



AUTHOR

Alice Vieira

HANS CHRISTIAN ANDERSEN AWARD 2026 | PORTUGAL

«When I grow up I want to be a journalist» - and she became one.
And so begins the story of a writer!

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Alice Vieira in a brief

A few years after the Carnation Revolution (25th of April, 1974), which established democracy in Portugal, Alice Vieira (Lisbon, 1943) made her debut with the juvenile novel *Rosa, Minha Irmã Rosa* (1979), which won the Children's Literature Prize in the International Year of the Child. An irrefutable landmark in Portuguese children's literature, this story inaugurated a vast and original literary production, which has been the subject of reissues, translations into several languages and national and international prizes. Its vitality - like few others on the Portuguese literary scene - has been reflected not only in the considerable body of juvenile novels, but also in short stories, poetry, a dramatic text, anthologies and even rewrites of traditional oral literature, among others. Moreover, her work has been recognised and disseminated through schools. Some of Vieira's works are part of the school canon and have been read by many Portuguese students over the years.

In fact, Alice Vieira's literary work has had an impact on different generations of readers and this is certainly due to a couple of reasons that should be listed, albeit briefly.



Firstly, the author's writing is solid, secure and masterly, for example in its liveliness, rhythm, agile dialogues, ability to create 'doubts', uncertainties or suspense, based on the unspoken and implied elements, and also in its accessible, yet expressive and poetic language, often characterised by humour, which engages both children and adult readers.

Secondly, there is the gallery of heroes/heroines, either real or close to the potential recipients of her works, problematic and dense figures, who experience processes of physical and psychological maturation, who question their world, who discover themselves and others.

Thirdly, we should emphasize the strength, urgency and topicality of the ideological lines that run through her works. To the ones we've already suggested - that are examples of an evident thematic openness - we can add the condition of women (with different facets being fictionalised), the family (for example, single-parent, unstructured, etc.) or family relationships, teaching/school, fear, loneliness and emotional abandonment, sexuality, (personal and historical-cultural) memory, or even social criticism.

Fourthly, and specifically in her longer stories, the sophistication of the narrative discourse itself - almost always in the voice of a child protagonist - is often based on the overlapping of times or a play on temporalities, the valorisation of inner monologue and is often polyphonic and meta/intertextual.

Finally, and **fifthly**, it is important to emphasise the following: although Alice Vieira's writing, which is aesthetically exemplary, has never been propagandistic, it nevertheless reveals the politically and socially active woman she was and still is, someone who has always fought for ideals such as freedom, equality and justice, someone who also expresses in her books, in different ways, the desire for a better world, a world in which, for example, the child, a being with full rights, has a voice and is listened to.

In a short, the author's writing is an unforgettable macro-text, especially valuable for training competent, critical and autonomous readers, who, by being familiar with quality, truly timeless literary works such as those signed by Alice Vieira, will be able to read the world and act upon it.

Sara Reis da Silva

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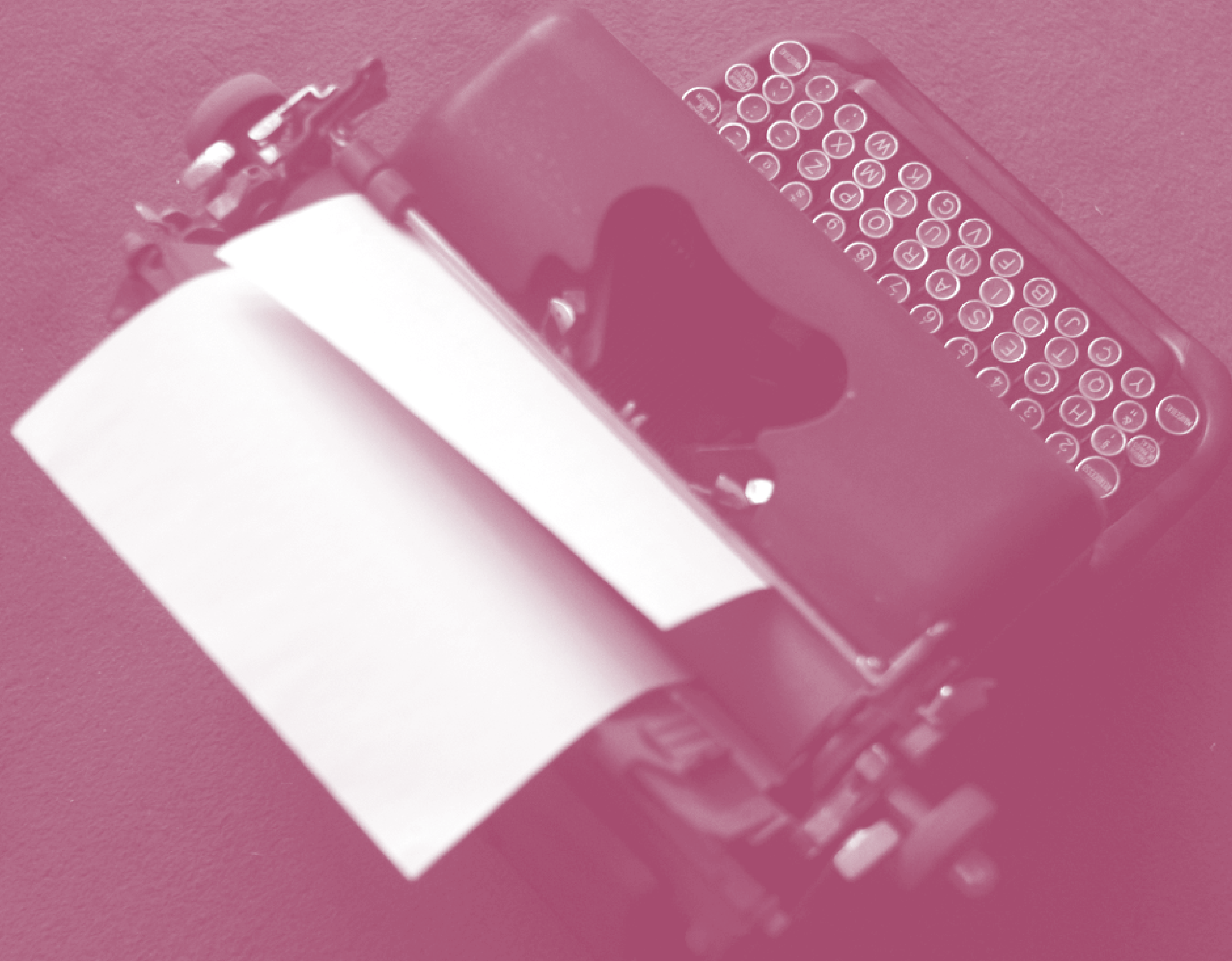
Alice Vieira at *Diário de Notícias*, 1980

Her toys have always been pencils, erasers and books ever since she was a small child. She learned to read and write by herself when she was very young. Her friends were the characters she discovered in these books. She grew up in big houses, with long dark corridors that creaked at night and scared her to death, and with no children her own age to play with. Ever since she was little, she would always say “when I grow up I want to be a journalist” - and she became one. And so begins the story of a writer!

«I was given a typewriter when I turned seven. It was my first passion. I used it to learn how to put words together, to form meaningful sentences, with the keys running through my fingers and that little chime that told me the line had come to an end.

When I was twenty, I joined a newspaper for the first time. It was my second passion. The machines in the printing house were very old, it still smelt of lead and everything had to go through the censorship board. Those were ancient times. But it was during those times that my writing began.»

Alice Vieira in Jornal de Letras, October 8th, 1997



Biographical Note

Alice Vieira was born in Lisbon on March 20th, 1943. She is a prominent Portuguese writer, especially recognised for her contributions to children's literature. She graduated in Germanic Philology from the Faculty of Letters of the University of Lisbon. She began her career in journalism working at *Diário de Lisboa* until 1990, and collaborated on various television programmes for children, such as *Rua Sésamo* and *Jornalinho*.

In 1979, she published her first young adult novel, *Rosa, Minha Irmã Rosa*, which won her the Children's Literature Prize in the International Year of the Child.

This book signified the beginning of a prolific literary career, with over 80 published works, including young adult novels, children's stories, poetry, plays and compilations of traditional tales. Her work has been translated into several languages, including Bulgarian, Catalan, Chinese, Dutch, French, Galician, German, Hungarian, Italian, Korean, Russian, Serbo-Croatian and Spanish.

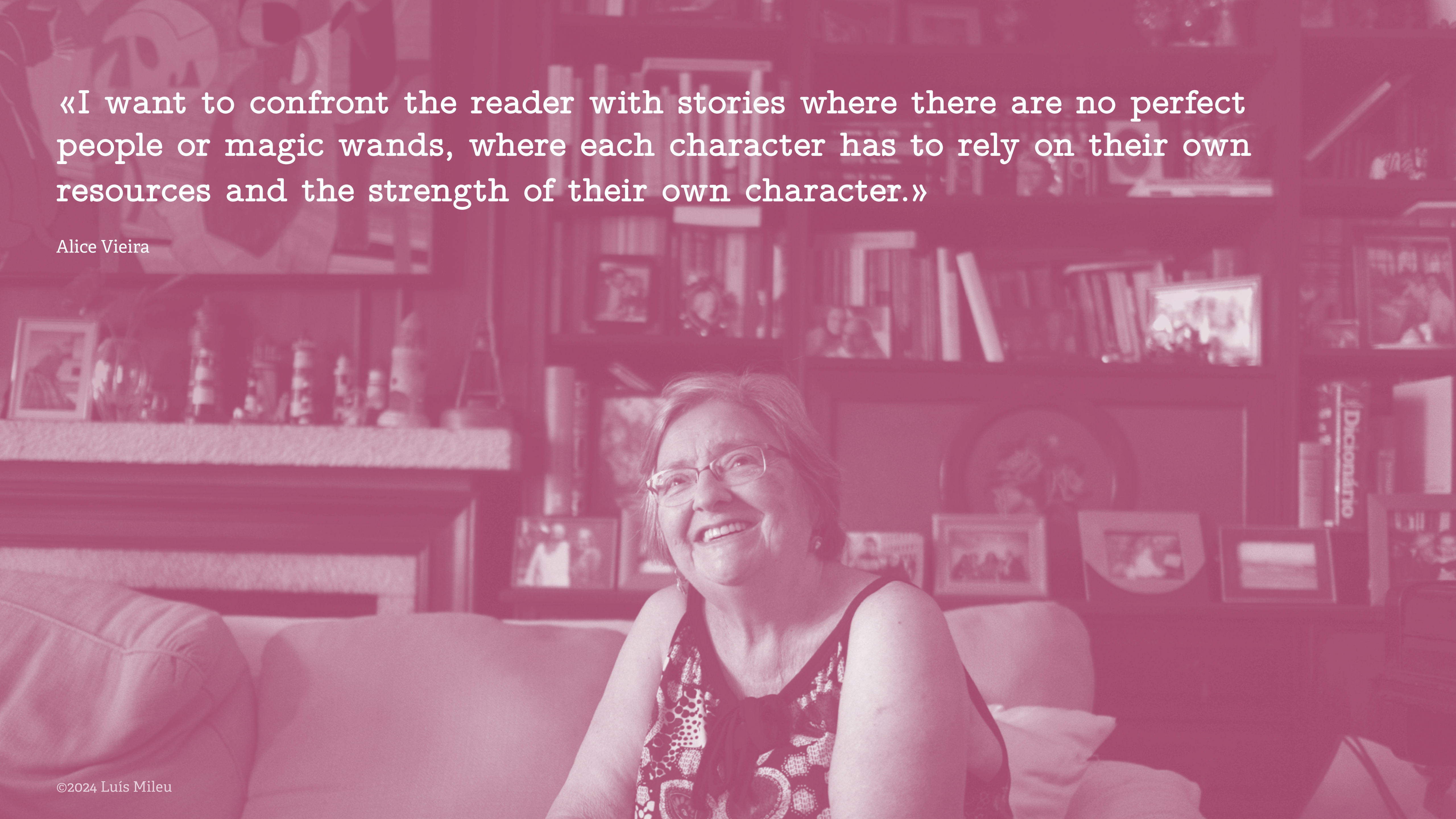
Among her most notable books are *Chocolate à Chuva* (1982) [free translation: Chocolate in the Rain], *Paulina ao Piano* (1985) [free translation: Paulina and the Piano], *Este Rei que eu Escolhi* (1983) [free translation: This King Chosen by Me] and *Os Olhos de Ana Marta* (1990) [free translation: The Eyes of Ana Marta].

