



**A PACKAGE FOR LULU** **DUCK LAKE STORY: GUJI-GUJI**  
**DANCING IS TO MAKE MOVEMENTS** **THE ONE-SIDED ILLUSTRATOR**  
**WHERE WILL I BE TOMORROW?** **THE WALL WAR**  
**THE FALLEN FRUIT** **THE MAGICAL WHITE DRINKS**  
**DOGS AND ME** **THE STRONG MAN ON THE LEFT SIDE OF THE MOUNTAIN**  
**THREE ORANGE DOTS** **AN IDEAL CANTEEN**  
**THE EVOLUTION OF DAILY NECESSITIES** **THE MICE'S TREASURE TROVE**  
**GONG FU SCHOOL: INSECTS**

**TAIWAN**

**BOOKS FROM TAIWAN**

BOOKS FROM TAIWAN

Children's Books II 2024

**CHILDREN'S BOOKS**

**BOOKS FROM TAIWAN**

**2024**

**ABOUT THE MINISTRY OF CULTURE**

The Ministry of Culture of Taiwan (Republic of China) was established on May 20, 2012. As a member of the Executive Yuan, the Ministry oversees and cultivates Taiwan's soft power in the areas of arts and humanities, community development, crafts industry, cultural exchanges, international cultural participation, heritage, literature and publishing, living aesthetics, TV, cinema, and pop music. The logo of the Ministry is an indigo dyed morning glory. The indigenous flower symbolizes a trumpet heralding the coming of a new renaissance, in which cultural resources and aesthetics permeate all corners of the nation. The morning glory also represents the grassroots tenacity of Taiwan's diverse culture, a yearning for the positivity, simplicity, and warmth of earlier days, and a return to collective roots and values.

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CHILDREN'S

BOOKS

**BOOKS  
FROM  
TAIWAN**


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## Foreword

Taiwan is a beautiful island in the Pacific Ocean, a place where citizens cherish freedom of expression. Our country is rich in diverse, creative forms. From work to technology and even our philosophy of life, imagination plays a central role in how we live. We take particular pride in our children's authors and illustrators, whose empathy, sensitivity, and imagination are nurtured by a free and democratic society.

In recent years, Taiwanese picture book creators have excelled at the Bologna Illustration Exhibition and the Ragazzi Awards, achieving significant success in rights sales across various regions. In this year's recommended children's booklets, you'll find many creators who stand out for their distinctive artistic styles and

original themes. Whether you're newly exploring or already familiar with Asian works, I hope the content of this booklet offers valuable insights.

It's an honor to share these works with you. Surrounded on all sides by the sea, Taiwanese people have a deep desire to connect with the world. We're grateful that you are reading our books and joining us in this journey. We hope that the diverse styles and passions of these artists offer you a glimpse into the openness and expansiveness of life in Taiwan.



Rex How, Managing Director  
Books from Taiwan

Are these books really for children? A book about art appreciation and the use of negative space; a high-concept design that uses cut-outs to depict dance; a story about the loss of a beloved dog. In Taiwan, we wholeheartedly believe they are.

When we read these stories—stories that trust in a child's supple, sympathetic mind—we are reminded of E.B. White's words: "Anyone who writes down to children is simply wasting his time. You have to write up, not down. Children are demanding. They are the most attentive, curious, eager, observant, sensitive, quick, and generally congenial readers on earth."

In the wholly original *Dancing Is To Make Many Movements*, a paper-cutting artist creates figures that inspire children to mimic movements—whether it's spreading their arms like butterfly wings or moon-walking. In *The One-Sided Illustrator*, a dreamy painter's deliberate

decision to leave a painting half-finished baffles adults but delights children. Meanwhile, *Dogs and Me* explores the deep connection between a child and her dogs, not shying away from the grief that comes with losing a best friend.

Allegorical stories also invite young readers to engage in meaning-making. In *The Wall War*, two kids, both eager to use the same wall as their canvas, refuse to share it. How will they resolve their conflict? In *The Magical White Drinks*, libraries have vanished because kids no longer want to read; instead, they consume stories through drinks bought from vending machines. In *Three Orange Dots*, a child who dislikes being followed by dots tries to make them disappear, and in *The Fallen Fruit*, a piece of fruit's journey invites readers to reflect on time, departure, and the life cycle.

Other books help children think about who they want to become. Celebrating the joy of anticipation, *Where Will I Be*

*Tomorrow?* inverts the typical bedtime story, narrating a child who falls asleep imagining all the exciting places he will visit. *The Strongman on the Left Side of the Mountain* tells the story of a gorilla who comes up with comical excuses to avoid a difficult task. In *Guji Guji*, a crocodile raised by a family of ducks must choose to defend his duck family when he chances upon a group of scheming crocodiles.

Finally, *A Package for Lulu* tells the story of friendship through a series of letters and packages exchanged between two friends. The tale unfolds with warmth, as readers follow their ongoing connection. *An Ideal Canteen* tells a charming story of a kangaroo chef who loves to prepare meals for his fellow animals.

For middle-grade readers, three books stand out. *Evolution of Daily Necessities* is perfect for children who love nonfiction and quirky facts, offering bite-sized stories about the origins of everyday

objects—from chopsticks (which weren't originally used for eating!) to high-heels (which were first worn by men). In *Mice's Treasure Trove*, readers will delight in how mice have created a magical museum from human discards. Lastly, *Gong Fu* captivates with stories about kids attending martial arts school, exploring the fascinating world of martial arts—an endless source of interest for children (and adults alike).

Thank you so much for taking an interest in our books.



Michelle Kuo, Editor-in-chief  
Books from Taiwan



# A Package for Lulu

寄給露露的包裹

**Author:** Yujie Wu **Illustrator:** Yujie Wu **Publisher:** Diancan Art and Collection Ltd.

**Date:** 11/2023 **Right's contacts:** bft.children.comics@moc.gov.tw

40 pages | 20 x 25 cm **Volume:** 1

**BFT2.0 Translator:** Helen Wang

Dear Lulu,

*It's been a long time. Last summer, you lent me a storybook. I've read it so many times. I don't know when we'll see each other again, so I've sent it back to you in a package.*

*A Package for Lulu unfolds as a series of letters, capturing the friendship between two little girls. Though separated by distance, they continue to stay in touch. Along with the package sent to Lulu, however, comes an unexpected surprise that has fallen from the sky...*

*Through vivid recollections of shared memories—favorite cookie flavors, summer adventures, and the clothes they wore—this heartwarming story emphasizes the lasting imprint of friendship. This warm, light-hearted picture book captures the joy of sending and receiving packages while celebrating the rekindling of a bond that spans across the globe.*



## Yujie Wu

Yujie Wu aims to infuse his picture books with the warmth of the sun and the gentleness of the moon, crafting each as a letter to children. Having lived in Australia and Shanghai with his family, he has embraced life in different parts of the world. His work *The Little House Ubi* won First Prize in the Hsin-Yi Children's Literature Award for Picture Book Creation and was selected for the Long List of the 2022 Bologna Illustrators Exhibition.

# A Joyous Journey for Everyone: *A Package for Lulu*

by Yuqing Wang  
(originally published on ARTouch.com)

It's difficult for children's book writers to create a story that resonates with both kids and adults, but *A Package for Lulu* does just that. Cards and gifts have always sparked joy for people of all ages, and this book's theme touches on the universal happiness found in sharing thoughtful gestures. In an age where online messaging and shopping are the norm, the story of personally writing a letter and selecting a gift to send to a distant friend feels especially meaningful.

What's truly remarkable about *A Package for Lulu* is the depth of its narrative layers. The story unfolds as a series of letters between two young friends, recalling past memories and

current emotions. Simultaneously, the illustrations depict the real-time journey of the package, weaving together different time periods and spaces. This interplay between text and visuals enhances the reading experience, offering rich, multidimensional storytelling.

Adding to this is the inclusion of a "storybook" within the narrative—a gift that adds a meta layer of reality, expanding the story's sense of adventure. This "book within a book" brings unexpected depth to the seemingly lighthearted tale.

Despite its rich storytelling layers, the book remains approachable and child-friendly, allowing kids to easily engage

with the narrative. The expressions of the characters, the changing appearances of people and animals throughout the journey, and the author's careful attention to detail enrich the story. These elements make it feel lively and dynamic, keeping young readers engaged.

Through bright, refreshing colors and a smooth, flowing narrative, children can feel Taotao's emotions as she writes the letter and sends the package. Upon receiving the "surprise gift," her friend responds with delight and appreciation.

Many picture books may seem visually appealing, but their stories are often distant, making it hard for children to fully immerse themselves. Without complex,

heavy topics or a shred of didacticism, *A Package for Lulu* will bring happiness to young readers.

*Yuqing Wang holds a doctorate in children's literature. He writes children's books as well as reviews and guided reading. He has written reviews and reports for National New Book Information Monthly. Among his awards are the Chiu Ko Annual Fairy Tale Award, Chiu Ko Modern Children's Literature Award, Mandarin Daily News Mudi Award, Ministry of Education Literary Creation Award, and the National Culture and Arts Foundation's Art Review Taiwan Criticism Award.*

*Kitty's Magical Journey* was so much fun!  
I never thought that a cat could travel everywhere by itself.





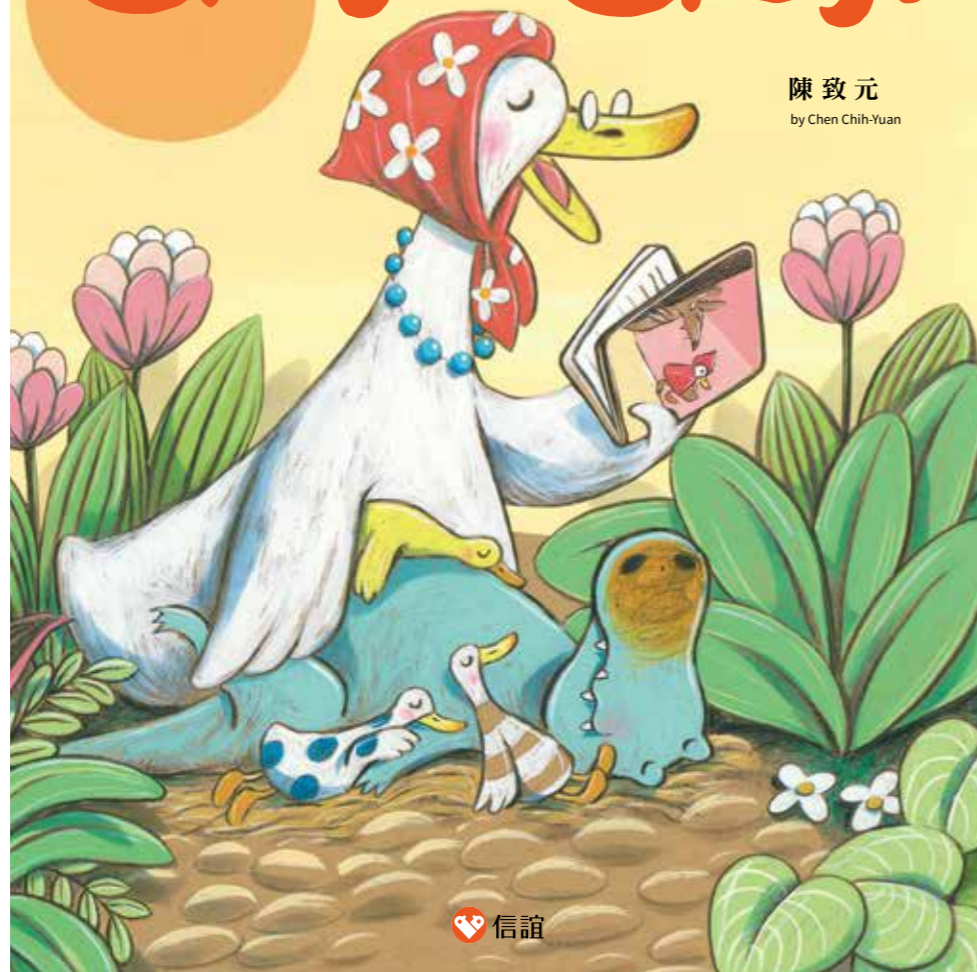


I hope that I too can go travelling one day,  
and visit you.



I remember you said my mum made the best biscuits in the world!  
I'm sure you must miss that delicious taste  
So I asked her to make some extra ones I could send to you.

## Guji-Guji

陳致元  
by Chen Chih-Yuan

# Duck Lake Story: Guji-Guji

鴨子湖故事：Guji-Guji

Author: Chen Chih-Yuan | Illustrator: Chen Chih-Yuan | Publisher: Hsin Yi

Date: 11/2021 | Right's contacts: bft.children.comics@moc.gov.tw

48 pages | 24.5 x 30 cm | Volume: 3

Rights sold: Korean

Awards: 2003 The 44th Good Books Everyone Reads Award, Best Children's and Youth Book Award

BFT2.0 Translator: Michelle Kuo

Guji Guji is a crocodile raised by a family of ducks, and he believes he is one of them. One day, he encounters three crocodiles who reveal that he's actually one of them and ask for his help in trapping the ducks. Guji Guji is then faced with a difficult decision: Who is he, what is he, and what truly matters?



## Chen Chih-Yuan

Born in 1975, Chen Chih-Yuan has had a passion for drawing since childhood. His works have become bestsellers in numerous countries and earned a wide range of prestigious awards both internationally and domestically. His accolades include the Peter Pan Prize from Sweden, Best Children's Book of the Year from the National Teachers Association and Publishers Weekly in the United States, Annual Selected Books by the Japan Library Association, the Bologna Prize in Italy, the Feng Zikai Award, the Best Illustration Award from the Golden Tripod Awards, the Gold Award from the Golden Butterfly Awards, and First Prize from the Yushan Children's Literature Award.

Chen's notable works include *Guji Guji*, *The Little Fish*, *Little Pigs Be Good*, *Baldy Chicken*, *City Little Heroes*, *A Day with No Presents*, *Daddy Bear Works in Another City*, *Adi and Julie*, and *The Very Slow Snail*. His book *Guji Guji*, first published in 2003, has been licensed in 14 countries and adapted into a stage play, performed in New Zealand, Sweden, and Spain. His work has been listed in the Top 10 of The New York Times Best-Selling Children's Books, recommended as a top Christmas gift by CNN, and praised by National Public Radio (NPR). It has also ranked in the Top 10 of South Korea's Annual Children's Book Bestsellers. In addition, Chen received Honorable Mention in the 15th Hsin-Yi Children's Literature Award for Picture Book Creation.

# Born a Crocodile and Raised by Ducks: *Guji Guji* is a Delight to Behold

by Michelle Kuo

When an egg rolls into a duck's nest, it hatches into a greenish-blue creature that looks nothing like the other three ducklings. But Mother Duck is delighted—her fourth and final egg has finally hatched. She raises this little one as her own, naming him Guji Guji after the funny sound he made from inside the egg. Every night before bed, she tells her four ducklings, “No matter what you look like, you're all my babies.”

One day, while playing at a lake, Guji Guji encounters three animals that closely resemble him—crocodiles. Grinning, they show off their fangs and taunt, “Look! What a silly crocodile. He's learning how to walk like a delicious duck!”

Guji Guji responds, “I'm not a crocodile. I'm a duck.” The crocodiles laugh and

invite him to join their plan to eat all the ducks—Guji Guji's family. “Why should I listen to you?” asks Guji Guji.

The crocodiles reply simply: “Because we are all crocodiles and should help each other.”

The philosophy proposed by the crocodiles—that one is born into an identity, and that identity dictates one's actions—lies at the heart of this book. To be sure, this idea isn't necessarily wrong; forms of group identity, from religious to political, can and often do serve to motivate us. But the point is that each person (or here, an anthropomorphic crocodile-duck) should have the autonomy to define what their identity contains. This process of choosing who we become—and whom we wish to

defend or help—is central to developing our individuality and moral conscience. It deserves reflection, solitude, and consideration.

So Guji Guji goes to a lake and literally looks at his reflection. He makes faces into the water. He thinks. Guji Guji ceases claiming he's fully a duck, but he also refuses to embrace the logic of the crocodiles.

Instead, he invents a new identity—a croco-duck—and makes a decision: he will rescue the family he loves and reject those whose actions are contrary to his values. It's marvelous to see such complex concepts explored in such a concrete way.

*Every night before bed, Mother Duck says to her four ducklings, “No matter what you look like, you're all my babies.”*

Of course, at the end of the story, Guji Guji saves the day—but not without the help of his siblings. This beautiful book is joyfully and colorfully illustrated. Created by Chen Chih-Yuan, one of Taiwan's most celebrated artists, it is an imaginative tale that will resonate with readers of all ages and backgrounds, making it an instant classic.

*Michelle Kuo is the editor-in-chief of Books from Taiwan and the author of Reading with Patrick.*



The three crocodiles laughed wickedly.

“We know you live with a bunch of delicious fat ducks.

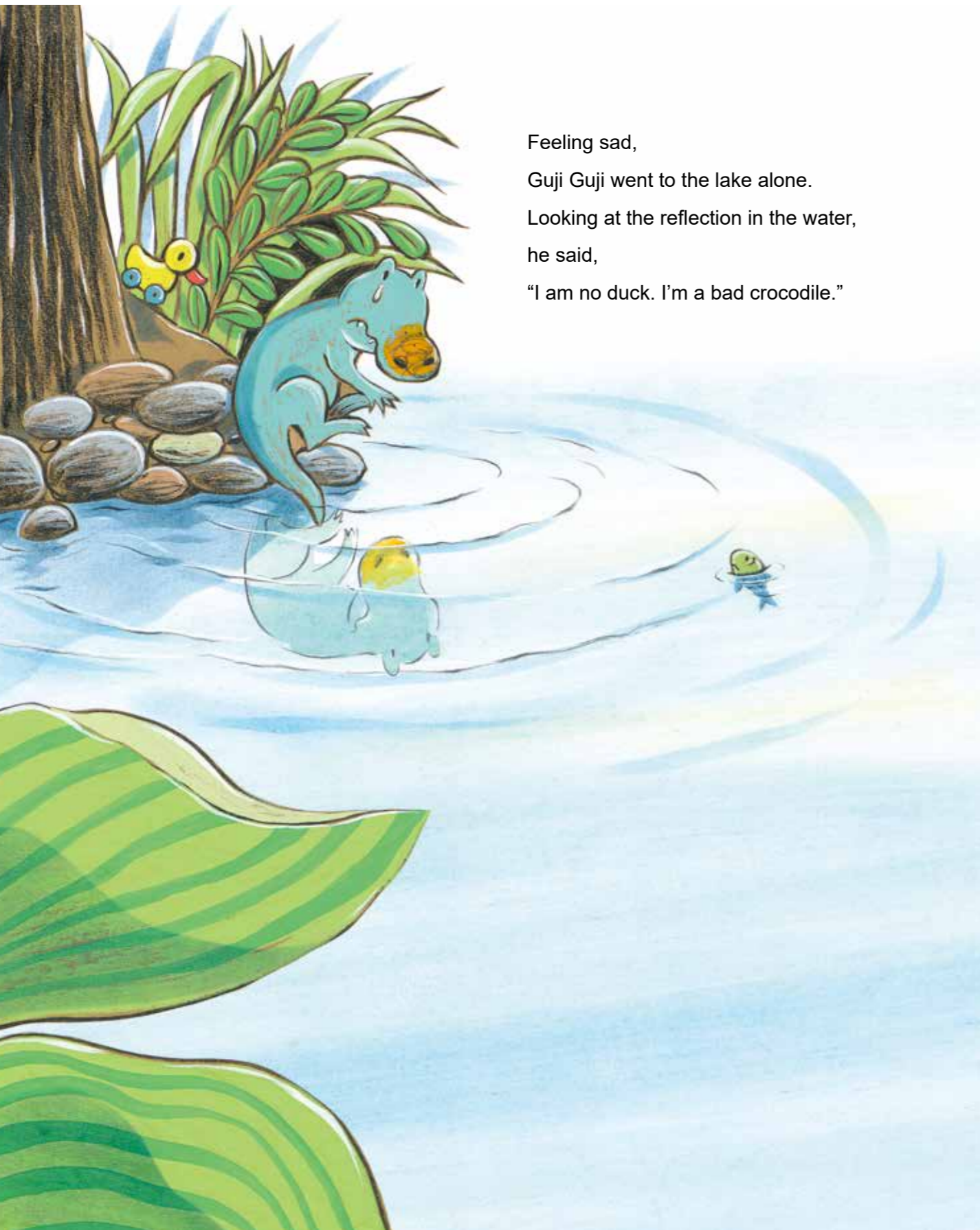
Tomorrow, bring them to the slide.

