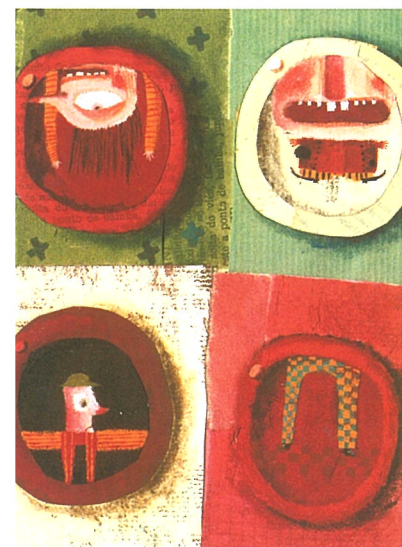


The Portuguese Institute for Books and Libraries supports the publication of the Portuguese illustrators' works abroad, either the books are written by a Portuguese author or by foreign authors. In case of a text by a Portuguese author it also provides financial aid for the translation. This year again we selected eleven books that show the vitality and diversity of Portuguese authors' and illustrators' works for children. This is our proposal: come and see what our authors suggest and have a pleasant sight.



# Portuguese Children's Books

Including a special toast to Alice Vieira, who is commemorating the 25th year of a successful career as a writer for the youngsters, and a selection of eleven titles published in 2004.



Come and see for yourself!



Portuguese Institute for Books and Libraries







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## Alice Vieira | *writer*

Born in Lisbon in 1943, Alice Vieira graduated in English and German and began her career as a journalist in 1969. Her first book *Rosa, minha irmã Rosa* [Rosa, my sister Rosa] was the first step in a long career as a writer spanning 25 years.

The story, which was first written for her children and originally intended only for them, won the *Portuguese Children's Literature Prize* and was published in 1979. Since then, she has published over 40 titles including fiction, plays and adaptations of traditional stories from Portugal and Macao. Her work has won various prizes, like the *Calouste Gulbenkian Children's Literature award* for her life's work (1994). In 1996 and 1998 she was the Portuguese candidate for the *Hans Christian Andersen Award* and in 2001, Alice Vieira was awarded the prestigious *Octogones Prize* for the French translation of her book *Os olhos de Ana Marta* [The eyes of Ana Marta].

Aimed above all at pre-adolescents and adolescents, the recurring themes in her work are loneliness among young people and adult/child relationships, especially within the family.

Alice Vieira is one of the most important Portuguese writers for children and young adults, and her work is a reference both in Portugal and abroad, where several of her books have been translated.

### About [Rosa, my sister Rosa]

In her diary, Mariana, a seven year old girl, tells us the story of the birth of her sister and how their relationship develops, from the baby's arrival to her full integration in the family. This includes such episodes as choosing the baby's name (Rosa, chosen by Mariana), sibling rivalry and jealousy, illness, etc. Through Mariana's eyes, we see the everyday life of the family consisting of her mother, father, Grandmother Elisa, aunt Magda, her friend Rita, Zanolho the goldfish, Zica, her old doll and her memories of her grandmother Lídia's stories.

In a simple and direct style, this book portrays the progressive creation of emotional links between the sisters and Mariana's fascinating discovery of the world around her, with which young readers naturally identify.



Bookcover with illustration by Evelina Oliveira

My sister was born four days ago. She's very ugly, her face is all wrinkled and I'm not sure whether I like her or not. At least, I don't think I'll ever love her like I love Rita, who lives in my street and is my best friend. As Granny Elisa says, the family has grown. Only I wish we would choose our family just like we choose our friends. Then I would love the whole family. And my family would have Mum, Dad, Granny, Rita, Pedro, Mr. João from the tobacco-nists, because sometimes he gives me more packets of stickers than I have money for.

Extract from *Rosa, minha irmã Rosa*  
[Rosa, my sister Rosa]

### Selected Works

#### Fiction

*Rosa, minha irmã Rosa*

[*Rosa, my sister Rosa*]

Caminho, Lisbon, 1979

13rd ed. 2004

*Chocolate à chuva*

[*Raining chocolate*]

Caminho, Lisbon, 1982

9th ed. 1996

*Flor de mel*

[*Honey flower*]

Caminho, Lisbon, 1986

5th ed. 1996

*Viagem à roda do meu nome*

[*Travelling around my name*]

Caminho, Lisbon, 2nd ed. 1987

6th ed. 1995

*Paulina ao piano*

[*Paulina at the piano*]

Caminho, Lisbon, 2nd ed. 1979

4th ed. 1989

*A Lua não está à venda*

[*The moon is not for sale*]

Caminho, Lisbon, 1988

4th ed. 1996

*Os olhos de Ana Marta*

[*The eyes of Ana Marta*]

Caminho, Lisbon, 1990

2nd ed. 1995

*Caderno de Agosto*

[*August notebook*]

Caminho, Lisbon, 1995

*Se perguntarem por mim,*

*digam que voei*

[*If someone asks for me*

*tell them I've flown*]

Caminho, Lisbon, 1997

*Contos e lendas de Macau*

[*Legends and stories from Macau*]

Caminho, Lisbon, 2002

*O Casamento da minha mãe*

[*My mother's wedding*]

Caminho, Lisbon, 2005

About [My mother's wedding]

Vera doesn't have an easy life: her mother, a successful fashion model, always away from home because of work, leaves Vera with Mrs. Elisa, an older lady with no real understanding or patience for children.

In the superficiality of the world of photographers and magazines in which her mother lives and regularly appears – and which Alice Vieira describes with her well known irony – and in the closed, pessimistic and emotionally cold atmosphere of the house where she lives, the only ally and friend that Vera has is the imaginary figure of her grandmother. Through their 'conversations' Vera always shows her sense of humour, with which she is able to create a critical distance in relation to those around her.