Her writing is characterised by a personal style that transcends generations and cultures, building captivating young characters with deep and complex feelings.

Throughout her career, Alice Vieira has received several awards, including the Calouste Gulbenkian Prize for Children's Literature for *Este Rei que eu Escolhi* (1983) [free translation: This King Chosen by Me], the Gulbenkian Grand Prize for her entire body of work (1994) and the Maria Amália Vaz de Carvalho Prize for her book of poems *Dois Corpos Tombando na Água* (2007) [free translation: Two Bodies Falling over Water]. In 2023, she was awarded the SM Ibero-American Prize for Children and Young Adult Literature, becoming the first Portuguese woman to receive this award, which recognises the achievements of Ibero-American writers in children and young adult literature.

Alice Vieira was also nominated for the Hans Christian Andersen Award and the ALMA - Astrid Lindgren Memorial Award - as an international recognition of her work.

She is currently active in literary creation, organising creative writing workshops and collaborating with publications such as *Jornal de Mafra* and the youth magazine *Audácia*.

A photograph of a woman with short grey hair and glasses, smiling and sitting on a light-colored sofa. She is wearing a dark sleeveless top with a colorful pattern. The background is a room filled with bookshelves packed with books, framed photographs, and other decorative items. The entire image has a semi-transparent red overlay.

«I want to confront the reader with stories where there are no perfect people or magic wands, where each character has to rely on their own resources and the strength of their own character.»

Alice Vieira

Alice Vieira in children's literature

Alice Vieira is probably the most important Portuguese writer for children and young adults. She was the great revelation of Portuguese literature for young adults and her work achieved a remarkable international projection.

The importance of her writing for young adults transcends borders and time, and is always current and always poignant. Alice Vieira is one of those voices that are true contemporary classics and are the raw material of all those who have read her.

«Her writing offers a sensitive and realistic view of the young adult sphere, making a significant contribution to literature.»

José António Gomes

Alice is a force that transforms, an example of resistance and gentleness, a laugh open to the world like an embrace, a unique generosity and sensitivity.

Her writing is not only high literary quality but also has a poetic nuance and a touching lyricism, without useless rhetoric and without losing a fine and healthy humour. She focuses primarily on topics related to adolescence and pre-adolescence and has created some of the most vivid and authentic images of childhood and adolescence that can be found in contemporary literature, and she deals with these topics in such a meaningful but also modern way.

Alice Vieira's narratives reveal a peculiar attention to the interactions between friends and siblings, the child's relationships with their parents and grandparents or the reality of single-parent families. The fascination with the powers of language and the importance of memory, the awareness of time or the blossoming of sexuality are other themes that she presents in her work, which deals with the emotional orphanhood of the protagonists, the desires for youthful affirmation or the confrontation of young adults with loneliness and the reality of death.

Alice Vieira's young characters express a sensitive and critical view of relationships between children and adults, in a social context that makes everyday family life relatable. The characters are brought to life by Alice Vieira and they are real people. Readers laugh and cry with them. They often reminisce, lulled by the words of made-up stories that make them dream, and awoken by true stories that make them suffer.

Explore more about Alice Vieira [here](#).



Alice Vieira Awarded with Prémio de Literatura Infantil Ano Internacional da Criança,
that distinguished the work *Rosa, Minha irmã Rosa*, November 1979

The 10 most important books



Rosa, Minha Irmã Rosa

Illustration: Isabel Sabino
Lisbon, Editorial Caminho
1979



Os Olhos de Ana Marta

Illustration: Cristina Sampaio
Lisbon, Editorial Caminho
1991



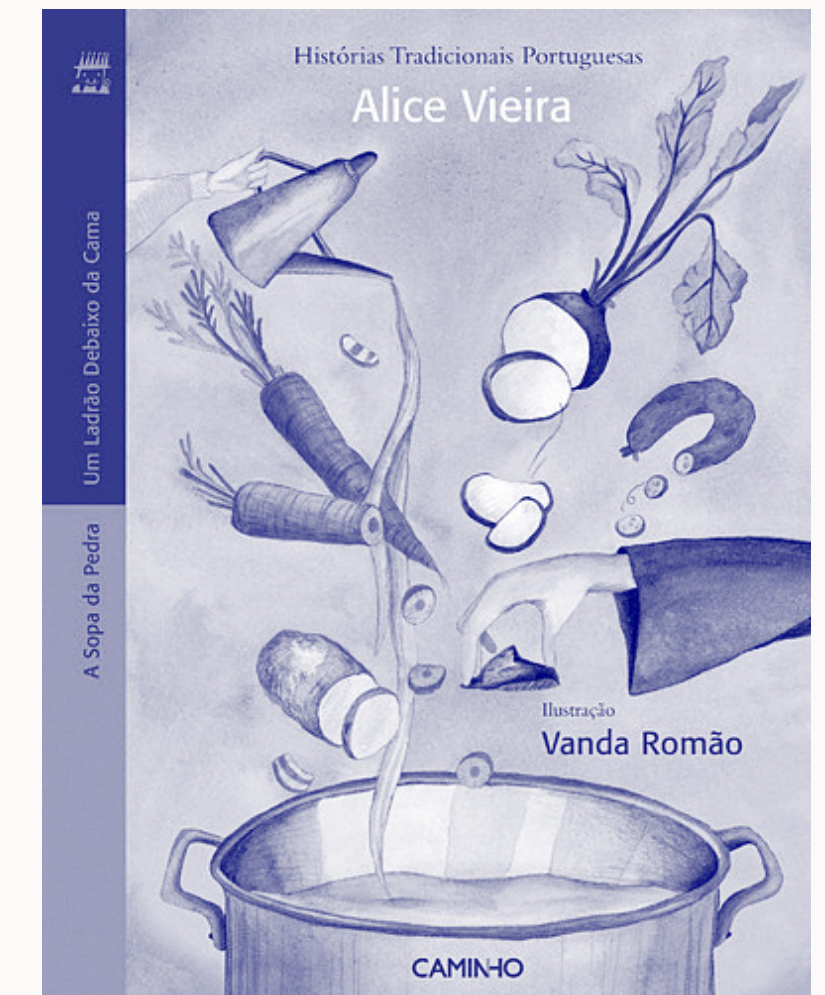
A Charada da Bicharada

Illustration: Madalena Matoso
Lisbon, Texto Editores
2008



A Arca do Tesouro: Um Pequeno Conto Musical

Illustration: João Fazenda
Lisbon, Editorial Caminho
2010



Sopa de Pedra: Um Ladrão Debaixo da Cama

Illustration: Sandra Romão
Lisbon, Editorial Caminho
2018

The 10 most important books - cont.



Leandro, Rei da Helíria
Illustration: Carlos Marques
Lisbon, Editorial Caminho
1992



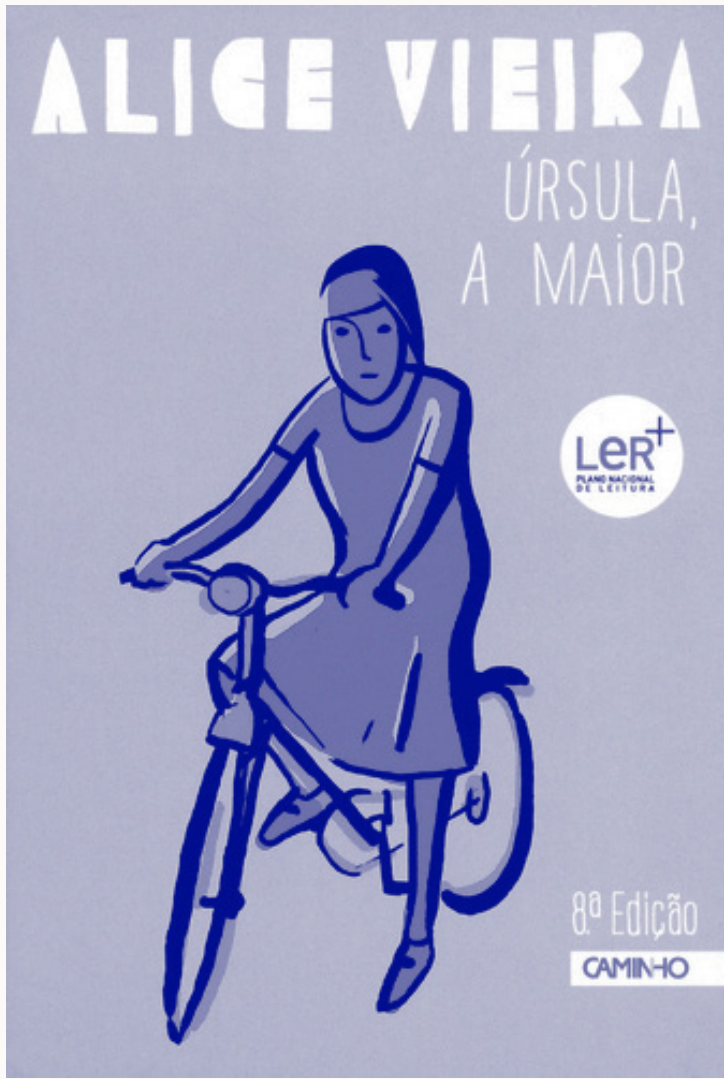
Diário de Um Adolescente na Lisboa de 1910
Illustration: Patrícia Furtado
Lisbon, Texto Editores
2016



Flor de Mel
Illustration: Ivone Ralha
Lisbon, Editorial Caminho
1986



Viagem à Roda do Meu Nome
Illustration: Ivone Ralha
Lisbon, Editorial Caminho
1986



Úrsula, a Maior
Illustration: José Ribeiro
Lisbon, Editorial Caminho
1990



Alice Vieira at a conference in Munich, 1999

Works selected by the Portuguese Section of IBBY

Each of the selected pieces of work represents a different side of Alice Vieira's talent: the lyricism of family stories, the psychological depth of her characters, the innovation of narrative forms and the appreciation for cultural traditions. These pieces of work highlight Alice Vieira's versatility and her contribution to making children's literature meaningful, entertaining and educating, but also serving as a bridge between generations and a means to raise critical readers who are sensitive to human experiences.



Rosa, Minha Irmã Rosa

Illustration: Isabel Sabino | Lisbon | Editorial Caminho | 1979

«I didn't realise it at the time, but it would completely change my life. Because one of the features of the prize – and the most important one – was the publication of the work, shortly after it went on sale, I immediately started being invited to go to schools and talk to students. I got into a crazy rhythm almost without realising it and I've never stopped since.»

Alice Vieira

Rosa, Minha Irmã Rosa [free translation: *Rosa, My Sister Rosa*] is a children's novel by Portuguese writer Alice Vieira, originally published in 1979. The book is the first in a trilogy that includes *Lote 12, 2.º Frente* [free translation: *Lot 12, 2nd Floor Front-Side*] and *Chocolate à Chuva* [free translation: *Chocolate in the Rain*].

The narrative is presented in the form of a diary, in which Mariana, a ten-year-old girl, recounts the changes in her life after the birth of her sister, Rosa. Used to being an only child, Mariana has feelings of jealousy and insecurity when she realises that she will have to share her bedroom, her parents' attention and her family's affection with the new baby.



Works selected by the Portuguese Section of IBBY - cont.

Characters like Grandma Elisa, who is suspicious of progress, and Aunt Magda, with her gold tooth and preference for bird-of-paradise flowers and laceleafs, enrich the plot with their quirks.