We’ll wait below with our mouths wide open.”

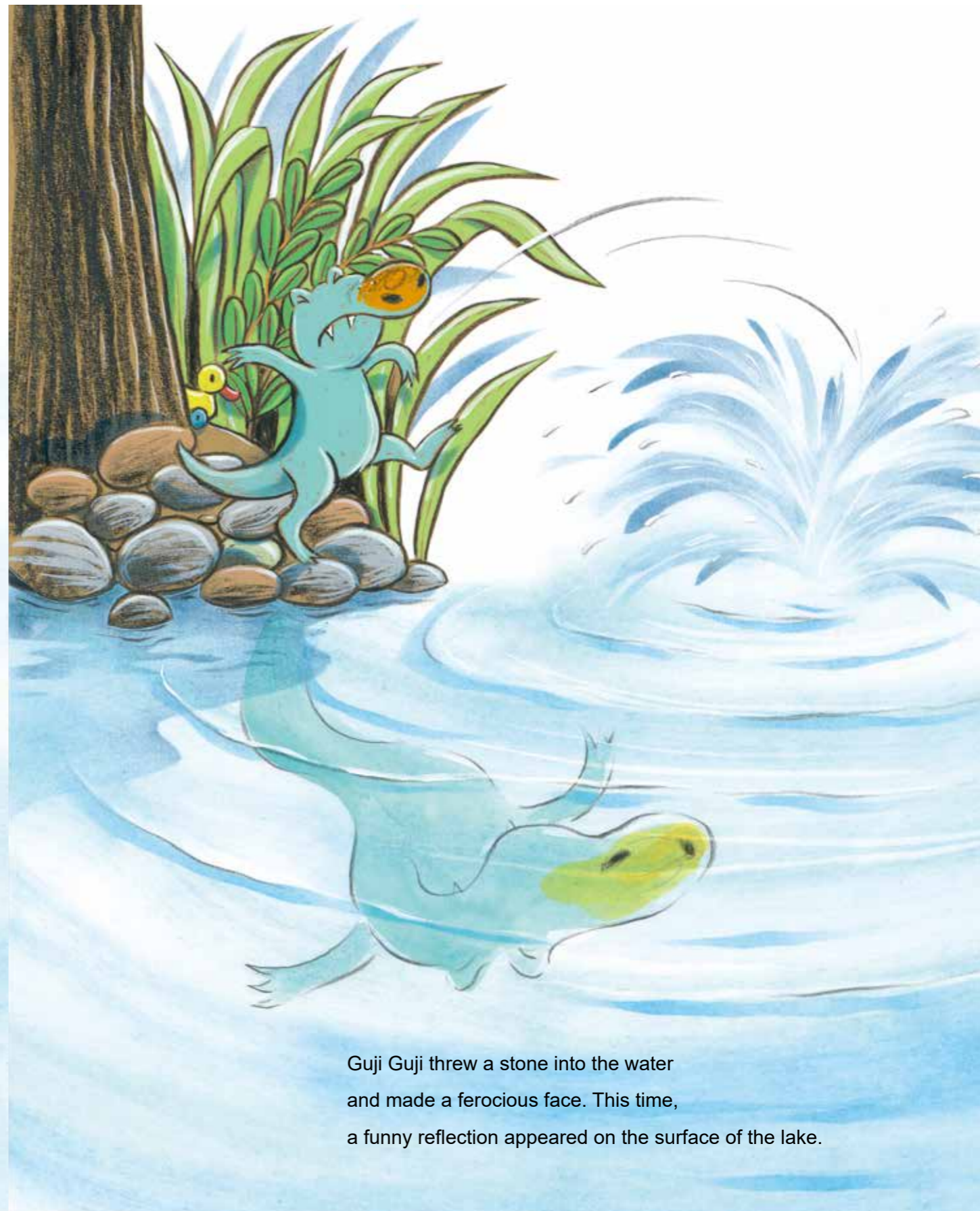
Guji Guji asked, “Why should I listen to you?”

“Because we are all crocodiles and should help each other.”

After saying that, the three bad crocodiles disappeared into the grass.



Feeling sad,  
Guji Guji went to the lake alone.  
Looking at the reflection in the water,  
he said,  
“I am no duck. I’m a bad crocodile.”



Guji Guji threw a stone into the water  
and made a ferocious face. This time,  
a funny reflection appeared on the surface of the lake.



Looking at his reflection on the lake,  
Guji Guji laughed. He said,  
"I am neither crocodile nor duck.  
I am a crocodile duck."



# Dancing Is To Make Movements

跳舞就是做很多動作

**Author:** Jui-Che Wu and Chen-Yin Kao **Illustrator:** Jui-Che Wu **Publisher:** SiLoo Story

**Date:** 2/2024 **Right's contacts:** bft.children.comics@moc.gov.tw

52 pages | 35 x 25 cm **Volume:** 1

**Award:** 2022 The 46th Golden Tripod Awards, Picture Book Category

**BFT2.0 Translator:** Michelle Kuo

This inventive and original picture book captures the pure joy and creativity of dance. From spreading their arms like butterfly wings to moon-walking, children will be inspired to mimic the movements depicted on the page. The book also features music composed by a clarinetist, encouraging children to sing or play along with an instrument as they imitate the dance steps.



**Text/Illustration/Concept** **Jui-Che Wu**

Jui-Che Wu graduated from the Royal College of Art in Visual Communication. He creates artwork with scissors, occasionally writes, and also works in visual design. His works have been selected for the Bologna Illustration Exhibition and the Illustrarte Biennial in Portugal. His published works include *A Grasshopper's Hops*, *A Horse*, *A Boat and An Apple Tree*, and *Le Défilé*.



**Music** **Chen-Yin Kao**

Chen-Yin Kao holds a Master's degree in Music from Indiana University, USA. He is a clarinetist with the Tong Ming Clarinet Ensemble, Wang Yu-Jun and the Time Band, and the Spring Noodle Band. His albums have won Golden Melody Awards and Golden Indie Music Awards. Recently, he has ventured into arranging, composing, and modern music creation, and released the adapted album *After Reading*.



# In *Dancing is to Make Movements*, Paper-Cutting Artist Brings a Three-Dimensional Art Form to Life in a Printed Book

by Rex How

How can dance, an art form that exists only in a three-dimensional world, be brought to life in a two-dimensional printed book? Or rather, how can we capture the vitality of dance on the flat pages of a book? Paper-cutting artist Jui-Che Wu provides the answer in his book *Dancing Is To Make Movements*. He first opens the reader's imagination with words, offering a glimpse into the essence of dance:

*Dancing is to jump.  
Dancing is to make movement.  
Dancing is like falling.  
It's like opening the palm of your hand to touch your toes.*

*Dancing is like folding clothes.  
Dancing is shyness, dancing is "One—two—three—"  
Dancing is like a bat sleeping.  
Dancing is like a butterfly spreading its wings.  
Dancing is like playing soccer.  
It's like directing traffic.*

Jui-Che Wu opens a second dimension of imagination through his illustrations by designing a stage-like setting. Using a paper puppet he created, he takes on the role of a "choreographer." He arranges the puppet in various poses, capturing its movements by photocopying each scene. As a result, we witness the stage

curtains rise with the puppet quietly poised, ready to perform. As the story unfolds, the puppet begins to dance freely, exhibiting movements both humanly possible and

beyond, perfectly synchronized with the descriptive text. These movements are light, gentle, whimsical, metaphorical, and vibrant—motions that resonate with all of us.

The book also introduces a third dimension that lets the imagination run wild. Alongside each dancing or still image, there are musical scores that can be played on a recorder, or symbols indicating clapping sounds. This

*Dancing is like falling.  
It's like opening the palm of your hand to touch your toes.  
Dancing is like folding clothes.  
Dancing is shyness, dancing is "One—two—three—"*

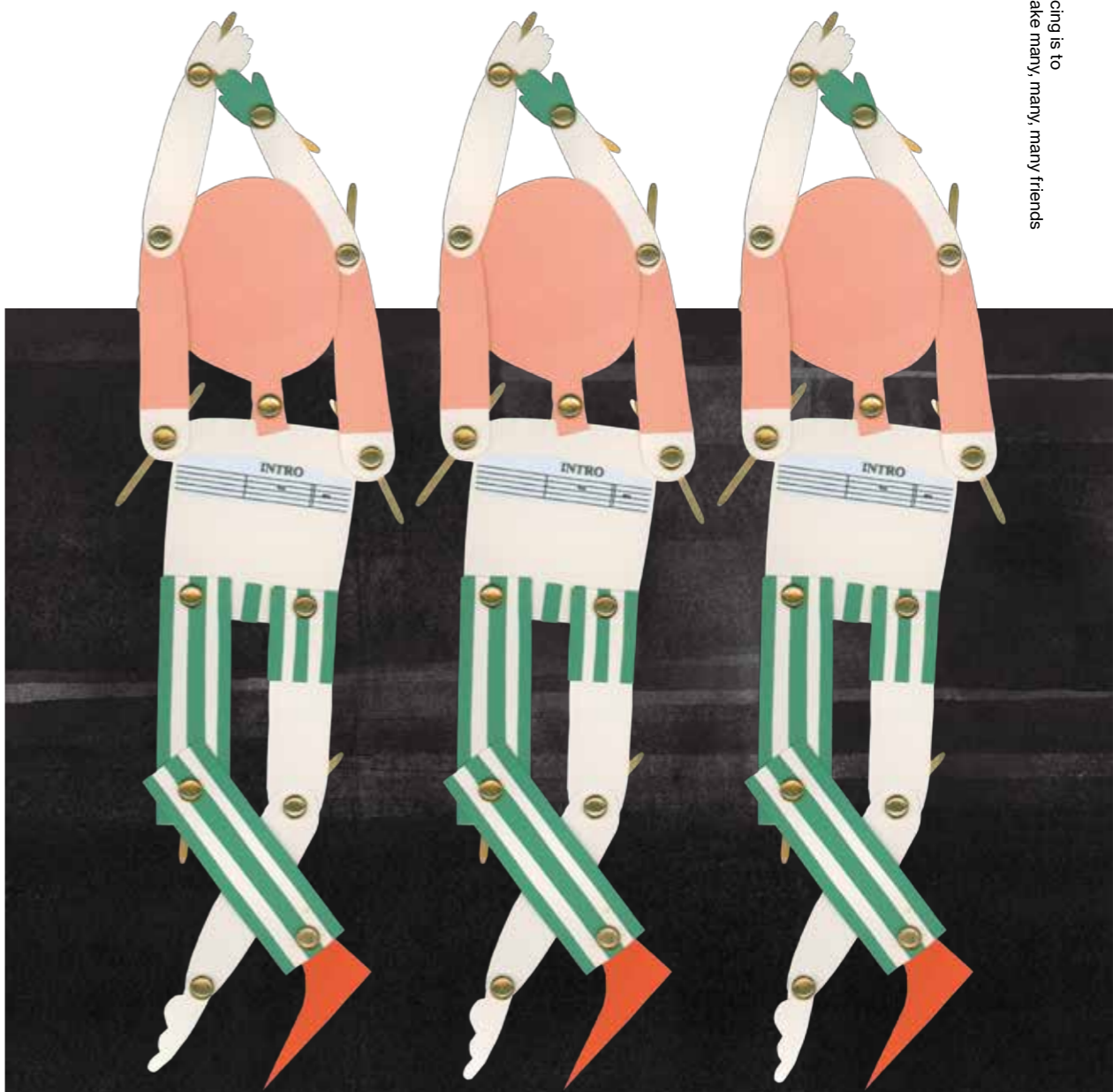
transforms the book into not only a visual journey of dance, but an auditory one as well, with musical compositions by Chen-Yin Kao.

Jui-Che Wu describes himself as someone who "draws with scissors, occasionally writes, and also engages in visual design." With this book he has created a brilliant and imaginative experiment.

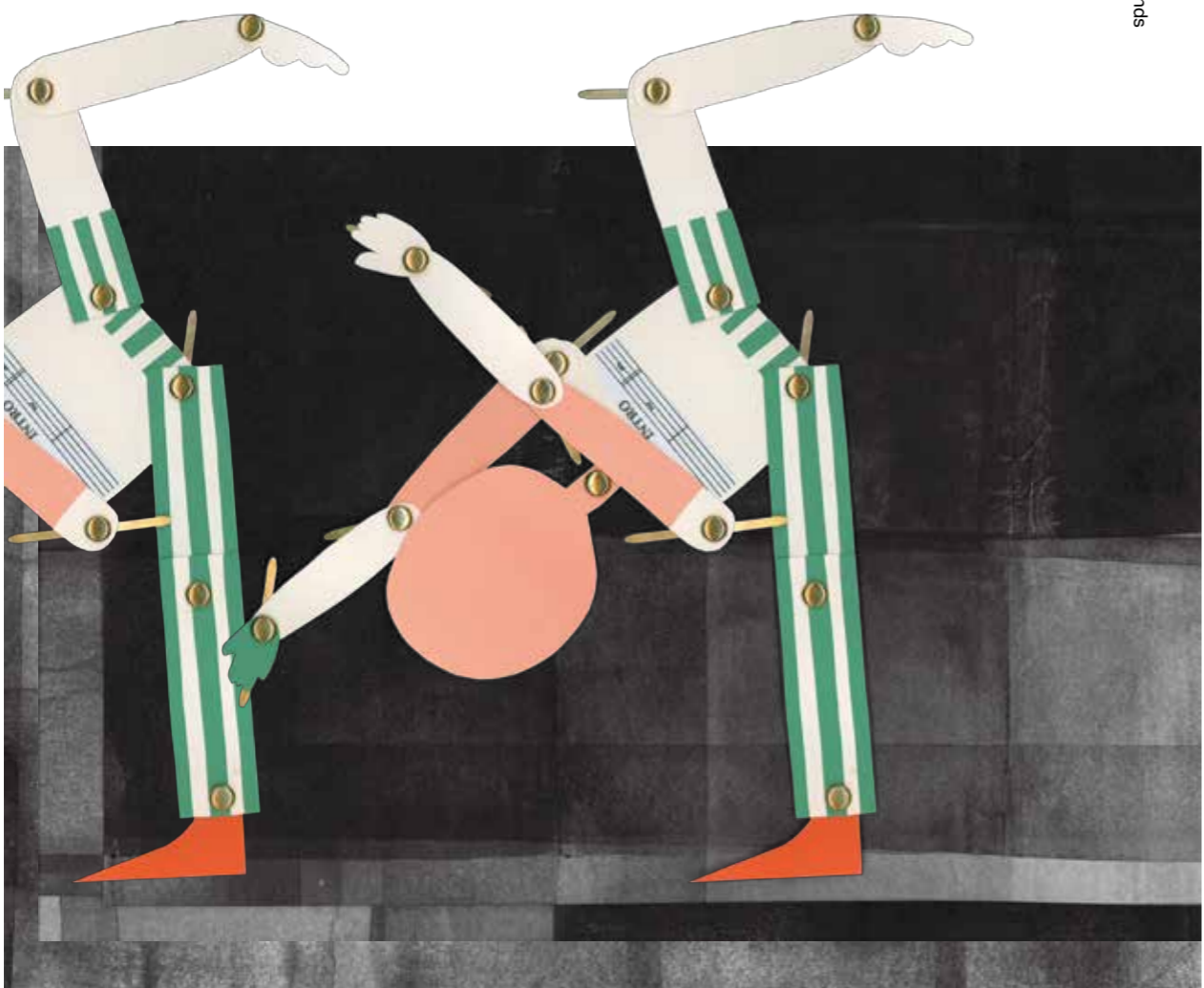
*Rex How is the managing director of Books from Taiwan.*



