

VOL. 48, NO. 4 OCTOBER 2010

Bookbird

A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE



Hans Christian Andersen Award Author: David Almond • Hans Christian Andersen Award Illustrator: Jutta Bauer
Hans Christian Andersen Author Finalists • Hans Christian Andersen Illustrator Finalists • Not letting the words lose themselves:
The Hans Christian Andersen Jury experience • Recent Portuguese children's literature: From dictatorship to freedom
• Atlantic vocations, myths and legends in Portuguese literature for children and young adults: The case of Manuel António Pina's *Ox Rirras*

INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

zBbY

The Journal of IBBY, the International Board on Books for Young People

Copyright © 2010 by Bookbird, Inc. Reproduction of articles in *Bookbird* requires permission in writing from the editor.

Editors: Catherine Kurkjian and Sylvia Vardell

Address for submissions and other editorial correspondence:

kurkjian@gmail.com and kurkjianc@att.net and swardell@twu.edu

Bookbird's editorial office is supported by Central Connecticut State University, New Britain, CT

Editorial Review Board: Sandra Beckett (Canada), Emy Beseghi (Italy), Ernest Bond (USA), Penni Cotton (UK), Hannelore Daubert (Germany), Toin Duijx (Netherlands), Claire Malarte-Feldman (USA), Erica Hateley (Australia), Nancy Hadaway (USA), Hans-Heino Ewers (Germany), Janet Hilbun (USA), Jeffrey Garrett (USA), June Jacko (USA), Kerry Mallan (Australia), Nadia El Kholi (Egypt), Chloe Manger (Australia), Lissa Paul (USA), Linda Pavonetti (USA), Ira Saxena (India), Anna Karlskov Skyggebjerg (Denmark), Deborah Soria (Italy), Liz Thiel (UK), Mary Shine Thompson (Ireland), Mudite Treimane (Latvia), Jochen Weber (Germany), Terrell A. Young (USA)

Board of Bookbird, Inc. (an Indiana not-for-profit corporation): Valerie Coghlan (Ireland), President; Ellis Vance (USA), Treasurer; Alida Cutts (USA), Secretary; Mingzhou Zhang (China); James Tumusiine (Uganda)

Advertising Manager: Ellis Vance (vev40@comcast.net)

Production: Design and layout by Bill Benson and Charls Kern, Texas, USA

Proofread by Connie Rockman, Connecticut, USA

Printed by The Sheridan Press, Hanover, Pennsylvania, USA

Bookbird: A Journal of International Children's Literature (ISSN 0006-7377) is a refereed journal published quarterly in January, April, July, and October by IBBY, the International Board on Books for Young People, and distributed by The Johns Hopkins University Press, 2715 N. Charles Street, Baltimore, MD 21218-4363 USA. Periodicals postage paid at Baltimore, Maryland, and at additional mailing offices.

POSTMASTER: Send address changes to *Bookbird*, The Johns Hopkins University Press, Journals Division, 2715 N. Charles Street, Baltimore, MD 21218-4363.

CANADA POSTMASTER: *Bookbird*, Publications Mail Registration Number 40600510. Send address corrections to The Johns Hopkins University Press, 2715 N. Charles Street, Baltimore, MD 21218-4363 USA.

Subscriptions to *Bookbird*: See inside back cover

IBBY Executive Committee 2008-2010: Patricia Aldana (Canada), President; Reina Duarte (Spain) and Ahmad Redza Ahmad Khairuddin (Malaysia); Vice President; Anastasia Arkhipova (Russia); Elisa Bonilla (Mexico); Hannelore Daubert (Germany); Wally de Doncker (Belgium); Nikki Gamble (UK); Jehan Helou (Palestine); James Tumusiine (Uganda); Mingzhou Zhang (China); Voting Members; Zohreh Ghaeni (Iran), Andersen Jury President; Elizabeth Page (Switzerland), Executive Director; Forest Zhang (China), Deputy Director of Administration; Ellis Vance (USA), Treasurer; Sylvia Vardell (USA), Catherine Kurkjian (USA), *Bookbird* Editors.

IBBY may be contacted at Nonnenweg 12 Postfach, CH-4003 Basel, Switzerland, tel: +4161 272 29 17 fax: +4161 272 27 57 email: ibby@ibby.org <www.ibby.org>.

Bookbird is indexed in *Library Literature*, *Library and Information Abstracts* (LISA), *Children's Book Review Index*, and the *MLA International Bibliography*.

Cover image: The cover illustration is from Jürg Schubiger's and Franz Hohler's *Aller Anfang* (2006), illustrated by Jutta Bauer, reproduced by the kind permission of the publishers, Beltz & Gelberg (Weinheim, Germany).

TO SIT AND DREAM, TO SIT AND READ, TO SIT AND
LEARN ABOUT THE WORLD

Editorial | ii

OUTSIDE OUR WORLD OF HERE AND NOW – OUR PROBLEM WORLD

Navigating borderlands of fiction, magic, and childhood; Finding David Almond

Nolan Dalrymple | 1

"I don't want to hide behind my books:" Recognizing Jutta Bauer

Mareile Oetken | 5

TO DREAM OF VAST HORIZONS OF THE SOUL;
THROUGH DREAMS MAKE WHOLE

A glimpse into the process of a hard decision:

Selecting the Andersen author finalists

Helene Schär | 9

Four impressive nominees: Analyzing the Andersen illustrator finalists

Annemie Leysen | 15

"Not letting the words lose themselves;" The Hans Christian Andersen Jury experience

Zohreh Ghaeni | 21

UNFETTERED FREE – HELP ME! ALL YOU WHO ARE DREAMERS, TOO

Recent Portuguese children's literature; From dictatorship to freedom

Ana Margarida Ramos | 28

Atlantic vocation, myths and legends in Portuguese literature for children and young adults:

The case of Manuel António Pina's *Os Piratas*

Sara Reis da Silva | 35

HELP ME MAKE OUR WORLD ANEW. I REACH OUT MY HANDS TO YOU.

Books on Books | 46

Focus IBBY | 51

Poem | 60

The quoted lines for each section of the table of contents are from the poem "To You" by Langston Hughes. "To You" from THE COLLECTED POEMS OF LANGSTON HUGHES by Langston Hughes, edited by Arnold Rampersad with David Roessel, Associate Editor, copyright 1994 by the Estate of Langston Hughes. Used by permission of Alfred A. Knopf, a division of Random House, Inc.

Editorial

Bookbird editors



SYLVIA VARDELL is a professor at Texas Woman's University (USA) where she teaches graduate courses in children's literature. She is the author of *CHILDREN'S LITERATURE IN ACTION: A LIBRARIAN'S GUIDE* and the PoetryForChildren blog.



CATHERINE KURKJIAN is a professor in the Department of Reading and Language Arts at Central Connecticut State University (USA) where she teaches courses in Reading and Language Arts and Children's Literature. Her areas of specialization include children's literature and the intersection of literacy and technology.



Dear *Bookbird* Readers,

This issue highlights the 2010 winning illustrator and author of the Hans Christian Andersen Award along with the four authors and four illustrators who are finalists for this prestigious award. Every other year IBBY presents the Hans Christian Andersen Award to a living author and illustrator whose complete works have made a lasting contribution to literature for young people. National sections of IBBY make the nominations, and a distinguished international jury of children's literature specialists selects the recipients.

This year's jury, chaired by Zohreh Ghaeni, selected from among 55 candidates that were submitted by 32 national sections. Ten finalists were shortlisted, including five nominees for the author award and five nominees for the illustrator award. One winner was selected from among the group of writers and one from among the group of illustrators. This year's five author finalists were David Almond (United Kingdom), Ahmad Reza Ahmadi (Iran), Bartolomeu Campos de Queirós (Brazil), Lennart Hellsing (Sweden), and Louis Jensen (Denmark). The five illustrator finalists were Jutta Bauer (Germany), Carll Cneut (Belgium), Etienne Delessert (Switzerland), Sjetlan Junaković (Croatia), and Roger Mello (Brazil). David Almond from the United Kingdom was selected as the winning author and Jutta Bauer from Germany was selected as the winning illustrator.

In this issue our readers will learn more about the body of work of the winners and finalists, as well as gain insights from behind-the-scenes of the evaluation process. The first set of articles focuses on the winners. First off, we learn about the winning author David

Almond in Nolan Dalrymple's insightful article about the role of magical realism and the darker side of life in Almond's writing for young people

In this issue our readers will learn more about the body of work of the winners and finalists, as well as gain insights from the behind-the-scenes of the evaluation process.

observing that “young characters must learn to navigate via their sense of the mystical and creative rather than the rational and knowable.” Next, Mareile Oetken paints a picture of Jutta Bauer, the winning illustrator, as an artist who infuses joy, humor, optimism, and her own real life experiences into her work. Oetken eloquently notes that Jutta Bauer's art can sometimes be a reflection of “the seismographic record of the roads and by-ways taken...” in her own life. Bauer is portrayed as someone who is not content to establish herself as a “visual trademark,” but instead is courageously open to change and experimentation.

The next trio of articles describes the art of the finalists and the complex process by which they were selected. In the first piece, *A glimpse into the process of a hard decision: Selecting the Andersen author finalists*, Hans Christian Andersen juror Helene Schär depicts the difficult issues involved in winnowing down the author nominees to five finalists and then selecting just one winner. She brings to light a variety of multifaceted political, societal, and economic factors that come into play and argues that all five finalists met the criteria as winner, but in the end, only one could be chosen. Schär argues for the expansion of the IBBY Honor List by privileging both quality and diversity. Less controversial, but just as interesting is Annemie Leysen's *Four impressive nominees: Analyzing the Andersen illustrator finalists*. In this piece, Leysen systematically describes the illustrations of Carll Cneut (Belgium/Flanders), Etienne Delessert (Switzerland), Svjetlan Junaković (Croatia), and Roger Mello (Brazil). Leysen etches precise

descriptions of the finalists' works and compels the reader to seek out the art included in each of the described books. The last in this trio of articles is written by Jury President, Zohreh Ghaeni. In “*Not letting the words lose themselves:*” *The Hans Christian Andersen Jury experience*, she outlines how the jury deliberated via blog in an open forum for nine months prior to the selection of the finalists. She notes that the casting of votes was not merely an arithmetical exercise, but the result of nine months of deliberate discussion. In this article, Ghaeni highlights what captured the juror's imagination about the finalists and conveys the daunting task and mitigating concerns that framed the discussions and final selections.

Finally, the last two articles veer from a focus on the Hans Christian Andersen Awards and offer two companion views spotlighting children's literature of Portugal. *Recent Portuguese children's literature; From dictatorship to freedom*, by Ana Margarida Ramos, analyzes publications of books since the formation of a democratic government in 1975, books that reflect back on this historical turning point in Portuguese history. Ramos contends that these books contextualize history, articulate aesthetic dimensions, and highlight values such as freedom, peace, and justice. Our last featured article, *Atlantic vocation, myths and legends in Portuguese literature for children and young adults: The case of Manuel António Pina's Os Piratas*, by Sara Reis da Silva, reveals *Os Piratas* to be a work that is an intersection of fantasy, legends, and myths as well as Portuguese geography and history. She provides a reading of how these elements are integral to this narrative.

Two ongoing columns offer helpful updates for our readers. In the *Books on Books* column we're introduced to several new professional works that offer insight into the latest worldwide research in children's literature. These include a look at the oeuvre of Flemish illustrator Klaas Verplancke, a study of the works of German author Kirsten Boie, an analysis of the literary and filmic portrayals of childhood in a reference work from Germany, two comprehensive works on the history and authors of Latin American children's literature from Spain, and a critical examination from the United States

of the role food plays in the various constructions and deconstructions of childhood identity. In the *Focus IBBY column*, IBBY's Executive Director Liz Page updates us on the Children in Crisis Fund (including special projects in Chile, Gaza, and Haiti) and describes an inspiring school library project in Pakistan. She also shares another fascinating installment about the history of IBBY and includes a memorial to Pál Békés, writer, translator, and former IBBY Hungary President,

written by Ágnes Merényi of IBBY Hungary.

Finally, we are so pleased to conclude this issue with a poem, "Família Poliglota," by Andersen author finalist, Bartolomeu Campos de Queirós from Brazil in both Portuguese and English. It's a clever invitation to think (and speak) multilingually and a natural complement to both our Andersen features and our two articles about children's literature from Portugal. Yes, yes, yes! Oui, oui, oui! Piu, piu, piu!

Hans Christian Andersen Award 2010

Candidates & Shortlist

Authors	Country	Illustrators
Liliana Bodoc	Argentina	Luis Scafati
Heinz Janisch	Austria	Linda Wolfgruber
Pierre Coran	Belgium	Carl Cneut
Bartolomeu Campos de Queirós	Brazil	Roger Mello
Brian Doyle	Canada	Marie-Louise Gay
Liu Xianping	China	
	Croatia	Svetlana Janaković
Maria Pylölä	Cyprus	
Pavel Šrut	Czech Republic	Jiří Salamoun
Louis Jensen	Denmark	Lilian Dregger
Haanu Mäkelä	Finland	Salla Savolainen
Jean-Claude Mourlevat	France	Grégoire Solotareff
Peter Härtling	Germany	Jutta Bauer
Loty Petrovits-Andrusopolcu	Greece	Diatsenta Panissi
Ahmad Reza Ahmadi	Iran	
Eoin Colfer	Ireland	P.J. Lynch
Shuntaro Tanikawa	Japan	Akiko Hayashi
	Lithuania	Kęstutis Kasparavičius
Alberto Blanco	Mexico	Fabrizio Vanden Broeck
Dashdondog Jamba	Mongolia	
Peter van Gestel	Netherlands	Harrie Geelen
Bjørn Sortland	Norway	Thore Hansen
	Russia	Nikolay Popov
Ján Uhlirsky	Slovak Republic	Peter Uchnár
Tone Pavček	Slovenia	Ančka Gošnik Godec
Jordi Sierra i Fabra	Spain	Xan López Dominguez
Lennart Hellsing	Sweden	Anna-Clara Tidholm
	Switzerland	Etienne Delessert
Muzaffer İzgü	Turkey	Can Göknil
Evangeline Ledi Barongo	Uganda	
David Almond	United Kingdom	Michael Foreman
Walter Dean Myers	USA	Eric Carle

Sponsored by
Nami Island Inc.
South Korea

Hans Christian Andersen Award 2010

Winners



Author Award
David Almond
(United Kingdom)



Illustrator Award
Jutta Bauer
(Germany)

Sponsored by
Nami Island Inc.
South Korea

Hans Christian Andersen Award 2010

Finalists

Authors



Bartolomeu Campos de Queirós (Brazil) Louis Jensen (Denmark) Ahmad Reza Ahmadi (Iran) Lennart Hellsing (Sweden)

Illustrators



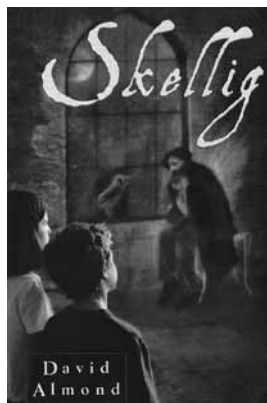
Carl Cneut (Belgium) Roger Mello (Brazil) Svetlana Janaković (Croatia) Etienne Delessert (Switzerland)

Sponsored by
Nami Island Inc.
South Korea



Dalrymple gives us a glimpse into the roots of David Almond's writing and delves into the themes, forms, characters, and relationships that characterize Almond's award-winning fiction for young people.

David Almond (1951-) is one of the most critically and commercially successful contemporary British writers of fiction for children and young adults. Almond was born in Felling, Gateshead, in the North East of England and attended school in the region; as a child, Almond dreamed of the day he might see his own name in print on the book spines adorning his local library shelves. After leaving the region to attend university in East Anglia and working in a variety of jobs, including teaching children with special educational needs, Almond returned to the North East both geographically and within his work. Two collections of fiction for adults, *Sleepless Nights* (1985) and *A Kind of Heaven* (1997), were published by a small North-East publisher, Iron Press, but it was not until the publication of his first children's novel, *Skellig*, in 1998 that Almond achieved real commercial and critical success. *Skellig* was awarded the Carnegie Medal for an outstanding children's book, and Almond was widely praised as a



Navigating borderlands of fiction, magic, and childhood: Finding David Almond

by NOLAN DALRYMPLE



Dr. Nolan Dalrymple is a lecturer, teacher, and critic from Northumberland, U.K.

new and distinctive voice in the field of children's and young adult fiction. Almond's fiction is distinctive in its visionary intensity and powerful lyricism. Recurrent thematic concerns – the transformative power of love, wildness at the heart of purported civilization, children's propensity for

...it was not until the publication of his first children's novel, Skellig, in 1998 that Almond achieved real commercial and critical success.

direct communion with transcendental spirituality – are powerfully reminiscent of Romantic poetry, especially that of William Blake, and the same is also true stylistically. In Almond's work, children



meet angel-like bird-men and characters frequently discover an ability to shift shape into wild animal form, motifs which are markedly Blakean. The past, too, is frequently present, often discoverable within or beneath the everyday landscape of the

modern world. The children in Almond's fiction are able to transcend physical, spatial and temporal boundaries.

Above all, Almond's fiction is complex, resisting simple explanations, and engaging with the darker side of adolescent experience, typically figured as a wild borderland between childhood and adulthood. Most recently, *Jackdaw Summer* (2008) explores teenage complicity in acts of grotesque terrorism and stages violent conflict against the beautifully wild backdrop of the Northumbrian countryside. Such weighty and complex themes, however, are always rendered with a disarmingly straightforward voice.

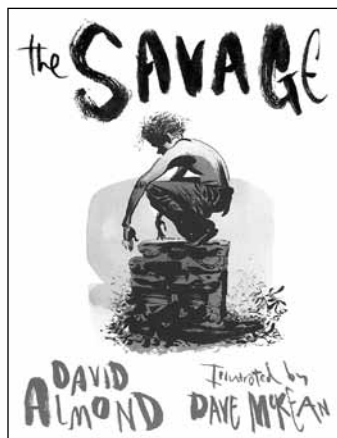
Almond's roots

Born into a large Roman Catholic family on 15 May

1951 in Newcastle upon Tyne, Almond grew up in the industrialized town of Felling, Gateshead on the banks of the River Tyne. This childhood is recollected affectionately, yet without undue nostalgia, in

From these roots can perhaps be traced the beginnings of a magic(al) realist sensibility in his fiction, and Almond has acknowledged the influence of writers such as Gabriel Garcia Marquez and Italo Calvino upon his own work.

Counting Stars and is one of large communal meals round the family kitchen table, surrounded by love but also marked by the premature death of a father and baby sister. Such darkness recurs in Almond's work and underlines its authenticity and so-called crossover appeal. Imagery of Catholicism permeates much of his fiction, and Almond has spoken of the legacy of growing up with the belief that the miraculous occurred all around, everyday, as a result of the ritualistic use of language. From these roots can perhaps be traced the beginnings



of a magic(al) realist sensibility in his fiction, and Almond has acknowledged the influence of writers such as Gabriel Garcia Marquez and Italo Calvino upon his own work.

Almond studied English and American Literature at the University of East Anglia; and following this he worked in a variety of jobs including postman, hotel porter, and primary school teacher. He also edited the influential North-East literary magazine, *Panurge*, for six years before writing what became an artistic watershed for him, the collection of

semi-autobiographical short stories subsequently published as *Counting Stars*. This work led to the writing of *Skellig* (1998), the story of a young boy who discovers an angel-like figure in a dilapidated garage. Awarded both the Whitbread Children's Book of the Year Award and the prestigious Carnegie Medal, this novel heralded Almond's emergence as an important writer of fiction for young readers. *Skellig* has been translated into over twenty-five languages and has subsequently been successfully adapted into both stage play and opera libretto by Almond himself.

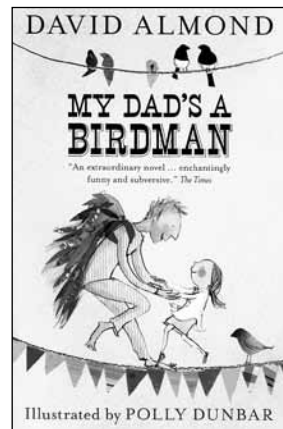
Themes and forms

Almond's work is diverse, both thematically and formally, including illustrated texts such as *Kate, the Cat and the Moon* (2004), *My Dad's a Birdman* (2007), and *The Savage* (2008), the last of these being a collaboration with acclaimed graphic novel artist Dave McKean. *My Dad's a Birdman* (2007) saw Almond experiment with writing for a younger audience, as he had in 2004's *Kate, the Cat and the Moon*. Almond's work is also diverse in form, including the play *Wild Girl, Wild Boy* (2002). Nevertheless, despite its stylistic breadth, central concerns resurface repeatedly in Almond's writing, in particular the landscape of the North East of England. This dominant setting, described by Almond as having been "excluded from

In his fiction, this marginalized, borderland zone functions metaphorically to represent the liminal space of adolescence, itself situated on the cusp of autonomy.

mainstream culture," serves to frame questions of marginalization and identity, perhaps of particular interest to a young adult readership. It also invites a postcolonial reading of Almond's work, again linking to other key writers working within the genre of magic(al) realism. Along with his deft use of the vibrant cadences of local, North-East English dialect throughout his fiction, Almond's attachment to the region is further underlined by his patronage of Seven Stories, the Centre for

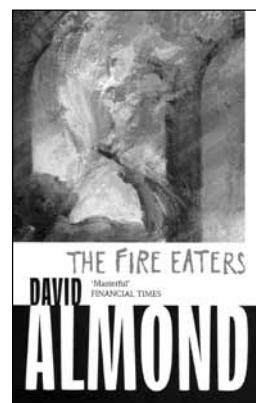
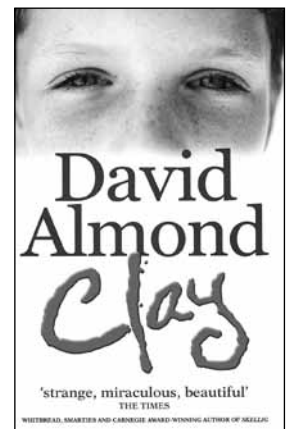
Children's Books in Newcastle upon Tyne. In his fiction, this marginalized, borderland zone functions



metaphorically to represent the liminal space of adolescence, itself situated on the cusp of autonomy.