Throughout the story, Mariana deals with missing Grandma Lúcia and her friendship with Rita, feelings she initially doesn't want to share with anyone. However, as time goes by, Mariana's internal conflicts are gradually resolved, and she begins to understand and accept her new family reality.

Rosa, Minha Irmã Rosa is an engaging and sensitive narrative about family relationships, with their intrigues and affections. The book was awarded the Children's Literature Prize in the International Year of the Child in 1979, standing out as a very significant work in Portuguese children's literature.

In 2019, an illustrated commemorative edition was launched to celebrate the 40th anniversary of the book, which continues to be recommended by Portugal's National Reading Plan (PNL 2027), for independent reading and for reading with the support of a teacher or parent.

The story of Mariana and Rosa is still relevant today, dealing with universal themes such as jealousy between siblings, adapting to new family situations and personal growth, making it a recommended read for children, young people and adults.

Rosa, Minha Irmã Rosa marks a change in the representation of children in Portuguese literature, showcasing them as protagonists that are capable of reflecting on and questioning the changes around them. By dealing with family dynamics with touching honesty, it introduces a new perspective on feelings of jealousy and acceptance, making it an essential reference for future children's narratives.

Prizes & Nominations

Recommended by Portugal's National Reading Plan 2027

1979 - Children's Literature Prize in the International Year of the Child (Literary Prize), Lisbon

1992 - Awarded the Deutscher Jugendliteraturpreis, Germany

Rosa, Minha Irmã Rosa awarded in Germany

The German edition of Alice Vieira's book *Rosa, Minha Irmã Rosa*, published by Dressler, has just been awarded the 1992 German Youth Literature Prize.

In the records of the final meeting, the jury emphasises two points:

«The story told retrospectively in the first person by the Portuguese writer presents Mariana's thoughts and experiences in an open and direct manner, showing her feelings with complete candour, which vary between doubt, repulsion and a growing affection.».

And adds:

«The author thus draws the portrait of a perceptive girl who carefully observes her surroundings.».

Regarding the honour she has now been awarded in Germany, Alice Vieira told *JL*:

«As a matter of principle, I don't compete for prizes - that doesn't mean I don't enjoy receiving them when they are awarded to me. The only prize I ever competed for was in 1979, when I had just written *Rosa, Minha Irmã Rosa*, my first book. The fact that this first book, already 13 years old, has now been considered worthy of an award by a German jury makes me proud, I confess...»

She further stated:

«Besides, it's always good to see the importance that is given in other countries to literature written for young people»

JL (Jornal das Letras), 26th of January 1993

Translations

German - *Meine schwester Rosa (Rosa, Minha Irmã Rosa)*
Hamburg: Cecilie Dressler Verlag, 1989

Bulgarian - *Rosa, Minha Irmã Rosa** (*Rosa, Minha Irmã Rosa*)
Trans.: Margarita Drenska. Sófia: Svetulka 44, 2000.
*Title in non-Latin alphabet

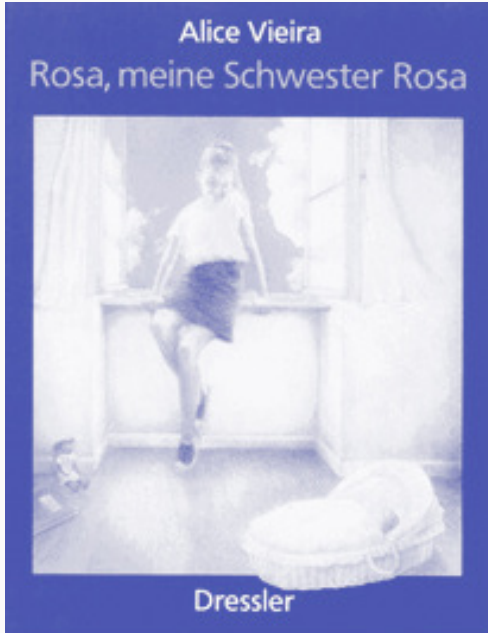
Castilian - *Rosa mi hermana Rosa (Rosa, Minha Irmã Rosa)*
Trans.: Jose Antonio Barrivso Ovejero, Maribel López Habela.
Madrid: Ediciones SM, 1988

Galician - *Rosa, miña irma Rosa (Rosa, Minha Irmã Rosa)*
Madrid: Ediciones SM, 1990

Dutch - *Rosa, mijn zusje Rosa (Rosa, Minha Irmã Rosa)*
Trans.: Irène de Koenders. Baarn: De Fontein, 1996

Hungarian - *Rosa, kis húgom Rosa (Rosa, Minha Irmã Rosa)*
Trans.: Laura Lukács. Budapest: Móra Ferenc, 1990

Brazilian Portuguese - *Rosa, Minha Irmã Rosa*
Illustration: Odilon Moraes. São Paulo. Maralto, 2020



Os Olhos de Ana Marta

Illustration: Cristina Sampaio | Lisbon | Editorial Caminho | 1979

«And there I thought that you couldn't survive without a mother to tell you bedtime stories, tuck you in, and cuddle you on her lap.»

In Os Olhos de Ana Marta

Os Olhos de Ana Marta [free translation: *The Eyes of Ana Marta*] is a novel by Alice Vieira, first published in 1987. The story focuses on Marta, an 11-year-old girl who has a complex relationship with her mother, who doesn't like to be called mom, and lives in a house with mysteriously locked rooms. Marta feels watched by invisible eyes in the walls and, as the narrative progresses, family secrets are revealed, allowing Marta to win her mother's heart.

The book stands out for the depth of the characters and the mysterious atmosphere that surrounds the plot, and is considered by some critics to be one of Alice Vieira's best novels. The work was included in the 1994 Honour List of the International Board on Books for Young People (IBBY), making it a highlight in Portuguese children's literature.



Os Olhos de Ana Marta deals with themes such as grief, unbearable loss, fears, insecurities and a daughter's fight for her mother's love, offering a profound reflection on family relationships and the impact of loss on a family's life. It's a far cry from stories about princesses and magical places. It's a remarkable example of how children's literature can explore complex themes such as emotional absence and family secrets. The book resonates with both young and adult readers, offering multiple layers of interpretation. The gripping narrative and mysterious atmosphere make it a turning point in young people's literature in Portugal.

Prizes & Nominations

1994 - Honour List of the Hans Christian Andersen Award

1998 - Selected for the Deutscher Jugendliteraturpreis, Germany

2000 - Prix Octogone

What people said about the book

«The book narrates a journey of a slow and painful discovery, through writing that is at times close to memorialism and a ‘back and forth discourse’ (Lepecki, 1991) that articulates fragments of memories. In the end, it's about seeking explanations for the enigmas and taboos that surround Marta's life (and which will only be fully clarified in the end) for the complexity of the world that she is learning to know and face»

José António Gomes

Translations

German - *Die augen von Ana Marta (Os Olhos de Ana Marta)*
Trans.: Nicolai von Schwerder-Schreiner. Frankfurt: Fischer Taschenbuch Verlag, 1997

Castilian - *Los ojos de Ana Marta (Os Olhos de Ana Marta)*
Madrid: Ediciones SM, 1993

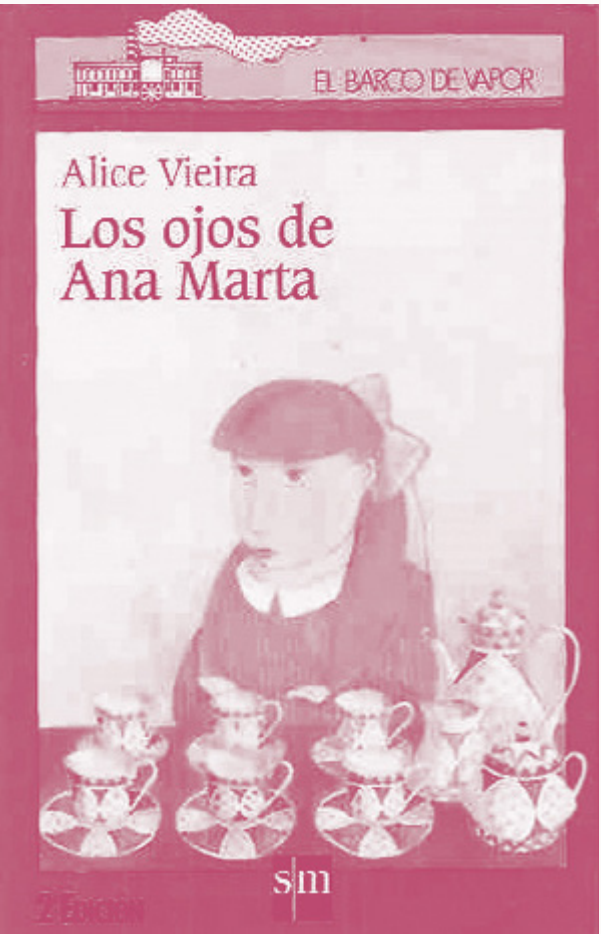
French - *Les yeux d’Ana Marta (Os Olhos de Ana Marta)*
Trans.: Marie-Amélie Robilliard. G n ve: La Joie de Lire, 2000

Galician - *Os Olhos de Ana Marta (Os Olhos de Ana Marta)*
Madrid: Ediciones SM

Greek - *Os Olhos de Ana Marta** (*Os Olhos de Ana Marta*)
Trans.: Alki Zei. Atenas: Kedros, 2005. * Title in non-Latin alphabet

Italian - *Gli ochi di Anna Marta (Os Olhos de Ana Marta)*
Trans.: Orietta Mori. Salani, 2000

Brazilian Portuguese - *Os Olhos de Ana Marta.*
S o Paulo: SM Brasil, 2005



A Charada da Bicharada

Illustration: Madalena Matoso | Lisbon | Texto Editores | 2008

A Charada da Bicharada [free translation: *The Animal Charade*] is a charming children's book written by Alice Vieira, with vibrant illustrations by Madalena Matoso. Published in 2008, the book was awarded the National Illustration Prize that same year.

The book invites children to immerse themselves in a magical universe, where each page has a riddle in the form of a poem that describes, in a subtle and amusing way, an animal hidden in the colourful illustrations. The riddles stimulate curiosity and observation skills of young readers, who must decipher the clues to identify the animals camouflaged in the drawings.

Madalena Matoso's illustrations perfectly complement Alice Vieira's poems, creating a playful and interactive environment that awakens the imagination and interest in reading. The combination of text and image turns reading into an exciting game, encouraging children to explore every detail of the pages in search of the hidden animals.



The book not only entertains, but also helps to develop visual perception, vocabulary and a taste for poetry.

Combining humour and poetry, this book invites play and discovery, promoting an interactive experience that awakens a taste for reading from an early age. By proposing a book that requires observation and reflection, it stands as an example of innovation, exploring the pedagogical possibilities of the literary text and illustrations in an integrated way.

Prizes & Nominations

2008 – National illustration Prize

Recommended by Portugal’s National Reading Plan 2027

Recommended by Cape Verde’s National Reading Plan

Translations

French - *La Charade des Animaux* (A Charada dos Animais)
Trans.: Dominique Nédellec. Genève: La Joie de Lire, 2012



A Arca do Tesouro: Um Pequeno Conto Musical

Illustration: João Fazenda | Lisbon | Editorial Caminho | 2010

A Arca do Tesouro - Um Pequeno Conto Musical [free translation: *The Treasure Chest - A Short Musical Tale*] is a work written at the request of the Lisbon Metropolitan Orchestra to be set to music by composer Eurico Carrapatoso. This short story, published by Editorial Caminho, is accompanied by illustrations by João Fazenda and includes a CD with narration by Luís Miguel Cintra and musical interpretation by the Lisbon Metropolitan Orchestra, conducted by Cesário Costa.

The story centres on Maria, a girl who, during the cold and rainy months, feels the harshness of the words of the people around her. To deal with this, her grandmother offers her a blue box, suggesting that Maria keep all the hurtful words in it.



Works selected by the Portuguese Section of IBBY - cont.

