel Couto Viana once more shows these combined gifts of poet, dramaturge, essayist and writer of memoirs in this book which adults and children will read again and again with unending enchantment".

António Torrado



Puss in a shoe

My little Cat

sleeps in a shoe.

But says

that's not

what he wants to do:

a warm Woollen mitten

would please more this kitten,

And that's why he's spittin'!

from

6

upwards

illustration João Fazenda
text Matilde Rosa Araújo
publisher Caminho, 2008
pp. 32
isbn 978-972-21-1979-5
size 23 x 29 cm



João Fazenda

(Lisbon, 1979)

A graduate in Painting from the Faculty of Fine Arts, Lisbon, João Fazenda lives and works between Lisbon and London. His professional life began as an illustrator in 1999. In recent years, he has also worked in film animation and taught at Arco (an Independent Art School). He has taken part in various group and solo exhibitions in Portugal, Italy, Spain, Switzerland and Corsica.

João Fazenda's work has been awarded numerous prizes, including: Best Portuguese Comic Strip Book at the Amadora International Comics Festival (2000); Awards of Excellence – Society of News Design (USA) in 2002, 2003, 2006 and 2008; 3x3 Proshow Competition (USA); and, in 2007, he was awarded the Stuart Prize for the best illustration in the Portuguese press.
www.joafazenda.com

Matilde Rosa Araújo

(Lisbon, 1921)

Fiction writer, poet, columnist and pedagogue, Matilde Rosa Araújo graduated in Romance Philology (1945), at the Faculty of Letters, Lisbon. Having taught for over forty years in secondary schools specialising in professional training, she was also a teacher on the first Children's Literature course in Portugal. The author of stories and poetry for adults and over two dozen children's story and poetry books, Matilde Rosa Araújo has received various prizes.

História de uma flor [A flower's story]

The story of this flower is the story of the Portuguese Revolution of April 1974, which brought the Fascist regime of forty years to an end. It's the story of a dark flower, never touched by the light. One day, the flower is surprised by the dawn sun, which gives her life and colour; stirring a boy to pick her and take her off to discover "an open hearted world" with many other deep red flowers, just like her. The flower's story is a hymn to joy and freedom, in praise of life, which everyone will want to share.



– What do you want to say to us, **flower**? – asked the frogs.
– What do I want to say to you? – and the flower, **red**, with green leaves and a proud stem, roots deep in the earth, answered:
– What do I want to say to you? I'm your **friend**, really!
You looked after me when I was hungry for the sun, looking so kindly on me, like brothers. You helped me not to die.
The **frogs** smiled – they knew how to **smile**.
And said to her:
– Thank you, too.
You gave us hope. We were living here alone with the **blood of night** on our skins and the green of the limes in the still waters.
And the flower smiled, opening the bright red of her **petals**, the bright green of her leaves – flowers can also **smile**.



from

6

upwards

illustration Pedro Burgos
text João Paulo Cotrim
publisher Calendário de Letras, 2008
pp. 32
isbn 978-972-8985-19-6
size 22,5 x 22,8 cm



Pedro Burgos

(Lisbon, 1968)

Pedro Burgos lives and works in Lisbon, dividing his time between teaching, comic strips, illustrations and playing with his two daughters. In 1984, he won a competition and, since then, he has been working as a comic strip author and illustrator for several Portuguese magazines and newspapers. He has shown his work in different group exhibitions, in Portugal and abroad. His first solo exhibition – City in Flames – took place at the Lisbon Illustration and Comic Strip Festival .
www.pedroburgos.com.sapo.pt