Characters and relationships

Almond's fiction is filled with artistic, creative adolescent characters: in *Kit's Wilderness* (1999), the protagonist writes stories which seemingly evoke a physical manifestation of prehistoric humanity; *Clay* (2005) similarly features adolescent boys who may be able to create living beings through sculpture; in *The Fire-Eaters* (2003), photography proves transformative for a group of youngsters attempting to survive a vindictive and sadistic secondary school. Such creativity is linked to visionary potential, and these child characters come to have a shamanistic power to effect real change in the modern world. Often in Almond's fiction the boundary between the real and the imaginary collapses entirely, and

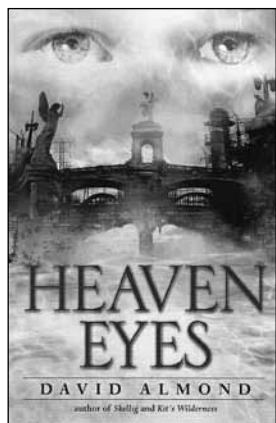


young characters must learn to navigate via their sense of the mystical and creative rather than the rational and knowable. The same is offered to, or rather required of, the reader, in whom Almond places his faith by refusing simplistic explanations or resolutions. Through such ambiguity, Almond achieves a mythic intensity.

At the center of many of Almond's stories is a powerful relationship between a boy and a girl. Typically, this is a relationship of equal footing, challenging the gender division perhaps thought typical of adolescence. Also typical of Almond's

Often in Almond's fiction the boundary between the real and the imaginary collapses entirely, and young characters must learn to navigate via their sense of the mystical and creative rather than the rational and knowable.

characterization is his fondness for those characters frequently excluded from mainstream culture and society. *Heaven Eyes* (2000) tells the story of a group of disaffected, disenfranchised, and so-called "damaged" children, institutionalized at



Whitegates, who run away and sail down river to the mystical Black Middens rocks. Here, caught in the grip of the mudflats, they discover the strange, web-footed, other-worldly creature known as Heaven Eyes, and through their shared experience are able to reclaim and renew their fractured lives. Many

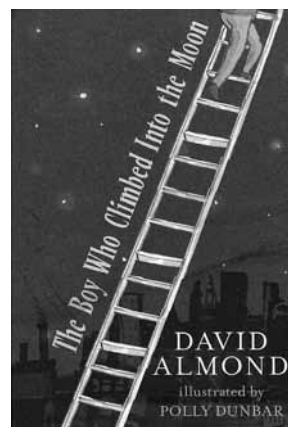
novels also explore, or allude to, adult characters experiencing mental distress, and these too are

accorded a kind of spiritual grace.

"Our children need to know," Almond has said, "that living, achieving, and aspiring are courageous imaginative acts..."

Conclusion

Almond's receipt of the Hans Christian Andersen award is also recognition of his international appeal and readership; his work has been translated into over thirty languages and has been awarded, among others, the Boston Globe-Horn Book Award and Michael L. Printz award in the United States, the Catholic Children's Literature Award in Germany, and the Silver Kiss Award in the Netherlands. Such acclaim is recognition of the respect he accords his young readership, and in particular their creative potential; "Our children need to know," Almond has said, "that living, achieving, and aspiring are courageous imaginative acts. [...] Take the time to dream, take the time to imagine." That such qualities are recognized and celebrated in *all* children in Almond's fiction, regardless of the morality of their behavior, is testament to the breadth of Almond's own vision, and his artistic commitment to his young readers.



"I don't want to hide behind my books:" Recognizing Jutta Bauer

by MAREILE OETKEN



Dr. Mareile Oetken is a lecturer in literature for young readers at the Carl von Ossietzky University in Oldenburg, Germany.

English translation by Martha Baker

Oetken discusses Andersen award-winning illustrator Jutta Bauer's weaving of her personal experiences and observations about life into her work for adults and for children and analyzes distinctive features of her artistic style and development. This paper is published in association with JuLit, the magazine of the Arbeitskreis für Jugendliteratur (IBBY Germany) in Munich.

After honoring Jutta Bauer with the German Youth Literature Award for her complete work as an illustrator back in 2009 – one of the most significant awards in Germany – we are delighted to celebrate with her the highest international recognition: the Hans Christian Andersen Award 2010. The jury honored the illustrator from Hamburg with these words, “The 2010 Hans Christian Andersen Medal for illustration recognizes Jutta Bauer as a powerful narrator who blends real life with legend through her pictures. The jury admired her philosophical approach, originality, creativity as well as her ability to communicate with young readers.” We congratulate her. It is easy to understand the jury’s honor of her rare variety, creativity, and intensity throughout an impressive and broad oeuvre.

“I don’t want to hide behind my books,” is one thing illustrator Jutta Bauer is emphatic about. And it has never been to her disadvantage, she claims, to weave her personal experiences and observations about life into her work for adults and for children. Her best picture books seem to be an especially sensitive seismographic record of the roads



Why We Live at the Edge of Town

...her pictures are always imbued with sincerely felt devotion, humor, and optimism, as well as uncommon humility in the face of the ups and downs and contradictions that life holds.

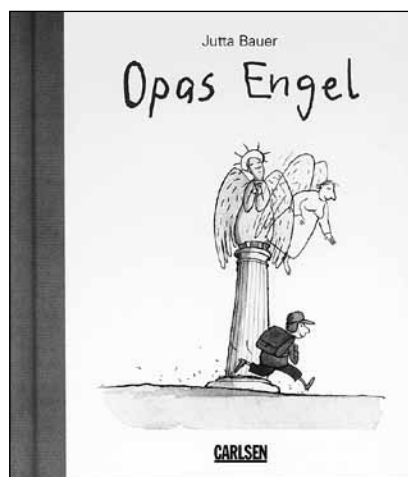
and by-ways she has taken, including all the bumps encountered along the way. Far from being traditional or protective or merely idylls just for children, her narratives and picture stories are full of life, in the best sense of the word. Whether casting light upon the various circumstances of the life of pre-school-aged Julian – or “Juli,” as told in the words of author Kirsten Boie – or counting out all the fantastically comical alternatives of coping with the world in *Why We Live at the Edge of Town* (2005), as told in the narrative of Peter Stamm, her pictures are always imbued with sincerely felt devotion, humor, and optimism, as well as uncommon humility in the face of the ups and downs and contradictions that life holds.

When one takes a closer, attentive look at her picture books, one always gets a feeling for two things: Those things that hold the world together at its innermost core – trust, love, security – or, in short, the threads of hope that she wants to give children through her pictures and picture books, and which is, to her mind, the true purpose of children’s literature; but also, the understanding that it is not always possible to resolve such contradictions. Intruding into such scenes of warmth-giving closeness are also other characters who do not seem to belong there: the homeless, the abandoned – Joseph with the yellow Star of David in *Grandpa’s Angel* (2001), for example, or, in *The Screaming Mother* (2000), the Penguin Child that is strewn across all corners of the earth and can only be found and brought back again with great effort. These characters are evidence of how sustaining and humane such a group really is. The genius of Jutta Bauer finds its most characteristic expression in the way that she portrays these worlds in their greatness and vastness – and in her recent book, even in the very origins (*The Very Beginning*, 2006) in which we all are anchored – with almost dreamily light but sure-handed, sharp strokes.

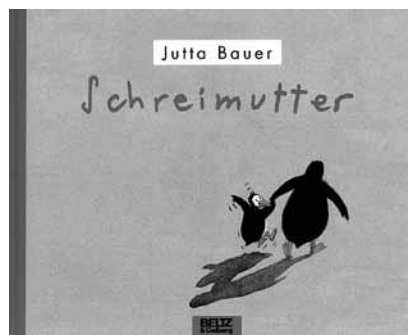
Early years

Born in 1955 as the fifth and youngest child, Jutta Bauer did in fact see the world from quite a number of different perspectives before she took up illustration in 1981. After ten unhappy years of school, she first attended a technical high school for design in Hamburg. While waiting to be accepted for further studies, she worked as a nurse’s helper in a home for the physically handicapped, then as a nanny, and as a hospital orderly. At last, from 1975 to 1981, she studied illustration at the Technical College for Design in Hamburg under Professor Siegfried Oelke. During those years she became involved in the student protest movement, helping to design placards and flyers, armed with the barbed pen of the caricaturist. The work for her final examination became her first illustration project – a language book.

In 1983 she illustrated *Journey to the Isle of Wonder* by Klaus Kordon. This marked a personal turning point, because she was able to give up



Grandpa’s Angel



The Screaming Mother

her side-jobs as a nurse's aide and support herself in Hamburg as a free-lance illustrator. Simultaneously it was the foundation stone for a long-term and thoroughly successful collaboration with the publishing house Beltz & Gelberg, then still under the aegis of Hans-Joachim Gelberg. At this imprint Jutta Bauer came to illustrate for such internationally renowned authors as Christine Nöstlinger, Kirsten Boie, Benno Pludra and Peter Härtling.



One year later, in 1984, she moved into her own art studio and began to illustrate cartoons and picture stories for various publishers and magazines, including Germany's widely read women's magazine "Brigitte." In 1985 she won the Troisdorfer Picture Book Prize for her illustrations for Waldrun Behncke's *Gottfried, the Flying Pig*, and this was soon followed by numerous other national and international prizes, including inclusion on the IBBY Honour List in 1994 with *The One and Only* (written by Christine Nöstlinger, 1992), and the German Youth Book Prize for *The Screaming Mother* in 2001. Her cartoon films achieved acclaim in the form of an "Emil," a German children's television award, and a film prize at the Chicago International Children's Film Festival for "The Queen of Colors" (1998). Her picture book *Grandpa's Angel* (2001) was not only selected for the Catholic Children's and Youth Book Award, but was also nominated for the German Youth Book Award in 2002.

Bauer's international success is evidenced, moreover, by numerous translations in more than 18 different languages.

Media connections

Her son Jasper was born in 1986, and in 1991 she began a cooperative venture with Kirsten Boie

on picture storybooks about "Juli," which first appeared as shorts on the weekly national television

Her first-hand experiences with day-to-day life in kindergarten and elsewhere as experienced with her son, as well as her own artistic experience with cartoons and rapid-sequence imagery on film, sharpened her sense of dramaturgy, punch-lines, and the art of sketching in the essentials in just a few, sure-handed strokes.

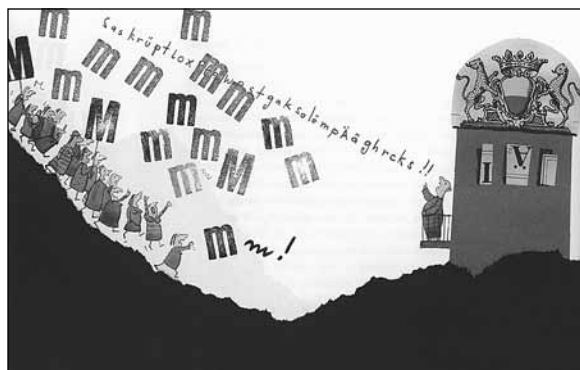
(ZDF) series "The Show with the Mouse" and later were also published as picture books. Her first-hand experiences with day-to-day life in kindergarten and elsewhere as experienced with her son, as well as her own artistic experience with cartoons and rapid-sequence imagery on film, sharpened her sense of dramaturgy, punch-lines, and the art of sketching in the essentials in just a few, sure-handed strokes. She began to apply herself increasingly to concentration and reduction, paying reverence to the great masters "who simply left more and more out" such as Picasso, Miró and Klee. Through meticulous reductionism, Jutta Bauer began to develop a new kind of spontaneity "which I probably wouldn't

have been able to indulge in with picture book illustration." Some prime examples of her reduced narration of a complex theme are the philosophical thoughts of the sheep *Selma* (2000), who examines the question of happiness in three short sequences. So once again,

Jutta Bauer is seen exploring aspects of everyday life. The impetus for the story of "Selma" came from a radio interview with an old shepherdess living in the mountains, thus showing how the sheep's wisdom and humility toward life emanate from its thoroughly down-to-earth point of view.



from *Grandpa's Angel*



"The dead language"
from *The Very Beginning*



The Very Beginning

Bauer's style

Jutta Bauer has not taken the well-trodden path of so many of her illustrator colleagues by which a once established visual style becomes a trademark. Her artistic development and courage and willingness to undergo changes, especially in her latest works, are remarkable. "I want to stay away from the shallow fare of sleek figures and trivial stories," she admits. And even while her figures are characteristically warm and solid, she herself is increasingly open to experiments in narration and illustration. Despite an increasing complexity, the experienced artist in her continues to develop comprehensible picture book ideas that seem to be taken directly from real life. The lively,

self-possessed child protagonists of the 1980s and early 1990s who always knew where they were heading are more likely to need orientation now. The idea of "redesigning-oneself-over-and-over-again," which children are eager to play out, is at the root of the 18 miniature portraits in Peter Stamm's *Why We Live at the Edge of Town*. Jutta Bauer banished this playful idea to the cover of the picture book. A family consisting of grandparents, parents, sister, and the child narrator live just about everywhere: in a cable-car trolley, in the woods, atop a church steeple, in an aunt's violin, in a dream, and then again nowhere. But they would never stay anywhere for long before they find themselves at home in the Whole World House. Jutta Bauer approached this one-liner sequence of texts with delicately poetic, sketchy, but very intense and atmospheric scenes. Far removed from the obliging gift-book style of design, this picture book appeals as little to only one kind of audience as do the

short stories in *The Very Beginning* by the Swiss-German author duo of Jürg Schubiger and Franz Hohler. Here Jutta Bauer leaves the narrow path of the usual crisp line and plays joyfully with a considerable range of materials: collages, stamps, scrap paper, etc. Drawings and tracings illustrate the very original ideas about all possible kinds of spectacular and gentle beginnings and sources of life. Into these at times cheery, at times playful, and often surprising, occasionally enigmatic pictures and vignettes, she now intersperses distorted emblematic imagery to restructure the visual space in an unexpected and richly contrasting manner.

...she now intersperses distorted emblematic imagery to restructure the visual space in an unexpected and richly contrasting manner.

"Ihr kann keiner was" – the well-known words Grandpa uses to begin the story of his life in *Grandpa's Angel*, may undoubtedly be applied to Jutta Bauer as well: "I was very lucky." Jutta Bauer's rich and vast opus speaks picture-book-volumes about her auspicious artistic talent, and similarly about her talent for living. We wish her continued luck.

A glimpse into the process of a hard decision: Selecting the Andersen author finalists

by HELENE SCHÄR



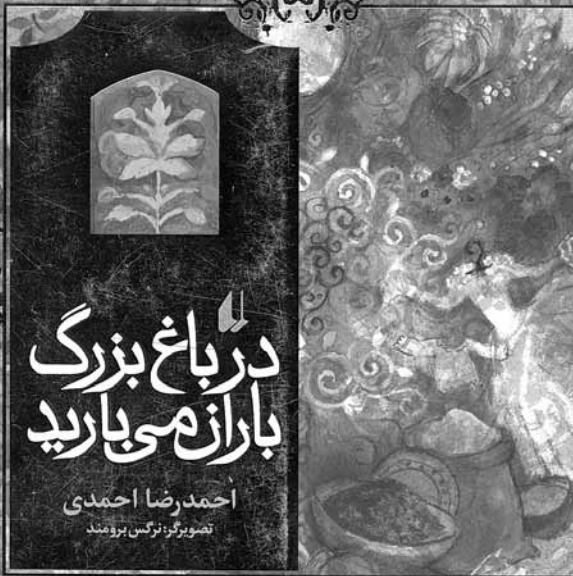
Helene Schär is the President of the Association of Books without Borders Switzerland (ABWBS), former publisher of the Baobab Children's Book Fund, and a member of the 2010 Andersen Jury. She lives in Basel, Switzerland.

Schär offers a succinct introduction to each of the Andersen Author Finalists and their works, while also raising interesting questions to consider about awards, criteria, and the role of IBBY in children's publishing.

Once upon a time there were 28 authors, chosen by 28 countries around the world, to be considered for the Hans Christian Andersen Award for writing. A selected Jury of 10 members and the Jury President, coming from all over the world, had the difficult task of choosing the best writer from the nominated candidates full of hope -- a hard and somewhat tricky job. After months of reading and a long day filled with discussions, arguments and even fights -- only with words -- five candidates were chosen as the best ones, and finally at the end of the day, one would be the very best.

Before that hard and extraordinary day, the Jury members had about nine months to read books, essays, extracts, and dossiers, to reflect about, to compare among the candidates, and to exchange with other members of the Jury their views in preparation for that important meeting. By means of a very helpful tool -- a special blog established for the Jury members -- we fostered contact and exchanged first impressions. But most of the time we had to be on our own and our thoughts were with all the candidates.

The meeting of the Jury was very intensive and took us many hours until finally, after a lunch and a further coffee break, we sorted out the final shortlist of authors. These finalists included: David Almond from



United Kingdom, Ahmad Reza Ahmadi from Iran, Bartolomeu Campos de Queirós from Brazil, Lennart Hellsing from Sweden, and Louis Jensen from Denmark. The hard discussions did not bring a unanimous result, but a majority of the Jury decided on this particular selection.

Once upon a time there were 28 authors, chosen by 28 countries around the world, to be considered for the Hans Christian Andersen Award for writing.

Challenges in the field

As the Jury considers the submissions for the Andersen award, it is very mindful of the worldwide field of children's literature; many issues arise and interesting discussions take place. We certainly acknowledge that literature for children is not just equated with literature for adults. It is always addressed to a specific public at a different age and experience level from the writer. And there is often a specific pedagogical message, more or less well-hidden, depending on the relationship of the specific society to its views of childhood. There are many differences in the ideas and expectations about childhood in all societies that influence writing for children. We all know how much the depiction of childhood depends on cultural issues and specialities. Societies with long oral traditions transmit their messages via written literature, which means that gestures, body movements, and facial expressions also have to be transmitted in the written work. Very often the beautiful, inherited stories transmitted orally from one generation to the next lose some of their fascination because of a bad translation in the written version. To be a good writer depends not only on being able to write.

These finalists included: David Almond from United Kingdom, Ahmad Reza Ahmadi from Iran, Bartolomeu Campos de Queirós from Brazil, Lennart Hellsing from Sweden, and Louis Jensen from Denmark.

A real obstacle in developing literature for children is the financial situation of a country or a society and the marketplace for publishing books. Also, language problems can compound these challenges with many countries having multiple languages, and with some languages not available in written form. Often the first books available to a child appear in a written language that is foreign, and the books do not reflect the reality of the child. Very often such books have been imported or donated by rich countries with a long publishing tradition and a completely different reality.

Due to a variety of different reasons, a society may or may not be able to offer its young generation a literature that reflects their own reality or is even written in their own language. The question of which language would be the best one to render most service to the child often has a political background. Whether a society is willing and able to promote such possibilities depends on how a society confronts the situation of young people's education. Often such considerations can prevent progress in an important direction: Every child has a right to fascinating and well-written literature that reflects his or her own situation and surroundings, his culture, her life. Once the decision is made to develop a language that is not known worldwide, there needs to be promotion of good writers and the development of a sphere for children's literature. In the Western world this fact has a tradition of more than 200 years; nowadays children's literature of course goes new ways, but it still

needs a special effort to develop it, a critical emphasis, a special promotion, a whole sphere. If a nomination for the Hans Christian Andersen Award can really contribute to such evolution, it should be carefully re-discussed regularly. In any case, all these circumstances contribute to the fact that a serious and sincere choice of one writer for a single award is, without any doubt, a difficult and sometimes even unfair job.

The difficult process

First of all, the Jury had to discuss the final criteria again and again. Only having well examined all candidates is it possible to understand the criteria entirely. There are always special situations that require flexibility. Of course there were probably additional criteria used by each IBBY section to decide upon their candidate. It was important that the Jury have an idea of the author's ability and talent. This meant that we would consider a candidate's varied number of works over time. For the five chosen finalists the criteria were completely fulfilled and each of them could have been the winner.

Some nominated authors sadly could not be taken into serious consideration because of too few translated texts available or material provided. Through Internet resources and the author's dossier you learn how important the author is in his or her country and how wide may be his or her impact within children's literature. However, as a Jury member, if you had only one or two translated passages of his or her works, it is not enough of a basis to make a decision about an author. So, some writers had to be excluded for reasons other than quality.

The author finalists

The author finalists included five individuals:

- Ahmad Reza Ahmadi from Iran
- David Almond from the United Kingdom
- Bartolomeu Campos de Queirós from Brazil
- Lennart Hellsing from Sweden
- Louis Jensen from Denmark

Ahmed Reza Ahmadi was born in Kerman in south-eastern Iran in 1940. When he was seven years old, his family settled in Tehran. But he still today feels like a stranger in this big town. He has passed through wars and revolutions with all their consequences. Perhaps it is exactly these terrible experiences that helped him learn to observe with a certain distance all those small things that he brings to light in his writing. Even if he does not say one word about his difficult life in a country undergoing continuous political change and difficulties, one can feel it in its depth. His first poems were published in 1962 and immediately attracted other poets, critics, and of course readers. The speciality of his writing is his melding of poetry with prose, a new sort of style. His writing often comes from the perspective of the child, but it is also genuinely minimalist. He is recognized as the

If a nomination for the Hans Christian Andersen Award can really contribute to such evolution, it should be carefully re-discussed regularly.



Ahmad Reza Ahmadi

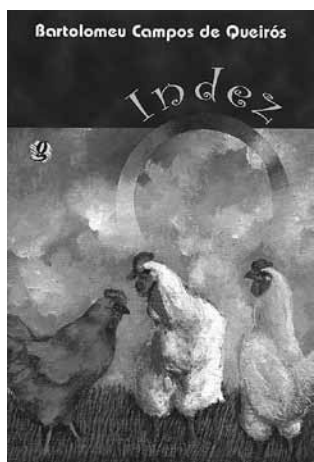
He is recognized as the pioneer of surrealism in children's literature in Iran.





Bartolomeu Campos de Queirós

His reflections about life, death, loss, love, and relationships are not only poetical, but also plausible, rendered with sometimes incredibly unexpected words, both unique and beautiful.



Every Swedish child knows-and many adults remember-verses and songs written by Lennart Hellsing.

pioneer of surrealism in children's literature in Iran. His only two translated books are *In the Spring I Found My White Rabbit* translated into Armenian and *Sign* which was translated into Korean. It would be beautiful to find some of Ahmed Reza Ahmadi's works also available in other languages.