Finally, when she least expects it, on the day of her mother's wedding, amongst the photographers and unknown people, she meets someone who might be able to bring new hope and joy into her little world.

In this book Alice Vieira continues to dissect complex family relations and loneliness in adolescence. However, as is usual in her, she always maintains the freshness and critical sense of humour which are so characteristic of her writing.

To cut a long story short: obviously, just like everyone else, I've got a father too.

Who, unlike my mother, was never an angel. He never turned up in the middle of the night, never telephoned me, never sent me dolls. Nor cheques – as Mrs. Elisa would sharply point out.

But somewhere out there in the wide, wide world, there is a man who is my father and I don't know him.

Who knows if I haven't bumped into him on the bus – and I probably didn't even apologise, and because of that, he got off the bus complaining about the bad manners of young people nowadays and saying that it's the parents who don't know how to bring them up properly.

Who knows if I haven't sat next to him in the cinema – and him whispering to his side, 'this smell of popcorn turns my stomach'.

Who knows if it wasn't him I bumped into in the shopping centre and spilled what was left of my coca-cola over him – and what he said then, I can't repeat.

Extract from *O casamento da minha mãe*  
[My mother's wedding]



#### Selected translations

##### German

*Die Augen von Ana Marta* [Os olhos de Ana Marta]. Translated by Nicolai von Schweder-Schreiner. Fischer Tachenbuch Verlag, 1997

##### Bulgarian

[Rosa, my sister Rosa] Translated by Margarita Drenska. Svetulka – 44, 2000

##### Catalan

*Quadern d'Agost* [Caderno de Agosto]. Translated by Goretti López. Barcanova, 1998

##### Galician

*Bloque 12, 2º esquerda*. Translated by Antón Piñeiro Lorenjo. Galaxia, 1996

##### French

*Voyage autour de mon nom*. Translated by Marie-Amélie Robilliard. La Joie de Lire, 1997  
*Les yeux d'Ana Marta*. Translated by Marie-Amélie Robilliard. La Joie de Lire, 2000  
*Carnet d'Août*. Translated by Marie-Amélie Robilliard. La Joie de Lire, 2001

##### Greek

[The eyes of Ana Marta]. Translated by Alki Zei. Kedros, 2005



from

3

upwards

text Daniel Barradas  
illustration Carla Pott  
publisher Dom Quixote, 2004  
pp. 44

## Cotãozinho e os seus irmãos *Little fluff and his brothers*

This book uses a simple and funny rhyme to tell the story of a little pink fluff that was born in the navel of a girl. Unlike the others, that turned grey with time, this ball of fluff never lost its colour. He felt unique, different, and very lonely. Till one day, after the vacuum cleaner did its job all over the house, all of the balls of fluff were thrown out, and regained their colours in freedom.

It is a very simple and lively story where the words and the illustration walk hand-in-hand, creating a very amusing and attractive work. The colour and strong expressiveness of the illustrator Carla Pott combines with the text in a flow of joyful energy.

### Daniel Barradas

(Beja, 1973)

Daniel Barradas graduated in Communication Design from the School of Fine Arts in Lisbon in 1996, and went on to do the course in Arts Management organised by the Discoveries Foundation in 1998.

His paintings have been included in several collective exhibitions.

In 2003, he published the novella *Olhos de cão*, using the pen-name Daniel J. Skråmestø.

He writes sporadically for various publications.

### Carla Pott

(Mozambique, 1973)

She has a degree in Painting from the School of Fine Arts in Lisbon and she attended an Illustration and Engraving workshop at the Prague School of Arts in 1996 and 1997.

She began working as an illustrator in 1998, which, besides painting, is her main activity. Carla Pott has worked for some magazines and has also illustrated children's books.

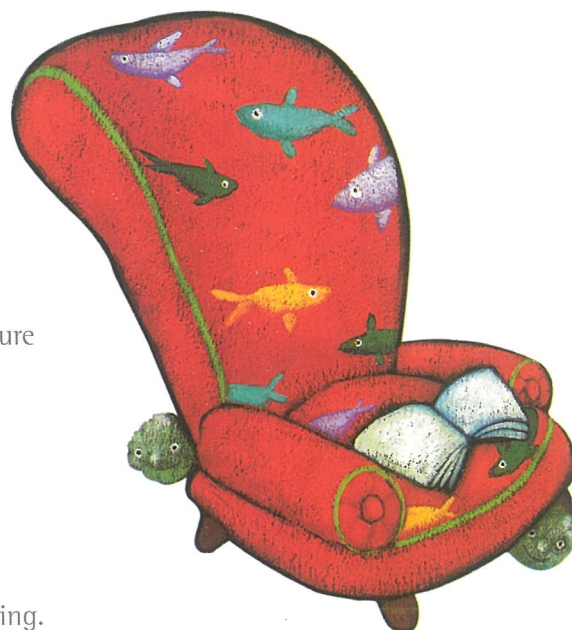


It was right inside a navel  
that the ball of fluff was born,  
it was very small,  
made of cotton and linen.

It was born of a blouse  
A pink and velvety blouse,  
Just a few little threads  
of shocking pink.

Then it fell on the floor  
Where it rolled about with pleasure  
And under the mattress  
It really started to live.