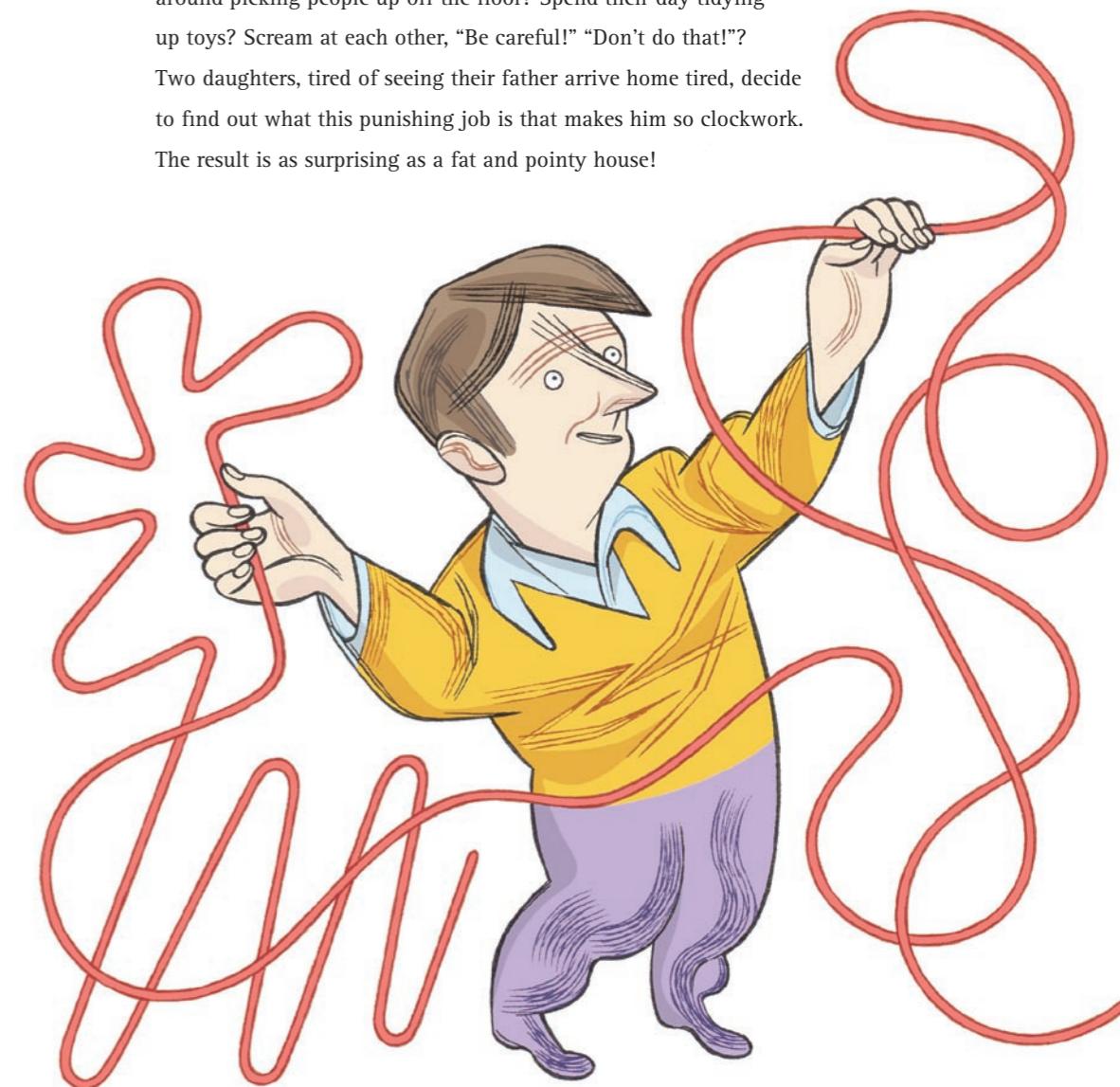
João Paulo Cotrim

(Lisbon, 1965)

A freelance journalist, he currently writes literary criticism and is working on a project for the Reading House at the Calouste Gulbenkian Foundation. For six years, he was the director of the Lisbon Comic Strip Library; and was director of the Lisbon Illustration and Comic Strip Festival for four years. He has also taught comic strip and illustration skills. A highly respected comic strip author, he has also written children's literature; publishing extensively in both genres.

A máquina de fazer asneiras [The naughtiness machine]

Parents' lives outside the home, away from their children, seem not just unnatural but downright mysterious. What do they get up to? Wander around picking people up off the floor? Spend their day tidying up toys? Scream at each other, "Be careful!" "Don't do that!"? Two daughters, tired of seeing their father arrive home tired, decide to find out what this punishing job is that makes him so clockwork. The result is as surprising as a fat and pointy house!