Bartolomeu Campos de Queirós was born in Minas Gerais in 1944. He graduated in philosophy, specialized in Art/Education, and worked as an educator and a writer. Although he is an intellectual writer, he is well able to approach children's and young people's feelings as well as those of adults. His experiences as an educator helped him to express himself and

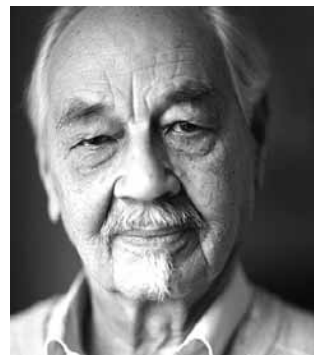
to reach his public. His reflections about life, death, loss, love, and relationships are not only poetical, but also plausible, rendered with sometimes incredibly unexpected words, both unique and beautiful. The originality of Bartolomeu Campos de Queirós' work is shown in the fact that he never repeats himself. He strives for innovation and each of his works has its special character and each word has its accurate place. Many of his books have been translated into Spanish, and only one into French (*Dis-moi le temps – Tempo de voo*). His autobiographical novel, which has been

translated into Danish (*Skrukaeg – Index*), is a very touching story of a childhood in a middle-class family struggling to survive, but determined to get a good education for all its children. Bartolomeu Campos de Queirós says that all his writing has something to do with his life, his childhood, his thoughts, and experiences. The sincerity of his unspoken messages is especially fascinating.

Lennart Hellsing was born in 1919 and has published more than 60 books, a remarkable accomplishment. He is the grand old man of the world of children's literature in Sweden. In my 30 years of working in the children's books field, I do not remember one Children's Book Fair in Bologna without his presence! With his poems and verses he has ushered in a new era in children's literature in Sweden and his influence has been as great and important as Astrid Lindgren's. His humorous approach to Swedish language incorporating nonsense creations is unique. A second look reveals an unexpectedly philosophical dimension. Every Swedish child knows

-- and many adults remember-- verses and songs written by Lennart Hellsing. Still today in nearly every Swedish

schoolbook you can find his work, a strong impact that is unfortunately nearly unknown in other countries, perhaps due to difficulties



Lennart Hellsing

with the translation of all those linguistic innovations. *One little private and personal note:* The best friends of my sons were two brothers with a Swedish mother and a Swiss father. One of these brothers recently became a father himself for the first time. For me this was the moment to offer the Lennart Hellsing books that I received as a Jury member, and you cannot imagine how enthusiastic the reaction of that young father was! These were exactly the books he was looking for and had found so difficult to get in Switzerland. These were exactly the books he had grown up with and he absolutely wanted to make his little son familiar with them and wanted to speak Swedish with his own son as his mother did with him.

Louis Jensen fascinates readers with his capacity to combine and narrate the surrealistic with very realistic episodes. His timeless texts captivate and offer subtle messages without being pedagogically insistent or arrogant. He shows a great empathy for children, an understanding without being insistent. His messages -- and there are many -- fall between the lines. Louis Jensen was born in Nibe by Limfjorden in the northern part of Jutland in 1943. In the middle of his childhood the family moved south and into the country, but the great shiny fjord and all the birds are always in his books. Louis Jensen became an architect specializing in city planning. In his free time he wrote experimental poetry for the underground. Thinkers such as Jung and Steiner have influenced his attitude. One of his favorite books is *Alice in Wonderland*, and he also reads with great empathy the works of Hans Christian Andersen. Jensen's writing suggests an appearance of architectural flair; his works are all very well-built and show a careful construction. Not one word is superfluous. Unfortunately Louis Jensen is also very little known via translations. His first book for children was the collection of short stories *Krystalmanden* published in 1986. Some of these stories have been translated and published in an anthology of Scandinavian literature in 1990. Only a few other short stories have also been translated into other Scandinavian languages and into Spanish, English, German and Flemish. Louis Jensen is a storyteller to discover!

Finally, **David Almond** from United Kingdom, the winner of the prestigious Andersen award, has his own special presentation elsewhere in this issue.

Each one of these finalists is an outstanding writer with a large body of work whose special impact has been clearly demonstrated. Each one has been carefully chosen by his country's IBBY section with an informative dossier provided and any of these could therefore have been the winner. The final decision was very hard to make. However only one individual can get the award and for 2010 it was David Almond.

Conclusion

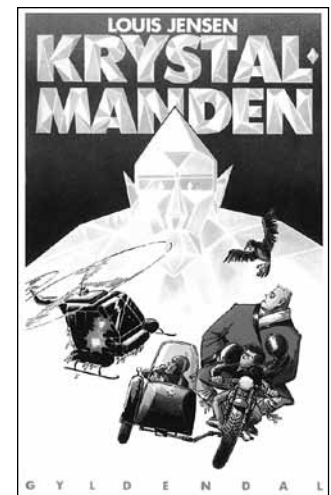
As we went through this rigorous process, several interesting questions emerged. There still remains the debate about whether we would not render more service to children's literature worldwide if we gave more attention



His timeless texts captivate and offer subtle messages without being pedagogically insistent or arrogant.



Louis Jensen



to more and different writers from different backgrounds. This could offer a distinguished consideration of children's literature in general and provide greater insight into different ways of life, different ways of writing for children, and different approaches to various kinds of childhood. It

Does IBBY have a responsibility for being an authority in assessing quality, but also for promoting diversity?

could also provide a sort of countermovement to mainstream children's literature, which is more and more overwhelmed by the marketing power of leading publishing houses. Does IBBY have a responsibility for being an authority in assessing quality, but also for promoting diversity?

Why not enlarge the possibilities and importance of the IBBY Honour List, which works perfectly toward this goal, and really promote children's literature worldwide in a powerful way? Please allow me to insist on this conviction, based on my long years and experiences in editing children's books from Asia, Africa, and Latin America into the German language, that promoting diversity allows us all to get a knowledge of children's books that you hardly can have otherwise and offers insight into the views of various societies. This would open the minds of so many people and would, hopefully, contribute to a better understanding within cultures. Wouldn't such an approach offer an even greater possibility of peaceful societies living peacefully together?

ANDERSEN JURY REPORT



David Almond

"David Almond's works are deeply philosophical novels that appeal to children and adults alike and encourage readers by his use of magic realism."

Author Award Winner

Four impressive nominees: Analyzing the Andersen illustrator finalists

by ANNEMIE LEYSEN



Annemie Leysen is a lecturer, reviewer, critic, and publicist from Heverlee, Belgium and a member of the 2010 Andersen Jury.

Leysen guides us through an insightful analysis into the nature and character of the work of each of the four illustrator finalists for the Andersen award in 2010.

For the 2010 Hans Christian Andersen Award for illustration the Jury read, examined, judged, and above all admired the work of twenty-seven outstanding illustrators from all over the world. The profiles of the candidates nominated by the IBBY sections were quite varied: from famous illustrators with well-established reputations such as Eric Carle, Jutta Bauer, Grégoire Solotareff, P. J. Lynch, Nickolay Popov, Michael Foreman, and others on the one hand, to relatively unknown or newer talents on the other. There was also a remarkable diversity in signatures, styles, tones, designs, and techniques: from traditional to experimental, from child-friendly and playful to daring, cryptic, and surrealistic. Moreover, every candidate showed different aesthetics based on his/her specific cultural background. In the first shortlist of ten possible winners, all of the qualities mentioned above were represented. Choosing five illustrators for the final shortlist turned out to be a difficult job. Each member of the Jury had his/her own preferences, personal tastes, and cultural frames of reference. After animated and most interesting discussions, first on the blog and later face-to-face during the Jury meeting in Basel, with strong and convincing arguments pro and con, we selected unanimously the candidates who could convince all the Jury members with their striking, innovative skills and who “by the outstanding value

of their work were judged to have made a lasting contribution to literature for children and young people,” according to the criteria for the Andersen Award. The five illustrator finalists were:

- Jutta Bauer from Germany (the winner, featured elsewhere in this issue)
- Carll Cneut from Belgium
- Etienne Delessert from Switzerland
- Svjetlan Junaković from Croatia
- Roger Mello from Brazil

There was also a remarkable diversity in signatures, styles, tones, designs, and techniques: from traditional to experimental, from child-friendly and playful to daring, cryptic, and surrealistic.

Carll Cneut (Belgium/Flanders)

The Flemish illustrator Carll Cneut (January 8th, 1969) is the youngest of the shortlisted illustrators. After seriously considering careers as a pastry painter or a circus artist, he decided to study Graphic Design at the Saint-Lucas Arts School in Ghent, the city where he still lives and works today. After his studies, he worked as an Art Director at a publicity agency. He has been teaching at the Royal Academy of Fine Arts (KASK) in Ghent since 2005. In 1996, Cneut made his debut as an illustrator with a children's book called *Varkentjes van Marsepein* (Piglets of Marzipan).

Carll Cneut is a full-time illustrator. His main working field is children's literature, but he also contributes to many children's and adult magazines. In 2002 he made his writing debut with *The Amazing Love Story of Mr. Morf* (Macmillan Publishers). Between 1996 and 2010, he published more than twenty picture books, and nearly all of



them were translated into several languages. His work was awarded with prestigious prizes and distinctions, both in Belgium and abroad. Carll Cneut is one of the major representatives of the so-called “Flemish School,” a group of talented illustrators who have given the art of illustration a new face and élan. Obviously inspired by the work of famous Flemish painters such as Edgard Tytgat, Gustave Van de Woestijne, James Ensor, and Constant Permeke, Carll Cneut could be called a real Flemish artist with an international reputation.

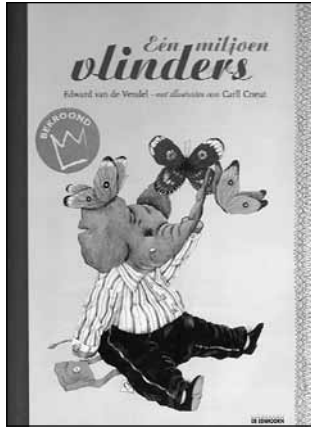
Cneut not only uses color to draw out emotion and narrative threads in a surprising and original way, but also proves to be a master at creating effective compositions. His illustrations slip and slide, peeking cheekily over the edges of the pages. Cneut plays with proportions, with the absurd and the grotesque. The distortions of the human figure -- sustained by a fine tracery of lines -- immediately strike the reader. Deliberately deformed, his figures undergo strange, paradoxical enlargements and detailed miniaturization. His typical, labor-intensive technique, often using five to six layers of paint in one drawing, gives the illustration a timeworn quality. This illustrator seeks out the depths of every story, using the text as a starting point, supported by his own rich frame

With his natural ability to analyze and interpret a story, Carll Cneut's pictures open up the deepest narrative layers in a way that seems completely natural, even playful.

of reference. His illustrations complement the written story, enriching and recalibrating it. At the same time he demonstrates his respect for the text by exploring the contents and boundaries of the story meticulously and conscientiously, generously adding his own world and experiences.

Carll Cneut's brush is increasingly fine, both literally and figuratively. For every book he works on, he makes detailed preliminary studies of the characters. He wants to know and understand

them before he feels able to see himself as their “spokesman.” In book after book, the characters gain ever more expression, greater depth and dynamism. He dresses his figures -- both humans and animals -- with great care, indulging his fascination with fabrics and textures in gossamer-thin, fanciful, elegant, and even amusing patterns. With his natural ability to analyze and interpret a story, Carll Cneut’s pictures open up the deepest narrative layers in a way that seems completely natural, even playful. This talent allows him to communicate on many levels with a varied audience without ever losing his artistic integrity. This ability to draw out universal emotions and themes through his use of color, composition, and body language may be what lies at the heart of his impressive narrative skills and his international appeal.



Etienne Delessert (Switzerland)

Etienne Delessert is one of the “monuments” in the art of illustration, and no doubt the most famous candidate amongst the nominees. Born in Switzerland in 1941, Etienne Delessert has lived thirty years in the USA. He is a painter, graphic artist, illustrator, and pre-eminent publisher of illustrated books. Since 1960 he has published more than 90 books, which have been translated into more than 15 languages.



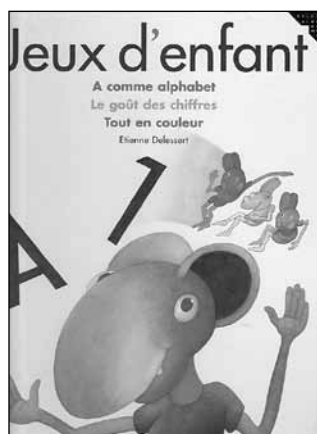
His artistic career advanced rapidly: after starting in Paris working in advertising and illustrating magazines, he specialized in illustrating children's books, dividing his time between Paris, Switzerland, and the US. Today Delessert works as

a picture book creator and as a painter, frequently doing work for important French and American newspapers and magazines, such as *Le Monde*, *Time*, *The Atlantic*, and *The New York Times*. Since 2008 he also manages the French Ricochet-jeunes.org Internet site. He redesigned it, added many features, and worked actively to extend its influence in other European countries. Over the years, many exhibits and retrospectives of his work have taken place. The first was in Paris, organized by the Musée des Art Décoratifs of the Louvre, when he was 34 years old. A large retrospective will be presented at the Centre de l'Illustration in Moulins, France, before touring the United States for three years.

In his very personal and moving work, Delessert creates a universe that is both serious and joyful, dreamy and droll, filled with familiar and exotic characters set in a moving and beautiful way, amid colors that are slightly sweet and a bit tart at the same time. In them he questions the world in a poetic fashion. Even when his books deal with reality, imagination is always around. His famous Mouse and his young boy, Yok-Yok, discovered the world, and many of his most distinctive characters go on initiation journeys to find themselves and their own destiny. In other picture books, animal

“I am repeatedly struck by Delessert's extraordinary ability to weave together confusion and order, the bizarre and the familiar, the grotesque and the charming into a highly personal yet universally accessible world.”

characters are used to show the human condition, especially that of the child. His technical skills are impressive. The universe he creates is fantastic and overwhelming: magic and realism, grotesque and recognizable, close-ups and wide sceneries, all in striking colors. His world is unnerving, funny, and always surprising. As the famous American artist and illustrator David Macaulay once said: “I am repeatedly struck by Delessert's extraordinary ability to weave together confusion and order, the



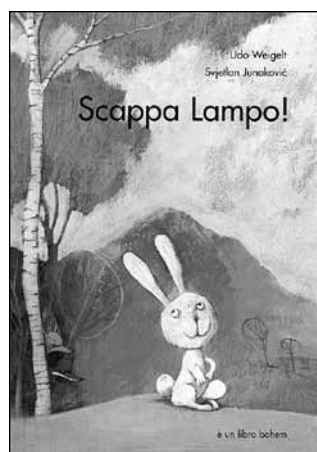
bizarre and the familiar, the grotesque and the charming into a highly personal yet universally accessible world.”

In 2009, a special edition of the *Stories 1,2,3,4* by Eugène Ionesco was published. Delessert has lately provided completely new illustrations for the last two stories, creating a mirror of 40 years of creativity. Eugène Ionesco wrote, “Delessert has always kept the critical and authentic eye of the child he has not forgotten.” The artistic work accomplished by Delessert in the course of the last forty-five years has contributed in a very concrete way to the philosophical, psychological, and aesthetic renewal of children’s picture books, not only in France and America but also internationally. His visual language has considerably influenced many contemporary artists throughout the world. As the head of publishing houses such as Tournesol, Script and Grasset Monsieur Chat, Delessert worked on the very first books of artists such as Roberto Innocenti, Monique Felix, Sarah Moon, and John Howe. The range and complexity of his work show clearly that Etienne Delessert played a major part in the rebirth of children’s picture books on the international scene. He has renewed the message and the aesthetic.

Svetlan Junaković (Croatia)

Svetlan Junaković was born in Zagreb in 1961. He graduated in sculpture in 1985 from the Accademia di Belli Arti di Brera in Milan. After a stay at a Paris studio he discovered contemporary French illustration. Today he works as a sculptor, a painter, an illustrator, and an art teacher in Zagreb. He is, above all, a draftsman. He has been quite prolific and has illustrated more than 300 books. Several of them, both written and illustrated by Junaković, have been translated into twenty languages and published all over the world. He has also made posters and illustrations for newspapers and magazines. He received numerous prestigious awards both in Croatia and abroad, and his work can be admired at major exhibitions. Junaković plays a leading role among the distinguished middle-generation of Croatian illustrators and he has influenced the understanding of illustration as an artistic discipline and of the illustrator as an artist.

His work is professional, creative, and innovative; it is appealing for all ages. He has managed to develop a most original and authentic signature. Some of his backgrounds are pre-treated with red priming or feature newspaper/magazine/notebook clippings. Those backgrounds are covered with lush and thick color, textures, brush strokes, carvings, and small grooves. Supported by his outspoken love for “the beauty of matter,” Junaković blurs the line between different genres and relies on humor to produce highly expressive illustration. There is a perfect interaction between text and illustration in his books. The illustrations always complement the story, enhancing the narration and opening new perspectives for readers. He uses the language of art to express subtle parody and satire, revealing a humorous and witty mind. The book design is often remarkable and surprising. He delicately plays and experiments with proportions and perspectives and lots of funny cultural references. His projects are carefully devised and masterfully developed to seduce and amaze by targeting the reader’s feelings and stimulating the senses.



Junaković's style is surprisingly accomplished: a universal language relying on marks, shapes, and colors into which the artist masterfully manages to translate the incredible variety of human existence with a special focus on feelings and the inner universe. His ability to conjure up fabulous worlds and let his readers into them basically relies on his intolerance of imposed limitations, including the trends and mainstream standards in the business of children's books and their negative impact on overall quality. His work is constantly in evolution, trying out new approaches, styles, and techniques. His art is all about subject and form, the latter deserving even more consideration than the former. That is the reason why his pictures stay strong and authentic and manage to convey a surprising message. Lightness, freedom, humor, honesty, sensitivity, and respect for children's imaginations; love for games, fun, formal research, and technical experimentation: these are the key features of Junaković's vision. He is a very talented and versatile artist with a wide range of skills, unbridled expressive power, lush imagination, and wide international acknowledgement.

Junaković's style is surprisingly accomplished: a universal language relying on marks, shapes, and colors into which the artist masterfully manages to translate the incredible variety of human existence with a special focus on feelings and the inner universe.

Roger Mello (Brazil)

Illustrator, writer, and playwright, Roger Mello was born in Brasília in 1965. He has illustrated more than 100 titles, having provided the text for nineteen of them. After graduating in Industrial Design and Visual Programming from the Rio de Janeiro State University, he worked with the famous Brazilian author/illustrator Ziraldo. He lives and works in Rio de Janeiro. He has been awarded innumerable prizes, both in Brazil and abroad, for his work as an illustrator and writer. He has participated in a number of international book fairs, including exhibitions in Catalan, Paris Book Salon, Montreuil, Bologna, Gothenburg, USA, and Italy. His book *Meninos do Mangue* (Mangrove Boys) received the International Award from the Fondation Espace Enfants (Switzerland) in 2002. Together with other Brazilian writers, he received a special mention during the Escale Brésil at the Montreuil Salon, France, in 2005. In that same year, his illustrations for the popular verses in *Nau Catarineta* (The Ship Called Catarineta) were part of an itinerant show that toured Parisian libraries. Three of his books: *A Flor do Lado de Lá* (The Flower on the Other Side), *Todo Cuidado é Pouco!* (You Can't Be Too Careful!) and *Meninos do Mangue* (Mangrove Boys) are on the "list of books that every child should read before becoming an adult" published by the Folha de São Paulo newspaper in 2007.

Mello's work is based on his Brazilian roots. He finds his inspiration in regional history, culture, art, and folklore, and uncovers almost forgotten typical tales and images, bringing them back to life. Diversity is one of Mello's main characteristics -- not only of the forms, colors, and spaces, but also of culture. He is equally at home with either rural or urban popular



Roger Mello's eclectic style obliges the reader to build up one's own reading of the work, providing one with a much richer education in the art of looking, because it is composed of elements taken from different trends and schools, sometimes placing them side by side and sometimes mixing them up together, but always producing a new image that is creative, daring, courageous, and disturbing.

culture. All of Roger Mello's work is an amalgam of memories, experience, and reflection. It is the materialization of a learning process about the world that he passes on to the reader in the form of reinterpretation and poetic narrative. Roger Mello is a professional artist who balances his stories between images and text. Roger Mello's eclectic style obliges the reader to build up one's own reading of the work, providing one with a much richer education in the art of looking, because it is composed of elements taken from different trends and schools, sometimes placing them side by side and sometimes mixing them up together, but always producing a new image that is creative, daring, courageous, and disturbing. In his brush strokes and in his drawings, he incorporates what he wishes to narrate, using the resources that may be necessary for that text, that moment, that reading. Rather than seeking an identity, he questions this identity. He experiments with a variety of techniques, media, styles, and materials. Mello uses collage, ordinary decorator's paint, black ink, and colored pencils. He often subtly ignores the rules of size, proportions, and perspectives in his panoramic illustrations. His pictures are both energetic and playful. In some of his books the illustrations are framed, trimmed like stage settings. In others the elaborate design is amazingly skillful. This is visual narrative in progress. Mello never repeats himself. Each of his books is unique and has a specific proposition of its own. Mello is an outstanding artist with a rich spectrum of techniques, inspiration, colors, and imagination.

Acknowledgement:

For this article I gratefully used the valuable information gathered in the candidates' dossiers by the Belgian (Flemish), Swiss, Croatian, and Brazilian IBBY sections.



ANDERSEN JURY REPORT

Jutta Bauer

"Jutta Bauer creates a harmony between the verbal and visual language, using a philosophical approach in her originality and creativity."

Illustrator Award Winner



“Not letting the words lose themselves,” The Hans Christian Andersen Jury experience

by ZOHREH GHAENI



Zohreh Ghaeni currently serves as the director of *The Institute for Research on the History of Children's Literature* in Tehran and is the supervisor and head researcher of the “Iranian Childhood Study” research project. She is the co-writer of a 10-volume book on the *History of Children's Literature in Iran* (www.chlhistory.org) and was an Andersen Jury member in 2002 and 2004 and Jury President of the Hans Christian Andersen Award Jury in 2008 and 2010.

Jury President Ghaeni shares the behind-the-scenes story of the 2010 Andersen Jury's process, including identifying criteria, using an interactive blog, considering cultural variables, and weighing the notion of a lasting contribution.

"I admired grandfather and his way of not letting the words lose themselves. His handwriting, in the middle of the night, was the only live presence, awake with me."