This "treasure chest" becomes a refuge for Maria, allowing her to store feelings and words that she can't express, helping her to understand and deal with the negative emotions that surround her.

This piece of work highlights the importance of words and emotions, exploring how children perceive and internalise the feelings of adults. By exploring the relationship between word and sound, it brings literature and performance closer together, promoting a unique emotional involvement with the text. The way it invites readers to reflect on their feelings reveals the author's concern to promote emotional development and empathy through reading.

The combination of Alice Vieira's sensitive text with Eurico Carrapatoso's music and João Fazenda's illustrations results in an enriching literary and listening experience.

Prizes & Nominations

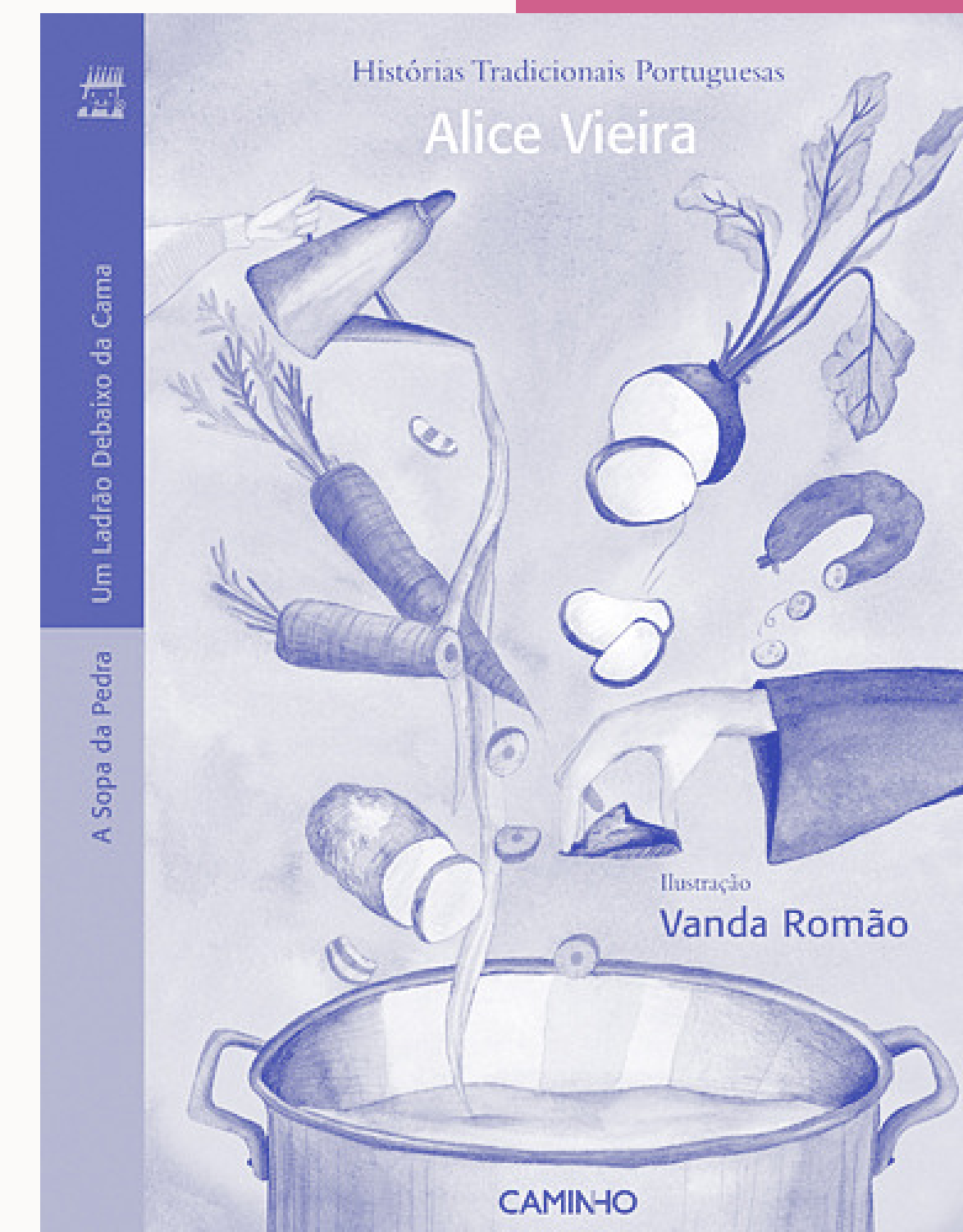
Recommended by Portugal's National Reading Plan 2027

Sopa da Pedra: Um Ladrão Debaixo da Cama

Illustration: Sandra Romão | Lisbon | Editorial Caminho | 2018

In *A Sopa da Pedra* [free translation: *Stone Soup*], Alice Vieira retells the traditional Portuguese tale in a captivating and accessible way for children. The story stars Friar Gil, a crafty friar who, while travelling away from his convent and feeling very hungry, prepares a delicious soup with just a stone, surprising the inhabitants of a village.

The second story in this issue, *Um Ladrão Debaixo da Cama* [free translation: *A Thief Under the Bed*], involves a very old woman, her grandson, a thief and neighbours, resulting in a mess in which the thief, trying to trick the old woman, ends up being tricked himself.



Works selected by the Portuguese Section of IBBY - cont.

Both stories are told in Alice Vieira's engaging style, providing valuable lessons in an entertaining way.

This piece of work exemplifies how literature can keep cultural heritage alive while adapting to the contemporary reality. With an engaging narrative style, the story revisits traditional tales with a fresh approach that values both the humour and the life lessons that we find in oral narratives.

Prizes & Nominations

Recommended by Portugal's National Reading Plan 2027





Alice Vieira at Timor, July 2005

Translated work

Alice Vieira is currently the most translated and publicised Portuguese writer of young adult books abroad. Several of her works are part of the Munich International Youth Library's selection of outstanding works for children and young adults.

Her writing shows a growing capacity for narrative construction and a gift for creating challenging, believable and psychologically consistent heroes, which resonates with her readers.

Alice Vieira creates captivating young characters, with deep and complex feelings, allowing readers from different backgrounds to identify with their stories.

Her personal style transcends generations and cultures, combining simplicity with depth, which makes it easy to translate and appreciate internationally.

Awards such as the SM Ibero-American Prize for Children and Young Adult Literature emphasise the quality and importance of her work, increasing the interest of foreign publishers.



Editions abroad

german

Ab heute heiss ich Luís
(Viagem à Roda do Meu Nome)

Trans.: Karin Von Shweder-Shreiner. Hamburg: Cecilie Dressler Verlag, 1992

Wenn Melinda träumt
(Flor de Mel)

Hamburg: Cecilie Dressler Verlag, 1989

basque

Nire izenaren gorabeherak
(Viagem à Roda do Meu Nome)

Trans.: Antton Burgoa. Ediciones SM Argiteletxea, 1991

bengali

Raja bechara bahadur
(Graças e Desgraças de El-Rei Tadinho)

Trans.: Rita Ray. Índia. Monfakira, 2009

bulgarian

A Bela Moura*
(A Bela Moura)

Trans.: Sidónia Pojarlieva. Sófia: Five Plus, 1997

Flor de Mel*
(Flor de Mel)

Trans.: Margarita Drenska. Sófia: Svetulka 44, 1998

Maria das Silvas*
(Maria das Silvas)

Trans.: Sidónia Pojarlieva. Sófia: Five Plus, 2004

castilian

A vueltas con mi nombre
(Viagem à Roda do Meu Nome)

Madrid: Ediciones SM, 1990

Chocolate con lluvia
(Chocolate à Chuva)

Trans.: Montserrat Mira, Clerilei Bier. Barcelona: Ed.Edebé, 1992

Cuaderno de Agosto
(Caderno de Agosto)

Madrid: Grupo Anaya, 1997

Flor de miel
(Flor de Mel)

Madrid: Ediciones Siruela, 1991

Portal 12, 2.º Frente
(Lote 12, 2.º Frente)

Trans.: Xavier Frias. Madrid: Ed. Bruño, 1997

Ursula
(Úrsula, a Maior)

Madrid: Ediciones SM, 1990

catalan

Bloc 12, 2n esquerra
(Lote 12, 2.º Frente)

Trans.: Josep A. Vidal. Madrid: Ed. Bruño, 1997

Quadern d'Agost
(Caderno de Agosto)

Trans.: Goretti López. Madrid: Barcanova, 1998

french

Carnet d'août
(Caderno de Agosto)

Trans.: Marie-Amélie Robilliard. Genève: La Joie de Lire, 2001

Fleur de miel
(Flor de Mel)

Trans.: Marie-Amélie Robilliard. Genève: La Joie de Lire, 2002

Voyage autour de mon nom
(Viagem à Roda do Meu Nome)

Trans.: MarieAmélie Robilliard. Genève: La Joie de Lire, 1997

Le mariage de ma mère
(O Casamento da Minha Mãe)

Trans.: Dominique Nédellec. Genève: La Joie de Lire, 2011

galician

A Lúa Non Está á Venda
(A Lua Não Está à Venda)

Vigo: Galaxia, 1990

Bloque 12, 2ª esquerda
(Lote 12, 2.º Frente)

Trans.: Antón Piñeiro. Vigo: Galaxia, 1996

Caderno de agosto
(Caderno de Agosto)

Vigo: Ediciones Xerais de Galicia, 1999

Paulina ó piano
(Paulina ao Piano)

Trans.: Antón Piñeiro. Vigo: Galaxia, 1991

Ursula, a Maior
(Úrsula, a Maior)

Trans.: Vicente Rodríguez Lamela. Madrid: Ediciones SM, 1992

Viaxe arredor do meu nome
(Viagem à Roda do Meu Nome)

Trans.: Rafael Chacón. Madrid: Ediciones SM, 1990

dutch

Linda Melinda
(Flor de Mel)

Baarn: De Fontein, 1991

english

A Queer Sound of Wings
(Um Estranho Barulho de Asas)

Macau: Instituto Cultural de Macau, 1988

The Hands of Lam Seng
(As Mãos de Lam Seng)

Macau: Instituto Cultural de Macau, 1988

The Temple of the Promises
(O Templo da Promessa)

Macau: Instituto Cultural de Macau, 1988

russian

A Espada do Rei Afonso*
(A Espada do Rei Afonso)

Moskva: Detskaia Literatura. * Title in non-Latin alphabet

swedish

Honungsblomma, Honungsblomma
(Flor de Mel)

Trans.: Helena Wermcrantz. Kungsängen: Lusima Böcker, 2008

brazilian portuguese

Os Olhos de Ana Marta.

São Paulo: SM Brasil, 2005

Meia Hora Para Mudar a Minha Vida.

São Paulo: Peirópolis, 2012



Alice Vieira in sessions with students at the School that was named after her, 2016

Curious fact

In the case of Alice Vieira, the dates of acquisition by libraries reveal a persistent interest in her work, from older titles (1980s) to more recent ones.

The search carried out on WorldCat in January 2025 reveals that there are 188 titles by the author in libraries in the following countries: Aruba, Australia, Canada, Chile, China, Colombia, France, Germany, Italy, the Netherlands, Philippines, Singapore, South Africa, South Korea, Spain, Sweden, Switzerland, USA and United Kingdom.



Prizes

The honours received by Alice Vieira contributed to the expansion of the children's literature market in Portuguese, with the publication of translations and international editions of her works. They have also favoured the shaping of new readers and the appreciation of stories that explore contemporary issues in a sensitive and non-patronising way.

Her work has driven the inclusion of Portuguese children's literature in global literary debates, setting an example of quality and singularity. The number of prizes she has won reinforces her pioneering and inspiring role in creating stories that address universal themes such as personal growth, family relationships and the discovery of identity.

Author Nominations and Prizes

1994 - Gulbenkian Grand Prize for Children's and Youth Literature (Prize for the body of work), Lisbon

1996 - Finalist for the Hans Christian Andersen Award

1998 - Finalist for the Hans Christian Andersen Award

2023 - SM Ibero-American Prize for Children and Young Adult Literature (Alice Vieira was the first Portuguese woman to receive this award)



Alice Vieira was the first Portuguese woman to receive the SM Ibero-American Prize.