Dad spends ages thinking:
it takes lots of effort and loads of **high-jinking**.

He also does millions of sums, figure that out! When Dad has an idea, off he goes after it with a **pencil to draw** it on great big pages.

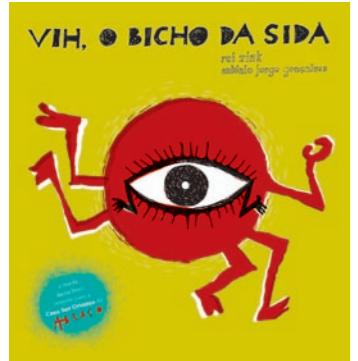
Drawing **ideas** isn't easy!
That wiggly line needs pushing and pulling; even ironing.

from

5

upwards

illustration	António Jorge Gonçalves
text	Rui Zink
publisher	Abraço, 2008
pp.	32
isbn	978-972-40-3730-1
size	24,6 x 26,6 cm



VIH, o bicho da sida [HIV, the Aids' bug]

Twenty five years after the discovery of HIV, the Human Immunodeficiency Virus, *VIH, O bicho da sida* by Rui Zink and António Jorge Gonçalves – with beautifully simple language, appealing illustrations and no lack of scientific rigor – takes us into the complex world of HIV/AIDS infection and relationships.

Demystifying the situation and undermining prejudices, the book is an uncomplicated, affectionate explanation to children of what the disease is. However, it also talks about some social stigmas that are more structural and wide ranging.



António Jorge Gonçalves

(Lisbon, 1964)

A graduate in Graphic Design at the Faculty of Fine Arts, Lisbon, António Jorge Gonçalves went on to take a Master's degree in Theatre Design at the Slade School of Fine Art in London. In addition to having taught at the IADE and RESTART art schools, he has been publishing Graphic Novels in books, newspapers and magazines in Portugal, Spain, France and Italy for some time. He has also designed Visuals for several Theatre productions and has been developing work with stage performers doing Digital Drawing+Projection (live). www.antoniojorgegoncalves.com www.subway-life.com

Rui Zink

(Lisbon, 1961)

Rui Zink has written novels, short stories, essays, plays and children's books; more than thirty works in all. He was also the author of the first Portuguese e-book *Os surfinhos*. Zink has taught at the University of Michigan in the USA and translated Saul Bellow's works into Portuguese. Nowadays, he lectures on Portuguese literature at the Universidade Nova in Lisbon. His first book for children *O bebé que... não gostava de televisão*, 2002 (The boy who did not like television) was published in the USA (MacAdam/Cage, 2004). www.ruzink.com

The best way to fight me is through **education**. The best way to help those people I harm is through **friendship**.

Those who have me must be **careful**. But they don't have to spend all their time in hospital! They can live for ages in spite of having me with them.

I used to be a more deadly **VIRUS**. Now I've regenerated. "Regenerated" means: I've tried to change for the better. ... There are many other viruses in the world, some a lot worse than I am. There's the virus of selfishness, the virus of hunger, the virus of war, the virus of fear. These evils have been created by **humans**. At least I'm a natural product. I don't know what evil is. But you do. Is it not looking after others? Is it not having been careful? Is it having **no friends**? Is evil not giving others a hand?

Well, maybe I really am evil. But I swear I don't know what evil is. You know. Luckily, you also know what good is.

from

4

upwards

illustration	Fátima Afonso
text	Maria Teresa Maia Gonzalez
publisher	Paulinas, 2008
pp.	48
isbn	978-972-751-948-4
size	16 x 17 cm



O avô e eu [Grandad and me]

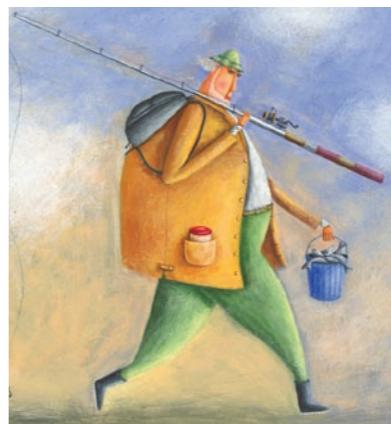
O avô e eu is part of the "A minha família e eu" collection, with a different member of the family featured in each book. The short, simple texts talk about how to be a grandad, from the point of view of someone who knows what a grandad means.