At first it was alone,  
And didn't know what to do  
But in a dusty room  
Fluff balls are always appearing.





from

3

upwards

text Marta Torrão

illustration Marta Torrão

publisher O Bichinho de Conto, 2004

pp. 44

## Come a sopa Marta! | *Marta, eat your soup!*

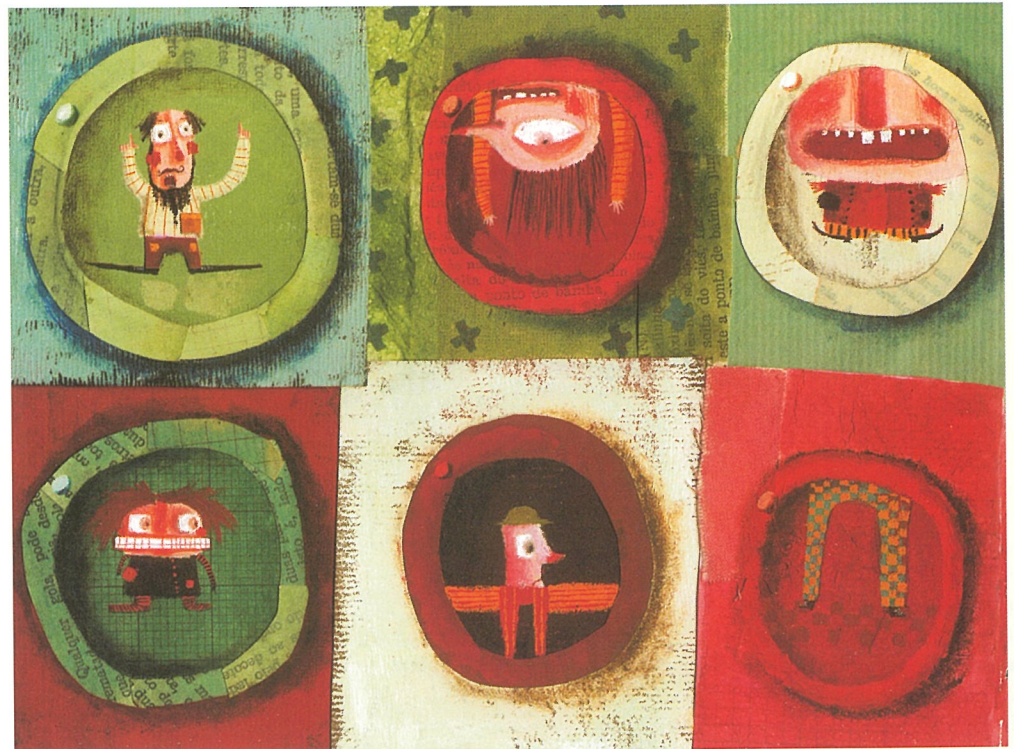
Marta Torrão wrote and illustrated this story about a girl who hated soup. One day her mother told her there was a surprise inside the bowl, so Marta pinched her nose and swallowed all the soup in one go. And in fact, when she finished, there was Chico grinning from ear to ear. But...what about tomorrow? If Marta has already met Chico, how can she ever eat soup again?

Wide-eyed Marta, Chico, and all the peas in the bowl fill the pages with sometimes exaggerated drawings, sometimes very tiny ones. Each intense and colourful page is a feast for the eyes and all of the other senses. Even if you don't like soup, it is impossible not to be hungry for such a book. This book has been awarded the *Portuguese Book Illustration Prize 2004*.

### Marta Torrão

(Lisbon, 1974)

She studied Painting and Illustration at the A.R.C.O. School of Arts in Lisbon. As an illustrator she has produced work for some Portuguese magazines and has already published four books. One of these - *João Pé Descalço* [John Barefoot] - obtained a Special mention in the Portuguese Book Illustration Prize 2003. She has taken part in several exhibitions, such as the *Lisbon Illustration and Comic Strip Show* in 2001, the *Amadora Comic Strip International Festival 2003* and the *Bologna International Book Fair Exhibition* (2003). She also leads workshops on illustrating books for children.



And there she sat looking at that immense expanse of **green soup**, trying to discover the best way to eat it without the smell getting anywhere near her nose.

One night, Marta still hadn't eaten a single spoonful of soup when she began to **feel sleepy ... really sleepy ...**

Suddenly something moved and, as if by magic, jumped out of the dish ... a **sheep** with a pea in its mouth.



from

3

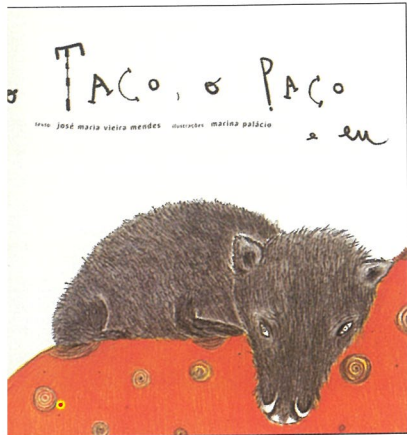
upwards

text José Maria Vieira Mendes  
illustration Marina Palácio  
publisher Afrontamento, 2004  
pp. 36

## O Taco o Paco e eu | *Taco, Paco and I*

This is the story of two brothers, Taco and Paco, who both wear moustaches. Taco is very naughty and has very big ears because his parents used to pull them every time he misbehaved. Paco is very serious and always in a rush because he is afraid of being late. And suddenly, a great confusion: an elephant in the middle of the street, a crocodile next to the grocer's, Taco flying with a pelican ...

It is a little story that takes place on the brink of sleep, in that tiny gap where every fantasy seems real, and then ... Maybe it's best to fall asleep. The illustration is in perfect union with the text. It suggests a place of umpteen possibilities, with a kind of raw, childish outlook that runs through the book carrying along with itself surprising and different elements just like a mind that is about to let itself go and fly away.



José Maria Vieira Mendes

(Lisbon, 1976)

He writes and translates above all for the theatre and some of his plays have already been staged and published in the drama collection of *Artistas Unidos*, a landmark group in the current theatre scene in Lisbon.