Dancing is to  
make many, many, many friends

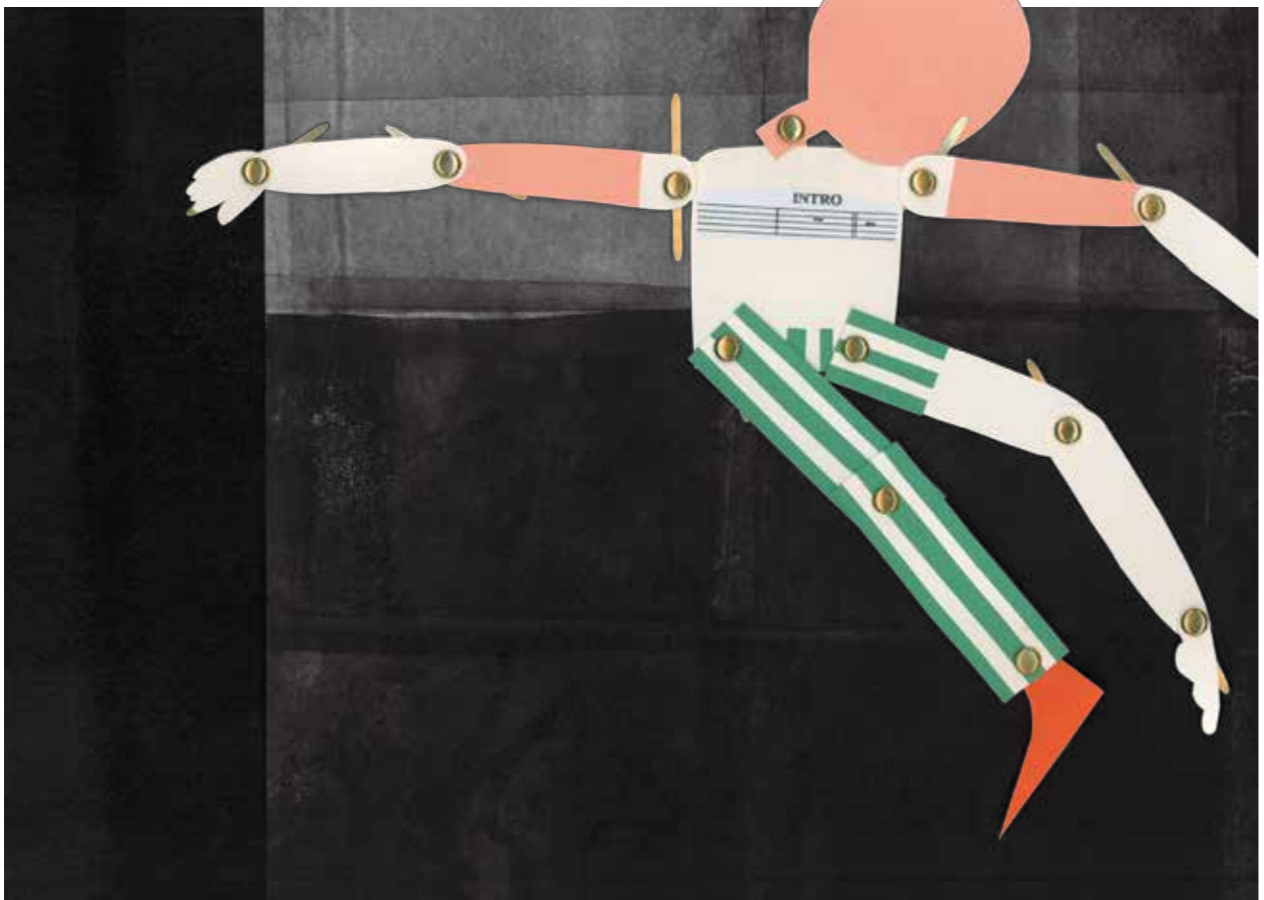


Dancing is like making friends

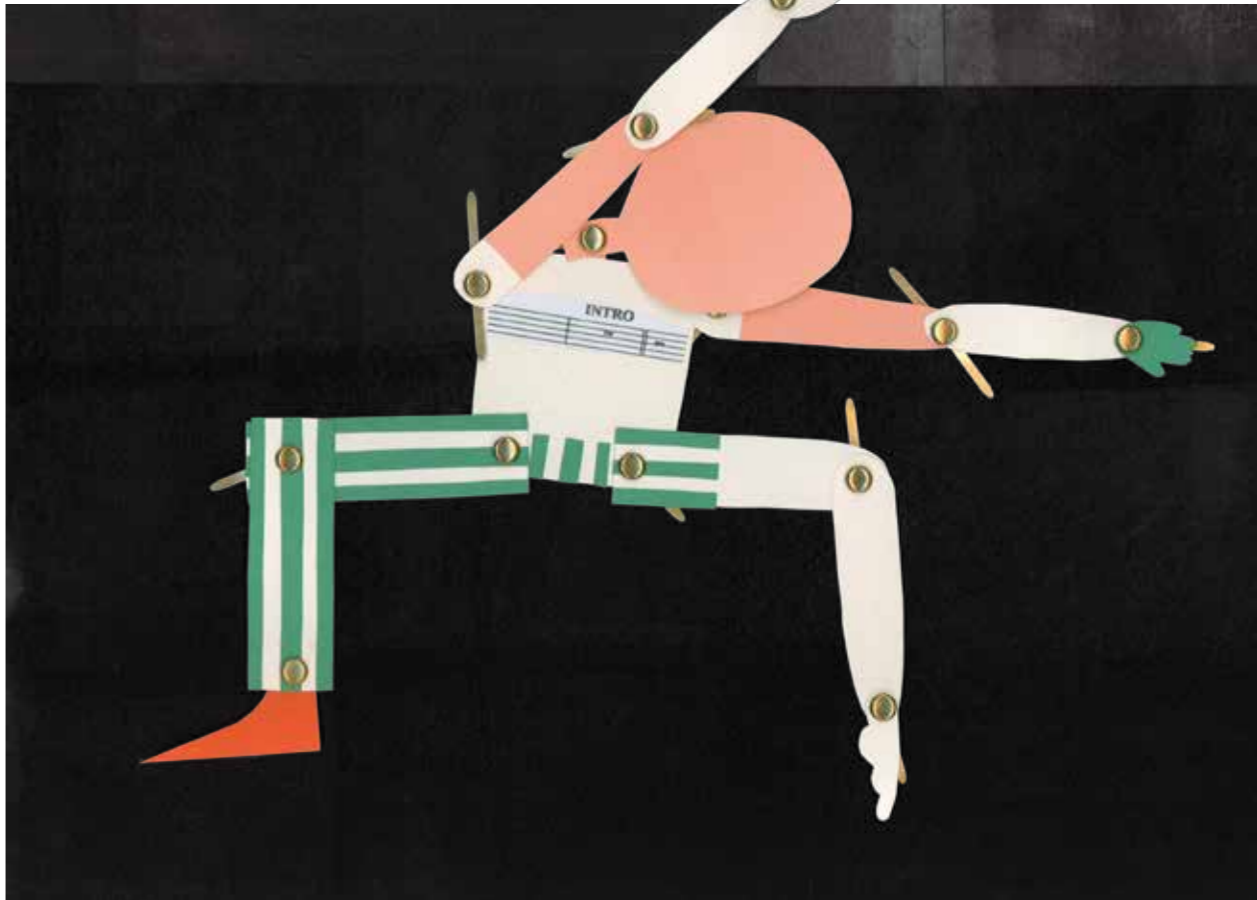




Dancing is like moon-walking

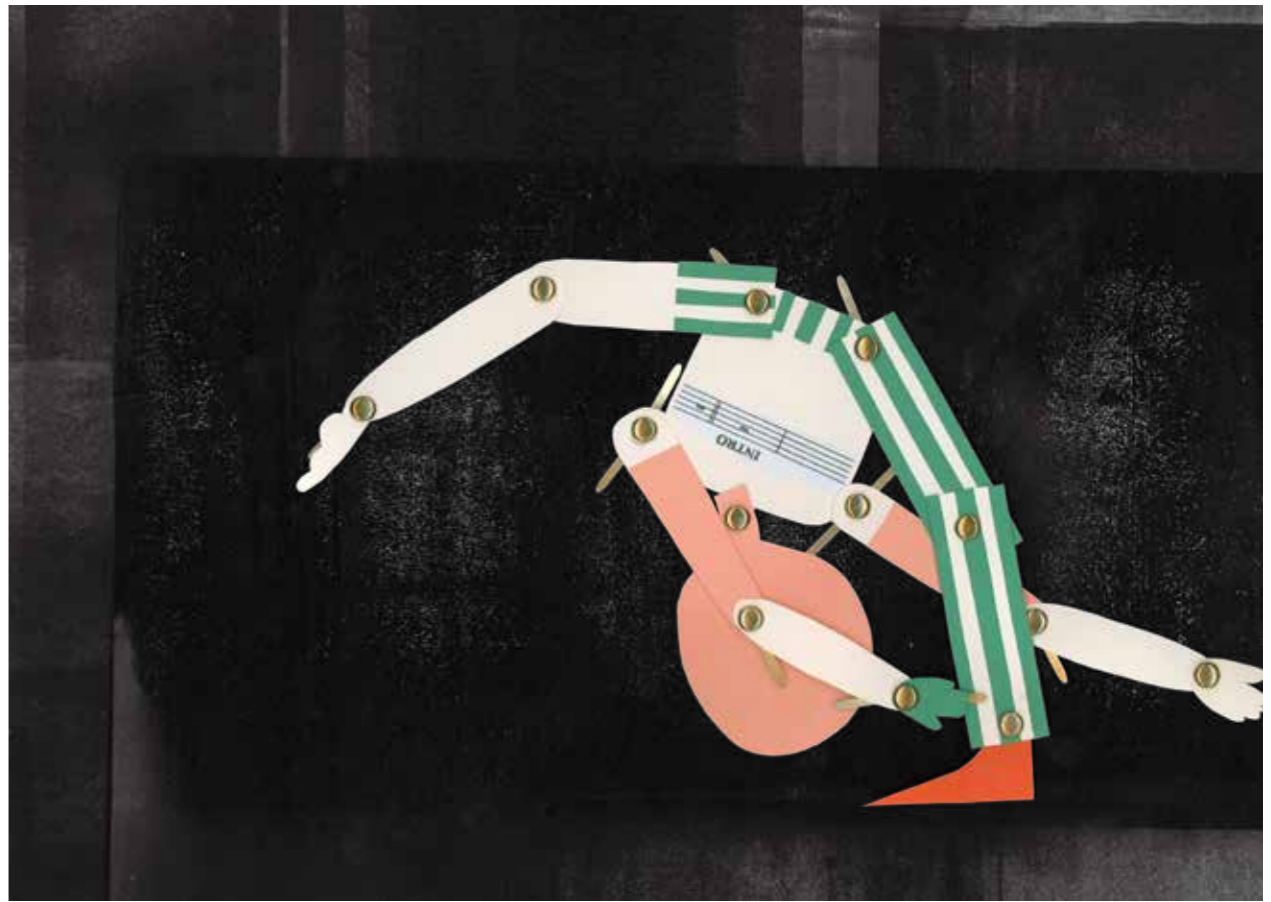
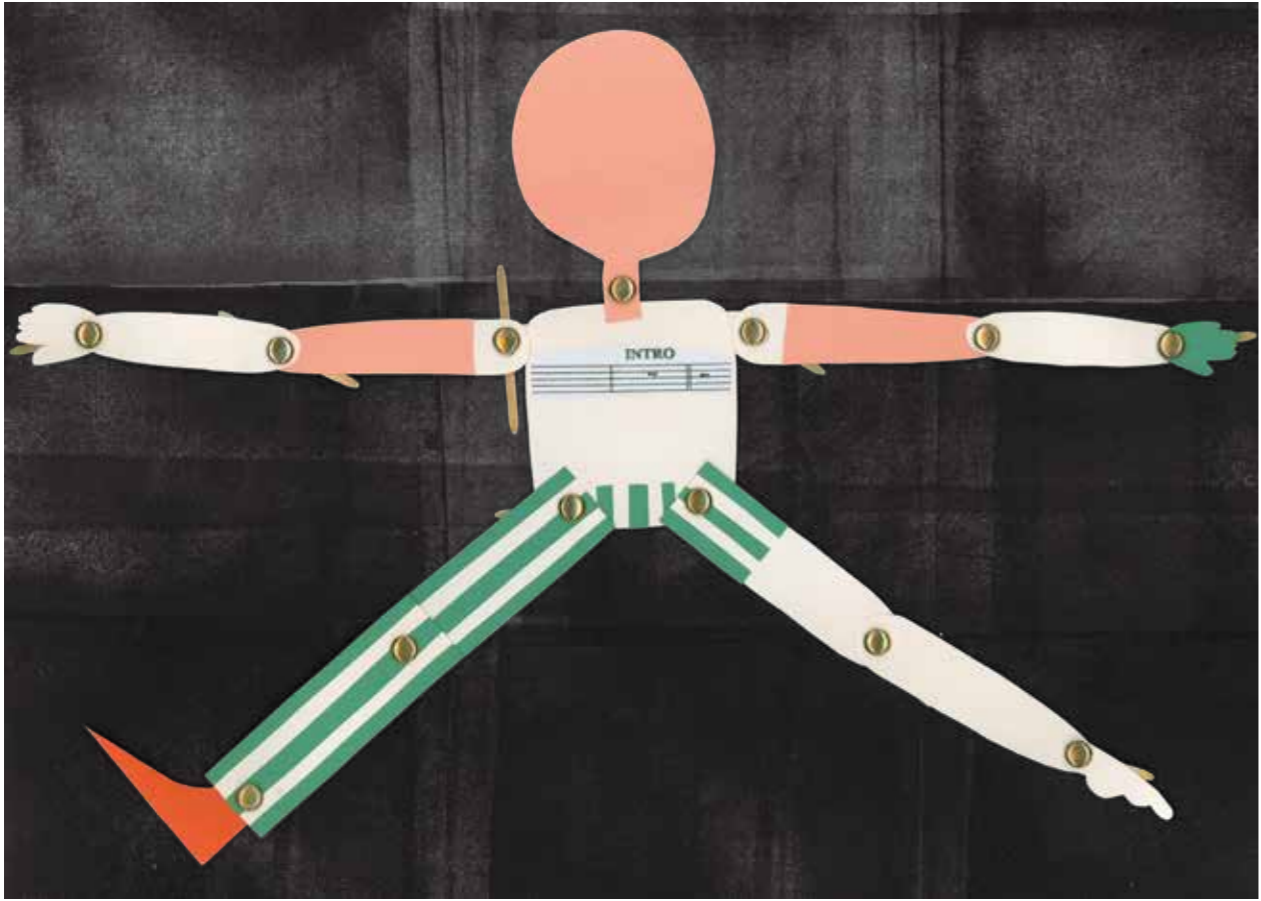


Dancing is like being steady and light





Dancing is like making letters  
with your body



Dancing is like drawing a circle



# The One-Sided Painter

## 畫家馬一邊

**Author:** Liu Chen-Kuo **Illustrator:** Liu Chen-Kuo **Publisher:** Global Kids

**Date:** 12/2021 **Right's contacts:** bft.children.comics@moc.gov.tw

40 pages | 21 x 29 cm **Volume:** 1

**BFT2.0 Translator:** Rachel Wang Yung-Hsin

What makes a painting truly beautiful? Is a busy and elaborate picture always better? Is leaving space on the canvas a sign of incompleteness? This book brings a painter's world to life, focusing on his deliberate choice to leave empty spaces in his artwork.

Using modern ink painting, award-winning illustrator Liu-Chen Kuo creates a witty and charming story that both entertains and teaches about art. This book delves into the artistry and philosophy of what is left unsaid.



## Liu Chen-Kuo

Born in Taipei in 1966, Liu Chen-Kuo leads a simple, orderly life and has a particular interest in simple forms. His major works include *Is It Like That?*, *It's Raining!*, *The Scariest Day*, *I'm Willing!*, *Grandma Lin's Peach Tree*, *Artist Ade*, *Frog Hero Jianghehu*, *Frog Aju's Call*, and *Jump! Frog Xiao Bi*. He has received numerous awards, including the Taipei International Book Exhibition "Exhibition Award," the White Raven Award from the International Youth Library in Germany, the Golden Tripod Award for Best Illustration, the Feng Zikai Children's Picture Book Award, the "Good Books for All" Annual Best Youth Literature Award, and the Hsin Yi Children's Literature Award. He has also been selected for the Bologna Illustrators Exhibition in Italy.

# The Art of Leaving Space in *The One-Sided Painter*

by Sarah C.Ko  
(originally published in OpenBook)

Transforming abstract concepts into precise and resonant storylines requires profound thought. Creators must possess skills and a clear vision to undertake such an intangible endeavor.

Liu Chen-Kuo's new work, *The One-Sided Painter*, is a delightful testament to this. This picture book explains the concept of "leaving space" in an accessible manner, allowing children to easily grasp the idea while inspiring reflection and imagination—a rare achievement. The seemingly simple and lighthearted story conveys complex ideas, among them the use of negative space.

Leaving space in painting evokes beauty through emptiness. Akin to metaphor or contrast in literature, to leave space achieves a sense of silence surpassing sound, or nothingness surpassing substance. Chinese painting emphasizes essence over form, focusing on the dynamic spirit of the scene. Proper

negative space allows the artwork to appear as if it breathes and flows.

Some compare this concept to the game of Go: if one does not leave open spaces, no matter how many stones are played, it results in a dead game. This unspoken depth also represents a perspective on life, often considered by many philosophers to be the ideal state of being—tranquility that allows for great distances, where vastness can exist within a small space.

This picture story employs negative space to shape characters and advance the plot, inviting readers into the narrative to pause in the blank areas, contemplating the implied meanings and emotions that are not explicitly stated. For instance, when depicting Ma Yi-pian's napping habits, the left page is completely blank, effectively highlighting the theme and character traits in a natural and impactful way. After Ma

Yibian finishes breakfast and sets out to find inspiration, he visits a friend who is napping. The simple narrative reveals the long passage of time and distance, hinting at his dedication to art and valuing friendship. Ma Yi-pian quietly stands to the side and, after a while, happily returns home.

*The seemingly simple and lighthearted story conveys complex ideas, among them the use of negative space in painting, the blank spaces in literature, and the need for philosophical reflection.*

This scene resembles a cinematic moment, with characters vividly portrayed without excessive explanation, allowing readers to interpret the clues: What is he thinking? How does he transition from worry to joy?

Meanwhile, when the painting is finished, guests differ in their judgments. Some even try to "help" revise the piece. Descriptions like "beautiful, lively, rich" serve as both commentary and aesthetic viewpoints, encouraging children to ponder their meanings and the implications for the artwork—a valuable exercise in developing artistic appreciation.

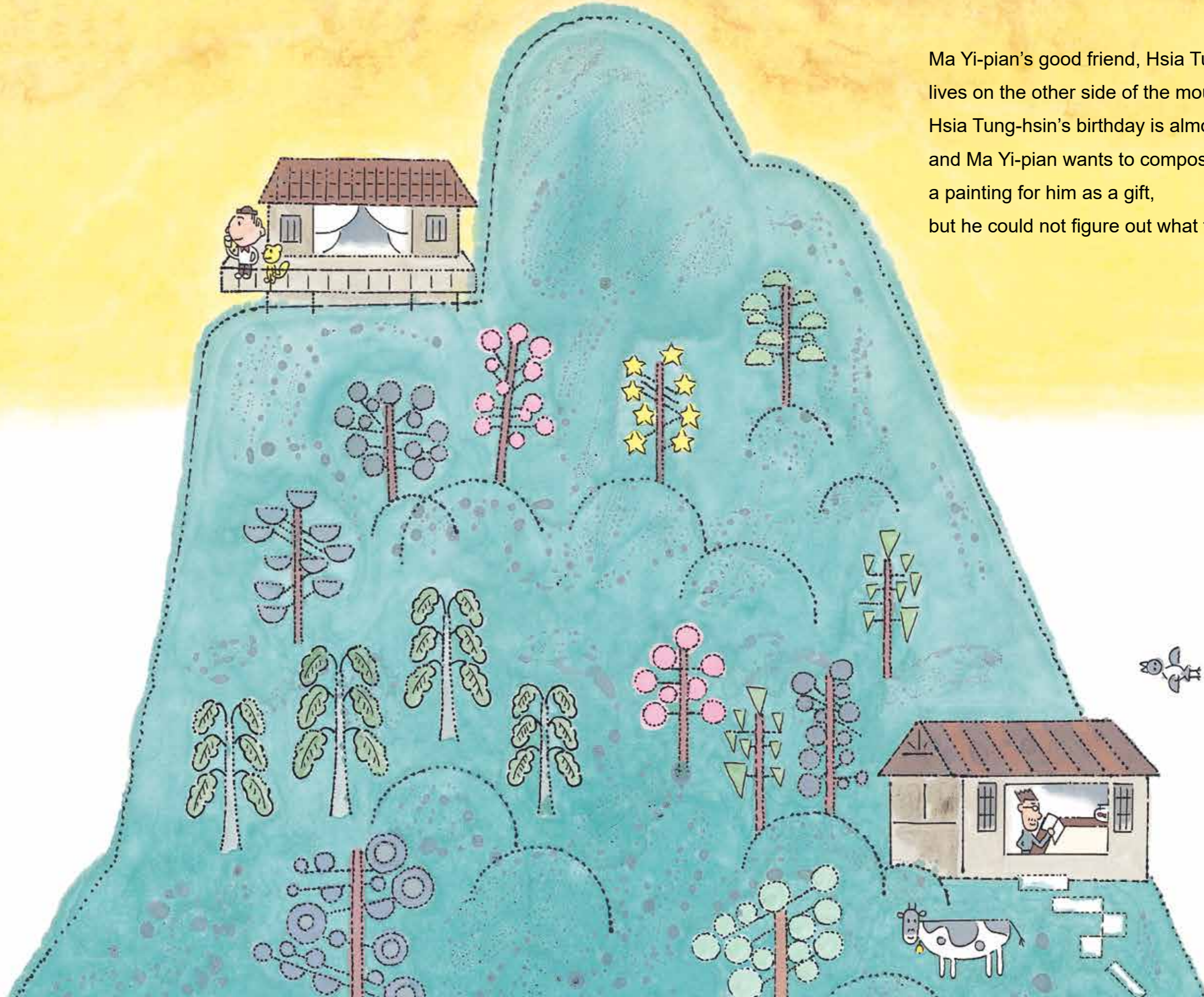
In the end, amidst the chaos, a child's remark draws attention back to the theme and the artist, subtly hinting at the author's perspective on leaving space: emptiness is not void; it has a meaningful existence. The relationship between the void (the blank space) and the presence (Mr. Dongxin napping) is deeply interdependent.

