

FERNANDO PESSOA

Le Gardeur de troupeaux

Poems from Alberto Caeiro



éditions
Leal Torres



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The Herdsman

Translated by
Patrick Quillier

Original watercolours from
Gérard Traquandi

Éditions Leal Torres 2020

The seminal work by Alberto Caeiro – the primary pseudonym used by Fernando Pessoa – *The Herdsman* is a masterpiece, written in Portuguese in the early 20th century. The masterful Caeiro casts a fresh, original gaze on the world and adopts a positive, joyous stance that contrasts with the unrest that would later mark the work of his disciples.

This limited edition offers a never-before published French translation by Patrick Quillier, the translator of a Fernando Pessoa anthology in the “Bibliothèque de la Pléiade.”

Forty-nine free-verse poems, hand-printed in Garamont, one of the historic typefaces at the French National Printing Press, are interlaced with a dozen original watercolors by Gérard Traquandi. These works, created as the artist read through these pages, make each example of this book unique in the tradition of illustrated books.

The work was printed on vellum paper from the Moulin du Verger and produced in The Atelier du Livre d’art et de l’Estampe at the French National Printing Press.

It is bound in full-grain leather and was published in 30 examples, including 10 held in reserve. Each numbered example is signed and presented in a frame box lined with protective fabric and featuring a drawing by Gérard Traquandi.

Le Gardieur
Poèmes d'
Alberto Caeiro

I think that literature and art teach us to look at the world. Both illuminate what we cannot see, refuse to see, or forget to see. It's an audacious quest, and the main difficulty is adopting a new outlook: to see things as if for the first time, observe with the eyes of a child, and consider something for what it is naturally so that nothing clouds or misleads our relationship with reality.

It's that ideal of an original gaze that made me want to bring Alberto Caeiro and Gérard Traquandi together.

The inaugural gaze at *The Herdsman*, and the «wonder» of Gérard Traquandi both represent ideals of our relationship with the world around us. It's not about thinking and learning, but feeling and existing. A flower is considered for its immediacy, devoid of any other kind of representation. The artist and the poet are interested in that raw gaze, with no filter and no embellishment.

The Publisher

More than an ordinary book, an artist's edition is an object. In realizing such an object with a new translation of the "objectivist" book that is *The Herdsman*, which Fernando Pessoa attributes to Alberto Caeiro, the Master among his heteronyms, himself included, we meld coherently with the singular logic that presides over this work: to strip away everything that interferes with our nature as human animals and continually relearn to feel things and the world.

Thus, just as Gérard Traquandi has always been concerned with transcribing the sensations of observing nature, I have endeavored to hear as accurately as possible the gravelly brook comprised by what Caeiro called "the prose of my verses." Within our fields of experience, each of us has endeavored to prolong the lesson of majestic things, of which *The Herdsman* is the treatise.

The translator

Fernando António Nogueira Pessoa was a Portuguese writer and poet, born June 13, 1888, in Lisbon, where he lived continuously from 1904 until his death in 1935. An introverted and idealistic young man, he wrote under several pseudonyms, becoming the author who most precisely staged the multiplicity of self thanks to the literary device of heteronymy, which he developed. He invented a “master,” Alberto Caeiro, and “disciples.”

A regular contributor to Portuguese literary magazines, he also penned a collection of poems, *Message*, in 1934, however most of his work was discovered only posthumously, stashed in a trunk that has yet to be depleted. For this reason, Pessoa is the author of a fragmentary and unfinished body of work, one of incredible beauty that makes him a major author of Portuguese and international literature.

Le Gardien de troupeaux

Patrick Quillier is a poet, composer and translator.

For many years, he meandered through Europe, Africa and around the Indian Ocean, notably teaching classical literature in Portugal, Austria and Hungary. Since 1999, he has taught general and comparative literature at the University of Nice. The translator and editor of Fernando Pessoa in the Pléiade collection, he also has translated the works of contemporary Portuguese and Hungarian poets. He is always guided by a concern for fine, generalized listening — to the world, the body, and the inner self — as revealed in poetry. He is notably the author of an essay, *Le Gardeur de troupeaux et les autres poèmes d'Alberto Caeiro*, and of *Voix éclatées*, a magnificent collection of poems for which he received the Roger Kowalski Award for Poetry from the city of Lyon in 2018.



A painter, illustrator, ceramist and photographer, **Gérard Traquandi** was born in Marseille in 1952 and spends his time between his native city and Paris. A graduate of the École des beaux-arts de Marseille, he taught at the École supérieure des beaux-arts and the École d'architecture in Marseille and at the École d'art in Nîmes until 1995. He was a guest professor at the ENSBA (French National School of Fine Arts) in Paris in 2002-2003.

Gérard Traquandi reveres beauty in art; his work is inspired by nature and devoid of a desire for narration. His admiration for the natural world informs subtle chromatic variations borrowed from the Italian primitives he so admires, as well as mannerists of the Italian Renaissance.

Gérard Traquandi leaves the figurative aspect of his work to illustrative motifs. He sketches daily and considers art a necessity.



The Atelier du Livre d'art et de l'Estampe is rooted in the history of typography: in 1538, King François I designated the first royal printer for Greek, an appointment that is considered a founding act, from which the entire history of the printed word developed in France and constituted a collection of stamps that are unique in the world and were classified a historic monument in 1946.

Braving the vicissitudes of history, the Royal Printers founded by Richelieu in 1640 became the Printers of the Republic during the French Revolution, then the Imperial Printing Office under Napoleon and, finally, the French National Printers.

The Atelier du Livre d'Art et de l'Estampe perpetuates rare skills spanning the entire spectrum of the typographic chain (design, engraving and fonts, composition and letterpress printing) as well as intaglio printing. The teams at the Atelier du Livre d'Art et de l'Estampe can respond to any request for project development, placing the atelier's know-how and the production tools at the disposal of publishers and artists.

— Le Gardeur de troupeaux —

The Herdsman

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Poems by Alberto Caeiro, a heteronym for Fernando Pessoa, and hand-illustrated with original watercolors by Gérard Traquandi.

Original French translation by Patrick Quillier.

French texts were composed by hand in Garamont type point 13, the exclusive typeface at the French National Printing Press.

The Portuguese texts were composed mechanically using Garamont monotype point 10.

This work is printed on 140g vellum paper made from old linen and hemp by Le Moulin du Verger and produced on typographic presses in The Atelier du Livre d'art et de l'Estampe at the French National Printing Press at Flers-en-Escrebieux, France.

This work, in a 60-page 25 x 35cm format with section-sewn bindings and a leather cover, is presented in a framed box. It was produced in 30 unique examples, including 10 held in reserve numbered I to X.

Every example is signed by the artist.





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