He has translated *Waiting for Godot* by Samuel Beckett, and plays by Duncan McLean, Jon Fosse, Harold Pinter, Heiner Müller, Rainer Werner Fassbinder, Robert Walser and Bertolt Brecht. He organised and co-translated a first volume of short stories by Franz Kafka. He is one of the responsables for the *Artistas Unidos* magazine and for the group's edition of the drama of Bertolt Brecht. In 2000 he attended the *International Summer Residency* at London's Royal Court Theatre. Since January 2005 he has been in training at *Hebbel am Ufer* (HAU) theatre in Berlin. [*Taco, Paco and I*] is his first book for children.

Marina Palácio

(Lisbon, 1971)

She stresses the cross-fertilisation of different forms of expression and has worked on projects that involve different areas like comic strip, theatre, book illustration, movement, performance and film animation. Her participation in a project which involved reading stories to emotionally disturbed children in hospital was an experience that she considered particularly important in her development. *O Taco o Paco e eu* [*Taco, Paco and I*] is her second published project in book illustration for children.



That is a **chicken** crossing the road.  
And a **monkey**, over there,  
Hanging from the bus stop.  
And wearing a suit and tie,  
Looking very serious, **there's Paco**, Taco's elder brother.

Is that a **giraffe** over there or is it my eyesight?  
Is it a wild boar?  
Am I seeing things?  
Would you believe that Taco has just landed on my neighbour's roof and is scratching his moustache?



text João Paulo Cotrim  
 illustration Miguel Rocha  
 publisher Afrontamento, 2004  
 pp. 32



#### João Paulo Cotrim

(Lisbon, 1965)

João Paulo Cotrim doesn't know if he likes words as much as he likes images and hesitates between journalism on cultural themes and stories for comic strips for adults, with Pedro Burgos; for children and young people, with João Fazenda, as well as for children's books, with Maria João Worm.

He was the director of the *Bedeteca de Lisboa* (Lisbon Comic Strip Library) and organised numerous publications, exhibitions and initiatives like the *Lisbon Illustration and Comic Strip Show* which he also directed.

#### Miguel Rocha

(Lisbon, 1968)

Miguel Rocha tried college and advertising, but ended up in book illustration and comic strips. He has fascinated us all with beautiful images – his stage-set designs, illustrations (for *Público* a daily paper and the poster for Euro 2004), and above all comic strip albums, one of which, *A Vida numa colher* [Life in a spoon] (ed. Polvo, 2004) has also been published in France and Spain.

## Viagem no branco | *Travel through white*

Scenting mountains of clouds, hearing the trees where the writing leaves grow, rolling about in the snow or discovering a toad on a park bench are the travels through white described in the book. Tiny discoveries and great sensations, "white" means to allow your head to "fly" as if it had never seen before, to allow the eyes to be enchanted as if they were becoming acquainted with something for the first time. On this journey, the point of departure is that it is worth everything it can be worth for each person, to re-learn how to see, to learn the freedom of being on this route and the joy which appears when this is shared. "And where can you get onto this journey? Here. Didn't you know that pages are stops where you can get onto journeys? And you don't need a ticket or an advance booking".

Yellow clouds, blue grass, an enormous red sky and rainbow eyes, this illustrated journey of Miguel Rocha is a point of departure for the senses and a plunge into the white where we want to loose ourselves.



"Look, the light is turning white. Now things will cease to be..."

"What do you mean? Things cease to be at night because there's no light. There are loads of things in the white!"

"How do you know?"

"Because I've already been there."

"Ah, you're playing around with me! What did you go there for?"



text Chico  
 illustration Chico  
 publisher Âmbar, 2004  
 pp. 52

## Um farol só meu | *A lighthouse just for me*

Taking his inspiration from a fishing village near his home, the author recounts the story of a girl who repeatedly sees her father setting off on fishing voyages and has to live with the anguish and fear resulting from this difficult separation. With the help of her toys, which she stacks one on top of the other, she builds the tallest lighthouse in the world, indeed so tall that it stretches out of her bedroom window, through the clouds and right up to the stars. A very tender story, which tells how to overcome the fear of separation and absence, especially at night, when we are alone and fear comes and sits beside us.

I know! I'll build a lighthouse myself! The biggest and tallest lighthouse in the world! I'll ask my favourite toys to help me and we'll bring my Daddy back home.

The toys were really happy at this news, even Ronaldo, my lazy yellow duck.

For hours, we tirelessly dragged the wooden blocks that aunt Joaquina gave me and stacked them one on top of the other. It was already so tall it stretched out of the window.

I climbed and climbed... I went through the clouds and carried on climbing until I came close to the shiniest star, the one Mum told me was just for me ...

I asked it to sit on my lap and help me. It sat there and helped me.

### Um farol só meu

Texto e Ilustrações de Chico

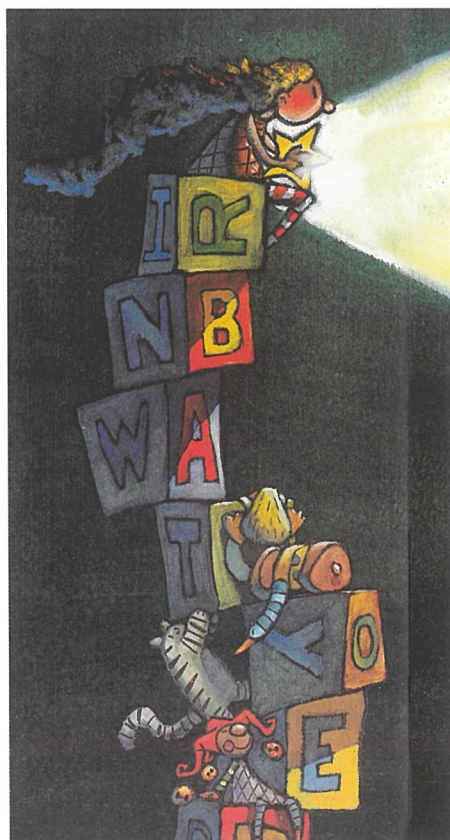


#### Francisco Cunha

(Vila do Conde, 1970)

He has always felt passionately about comic strip, which led him to travel to Belgium in 1999 to attend the Saint Luc Institute of Fine Art in Liège.