The warmly coloured illustrations, drawing us into the story like the protective hugs of grandparents, are by Fátima Afonso.

Some **grandads** like talking politics with their **friends**, on a park bench ...

There are grandads who are experts at **fishing**... and others are **great coaches**!

But there are grandads too who'd rather stay home **listening to music** and **looking** at an old photo album.

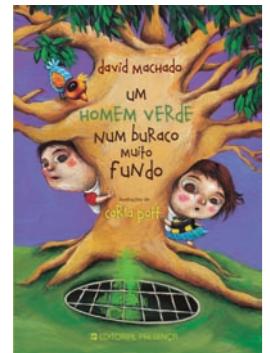


from

6

upwards

illustration	Carla Pott
text	David Machado
publisher	Presença, 2008
pp.	40
isbn	978-972-23-3935-3
size	17,5 x 24,2 cm



Um homem verde num buraco muito fundo [A green man in a very deep hole]

David Machado, a prize winning author of books for young readers, has presented us with a story that is fun, pure and simple. What happens is this: two brothers go off to the park after school and need an extra person to play cops and robbers. Unable to find anyone else, they include the green man in their game, or rather, the little traffic light figure for pedestrians. It's all a game and anything is possible in the colourful, madcap commotion the green man stirs up.



It was the same every afternoon: Simão and Celeste came home from school, snacked, did their chores, and then flew off to a park full of huge oak trees and expanses of sparkling grass opposite the building where they lived with their parents. The park was on the other side of a wide four-lane highway where cars went right and left all day long. The brothers played amidst the dense vegetation and twisting paths until dinnertime, playing make-believe and inventing fantastic games that were different every week.
[...]

Then they started playing cops and robbers. Celeste and Simão were the robbers. They did everything they could to get away from the policeman, who was the Green Man. The park gradually became a grand castle located somewhere in a land of dangers and adventure. A German count lived there with his millions of pyramids of gold coins. The two robbers planned their assault on the castle and the policeman, who suspected the thieves' intentions, followed them the night of the event and caught them red-handed while they were climbing out one of the castle windows, their pockets overflowing with gold coins.



David Machado

(Lisbon, 1978)

David Machado graduated in Economy at the ISEG – the Lisbon School of Economics and Management. In 2005, his first children's story *A noite dos animais inventados* received the Branquinho da Fonseca Prize, awarded by the Calouste Gulbenkian Foundation and the weekly, Expresso. Since then, he has written two more children's stories and also the novel *O fabuloso teatro do gigante*, as well as a book of short stories *Histórias possíveis*. He has translated works by Adolfo Bioy Casares and Mario Benedetti.

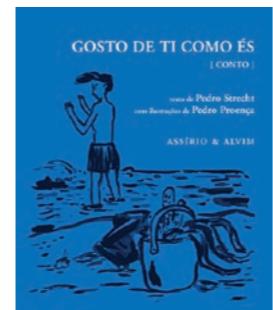
14

from

8

upwards

illustration	Pedro Proença
text	Pedro Strecht
publisher	Assírio & Alvim, 2008
pp.	64
isbn	978-972-37-1315-2
size	14 x 17 cm



Gosto de ti como és [I Like You the Way You Are]

"Of course I also thought that if you had someone who liked you, you'd gradually stop picking at me so much, but the important thing is that you learn to like yourself as you are."

It's important to say what's essential simply, in a way that doesn't pick but sticks to the skin like sand from a beach. That's how the child psychiatrist Pedro Strecht's story works. Strecht writes about the important aspects of forming a personality in a way young people can easily understand. A dream one day on a beach and being with the cactus, mussel, seagull, and starfish reveals the importance of looking at difference and understanding love as a place of many destinations, beginning with the first, fundamental one, loving yourself.