We've transcribed the text of the news released by the SM Ibero-American Prize:

«Alice Vieira is the winner of the XIX SM Ibero-American Prize for Children and Young Adult Literature 2023

The jury of the nineteenth edition of the SM Ibero-American Prize for Children and Young Adult Literature, meeting in hybrid form on 21st of September, unanimously chose Portuguese writer Alice de Jesus Vieira as the winner of the competition. This award recognises the work of Ibero-American writers for children and young people and has an economic recognition of US\$ 30,000.

Author Alice de Jesus Vieira ‘has a personal style that transcends generations and cultures, as well as great literary quality and diversity in her work’.". The jury was composed of Juana Inés Dehesa Christlieb, representing the Organisation of Ibero-American States (Organização dos Estados Ibero-Americanos - OEI); Freddy Gonçalves da Silva, representing the Regional Centre for Book Promotion in Latin America and the Caribbean (Centro Regional para o Fomento do Livro na América Latina e Caribe - CERLALC); Alicia Espinosa de los Monteros, on behalf of the International Board on Books for Young People (IBBY Mexico); Rodrigo Morlesin, representing the Mexico Office of the United Nations Educational,

Scientific and Cultural Organisation (UNESCO), and Teresa Tellechea Mora, representing Fundação SM.

The jury of the SM Ibero-American Prize for Children and Young Adult Literature pointed out that "the author's writing plausibly builds captivating children and young people characters with deep, complex and nuanced feelings", as well as "her ability to perceive and interpret the inner world of children and adolescents; a fine observation of the details of everyday life and her ability to transform a local story into a universal one". The jury also emphasised that "her relevance and influence on Portuguese children and young adult literature are evident".

The author was nominated by Portugal's Directorate-General for Books, Archives and Libraries (Direção Geral do Livro, dos Arquivos e das Bibliotecas - DGLAB). Among the reasons for nominating Alice de Jesus Vieira are the following: ‘She has a vast body of work that spans generations of readers, without ever losing relevance and proximity to her audience. Her books have a superior literary quality and profound pedagogical objectives. Based on the theme of preadolescence and adolescence, the narrative stands out for the poetic and almost magical fashion in which it approaches its themes’».



Conference on June 10, at the Portuguese Center in Caracas

Prizes to the work

1979 - Children's Literature Prize in the International Year of the Child (Literary Prize), Lisbon - *Rosa, Minha Irmã Rosa*

1984 - Gulbenkian Grand Prize for Children's and Youth Literature (Published Children's Books Award), Lisbon - *Este Rei que Eu Escolhi*

1994 - Honour List of the Hans Christian Andersen Award (Honourable Mention) *Os Olhos de Ana Marta*

2000 - Prix Octogone (France) for the French edition of *Os Olhos de Ana Marta*

2004 - Presence at the exhibition The White Ravens, Bologna
2 Histórias de Natal

2006 - FNLIJ Prize - Henriqueta Lisboa (Fundação Nacional do Livro Infantil e Juvenil / Brazil), Rio de Janeiro - *Contos e Lendas de Macau*

2007 - Maria Amália Vaz de Carvalho Literary Prize, Loures
Dois Corpos Tombando na Água

2010 - Silver Star of the Peter Pan Prize (Sweden) for the Swedish edition of *Flor de Mel*

2016 - Best Portuguese-language book published in Brazil by the Fundação Nacional do Livro Infantil e Juvenil

Decorations

1997 – Title of Commander awarded by the President of the Republic
Jorge Sampaio - International Women's Day, Lisbon

2020 – Title of Grand Officer of the Order of Public Instruction awarded by the President of the Republic Marcelo Rebelo de Sousa, in recognition of services rendered in the field of Education, Lisbon



Transcript of the video with the words of President of Republic Marcelo Rebelo de Sousa

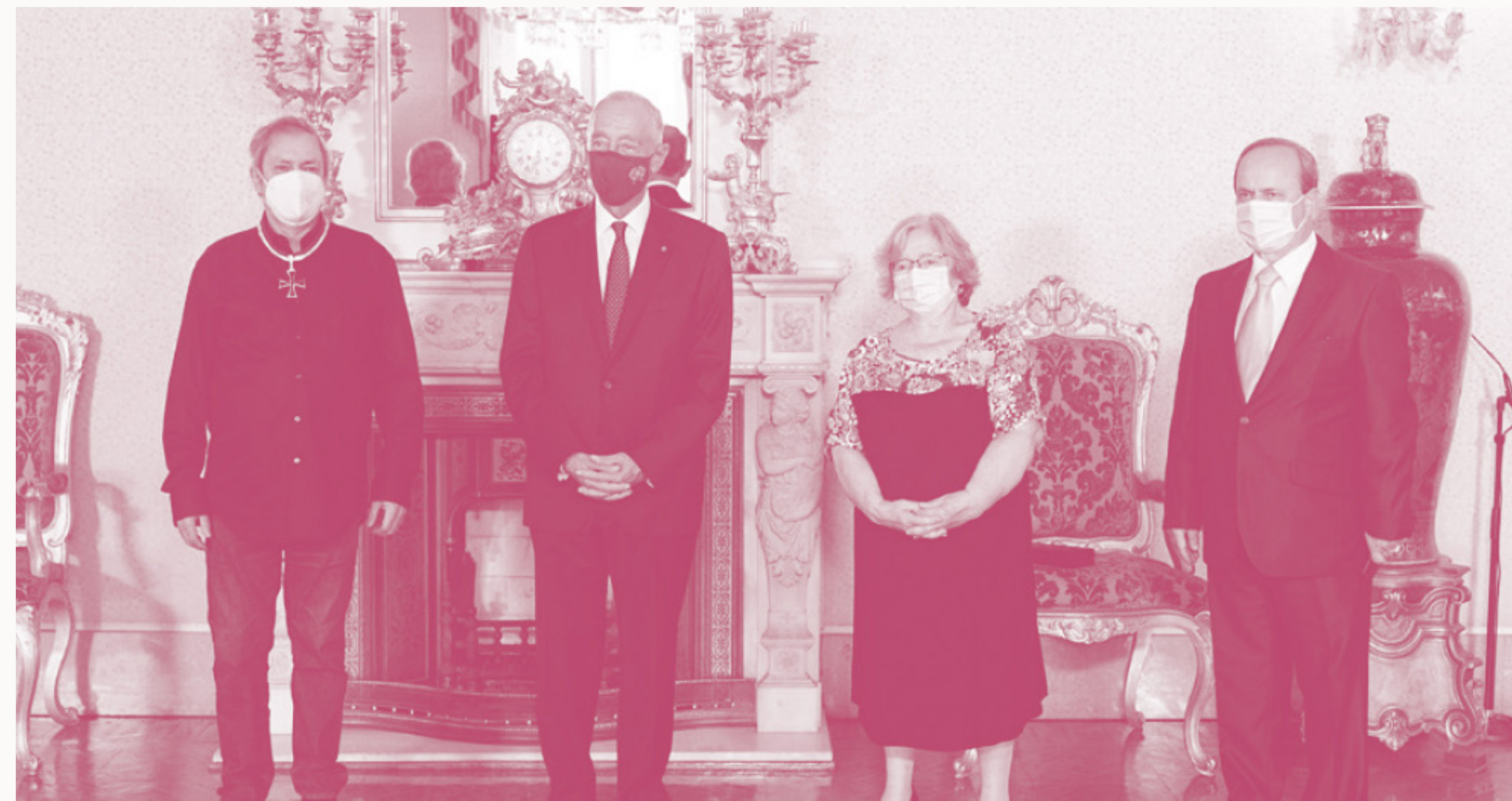
«It's a great moment of affirmation for culture and, therefore, for freedom and democracy. From the youth edition of *Diário de Lisboa*, from her vast work in children's literature to her books of chronicles, poetry and fiction. Alice Vieira has been a constant and decisive figure in Portuguese culture since the late 1970s. You could say that she has written and worked in very different areas, but there is also a fundamental unity to her career. Think of the way in which so many of her books for children and young people discuss the issues of our time with journalistic clarity and relevance. Or the continuity between the vocation to discover and encourage new talents from the time of youth.

And a concern to talk about current values such as tolerance and dialogue, particularly between generations, or a keen eye for everyday life and the long course of history. Countless generations of readers have grown up with this aesthetic and ethical universe, which is both faithful to a matrix and sensitive to novelty. And Alice Vieira's reception was so great that today we have lost count of the number of editions, national and foreign prizes, translations and books that have been included in school curricula.

It's this work of a lifetime, much of it alongside Mário Castrim, whose memory I also evoke here, that I want to thank and honour in this precise circumstance, remembering her essentially pedagogical and therefore educational role with the return and affection that she always put into everything she did.».

The President of the Portuguese Republic decorated the writer Alice Vieira with the title of Grand Officer of the Order of Public Instruction at the Belém Palace on 17th of November 2020

See the decoration online [here](#).



Interview P2 from jornal *Público*, july 2022 (full transcription)

See full interview [here](#).

"I don't see myself writing many more books. That's enough."

Alice Vieira

At 79, the author of *Rosa, Minha Irmã Rosa* talks openly about almost everything. In an interview with *PÚBLICO*, she recalls a life story that is worthy of one of her books, with troubled love at the centre of the plot. "I was privileged because I had two great passions," she confesses.

"This is home," says Alice Vieira, as she sits on the terrace of Praia do Sul, in Ericeira, to talk to *PÚBLICO*. She's been coming to the region for more than 50 years to spend the Summer with her family and now she spends her days here, always writing. At 79, she is the author of more than 80 books, but it is her life story, full of plot twists and turns, that would make a great novel. With a smile on her face, she begins by talking about her childhood in Lisbon at her "old" aunts' house and finishes by talking about her two great loves, "the Mários", as she calls them.

She was married for over 20 years to journalist and television critic Mário Castrim, the father of her two children, Catarina and André. In 2005, after becoming a widow, she reconnected with her childhood sweetheart, Mário Pinto, with whom she lived until 2016, when he died of cancer.



Alice Vieira Aos 79 anos, a autora de *Rosa, Minha Irmã Rosa* fala de quase tudo sem pudores. Em entrevista ao PÚBLICO, recorda uma história de vida digna de um dos seus livros, com amores atribulados no centro da trama. "Fui uma privilegiada porque tive duas grandes paixões", confessa

Inês Duarte de Freitas (texto)
Miguel Manso (fotografia)

Entrevista
"Não me vejo
a escrever
muitos mais
livros. Já chega"



Why do you say you were the youngest child ever to leave your parents' home?

My mother gave me away when I was 15 days old. I think I was the youngest child ever to leave their parents' home. [laughs] I was born, I'm told, in Almirante Reis. And my mother thought she wasn't capable of bringing up children. So I was 15 days old, and one of my aunts took me in. My relationship with my parents was practically non-existent. I remember when I came from Paris and was going to marry Mário [Castrim], he thought it would be better to tell my parents. My mother just looked at me - it must have gone in one ear and out the other. My father looked at me and said: "What on earth did he see in you?..." [laughs]

But how was it at your aunts' house? Didn't you go to primary school?

I never went out alone. As everyone in my family died of tuberculosis and my aunts were very afraid, they wouldn't let me go to school. I did all my schooling at home. It was terrible.

You were going with your aunts to clean graves at the cemetery in Alto de São João?

The gravedigger's name was Mr. Salvador. It was a good name for a gravedigger, that's why I've never forgotten it [laughs]. They would bring a stool for me to sit on, they would bring bleach and they would ask Mr. Salvador who had died recently, to clean up the graves.

It's a morbid scenario for a child...

Awful. When someone was dying, even if it was a distant relative, they would come to our house and die there. And then they would move the dining room table, put the deceased person on it and have the wake.

Did you have any contact with other children during your childhood?