In 2000 he received a Prize at the International Festival of Sierre Comic Strip in Switzerland. He has illustrated works by several important Portuguese authors, such as Luísa Ducla Soares, Álvaro Magalhães, António Torrado, José Jorge Letria and Agustina Bessa-Luís.





from

6

upwards

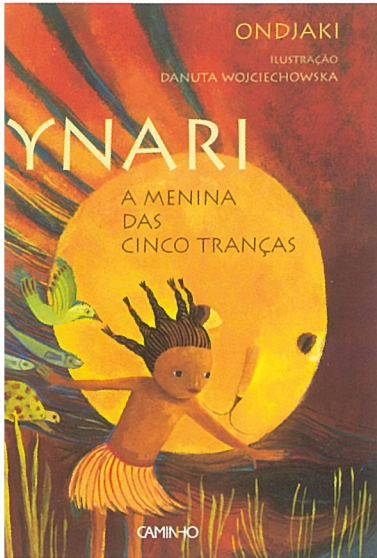
text Ondjaki  
illustration Danuta Wojciechowska  
publisher Caminho, 2004  
pp. 44

## Ynari, a menina das cinco tranças *Ynari, the girl with five plaits*

Ynari has five plaits and likes to walk by the river. There she meets a tiny little man and they become friends. With him she will discover the power of words and the secret of her plaits: how they can reveal the word peace. Ynari's challenge is the discovery of words, of the meanings of words, their power to change reality and men's lives.

It is a very delicate and poetic text, about the possibility of discovering and understanding the other and changing the world.

Danuta's work depicts the atmosphere of a legend with the deep and intense colours of Africa, and the expression and sensation of never-ending horizons.



### Ondjaki

(Luanda, 1977)

He has studied Sociology and is interested in performing arts – theatre and cinema. He has published short stories, poetry and novels. In 2000 he was distinguished with an Honourable Mention in the *António Jacinto Prize* (Angola) for the poetry book *Actu Sanguinea*. His work can be found in anthologies both in Portugal and abroad.

### Danuta Wojciechowska

(Quebec, 1960)

She studied Visual Communication at the Zurich School of Art and Design. Trying to link design, art and education, she then went on to study Education in England.

Since the early eighties she has been living and working in Portugal: first as a free lancer, and later on as a creative director at the *Lupa Design* in Lisbon. Some years ago she began devoting her free time to the illustration of children's books and it soon became central in her professional life as well. In 2001 she was selected for the *White Ravens Catalogue* for the book *O Gato e o Escuro* [The cat and the dark]. She has taken part in the *Bologna International Book Fair Exhibition* (2003).

Danuta was awarded the *Portuguese Book Illustration Prize* for the book *O Sonho de Mariana* [Mariana's dream] in 2003 and she was one of the Portuguese candidates for the *Hans Christian Andersen Award* 2004.



The two of them were talking about words, the importance of words in everyone's life, how they used them, when they used them, who they used them with, and what meanings they had in each person's heart.

Ynari tried to explain that there were words that had more than one meaning for her, or that aroused more than a single joy or single sadness in her. She said that it was difficult to explain to children of her age how much she loved words, and what words could do between two people.

"I have always loved words, even the ones I don't know yet, you know? There are words that are in our hearts but have never been on our lips ... Have you never felt that?", Ynari asked finally, after so many, many spoken words.



from

6

upwards

text António Mota  
illustration Teresa Lima  
publisher Gailivro, 2004  
pp. 52

## As andanças do Sr. Fortes | *Mr. Fortes' travels*

Mr. Fortes is a slightly fat and solitary man who sells precious goods from a big suitcase. The business is not going very well so he decides to try his chance in the country. There he meets a shepherd who has never seen the sea and who lives with Ricardina, a nanny-goat that loves to dance while her master plays the flute. The three of them become close friends and have great adventures together.

This is a story about friendship that is written with extreme sensibility. It slowly weaves threads that unite the three characters, bringing them closer and closer together.

The illustrations by Teresa Lima suggest the same subtlety, just like the tender sound of the flute that cheers the dance of the goat. They wrap the text in a delicate and luminous beauty.



### António Mota

(Baião, 1957)

António Mota is a schoolteacher. Since 1979 he has been writing for children and young people and has published more than forty titles. He has won several prizes, the most important ones 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, often based on childhood and youth experiences in rural settings.

### Teresa Lima

(Lisbon, 1962)

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 *Calouste Gulbenkian Foundation* with her project to illustrate '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 the *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 Colour of Vowels] and in 1998 she was awarded the *Portuguese Book Illustration Prize* for her work with *Alice no País das Maravilhas* [Alice in Wonderland].

Arnaldo sighed. Now that he had a friend who talked to him, who spent his time without noticing the passing of the days, always happy and carefree, now that he felt happy, would everything just end suddenly?! And would he be alone again!... That just couldn't happen!...

"Are you going?", the shepherd asked fearfully.

"I'm getting out of here!"

The shepherd asked again, his voice almost fading away, "What about me?" Mr. Fortes was embarrassed, he hadn't thought about Arnaldo. He was being selfish; their friendship couldn't just end from one day to the next.

They were quiet for a long time.

"Arnaldo, I think I've found a solution!"

