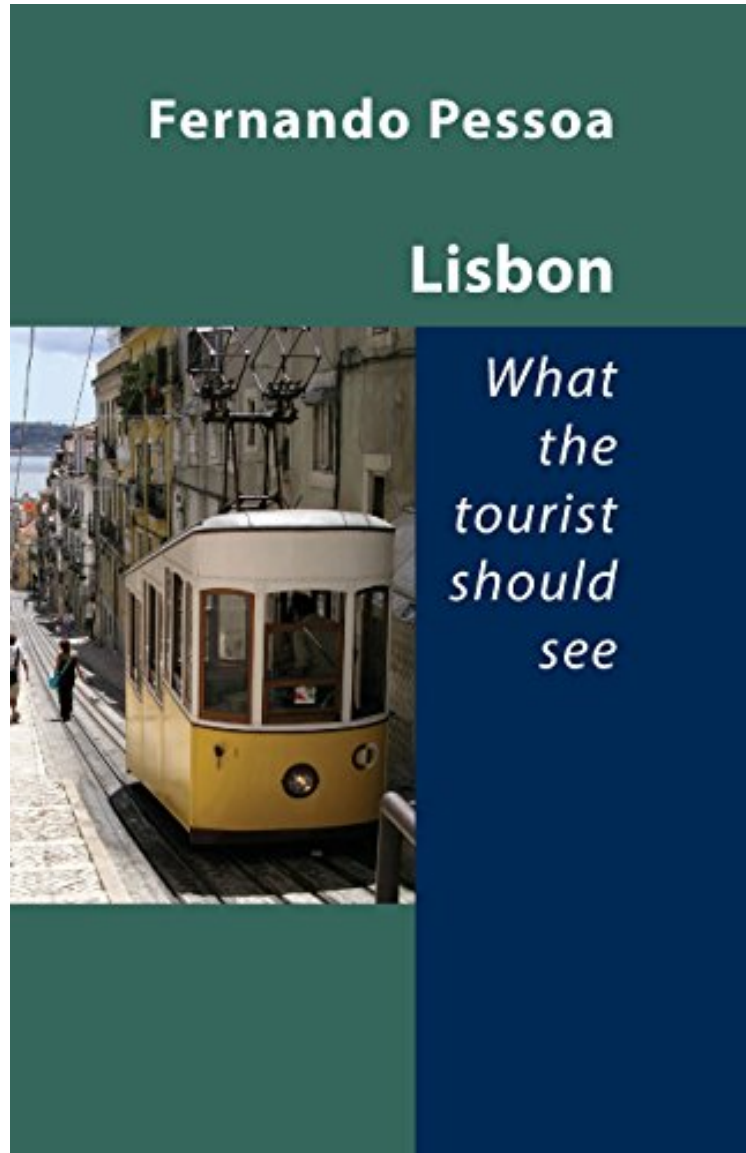


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Lisbon - What the Tourist Should See

Fernando Pessoa

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Fernando Pessoa : Lisbon - What the Tourist Should See before purchasing it in order to gage whether or not it would be worth my time, and all praised Lisbon - What the Tourist Should See:

4 of 4 people found the following review helpful. If you know Lisbon a bit...By K. MitovaNo pictures. On the other hand, this is written by an extraordinary author, the modernist poet and essayist, Fernando Pessoa, who certainly

knows how to feed the imagination. Still, no pictures. The solution: Read Pessoa's poetry and *Book of Disquiet*. Read Saramago's *The Year of the Death of Ricardo Reis*. Visit Lisbon. Then read Pessoa's guide. You'll find it fabulous! 0 of 0 people found the following review helpful. LISBON By Estela It is not useful for today's Lisbon, it is a very rapid view of the city, not so practical as a tourist guide, my mistake 2 of 5 people found the following review helpful. A droll Pessoa By Roy T. Nord For ardent Pessoa followers or researchers of Portuguese poetry and literature, this will have to be read but it is Pessoa at his drollest. I admire the people who published it having not been published in Pessoa's lifetime. And it does show his love of Lisbon and details not available in a lot of guidebooks but, in the end, it is a droll walk through the streets for those whose focus is mostly for a guidebook.

In 1925, Fernando Pessoa wrote a guidebook to Lisbon for English-speaking visitors, and wrote it in English. The typescript was only discovered amongst his papers long after his death, but has not hitherto been made available in the UK or the USA. The book is fascinating in that it shows us Pessoa's view of his native city - and Pessoa, as an adult, rarely left Lisbon, and it figures large in his poetry. The book can still be useful to visitors today, given that the majority of the sights described are still to be found. A fascinating scrap from the master's table....

About the Author Fernando Pessoa is one of the great poets of the 20th Century, and is still something of a mystery to readers outside Portugal and Brazil, where his work has been elevated to classic status. Most puzzling for his readers, perhaps, is the fact that Pessoa wrote under a series of other names - heteronyms, as he called them - and confusingly also under the 'orthonym' Fernando Pessoa, who is not the same person as the man born with that name. The major poetic heteronyms are Caeiro, Campos and Ricardo Reis, but Pessoa had a whole range of others: journalists, prose-writers, essayists, as well as two English poets in the form of Charles Robert Anon and Alexander Search, heteronyms used by Pessoa before the break-through year of 1914, when Reis, Caeiro and Campos all came into existence. Little of his work was published in book form during his lifetime: two slim volumes of English verse and the mature collection *Mensagem* (Message), but he left a trunk full of manuscripts and fragments - some 25,000 all told - and these have been mined by scholars ever since.