I was always at home. A teacher would come to the house. Of course I had an extraordinary primary education, but at what cost? And then, when I finished fourth grade, I wanted to go to high school. It was the best time of my life, I even made up classes I didn't have so I could be there for longer. [laughs] Everyone liked me in school, I was very popular.

And you would write stories about your friends from Filipa de Lencastre school?

I would write stories about them. And then they'd say, "you should say this about me", and the other would say "you should say this for me..." I still have a group of five friends from that time in high school, which we call "*As Filipinas*". Before the pandemic, we used to meet once a month.

What did you read in high school?

The "old ladies" said they didn't even know how I learned to read... there were a lot of newspapers lying around the house and one day I started reading, I think I was four or five years old. And I've always read a lot. That's what saved me. I read everything I came across, good or bad. That's why today I never tell anyone not to read a really bad book, because you never know where that book means to that person.

What books have had an impact on you?

Heart, by Edmondo De Amicis. It's the diary of an Italian boy. I also always remember the beginning of *As Aventuras de Tibicuera*, by Érico Veríssimo. I didn't understand anything, but I thought it was beautiful and I would read it out loud: "*Nasci na taba duma tribo tupinambá...*" And when I would read that in the mirror, when I said *tupinambá*, I would fall over. The "old ladies" used to say that I was vain because I was always looking in the mirror.

Have you ever done theatre?

I always say that: if I'd thought it through, I would have gone into theatre.

I like it a lot, but no, I've never done it. As a child it was these two books, but later *Clarissa*, also by Érico Veríssimo. I learned how to write a novel with almost no story from reading *Clarissa*. And it's so funny because I've been giving *Clarissa* as a present for years: I gave it to my daughter and I gave it to my granddaughters. And it's very funny that they finish reading it and say, "Clarissa is me". And I said to them: "Do you know when this was written? In 1939."

Is it true that sometimes books from our youth make sense at the time and we shouldn't read them again?

Rosa Lobato Faria used to say this a lot: "Never go back to the books that once made you happy..." I'm very afraid of going back to the books that made me happy... But I re-read these books from my childhood and I always enjoy them.

Did growing up away from your parents shape your way of writing?

My daughter always used to say: "There aren't a lot of mothers in your books and when there is one, you kill her..." There are very absent mothers, and there are a lot of aunts. There are also few men.

At the age of 14, you sent a text to *Diário de Lisboa*. What was the text?

Very bad... A fluffy romance. But they responded...

Who did?

The man who would become my husband. [laughs] I always got the same response. They wouldn't say it was horrible, but they'd say: "This is no good." Then one day I sent in a text and it was published in between a report on Lisbon by two

journalists I really liked, Renato Boaventura and Silva Pinto. Then one day they asked me to go to the newspaper and they hired me. There's a picture of me signing the contract, very young.

Why did you want to be a journalist?

As I was saying, there were a lot of newspapers lying around the house and I began to realise that journalists were always moving from one place to the other - they were never at home and that's exactly what I wanted. It was at *Diário de Lisboa* that I learned everything. I even learned how to print in lead...

You say that on your first day at the newspaper there was a man at the top of the stairs waiting for you...

I thought: "That's the job I want" and "that's the man I want".

Was this love controversial?

Of course! Everyone stopped talking to me. He was 23 years older than me, still married... He hadn't lived with his wife for many years, but he hadn't seen the need to divorce her.

Was that the reason you left *Diário de Lisboa*?

To this day, I think that a husband and wife working in the same place always messes things up. I crossed the street and went to *Diário Popular*, which I hated. Censorship was everywhere, but at *Diário de Lisboa* it was the censors who did it. At *Diário Popular*, it was the editor-in-chief himself who did the cutting. They censored so much that when the Revolution happened on the 25th of April they said: "If you censor even one line today, I'll never come here again." He looked at me and said: "Madam, nothing has changed here..." After a few hours, it was cleaned up.

Even before the Revolution, you went to Paris. Why? Was it also a way of running away from forbidden love?

For starters, censorship was everywhere, then PIDE [Portuguese political police]... I went to Paris, I was there during May 68. I also went because Mário wouldn't make up his mind. I told him: "I'm not going to force you to marry me." And I left. I remember getting off the plane and sitting at the airport thinking: "Where am I going?"

You didn't plan anything?

Nothing at all. The only person I knew there was my cousin Maria Lamas. I knew her address and knocked on her door. Until I left, she never asked me why I'd gone there. She was an extraordinary woman.

That summer in 1968 you returned to Portugal. What made you come back?

Because someone said, "you have to fight where you have to". I packed my bags and came back to Lisbon.

What was it like coming back and finally being with him?

We didn't have a place to live. We spent some time at a friend's house in Benfica and then we went to Costa Nova, because my husband was from Ílhavo. I loved Costa Nova. We would go with the kids all the time. And before we came here, to Ericeira, our beach was always in Costa Nova.

And then you became a mother. What was it like reconciling motherhood with writing?

Some people didn't speak to me until my husband died and we were married for 22 years.

When my daughter was born, I used to take her as a baby in a carrycot to the newspaper. I would leave her with her godfather, who was a printer. One day I got to the newsroom and didn't know where she was... when I found her, there was all this paperwork on top of her. That's why she's a journalist. [laughs]

There's a 1984 video from RTP [Portuguese TV station] in which you say that you couldn't choose between journalism and literature. Do you think your books are written "journalistically"?

I always think I write like a journalist. It's another way of writing, usually short texts with few adjectives. But then I would take my daughter to the newspaper and, when she got older, I always took her to interviews. I took her to the interview with Amélia Rey Colaço. Eventually my family started to speak to me again and I thought it was so funny, the aunts, the "old ladies", would look at Mário and say: "It was the best thing that ever happened to us..."

Have you ever felt the weight of the age difference?

No, never. One of the things people said to me when I married him was: "You're going to be his nurse", "You're going to be a widow very soon". Actually, he was my nurse when I had cancer [in 1990]. As for being widowed too soon, he died at 82, which wasn't that early. He was the one who taught me everything...

Did he always edit your texts?

Always! He used to edit things down for me. He'd pick up a text and say: "First I'll read it to make amends, then I'll read it to enjoy it." He was very important for my writing. People didn't really understand him because he was a staunch communist but also a staunch Catholic.

Did people think that those two beliefs were opposites?

But a real Catholic and a real communist are basically fighting for the same things. What do they want? A better world.

Going back to your writing, your first book was written with your children, Catarina and André?

They complained a lot that they had nothing to read and that I only wrote in the newspaper. So I said to them: "OK, let's write all three of us..."

Was the story autobiographical?

It was very autobiographical of them. And then, when I finished writing the book *Rosa, Minha Irmã Rosa*, I gave it to them to take to school. Then one day I was at the newspaper (by then *Diário de Notícias* [DN]), and they called me and told me I'd won a prize. Without telling me, my husband had sent it to a publisher that was just launching, Caminho. When someone wins a prize, the editor wants another one right away...

***Rosa, Minha Irmã Rosa* was written over 40 years ago. Do you think it's a story that cuts across generations and hasn't lost its relevance?**

So much so that the publisher, when a recent reissue was about to be made, asked me if an adaptation should be made, for example from escudos [previous Portuguese currency] to euros. If I changed that, I'd have to change everything.

Does this generation read less? Do they have other concerns?

It's different. When people tell me that kids don't read anything, it's not true. It depends a lot on their family: do their parents read?

How did you reconnect with your second husband or, as you call him, "the second Mário"?

It was beautiful. We need to go back for me to tell you this story. When I was 13, I started dating a boy who was my brothers' mate and that lasted until we were 18. We already had a house lined up in Campo de Ourique, and everything was set for the wedding. I loved his mother, some of my friends even said to me: "It's him you're marrying, not his mother..." Everything was fine until the day I arrived at *Diário de Lisboa* and met the other gentleman. I waited a while...

But did you tell him that you had fallen in love with someone else?

No. His mother asked me not to.

You told his mother first?

Of course. [laughs] I never saw him again for over 20 years. And one day, in 2005, I was having dinner with my daughter and my brother and, at some point, I said: "I'm going for a coffee" across the street." I go in and the café owner tells me that a gentleman was asking for me. The gentleman started asking about my whole family. And I only recognised him by his hands. He told me that's where he always bought *lampreia* for Christmas. And that was my place...

And you had never run into each other...

Never, which is funny. A few days later, he called me. He had been married and divorced. He admitted that he got married out of anger because I had dumped him. He married Elisa - in high school she was the one bringing me his notes, and they had two children. One day he went to the house, went upstairs and that was it... We lived together for 11 years. He had cancer and it was very complicated.

" I dont' see myself writing many more books. That's enough."Interview P2 from jornal *Público*, july 2022 (full transcription) - Cont.

You lost your two great loves. How do you deal with such a loss? Despite everything, was it "a good dream", as Mário Castrim wrote in his farewell poem?

I always say that I was privileged because I had two great loves. I don't remember ever getting angry with them. With the first Mário we did something that worked: the work stayed outside, as we both worked on newspapers. In order for me to lead the life I led - going to school, writing books - he did everything, he went to the supermarket... When I had to start going to the supermarket, I didn't know the price of anything. But it was very funny because he always told me, when we talked about

Mário Filipe: "You'll end up in his hands." And so it was.

You often say that you don't like to call yourself a feminist, why is that?

Feminist like those feminists who rip bras... I always defend women, but if I have to choose between a so-so woman and a good man, I choose the good man. I'm not going to choose someone just because they're a woman.

Which of the interviews you did as a journalist had the biggest impact on you?

One of the times I interviewed Alfredo Kraus was after he sang on the night of April 24th-25th, 1974. At the end of the concert, people threw carnations. Whenever I interviewed him afterwards, he would say: "Don't forget to say that the first carnations of the revolution were for me." I also interviewed Quino, creator of *Mafalda*. I went for the interview and told my boss at *DN*: "Save a page for me." And Quino responded to everything by nodding. I thought: "How do I fill that whole page?" I went back to the newspaper and wrote the best interview. It's a good thing there was no Internet back then. [laughs]

What story do you still want to write?

I'm tired of books. Maybe just chronicles now. I don't see myself writing many more books. I've had enough.

What have you been reading this Summer?

I'm reading *Pope Joan*.

And which of your books do you recommend for a Summer reading?

Perhaps *Graças e Desgraças da Corte de El-Rei Tadinho*. It's very different from anything I've ever done.

See full interview [here](#).

In the first person

"Grandmothers have boyfriends and Facebook profiles."

Warning: "This is not the good grandmother's handbook." But it can help to "take away the remorse of those who think they're bad grandmothers, just because they're not available for their grandchildren 24 hours a day"

"O Livro da Avó Alice was a commission. I'd never have an initiative like this because it's completely different from everything I've done. It's a really autobiographical book and I'd never written anything like that. I started by saying no. I was a little worried. 'What am I going to do?' It's a very fine line, isn't it? You can make a fool of yourself, and I don't like that. I was afraid, but I wrote it."

At the drop of a hat - even if the mirror gives us back the image of a woman who is still young, reasonably elegant, with her hair in highlights - we are forever stuck with the stereotype that our grandchildren have of us: bun, glasses, apron, slippers, walking stick and a slight hump on our back. (pp. 21-23)

"To write this book, I did some reading that I thought was essential, much of it by Professor João dos Santos, whom I still met. He was agreeing with what I had written before I had read what he had written. Which is: it's very important to have a generation in between. Talking to my grandson or granddaughter is completely different from talking to my son or daughter. That generation is different, and so I tell my granddaughter things that I don't tell my daughter or my son"

"Right now, I think I should slow down and work less, but I can't."