Bartolomeu Campos Queirós, *Por Parte de Pai (Patience Street)*

This is the task of the winners of the Hans Christian Andersen Award: to not let the words lose themselves, to have their writing and illustrations stay with children all the days and nights. It is extremely difficult to judge the works of 28 writers and 27 illustrators and say whose words and images would stay awake longer with children at night and fill their days. How can there be a fair, accurate, and authentic comparison and evaluation of the best works offered by different countries with different cultures and languages? This is a serious problem for Jury Presidents no matter how many times they have served. There is always the question: "What more do we have to do to achieve the best result?"

These were my thoughts when I was elected for the second time as the President of the Jury during the Copenhagen IBBY Congress in 2008. The response of the 2008 Jury members and the members of the IBBY Executive Committee assured me that I was on the right track when, two years ago, I set up a password-protected Blog where for nearly nine months the jurors could exchange ideas and opinions about the candidates before attending the two day session in Basel. The idea was to make a virtual discussion forum to democratize the

process of judging. Every international Jury member knows it is not enough to read the books and all material sent to them; they need to share their ideas and exchange their information during the time that they are reading the books.

The idea was to make a virtual discussion forum to democratize the process of judging. Every international Jury member knows it is not enough to read the books and all material sent to them; they need to share their ideas and exchange their information during the time that they are reading the books.

Setting criteria

Different topics were suggested to the Jury to be discussed on the Blog in addition to exchanging their ideas about each candidate. One of the most important and quite controversial topics that a Jury needs to discuss and refer to from time to time during their assessment is "criteria." "Criteria" is the key word in the judging process for every award. It is defined in *Webster's Dictionary* as "a standard on which a judgment or decision may be based." But the HCA Jury is not asked to standardize the quality of children's literature at all.

In 2008 and again for the 2010 Awards, I introduced certain criteria by which we could begin the judging procedure, but at the same time insisted that these criteria should not be considered fixed, but could grow and be flexible. I believe there is a bilateral relationship or symmetry between the works and the criteria we use to evaluate them. So, while the works of writers and illustrators were evaluated by certain criteria, they could broaden the criteria as well. Two parameters: the Jury's point of view and the characteristics of the presented works could bring additional and different interpretation of the criteria. At the very start of our work for the 2010 Awards, I invited the Jury to communicate with each other on the Blog. Each Jury member was asked to consider the criteria thoroughly and share their thoughts, discussing each item and establishing a common interpretation of the general criteria.

I not only sent the criteria to the Jury, but also made it available to the public as well. This year in addition to the Jury's Blog, I set up a dual language Hans Christian Andersen Award 2010 website in English and Farsi: <http://www.chlhistory.org/andersen/en/> for all those around the world who were interested in knowing more about the 2010 Hans Christian Andersen Award candidates. In this way the public had more information about the criteria as well as the 2010 candidates.

I set up a dual language Hans Christian Andersen Award 2010 website in English and Farsi: <http://www.chlhistory.org/andersen/en/> for all those around the world who were interested in knowing more about the 2010 Hans Christian Andersen Award candidates.

The Jury was asked to consider the aesthetic qualities of the writing and illustrating and judge the creators' skill in building bridges between themselves and children. They had to search for the powerful use of imagination and innovation within the context of the literary tradition of each culture. Jury members had to be open-minded and be appreciative of multicultural literature. The Jury knew that they had much to gain by sharing their ideas. They also knew that the selection of the winners



required teamwork and that the votes cast by the Jury were not simply an arithmetical exercise. The final voting was the result of nine months of discussion.

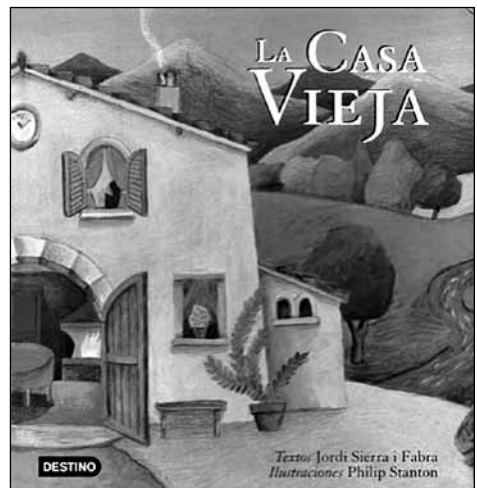
The nominees

This time, the 28 candidates for writing included some short story writers whose works resembled poetry. Although their work was less copious than others, allowing the Jury to read them more quickly, comprehending their meaning was often much more difficult. The task was made even harder since the majority of the works were translations of the originals. Despite these obstacles, the Jury did terrific work. The choice of David Almond as the author award winner was based on long and careful deliberation over his impressive body of work. Plus, all four finalists in the category of writing are writers of short poetic stories from non-English speaking countries: Bartolomeu Campos de Queirós from Brazil, Louis Jensen from Denmark, Lennart Hellsing from Sweden and Ahmad Reza Ahmadi from Iran. Queirós' careful use of words and metaphors and the lyrical tone of his texts provoked the Jury's emotions and imagination. And as a Jury member said: "He has a poetic style and philosophical focus." The humorous touch of Jensen's short stories, which are a combination of magic and reality, captured the Jury's attention. The members of the Jury also admired the rhythm, the word games, the pleasure of language, the invented words, and the comical names of Hellsing's stories. The short stories of Ahmad Reza Ahmadi were considered deeply poetic by the Jury. His stories, which are mostly related to his childhood memories, are filled with symbols and metaphors and speak to children and young people about humanity, nature, peace, and love.

As the President of the Jury, I know that the process of judging involves far more than just voting and choosing the winners and finalists. The process can be an overview of the status of children's literature, as well as a discovery of its hidden merits in some parts of the world. Among the 2010 candidates, there are writers who are promoters of reading in their countries. They are engaged in creating a better world for children, not only through writing books, but also by sowing the seeds of a love for reading in children's hearts. Jordi Sierra i Fabra from Spain is one of these writers. According to María Jesús Gil, the Jury member from Spain, by writing very interesting and attractive novels, with very real topics, Fabra invites young readers and teachers to exchange their ideas. María Jesús assured the Jury that Fabra has made a real contribution in encouraging the younger generation in Spanish-speaking countries to read.

Among the 2010 candidates were two writers, Dashdondog Jamba from Mongolia and Evangeline Ledi Barongo from Uganda, who captured

As the President of the Jury, I know that the process of judging involves far more than just voting and choosing the winners and finalists. The process can be an overview of the status of children's literature, as well as a discovery of its hidden merits in some parts of the world.





Dashdondog Jamba



Evangeline Ledi Barongo

the Jury's admiration with their achievements on behalf of their countries' children: children who must fight for their very basic rights and for whom access to quality books is only a dream. Dashdondog Jamba has written more than 70 books, including poems, plays, and operas that appeal to children and identify perfectly with their world. Jamba, whose project won the IBBY-Asahi Reading Promotion Award in 2006, is passionate about promoting reading among children. His mobile camel libraries have carried many books to young people who live in remote areas of Mongolia as members of the nomadic groups of herders. Evangeline Ledi Barongo, a writer and librarian, has promoted reading among poor Ugandan children for many years. Barongo is renowned as an author whose stories are rooted in the African oral tradition. This is the exact characteristic that is expected of a writer from Africa, where there is a considerable gap between the rich oral tradition and modern literature. The Jury learned that Eva has done far more than writing: she is a founding member of the Uganda Children's Writers and Illustrators Association, and a member of the Reading Association of Uganda (RAU), and the Uganda Library and Information Association (ULIA). Because of their great efforts for children who do not have access to books, the Jury will remember these two authors for a long time. The Jury also noted that Tone Pavcek, the Slovenian poet, serves as an ambassador for UNICEF in Slovenia and Liu Xianping from China is an environmentalist who writes about ecology.

Challenges and difficulties

Bad translations of the original works and incomplete dossiers were added problems that the Jury faced, although discussion using the Blog did help. The Jury liked the "simplicity" and the strong and sincere messages of Cypriot writer, Maria Pylidou, but the poor translations did not let them evaluate her work very well. Although they could sense the quality of the literature, they could not rely on this "sense" alone. The Jury members were concerned about the scarcity of material for some of the candidates. One of the Jury members wrote about Pavel Srut from the Czech Republic: "Apparently none of his work has been translated or published abroad.

The Jury members were concerned about the scarcity of material for some of the candidates.

His books look attractive. Too bad there is only one (partial) translation in English." Another wrote about Alberto Blanco from Mexico: "He has a wide range of artistic talents, but it is difficult to have a complete view of his merits based on only four books."

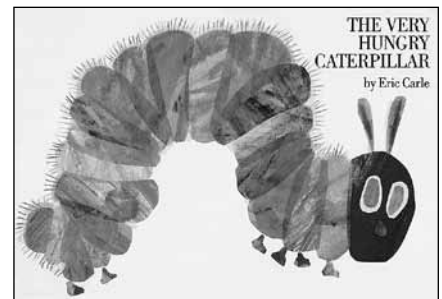
While the most important barrier to understanding the aesthetic qualities of writing is language, judging illustrations can be less challenging. The nominated illustrators have mostly produced picture books with few words. However, a considerable barrier to appraising illustrations is our cultural outlook. The Jury often exchanged ideas on the Blog about the works from a cultural point of the view. Authenticity and accuracy must be considered when judging the literary and artistic quality of works from different cultures. The Jury knew that only cultural experience and study could help them gain insights into the heart a culture. And the Blog was the place where the Jury members were able to help each other. It was

very natural that Regina Zilberman, the Jury member from Brazil, could help others to understand the works of Brazilian artist Roger Mello. Regina was able to reassure her colleagues about the authenticity of the cultural and folkloric elements that Mello has borrowed and used in such an innovative way. The Belgian expressionist artists in the 1940s and 1950s have influenced the Belgian illustrator Carll Cneut. His dossier and the comments of the Belgian Jury member, Annemie Leysen, helped other members understand that the Flemish style of illustration has also been a big influence on his work. In the end, the Jury chose these illustrators as finalists for the Andersen award: Jutta Bauer from Germany (the winner), Carll Cneut from Belgium, Etienne Delessert from Switzerland, Svetlan Junakovi from Croatia, and Roger Mello from Brazil.

The Hans Christian Andersen Award is recognized for two criteria: The complete works of the writers and artists have to be judged and they must have made a "lasting contribution," which is the characteristic of potential, or already established, classics. Many writers and illustrators around the world are recognized for having made a lasting contribution to children's literature. They have been known internationally for many years and they have changed the face of children's literature. But not all of them have found their way onto the list of the Andersen Award winners, or even been nominated for this award by their IBBY National Section. This fact does not reduce the status or the influence of their work. The issue of a lasting contribution has been debated among experts and juries in recent years. It is a very tough task for the Jury to strike a balance between innovation and lasting contribution. Jeffrey Garrett, the President of the Jury in 2004 and 2006 said: "The notion of 'contribution' requires that the Jury look at larger contexts." He also posed this question for every candidate: "Has the candidate moved the genre of children's literature forward?" In response to this question, I have to mention two candidates nominated for the 2010 Awards: Eric Carle from United States of America and Etienne Delessert from Switzerland. Their complete works have definitely made a "lasting contribution" because they have both had an impact in the development of a certain genre in children's literature of the world. So why did only one of them make it on the list of finalists?

There are several other criteria weighed by the Jury, as well as the different interpretations and different tastes that influence the Jury's decisions. The discussion on the Blog reflected this difficulty: "What kind of message do we want to place behind the 2010 Andersen winners? Do we recognize the innovative, consistent, high quality work of a growing talent or do we prefer to recognize the body of work of an established talent? What is best for the visibility of the Andersen at this point? What is best for the visibility of children's literature in general?" Another juror expressed concern: "What an incredible feat to try to compare these books... I am torn at times on weighing the quality of the body of work and the impact of the body of work. Certainly someone who has been writing/illustrating for

Authenticity and accuracy must be considered when judging the literary and artistic quality of works from different cultures.



four decades will have already influenced the field in ways that are evident." Another juror answered that: "I understand your point. It is quite difficult to compare all these authors and illustrators. And some of the translations do not pay enough tribute to the original. But I find it most fascinating to discover new styles and narratives that are clearly influenced by the cultural backgrounds."

Finalizing decisions

The discussion on the Blog lasted nine months and then in February 2010, the jurors were asked to make a shortlist by writing the names of their choice of top ten candidates in each category, writing and illustrating. The Jury was also asked to briefly mention the reasons for choosing or eliminating each candidate. This was done out of respect for the national sections' decisions in nominating their candidates. These were not pre-election lists, but tools to focus our discussions. The final Jury discussion in Basel included all the candidates the Jury wished to include. These topics helped the jurors focus on the candidates' works once more.

The Jury meeting took place in Basel in mid-March 2010. There were two full days of discussions and because the jurors had already exchanged their thoughts and ideas on the Blog, they felt relaxed and could discuss the candidates openly, rather than defend their choices. Karen Coeman's

handsome baby Theo from Mexico added to our pleasure when he joined us during the sessions and gurgled happily while his mother seriously discussed the candidates. He was a wonderful reminder of the audience for the works we were appraising. After two days of passionate discussions the winners and the finalists were chosen. It was decided to announce the ten short-listed names one week before the announcement of the winners and finalists so as to introduce these outstanding writers and illustrators to the world. The news was shared at the IBBY press conference at the Bologna Children's Book Fair in March and the awards are presented at the IBBY

Congress in Santiago de Compostela in Spain in September.

Most importantly, I have to thank the ten members of the 2010 Jury for their hard work in achieving this wonderful result. I must also thank Elda Nogueira, who represented the IBBY President and Liz Page, the Jury secretary, who accompanied the Jury and me during the course of this work.



The Hans Christian Andersen Awards

The Hans Christian Andersen Awards are the highest international awards given for children's literature. The International Board on Books for Young People (IBBY) presents the awards biennially in recognition of a "lasting contribution to children's literature."

The awards are given in two categories: authors (presented since 1956), and illustrators (presented since 1966) and the nominees are judged using the following criteria as a guide:

- The aesthetic and literary qualities of writing and illustrating
- The ability to see things from a child's point of view
- The ability to stretch the child's curiosity as well as the child's literary and creative imagination
- Cultural differences in literary aesthetics are taken into account and appreciated
- Freshness and innovation are a great advantage
- The complete works of the author or illustrator, to date, are taken into consideration

The National Sections of IBBY have the privilege of nominating one candidate for each award. The nominating section is responsible for presenting an informative dossier that reveals the breadth of the candidate's work and shows the impact of her/his contributions. In addition to a selection of representative books, the following documentation is used to appraise each candidate:

- Biographical information on the candidate
- A statement on the candidate's contribution to literature for young people
- Selected appreciative essays, interviews, or articles
- A list of awards and other distinctions
- Complete bibliography of the books for children by the candidate
- List of translated editions, and their languages
- Five of the most important titles by the candidate (even if out of print)
- (Published) reviews of the books submitted to the Jury

The Hans Christian Andersen Award Jury selected the award recipients and comprised ten members who were nominated by the National Sections of IBBY and selected by the IBBY Executive Committee. The members of IBBY elected a Jury President at the biennial General Assembly; Zohreh Ghaeni served as the President of the 2010 Jury. As Jury President she presided over the following members of the international 2010 Jury:

Ernie Bond, Professor of Children's and Young Adult Literature at Salisbury University, Maryland, USA

Karen Coeman, publisher in Mexico City, Mexico

Nadia El Kholy, Professor and Chair of the Department of English Language and Literature, faculty of Arts at Cairo University, Egypt

María Jesús Gil, Professional consultant for publishing houses, Madrid, Spain

Jan Hansson, Director of the Swedish Institute for Children's Books, Stockholm, Sweden

Annemie Leysen, lecturer, reviewer, critic and publicist from Heverlee, Belgium

Darja Mazi-Leskovar, Associate Professor in the Department of English and American Studies at the Faculty of Arts, University of Ljubljana, Slovenia

Alicia Salvi, Professor of language and literature at the University of Buenos Aires, Argentina

Helene Schär, former publisher of the Baobab Children's Book Fund and editor, Basel, Switzerland

Regina Zilberman, children's literature specialist and former director of the *Instituto Estadual do Livro, Porto Alegre, Brazil*

Recent Portuguese Children's Literature: From Dictatorship to Freedom

by ANA MARGARIDA RAMOS



Ana Margarida Ramos (Ph D) is a literature and children's literature professor at Aveiro's University (Portugal), the author of *Livros de Palmo e Meio – Reflexões sobre Literatura para a infância* (Caminho, 2007) and *Literatura para a infância e ilustração: leituras em diálogo* (Tropelias & Companhia, 2010), and a member of the following projects: LIJMI – Literaturas infantis e juvenis do marco ibérico (<http://www.usc.es/lijmi/>) and Gulbenkian – Casa da Leitura (<http://www.casadaleitura.org>)



Ramos discusses recently published Portuguese books for children and young adults that all portray a major event in the history of Portugal, the founding of a democratic government in 1974, considering both the aesthetic and didactic dimensions of these works.

The purpose of this article is to characterize contemporary Portuguese children's literature in relation to the treatment of historical issues. In particular, it will focus on a collection of recently published children's books which all portray the paramount historical event of Portugal in the 20th century, the end of dictatorship and the dawn of a democratic government established on 25th April 1974. By combining aesthetic achievement (both literary and plastic) with didactic intent and by strategically conveying accurate information pertaining to Portuguese history, these selected volumes succeed in highlighting the importance of universal values such as freedom, peace, and justice and their relevance in a specific context.

Overview

In April, 1974, after almost half a century of dictatorial rule, Portugal regained the freedom it had lost and established a Democratic government. This also led to the end of the colonial war that had lasted over a decade and was one of the major factors in the fall of the fascist regime. This concluded a historical cycle that resulted in independence for the African nations involved and the end of a colonial "Empire" that had governed for over five centuries. This turning point in Portuguese history has been revisited and recreated by some of the most acclaimed contemporary authors, including writers of children's

literature, such auspicious names as José Saramago, António Lobo Antunes and José Cardoso Pires, among others. The *Carnation Revolution* (and the time immediately preceding and following it) has been dealt with in both poetry and prose from a number of different perspectives, from a commemorative or pedagogical standpoint to an interventional one, with works on the subject matter published regularly. The aim of this paper is to take a closer look at some of the most important works on the theme, with particular reference to Portuguese children's literature with a view to highlighting the recurrence of specific themes and forms.

As far as children's literature is concerned, several works revisit this particular time in contemporary Portuguese history. All the narrative texts relating this episode of national history share the common concern of reconciling both a pedagogical function (be it explicit or ancillary) and an aesthetic intent, thereby providing younger readers with a historical account of the event as well as its literary recreation. The political involvement of the authors to a greater or lesser degree may also prove instrumental in accounting for the thematic options they reveal.

Paula Cardoso de Almeida's trilogy

When dealing with the historical period under analysis, it is important to begin with three key volumes all written by Paula Cardoso de Almeida and illustrated by Carla Nazareth:

- *Anos de Ditadura – Salazar* (2007) [*Years of Dictatorship – Salazar*]
- *A Luta pelas Colónias – Guerra do Ultramar* (2008) [*The Struggle for the Colonies – The Colonial War*]
- *25 de Abril – Revolução dos Cravos* (2008) [*25th April – The Carnation Revolution*]

These are numbers 14, 15, and 16, respectively, of the collection "History of Portugal" published by *QuidNovi*. Both text and images recreate several decades of Portuguese history. In the illustrations by Carla Nazareth, chromatic variation is used to good effect to revisit this historical period and encompasses a color palette whose symbolism is evident for younger readers. Hence, the years of dictatorship are represented in black and white and multiple shades of grey highlighting the oppression and censorship that was widespread in dictatorial Portugal. Imprisonment, the Portuguese Youth Movement, and the idea of a deeply repressed childhood, together with a conservative education, are the key elements evident in the pictures. They complement a text that portrays the key events taking place in the decades when Portugal was under Salazar's iron rule, combining a

This turning point in Portuguese history has been revisited and recreated by some of the most acclaimed contemporary authors, including writers of children's literature, such auspicious names as José Saramago, António Lobo Antunes and José Cardoso Pires, among others.



Hence, the years of dictatorship are represented in black and white and multiple shades of grey highlighting the oppression and censorship that was widespread in dictatorial Portugal.

straightforward style with historical accuracy in the first book, *Anos de Ditadura – Salazar* (2007) [*Years of Dictatorship – Salazar*].

The book on the colonial war, *A Luta pelas Colónias – Guerra do Ultramar* (2008) [*The Struggle for the Colonies – The Colonial War*], depicts the mounting opposition and fierce resistance to the Portuguese government fuelled by popular discontent and by the legitimate right of the colonies' claim to independence. Voicing the suffering of both the Portuguese and the African people, the narrative echoes the notion of iniquity by associating it with all armed conflicts and describing these as the "damned war" (2008a: 27). The so-called *Marcellist Spring* (the period which lasted from 1969 to 1972 and during which there appeared to be a promise of greater internal political liberalization) and the hopes of political openness following Salazar's downfall quickly vanished and left no feasible alternative either for the government or the opposition.

These first two books function, to some extent, as the pretext for a third volume centered on the actual account of the Revolution, *25 de Abril – Revolução dos Cravos* (2008) [*25th April – The Carnation Revolution*], considered the natural outcome after decades of oppression, censorship, poverty, and war. This volume's illustrations depict historical characters accurately and in a familiar manner through the insightful pencil strokes of the illustrator. Moreover, the most striking visual features include objects such as carnations and shotguns. These symbolize military intervention and the vital role it played in the change of political regime and appear in conjunction with other warfare elements paradoxically evoking the peace and the serenity that characterized the political transition. Within the book's structure, carnations play a key symbolic function, not only because of the chromatic impact of red scattered throughout the pages, but also due to the symbolic connotations these flowers imply.

More literary examples

Aimed at older readers (12-14 years old), Jorge Ribeiro published *Lá longe onde o sol castiga mais – a Guerra Colonial contada aos mais novos* (2008)

[*Far away where the sun is harsher – The Colonial War told to younger people*], a sort of compilation of war memories. In this volume -- with illustrations drawn from real documentary sources such as photographs, maps, newspaper articles, letters, and aerograms -- we are given an account of the Portuguese participation in the colonial war reconstructed through the memories of former combatants. Encouraged by their teacher and with the help of their grandparents, students

unexpectedly retrieve a past that has been long forgotten or washed away. The process of revisiting the past appears to function as a catharsis for those

The process of revisiting the past appears to function as a catharsis for those who have fought the war and as a revelation for teenagers who are confronted with a reality that seems to be paradoxically familiar yet still remote.

who have fought the war and as a revelation for teenagers who are confronted with a reality that seems to be paradoxically familiar yet still remote. As each new anniversary of the revolution approaches (with its 34th anniversary this year) numerous new works appear. By putting forward their ideological and political viewpoints in either a discreet or openly committed way, they offer insight into the significance of this important history.