Pedro Proença

(Lubango, 1962)

Pedro Proença was born, by chance, in Lubango, Angola; and moved to Lisbon when only a few months old. He primarily draws and paints. He has regularly exhibited since 1981, having held his first solo show in Portugal, in 1984. Three years later, he had an exhibition at the Galeria Fucara, in Madrid. Since then, he has had shows at, for example, the Frith Gallery, the Cartier Foundation, Kunstverein, in Frankfurt, and the Pallazo Ruspoli.

In recent years he has worked on illustration for children, adolescents and adults as well as publishing his own writing, such as *The Great Tantric Gangster*, the experimental essays of *A Arte ao Microscópio* and the disturbing poems of *O Homem Batata*. When illustrating children's books, he has mainly worked with the writers Manuel António Pina, Pedro Strecht and Bernardo Pinto de Almeida. www.triplov.com/proenca

Pedro Strecht

(1966)

Pedro Strecht is a child and adolescent psychiatrist. He had brief placements at the Tavistock Clinic, Brent Adolescent Centre, in London, and at the Mulberry Bush School, a therapeutic community which takes in and looks after children who are victims of multiple emotional deprivation. He has written extensively on traumatic development in childhood and adolescence, captivating both adolescents and parents. He is a regular contributor to the magazine, *Pais & filhos* and has begun writing children's books, including *Histórias para ler e sonhar* and the recently published *Natal na quinta* and *A arca de Noé*.

Once upon a time there was a big, beautiful beach with very fine sand next to a deep, blue sea with rolling waves. The sun shone brightly there almost every day. It was wonderfully hot in the summer, and every once in a while a delightfully gentle breeze came along. People who knew this beach well said they'd never seen anything like it. It was like paradise.

And once upon a time there was a boy who loved the beach. All year long he looked forward to summer vacation, to the good, sunny weather, when he would put on his bathing suit and head for the water. He was a normal, healthy boy, tall and thin, with eyes as big and round as marbles, disheveled hair, and tan skin tangy with salt. He was always in a good mood, because there were no serious problems in his life or worries to disturb his nightly sleep, no nightmares full of ghosts and monsters to keep him awake, no vexing thoughts like tangled balls of yarn. He was happy and very much loved by his parents. Maybe this was why he enjoyed everything in life, no matter how insignificant, or maybe because the first thing he saw in this world was his mother's smile.

One day the boy woke up right next to the beach. He was in an enormous house full of light, with huge windows that looked out on the sand. It was a very beautiful morning: sunlight sparkled high in the air, and the blue of the sea mingled with the blue of the sky at the horizon. He could hardly believe something could be that beautiful!

15

from
11
upwards

text Alice Vieira
publisher Caminho, 2008
pp. 136
isbn 978-972-21-1993-1
size 14,2 x 21 cm



Alice Vieira
(Lisboa, 1943)
Alice Vieira did her degree in Germanic Philology and began her career as a journalist in 1964. She gave up full-time journalism in 1991 in order to devote herself full time to her writing. Solitude amongst the young, adult/child relationships and amongst friends are the recurring themes in her work, stressing the authenticity and psychological aspects of her writing. In 1984, she was awarded the Calouste Gulbenkian Foundation Children's Literature Prize and ten years later, her name was put forward for the International Board on Books for Young People's Hans Christian Andersen Prize. Her book, *Os olhos de Ana Marta* was chosen for the Honour List; and her name was put forward for the prize again in 1992. In 1996, her life work won her the Children's Literature Grand Prize, awarded by the Calouste Gulbenkian Foundation. Alice Vieira is one of the most widely translated Portuguese authors: several of her works are included on the list of notable works for children and young people drawn up by the International Young People's Library of Munich.
www.alicevieira.net

A vida nas palavras de Inês Tavares [The Life of Inês Tavares in Her Own Words, or: The Diary of Someone Who Only Wants Two Things: Peace in the World, and Brad Pitt]

What do you do when you're 13 years old, you ask for an ipod for Christmas and you get a diary? Here's the account – in her own words – of a year in the life of Inês Tavares, with her two best friends (and two boys, because they're always handy to take to parties) and her great passions: chocolate and Brad Pitt. As well as world peace, obviously.

Here's Alice Vieira's latest novel for young people, and not just.