Na primeira pessoa
As avós têm namorado e perfil no Facebook

Aviso: “Isto não é um manual da boa avó.” Mas pode ajudar a “tirar remorsos a quem se julga uma avó má, só porque não está livre para os netos as 24 horas do dia”. Frases de Alice Vieira na introdução a *O Livro da Avó Alice*. Esqueçam lá o carrapito. Agora as avós têm namorado e perfil no Facebook. Lançamento do livro hoje, em Lisboa, no El Corte Inglés, às 19h. Pretexto para falar com a autora. A avó Alice abriu a porta e nós entrámos



Rita Pimenta

● O Livro da Avó Alice foi uma encomenda. Nunca teria uma iniciativa destas porque é completamente fora de tudo o que tenho feito. É um livro mesmo autobiográfico e nunca escrevi nada autobiográfico. Comecei por dizer que não. Estava um bocadinho aflita. O que é que vou fazer? É uma linha muito frágil, não é? Podemos

passar para o ridículo, e eu não gosto. Estava com receio, mas escrevi. Quando era criança nunca me tinha imaginado avó. É engraçado, tinha-me imaginado mãe, sempre. Avó, nunca. Mesmo depois de ser mãe. Mas, também, o meu filho assim que se casou teve logo a criança, não tive tempo para dizer: “Quem me dera ser avó.” Fez-me logo avó nove meses depois.

Quando um dia ao almoço (já lá vão, oh meu Deus, 16 anos!) entre duas garfadas de filetes e arroz de tomate, o meu filho disse “vou casar em Março” só não se fez um silêncio daqueles de que é hábito dizer que só se ouvem as moscas, porque estávamos num restaurante bastante concorrido. O meu marido disse “passa a água se faz favor” e eu, depois de engolir dificilmente a

garfada de arroz, fiz a única pergunta que me pareceu importante: - Com quem? (...) E, meses depois, não só eu era sogra, como também era “avó”. (...) De um dia para o outro - mesmo que o espelho nos devolva a imagem de uma mulher ainda nova, razoavelmente elegante, cabelo às madeixas - ficamos para sempre presas ao estereótipo que os nossos netos têm de nós: carrapito, óculos, avental, chinelos, bengala e

uma leve corcunda a despontar nas nossas costas. (págs. 21-23) Mas gosto muito de ser avó. Gostei muito que o meu filho não tivesse tido só um. Ele, que foi criado numa família minúscula, tem muito o sentido de família e sempre disse: queria ter muitos filhos. Ter quatro filhos, hoje em dia, já é mais do que as famílias numerosas (que é a partir de três). De repente,

Interview with Alice Vieira, november, 2017 (full transcription)

See full interview [here](#).

"Alice Vieira, writer and journalist, 74 years old. It was at Liceu Filipa de Lencastre that I spent the best 7 years of my childhood. And if there's one thing I'm really proud of today, it's that today my classroom bears my name.

And it was like that, because it really was my home, it really was my family, those were my people. The lecturer who made a huge impression on me was David Mourão Ferreira. Because I had classes with him in my first year at university. I know that everything he taught in his subject, which was literature, is taught today in later years.

But back then, we would come from high school and find those subjects. And I often say that it was he who taught me to read. To decode a text, to find the beauty in a text, was extremely important to me.

My favourite subject, strange as it may seem, wasn't Portuguese, not really. I wasn't a bad Portuguese student, I was never a brilliant Portuguese student either. My favourite subject has always been History.

I loved History. I used to get good marks in this subject. I still love History to this day. I always got used to it. Since I had a very complicated childhood, maybe it made me happy.

Not wanting to have things, big things, but having small things every day. So there was always something that was important to me every day. There was always a smile, a sentence someone would say to me.

And that still happens today. I always did that with my children when they were little. At the end of each day, we'd calm down and say, "let's see what good has happened to us today".

The author who had the most impact on me was the Brazilian author Érico de Veríssimo. And there was a children's book by Veríssimo called *As Aventuras de Tibicuera*. When I read that, I'm sure I didn't study at all.

But I distinctly remember the first sentence, which I didn't even know what it was about. But I thought it sounded really well. And the sentence was: "*Nasci na taba...*" When Tibicuera started telling his story, he would say: "*Nasci na taba numa tribo tupinambá.*"

That sentence: "*Nasci na taba numa tribo tupinambá.*" And that's what Veríssimo did, he captured me through the sound of the words. And then I fully realised that you can tell a great story without having a great story to tell.



«And without saying a word,
he who took the text,
sent it to the competition
and I won the prize.»

One thing I never thought of in my life, ever, was being a writer. Never. It wasn't a profession one had.

Since I was a very small child, I always thought I would be the only thing I ever wanted. A journalist. As a child, I didn't even really know what a journalist was.

But I had an idea, or so I'd heard, that it was someone who was always out and about. Who would do interviews here, reports over there. It was someone who was never at home, and that's exactly what I wanted.

So I always said I wanted to be a journalist. Writing had never, ever crossed my mind.

Besides, the first book I wrote was *Rosa, Minha Irmã Rosa*. It wasn't supposed to be a book. It was a story I was writing for my children, to see if it would shut them up, because they were always complaining. Because I was never home, because I got home very late, because I was always writing for the newspaper, because I never wrote anything for them.

And I can hardly stand people complaining all the time. "Okay, let's sit down at a table and create a scene, the three of us". That's what *Rosa, Minha Irmã Rosa* was.

And by the end of my 20-day holiday, the book was ready. I handed it over to them and said, "here you have your story". When school started, they took the book, read it there and really enjoyed it. But then, it was my husband who saw that there was a prize that year, it wasn't even me.

That was 1979, which was the International Year of the Child. And there was a prize for the best text for the International Year of the Child. And without saying a word, he who took the text, sent it to the competition and I won the prize.

And that's it, I mean, my life has never been the same. What I'd really like is for people who read my books to be a little happier. That's all, I don't want them to learn much. I don't want to teach anyone anything. This is what I do.

I'd like people to read them with their eyes, hearts and open minds, and for them to become a little happier. I also think that today people look more at books than at people. I think it would very good. And if that's the message, there you go."

Alice Vieira's full bibliography

1979

Rosa, Minha Irmã Rosa

Illustration: Isabel Sabino | Lisbon, Editorial Caminho

1980

Lote 12, 2.º Frente

Illustration: Maria Keil | Lisbon, Editorial Caminho

1981

A Espada do Rei Afonso

Illustration: Teresa Dias Coelho | Lisbon, Editorial Caminho

1982

Chocolate à Chuva

Illustration: Teresa Dias Coelho | Lisbon, Editorial Caminho

1983

Este Rei Que Eu Escolhi

Illustration: Teresa Dias Coelho | Lisbon, Editorial Caminho

1984

***Graças e Desgraças da Corte
de El-Rei Tadinho – Monarca Iluminado
do Reino das Cem Janelas***

Illustration: Teresa Dias Coelho | Lisbon, Editorial Caminho

Viagem à Roda do Meu Nome

Illustration: Ivone Ralha | Lisbon, Editorial Caminho

1985

Águas de Verão

Illustration: Catarina Rebello | Lisbon, Editorial Caminho

1986

Flor de Mel

Illustration: Ivone Ralha | Lisbon, Editorial Caminho

1987

Paulina ao Piano

Illustration: Teresa Dias Coelho | Lisbon, Editorial Caminho

1988

Às Dez a Porta Fecha

Illustration: Pedro Cavalheiro | Lisbon, Editorial Caminho

A Lua não Está à Venda

Illustration: Constança Lucas | Lisbon, Editorial Caminho

As Mãos de Lam Seng

Illustration: Lok Tai Tong | Macau, Instituto Cultural de Macau

O Que Sabem os Pássaros

Illustration: Evelyn Poon | Macau, Instituto Cultural de Macau

As Árvores Que Ninguém Separa

Illustration: Evelyn Poon | Macau, Instituto Cultural de Macau

Um Estranho Barulho de Asas

Illustration: Tai Tong Lok | Macau, Instituto Cultural de Macau

O Templo da Promessa

Illustration: Lok Tai Tong | Macau, Instituto Cultural de Macau

Uma Voz do Fundo das Águas

Illustration: Evelyn Poon | Macau, Instituto Cultural de Macau

1990

Úrsula, a Maior

Illustration: José Ribeiro | Lisbon, Editorial Caminho

Os Olhos de Ana Marta

Illustration: Cristina Sampaio | Lisbon, Editorial Caminho

Macau: Da Lenda à História

Illustration: António Andrade | Macau, Instituto Cultural de Macau

1991

Corre, Corre Cabacinha

Illustration: José Miguel Ribeiro | Lisbon, Editorial Caminho

A Adivinha do Rei

Illustration: Siobhan Dodds | Lisbon, Editorial Caminho

Promontório da Lua

Illustration: Helena Caldas | Lisbon, Editorial Caminho

Um Ladrão Debaixo da Cama

Illustration: Vasco Colombo | Lisbon, Editorial Caminho

Fita, Pente e Espelho

Illustration: Manuela Bacelar | Lisbon, Editorial Caminho

Periquinho e Periquinha

Illustration: Carlos Marques | Lisbon, Editorial Caminho

1992

Leandro, Rei da Helíria

Illustration: Carlos Marques | Lisbon, Editorial Caminho

Maria das Silvas

Illustration: Paula Nery | Lisbon, Editorial Caminho

Desanda Cacete

Illustration: Carlos Jarnac | Lisbon, Editorial Caminho

Rato do Campo e Rato da Cidade

Illustration: Henrique Cayatte | Lisbon, Editorial Caminho

1993

Esta Lisboa

Illustration: António Pedro Ferreira | Lisbon, Editorial Caminho

As Três Fiandeiras

Illustration: Armanda Duarte | Lisbon, Editorial Caminho

A Bela Moura

Illustration: José Serrão | Lisbon, Editorial Caminho

1994

Eu Bem Vi Nascer o Sol – Antologia Portuguesa

Illustration: Catarina da Fonseca | Lisbon, Editorial Caminho

O Coelho Branquinho e a Formiga Rabiga

Illustration: João Tinoco | Lisbon, Editorial Caminho

Os Anéis do Diabo

Illustration: André Letria | Lisbon, Editorial Caminho

O Pássaro Verde

Illustration: Alain Corbel | Lisbon, Editorial Caminho

1995

Caderno de Agosto

Illustration: José Miguel Ribeiro | Lisbon, Editorial Caminho

1997

Se Perguntarem Por Mim, Digam Que Voei

Illustration: Catarina Fonseca | Lisbon, Editorial Caminho

Praias de Portugal

Illustration: Maurício de Abreu | Lisbon, Editorial Caminho

1998

O Gigante e as Três Irmãs

Illustration: Teresa Lima | Lisbon, Editorial Caminho

1999

Um Fio de Fumo nos Confins do Mar

Illustration: José Miguel Ribeiro | Lisbon, Editorial Caminho

Vinte e Cinco a Sete Vozes

Illustration: Filipe Abranches | Lisbon, Editorial Caminho

2001

Trisavó de Pistola à Cinta e Outras Histórias

Illustration: Geraldo Valério | Lisbon, Editorial Caminho

2002

Contos e Lendas de Macau

Illustration: Alain Corbel | Lisbon, Editorial Caminho

2 Histórias de Natal

Illustration: João Caetano | Lisbon, Editorial Caminho

2003

As Moedas de Ouro do Pinto Pintão

Illustration: Raffaello Bergonse | Lisbon, Editorial Caminho

Manhas e Patranhas, Ovos e Castanhas

Illustration: Gémeo Luís | Lisbon, Editorial Caminho

2005

Livro com Cheiro a Chocolate

Illustration: Daniela Gonçalves | Lisbon, Texto Editores

O Casamento da Minha Mãe

Illustration: Evelina Oliveira | Lisbon, Editorial Caminho

Os Novos Mistérios de Sintra

In collaboration with: José Fanha, José Jorge Letria, João Aguiar, Luísa Beltrão, Mário Zambujal e Rosa Lobato Faria
Alfragide, Oficina do Livro

Histórias e Canções em Quatro Estações

In collaboration with: Carlos Pinhão, Natércia Rocha e Ricardo Alberty | Lisbon, Lisboa Editora

2006

Pezinhos de Coentrada

Alfragide, Casa das Letras

O Código d'Avintes

In collaboration with: José Fanha, José Jorge Letria, João Aguiar, Luísa Beltrão, Mário Zambujal e Rosa Lobato Faria | Alfragide, Oficina do Livro

***A Machadinha e a Menina Tonta
O Cordão Dourado***

Illustration: Bela Silva | Lisbon, Editorial Caminho

João Grão de Milho

Rato do Campo e Rato da Cidade

Illustration: Danuta Wojciechwska | Lisbon, Editorial Caminho

Livro com Cheiro a Morango

Illustration: Carla Nazareth | Lisbon, Texto Editores

O Sapateiro O Pássaro Verde

Illustration: Pierre Pratt | Lisbon, Editorial Caminho

2007

Dois Corpos Tombando na Água

Lisbon, Editorial Caminho

O Filho do Demónio

A Adivinha do Rei

Illustration: Daniel Silvestre da Silva | Lisbon, Editorial Caminho

Eça Agora – Os Herdeiros dos Maias

(With other authors) | Alfragide, Oficina do Livro

A Que Sabe Esta História?