In a more recent example, Matilde Rosa Araújo included the short story, "História de uma flor," in her 1983 collection entitled *A Velha do Bosque* [*The Old Woman from the Woods*]. The text was republished in large album format as an



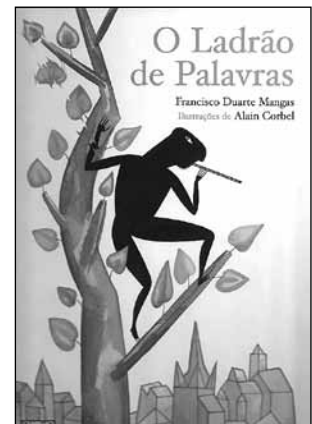
independent volume, *A Flower's Story*, in 2008, to which splendid illustrations by João Fazenda have been added. This enhancement in presentation is certainly justified because of the story's pioneering approach to the theme, the quality of the writing, and the unique perspective based on a metaphor in which freedom is transformed into a flower. The author juxtaposes both the symbolic and historical dimensions by positing an impressive metaphor that stands for liberation. By providing an account of the life of a cloistered, worthless flower living "in a dark corner of the earth," the author has metonymically fictionalized the somber and stagnant history of Portugal under dictatorial rule. The moment of the flower's enlightenment, which takes place in spring at dawn, is concomitant with the April revolution though only implicitly alluded to: "In the streets there were red flowers everywhere. On women's bosoms, on men, in children's eyes, in the silent barrels of shotguns." The illustrations as well as the publication format and even the type of paper supplement the text by hinting at the historical frame of reference through light and color variation. João Fazenda's illustrations are clearly indebted to the 70's graphic style and their meaning is quite easy to grasp, effectively conveying the metaphor that structures the text, thereby drawing the reader closer to the fictionalized reality.

Romance do 25 de Abril (2007) [*The Romance of 25th April*] written by João Pedro Méseder and illustrated by Alex Gozblau consists of



a poetic retelling of the history of the 25th April, 1974 with a special emphasis on the background of the revolution. It portrays life in Portugal under the rule of the New State and it outlines the tragic consequences of what proved to be a long-lasting period in contemporary Portuguese history, one of political persecution, censorship, and the colonial wars. The choice of this romantic genre pays tribute to the epic undertones of the history being narrated, thus ensuring its perpetuation through oral transmission from generation to generation. Together with Alex Gozblau's illustrations the book reveals a unique identity in which the referential dimension of the narrative is underscored by the iconographic depiction of the leading personalities of the New State. The illustrations suggest the transition from dictatorship to freedom by resorting to chromatic variation with explicit semantic and pragmatic intent. Among other noteworthy visual elements, one must mention the unity of effect between cover and back-cover, as well as the reading of both the initial and final endpapers that reiterate some of the most representative symbolic motifs of the historical time being portrayed.

By pursuing one of his favorite thematic strands, Francisco Duarte Mangas in *O Ladrão de Palavras* (2006) [*The Thief of Words*] portrays the importance of words as powerful tools in shaping the world and the lack of freedom of speech in an allegorical and penetrating manner. The effects of fear and self-censorship confine adults and children to a state of unrelenting sadness. This can only be put to an end by enduring courage, determination, and the undefeatable strength of the liberating word. Both a metaphor for the hard times of oppression, so distant and yet so close, and for the troubled journey towards emancipation, *O Ladrão das Palavras* brings a repertoire of themes to this literary work aimed at children and youngsters which has more traditionally been dealt with at a



more interventionist literary level. Alain Corbel's illustrations for the book resonate with cubist and expressionistic influences and are indicative of the metaphorical dimension embodied in the text. They specifically emphasize the opposition between oppression and freedom, silence and speech, sadness and joy, life and death, and all these dichotomies are chromatically objectified. Because they crystallize these polarities, the initial and final endpapers give us an insight into the historical transformation only made possible by the courage and the insurgent demand for freedom.

We should not neglect to mention a 1996 novella by Maria Mata. This is the third volume

They specifically emphasize the opposition between oppression and freedom, silence and speech, sadness and joy, life and death, and all these dichotomies are chromatically objectified.

of the adventures of Luís, Ana, Filipe, and Nuno entitled *L. A. & Cª no meio da revolução* (1996) [*L. A. & company in the thick of the revolution*] illustrated by Susana Oliveira. The text retells the experience of the 1974 revolution from the standpoint of teenage protagonists, depicting both its civil and military upheaval and the emblematic national significance of the date. By developing an original temporal and narrative interplay, the author creates a frame narrative which takes place 20 years before the main story, thereby making use of a device that is often found in contemporary historical novels. Being structured as a historical novella and incorporating countless ingredients from youth fiction, mystery tales, and adventure books, Mata's work intersects historical and fictional facts, providing contemporary readers with relevant information on the meaning of the revolution.

The novella entitled *O Caso da Rua Jau* (1999) [*The Case of Jau Street*] by Mário Castrim and illustrated by José Saraiva offers an unconventional perspective on the enduring effects of Salazar's dictatorship on the educational system by focusing

on the differences between present day and New State educational contexts through a story within a story narrative structure. The school's gloomy atmosphere under Salazar's rule, the relationships among teenagers, and the living conditions for most families make it clear that the outburst of freedom following the revolution introduced long awaited changes. By using a vivid style in which colloquial discourse is associated with abundant dialogue and swift action, Castrim (1920-2002) succeeds in gaining the reader's attention while challenging young people to draw their own personal conclusions from the several stories they have been told.

By publishing the short story *Os Barrigas e os Magriços* (2009) [*The Big Bellies and the Skinny*] Álvaro Cunhal (1913-2005), the historical leader of the Portuguese Communist Party, seeks to recount the history of the events contributing to the revolution in April 1974 in a language suitable for young readers. By referring to a parable to make the chasm between the exploiters and the exploited painstakingly clear, the author goes on to justify the need for change while emphasizing the exhaustion deriving from long years of unrelenting exploitation and suffering among the working and underprivileged classes. He directly summons the reader by "forcing" him or her to take sides with the "skinny," who are fed up with hunger and oppression, and decide to take power into their own hands and set up a more just and harmonious society. The way the narrator takes advantage of the polysemy of the concept of "skinny" is noteworthy, juxtaposing the image conventionally associated with the loyal and fair Portuguese fighting side by side with the persecuted and the offended. In fact, as novels of chivalry and Camões' epic poem both demonstrate, the quintessential virtues of the Portuguese knight are encapsulated in this chivalric model. After



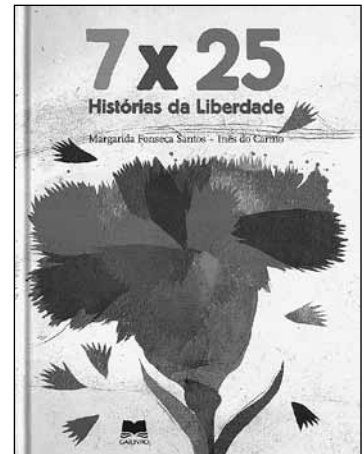
journeying by land across a significant part of the European continent, the young character called Magriço strives to defend the honor of an English damsel threatened by the felony of a compatriot. In Cunhal's story the concept is interpreted literally and is therefore connected with the abnormal thinness caused by the harsh living conditions faced by the population during Salazar's rule. This idea is further emphasized by the opposition between these characters and the "bellies" who as tyrannical oppressors and exploiters are overfed at the expense of the labor and misery of others. The somewhat simplistic Manichean opposition between these two groups of characters leaves no doubt as to the meaning of the confrontation and the standpoint taken by the author/narrator. By using stylistic devices such as accessible discourse largely built on dialogue segments, occasional personal remarks, similes, imagery, and the extended metaphor that shapes the story, the narrator develops a cluster of inter-related themes: exploitation, censorship, persecution, but also revolution, equality, justice, freedom, and even agrarian reform in an implicit but perceptible manner.

Margarida Fonseca Santos published a short story collection entitled *7x25 Histórias da Liberdade*

...the narrator develops a cluster of inter-related themes: exploitation, censorship, persecution, but also revolution, equality, justice, freedom, and even agrarian reform in an implicit but perceptible manner.

(2008) [*7x25 Stories of Freedom*] illustrated by Inês do Carmo and more specifically aimed at young adults. The volume gathers seven short narratives that give voice to inanimate objects intimately (and symbolically) related to the April revolution or to the period immediately preceding it. Thus the story of those memorable times when the "initial whole and pure" day emerged, as the Portuguese poet Sophia de Mello Breyner Andresen described the heat of the moment, is continuously revisited through a

variety of different objects. These include the red traffic light that halted the course of the revolution and the troops' progress towards Carmo Square for a few minutes and the studio door of the Portuguese Broadcasting Company where the first official statement was made by the Armed Forces Movement and was then made



public by the journalist Joaquim Furtado. Other significant objects include a soldier's shotgun ornamented with carnations symbolizing hope instead of being used for shooting, the infamous blue pencil of censorship which becomes obsolete after the Revolution and is used to color the innocent drawings of a child, and the megaphone used to call young people to participate and actively intervene in the political decisions affecting their country. Two other significant images include the Caxias prison gate, one of the most terrifying political prisons located in Portugal from which all political prisoners were set free after the revolution and the indictment statement which stands for the PIDE persecution (*Polícia Internacional de Defesa do Estado* – International State Defense Police) and which lost its power becoming ineffective once the crime of dissent had ceased to exist. By adopting multiple original viewpoints, some stories are deeply symbolic, though extremely condensed. In them, the events taking place during the April revolution are recreated in an accessible manner while incorporating recognizable elements of everyday life, thus adapting them to the child's worldview.

Conclusions

All these texts belonging to the field of Portuguese literature for children and young adults and dealing with this important topic share a common concern for articulating an aesthetic dimension.

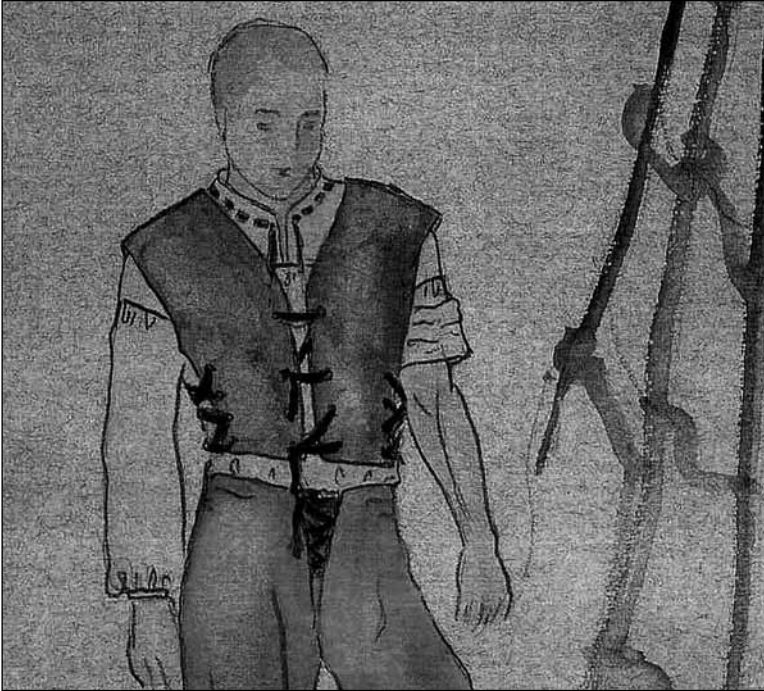
All these texts belonging to the field of Portuguese literature for children and young adults and dealing with this important topic share a common concern for articulating an aesthetic dimension.

This is linked to the artistic quality of both text and pictures, as well as an increased awareness of the explicit or implicit pedagogical nature of books for young people. How do they convey the passing of knowledge of an event that has irreversibly shaped recent Portuguese history for younger generations? The balanced combination of these two dimensions has produced works which clearly prefer to heed certain aspects of reality, namely the importance of freedom and democracy and their manifestation in insignificant daily life at home, at school, and in families, while spurring young readers' curiosity about their past and its meaning. Based on dialogue and story sharing, the literary narration of historical facts accords particular symbolism to key dates in history, while underlining their resemblance to real experiences of contemporary children and thus ensuring their temporal and emotional relevance. Once demystified and unraveled from their remote and almost fantastic dream-like quality, these historic events emerge as concrete and tangible circumstances resonating in the day-to-day experiences of all citizens, regardless of their ages.

Bibliography

- Almeida, Paula Cardoso (2007) *Anos de Ditadura - Salazar*. Illustrated by Carla Nazareth. Matosinhos: QuidNovi.
- Almeida, Paula Cardoso (2008a) *A Luta pelas Colónias – Guerra do Ultramar*. Illustrated by Carla Nazareth. Matosinhos: QuidNovi.
- Almeida, Paula Cardoso (2008b) *25 de Abril – Revolução dos Cravos*. Illustrated by Carla Nazareth. Matosinhos: QuidNovi.
- Araújo, Matilde Rosa (2008) *História de uma Flor*. Illustrated by João Fazenda. Lisbon: Caminho. Castrim, Mário (1999) *O Caso da Rua Jau*. Illustrated by José Saraiva. Porto: Campo das Letras.
- Cunhal, Álvaro (2009). *Os barrigas e os magriços*. Illustrated by kindergarten students. Portimão: Junta de Freguesia de Portimão.
- Mangas, Francisco Duarte (2006) *O Ladrão de Palavras*. Illustrated by Alain Corbel). Lisbon: Caminho.
- Mata, Maria (1996) *L. A. & C^a no meio da revolução*. Illustrated by Susana Oliveira. Porto: Civilização.
- Mésseder, João Pedro (2007) *O Romance do 25 de Abril em Prosa Rimada e Versificada*. Illustrated by Alex Gozblau. Lisbon: Caminho.
- Ribeiro, Jorge (2008) *Lá longe onde o sol castiga mais – A Guerra Colonial contada aos mais novos*. s/ local: Calendário.
- Santos, Margarida Fonseca (2008) *7x25 Histórias da Liberdade*. Illustrated by Inês do Carmo. Gaia: Gailivro.

Atlantic Vocation: Manuel António Pina's *Os Piratas*



*Da Silva offers an analysis of Manuel António Pina's *Os Piratas* [The Pirates] (1986/2003) as an example of the search for a national identity drawn from literature and legend.*

Manuel António Pina's vast and widely-acclaimed oeuvre has been the object of studies appearing mainly in magazines and journals. His body of work ranges from chronicles to essays, poetry, drama, and short stories. Diverse in both mode and in genre, Pina's work assumes an audience that includes children, young adults, and adults who share personal and aesthetic backgrounds. His first published work dates from the 1970s, with works like *O País das Pessoas de Pernas para o Ar* [The Country of Upsidedown People] (1973), *Ainda não é o fim nem o princípio do mundo calma é apenas um pouco tarde* [It Is Not Yet the End Nor the Beginning of the World Relax It's Just a Little Late] (1974), *Gigões & Anantes* [Giets and Midjants] (1974), *O Têpluquê* [The Têpluquê and other stories] (1976), ou *Aquele Que Quer Morrer* [He Who Wants to Die] (1978). From early on, Pina's writing has been concerned with themes like the tension between opposites (e.g. life/death or appearance/essence), the volatile nature of the self, memory, childhood, time, the ambiguity of words, and social critique. He deals with such themes in a trademark literary style characterized by an inventiveness that revels in irreverent word and sound play along with a nonsensical and paradoxical tone that is often

by SARA REIS DA SILVA



Sara Reis da Silva is Professor of Children's Literature at the University of Minho (Institute of Education) in Braga, Portugal and has published *A Identidade Ibérica em Miguel Torga* (Principia, 2002) and *Dez Réis de Gente... e de Livros* (Notas sobre Literatura Infantil (Caminho, 2005) and *Encontros e Reencontros: Estudos de Literatura Infantil e Juvenil* (Tropelias, September 2010). She is also a regular contributor to the children's literature magazine *Malasartes* [Cadernos de Literatura para a Infância e Juventude].

...in a trademark literary style characterized by an inventiveness that revels in irreverent word and sound play along with a nonsensical and paradoxical tone that is often humorous.

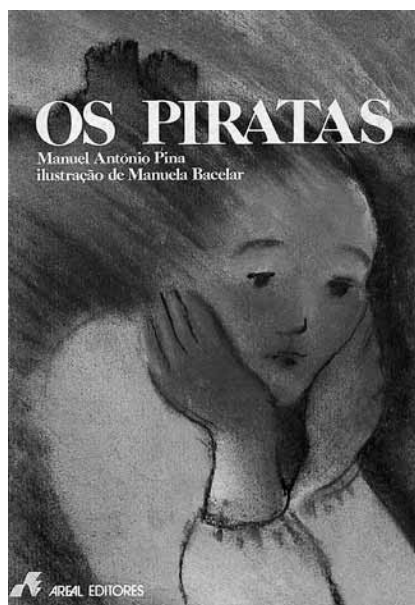
humorous. In their mixture of a unique use of language characterized by estrangement, an aesthetic interaction of different artistic modes, and the exploration of connotative and manifold meanings, Pina's texts often echo other literary voices, such as those of T. S. Eliot, Jorge Luis Borges, Ruy Belo, and, more specifically, Fernando Pessoa, Edward Lear, and Lewis Carroll,¹ to name but a few.

Origins

Manuel António Pina's seminal work considered closely here, *Os Piratas* [*The Pirates*] (1986/2003), was published for the first time in 1986 and later adapted for the theatre. It has also been translated into Danish as *Soroverne* (1990, Copenhagen: Skovlaenge Forlaget) and is one of the most representative works in Pina's oeuvre. In this novella *Os Piratas*, elements that are part of the Portuguese historical and literary memory are fictionalized, including topics such as the Atlantic vocation of the nation, maritime adventures, the dangers of piracy, shipwrecks, male heroism, female loneliness and male absence, and the role of the voyage. The text accordingly requires a range of intertextual readings in order to deal with this intersection of history and fantasy; there are frequent references to legends and myths as well as subtle indications of Portuguese geography and history, and both aspects are integral to the construction of the narrative.

The first Portuguese edition of *Os Piratas* by Areal Publishers came out during Christmas 1986 with illustrations and cover design by Manuela Bacelar, a well-known Portuguese artist whose work has received several prizes. In 2003 the text was published again, this time by a different publisher (Edições Asa) and with illustrations by a different artist, José Emídio. The original text, however, remained unchanged. A theatrical adaptation of *Os Piratas* has also been published in the meantime (1997).

The origins of this novella can be traced back to a set of notes that Pina wrote as dialogues for a film created by the Chilean director Raul Ruiz and Paulo Branco, a Portuguese producer. Set on the island of Madeira, the film was first made for television, divided into three episodes, and called *Manuel na Ilha das Maravilhas* / *Manoel dans l'île des Merveilles* [*Manuel on the Island of Wonders*] (1984), and in 1985 it was turned into a full-length feature, *Les Destins de Manoel* [*Manuel and his Fate*]. Pina explains these connections in a note for the 2003 edition of the text: "*Os Piratas*, along with other texts, was the result of my involvement in a wider project (which eventually folded) related to a film by Raul Ruiz. I've kept the name of the character because it is also my name and because the story has a first person narrator, despite the fact that, as far as I know, the great wide world and myself are the only islands I've ever inhabited" (Pina, 1986: 45).



¹ Pina has said recently at an interview that "Lewis Carroll, Edward Lear, and A. A. Milne, they are all friends of mine, regular guests in my place, which is to say in my heart" (Pina, 2005c: 5).

Titles and tone

The title of *Os Piratas* highlights the multiple characters that the reading of the text will reveal as oppositional forces in the endeavors of Manuel, the protagonist. That this is a novella of character is evidenced by both the title of the story and the titles of its ten chapters, a fact that is further emphasized by the characters' actions, the development of the story, and the very nature of the narrator. It is, moreover, the title² that first grounds this work in a particular context framed by Portuguese history and culture, symbology and literary memory.³ It is therefore expected that the text will deal with the themes of maritime adventures, such as the perils of piracy,⁴ shipwrecks,⁵ the longing for female companionship, uncertainty, etc., or elements common to travel literature.⁶ The story is also told in the first person:⁷

"My name is Manuel and I live on an island, or an island lives in me, I am not sure, an island surrounded by sea and fog, but not so much surrounded as filled with it. I am eight years old. Or I was 8 once. Maybe I am a grown-up now. It's been so long! All this is hard to understand. I don't understand it myself. Sometimes I think maybe this happened to someone else, somewhere else. In any case, I am the one who remembers this, so it must have happened to me. Or else it was all a dream I dreamt, or someone else did (Pina, 1986: 7)."

Uncertainty and confusion, along with ambiguous temporality, and the contrast between the real vs. dream, all introduced at such an early stage in the narrative, set the tone for the whole text. The words "a dream I dreamt, or someone else did" (ibid: 7), as well as others the narrator utters after the telling of the tragic shipwreck -- "the darkness was such that, if I breathed, or moved, it felt like I was someone else inside of me. (...) It sounded like my voice, speaking outside of me and within me, simultaneously, as if it were both me and not me" (ibid: 17) -- allow the density of the character's psychological

It is, moreover, the title that first grounds this work in a particular context framed by Portuguese history and culture, symbology and literary memory.

Uncertainty and confusion, along with ambiguous temporality, and the contrast between the real vs. dream, all introduced at such an early stage in the narrative, set the tone for the whole text.

² Pina's work is linked with Raul Ruiz's own work on several levels, which is particularly striking in the film *A Cidade dos Piratas* [*The City of Pirates*] (1983), produced by Paulo Branco. The shared elements include the setting for both novella and film, a male protagonist, the disturbing atmosphere, and the universe in which both works are set.