Mr. Fortes started laughing.

"Tell me! Tell me!", the shepherd cried impatiently.

"You're coming with me!"

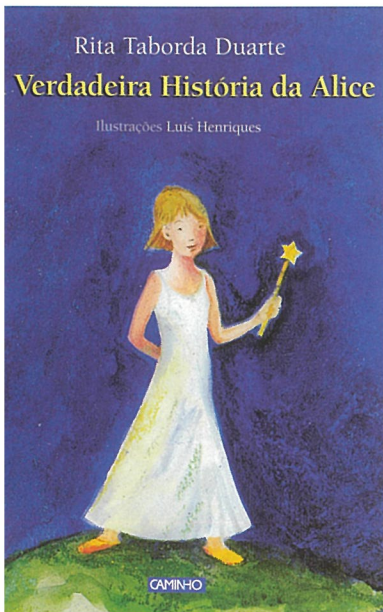


text Rita Taborda Duarte  
 illustration Luís Henriques  
 publisher Caminho, 2004  
 pp. 42

## A verdadeira história de Alice | *The real story of Alice*

"All, almost all, little people, become large people when they grow up and only very few become great people. Like Alice."

This book is a piece of the life story of Alice as she discovers the world and people around her. Here we find the enchantment of our very first questioning of things, the amazement of someone who sees things without preconceived ideas and the truth of the secret hidden on the other side of the mirror, where everything is exactly the same, except that it all works the other way round. The book is divided into short chapters, which develop in line with Alice's questions and conjectures: words, names, secrets, ... at the end there is a diary section which includes some poems by very important Portuguese poets. The playful illustrations by Luís Henriques make the character's inner world come alive.



### Rita Taborda Duarte

(Lisbon, 1973)

She graduated from the Faculty of Arts of the University of Lisbon with a first degree in Modern Languages and Literatures and went on to do a Masters degree in Theory of Literature. She was an assistant lecturer at the Faculty of Arts of the University of Oporto and now reviews poetry for specialist periodicals and supplements. She has published poetry in various literary periodicals and has already published some books, one of them written when she had a Literary Creation grant from the Portuguese Institute for Books and Libraries. In 2003, Rita Taborda Duarte was awarded the *Branquinho da Fonseca Prize for A Verdadeira História da Alice* [The real story of Alice].

### Luís Henriques

(Lisboa, 1973)

He has a first degree in Painting and a Masters degree in History of Contemporary Art. He has been a schoolteacher since 1996. *A verdadeira História da Alice* [The real story of Alice] was his first published work as an illustrator, and his second is about to come out, also written by Rita Taborda Duarte.



And finally, they let her speak. Alice coughed three times and said, "I know a secret."

And before her father could even frown, or her mother stare in shock or her aunt slowly begin to shake her head and make that disapproving sound (tut, tut, tut), Alice corrected herself.

"I've learned something and now I know something that nobody else knows."

The grown-ups' interest in Alice's words was starting to grow, because for big people the word "learn" is an important word (grandfather Manuel, for example, always asked her when he met her from school every Monday, "So, Alice, tell me what you learned today ...")

When she understood that all of the grown-ups' eyes were upon her – her aunt's, her father's, her mother's, her grandmother's and her grandfather's, making ten eyes altogether without counting her aunt's glasses (and they were thick lenses ... they alone were worth another four or five extra eyes) – Alice blushed, she turned as dark red as cherry jam and said, "The square on the hypotenuse is equal to the sum of the square on the other two sides."



from

7

upwards

text Bruno Santos  
illustration Júlio Vanzeler  
publisher Dom Quixote, 2004  
pp. 50

## Sua Majestade, o Príncipe *His Highness, the Prince*

*His Highness the Prince* is an amusing and highly imaginative book which tells the adventures of a prince who one day discovers a mysterious egg under his bed. The whole castle is thrown into confusion, but the Prime Minister and the Queen (the Prince's grandmother) finally give their permission for the Prince to adopt the egg. But out of the egg hatches a dragon, which doesn't stop growing and will cause a great deal of agitation in the daily life of this somewhat original palace. The Prince realises that he can't keep the dragon forever, so he decides to start searching for the dragon's mother. Great surprises lie in wait.

«When the **Prince** found the egg under his bed, he didn't even think about the problems his find might bring him. It was a shiny, pearly egg with little coloured spots all over. It's easy to adopt a shiny, pearly egg with coloured spots. When the Prime Minister saw it, he thought it was too big and against the rules of the kingdom. The laws forbade the adoption of eggs larger than quails' eggs, but the Prince insisted. The Queen, His Highness's grandmother, accepted her grandson's request, against her better judgment, and the Prince got to keep the egg. How it got there, nobody knows. The servants went pale when it was discovered that they didn't even look under the beds, and a new cleaning firm was called in.

### Bruno Santos

(1960, Penafiel)

Bruno Santos has a somewhat original trajectory. He started studying Medicine, which he gave up, studied Design and Illustration for a while, and ended up studying Portuguese Literature at University.

He has taught drawing and illustration and has also worked as an illustrator. He participated in the *Lisbon Illustration and Comic Strip Show*. But rather than illustrating books, he prefers to write them, and has already received the *Ferreira de Castro Prize for Children's Literature*.