The surprising conclusion deepens the thematic significance of the entire story, showcasing cleverness and ingenuity. A clear-eyed child contrasts with the self-satisfied adult, providing a humorous reminder that many kids, when making art, are less inclined to follow established rules or others' suggestions.

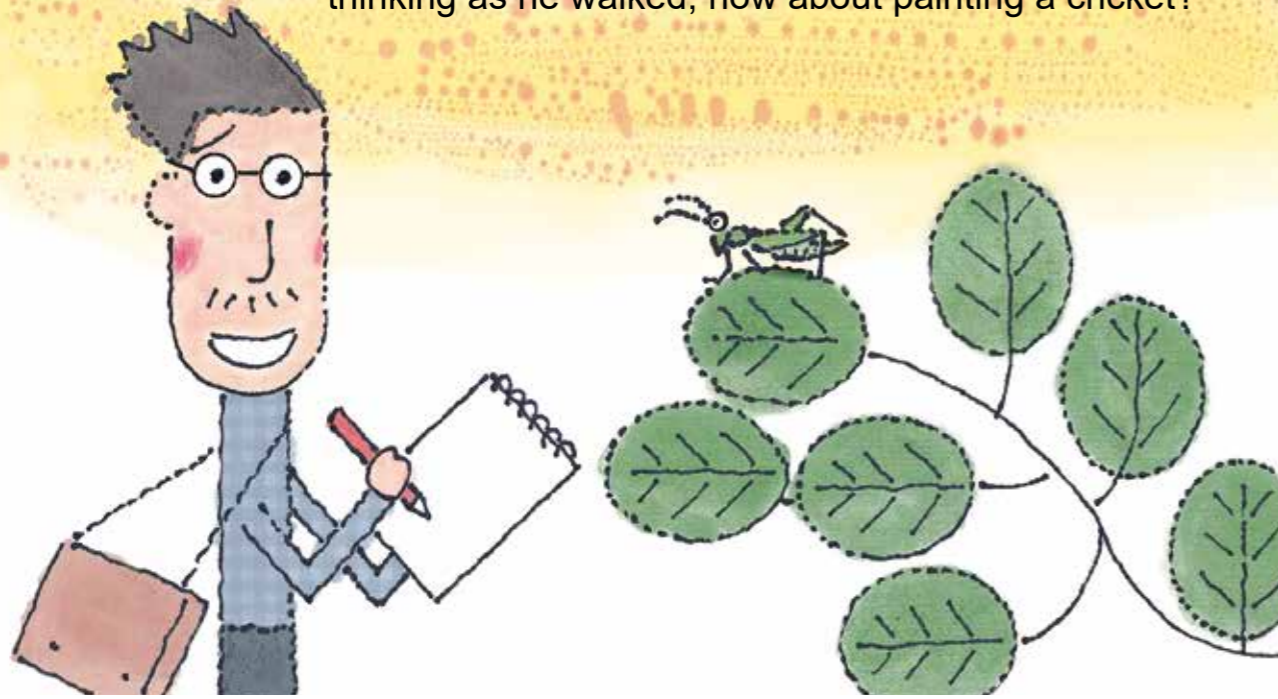
How do unconventional individuals coexist harmoniously with others? How do we comprehend human potential and individuality? These considerations have always been central themes in Liu's work. *The One-Sided Painter* leaves readers with a lasting impression, not only due to its rich narrative and ink wash style but also because it encapsulates the creator's long-standing dedication and concern for the art of picture books.

*Sarah C.Ko is a children's literature critic.*

Ma Yi-pian's good friend, Hsia Tung-hsin, lives on the other side of the mountain. Hsia Tung-hsin's birthday is almost here, and Ma Yi-pian wants to compose a painting for him as a gift, but he could not figure out what to paint.



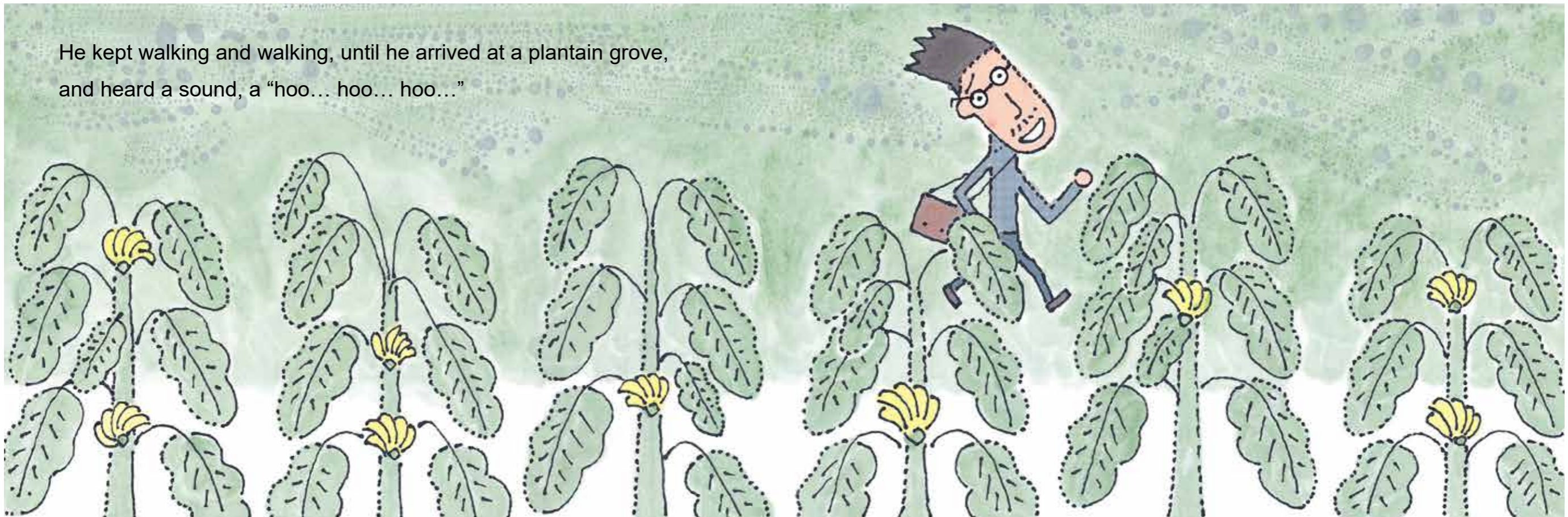
On this day, he went out for a stroll after breakfast,  
thinking as he walked, how about painting a cricket?



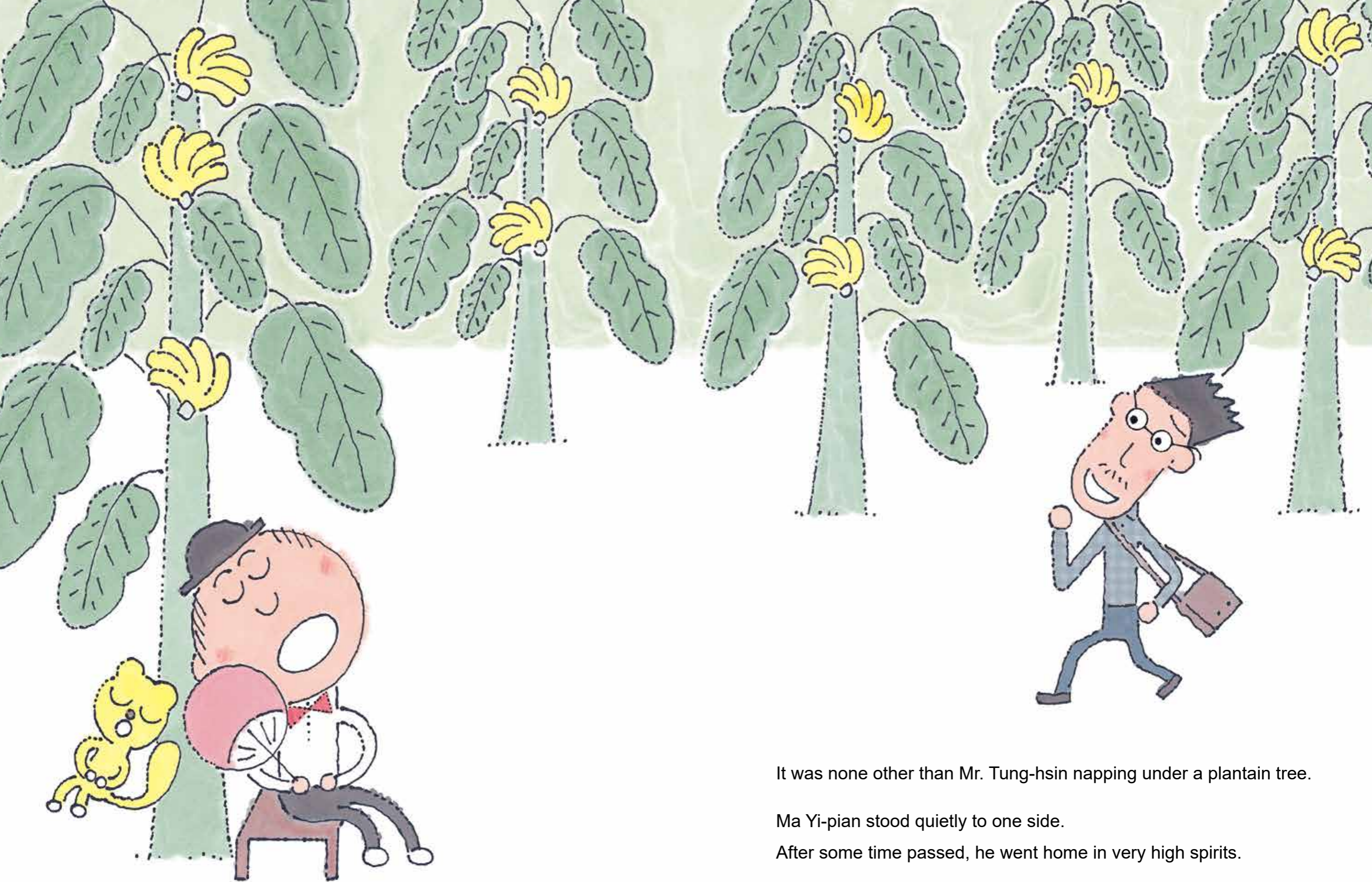
Or crayfish?



He kept walking and walking, until he arrived at a plantain grove,  
and heard a sound, a “hoo... hoo... hoo...”







It was none other than Mr. Tung-hsin napping under a plantain tree.

Ma Yi-pian stood quietly to one side.

After some time passed, he went home in very high spirits.



# Where Will I Be Tomorrow?

明天，我會去到什麼地方？

**Author:** Jimmy Liao **Illustrator:** Jimmy Liao **Publisher:** Global Kids

**Date:** 11/2022 **Right's contacts:** bft.children.comics@moc.gov.tw

40 pages | 20.5 x 27.6 cm **Volume:** 1

**Rights sold:** Spanish, Korean **BFT2.0 Translator:** Rhoda Kwan

*It's bedtime now. Good night dad, good night mum.  
But actually... I am not sleepy. I still want to play.*

*What if my room grows a pair of legs! And it walks, walks, and walks...  
And as I sleep, it brings me towards a sky full of stars.*

*What if my room becomes a boat! And I row, row, and row...  
In my sleep, and I drift past the dancing moonlight.*

When the lights go out, a little boy doesn't fall asleep. Instead, he imagines where he'll go. His room transforms into a car, a small boat, a submarine, and even a rocket. He travels over mountains, beneath the sea, and through space. Dressed in green clothes and a matching hat, the little boy resembles a tiny Peter Pan, inviting young readers to join him. Together, they journey between imagination and reality, exploring an unknown future.

Renowned artist and author Jimmy Liao wields his brush to create a world where children can roam freely. With vibrant colors, smooth lines, and enchanting designs, he paints beautiful and pure scenes of fantasy. The simple text adds a steady, comforting rhythm. Brimming with suspense and the joy of guessing, this book conveys a sense of anticipation and hope for tomorrow.



## Jimmy Liao

Renowned picture book author Jimmy Liao graduated from the Department of Fine Arts at Chinese Culture University. Over the past twenty years, he has created over sixty picture books known for their vibrant illustrations filled with childlike charm and gentle, poetic storytelling, offering comfort to readers of all ages. Several of his works have been adapted into musicals, TV dramas, movies, and animations. His books have been translated into multiple languages, including English, French, Dutch, Spanish, Italian, Japanese, German, Russian, and Swedish, and he collaborates with publishers in the UK, USA, and Japan on original picture book creations. Jimmy's works have garnered numerous accolades, including the Feng Zikai Children's Picture Book Award and the Taipei International Book Exhibition Grand Prize, with repeated recognition through the Golden Tripod Award. Internationally, his works have won prestigious awards such as the Bologna Ragazzi Award in Italy, the Viselet Youth Literature Award in Belgium, the Art Category Annual First Prize from the Spanish Ministry of Education, Culture, and Sport Publishing Awards, and the Silver Star Peter Pan Award in Sweden. His books have also been repeatedly nominated for the Astrid Lindgren Memorial Award, one of the largest international awards for children's and young adult literature. *Where Will I Be Tomorrow?* has been released in Spanish.

# An Imaginative Picture Book Perfect for Fending Off Boredom: Jimmy Liao Crafts a Meticulous World

by Sarah C. Ko

*What if my room becomes a magic flying carpet! Fly, fly, fly...*

*And as I sleep, it flies me far, far away.*

*What if my room becomes a submarine! Sink, sink, sink...*

*What if my room becomes a rocket ship! Woosh, woosh, woosh...*

*And as I sleep, it cuts across outer space.*

Imagine if your house could walk or fly 108,000 miles, if your room could transform into a submarine or a rocket—what would that be like? *Where Will I Be Tomorrow?* is a picture book filled with such creative questions. Suspense and curiosity keep readers eagerly turning the pages, each one offering a rich sensory experience for children. The book's simple yet inspiring words resonate deeply with young readers, encouraging them to envision their own

dreams.

This imaginative picture book is perfect for fending off boredom, comforting loneliness, and finding joy and meaning. Whether it's bedtime, a long journey, or any quiet moment, the book offers adults and children a chance to enjoy relaxed reading, sweet conversations, and joyful play together. In Jimmy Liao's meticulously crafted world, children are invited to transcend reality and dream freely within a safe, warm foundation.

*Sarah C. Ko is a renowned children's literature critic.*

# A Refreshing Take on Bedtime Stories

by Fiona Feng-Hsin Liu

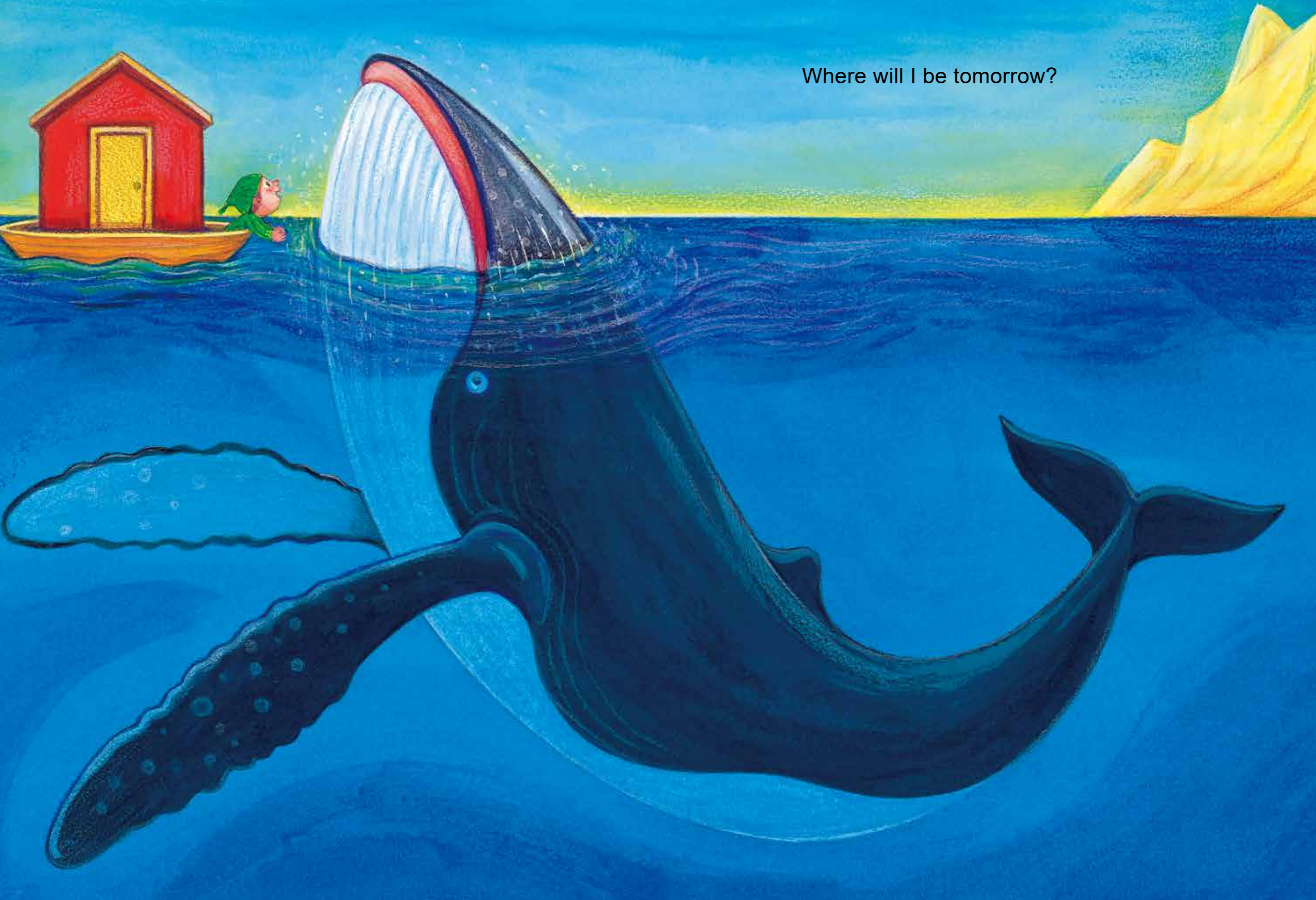
In *Where Will I Be Tomorrow?*, Jimmy Liao presents a refreshing take on bedtime stories. Rather than focusing on themes of separation, darkness, or sleep-related anxieties, this book introduces a gentle, imaginative alternative, reminiscent of Peter Pan but with a Liao twist.