Illustration: Carla Nazareth | Alfragide, Oficina do Livro

Livro com Cheiro a Baunilha

Illustration: Afonso Cruz | Lisbon, Texto Editores

2008

O Meu Primeiro Álbum de Poesia

Illustration: Danuta Wojciechwska | Lisbon
Publicações Dom Quixote

***A Vida nas Palavras de Inês Tavares
ou Diário de Quem só Quer a Paz no
Mundo e o Brad Pitt***

Lisbon, Editorial Caminho

***Se Houvesse Limão - O Coelho
Branquinho e a Formiga Rabiga***

Illustration: Mónica Cid | Lisbon, Editorial Caminho

Livro com Cheiro a Caramelo

Illustration: Sandra Serra | Lisbon, Texto Editores

A Charada da Bicharada

Illustration: Madalena Matoso | Lisbon, Texto Editores

2009

Tejo

Illustration: Neni Glock | Lisbon, Editorial Caminho

***O Menino da Lua - Corre, Corre
Cabacinha***

Illustration: Maria João Lopes | Lisbon, Editorial Caminho

O Que Dói às Aves

Lisbon, Editorial Caminho

Contos de Grimm para Meninos Valentes

Illustration: Carla Nazareth | Lisbon, Editorial Caminho

Treze Gotas ao Deitar

(With other authors) | Lisbon, Editorial Caminho

Livro com Cheiro a Canela

Illustration: Raquel Pinheiro | Lisbon, Texto Editores

***Rimas Perfeitas,
Imperfeitas e Mais-Que-Perfeitas***

Illustration: Afonso Cruz | Lisbon, Texto Editores

2010

A Arca do Tesouro

Illustration: João Fazenda | Lisbon, Editorial Caminho

***Chocolate - Histórias de Ler
e Chorar por Mais***

(With other authors) | Alfragide, Casa das Letras

Meia Hora para Mudar a Minha Vida

Lisbon, Editorial Caminho

***Contos de Andersen
para Crianças sem Medo***

Illustration: Carla Nazareth | Alfragide, Oficina do Livro

Livro com Cheiro a Banana

Illustration: Liliana Lourenço | Lisbon, Texto Editores

***A Verdadeira História do Doutor Grilo
Periquinho e Periquinha***

Illustration: José Miguel Ribeiro | Lisbon, Editorial Caminho

2011

Picante – Histórias Que Ardem na Boca

(With other authors) | Alfragide, Casa das Letras

O Que Se Leva Desta Vida

Alfragide, Casa das Letras

***O Livro da Avó Alice - Histórias e
Memórias para Todas as Avós do Mundo***

Lisbon, Lua de Papel

Os Profetas

Lisbon, Editorial Caminho

***Contos de Perrault para Crianças
Aventureiras***

Illustration: Carla Nazareth | Alfragide, Oficina do Livro

2012

Histórias da Bíblia para Ler e Pensar

Illustration: Carla Nazareth | Alfragide, Oficina do Livro

Expressões com História

Illustration: Ricardo Cabral, Lisbon, Texto Editores

2013

A Misteriosa Mulher da Ópera

(With other authors) | Alfragide, Casa das Letras

Contos das Mil e Uma Noites

Illustration: Carla Nazareth | Alfragide, Oficina do Livro

O Mundo de Enid Blyton

Lisbon, Texto Editores

2014

A Velha Caixa, A Bela Moura

Illustration: João Fazenda | Lisbon, Editorial Caminho

Os Armários da Noite

Lisbon, Editorial Caminho

2016

***Diário de Um Adolescente
na Lisboa de 1910***

Illustration: Patrícia Furtado | Lisboa, Texto Editores

2017

***Só Duas Coisas Que, Entre Tantas,
Me Afligiram – Pequenas Memórias***

Alfragide, Casa das Letras

2018

Olha-Me Como Quem Chove

Lisbon, Publicações Dom Quixote

***A Sopa da Pedra - Um Ladrão
Debaixo da Cama***

Illustration: Vanda Romão | Lisbon, Editorial Caminho

2019

Lindo, Lindíssimo

Illustration: Célia Fernandes | Lisbon, Texto Editora

***O Menino da Lua - Corre, Corre,
Cabacinha***

Illustration: Maria João Lopes | Lisbon, Editorial Caminho

2021

O Anjo com Barbas

Illustration: Patrícia Furtado | Lisbon, Editorial Caminho

***Diário de Uma Avó e de Um Neto
Confinados em Casa***

Alfragide, Casa das Letras

2023

***Padre António Vieira.
A Palavra e o Mundo***

Illustration: Tiago Albuquerque | Lisbon,
INCM – Imprensa Nacional Casa da Moeda

Pó de Arroz e Janelinha

Vila Nova de Famalicão, Editorial Novembro

2024

Viagem às Memórias de Portugal

Lisbon, Editorial Caminho

Visit the author's complete work [here](#).

Secondary sources

The Secondary Sources shows the interest aroused by the author's work among researchers, mediators, teachers and promoters of children's literature. Theses, dissertations, articles, thematic works are relevant contents in different formats, which mark the prominence of her creations.

In the case of Alice Vieira, the dates of acquisition by libraries reveal a persistent interest in her work, from older titles (1980s) to more recent ones.

Below is a list of the author's passive bibliography:

BARRETO, António Garcia (2002). *Dicionário de Literatura Infantil Portuguesa*, 1st edition, Porto: Campo das Letras.

BRITES, Andreia (2024). *Alice Vieira Não Vale a Pena Explicar Tudo*, 1st edition, Lisbon: Pato Lógico.

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GOMES, José António (1997). *Para uma História da Literatura Portuguesa para a Infância e a Juventude*, 1st edition, Lisbon: Instituto Português do Livro e das Bibliotecas.

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MAIA, João (1980). "Rosa, minha irmã Rosa" (review) (26/02/80) - available [here](#) (accessed on 20/02/10).

PEREIRA, Sara Marques (2002). *Memórias da Escola Primária Portuguesa*, 1st edition, Lisbon: Livros Horizonte

RAMOS, Ana Margarida (2009). "Alice Vieira – Trinta anos de livros e leituras" in *JL - Jornal de Letras, Artes e Ideias*, 1015, 26th of August to 8th of September, p. 12 (also available [here](#)).

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ROCHA, Natércia (2001). *Breve História da Literatura para Crianças em Portugal - new edition updated to the year 2000*, 2nd edition, Lisbon: Caminho - available [here](#).

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Sights from the South - Portuguese Literature 2 (2002). 1st edition, Lisbon: Instituto Português do Livro e das Bibliotecas.

SILVA, M. Madalena Teixeira da. "As Avós e A Vida nas Palavras de Inês Tavares de Alice Vieira / Grandmothers and Life in the Words of Inês Tavares by Alice Vieira" in Neira Rodriguez, Marta, Roig Rechou, Blanca-Ana, Soto López, Isabel (coord). *Imaxes Nenez-Vellez na LIX*, Vigo, Spain: Edicións Xerais de Galicia, pp. 521-528.

SILVA, M. Madalena Teixeira da (2015) "A maturidade da escrita em *Rosa, Minha Irmã Rosa* de Alice Vieira/ The maturity of writing in *Rosa, My Sister Rosa* by Alice Vieira". In *Retorno aos clássicos. Obras imprescindíveis da narrativa infantil e xuvenil*, Vigo, Spain: Edicions Xerais da Galicia, pp. 309-404.

SILVA, Sara Reis da (2010). "Coisas que não ficam iguais quando saem dos livros para a nossa vida: a propósito de *Rosa, Minha Irmã Rosa*, de Alice Vieira" in *Solta Palavra* (Bulletin of the Centro de Recursos e Investigação sobre Literatura para a Infância e Juventude) (monographic issue on Alice Vieira), May 2010, pp. 5-10.

SILVA, Sara Reis da, RAMOS, Ana Margarida & GOMES, José António (2012). "Meia Hora para Mudar a Minha Vida, de Alice Vieira: narrativa juvenil, ficcionalização de dramas afectivos e crítica social" in ROIG RECHOU, Blanca-Ana, SOTO LÓPEZ, Isabel & NEIRA RODRÍGUEZ, Marta (coord.). *A Narrativa Xuvenil a Debate* (2000-2011). Vigo: Xerais, pp. 271-279.

SILVA, Sara Reis da (2013). "Representações da família nos *Contos de Grimm para Meninos Valentes*, de Alice Vieira" in RAMOS, Ana Margarida & FERREIRA, Carmen Boo (ed.). *La familia en la Literatura Infantil y Juvenil / A Família na Literatura Infantil e Juvenil*. Vigo/Braga: ANILIJ/CIEC (IE-UM).

SILVA, Sara Reis da & RIBEIRO, João Manuel (coord.) (2016). *Estes livros que nós escolhemos: contributos para a leitura da obra infantil e juvenil de Alice Vieira*. Collec. "Vozes e Rostos da Literatura Infantojuvenil Portuguesa/6", Porto: Tropelias & Companhia.

SILVA, Sara Reis da (2016). "Para Leitores Aventureiros e Valentes: Alice Vieira entre Perrault e Grimm" in SILVA, Sara Reis da & RIBEIRO, João Manuel (2016) (coord.). *Estes livros que nós escolhemos: contributos para a leitura da obra infantil e juvenil de Alice Vieira*. Collec. "Vozes e Rostos da Literatura Infantil e Juvenil Portuguesa/6", Porto: Tropelias & Companhia, pp. 61-75.

SILVA, Sara Reis da (2023). "O Casamento da Minha Mãe, de Alice Vieira: ficção sentida de um eu feminino que (sobre)vive" in NEIRA RODRÍGUEZ, Marta, ROIG RECHOU, Blanca-Ana & SOTO LÓPEZ, Isabel (coord.). *Nenas Transgresoras na LIX*. Vigo: LIJMI: Xerais, pp. 389-397.

Final data

We end this report with a news item revealing that Alice Vieira's first text was published when she was just 15 years old, in *Juvenil*, the youth edition of *Diário de Lisboa*.

Mário Castrim, journalist and critic, recognised Alice Vieira's talent in her early days, saying that

"her narrative ability and literary sensitivity were already evident".

"The fact is: Alice Vieira was only 15 when she became "friend" no. 963 of the weekly publication *Diário de Lisboa*. *Juvenil* was born a year earlier, in 1957, coordinated by Mário Castrim, Augusto Costa Dias and Manuel Salgueiros, and featured the famous illustrations by António Fernando dos Santos, better known as Tóssan.

It was aimed at young people between the ages of 13 and 18 and it featured various sections, but its main attraction was to give these readers, known as "friends", the chance to publish their work. A kind of blog, ahead of its time, opening up the media to a layer that had no place to exist.

The first text published by Alice Vassalo Pereira - that's how she used to sign her texts - was published in the issue dated July 11th, 1959. It was called *Naquele Beco Triste* [free translation: *In That Sad Alley*] and told the story of a girl who dreams "without embarrassment" and who carries the "hope of a better future" in her eyes. But not all her texts had the same fate."



«What I'd really like is for people who read
my books to be a little happier»

In line with the words of Alice Vieira, we hope that the judges
who now know the work of this marvellous writer can feel happier too.