### Júlio Vanzeler

(1968)

He studied Fashion Design and Illustration at CITEM, where he then taught Illustration and Figure Drawing. His illustrations have been published in the pages and on the covers of several Portuguese magazines and he has also worked for some street wear labels. Júlio Vanzeler works with the *Oporto Marionettes Theatre*, where he is responsible for designing the puppets and costumes. He also illustrates children's books and has already taken part in several editions of the *Lisbon Illustration and Comic Strip Show*.





text Álvaro Magalhães  
 illustration António Modesto  
 publisher Campo das Letras, 2004  
 pp. 32



### 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 for children and teenagers, including stories, poetry, narratives and plays. Playing with words, ideas and sounds, some of his texts stimulate the reader to see the unusual and the banal through the codes of humour and poetic 'reason'. Considered one of the most important writers of his generation, Álvaro Magalhães has already received several awards. 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 Portuguese Section of IBBY, and in 2002 this work was included in the *Honour List of the Christian Andersen Prize*.

### António Modesto

(Aguiar da Beira, 1957)

He graduated from the Oporto College of Fine Arts and now lectures Illustration and Graphic Design at the College of Arts of the University of Coimbra. Since 1981 he has illustrated books by various writers and has taken part in several international exhibitions, namely at BIB (Bratislava, in 1983 and 1993); *Premi Catalònia d'Il·lustració* (Barcelona, 1988, 1993 and 1997); *1st International Book Illustration Biennale* (Belgrade, 1990); *Ibero-American Illustration Prize* (Seville, 1994); *Bologna Children's Book Fair* (2001) and in Japan, at the Itabashi Museum in 2001. His work has won several awards over the past few years, in Portugal and abroad and he was nominated for the *IBBY Honour List* in 1998 and was a candidate for the *Christian Andersen Prize* in 2002.

## O rapaz da bicicleta azul | *The boy with the blue bicycle*

Álvaro Magalhães, in *The boy with the blue bicycle*, tells a story about freedom based on the Portuguese Revolution of 25th April 1974, the so-called Carnation Revolution.

The blue bicycle travels through the story to reach the place where men finally share freedom under the form of a flower.

"Is freedom a flower?", the boy asks.

"Yes. It is a flower. Two guardians keep it in a castle: Strength and Tyranny. Only Union and Courage have the power to beat them (...)"

It is a beautiful and warm text with a universal message about winning freedom. Illustrated by António Modesto with striking strokes and intense tones, in some cases photographs are used, enhancing the nature of the story itself: to take reality as a statement of a dream come true.



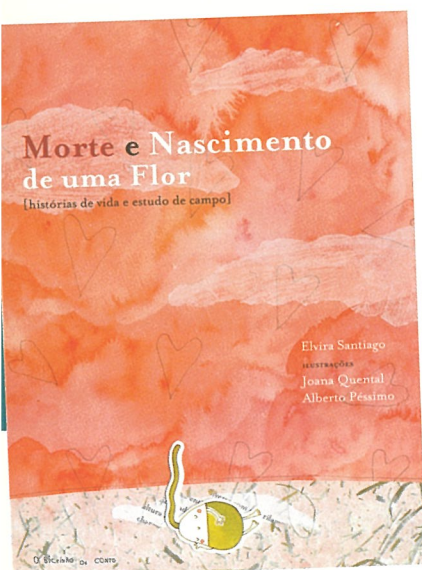
The boy wheeled it into the street and admired it in the sunlight. It was a beautiful bicycle, perhaps a bit too big for him, but he would grow into it, as his mother always said when they went to buy shoes.

He heard his aunt call him, but he didn't answer. He got onto the blue bicycle and pedalled away until he could no longer hear her. Then he just kept on pedalling. He just couldn't stop, and kept going without really bothering about where he was headed for. The further he went, the freer he felt. The breeze was pushing him forward and he just went with it. That's when he decided not to stop. He would go searching for his father and for the flower of freedom. If it really was so important to so many people, then everybody should do whatever they could to find it. And now he had a fast blue bicycle.



from  
**10**  
upwards

text Elvira Santiago  
illustration Joana Quental  
e Alberto Pêssimo  
publisher O Bichinho de Conto, 2004  
pp. 24



**Elvira Santiago**  
(Lousado, 1962)

Elvira Santiago has also published 'Intermezzo', a volume of poetry which merited the attention of the critics, who recognised "the texture of the voice" of the author, which is difficult to pin down precisely in terms of traditional lyricism or any other limiting definition. She divides her time between teaching, research and reflecting on human development, artistic creation and musical interpretation.

**Joana Quental**  
(Lisbon, 1969)

She has a first degree in Design (1992) and a Masters degree in Art and Multimedia (2001), both from the Oporto School of Fine Arts and she is now preparing her thesis in design. Joana Quental has taught design at the University of Aveiro since 2001. As an illustrator she has taken part in several exhibitions and has had more than 15 titles for children already published.

**Alberto Pêssimo**  
(Mozambique, 1953)

He is an artist. He has worked and published with several authors. He leads workshops in plastic expression organised by the Serralves Foundation in Oporto.

## Morte e nascimento de uma flor *Death and birth of a flower*

The work developed by the illustrator Joana Quental and the artist Alberto Pêssimo makes it possible for the text to come alive in two different types of interpretation: for children, Joana Quental presents the 'little seed' and its world in a light, tender and playful way; for the more mature, Alberto Pêssimo presents the strange yet at the same time very real side of everything that lives and is bound to die.

In this double register, in which sensibility and reality meet in a surprising play of word, image and texture, the authors work through several themes like fear, missing someone, sadness, pride, joy, patience, courage, death and birth, all through the fantastic adventures of a tiny little seed.

After all, there is a time for everything and haste is never a good ally.



Although she was alone again, Little Seed felt comforted. Ray of Sunshine had warmed her up and the dew-drops had slaked her thirst.

Every day before falling asleep, Little Seed remembered those magnificent moments. Now that she had met the Ray of Sunshine, she realised that what she really wanted was more and more sunshine.

She started to regret that she had been so ill-mannered.