The first-person narrator is a small boy with a round face and rosy cheeks, dressed in a green hat, pajamas, and slippers, often seen gazing out the window. While he may remind readers of Peter Pan, this boy is depicted as kind and gentle, in contrast to Peter Pan's more impish nature. He embodies a serene vision of eternal youth and adventure. Through Liao's book, children are invited to dream of various forms and adventures, reflecting their aspirations and hopes for the future.

Both the text and illustrations exhibit a rhythmic quality that aligns with the bedtime genre. Full-page illustrations—such as geese soaring across the sky, planets in outer space, and colorful bubbles against a dark backdrop—are visually captivating and evoke a sense of hopeful anticipation.

*Fiona Feng-Hsin Liu is an associate professor in the Department of Foreign Languages at National Chung Hsing University.*

Where will I be tomorrow?

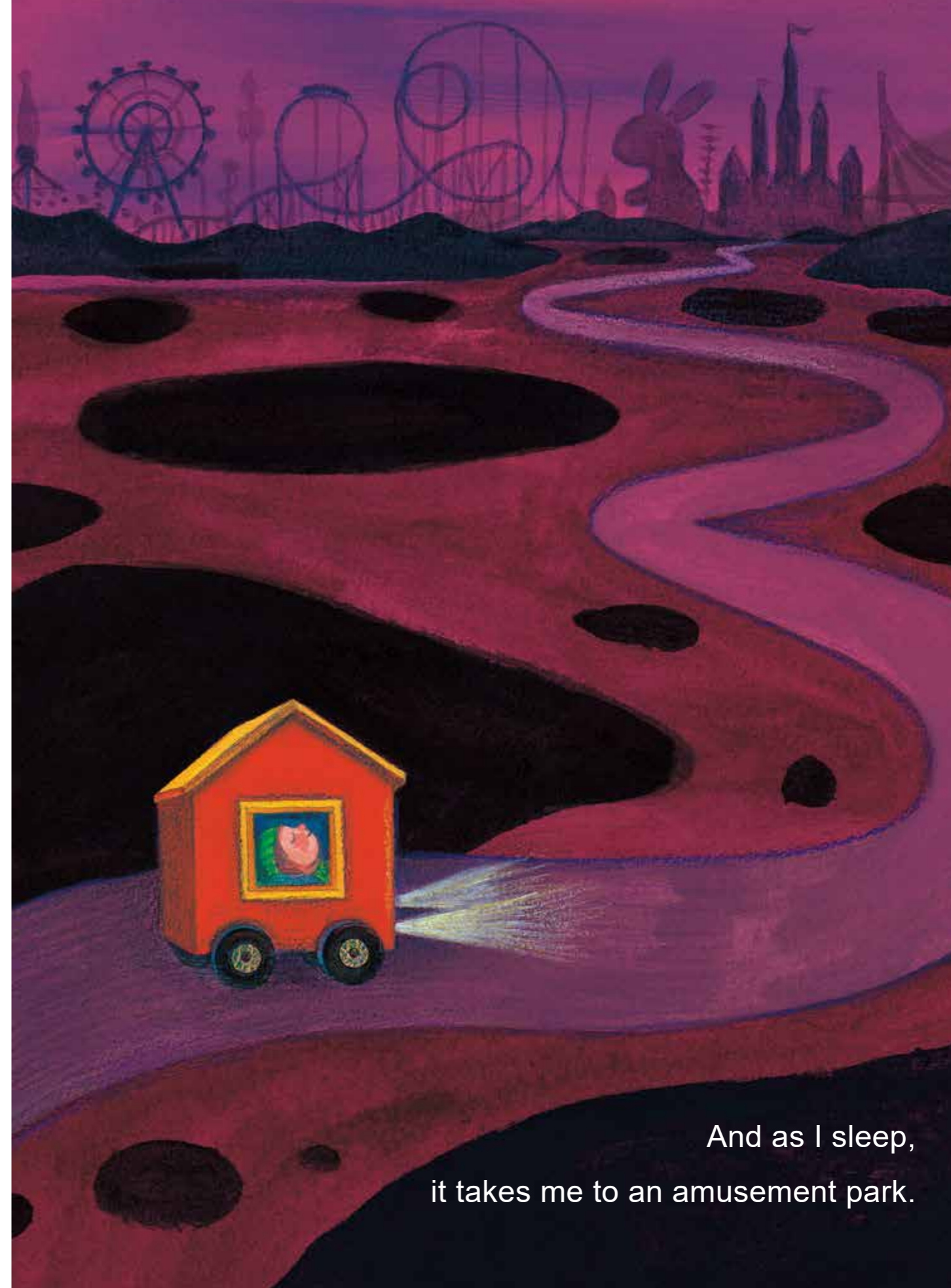


What if my room becomes a car!

**Honk,**

**honk,**

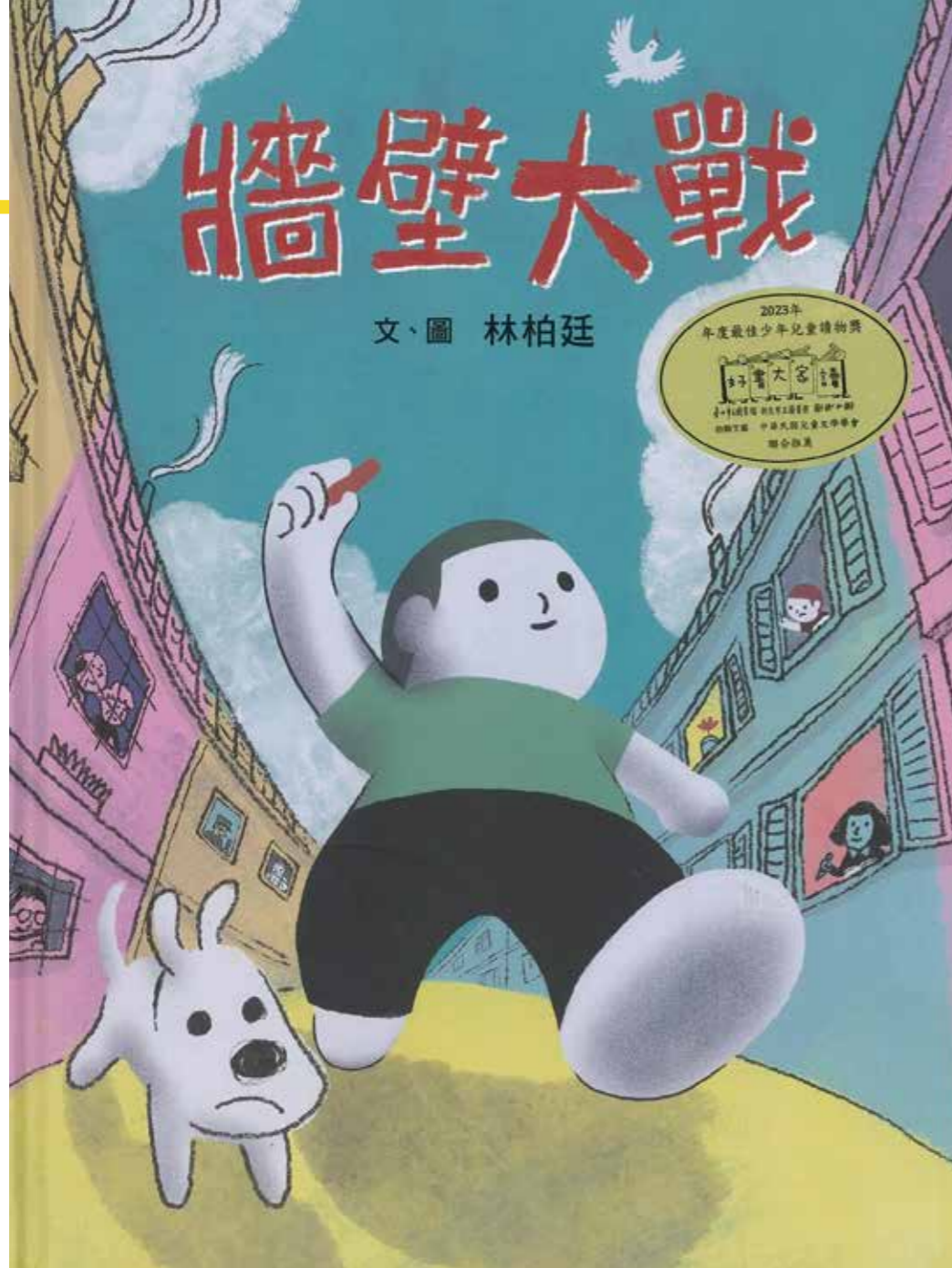
**honk...**



And as I sleep,  
it takes me to an amusement park.



Where will I be tomorrow?



# The Wall War

## 牆壁大戰

**Author:** Lin Po-Ting **Illustrator:** Lin Po-Ting **Publisher:** Yuan-Liou

**Date:** 9/2023 **Right's contacts:** bft.children.comics@moc.gov.tw

40 pages | 21 x 28.5 cm **Volume:** 1

**Rights sold:** Korean

**Awards:** 2024 The 17th Taipei International Book Exhibition Award, Children's and Young Adult Category, First Prize

2023 The Good Books Everyone Reads Award, Best Children's and Youth Book Award

**BFT2.0 Translator:** Michelle Kuo

This profound allegory uses a small incident to explore larger themes. A seemingly simple conflict between two boys—both wanting to draw on the same wall but unable to share it—unfolds into a story about history, human rights, freedom, peace, and war. The illustrations encourage critical thinking as readers engage with the artwork. If we held the paintbrush, what kind of world would we create?



## Lin Po-Ting

Lin Po-Ting is a picture book author whose works have garnered several prestigious accolades, including the Feng Zikai Chinese Children's Picture Book Award, OPENBOOK Best Book Award, Best Children's Book of the Year from Good Books for All, Taipei International Book Exhibition Grand Prize, and the Hsin-Yi Children's Literature Award. Lin's latest work received First Prize in the Children's and Young Adults category at the 2024 Taipei International Book Exhibition Grand Prize and was also named Best Children's Book of the Year by Good Books for All in 2023.

# If You Were Holding the Pen, What Kind of World Would You Create?: A Reflection on The Wall War

by Rex How

*A boy likes to draw. He treats the wall as his canvas. He draws everything that comes to mind.*

*He takes pride in his creations. Even though he creates a little chaos, nobody minds.*

The story of *The Wall War* by Lin Po-Ting begins here, opening up a world that every child can easily understand and enter. Most children's earliest experiences with creativity involve scribbling or drawing freely, often on walls. Lin captures this relatable act of childhood with humor and insight.

The cleverness of Lin's storytelling shines through in several ways. First is the plot: One day, the boy who's been happily drawing on walls meets another boy, who loves to do the same. Neither is willing

to give up their space, and a "wall war" begins. The two boys compete, drawing more planes, bigger bombs, and causing even more chaos. As the walls fill with their competing images, the situation spirals out of control, leaving the boys confused and unsure of how to fix what they've done.

*The Wall War* encourages readers to join the boys in confronting the consequences of their actions and coming up with solutions. Along the way, Lin raises an important question: What would happen if everyone wanted to fill the walls with their own desires?

From the first page, the book's illustrations evoke ancient cave walls. Readers follow the boys as they begin by drawing familiar objects from their lives—family, flowers, clouds, and cats.

Soon, the drawings escalate to robots, fire-breathing dinosaurs, and octopuses. As the boys' rivalry intensifies, images of police officers, prisons, barbed wire, planes, bombs, and explosions take over, turning their artwork into a chaotic warzone.

Even after the boys' conflict ends and peace is restored, the book leaves readers with a thought-provoking image: under a clear blue sky in a world where robots can read and water flowers, there are still homeless people. Even when the boys can communicate directly and chat happily, soldiers lurking in dark windows, scissors in hand, hint at a fragile peace that could be cut at any moment.

Lin is a prolific creator who has received numerous accolades, including the Feng Zikai Chinese Children's Picture Book Award, the Openbook Good Book Award, the Taipei International Book

Exhibition Prize, and the Hsin Yi Picture Book Award.

In *The Wall War*, Lin's latest work, the conflict between two boys over graffiti space, along with the thought-provoking scenes depicted in the windows of those walls, reflects themes of life, imagination,

human rights, freedom, war, and peace. The story resonates with young readers, helping them empathize and recognize that these issues are part of the world they live in.

Parents can enjoy reading this book with their children, using it as a starting point for imagination and dialogue. Together, they can ask: If you were holding the pen, what kind of world would you create? In a world full of

conflict, how can we better understand, communicate, care, and act?

*Rex How is the managing director of Books from Taiwan.*

*As the walls fill with their competing images, the situation spirals out of control, leaving the boys confused and unsure of how to fix what they've done. The Wall War encourages readers to join the boys in confronting the consequences of their actions and discovering solutions.*





He draws everything that comes to mind.



He takes pride in his creations.



Even though he creates a little chaos,  
nobody minds.





# The Fallen Fruit

落下的果子

**Author:** Yinalang Group **Illustrator:** Wang Ying Ying **Publisher:** Kuan Culture Studio

**Date:** 1/2024 **Right's contacts:** bft.children.comics@moc.gov.tw

52 pages | 18 x 25 cm

**Volume:** This book is part of a seasonal series with *What's That?* covering winter and summer, with forthcoming spring and autumn volumes.

**BFT2.0 Translator:** Michelle Kuo

People often say that farewells are a necessary part of growing up. But is that really true? In the cycle of life, departure and return are intertwined. Using the metaphor of fruit trees, the story reflects on how small seeds hidden in sturdy trunks remain unsprouted. The tale captures the emotional and festive feelings evoked by fruits. This book is part of a seasonal series, covering winter and summer, with spring and autumn volumes forthcoming.



## Yinalang Group

With “play” as the core of their spirit, Yinalang embraces a wide range of topics, performance venues, and artistic forms. True to their name, which means “children” in Taiwanese, they strive to preserve a sense of childlike wonder and curiosity. By experimenting with diverse mediums—such as objects, light, shadow, and puppetry—they transform everyday items into sources of creative inspiration, expanding the imagination and possibilities of these materials. Yinalang also incorporates local elements or participants’ memories into their workshops, using puppetry and objects to create interactive art experiences.



## Wang Ying Ying

A graduate of the Visual Illustration Research Institute at the University of the Arts London, Wang Ying Ying centers her art on themes of food, environmental sustainability, and the natural seasons. She uses illustration and collage to convey these ideas. Her work has been shortlisted for the 2019 Victoria and Albert Museum Illustration Award and the 3x3 International Illustration Award in the U.S.

# The Inevitable Farewells in Life: A Note from the Author

Have you ever stopped to think about the packages you've received in life? Some are expected, while others come as surprises; some bring joy, while others might cause a bit of inconvenience. So what kind of package comes from your old home? It's usually not an expensive gift—often just rice, oil, salt, soy sauce, vinegar, or tea—items you could easily buy in the city. Sometimes, there's no particular reason for sending it, just that it's "the right time (tsiànn-tiòh-sî)." These "right-on-time (tiòh-sî)" packages used to trouble me because they didn't fit into my busy work schedule. The delivery times never seemed to align with my availability, forcing me to make special arrangements to receive them.

The inconvenience of these "right-

time (tiòh-sî)" packages is a reflection of the city's demand for convenience and efficiency. Life in the city moves forward in a uniform rhythm, constrained by the clock, where each day blends into the next. This routine dulls our awareness of changes in our environment. Yet, it was this very inconvenience—one I used to complain about—that made me pause and realize: have I, in my constant pursuit of convenience, lost touch with the true flavor of life? And so, I began my search for ways to rediscover the essence of time.

*The Seasonal Fruit Stories* project explores the relationship between fruit and people, connecting fruit with emotions, events, and festivals. It captures subtle imprints in daily life that we often overlook, but which profoundly

shape us. In the first chapter, *What's That?*, the playful nature of watermelons serves as a reflection on our connection to the land. The book *The Fallen Fruit* and the accompanying theatrical work *Where Did the Fruit Go?* use winter tangerines to explore the inevitable farewells we face in life.

Comparing a child leaving home to the relationship between fruit and a tree might seem natural: the fruit grows, ripens, falls, and takes root elsewhere, continuing the cycle of life. But upon closer reflection, the marks left on the

fruit tell the story of events that shaped it, much like the experiences that shape a child as they grow and eventually leave to create their own life. It's a new phase, one that redefines the relationship between the individual and their family, as they move between different social roles, searching for their place in life.

It was only then that I realized: the fruit packages sent from home, though

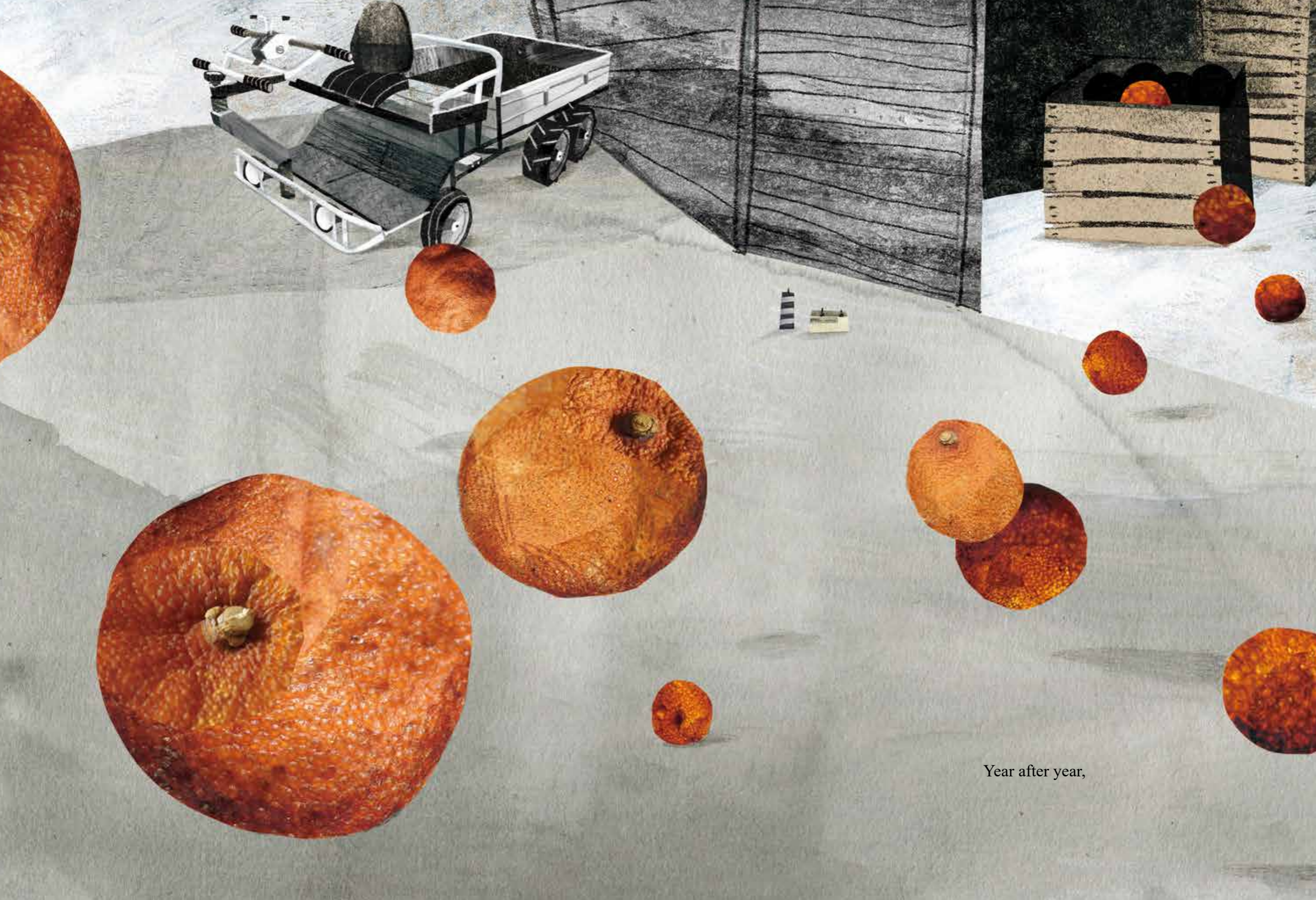
silent, are filled with care and the gentle warmth of being "right on time (tiòh-sî)."