My name is Inês.

Inês Pereira Tavares.

Pereira, because my mother's father, who died seven years ago, was called Eugénio Pereira.

Tavares, because my father's mother's name is Edviges Tavares.

Her real name was Edviges Tavares do Ó, but she had the good sense to leave the O in the inkwell when she had my father baptized.

My father's last name isn't the same as his father's for a complicated reason that I'll explain later because I don't feel like it now. The new year's only a month old and I'm already tired of going to parties. On top of it all, I had my birthday. Everybody knows how much work it is to have a birthday. It takes you weeks to recover.

I was thirteen on the twenty-first.

Nothing special. Thousands of people on this planet turn thirteen on January 21.

The party wasn't anything special, either. The same old people were there, I mean my family and my best friend, Vanessa; Rosário and Clárisse, who are my best friends when Vanessa is on vacation; Domingos, who's very dumb but very cute; and Jonas, who isn't anybody's best friend except the teachers', but we always invite him because he has a real talent for tolerating our parents. Sometimes he seems more like their grandfather, and this saves us a lot of work.

As the Portuguese teacher says, "he's quite clever".

At parties like this, it's handy to have somebody who's quite clever.

The only reason I'm talking about my birthday party is because Granny Gi gave me this notebook, which says on the cover, in big letters:

DIARY

I've been staring at this sheet of paper for over an hour without knowing what to write. That's why I wrote all the trivial stuff before.

A diary.

In other words, a bore.

Nobody writes anything any more.

Nowadays nobody thinks about ballpoints unless you're in class or doing homework.

Which has nothing to do with me.

Granny Gi came over and wished me happy birthday, all that stuff about "congratulations-I'm always there for you-you're-a-little-lady-any-day-now-you'll-be-getting-married-watch-out-for-no-good-men". Then she put this diary in my hands.

She kept winking at me, I couldn't figure out why (I'm pretty thick, that's what Vanessa says), then she said:

"You can write all your secrets in it".

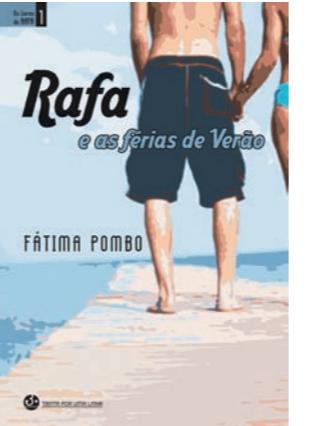
I stood there holding the present, not saying a thing. She was looking at me and all I could think was:

"Where's the iPod I asked for?" Finally she said again:

"You can write about all the really important things that you don't want anybody to know about".

from
12
upwards

text Fátima Pombo
publisher Trinta por uma linha, 2008
pp. 160
isbn 978-989-95696-3-8
size 15 x 21 cm



Fátima Pombo
(Aveiro, 1964)
Fátima Pombo is associate professor in the Department of Communication and Art at the University of Aveiro. She studied Music at the Oporto Conservatory and has published two biographies of the Portuguese cellist, Guilhermina Suggia (1993, 1996), as well as *Traços de Música* (translated into Spanish in 2001). In addition to children's books, she has written a trilogy, one part of which (*O Desenhador*), won the Fnac /Teorema Prize in 2002. After the success of her first adolescents' book, *Rafa e as férias de Verão*, the author set up a blog (oslivrosdorafa.blogspot.com) through which she keeps in contact with her readers.

Rafa e as férias de Verão | [Rafa's Summer Vacation]

This is the story of Rafa, a 15 year old boy with spots, hair on his upper lip, some on his chest, 2 younger sisters, 1 dog (female), divorced parents and a drum kit. Everyone says he's becoming a man. He wants to know what that means. The story begins on the first day of the school holidays.

Rafa is an "everyday hero" with the worries and anxieties of kids his age.

His diary is so believable that the reader might easily make him his best friend, and parents could well read Rafa to find out how best to deal with their own adolescents.