He had been really nice to her. How she would like to meet him again and thank him! After all, thanks to his stubbornness, she had experienced something marvellous in her life: warmth. Then she started imagining conversations with Ray of Sunshine:

"Hello, Ray of Sunshine... it's just as well you wanted to stay with me even though I treated you so badly; thanks for not having given up ..."

"Well, we have to learn to wait when we want to link up with somebody... etc., etc., bla-bla-bla, bla-bla-bla ..."

Little Seed was beginning to think how good it would be if Ray of Sunshine came back and they could have those conversations and hold hands, and not only in her imagination.





## The Portuguese Institute for Books and Libraries (IPLB)

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Books abroad.  
For further information  
please address enquiries to:  
Campo Grande, 83 - 1º  
P - 1700-088 Lisboa (Portugal)  
Phone: +351 21 798 21 43/5  
Fax: +351 21 798 21 41  
iplb@iplb.pt  
www.iplb.pt

## Portuguese Publishers

Afrontamento  
Mrs. Andreia Peniche  
Rua Costa Cabral, 859  
4200-225 PORTO  
phone: + 351 225 074 220  
fax: + 351 225 074 229  
email: geral@edicoesafrontamento.pt  
www.edicoesafrontamento.pt

Âmbar  
Mr. Paulo Monteiro  
Rua Manuel Pinto de Azevedo, 363  
4100-321 PORTO  
phone: +351 226 151 400  
fax: + 351 226 171 407  
email: livros@ambar.pt

Caminho  
Mr. José Oliveira  
Av. Almirante Gago Coutinho, 121  
1700-029 LISBOA  
phone: + 351 218 429 830  
fax: +351 218 429 849  
email: caminho@editorial-caminho.pt  
www.editorial-caminho.pt

Campo das Letras  
Mr. Emídio Ribeiro  
Rua D. Manuel II, 33 - 5º  
4050-345 PORTO  
phone: +351 226 080 870  
fax: + 351 226 080 880  
email: campo.lettras@mail.telepac.pt  
www.campo-lettras.pt

Dom Quixote  
Mrs. Rita Cruz  
Edifício Arcis  
Rua Ivone Silva, 6 - 2º  
1050-124 LISBOA  
phone: +351 120 901 410  
fax: +351 120 90 39  
email: rcruz@dquixote.pt

Gailivro  
Mrs. Carla Afonso  
Rua Industrial de S. Caetano, 99  
4405-191 CANELAS  
phone: +351 227 116 013  
fax: +351 227 126 223  
email: gailivro@gailivro.pt  
www.gailivro.pt

O Bichinho de Conto  
Mrs. Mafalda Milhões  
Rua de S. Nicolau, 23 - 5º fto.  
1100-547 LISBOA  
phone | fax: +351 218 871 081  
email: info@obichinhodeconto.pt  
www.obichinhodeconto.pt

## New

The Portuguese Institute for Books and Libraries funds foreign publishers who are interested in publishing works by Portuguese illustrators (Portuguese writer + Portuguese illustrator/ foreign writer + Portuguese illustrator) and Portuguese Comic Strip.

### TYPE OF PROGRAMME

- | IT IS AN ANNUAL PROGRAMME;
- | APPLICATIONS MUST BE SUBMITTED BY FOREIGN PUBLISHERS;
- | DEADLINE FOR APPLICATIONS: 31 May;
- | INCLUDING PORTUGUESE CHILDREN'S BOOKS AND COMIC STRIP BY PORTUGUESE AUTHORS;
- | GRANTS ARE AWARDED FOR PUBLICATION AND, IN SOME CASES, TRANSLATION COSTS;
- | APPLICATIONS ARE FOR WORKS TO BE PUBLISHED UNTIL THE END OF THE FOLLOWING YEAR.

For application forms or further information, please contact [ddlpl@iplb.pt](mailto:ddlpl@iplb.pt) or [iplb@iplb.pt](mailto:iplb@iplb.pt)

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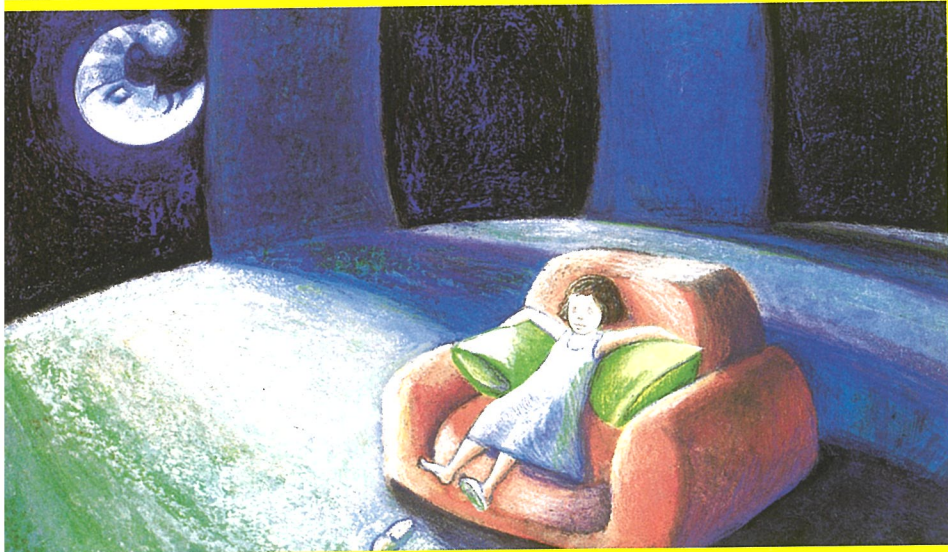
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# Portuguese Children's Books



Portuguese Institute for Books and Libraries  
[www.iplb.pt](http://www.iplb.pt) | [iplb@iplb.pt](mailto:iplb@iplb.pt)

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