*This essay appeared in the afterword.*

**The Seasonal Fruit Stories project explores the relationship between fruit and people, connecting fruit with emotions, events, and festivals. It captures emotions and scenes in daily life that we often overlook, but which profoundly shape us.**







Year after year,





# The Magical White Drinks

## 神奇的白色飲料

**Author:** Wei-Yan Chen **Illustrator:** Wei-Yan Chen **Publisher:** Children's Publications

**Date:** 3/2024 **Right's contacts:** bft.children.comics@moc.gov.tw

40 pages | 22 x 22 cm **Volume:** 1

**Rights sold:** Korean

**Awards:** 2022 The 7th Douliu Picture Book Creation Competition, Social Group, Gold Award

**BFT2.0 Translator:** Kathy Cheng

The last library in the city has been demolished, and no one seems to care. In its place stand a series of unfamiliar vending machines. Curiously, someone drops a coin, and out comes a bottle of pure white drink labeled "Classics of Literature." To their surprise, drinking it has a magical effect. Before long, this enchanting white drink becomes immensely popular, with everyone eager to grab a bottle.

Designed for digital natives in the media age, this fun and ironic story introduces children to media literacy and the importance of critical reading. The entire book is illustrated by the author using hand-drawn images created with acrylic paint. The vibrant colors draw children into a fantastical world of reading and imagination.



## Wei-Yan Chen

Wei-Yan Chen, a history graduate and freelance creator, is known for his distinctive focus on drawing dinosaurs. Through his artistic process, he has developed a deep appreciation for the colors, sounds, and tastes of the world. He hopes to continue drawing stories and living happily through his art. His work was selected for the iJungle Illustration Awards, and his piece *Discovery* won first prize in the third "Story of an Island: Human Rights Education Picture Book Selection Plan" from the National Human Rights Museum. Chen has earned notable recognition, including the Gold Award in the Social Group at the 7th Picture Book Creation Competition by the Douliu Picture Book Library.

# A World Where Books Fade From Existence

by Una Tsao

*The Magical White Drinks* is the fourth picture book illustrated by Wei-Yan Chen, who won the first prize in the third Human Rights Education Picture Book Awards and the gold medal in the fifth Dianmei Illustration Awards. The story begins in a magical kingdom where libraries have been destroyed, replaced by vending machines that sell a “magical white drink.”

This drink, like the categorization of library collections, is labeled with terms such as “Humanities and Social Sciences,” “Language Learning,” and “Applied Sciences.” With just one sip, complex

cultural knowledge that would typically require considerable time to understand and learn is instantly infused into one’s mind. As a result, people become enamored with the drink’s magical effects, and books gradually fade from existence.

Chen narrates a captivating near-future fairy tale with a playful writing style, vibrant oil painting strokes, and imaginative, detail-rich illustrations. Simultaneously, the author embeds a cautionary message for readers who flip through the picture book. This “magical white drink” parallels contemporary

phenomena such as “three-minute explainer videos” and “TikTok book summaries,” where the experience of reading and listening is reduced to a crude, context-free, and fragmented form of knowledge. Without the process of appreciation and understanding, people lose their ability to digest, produce, and recreate knowledge, ultimately becoming controlled by those who produce canned knowledge.

Chen provides a profound and

*This “magical white drink” parallels contemporary phenomena such as three-minute explainer videos and TikTok book summaries, where the experience of reading and listening is reduced to a crude and context-free, fragmented form of knowledge.*

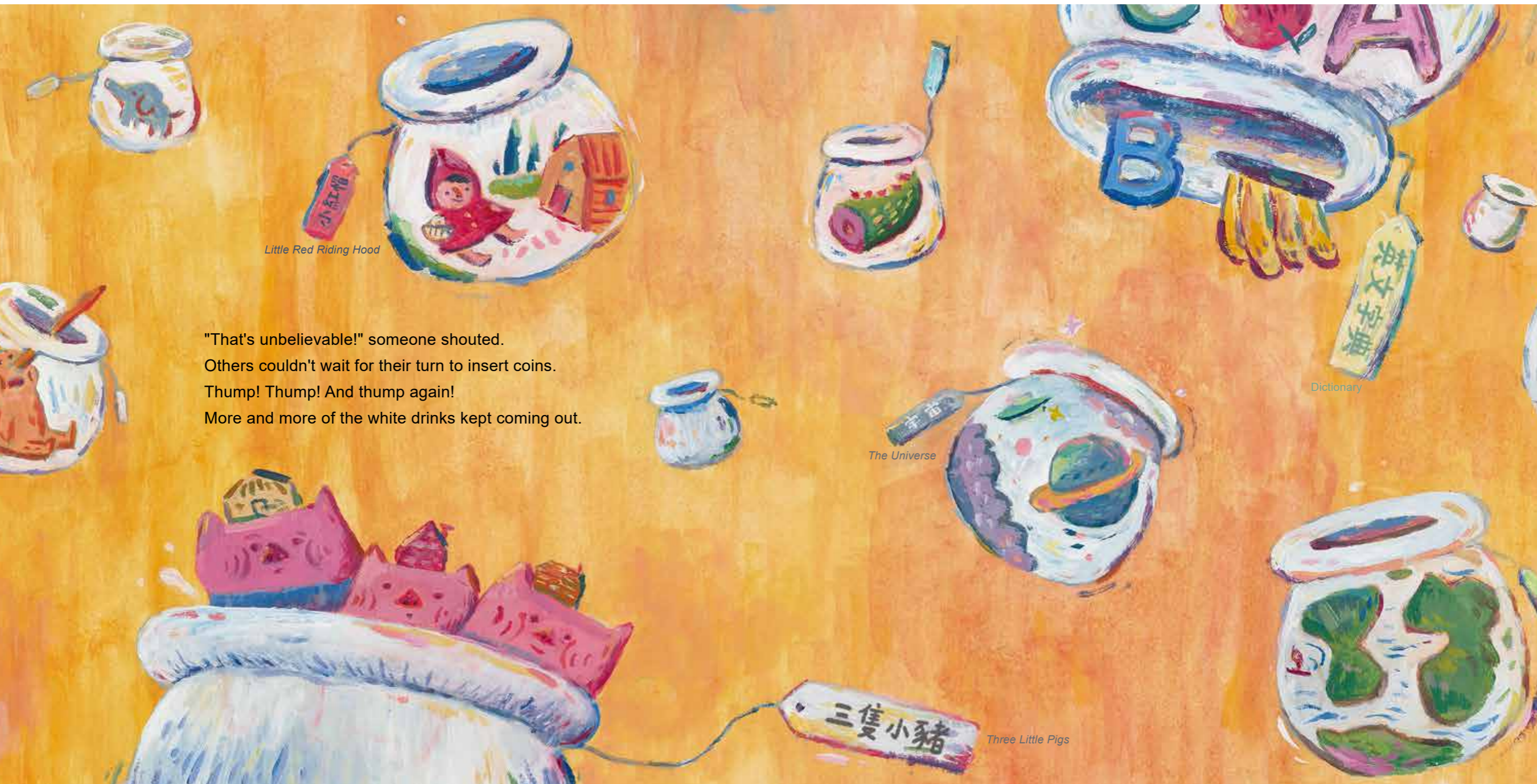
humorous contemporary fable for today’s readers and future young readers through this richly meaningful picture book.

*Una Tsao is from Pingtung, Taiwan.*

*She is a cross-media craft artist and currently the founder of the jewelry brand Semicolon Weaving. She won the Jury Award in the high school category of the 17th Dawu Mountain Literary Award, and she enjoys drawing and writing.*



As soon as he drank from the bottle, a particular story flooded his mind.  
The highs and lows of the tale unfolded inside his mind like a play in a theater.  
The story came to a perfect close when the last drop was drunk.



Little Red Riding Hood

"That's unbelievable!" someone shouted.  
Others couldn't wait for their turn to insert coins.  
Thump! Thump! And thump again!  
More and more of the white drinks kept coming out.

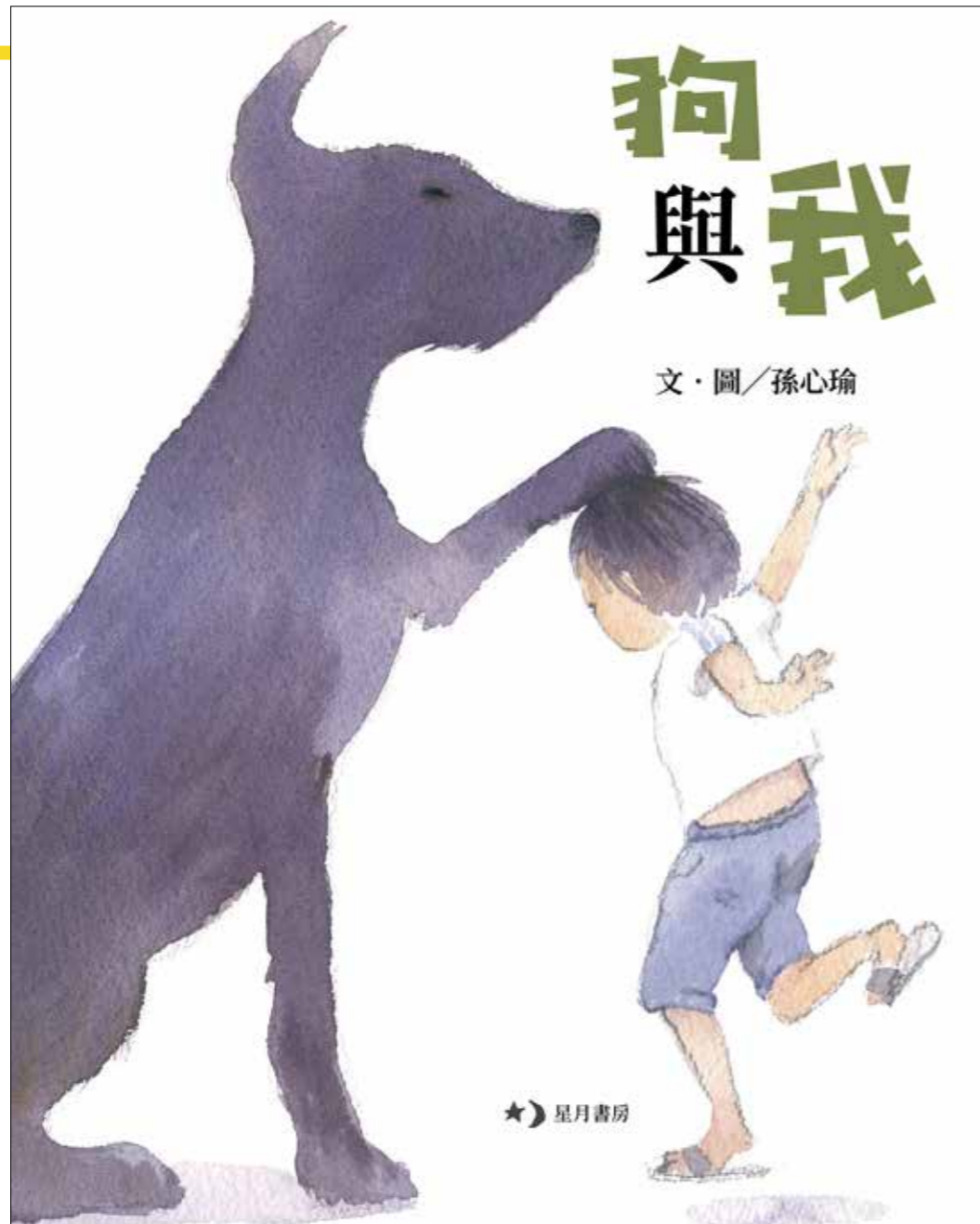
Dictionary

The Universe

Three Little Pigs



Soon the drinks became very popular in the city.  
Everyone held a bottle in their hands.



# Dogs and Me

## 狗與我

**Author:** Sun Hsin-Yu **Illustrator:** Sun Hsin-Yu **Publisher:** Taiwan Interinds

**Date:** 1/2023 **Right's contacts:** bft.children.comics@moc.gov.tw

64 pages | 21 x 27 cm **Volume:** 1

**BFT2.0 Translator:** Kirsten Han

Hsin-Yu Sun, Taiwan's first picture book author to receive the Bologna Ragazzi Award, draws on her childhood experiences of raising dogs as the central theme of her story. With her warm and moving illustrations, she describes how the arrival and departure of pets brought what felt like loss but ultimately became a deep source of inspiration. This book is dedicated to every dog lover and to the uniqueness of all lives. Through the emotional connections between dogs and family, it tells a poignant story about the significance of every life.



## Hsin-Yu Sun

Hsin-Yu Sun graduated from the Department of Fine Arts at National Taiwan Normal University. Sun has illustrated stamps, participated in an expedition to trace the Yangtze River, and lived in North America and Shanghai, traveling extensively across Europe and Asia. In 2020, she ventured to Antarctica, creating a travelogue picture book based on her experiences. Sun has earned prestigious accolades, including the Hsin-Yi Children's Literature Award and the Golden Tripod Award. In 2015, she became the first Taiwanese picture book author to win the Bologna Ragazzi Award for her work *A Day in Beijing*. Her wordless picture books, such as *A Day Trip*, *Afternoon*, and *The Figure in the Distance*, have been recognized in the "Good Books for All" selection.

In 2016, Sun represented Taiwan at the Singapore and Mexico book fairs. In 2017, her book *Homecoming* was selected for the inaugural AFCC Asian Children's Book Award. Sun's work also features picture books centered on various cities, including Paris, Hong Kong, Tainan, New Taipei City, and Hsinchu County.

# A Beautiful Portrayal of the Special Bond Between Dogs and Children

by Rex How

“I’ve always felt as if there’s a secret code that I share with dogs, something special that connects us,” writes the narrator of *Dogs and Me*. Many people deeply believe in this connection, and Hsin-Yu Sun seeks to illustrate this bond, particularly the unique relationship between dogs and children.

Like many children, the protagonist of *Dogs and Me* sees dogs as kindred spirits. Whenever she encounters stray dogs on the street, she feels as though they have stories to share with her. Her love for dogs is boundless, and she wishes she could bring them all home. However, her

father insists on keeping the house tidy and refuses to let her adopt a dog.

Fortunately, she finally gets her chance. While her father is away on a work trip abroad, her mother allows her to have her very first dog.

*We witness a child learning to care for her dog, playing with it, and growing up alongside it, gaining valuable lessons from her furry companion.*

In the book, we witness the child learning to care for her dog, playing with it, and growing up alongside it, gaining valuable lessons from her furry companion. We see her navigate the sadness of losing her beloved

dog and vowing never to adopt another one again. Yet, as she matures, she eventually brings another dog into her life, experiencing that profound connection

once more, only to face another farewell.

Through these experiences, she learns that departing dogs communicate a powerful message: “Life may be temporary, but relationships are eternal. Don’t be afraid!” As she grows, her father, who once insisted on a spotless home, becomes a chatty old man, and ironically, the dog becomes his best companion.

The story conveys that, like all living beings, dogs eventually leave us. While the pain of loss is undeniably sad, we each navigate our own journey along the river of life. The stars above will always remind us of the warm, steadfast gazes that once met our own, serving as an essential force propelling us forward.

In 2015, Hsin-Yu Sun became the first Taiwanese illustrator to receive a Special Mention in the Non-Fiction category at

the Bologna Ragazzi Awards. In her latest work, *Dogs and Me*, she draws from her own childhood experiences of raising dogs to explore the emotional bond between dogs and humans, as well as the dialogue each person has with the meaning of life.

With heartfelt words and warm, touching illustrations, Hsin-Yu Sun shares how the coming and going of pets taught her life’s most profound lessons. Though these experiences may seem like losses, they are actually gains. This picture book beautifully portrays life education through the flow of emotions between the protagonist, her dogs, and her family, showing that every life has its own inherent meaning.