It was when they served the ice cream that day at lunch that I had my strongest memory of my mother. When we all lived together Mom never ordered dessert for herself, she had a taste of everybody else's instead. You have no idea how this bothered me. She wouldn't order dessert because of her figure, but then she had a bite of all of ours. She said she didn't have dessert so she could keep her figure. So one day when I sick and tired of having pimples I told her she should order her own dessert and only have a bite of it. She answered that I was awfully young but already acted like a man. She was annoyed with me for a while. I was the one who had to say I was sorry, otherwise she'd never speak to me again. I think that time, too, I acted like a man, because at home my father was the one who said he was sorry. Who knows why they did it that way.

When my father left home he told me to take care of my mother, and my mother was always telling me to take care of my sisters. And who was going to take care of me? Ária, of course! At first my parents' divorce seemed strange, but now I find it pretty normal. I still don't know why our parents decided to separate. I wasn't expecting it, and neither were my sisters. They got into arguments sometimes, but they never raised their voices, and they didn't say mean things to each other. I didn't like it when they argued, but of course everybody argues. Sometimes I can't take my sisters any more and I fight with them, usually because of my computer or my drums, that kind of thing. Katoo is still girly, and that says everything. Kikas only gets on my nerves because of Ária. I want to teach Ária how to obey, but Kikas ruins everything. The only one who never bothers me is my dog. I say she's mine, but Kikas says she's hers because she arrived the same day the dog did. That's the reason why she's mine: Mom had to take care of Kikas because she was a baby, so Dad brought Ária for me and Katoo to play with but in reality more for me than Katoo, who was really little at the time. Mom says that the dog belongs to everybody, and although I've tried to get her to understand my position she says that either we behave or the dog goes to somebody else. She'll never do that. The day she does I'll divorce her, too, and leave home. So. We'd gotten back from the long holiday in Crete and three or four days later, after lunch, Mom and Dad told us they had something to tell us and that they wanted us to pay attention. I had no idea what it was about. They said for the three of us to sit on the sofa. Ária jumped up on the sofa, too, and sat in Kikas' lap and Mom didn't tell her to get off, which I thought was strange because Mom never let Ária go on the furniture because of the leather blah blah.

Mom and Dad sat down on the rug in front of us. They were very serious, and I thought it was weird though I didn't know why. For a minute I thought Mom was going to tell us that we were going to have another brother or sister, which would really have been tragic, because it didn't make any sense to have more people in the house. I already had two sisters and I didn't want a third one, and I certainly didn't want there to be another boy. While I was thinking that, I also thought it had to be something else, because we'd just gotten back from Crete and Mom had worn a bikini the whole time and her tummy was really flat. So then I thought they were going to tell us that Dad was going far away or that we were all going with him and therefore we had to leave our house and our friends. It wasn't that at all. They started out with a big speech, first one then the other, saying that they liked us a lot, and Ária too, and that we were the most important people in their lives, and this and that, but that the two of them had decided to live in different houses. Right away I asked them why. They said that grown-ups sometimes have to separate because it doesn't make sense to live together any more. I can be a pain in the butt but I'm not stupid, and I said our vacation had been really good and therefore I didn't understand why they were saying this.

The Programme for Supporting the Publication of Books Abroad - Illustrion and Comic Strips - will support foreign publishers interested in publishing the work of Portuguese illustrators. This is an annual programme, for which submission of candidacies runs until 31st May. Forms and information about the Programme are available at the DGLB site (www.dglb.pt) or on request from internacional@dglb.pt

Since 2005, more than 50 illustrated books by Portuguese authors have been funded and published in Spain, France, Great Britain and Italy.



Illustrator: Teresa Lima
Los siete cabritos. OGO, 2008



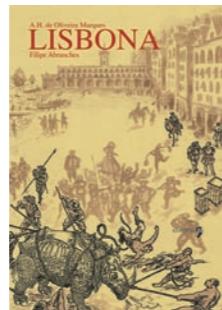
Illustrator: João Vaz de Carvalho
Le jour où maman a fait une tête de théière. OGO, 2008



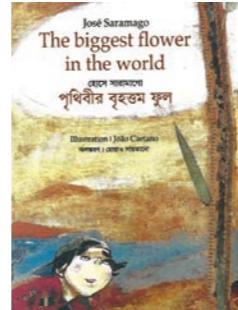
Illustrator: Madalena Matoso
? Quién ha robado la luna? OGO, 2008