³ Within the context of Portuguese literature for children and young adults, there are innumerable references and allusions to pirates. Some examples where this figure appears either as a main character or simply as a veiled reference are *A Nau Mentireta* (Civilização, 1991) by Luísa Ducla Soares, the play "Serafim e Malacueco na Corte do Rei Escama" in *Teatro às Três Pancadas* (Civilização, 1995) by António Torrado, and *As Naus de Verde Pinho* by Manuel Alegre (Caminho, 1996), *Promontório da Lua* by Alice Vieira (Caminho, 1991), *Os Bons Piratas* by Maria Isabel Mendonça Soares (Desabrochar, 1990), *Canção dos Piratas* by João Pedro Mésseder (Caminho, 2006). Associated to pirates is the space of the island, to be found in works like *A Ilha do Rei Sono* by Norberto Ávila (Plátano, 1977), "A Ilha Amarela" in *Contos do Tapete Voador* by José Jorge Letria (Asa, 1987), *A Ilha Mágica* by José Vaz (Asa, 1988), *A Ilha do Menino Poeta* by José Jorge Letria (Vega, 1994), *A Ilha dos Pássaros Doidos* by Clara Pinto Correia (Relógio d'Água, 1994), "A Ambição das Luas" in *Lendas do Mar* by José Jorge Letria (Terramar, 1998), and "A Ilha do Tesouro" in *O Limpa-Palavras e outros poemas* by Álvaro Magalhães (2000, Asa). In a completely different register from the works previously mentioned stands *Piratas e Corsários* by Ana Maria Magalhães and Isabel Alçada (Caminho, 1995), a collected volume of stories and biographies of famous seafarers. For a detailed study of pirates in literature see Calleja, 2000.

state to be revealed. As the story progresses, Manuel is revealed as a lonely, fearful figure -- "I felt very lonely, and filled with fear" (ibid: 8). He is immersed in indecision, doomed to being unable to tell the difference between what he lived and what he dreamt,⁸ the ultimate example of what Arnaldo Saraiva has termed "the inconsistency of the self" (Saraiva, 1993:

It is thus that in The Pirates, the symbology of the island, a space usually associated with isolation and adventure, is partly subverted, for in this text it cannot be read as a place of "refuge where consciousness and will come together to escape the assaults of the unconscious"

14) and of what Álvaro Manuel Machado believes to be the most recurrent themes in Pina's writing, the "indeterminacy of the self" (Machado, 1996: 382).

Space and place

As far as the sense of place in *The Pirates* is concerned, a space that in Manuel's mind is blurred,⁹ there is an island whose precise location is uncertain and it is the setting for several significant events. It is Manuel's formative space where connections with the self are manifold.¹⁰ It is the place where his father leaves from and a place of waiting for many, not the least his mother. It is the place where tragedy occurs, particularly the shipwreck that will eventually lead to the arrival of Ana and Lady Elizabeth. And it is the place where the two youngsters meet and cement their relationship. It is thus that in *The Pirates*, the symbology of the island, a space usually associated with isolation and adventure¹¹ is partly subverted, for in this text it cannot be read as a place of "refuge where consciousness and will come together to escape the assaults of the unconscious" (Chevalier e Gheerbrant, 1994: 374).

On the contrary, the island stands highlighted as a privileged space for the discovery of the self, a place "turned onto itself," where the characteristics described early on by Manuel reinforce this role. It is on this island of fog and silence and darkness, a mysterious setting, that Manuel listens to the echo of his own self (Ramón Díaz, 2004) and struggles within himself, with that which is intimate, confusing, disturbing, and perplexing. In this case, the island space is prone to an "anthropomorphic treatment" (Reis e

⁴ See, for example, "Tratado das batalhas e sucessos do galeão "Santiago" com os holandeses na ilha de Santa Helena e da nau "chagas," com os ingleses entre as ilhas dos Açores; ambas capitánias da carreira da Índia; e da causa e desastres por que em vinte anos se perderam trinta e oito naus dela. Escrita por Melchiro Estácio do Amaral". This treatise mentions the attack of a Moorish corsair, the Cunhale, which operated in India and became a famous enemy of Portuguese ships (Brito, s/d: 232), as well as the actions of Francis Drake (idem, *ibidem*: 257). About this subject see Lanciani, 1997. Lanciani calls the stories that follow the sequence corsair attack – capture – impiety of enemies "alternative series" (Lanciani, 1997: 137).

⁵ See, for instance, Bernardo Gomes de Brito's account of shipwrecks, *História Trágico-Marítima [Tragic Maritime History]* (1735 and 1736).

⁶ About this theme, see Cristóvão, 1999. See also, connected to the pirate attack episode, *Peregrinação [Pilgrimage]*, by Fernão Mendes Pinto (1614) for a description of Portuguese corsairs' attacks led by António de Faria.

⁷ M. Nikolajeva (2005) defines this type of narration as personal, and goes on to say that «[i]n contemporary children's and especially young adult fiction, personal narration has become very common» (Nikolajeva, 2005: 174) and that such a narrator possesses «the advantage of a deeper penetration into thoughts and feelings, but the disadvantage is a restricted access to knowledge.» (idem, *ibidem*: 177).

⁸ This ideological and thematic line structures the short story «História com os olhos fechados» ["History with eyes shut"] (1985/1999, 2003), de MAP.

Lopes, 1996: 138). All the vagueness, the fog, the smoky and crepuscular landscape evoked by the use of words such as “mist,” “fog,” and “haze,” lend a strongly symbolic meaning to the story, which includes ideas of uncertainty and indistinction (Chevalier e Gheerbrant, 1994: 470) as well as an “intermediate zone between reality and unreality” (Biedermann, 1994: 258).

Despite the scarcity of references to place, it is possible to gather information about both the island and the small village where Manuel lives. Here the physical and the semantic intersect in the description of movement -- like going up vs. going down -- and the potentially symbolic elements of the house¹² and the window are operative. Further examples of movement are to be found towards the end of chapter seven: “(...) slowly along the beach, or (...) from high up the cliffs” (Pina, 1986: 30) and in the carrying of the wooden chest by Ana and Manuel from “the bottom of the Penha cliff” (ibid: 32) to the topmost part of the village. While up there “on the cliff” Manuel and his friends first see and then hear¹³ the shipwreck of the *Denver* (Chap. 2) and on the beach Manuel finds solitude and finds himself (Chap. 8). Whereas the space for interior settings mostly coincides with Manuel’s house, and particularly his bedroom, the space for exterior settings includes several elements related to nature, such as cliffs, rocks, and the beach. These act as settings for encounters between Manuel and the Other. Such is the example of the first encounter between Manuel and Ana on the Penha cliff (Pina, 1986: 32) and that of the return of the old fisherman and his meeting with Manuel on the beach (ibid: 40). Manuel’s home, on the other hand, is constructed as a microcosm of protection,¹⁴ providing refuge, isolation, intimacy, and often escape from reality -- a space he returns to constantly.¹⁵ The semantic and symbolic value of the window -- open in the first and ninth chapters but closed in the fourth -- evokes the connection with the outside world and “openness to air and light” (Chevalier e Gheerbrant, 1994: 382).



Role of time

Time in *The Pirates* is a retrospective process that runs through the whole narrative. The discourse establishes a certain distancing that relies on the memory of the narrator, which inevitably results in a recollection of the

⁹ This is one of the characteristics that Reis and Lopes highlight within the narrative genre (Reis e Lopes: 1996, 303).

¹⁰ See “Ciertamente, la isla remite a realidades que devuelven al hombre a lo primario, a lo esencial, a la verdad de la persona. La isla se convierte en refugio-espejo donde poder recuperar y reflejar el propio “yo”.” (Ramón Díaz, 2004: 190).

¹¹ Ma del Carmen Ramón Díaz, after Mario Tomé in *La Isla: Utopía, inconsciente y aventura. Hermenéutica simbólica de un tema literario* (1987), points out that insularity is directly related to things like the creation of utopias, the crystallization of symbols of intimacy, and the development of human adventure (Ramón Díaz, 2004: 189).

¹² About the house in Pina’s work, see Santos, 2005: 78-89.

¹³ Adam e Revaz (1997) have theorised seeing and hearing, as relating to narrative perspective and point of view.

¹⁴ This theme can be equated with safety if one takes into account the references to the storm “outside,” the wind (Pina, 1986: 8), the “dreadful sound of thunder and storm at sea” (idem, *ibidem*: 10) and the silence, partly reassuring, in Manuel’s bedroom.

¹⁵ Chevalier and Gheerbrant say that “the house stands for its interior, according to Bachelard” and that it “is also a feminine symbol, as in refuge, as in motherly, protective, as in the maternal embrace” (Chevalier and Gheerbrant, 1994: 166).

past that is often diffuse and highly emotive. The events told by Manuel take place in a relatively short period of time that ranges from sometime in a distant past, “a night in June,” (Pina, 1986: 8), develops “a few weeks before Christmas” (ibid: 10), “on Christmas Eve” (ibid: 29) and “the morning after” (ibid: 30), and finishes on a day towards the “end of Christmas holidays” (ibid: 32).

Ellipses are used at certain stages in the telling of the story to abbreviate the narration, as in the seventh chapter: “During the whole week...” (ibid: 29). At other times, the narrator takes special care to include brief narrative segments -- often taking place in the past and including things he

bound to come back with big load. I remembered being told that, many years ago, the islanders and

Night thus becomes a privileged time for questioning and searching for truth as well as for searching for his inner self, an encounter with his loneliness.

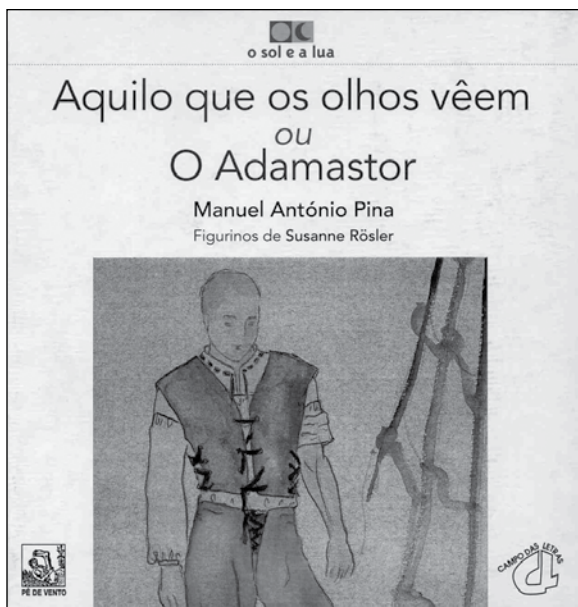
the inhabitants of neighboring islands would light fires and lighthouses at night to delude approaching ships, leading them to smaller islands and shallow waters, so they would get wrecked, and later people could collect their cargo and wrecks on the beach” (ibid: 14). While not contributing directly to the action of this story, this episode adds factual information about procedures that can be attested to by historical documents.

The alternating references to day and night create a succession of light and darkness that is reflected in psychological terms. As a rule, daylight and dawn coincide with moments of epiphany and of encounters between Manuel and the Other, whereas nighttime, with its suggestion of silence and solitude, coincides with sleep or vigil, dreams, and encounters with himself. Night thus becomes a privileged time for questioning and searching for truth as well as for searching for his inner self, an encounter with his loneliness.

The subtle confluence of present and a past that is recalled in bracketed asides,¹⁶ along with the ongoing ambiguity as far as time is concerned (e.g., “on a night,” “a few weeks,” “one day,” “one afternoon,”) emphasize the enigmatic nature of Manuel’s story and highlight the psychological aspect of the narrative.

Characterization

The highly economical treatment given to the identity of characters also supports the ambiguous nature of the story and emphasizes the aura of



didn't actually witness but heard about -- to help clarify the story. Such is the case with the episode told in the first chapter about an old neighbor who left for America and never returned, an episode that is revealing of Manuel's feelings about his own father's departure. In the third chapter, Manuel says, "I remembered hearing about other shipwrecks and of riches washed ashore," and adds, "I had heard people saying that it was a big ship,

¹⁶ See "(But all this was so long ago!)" (Pina, 1986: 8); "(All this happened so many years ago!)" (idem, ibidem: 32).

¹⁷ Sections such as this are somewhat disruptive insofar as they cast doubt upon the narrator's autodiegetic status.

¹⁸ See Reis e Lopes, 1996: 261-ss.

¹⁹ *Os Piratas [The Pirates]* is one of the most impressive stories about the theme of the Double that I've ever read in Portuguese." (Gomes, 1987: 4)

mystery to be found throughout. Who is Manuel really? Who is the old fisherman? And Robert? Not only is Manuel uncertain about his age, but the story he tells – apparently he lived by himself – often carries the shadow of doubt: “A long time ago (...), I – I think it was me (...), They were talking about me, they seemed to be talking about me.” (Pina, 1986: 8)¹⁷ All of this places the discourse in a highly subjective register,¹⁸ attested by the fluidity of memory and the narrator’s struggle to reconstruct events objectively. In *The Pirates* reality and fiction, history and imagination are always framed by memory in their perpetual interchanges.

The concept of the double, as pointed out, for example, by Manuel João Gomes (1987)¹⁹ and José António Gomes (2000), runs through the whole

Memory, an ideological and thematic axis dealt with exhaustively in Pina’s writing for adults (e.g. K’s Papers and The Books), is the ultimate subject of the story in The Pirates...

story, from the essence of the main character to the action itself. From the opening lines of the story, Manuel is split into Manuel and Robert, the English boy who disappears in the shipwreck. For Manuel, they may be two sides of the same person. In addition, the old fisherman is the double of his neighbor who emigrated to the US and never returned.

Dreams, themes and motifs

Memory, an ideological and thematic axis dealt with exhaustively in Pina’s writing for adults (e.g. *K’s Papers* and *The Books*), is the ultimate subject of the story in *The Pirates* and in *That Which the Eyes Can See* or *Adamastor* (a play that works as a part of a diptych along with the theatre version of *The Pirates*). But in *The Pirates*, as in *That Which the Eyes Can See* or *Adamastor*, memory is always connected with the oneiric. For Manuel, memory seems to emerge like “a field of psychological ruins, a pile of memories” (Bachelard, 2001: 94), surrounded by fog, dipped in fear, mixed with dreams. It is a materialization of the expression “the memory of the dream” (Seixo, 2004: 18), the title of the essay that Maria Alzira Seixo published in 2004, in *JL – Jornal de Letras, Artes e Ideias*, about *Os Livros [The Books]* and *Os Papéis de K [K’s Papers]*. Manuel dreams “on the limit of history and legend” (Bachelard, 2001: 95), living in a corset, his

In that vast and fluid space that is memory, Manuel recalls a shipwreck, the leitmotiv of the story, an event that is closely connected to Portuguese history, and that in its telling is also a mixture of fact and fiction.

head suffocating with history, certain myths, many fears, anxieties, and stories for which he can’t find the solution. For Manuel, nothing appears clear

²⁰ In this work, as Jean Perrot puts it in the introduction to *Histoire, Mémoire et Paysage*, “la paysage est, lui-même, le jouet de l’Histoire et de la représentation” (Perrot, 2002: 9).

²¹ Teófilo Braga, for example, in Part II, of «História e Exemplos de Tema Tradicional e Forma Literária», in *Contos Tradicionais do Povo Português [Traditional Stories of the Portuguese People]*, includes “the loves of Machim and Ana de Harfet”, a text from *Insulana*, Livro II (1635) by Manuel Tomás, and refers to the several literary adaptations of this myth throughout the times. Braga also includes in his work “Da história mais verdadeira e particular como o inglês Machim achou a Ilha da Madeira” [“The true and peculiar history of how the Englishman Machim found Madeira”], chapter IV of *História das Ilhas Porto Santo, Madeiras, Desertas e Selvagem*, by Gaspar Frutuoso (Braga, 2002: 273-302). The name “Machico” is said to derive from a corruption of “Machim.” In 365 *Histórias* (Asa, 2002), José Viale Moutinho tells a version of this story for children: “In England, a young poor horseman named Machim was in love with a girl called Ana de Arfet, the daughter of a wealthy nobleman. Their romance didn’t meet the nobleman’s approval, for he wanted his daughter to marry someone else. Machim and Ana got on a boat, with the intention to escape to France. However, a storm took them somewhere far away. They came to an uninhabited island that was covered in trees and flowers, where they landed before the sea tore up their boat. Ana became ill and died of despair and sadness. Machim buried her and put a cross on her tomb. Her sat by it and, after a few days he also died from heartbreak. According to this myth, these were the first inhabitants of Madeira.” (Moutinho, 2002: s/p).

in that fluid and slippery place of memory, in the same way as Pina wrote in *K's Papers*: "The matter of memory is undefined and insecure, and in it, as in life (and life is probably just memory), events and emotions, images and projections are blurred, and its origin isn't always possible to recognize clearly, and its purpose most of the time escapes us. And yet, it is all we have, memory" (Pina, 2003: 7).

The hypothesis ventured by Maria Alzira Seixo in the essay mentioned above can be applied to *The Pirates*, particularly as far as the connections between dreams and memory are concerned. Here it is also true that "the dream (or the nightmare) separates memory from its unequivocal, historicizing, and chronological qualities and opposes the homogenous body of a tidy and stable

The theme of the voyage carries the inevitable associations with lonely male journeys, female longing and mourning, maritime ambivalence, shipwrecks, piracy and the figure of the old fisherman reminiscent of Camões's Old Man from Restelo.

past, provoking the confluence of different times, the confusion of the senses, and the encounter with difference" (Seixo, 2004: 19).

Bachelard's words, "We dream while we remember. We remember while we dream" (Bachelard, 2001: 96), also reflect the way in which dreams and memory intersect in *The Pirates*, or in a wider context, how Pina experiences them. Evidence for this can be found in Pina's statement about his involvement with the Pé de Vento Theatre Company: "In the mystery of memory dream and reality, the experienced and the not experienced are

blurred. What we remember (...) is a second reality, a second life, done and undone by an interior and absolute matter that desire easily moulds." (Pina, 1997).

In that vast and fluid space that is memory, Manuel recalls a shipwreck, the *leitmotiv* of the story, an event that is closely connected to Portuguese history, and that in its telling is also a mixture of fact and fiction. In *The Pirates* there are several allusions to Portuguese myths and legends, recognizable landscapes that are seminal for the functioning of the story. There are also descriptions of the landscape, which partly creates associations between a fictional space and a physical space, an empirical or even historic geography,²⁰ despite the absence of *topoi* of time and place. To this complex web of intertexts belong the myth of the discovery of the island of Madeira and the unfulfilled love story between Robert Machim and Ana de Harfet.²¹ This is also an important theme in Jaime Cortesão's *O Romance das Ilhas Encantadas* [*The Romance of the Enchanted Islands*]

(1926) which is mirrored in Pina's text, both in the English characters that arrive on the island where Manuel lives and in the words of the old fisherman uttered towards the end of the story:

"- How do you know? Do you know Ana? And Lady Elizabeth?"



²² In short, this legend tells that during a storm caused by diabolical being Cavalum, the crucifix of the Machico church blew over to the sea. Divine intervention, however, had a boat finding the cross. In *365 Stories* (2002), an anthology for children where José Viale Moutinho gathered a great amount of traditional Portuguese popular texts (short stories, proverbs, tongue twisters, riddles, songs, etc.) the following version of the legend can be read: "In a hill near Machico (Madeira) there are caves nobody goes into. Nobody goes near them. Folks say that from those dark mouths only the devil, in the shape of a black horse, goes in and out. They call it Cavalum. In stormy nights, you can hear the horse everywhere. And people, in fear of the devil, pray. Legend has it that one day – 8 October 1803 – Cavalum ran free all day, and that it brought about great floodings that nearly wiped out Machico. In the process, a cross was taken from the altar of a church. Three days after the catastrophe, a boat brought back the small stolen cross. So a chapel was built for the cross, and it came to be known as the Chapel of Miracles. And it still exists, and anybody can see it." (Moutinho, 2002: s/p).

- Ana? Oh, I've known her for a long time! You can't imagine how long! And her fiancé, what's his name? Robert... I know them well! So young! The first time... Oh, but that was so long ago...
 - You know Robert also? – I was surprised.
 - Robert? I'd rather not talk about it... It was so long ago! She was pale! Robert carried her for she hardly had the strength to walk! So young, both of them, so unhappy..." (Pina, 1986: 40).

Also, in the reference to a cross kept in a wooden chest, an object Ana and Manuel recover from the Penha rocks, there seems to be a connection to the legend of the Cavalum.²² And it is still possible to spot another hypotext in the episode concerning the pirates' attacks: the Azorean legend of the Coroa Real de Cedros [Royal Crown of Cedar], a story about a pirate attack on Faial island.

The theme of the voyage carries the inevitable associations with lonely male journeys, female longing and mourning, maritime ambivalence, shipwrecks, piracy and the figure of the old fisherman reminiscent of Camões's *Old Man from Restelo*. These are approached through Manuel's father's leaving where aspects of Portuguese emigration are rehearsed. These elements are the basis for a reading of this text within a Portuguese historical and cultural frame. Moreover, the elements further suggest a specific geographical location, such as references to a trout nursery²⁴

and the levadas (irrigation channels on Madeira)²⁵ which also add local color to the text.

Another important aspect of this novella is its delving into the realm of the fantastic which according to Francesca Blockeel (2001)²⁶ is a unique aspect of Pina's work. This particular genre, along with science fiction, has been very uncommon in Portuguese children's literature since 1974. In an article in *JL – Jornal de Letras, Artes e Ideias* in 1987, Manuel João Gomes notes a certain critical silence about this work and states that "the text alone is a faithful illustration of the great ideas of the Portuguese fantastic. It has mist, islands and boats, men and doubles" (Gomes, 1987: 4).

Mystery, enigma, and the unknown accordingly dominate the text, and are present, for instance, in the heavy wooden chest found by Ana and Lady Elizabeth on the rocks. This is an object that is symbolic of a treasure chest" (Chevalier e Gheerbrant, 1994: 81). If initially it is something that the characters deposit some hope in, it soon becomes a disappointment, for inside there was only "a wooden cross, like the ones you put on tombs" (Pina, 1986: 35). The effort put into carrying it from the rocks to the village, however, becomes significant in the relationship between Ana and Manuel. The union and the effort they share in this task, along with the later revelation of the contents of the chest, represent the initial step in their closeness.