*Rex How is the managing director of Books from Taiwan.*

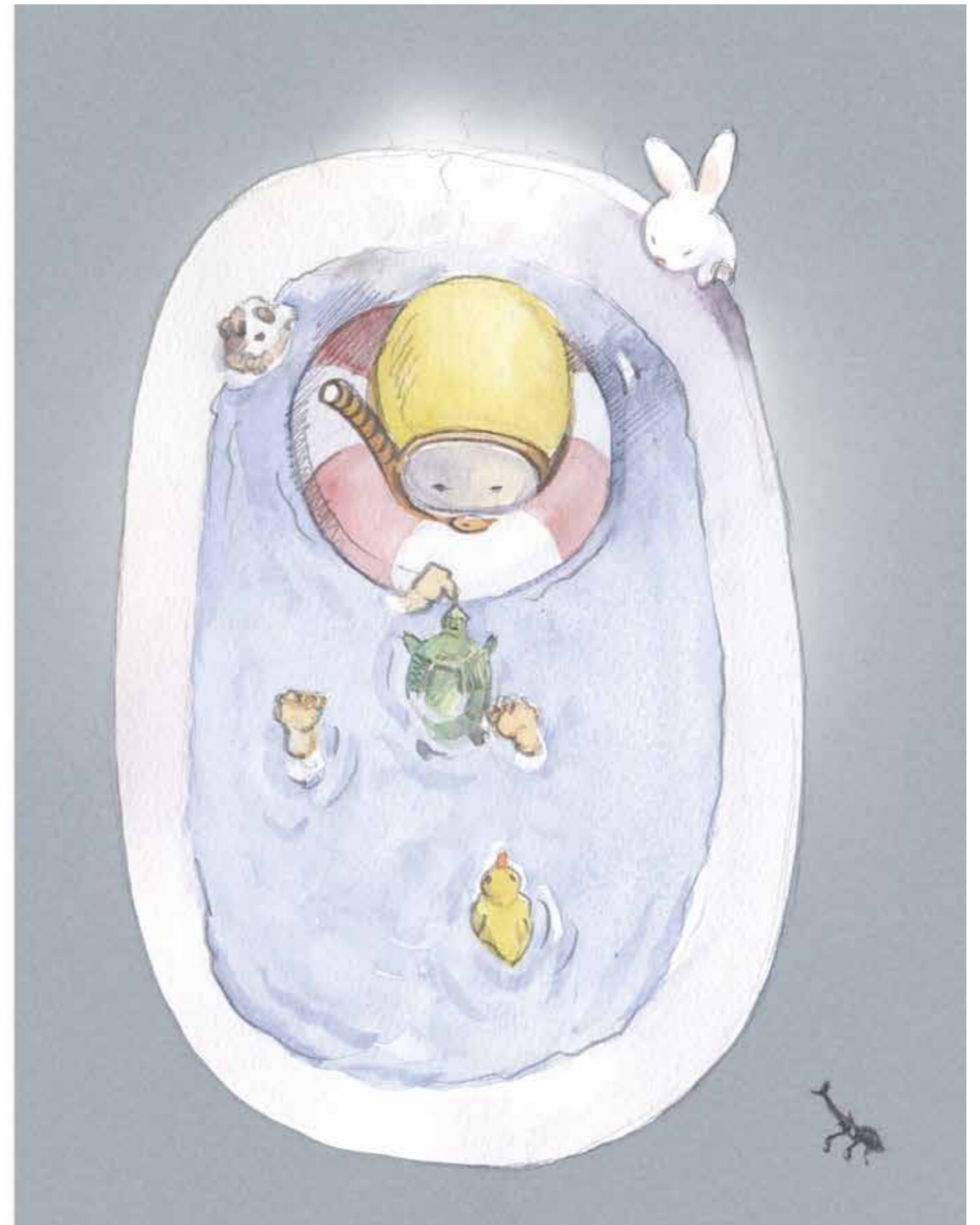
“How about a chicken? When it’s grown we’ll have eggs to eat.” Mom said this very casually; her family ran a chicken farm when she was a kid.

“Or you can keep fish. They don’t eat much.”

“A rhinoceros beetle? They don’t shed fur.”

“What about a guinea pig? It’s easy to clean up after them.”

“Or maybe a turtle? They live longer.....”

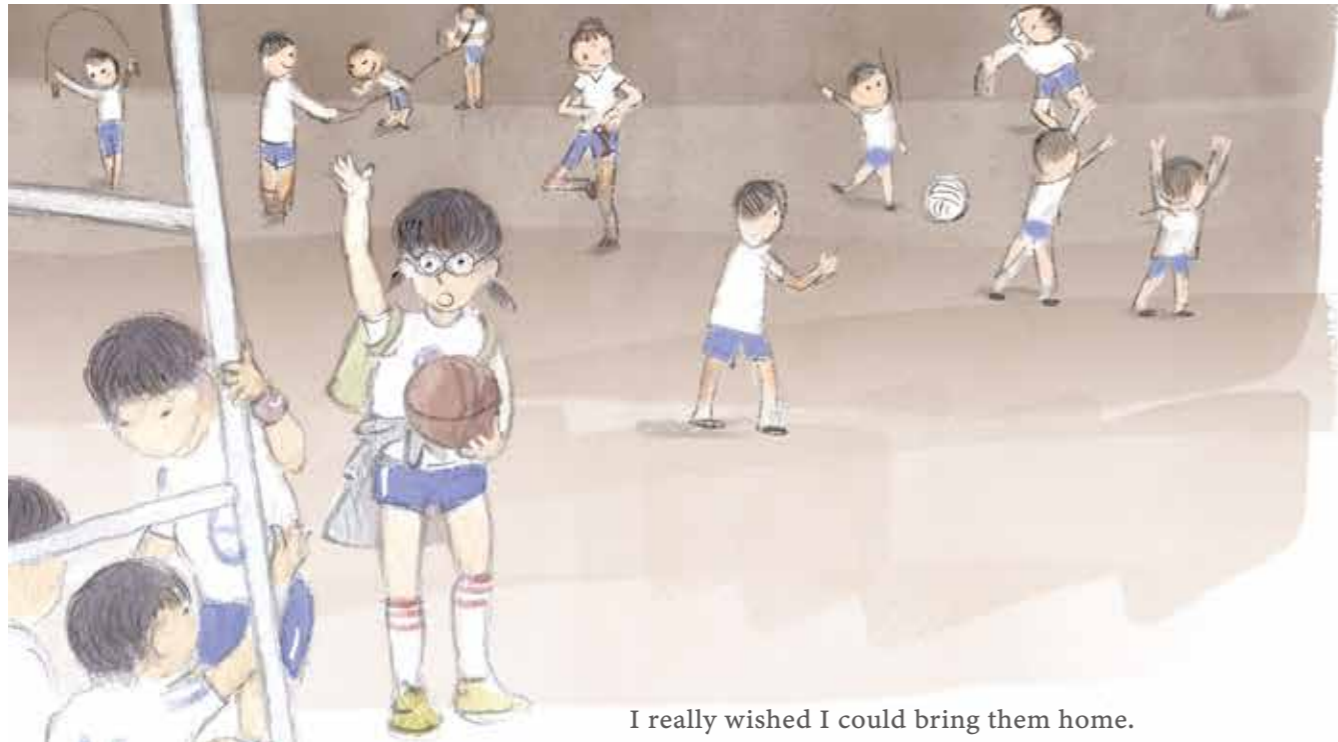




But I only wanted a dog.

Dogs probably think I'm just like them—especially the strays on the streets. It always feels like there's something they want to say to me.





I really wished I could bring them home.



They must have really wanted to come home with me, too.



# The Strong Man on the Left Side of the Mountain

## 山左大力士

**Author:** TzeWei Yang **Illustrator:** TzeWei Yang **Publisher:** Hsin Yi

**Date:** 2/2024 **Right's contacts:** bft.children.comics@moc.gov.tw

44 pages | 21 x 24.5 cm **Volume:** 1

**Awards:** 2023 The 35th Hsin-Yi Children's Literature Award for Picture Book Creation, Merit Award

**BFT2.0 Translator:** Brenda Lin

*Is it wrong to avoid an impossible task? A proud gorilla is repeatedly asked to move a mountain, but instead of admitting he can't, he comes up with comical ways to dodge the challenge.*

This funny and warm portrayal of a gorilla's fragile ego will help young readers laugh and admit their own fears.



## TzeWei Yang

TzeWei Yang graduated from the advertising department of National Chengchi University. She has published picture books and served as a writer and director for multiple children's stage plays, TV shows, animations, and concerts. In addition to being involved in theater music design, composing, and street performances, she also performs with a small band formed with friends. The dream of making movies set in high school was ultimately fulfilled on the pages of picture books. TzeWei hopes to continue writing, drawing, telling stories, and finding satisfaction and joy in creation. Directed and written works include *The Observatory Boy*, *Lightning Monkey*, *Re-entering the Dark Forest*, *The Little Deer* and *Little Leaf Interactive Picture Book Concert*. Picture book works include *Suspiciously Beautiful*, *The Hee-Hee Ha-Ha Dark Party*, and *The Calm Crocodile Doctor*.

# Parents and Children Reading Together Will Share Knowing Smiles

by Zou Junsheng

The title of this delightful children's book, *The Strongman on the Left Side of the Mountain*, cleverly merges the story's elements from the outset. The cover art highlights the book's dramatic tension, with a gorilla effortlessly lifting the mountain. Even the small birds on the endpapers are a clever touch, acting as silent witnesses to the entire event.

The book's style and theme convey the author's humor, especially through a vivid portrayal of the gorilla's prideful personality. When asked to move the mountain, the gorilla escapes by pretending to pee. Parents and children reading together will share knowing smiles.

The tightly structured, brilliantly executed humorous story never has a dull moment. From the main characters—the gorilla and the sheep—to minor figures like the little bird, all are crafted with flair. The ending, where even a newborn lamb easily lifts the mountain, humorously

suggests it's time for someone else to take the strongman's place. Meanwhile, the gorilla, now on the right side of the mountain, enjoys pumpkin pie and faces an enormous pumpkin mountain—prompting another comic escape. In this playful setup, the beginning and end echo one another.

The artwork also deserves praise for its rustic charm and rich colors. The author captures his characters' expressions and movements with marvelous detail. Both the text and illustrations flow, with concise writing that complements the art. With just a few strokes, the illustrations create a light-hearted tone that allows readers to relax.

*Zou Junsheng is a visual artist and author of children's books.*

*This appeared in the book's afterword and has been edited for the purposes of this booklet.*

# A Humorous Story of Ego, Strength, and Vulnerability

by Guo Fu

On the left side of the mountain lives a mighty gorilla with incredible strength, able to lift entire flocks of sheep with ease, seemingly unbeatable. Yet there's one challenge he's never dared to face: the towering mountain beside him. The sheep watch in eager admiration as he prepares to tackle it, but to his shock, despite putting all his strength into it, he can't budge the mountain an inch—what an embarrassment! To cover his shame, he quickly tells a little lie, claiming he just needs a “bathroom break,” and makes a hasty retreat. Now, how can he restore his reputation as the strongest?

Author Tze Wei Yang, drawing on her background in children's theater and stage directing, uses the mountain as a stage for a hilarious and playful tale. Through whimsical events, she presents a humorous exploration of “ego” and its challenges.

Each character has a distinct personality: the gorilla is confident and

proud, yet deeply concerned about others' opinions and prone to tears when he fails. The sheep are easily impressed, idolizing strength and getting excited or frightened at the smallest provocation. The groundhog is a warm and thoughtful character who skillfully negotiates his own advantage by tactfully helping the gorilla save face.

In addition to its lively narration and humorous characters, the book's layout is dynamic, contrasting scenes across left and right pages while incorporating comic-style panels and playful font effects to create a vivid, immersive reading experience.

*Guo Fu is a senior editor in children's publishing.*



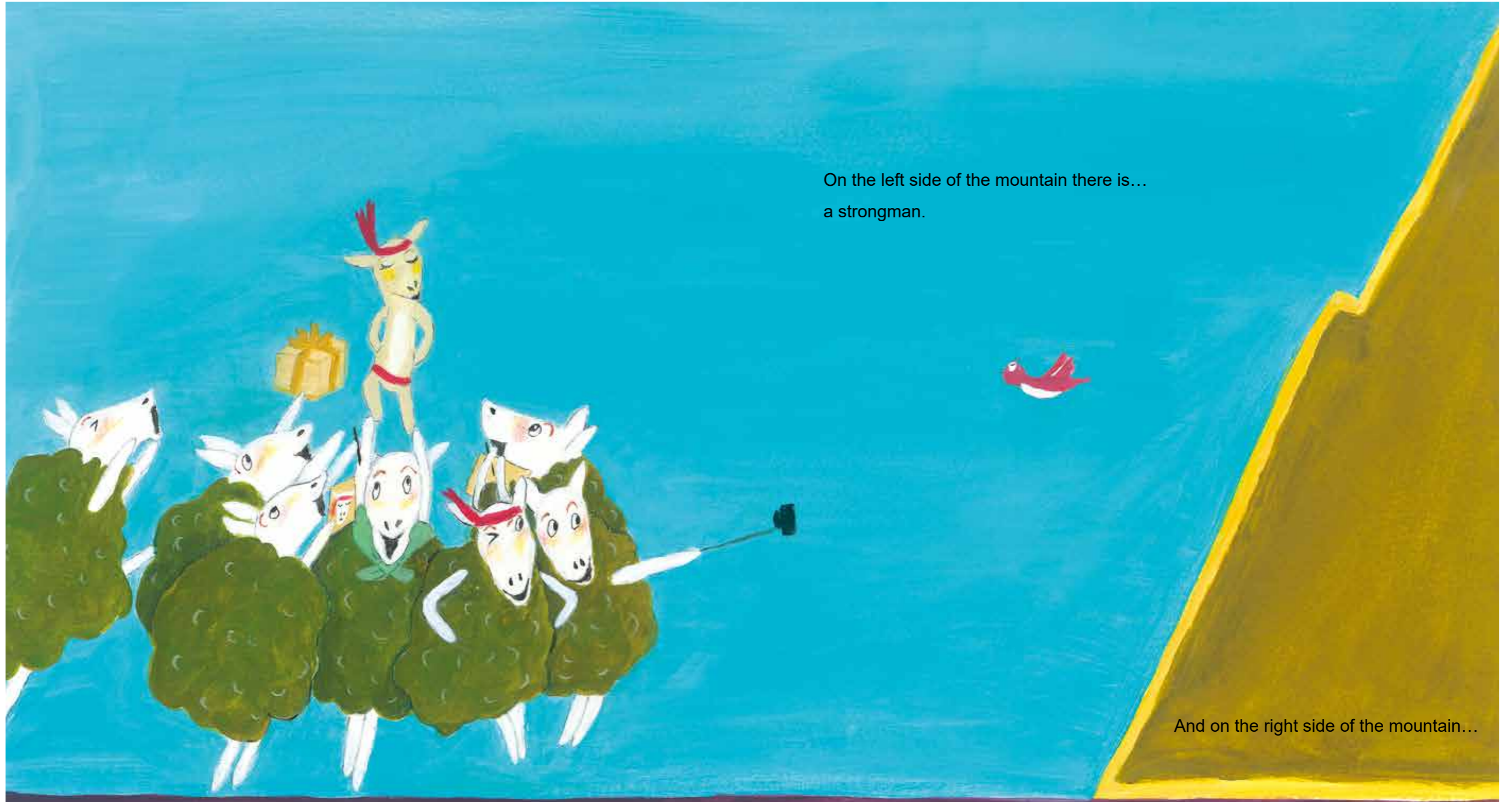
“When will the strongman return...?”

He’s only been gone for a day, but already the sheep are growing listless.

Without the strongman, the left side of the mountain has become boring—everything is...

“Wait...wait... Don’t touch it—it’s dangerous...”

啊  
Ahh!



On the left side of the mountain there is...  
a strongman.

And on the right side of the mountain...

嘘!!  
Shhh!

"Is the pumpkin pie yummy?  
When you're finished, can you help us move our  
pumpkins?"  
"Ha! Leave it to me! I'll move them, no problem!  
They're merely..."



# Three Orange Dots

三個橘色的點

**Author:** Hsiao-chi Chang **Illustrator:** Hsiao-chi Chang **Publisher:** Commonwealth Education

**Date:** 3/2024 **Right's contacts:** bft.children.comics@moc.gov.tw

36 pages | 19 x 26 cm

**Volume:** The SEL picture book series will continue next year, with 2-3 books planned for publication.

**BFT2.0 Translator:** Michelle Kuo

*I forget when it began, but three orange dots started to follow me.  
I thought that I could sleep them off and that they'd go away when I woke up.  
But the three orange dots were still there.  
I hid myself. Will they still be able to find me?  
Ah! What if I put on a hat?*

Three orange dots follow a child, unwanted and bothersome, causing feelings of anxiety. This simple story helps young readers develop self-awareness, understand their emotions, and find ways to soothe themselves. Part of a social and emotional learning picture book series, it seeks to nurture and strengthen each individual's inner world. Through gentle dialogue, readers are encouraged to better understand themselves and learn how to treat both themselves and others with kindness.



## Hsiao-chi Chang

Hsiao-chi Chang graduated from the Department of Fine Arts at National Kaohsiung Normal University and the Academy of Art University in the United States, majoring in children's book illustration. Her works were selected for the Bologna Illustrators Exhibition in 2020 and 2021, and she has received recognition from the 3x3 Illustration Awards in the United States. Recently, she published the picture books *Which Side is Which*, *It's All the Same Anyway*, and *While Waiting for Mama*. Her illustrations are featured in children's picture books and magazines. She loves stars, fish, and milk tea, and enjoys observing people, things, stories, and the sky. This book is part of a social and emotional learning series.



## How to Help Children Navigate Labels: A Reflection on *Three Orange Dots*

By Ho Hsiang Wei

In this socio-emotional learning picture book, artist and author Hsiao-chi Chang uses bold, rustic colors to lead readers into a vibrant, imaginative world.

Three orange dots follow the child protagonist everywhere. The background is filled with various creatures, all staring at the child and the dots. This visual arrangement emphasizes the embarrassment and discomfort of being seen as “different.” These three dots—like the labels others place on us—bring anxiety. Their appearance is sudden, and the child has no idea how to make them go away.

As the protagonist tries different ways to rid themselves of the dots, we witness the emotional responses often tied to labeling: denial, anxiety, anger, and avoidance. One particularly striking moment is when the child shouts at the dots and even eats an orange (without peeling it), as if trying to intimidate the dots into leaving. The dots, in the child’s imagination, have taken on a life of their own.

Despite all the efforts, the orange dots

remain. What can be done?

The story takes an unexpected turn when the child puts on a hat that covers their eyes, making the dots vanish. The hat, which shields the child from the gazes of others, offers a temporary reprieve. At the end, the hat flies away, symbolizing a spreading hope for peace and comfort.

Mysteriously, the dots disappear. Where did they go? Why did they vanish? The book suggests that dealing with outside opinions sometimes involves an element of chance.

Young children will relate to the protagonist, as the author masterfully captures a genuine childlike perspective. Notably, the design choice to leave the main character uncolored, contrasting with the vividly colored world, effectively distinguishes the child from the external environment. This technique reinforces the story’s message of finding inner calm amid external pressures.

*Ho Hsiang Wei is an artist and illustrator.*

## Through This Book, Young Readers Learn to Recognize and Understand Their Emotions

by Guo Fu

The story’s main character is a little white dog, whose emotions are shared through a first-person perspective, bringing readers closer to its inner world. One day, three orange dots suddenly appear behind it, clinging no matter how fast it runs, impossible to shake off. The little dog is puzzled—why are these dots chasing it?

It tries ignoring them, shooing them away, even scaring and hiding from them, but nothing works. The dots follow as persistently as shadows. As the story unfolds, the little dog embarks on a curious journey filled with unexpected twists and turns. Finally, it manages to break free from the three orange dots, and with their disappearance, its gloomy feelings dissolve, leaving readers with a sense of relief and joy.

The author’s inspiration for this story stems from the theme of “escape,” symbolizing the subconscious urge to avoid certain situations in life. The Three

Orange Dots uses abstract imagery to represent those persistent, hard-to-shake emotions. Readers interpret these dots in various ways—some see them as symbols of anxiety, fear, or sadness, while others view them as representations of negative judgments from others or even self-criticism. However they are perceived, this book offers a clear lens into our inner states, gently guiding us toward a more comfortable path forward.

As part of the publisher’s Social-Emotional Learning Picture Book series, this book invites readers to explore the inner worlds of its characters and listen to their voices. Through this story, young readers can learn to recognize their emotions, understand them, and discover how to live with them.

*Guo Fu is a senior editor in children’s publishing.*



Would they still be able to find me?