Illustrator: Madalena Matoso
Writer: Isabel Minhós Martins
Quando sono nato. Topipittori, 2009



Illustrator: Filipe Abrantes
Writer: A. H. de Oliveira Marques
Lisbona. Comma 22, 2009



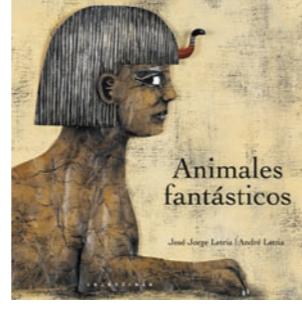
Illustrator: João Caetano
Writer: José Saramago
The biggest flower in the world, Shoishab, 2008



Illustrator: Bernardo Carvalho
Oscar the ostrich. OGO, 2007



Illustrator: José Miguel Ribeiro
Writer: Alexandre Honrado
El niño que aprendió a volar. Kalandraka, 2007



Illustrator: André Letria
Writer: José Jorge Letria
Animales fantásticos, Kalandraka, 2007

For further information please address enquiries to:

DGLB - General Directorate for Books and Libraries
Campo Grande, 83 - 1º | P - 1700-088 Lisboa (PORTUGAL)

Phone: +351 21 798 21 43/5 | Fax: +351 21 798 21 41

dglb@dglb.pt | www.dglb.pt

For Foreign Rights contact the Portuguese Publishers

Edições ASA

Mr. Vitor Silva Mota
phone: (00 351) 227 537 800
fax: (00 351) 227 537 877
email: vsilvamota@asa.leya.com
www.asa.pt

Porto Editora

Mr. Daniel Machado
phone: (00 351) 226 088 314
fax: (00 351) 226 088 315
email: DMachado@portoeditora.pt
www.portoeditora.pt

Editorial Presença

Mrs. Raquel Paciência
phone: (00 351) 214 347 000
fax: (00 351) 214 346 502
email: info@presenca.pt
www.presenca.pt

Associação Abraco

Mrs. Vera Aveleira
phone: (00 351) 217 997 519
fax: (00 351) 217 997 599
email: vera.aveleira@abrac.org.pt
www.abrac.org.pt

Edições Paulinas

Mrs. Rina Risianno
phone: (00 351) 219 405 640
fax: (00 351) 219 405 649
email: editora.rights@paulinas.pt
www.paulinas.pt/livros_temas.asp

Assirio & Alvim

Mr. Vasco David
phone: (00 351) 213 583 030
fax: (00 351) 213 583 039
email: vasco.david@assirio.pt
www.assirio.pt

Calendário de Letras

Mr. Francisco Madruga
phone and fax: (00 351) 223 740 214
email: f.madruga@calendario.pt

Texto Editora

Mrs. Susana Borges
phone: (00 351) 214 272 200
fax: (00 351) 214 272 201
email: sborges@texto.leya.com
www.leya.pt

Editorial Caminho

Mr. José Oliveira
phone: (00 351) 214 272 200
fax: (00 351) 214 272 201
email: joliveira@caminho.leya.com
www.editorial-caminho.pt

Trinta por uma linha

Mr. João Manuel Ribeiro
phone: (00 351) 963 937 933
email: trintaporumalinha@iol.pt;
geral@trintaporumalinha.pt
editoratrintaporumalinha.blogspot.com

Planeta Tangerina

Mrs. Madalena Matoso
phone and fax: (00 351) 214 680 844
email: geral@planetatangerina.com
www.planetatangerina.com
planeta-tangerina.blogspot.com

Produced and coordinated by:

DGLB – Direcção-Geral do Livro e das Bibliotecas / Portugal

Translations:

- Mick Greer
- Ken Krabbenhoft (for Rita Taborda Duarte, Ondjaki, David Machado, Pedro Strecht, Alice Vieira, Fátima Pombo)
- Richard Zenith (for Fernando Pessoa)



Design by Lupa | info@lupadesign.pt

Pré-press and Printing | Maiadouro

Print run | 2000

Date | 2009