²³ As an example, vide MONTEIRO, Jacinto (1961). "Incursões de piratas argelinos em 1616 e 1675 nos mares açorianos" ["Incursions by Algerian pirates in 1616 and 1675 through Azorean seas"], in *Ocidente*, vol. 61, nº 283, pp. 197-203; GUERRA, Jorge Valdemar (1991). "O Saque dos argelinos à ilha do Porto Santo em 1617" [The sack of the island of Porto Santo by Algerians in 1617] in *Isleña*, nº 8, 57-78; PEREIRA, Eduardo Clemente Nunes (1995). *Lenda Histórica: piratas e corsários nas ilhas* [Historical Legend: pirates and corsairs in the islands]. Separata das Artes e da História da Madeira 1951-1955. Funchal: [s.n] VERÍSSIMO, Nelson (2001). "Piratas e corsários nos mares do arquipélago da Madeira na segunda metade do século XVI" ["Pirates and corsairs on the sea around the Madeira archipelago in the second half of the 16th century"] in *Portos, escalas e ilhéus no relacionamento entre o Ocidente e o Oriente: actas do congresso internacional comemorativo do regresso de Vasco da Gama e Portugal*, 2.º vol., [s.l.]: Comissão Nacional para as Comemorações dos Descobrimentos Portugueses e Universidade dos Açores, pp. 9-19. Also, at the top of the Pico do Castelo, in Porto Santo island, a small fortress was built in the 16th century as a response to the frequent pirate invasions. Another important fact was the Algerian pirates' attack in 1617, when some 900 people were captured. These pirates were mostly interested in women and children, whom they would often kidnap and later abandon in other islands.

²⁴ See "One day, in my clothes and shoes, I got into a nursery to get her a trout and saw her laughing aloud for the first time. She returned the trout to the water and we went back home holding hands." (Pina, 1986: 36).

²⁵ In Madeira, in the Florestal do Ribeiro Frio Park, there are several trout nurseries, as well as "levadas".

²⁶ See "From 1974 onwards there has been a great widening of the genres dealt with (...) It is worth mentioning that science fiction and the fantastic are two genres that find little expression in Portuguese literature (...) As far as fantasy for young adults is concerned, Manuel António Pina is the exception. As of late, Álvaro Magalhães has also taken this path (Blockeel, 2001: 81-82).

Many fears are voiced by Manuel along with feelings associated with an omnipresent *pathos*. The fear of the kidnapping²⁷ of the mother by the pirates (an aspect that is also inscribed in historical memory²⁸), the absence of the father, the repetition of the catastrophe of the shipwreck during his voyage, and the fear of death itself run through the text: "I felt very lonely, and full of fear" (Pina, 1986: 8); "above the fearful noise of thunder and storm at sea (...) I asked my mother to let me sleep in her room (...) (ibid: 10); "I went to bed in fear that the sea would swallow the beach and get to the houses" (ibid: 16); "I got up full of fear" (ibid: 22); "And I was afraid" (ibid: 40); "(...) I ran home full of fear" (ibid: 42). Indeed, death, in its different figurations, haunts the whole narrative.

Along with the absence of the patriarchal element in The Pirates, (a common situation in the history of the Portuguese relationship with the sea) the leitmotiv of the shipwreck appears repeatedly in Portuguese history, both in fictional and factual accounts.

In the ninth chapter, the reference to the "wooden cross, like the ones you put on tombs" (Pina, 1986: 35), Ana's desire to go to the cemetery, and the existentialist reflection she shares with Manuel mirror an announced *topos*:

"We walked among graves, looking at the photos of the dead and reading their names and the inscriptions. Ana said 'It is so awkward! All these people have existed, they were like us, grew up and then died. They lived in the village, walked the streets we walked. Maybe they were also here, looking at photos of other dead people, and thought things like this... Have you

imagined that your things, your house, your books, everything, has belonged to other people and one day they will stop being yours and will belong to other people you don't know and who will never know you? And that many years from now nobody will know you ever existed?" (Pina, 1986: 36).

Lastly, the very ending of the text is an open ending, leaving everything suspended, signalled by the three dots that close the novella. This ending reinforces the openness and the "fluidity of the limits" of the diegesis. The setting and the characters have been alluded to throughout the text with constant expressions of doubt and references to mist, silence, and the night.

Conclusion

In conclusion, in *The Pirates* (1986), the sea, the fog, the islands, the boats, along with an atmosphere dominated by fear and uncertainty, come together in the construction of a narrative where the theme of the double is also dealt with (Gomes, 2000: 2), framed by a fantasy of a particular Portuguese type. Along with the absence of the patriarchal element in *The Pirates*, (a common situation in the history of the Portuguese relationship with the sea) the *leitmotiv* of the shipwreck appears repeatedly in Portuguese history, both in fictional and factual accounts.

In this novella, Manuel António Pina deviates from his other works, an aspect noted by Miguel Vázquez Freire: "In his last work—*The Pirates*—a brief and beautiful tale barely forty pages long, Pina moves in a somewhat different direction from that of his previous work. Humor and verbal byplay give way to a dense narrative poem about the power of dreams and the power of love" (Vázquez Freire, 1987: s/p). One could add that it also says something about the Portuguese soul and its history.

²⁷ The theme of kidnapping is also seminal to *Peter Pan*, by J. M. Barrie (1860-1937).

²⁸ See "Keep quiet. It's a pirate ship. (...) They will attack the village and steal everything. But the worst thing is they kidnap the women and take them with them. We must save the island!" (Pina, 1986: 21). Historical accounts tell of this *modus operandi* on the part of pirates. Another interesting reference to this practice is to be found in Natália Correia's 1961 long poem "Cântico do País Emerso" ["Song of the Submersed Country"] "I, all the brides kidnapped by pirates..." (Correia, 1975: 45-65).

Bibliography

- Adam, Jean-Michel and Revaz, Françoise (1997) *A Análise da Narrativa*. Lisboa: Gradiva.
- Bachelard, Gaston (2001) *A Poética do Devaneio*. São Paulo: Martins Fontes.
- Biedermann, Hans (1994) *Dicionário dos Símbolos*. São Paulo: Melhoramentos.
- Blockeel, Francesca (2001) *Literatura Juvenil Portuguesa Contemporânea: Identidade e Alteridade*. Lisboa: Caminho.
- Braga, Teófilo (2002) *Contos Tradicionais do Povo Português*. Lisboa: Dom Quixote (2 vols.).
- Brito, Bernardo G. de (s/d). *História Trágico-Marítima*. (2 vols.). Mem Martins: Publicações Europa-América.
- Chevalier, Jean and Gheerbrant, Alain (1994) *Dicionário de Símbolos*. Lisboa: Teorema.
- Correia, Natália (1975) *Poemas a Rebate*. Lisboa: Dom Quixote, pp. 45-65.
- Cortesão, Jaime (1926) *O Romance das Ilhas Encantadas*. Ilustrac. de Roque Gameiro. Paris-Lisboa: Livrarias Aillaud e Bertrand.
- Gomes, José António (2000) *Os Piratas de Manuel António Pina, ou “um sítio desconhecido dentro de nós” e Aquilo que os Olhos Vêem ou O Adamastor*, de Manuel António Pina (Os Escritores no Pé de Vento). Separata de *Rumos e Perspectivas* 2, Novembro de 2000, Porto: Pé de Vento, I-IV.
- Gomes, Manuel João (1987) Manuel e o seu duplo. *Jornal de Letras, Artes e Ideias*, 249, 13-19 de Abril de 1987, 4.
- Lanciani, Giulia (1997) *Sucessos e Naufrágios das Naus Portuguesas*. Lisboa: Caminho.
- Machado, Álvaro Manuel (1996) “Pina, Manuel António,” Machado, Álvaro Manuel (dir.). *Dicionário de Literatura Portuguesa*. Lisboa: Presença, 381-382.
- Moutinho, José Viale (2002) *365 Histórias...* Ilustrac. de João Caetano. Porto: Asa.
- Nikolajeva, Maria (2005) *Aesthetic approaches to children's literature*. Maryland, Toronto, Oxford: The Scarecrow Press.
- Perrot, Jean (dir.) (2002) *Histoire, mémoire et paysage*. Paris: Éditions In Press.
- Pina, Manuel António (1986) *Os Piratas*. Ilustrações de Manuela Bacelar. Porto: Areal.
- Pina, Manuel António (2003) *Os Piratas*, 2ª ed. Ilustrações de José Emídio. Porto: Asa.
- Pina, Manuel António (1997) “O nome pé de vento,” em *Pé de Vento Memória dos Dezoito Anos*. Porto: Pé de Vento, p.8.
- Pina, Manuel António (2003). *Os Papéis de K*. Lisboa: Assírio & Alvim.
- Pina, Manuel António (2005) (entrevista) in *Crítério (Revista de Expressão e Cultura dos Estudantes de Direito da UCP)*, Nº 1 – Outubro de 2005, pp. 4-6.
- Ramón Díaz, Ma del Carmen (2004) “Islas y Paraísos perdidos en la literatura infantil francesa: la soledad buscada,” em *Anuario de Investigación en Literatura Infantil y Juvenil (ANILIJ)*, 2, 2004, 187-197.
- Reis, Carlos e LOPES, Ana C. (1996) *Dicionário de Narratologia*. 5ª ed. Coimbra: Almedina.
- Santos, Inês Fonseca (2005) “Pelas Veredas da Infância: o regresso a casa num poema de Manuel António Pina,” em *Textos Pretextos*, 6, Primavera/Verão de 2005, 78-89.
- Saraiva, Arnaldo (1993) “Espelho Hesitante,” em *Jornal de Letras, Artes e Ideias*, 556, 02 de Março-08 de Março de 1993, 14-15.
- Seixo, Maria Alzira (2004) “A memória do sonho,” em *Jornal de Letras, Artes e Ideias*, 883, 04-17 de Agosto de 2004), 18-19.
- Vázquez Freire, Miguel (1987) „Os contos de Manuel António Pina,” em *La Voz de Galicia*, 9 de Julho de 1987, s/p.

Books on Books

Edited and compiled by
CHRISTIANE RAABE

Translations by NIKOLA VON MERVELDT



Christiane Raabe is director of the
Internationale Jugendbibliothek
(International Youth Library) in Munich.



In this issue, we learn about the oeuvre of Flemish illustrator Klaas Verplancke, the works of German author Kirsten Boie, literary and filmic portrayals of childhood, the history of Latin American children's literature, as well as major authors of Latin American works for young people, and the role food plays in the various constructions and deconstructions of childhood identity.

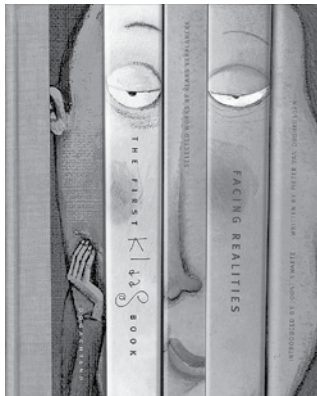
BELGIUM

KLAAS VERPLANCKE (ED) / PIETER VAN OUDHEUSDEN (TEXT)

The first Klaas book. Facing realities. Selected works by Klaas Verplancke.

Leuven: Oogachtend 2009 223pp + DVD-Video
ISBN 9789077549537 49.00

"Everybody is able to draw a chair, but an illustrator knows how to draw what a chair thinks and feels." In the drawings of the Flemish illustrator Klaas Verplancke, truth and metaphors are not separate from one another, but intertwine. He began in the late 1980s by illustrating texts written by other authors; in 1996, he published the first picture book for which he created both the text and the illustrations. In 2000, a grant allowed him to dedicate



himself more fully to creating children's book illustrations. This proved to be a turning point in Verplancke's career, immediately rewarded by two prestigious awards at the 2001 Bologna International Children's Book Fair. More prizes

followed, and in 2006 he was among the finalists for the Hans Christian Andersen Award. This voluminous, beautifully designed book documents the artistic development of Verplancke both as a writer and as an illustrator, presenting many examples of his impressive oeuvre. Dutch author Pieter Van Oudheusden describes this development while paying special attention to the influence of the history of art on Verplancke's illustrations. The reproductions invite readers to look and see and to make many a striking discovery.

Commemorating the twentieth anniversary of Verplancke's career as an illustrator, this book gives a comprehensive overview of his body of work. With texts in Dutch, English, and French, it is accompanied by a DVD (again with subtitles in

Dutch, English, and French) showing an intriguing documentary about the creative routine of the internationally renowned artist.

Toin Duijx

GERMANY

BIRGIT DANKERT (ED)

Leidenschaft und Disziplin. Kirsten Boie's Kinder- und Jugendbücher 1985 – 2010

[Passion and discipline. Kirsten Boie's books for children and young adults 1985-2010]

Berlin: BibSpider 2010 158pp

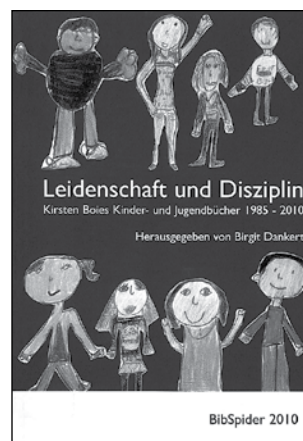
ISBN 9783936960389 27.00

Ever since her debut novel, *Paule ist ein Glücksgriff* (1985), Boie fares among the most popular German children's book authors, appreciated by children and literary critics alike. The German Children's Book Prize (Deutscher Jugendliteraturpreis), which she received for her complete works in 2007, was one of the most recent tributes. Boie is published and read across the world; her books have been translated into various languages.

The present volume marks Boie's sixtieth birthday. Inspired by the general motto "passion and discipline," it unites eleven essays exploring her vast and manifold work from different perspectives.

Following an introductory interview by Birgit Dankert, for example, Hans-Heino Ewers analyses Boie's narrative strategies, and Christine Grabe takes a closer look at the portrayal of gender roles. While Astrid Surmatz reflects

on Boie's affinity for Swedish literary traditions also apparent in her preference for Swedish/Scandinavian (sounding) names, Karin Nyman, Astrid Lindgren's daughter, tells about her work as translator of



Boie's books into Swedish. Boie's publisher, Silke Weitendorf, gives a personal report and even the voices of the primary addressees are taken into account: In her contribution "How do you write such beautiful books?," Ulrike Verch presents fan mail/letters from children and young adults written to Kirsten Boie. The volume is completed by a list of all of Boie's published titles as well as by a selective bibliography of secondary literature. The mix of literary analysis, personal reports, and children's voices makes for a particularly attractive volume. It is a warmly recommended read for anyone who already knows Kirsten Boie's work or wants to get acquainted with it.

Ines Galling

GERMANY

CHRISTINE GÖLZ / KARIN HOFF / ANJA TIPPNER (EDS)

Filme der Kindheit – Kindheit im Film. Beispiele aus Skandinavien, Mittel- und Osteuropa [Childhood films – childhood in film. Examples from Scandinavia, Central and Eastern Europe] (Series: Kinder- und Jugendkultur, -literatur und -medien; 66)

Frankfurt am Main: Peter Lang 2010 243pp
ISBN 9783631575321 44,80

This international volume analyzes concepts of childhood in children's books and films from Central and Eastern Europe as well as from Scandinavia. There is general consensus that the two media mutually influence each other and that film images in particular contribute to shaping collective notions of "childhood." This understanding of childhood as a cultural construct situates the contributions within the scholarly context of intermediary and cultural studies.

The volume is divided into three sections. While the first section, "Children's film – institutions and formats," traces the development of the European children's film industry and its various formats (e.g. serials), the two other sections, "Constructions of childhood in film" and "Children's film and ideology," focus on intermediary interactions

and analyze the literary and filmic portrayals of childhood with respect to "reality" and "ideals" as well as to ideology. While Central and Eastern European fairytale-based movies and television series (e.g., *Pan Tau* [*Mr. Tau*]; *Bolek & Lolek* [*Jym & Jam, Bennie & Lennie*]) often develop ambiguous childhood constructs that oscillate between criticism of the political system and propaganda, the Swedish movie adaptations of Lindgren's books for children are free of such ambivalences. On the contrary, they picture childhood as "idyllic," a quality that was consequently attributed to the filmic setting as a whole, i.e. Sweden.

The collected contributions demonstrate that the concept of "childhood" can be interpreted very differently and that it is often socially and culturally exploited. It becomes apparent that the literary and filmic portrayals of childhood almost always have a (hidden) agenda. Many aesthetic concepts of childhood show a subversive, utopian, or nostalgic potential deeply embedded in the real world.

Ines Galling and Katja Wiebe



SPAIN

JAIME GARCÍA PADRINO (ED)

Gran diccionario de autores latinoamericanos de literatura infantil y juvenil [Big encyclopedia of Latin American children's literature authors]

Madrid: Fundación SM 2010 959pp
ISBN 9789587053364

MANUEL PEÑA MUÑOZ

Historia de la literatura infantil en América Latina [A History of children's literature in Latin America]
Madrid: Fundación SM 2009 820pp
ISBN 9789587053371

Over the last decades, a number of very useful publications have appeared about children's literature in Latin American countries. What was still missing, however, was a synthesis spanning the whole continent and the development of children's literature from its beginnings to the present. These two volumes cannot close that gap completely, but they must be considered seminal milestones and an indispensable reference for anybody working on Latin American children's literature. Both of them were published on the occasion of an international conference on Latin American children's literature that took place in Santiago de Chile in February 2010 and united many experts from Latin America and Spain.

The well-structured *Gran diccionario de autores latinoamericanos de literatura infantil y juvenil* edited by the Spanish children's book scholar Jaime García Padrino consists of bio-bibliographic entries on about eight hundred mostly contemporary authors from the Hispano-American countries and Brazil. The profiles were written by twenty renowned

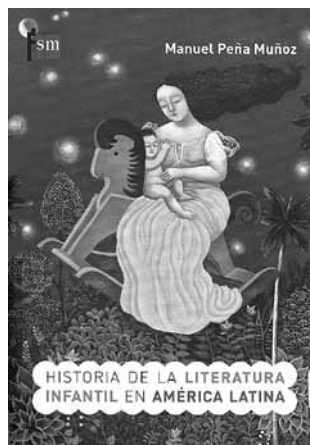
experts in the field. Covering the period from 1850 to the present day, the entries are listed in alphabetical order, offering important basic information about authors and their work. Each entry includes a biographical note, short annotations of the principal works, a bibliography of



further titles and secondary literature, as well as a brief statement situating the author within the children's literature of his or her country and within the larger Latin American context.

In contrast to the *Diccionario* with its generic focus on individual authors, the *Historia de la literatura infantil en América Latina* by the Chilean children's book expert and author Manuel Peña Muñoz presents a synthetic overview of the development of children's literature in the various

Latin American countries. On the one hand, this is convincing because some of the developments are indeed particular to individual countries and because the different literary traditions have less in common than one may assume. On the other hand, a broader perspective encompassing the whole continent and allowing for comparison between the different countries would surely have been enlightening.



Peña Muñoz describes children's literature in Latin America from its beginnings, including genres such as children's poetry, children's drama, fairytales, and he presents authors he considers to be

representative of their countries. In this last respect, the *Historia* overlaps markedly with the *Diccionario*, creating redundancies if one looks at the two volumes as complementary works. It might have been more productive to shift the focus to literary themes, literary-sociological facets, or fields such as the book market or children's literature scholarship. An index would also have been useful. By its very scope, however, the *Historia* remains an impressive endeavor.

Jochen Weber

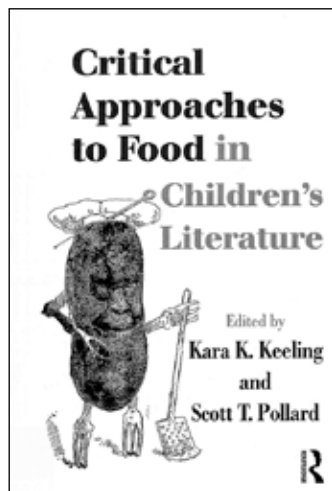
UNITED STATES

KARA K. KEELING AND SCOTT T. POLLARD (EDS)

Critical Approaches to Food in Children's Literature (Series: Children's literature and culture; 59)
New York: Routledge 2009 XIIIpp, 276pp
ISBN 9780415963664 US\$ 104.00

The culinary turn has reached children's literature scholarship. Following Carolyn Daniel's 2006 study *Voracious children; Who eats whom in children's literature*, published in the same series, the editors

of this volume aim to show what the burgeoning interdisciplinary field of “food studies” can contribute to a deeper understanding of children’s literature. Following an introductory chapter in which Keeling and Pollard trace the early history of



While Jodie Slothower and Jan Susina show,

food studies within the social sciences, arts, and humanities and argue their significance for literary studies, seventeen Anglo-American scholars demonstrate what studying food “as a powerful and complex signifying force” (13) can mean and why it should matter.

for example, how cooking recipes connected to literary characters can lead to a “form of literary cannibalism in which you become what you eat” (36), the feminist-inspired contributions of part three (“Girls, Mothers, Children”) examine gender and generational relations by uncovering the metaphorical dimensions and ideological underpinnings of scenes of nurturing, cooking, and eating. In part IV (“Food and the Body”), authors focus on the social and moral force symbolized by food and its effects on the (political) body -- such as the stigmatizing of male obesity in British children’s literature studied by Jean Webb. Issues of complex ethnic and historical identities are addressed in part V (“Global/Multicultural/Postcolonial Food”), which extends the corpus beyond the Anglo-American tradition to include U.S.-Asian, Mexican, and Brazilian texts. Part VI (“Through Food the/a Self”) concludes the inspiring volume by exploring the role food plays in the various constructions and deconstructions of childhood identity and agency.

Nikola von Merveldt



Reading lifts you up (Pakistan)

IBBY's Executive Director Liz Page updates us on the Children in Crisis Fund including special projects in Chile, Gaza, and Haiti, and describes a major school library project in Pakistan. She also shares another installment about the history of IBBY and a memorial to Hungarian author and former IBBY Hungary President Pál Békés.

IBBY Children in Crisis Fund

Since 2007, the IBBY Children in Crisis Fund has been helping children by relieving trauma caused by war, natural disasters, and civil unrest. This work represents a circling back to IBBY founder Jella Lepman and her basic tenets. It is really an updated version of what she invented for the children she found in crisis after World War II. This work is now known around the world as "bibliotherapy." IBBY believes that children who are suffering from natural disaster, displacement, or war and its aftermath, desperately need books and stories as much as they need food, shelter, clothing, and medicine. These are necessities and are not mutually exclusive.

Today, projects funded by the IBBY Children in Crisis program are operating around the world and others are in different stages of development. Its short-term purpose is to help relieve trauma through

by ELIZABETH PAGE



Elizabeth Page is
IBBY's Executive Director

IBBY believes that children who are suffering from natural disaster, displacement, or war and its aftermath, desperately need books and stories as much as they need food, shelter, clothing, and medicine.

IBBY's work with children in crisis draws upon deeply held convictions that books and stories can change lives, bring understanding, empower the powerless, and that reading and books can save lives.

the use of bibliotherapy and/or to replace damaged or destroyed book-related infrastructure such as libraries or reading centers. Its long-term purpose is to leave a legacy of improved or renewed infrastructure, to train adults in the use of books in trauma relief and in reading promotion, and to strengthen IBBY's National Sections through their delivery of this aid. A further long-term benefit is the provision of books in children's mother tongue.

Because of its flexible and relatively non-bureaucratic organization, IBBY is able to respond to crises as they arise. IBBY's network provides invaluable support to local organizers who are responding to traumatic events in the lives of children in their countries. As IBBY members' practice of bibliotherapy and IBBY's expertise in this area grows, the organization is becoming ever more useful in working with children who have experienced long-term trauma as a result of war and other forms of civil disturbance.

IBBY's work with children in crisis draws upon deeply held convictions that books and stories can change lives, bring understanding, empower the powerless, and that reading and books can save lives. They can give children in the most desperate circumstances a way to begin to live again and to understand what has happened to them. IBBY believes that every child, rich or poor, safe or in danger, with a home or without, has the right to become a reader. This is IBBY's continuous message and with its seventy-two National Sections, it is uniquely suited to working concretely to bring children and the very best books together around the world. We need to be able to respond quickly and effectively whenever there is a major natural disaster or conflict situation; this is a constant necessity.

In addition to these objectives, we would like to develop and provide initial funding to smaller scale projects that would deal with children in other crisis situations such as:

- Hospitalization
- Children isolated by mental illness
- Poverty, i.e. living in *favelas* or communities where daily violence makes their ability to learn, grow, and study almost impossible
- Children in long-term refugee camps
- Children living in post-conflict situations

Our members around the world are asking for training to deal with such situations, which tragically are becoming more common. Currently we only have funds for major crises, but even these funds are nearly depleted; still these smaller and more intimate projects deserve support. To make a donation go to the IBBY website at www.ibby.org.

Extract from IBBY Children in Crisis brochure, 2010



Projects in Chile, Gaza, and Haiti

Sadly, the number of conflicts around the world is not diminishing and many of our colleagues are working in terrible conditions facing great adversity. Three of IBBY's sections are leading projects that are supported by the IBBY Children in Crisis Fund.

A large earthquake caused huge damage to Chile in February 2010. The destruction of life and buildings was enormous and with it the social structure was put under severe strain. The IBBY National Section of Chile and *Corporación Lectura Viva* (Reading Promotion Corporation) immediately organized a project under the name *Palabras que acompañan* (Words to Keep You Company). The program delivers books and offers reading sessions to help relieve trauma in children and young people who are facing the loss of their loved ones and their homes, or who have been injured, or who have been forced to move in with friends and family.

Since 2007 IBBY Palestine has been working in Gaza to bring literacy and a love of reading to the children living there. The situation has not improved. The blockade has stopped them from receiving all but the most basic aid and this includes books. In response, IBBY/PBBY expanded its Children in Crisis Project to good effect. The bibliotherapy project and social activities based on creative reading are bringing some relief to the traumatized children of Gaza and at the same time these activities help support literacy. However, the continuing volatile situation does not allow for a fixed program since implementation is subject to priorities and feasibility. However, training of teachers and librarians in the use and practice of bibliotherapy, art classes for children, classes for children with special needs, and storytelling have all been very successful in Gaza. The teachers and librarians report that the children's reading and writing skills have really improved since the project began although they had been failing in their schoolwork before attending the activities.

Palabras que acompañan (Words to Keep You Company)–The program delivers books and offers reading sessions to help relieve trauma in children and young people who are facing the loss of their loved ones and their homes, or who have been injured, or who have been forced to move in with friends and family.



Telling stories in Chile



Children show off their writing in Gaza

The work in Haiti is a long-term and very necessary project. There was immense destruction following the earthquake in January 2010, and coupled with the poor infrastructure and poverty before the earthquake the situation is dire. Jocelyne Trouillot and members of IBBY Haiti have been working to help the children who have lost so much, even as they are also struggling with their own personal losses.

However, training of teachers and librarians in the use and practice of bibliotherapy, art classes for children, classes for children with special needs, and storytelling have all been very successful in Gaza.

IBBY has been able to help with the reading and bibliotherapy program in Haiti by sending funds for the re-printing of books, as well as for the training and support of the staff. Publishers attending the Bologna Children's Book Fair in March this year donated children's books in French and these have been slowly making their way to where they can be used. Luckily one of the printing presses that had not been damaged was able to reprint some of the books needed for the bibliotherapy sessions. In order to have some appropriate books, they quickly reprinted some of the books they had found useful during an earlier project in 2009. The team went into the camps and the bibliotherapy

sessions provided some relief for the children. At the beginning, they had seven aide-counselors who were joined by seven others in March after receiving a two-week training in bibliotherapy. Often more than 50 children and youngsters attended sessions with only two aide-counselors at each session! Other problems included late delivery of books because of the still difficult logistical situation, but the children got them even after the sessions were finished. Many of the books were kept at the camps

Jocelyne wrote to say that it was really fortunate that IBBY Haiti/Ayibby had acquired previous experience with bibliotherapy following the storms the year before because they were ready to help immediately when the need was the greatest.

by the camp supervisors, but not all camps could offer an adequate place in which to keep books. In addition, each aide-counselor keeps an observation and evaluation notebook in which they record the happenings of the sessions and every few weeks there is an evaluation session to discuss progress and any difficulties.

Jocelyne wrote to say that it was really fortunate that IBBY Haiti/Ayibby had acquired previous experience with bibliotherapy following the storms the year before because they were ready to help immediately when the need was the greatest. This statement from Haiti and the reports for Gaza are confirmation that training in bibliotherapy and the ability to react swiftly are vital for the well-being of children in need. The phrase "Read to live" written by Flaubert in 1857 springs to mind and it still inspires us today!

School Library Project in Pakistan

The Alif Laila Book Bus Society is the IBBY National Section of Pakistan. Its president, Basarat Kazim, has been asked by the Chief Minister of the Punjab to design and set up libraries in 73 Centres of Excellence, 12 Daanish Schools (state of the

art schools that are being set up in disadvantaged areas to cater to the lowest income groups), as well as a completely new library in Murree (northeast

The Minister stated: "We cannot achieve any of the goals we have set ourselves unless we invest in libraries."

of Islamabad). This is a far-reaching and exciting project and one that we are proud to know is in the hands of an IBBY section. The Minister stated: "We cannot achieve any of the goals we have set ourselves unless we invest in libraries."

Earlier this year the Punjab Government of Pakistan issued the following press release: "The value of reading in feeding the imagination for cognitive development cannot be denied. The importance of reading and libraries has been acknowledged by the Pakistan government in both the national education policy and the Vision for 2030. The Punjab Schools Library project is one of the initiatives that show the seriousness of

reference library with over 15,000 books; and a mobile library named The Storyteller, which brings the joy of reading to the doorsteps of students from a host of schools. To further the cause of reading, ALBBS is joining hands with children from government schools to spread awareness about the importance of books. This *Rally for Reading* took place on Saturday, March 6th, 2010 at the Main Market Roundabout in Gulberg. Primary school children from a variety of schools gathered together to participate in various reading-related activities such as storytelling, bookmark making, etc. Students joined instructors and volunteers in walking around the roundabout armed with colorful banners and posters that not only stimulate the imagination, but also present books and reading in a bright, new light.



the provincial government to take a step in this direction, though the effort is not commensurate with the level of the crisis.

Being a pioneer in setting up children's libraries in Pakistan, the Alif Laila Book Bus Society (ALBBS) has been committed to promoting reading among children since 1978. To this effect ALBBS operates three libraries: its foundational project, the double-decker bus library; a grounded



No one could miss these banners



Taking the message to the heart of the city

The message provided for the day was simple: “Parho!’ or ‘Read!’ By organizing this rally and advocating in the open public-eye, ALBBS hopes to reawaken the nation’s flagging imagination, revive interest in the largely ignored resource of books, and rekindle the desire to learn among the Pakistani public. Currently, seven organizations are officially participating in this campaign, but the purpose of this Rally was to ensure that the desire to read grows

The message provided for the day was simple: “Parho!’ or ‘Read!’ By organizing this rally and advocating in the open public eye, ALBBS hopes to reawaken the nation’s flagging imagination, revive interest in the largely ignored resource of books, and rekindle the desire to learn among the Pakistani public.

into a nationwide movement. This can be done at an individual level by volunteering to read to children in government schools and hospitals, or even simply at home by having storytelling sessions for the young ones in our households. On a community level, people can join together to create informal libraries or book clubs, which ensure the circulation of limited resources to a greater number of people. Anyone and everyone can be the torch that carries this message forward.” The warmest of congratulations go to Basarat Kazim



and IBBY Pakistan for this initiative. It is fine example to us all.

IBBY history part III: Shaping the modern IBBY

Big changes came for IBBY in the early 1960s with an expansion of the membership and a more structured approach to the organization. President Richard Bamberger used his presidency from 1962-66 to make IBBY a more international organization and created many permanent links to international organizations including UNESCO during his term of office. In 1963 he and Jella Lepman co-founded IBBY’s journal *Bookbird*, and he served as editor until 1982.



In 1985 Mitsumasa Anno designed the IBBY logo that replaced the original design by Miroslav Cipar.

During the presidencies of the Slovenian publisher Zorka Persic in Ljubljana, at that time Yugoslavia (1966-70), and the Finnish school principal Niilo Visapää (1970-74), IBBY continued to grow, reaching 39 member sections by 1974 and spreading over five continents. IBBY had grown to such an extent that it was no longer possible to rely entirely on voluntary work. Thus, while the official seat of IBBY had always been in Switzerland, it was not until 1974 that a permanent office, the IBBY Secretariat, was established, and Leena Maissen was appointed its director until her retirement in 2003. Leena was the perfect person to run the Secretariat as she had been working closely with her father Niilo Visapää during his presidency. The administration now became much more professional, and with a permanent secretariat information was easier to disseminate.

Every national section has its own history, and to list all their achievements and milestones would

be an almost impossible task and one best left to the National Sections themselves. However, in 1973, IBBY celebrated twenty years and in recognition of this anniversary, a volume of essays was published by the National Section of Czecho-Slovakia. The authors were people whose names have gone down in IBBY history: Tove Jansson, Meindert de Jong,

a move to Denmark in 1987 under the editorship of Lucia Binder and Knud-Eigil Hauber-Tychsen, who was a former IBBY President from 1978-82.

The journal changed its size and layout as well as its publisher and printer. The next major changes came at the turn of the century as IBBY moved into the digital age!

From the very beginning, the biennial IBBY Congresses, which have now taken place in twenty-three different countries, have been increasingly important meeting points for the worldwide membership.

Pamela Travers, Erich Kästner, Lucia Binder, Bettina Hürlimann, Richard Bamburger, Carmen Bravo-Villasante, Jo Tenfjord, and Jella Lepman. The book, *20 Years of IBBY*, is available in the IBBY Archives on the website and is well worth reading!

From the very beginning, the biennial IBBY Congresses, which have now taken place in twenty-three different countries, have been increasingly important meeting points for the worldwide membership. The first congress held outside of Europe was in 1974 in Rio de Janeiro, Brazil. This was a major step, although the next one held outside Europe was not until 1986 when Japanese IBBY hosted the biennial congress in Tokyo.

The developments in the 70s and 80s were pivotal for IBBY and shaped much of what we know today. In 1980 the IBBY Honour List was redefined and formalized as a separate award program in addition to the Andersen Awards. Up to this time it was known as the "Honour List of the Hans Christian Andersen Awards." Then in 1986 the Asahi Shimbun newspaper company generously began to sponsor an award for reading promotion following the Tokyo Congress. This began as the Rising Sun award and quickly became the IBBY-Asahi Reading Promotion Award, which is celebrating its 20th anniversary this year. (See Focus IBBY 3/2010 for more about the anniversary.) *Bookbird* also underwent some major changes with



Bookbird cover issue 25, 1/1987



Read and you will fly

In memoriam: Pal Békés 1956-2010

We remember Pál Békés, writer, translator, playwright, father of two children, Dora and Bálint, and an author of great importance in contemporary Hungarian fiction, especially in children's literature. He studied in Budapest at Miklós Radnóti Secondary Grammar School and later at Loránd Eötvös University. He graduated in 1980 in Hungarian and English literature and philology and also in comparative literary history. Between 1980 and 1981 he worked as a teacher of English and Hungarian, then for Hungarian television as an editor responsible for theatre and literary programs and also as head of an arts studio from 1994 to 2000. In 2000 he was elected president of the Hungarian section of IBBY. In 2004 he worked as art curator of *Magyar Magic*, a twelve-month project presenting Hungarian culture in Great Britain. He imported the idea of the "Big Read" to Hungary and helped realize it in 2005. Among many other things he has translated the writings of Vladimir Nabokov, Anthony Burgess, and Woody Allen.



Pál Békés has written in many genres, including novels, short stories, and plays for the stage as well as for television and radio—for both adults and children. A few titles from his oeuvre include: *Cranes* (*Darvak*, novel, 1979), *My love en route* (*Szerelmem, útközben*, novel, 1983), *Myths of the Housing Estate* (*Lakótelepi mítoszok*, short stories, 1984), *Tribal conditions* (*Törzsi viszonyok*, short stories, 1990), *A Sentimental Journey through Central-Europe* (*Érzékeny utazások Közép-Európán át*, novel, 1991), *It's All the Same for Bugs* (*A bogárnak mindegy*, short stories, 1993), *Stamp Collection* (*Bélyeggyűjtemény*, short stories, 1999), *Chicago* (*Csikágó*, novel, 2006), *In Sight of the Spar* (*A n i part rség szeme láttára*, plays, 1992), *New-Buda* (*New-Buda*, plays, 1994), *The Clutzy Wizard* (*A kézbalkézes varázsló*, story book, 1984), and *The Great Day of Doctor Vidor Minorka* (*Doktor Minorka Vidor nagy napja*, story book, 1985). In 2006 he was awarded the Order of Merit of the Hungarian Republic. He died on the 28th of May, 2010 after a long illness which he endured with patience. He will be sorely missed.

Ágnes Merényi, Budapest



Send us a book postcard from your part of the world!

Notices on international children's books, appearing throughout *Bookbird*, are compiled from sources around the world by Glenna Sloan, who teaches children's literature at Queens College City University of New York.

Have you got a favorite recently published children's book — a picturebook, story collection, novel or information book — that you think should be known outside its own country? If you know of a book from your own or another country that you feel should be introduced to the IBBY community, please send a short account of it to us at *Bookbird*, and we may publish it.

Send copy (about 150 words), together with full publication details (use 'postcard' reviews in this issue of *Bookbird* as a model) and a scan of the cover image (in JPG format), to Professor Glenna Sloan (glenna.sloan@qc.cuny.edu).

We are very happy to receive reviews from non-English-speaking countries ~ but remember to include an English translation of the title as well as the original title (in transliterated form, where applicable).

Submission Guidelines for *Bookbird*

Bookbird: A Journal of International Children's Literature is the refereed journal of the International Board on Books for Young People (IBBY).

Papers on any topic related to children's literature and of interest to an international audience will be considered for publication. Contributions are invited not only from scholars and critics but also from editors, translators, publishers, librarians, classroom educators and children's book authors and illustrators or anyone working in the field of children's literature. Please try to supply illustrations for your article. Artwork should be 200 dpi or higher if possible. (Book covers are sufficient, but other illustrations are also welcome.)

Length: Up to 3000 words

Language: Articles are published in English, but where authors have no translation facilities, we can accept contributions in most major European languages. Please contact us first if you have a translation question.

Format: Word for Windows (Mac users please save your document in rich text format — RTF) as an email attachment; send illustrations as TIFF or JPG attachments.

Style and layout: The author's name and details should appear in the email only, not in the paper itself. A stylesheet is available with more detailed guidelines.

Deadline: *Bookbird* is published every quarter, in January, April, July, October. Papers may be submitted at any time, but it is unlikely that your paper, if accepted for publication, would be published for at least six to nine months from the date of submission, to allow time for refereeing and the production process.

Contact details: Please send two copies to: kurkjanc@att.net; kurkjanc@gmail.com and svardell@twu.edu

NB: Please put *Bookbird* submission followed by your initials in the subject line. Please remember to include your full name and contact details (including postal address), together with your professional affiliation and/or a few lines describing your area of work in the body of your email.

Bookbird Seeks New Editor(s)

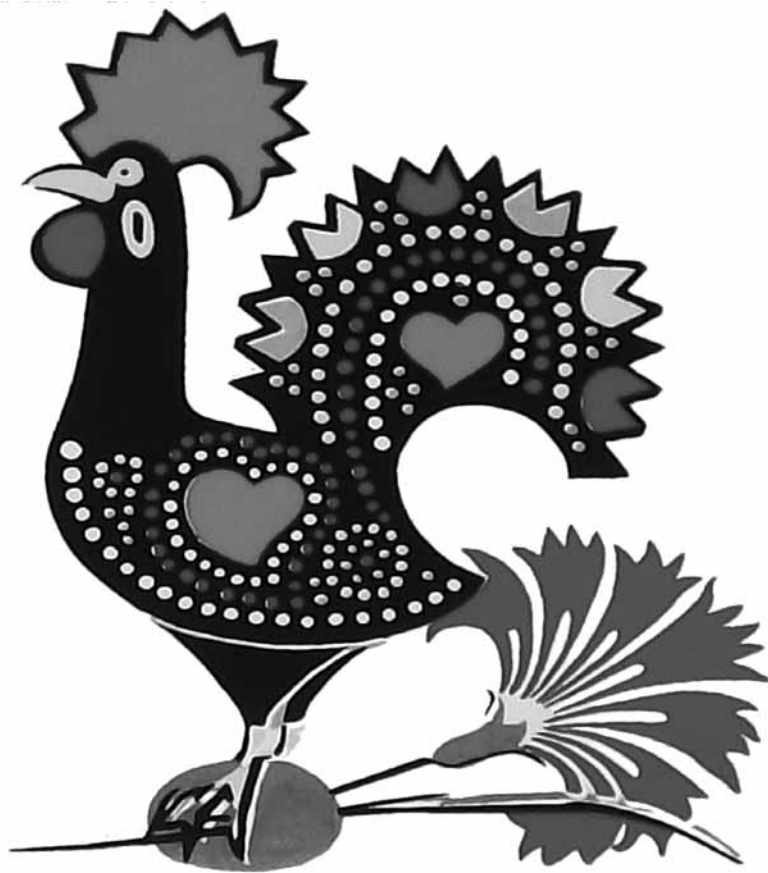
Bookbird needs a new editor (or team of editors) beginning with the first issue of 2012. The new editor(s) should be decided by mid-2011. **Application deadline is January 14, 2011.** The editor is required to attend IBBY Executive Committee meetings twice yearly in various venues around the world. There is a small budget to cover hotel and travel expenses to these meetings. It is not, however, a full-time job; remuneration is modest and the editor will need to provide his/her own office facilities and secretarial help. The editor works from his/her own home or office, and may be based in any country. Expressions of interest, including a CV (résumé) and a statement about the applicant's vision for *Bookbird* are invited immediately from suitably qualified persons, by email to Valerie Coghlan, President of *Bookbird* Inc: VCoghlan@cice.ie, with a copy to Ellis Vance: Executive.Secretary@usbby.org. More information about duties and qualifications is available at <http://www.ibby.org>.

POEM

by BARTOLOMEU CAMPOS
DE QUEIRÓS



Bartolomeu Campos de Queirós is a finalist for the 2010 Hans Christian Andersen Author Award with approximately 50 works of prose and poetry for children and young adults to his credit. More studies have been published about his work than about any other Brazilian author of children's literature.



Família Poliglota

O galo gaulês
canta em inglês:
Yes, yes, yes!

A galinha pedrês
cocoroca em francês:
Oui, oui, oui!

O pintinho,
filho do galo gaulês
e da galinha pedrês
só pia em português:
Piu, piu, piu!

Multilingual Family

The Gallic rooster
sings in English:
Yes, yes, yes!

The Pedrês chicken
cocoos in French:
Oui, oui, oui!

The chick
son of the Gallic rooster
and the Pedrês chicken
only sings in Portuguese:
Piu, piu, piu!

Bookbird

A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE

Subscriptions consist of four issues and may begin with any issue. Rates include air freight for all subscriptions outside the USA and GST for Canadian subscribers.

Check or money order must be in US dollars and drawn on a US bank. Make check or money orders payable to The Johns Hopkins University Press.

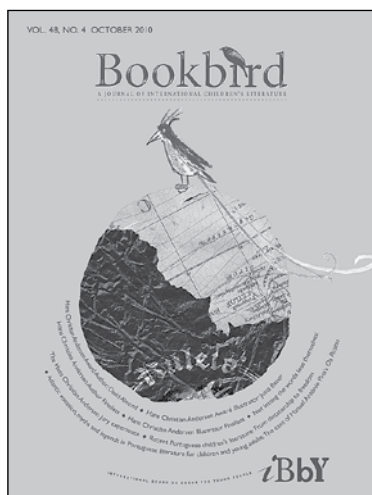
Payment may be made by VISA, Mastercard, AMEX or Discover.

Send orders to:

The Johns Hopkins University Press,
2715 N. Charles Street
Baltimore, MD 21218-4363, USA.

Credit card holders may also subscribe via our website: www.press.jhu.edu/journals

Subscriptions	USA	Canada	Mexico	All others
Individual	\$ 50	\$ 62.70	\$ 60.20	\$ 64.60
Institutional	\$ 100	\$ 115.20	\$ 110.20	\$ 114.60



Subscription Form

Name of journal: **Bookbird**

Type of subscription: ☐ Individual ☐ Institutional

Price \$ _____ (see table at left)

Name _____

Dept/Institution _____

Address _____

Postal/Zip code _____ Country _____

Telephone _____

E-mail _____

check one: ☐ Visa ☐ MasterCard ☐ AMEX ☐ DISCOVER

Card No. _____

Expiration Date _____

Card holder's name _____

Signature _____

Bookbird

A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE

**The Journal of IBBY, the International
Board on Books for Young People**

Publishers, booksellers, ...

YOUR AD COULD BE HERE!

Bookbird is distributed in 70 countries

**For rates and information, contact our advertising
manager (see inside front cover for contact details)**

ISSN 0006 7377