I hid myself.



Ah! What if I put on a hat?

Inside, there were so many hats!  
A boss without much hair stacked chairs  
to help me grab the one I liked the most.





# An Ideal Canteen

美好食堂

**Author:** Yi-Ting Lee **Illustrator:** Yi-Ting Lee **Publisher:** NAN I BOOK ENTERPRISE CO., LTD.

**Date:** 1/2021 **Right's contacts:** bft.children.comics@moc.gov.tw

32 pages | 21 x 29.7 cm **Volume:** 1

**Award:** 2022 Ministry of Culture's 44th Selection of Books for Primary and Secondary School Students

**BFT2.0 Translator:** Leona Chen

In a charming canteen, Chef Kangaroo busily prepares lunch for the hardworking animals. *An Ideal Canteen* places animals at the heart of the story, with Chef Kangaroo portrayed in a human-like role, joyfully contributing to the zoo through his cooking. This tale not only teaches children about the diets of different animals but also nurtures a sense of love and respect for them, promoting a vision of a world where humans and animals thrive together as equals.



## Yi-Ting Lee

Yi-Ting Lee, a graduate of the Cambridge School of Art in the UK, enjoys using gentle brushstrokes and rich colors to tell small, heartfelt stories. Her works are both inspiring and fun, offering children a joyful reading experience. Lee works with various media, from collage to watercolor, where her only rule is "no rules."

Her published picture books include *Mr White*, *An Ideal Zoo*, *Mr White in Love*, *Let's Play Again*, and *An Invitation Letter*.

# In An Ideal Canteen, Preparing Meals is Joyful

By Rex How

In *An Ideal Zoo*, many hardworking animals carry out their daily tasks. The zoo also has an ideal canteen that prepares lunch for these diligent creatures. Chef Kangaroo oversees all the meals, with little Joey and Hedgehog assisting him. When it's time for lunch, which animals arrive to eat?

Capybaras, wild boars, turtles, anteaters, penguins, brown bears, monkeys, orangutans, lions, zebras, ostriches, deer, elephants, pythons, owls, parrots, clouded leopards, giraffes, horses, unicorns, koalas, eagles, bats, and camels...

What has Chef Kangaroo prepared for

them?

Vegetables, fruits, snacks, fish, seafood, hamburgers, sushi, and a juice bar—he can even take special requests for a custom meal. Seals and sea lions request a full seafood platter with crabs, squid, shrimp, and clams, and Chef Kangaroo prepares a seafood boat for them. Beavers want giant wood sandwiches, and Chef Kangaroo happily agrees. In the end, all the animals enjoy the food they wanted.

But Chef Kangaroo notices one quiet guest sitting in the corner—it's little Pangolin, Dun-Dun! What does Dun-Dun want to eat? How will Chef Kangaroo

satisfy him?

*An Ideal Canteen* continues the theme of animal-centered stories, where Chef Kangaroo dedicates himself to an ideal zoo by doing what he loves—preparing meals that make all the animals happy. For Chef Kangaroo, nothing could be more wonderful than that.

Yi-Ting Lee enjoys using soft strokes and rich colors to depict charming stories. Her works are both fun and inspiring, bringing children multiple layers of

enjoyment during reading. Her previous book, *An Ideal Zoo*, was selected by Taiwan's Ministry of Education as one of the best books for infants and toddlers, and *An Ideal Canteen* is a delightful sequel.

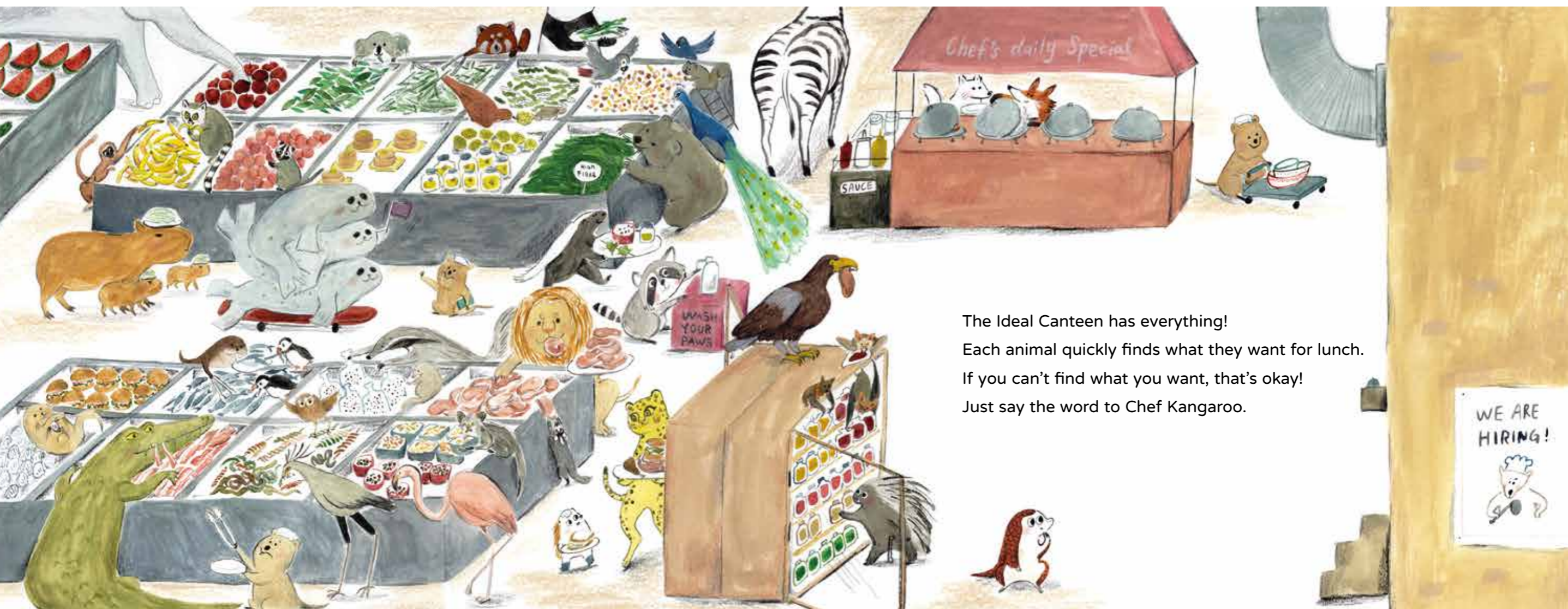
*Rex How is the managing director of Books from Taiwan.*

***An Ideal Canteen continues the theme of animal-centered stories, where Chef Kangaroo dedicates himself to an ideal zoo by doing what he loves—preparing meals.***



≡ 3...   ≡ 2...   ≡ 1...

歡迎光臨美好食堂。  
Welcome to The Ideal Canteen!



The Ideal Canteen has everything!  
Each animal quickly finds what they want for lunch.  
If you can't find what you want, that's okay!  
Just say the word to Chef Kangaroo.





“Hello Chef,  
please give me a loaf of timber bread.”



沒問題!  
“No problem!”





# The Evolution of Daily Necessities

日常用品進化論 1：原來發明筷子，不是為了吃飯！

Author: Wu I Jung | Illustrator: Yunin Tsai | Publisher: Mandarin Daily News

Date: 2/2024 | Right's contacts: bft.children.comics@moc.gov.tw

128 pages | 15 x 21 cm | Volume: 1

BFT2.0 Translator: Michelle Kuo

Daily necessities reflect human society's way of life, cultural background, and historical evolution. For instance, skirts were not exclusively worn by women in ancient times; Roman soldiers favored short skirts because they were breathable and allowed for easy movement. Through a series of engaging stories, this book invites readers to uncover the hidden history of everyday objects.

From the author of *The Fascinating Stories Behind Modern European and American History and Uncovering Taiwan's Past*, Wu I-Jung presents his first illustrated historical book tailored specifically for middle and elementary school students. Focusing on the history of "everyday items," Wu emphasizes that these objects not only make our lives more convenient but also embody our cultural practices and ways of living.



Writer **Wu I Jung**

Wu I Jung is a seasoned junior high school history teacher and the acclaimed author of several popular history books. Her notable works include *The Fascinating Stories Behind Modern European and American History* and *Uncovering Taiwan's Past*, which bring historical events to life with clarity and charm, making them accessible to readers of all ages.



Illustrator **Yunin Tsai**

Yunin Tsai is a freelance illustrator and graphic designer with extensive experience. Tsai has designed textbooks, magazines and advertisements.

# Connecting with Readers Through Everyday Life

by Peng Guan-Lun

When it comes to encouraging reading, I often tell parents and teachers to start with children's interests, using their natural curiosities as a gateway to introduce relevant books. But the reality is that many children seem disinterested in everything and struggle to articulate what they like, which can be frustrating. However, after reading Wu I Jung's *The Evolution of Daily Necessities 1: It Turns Out That Chopsticks Were Not Invented for Eating!*, everything clicked into place.

Even if children seem uninterested in specific topics, they still engage in basic activities like eating, sleeping, dressing,

and wearing shoes. These everyday routines can serve as an entry point to make reading more relatable and enjoyable.

*This book taps into the history of everyday objects, elevates the rituals of daily life, and inspires reading—all while offering plenty of entertaining stories for you to discover.*

For example, do you know where chopsticks originated—or that they weren't originally invented for eating? Or why Taiwanese people use wooden or bamboo chopsticks while in Korea, metal chopsticks are the norm? Why are Japanese chopsticks pointed at the ends? I posed these questions during dinner, and it sparked a lively conversation at the table. This provided an immediate and fun way to connect reading with everyday life,

giving parents plenty to discuss with their children.

The book also overturns preconceived notions about familiar objects, like high heels. If you've ever thought of high heels as shoes for women, you might be surprised to learn they were originally invented as military gear for men. In 16th-century Europe, the height of one's heel symbolized noble status—the higher the heel, the higher the rank, for both men and women. How did high heels become associated only with women? You'll have to read the book to find out!

*The Evolution of Daily Necessities* is genuinely fascinating, revealing things I never knew and filled with delightful insights. Why are piggy banks shaped like pigs? Everyday items that seem mundane have rich historical contexts, and Wu Yi-

Rong brings them to life with engaging stories.

Although the book is aimed at children, I believe adults should read it first. That way, they can spark conversations with their kids and impress them by saying, "Wow, you're so knowledgeable!" This will naturally pique children's curiosity and motivate them to explore the book on their own.

This book taps into the history of everyday objects, elevates the rituals of daily life, and inspires reading—all while offering plenty of entertaining stories for you to discover.

*Peng Guan-Lun is an editor, library director, and author of The Healing Library.*

### Before We Begin Introducing History's Mini-Celebrities

What we wear reflects both current trends and our personal style. Hats express our personality, glasses open a window to the world, and skirts can convey our elegance and confidence. But each item is so much more; behind every piece lies a rich story of its history and evolution.



## When Did Hats Begin to Appear?



Hats reflect diverse styles. Initially worn to block sunlight or keep heads warm, over time they began to signify class, gender, occupation, and other identities. Hats even became integral to rituals. For nursing students, a teacher's placement of a white cap at a ceremony symbolizes a vital transition.

Do not underestimate the hat! It's no mere accessory. Even the simple act of putting it on or taking it off carries rich meaning. Now, let's explore the fascinating story of how hats have transformed over time.

## European Mummy: The Iceman Ötzi's Bear-Skinned Hat

Near the Ötztal Alps in Italy, archaeologists discovered the world's oldest known mummy called "Ötzi the Iceman." He was dressed in a three-layered outfit made of sheepskin, deerskin, and grass. He wore a hat made of bearskin, fastened under his chin with a leather strap. This hat is the oldest known hat in human history.



30  
th c. BC

## The Peculiar British Law: Common Men Wearing Flat Caps

The British might be the most hat-loving people in the world. In 1571, the British government passed a law to boost the wool trade, requiring all men over the age of six (except for nobility) to wear wool caps on Sundays and holidays. Those who did not comply would be fined.

As a result, this flat cap became a symbol of the common people. Today, it has evolved into a personal fashion statement and is commonly known as the "flat cap" or "newsboy cap."



16  
th c.

## An Ancient Roman Slave Wears A Pileus Hat to Show His Freedom

In ancient Rome, a small brimless felt hat called the pileus symbolized the freedom a slave had won. Before being freed, there was a special ceremony in which the magistrate would touch the slave's head with a baton and loudly declare his liberation. From that moment on, the slave would wear the hat to show that he was free.

2  
nd c. BC





16  
th c.

## People from Mexico Bake Palm Leaves to Make a **Sombrero**

In addition to the British, another hat-loving people are the Mexicans. The large sombrero, cherished by Mexicans, was invented by the indigenous people during the

Spanish occupation of Mexico. Horse riders wore them in the fight against the Spanish, and it later became a symbol of Mexico.

This broad hat is created from woven palm leaves. Its wide brim and tall crown block the scorching tropical sun. You've probably seen this hat before: it appears on the front of Taiwan's national snack "Kuai Kuai" and has been there since it officially launched in 1966. That summer, Taiwan went crazy for the Olympics, which were held in Mexico. As a result, the snack's packaging features a child wearing a sombrero.



17  
th c.

## Dutch Women Adore This **White Lace Bonnet**

This charming white bonnet with two small "ears" is the most eye-catching accessory in traditional Dutch women's attire. Made of cotton and decorated with lace-like trim, this bonnet is worn by women during special occasions or festivals, while simpler hats are used for everyday wear.

## The Queen Loves Hats—And **Wears Them With Style**

20  
th c.

In class-conscious Britain, hats have long reflected social status. The royal family asks experts to design unique hats for each of its members at every public event.

Queen Elizabeth II was especially known for her love of hats. According to official reports from the British media, the Queen owned at least 5,000 hats. When she attended events, she paired her hats with different outfits. Whenever the Queen made an appearance, her hat was always the center of attention.





# The Mice's Treasure Trove

鼠一鼠二博物館

**Author:** Mei-Hui Wang **Illustrator:** Chih-Hung Chen **Publisher:** Little Soldier

**Date:** 3/2024 **Right's contacts:** bft.children.comics@moc.gov.tw

96 pages | 14.8 x 21 cm **Volume:** 1

**Awards:** 2024 The 86th Good Books Everyone Reads Award, Best Children's and Youth Book Award

2022 The Wu Chuo-liu Literary Award, First Prize

**BFT2.0 Translator:** Michelle Kuo

In the lush green forest, a pair of twin mouse brothers are known for their knack for collecting human items. Their home is crammed with treasures they've discovered—everything from large tents to tiny buttons, all discarded or dropped by humans. Raised by their grandparents, who shared their passion for collecting, the twins inherited one dream from them: to establish a museum where all animals could come and admire their collection.

However, as they strive to create the museum, they face criticism and setbacks. How will they find ways to reinvent it? This enchanting fairy tale guides readers in thinking about how to confront challenges and create value and achievement. It has won the First Prize at the Wu Chuo-liu Literary Award.



Writer **Mei-Hui Wang**

Born in 1971, Mei-Hui Wang has thirty years of writing experience with over thirty published works. She has received numerous literary accolades, including the China Times Literary Award, the Wu Chuo-liu Literary Award, the Taichung Literary Award, the Peach City Literary Award, the Lanyang Literary Award, the Yunlin Cultural Award, and the Golden Jade Academy Cross-Strait Essay Award. Her works have been featured in the Jiouge Annual Fairy Tale Collection, nominated for the Hsin-Yi Children's Literature Award, and recommended by the Government Information Office as excellent extracurricular reading material for primary and secondary students. Additionally, her works have been recognized with awards such as Best Children's Book and Children's Reading Excellent Materials.



Illustrator **Chih-Hung Chen**

Chih-Hung Chen is currently a freelance creator living in sunny Kaohsiung. He hopes his illustrations can convey the warmth of southern Taiwan to all his friends.

# Creating Value, Achieving the Extraordinary: A Note from the Author

by Mei-Hui Wang

*The Mice's Treasure Trove* originated from a winning entry in the Wu Chuo-Liu Literary Award. My fondness for these two brothers inspired me to use this work as a foundation, adding new plot elements to create a story that appeals to readers of all ages.

Gold Mouse and Silver Mouse grew up alongside their grandparents, collecting discarded human items. The term "discarded" refers to both items that are thrown away and those that are lost. They strictly adhered to the principle of "no stealing, no robbing," only taking what they found.

To the little mice, what humans discard could be priceless treasures. Grandpa Mouse, wise and patient, collected only items that had stories. He roamed the human world every day, carefully observing the narratives woven into each person's life. Grandma Mouse was an accomplished artist; she illustrated the keepsakes Grandpa brought home, pairing them with his words to create

beautifully illustrated booklets.

After their grandparents passed away, the brothers were determined to fulfill their wishes: to establish a museum where all animals could come and admire their collection.

Starting a business is no easy feat, and founding a museum is even more challenging. But after much perseverance, Gold Mouse and Silver Mouse finally open a museum, enthusiastically inviting all the forest animals to explore their family treasures.

At the museum's inception, promotion is essential. How can they capture everyone's attention? What opening activities will these mice devise? What challenges and obstacles will they face next? My book tells the story of their adventure.

*This essay appeared in the foreword of the book and has been edited for the purposes of the book.*

# In This Delightful Story, Building a Museum Becomes a Journey of Discovery

by Guo Fu

*Mice's Treasure Trove* was originally the first-prize winner of the 2022 Wu Zhuoliu Literary Award. The author expanded the plot to create a bridge book that is more suitable for children.

The story's main characters are twin mice who love collecting human artifacts. They inherited this habit from their grandparents; to them, anything that humans have "discarded" or "dropped" is a precious treasure. The brothers are determined to establish a museum to showcase their collection.

However, things don't go as planned. Despite their creative strategies, such as "Free Admission for the Top Ten," "Photo Opportunities Welcome," and "Influencer Unboxing and Reviews," they face negative feedback and ridicule, leading to a significant decline in business. Undeterred, the mouse brothers decide to take a trip to the National Palace Museum in Taipei for inspiration. During this journey, they gather many ideas to save their museum.

They realize that merely collecting and displaying items is meaningless; what truly resonates with people is the "story" behind each item. The brothers incorporate the stories observed by Grandpa Mouse from each visitor, along with Grandma Mouse's carefully drawn illustrations, into a specially designed VIP exhibit area, leaving visitors deeply moved and creating lasting memories.

Through the process of the mouse brothers running their museum, the story effectively captures human marketing techniques, the dynamics of online community interactions, and the many challenges that arise during business operations. Their spirit of humility and resilience in the face of setbacks serves as an inspiration for readers of all ages.

*Guo Fu is a senior editor in children's publishing.*



## The Mice's Treasure Trove

Gold Mouse and Silver Mouse are twin brothers known for their love of collecting human objects.

Their home, nestled in the forest, overflows with all that they've salvaged. From large things like tents to tiny items like buttons, everything has been thrown away or lost by humans.



Gold Mouse and Silver Mouse were raised by their grandparents, who loved collecting human objects. They believed that humans were the smartest of all animals and that anything they used was therefore of value. They told their grandchildren never to steal or rob and to collect only what they found, and Gold Mouse and Silver Mouse have always abided by these principles.

Before they died, Grandma and Grandpa had a wish: to build a museum,

so that every animal could come and view their collection.



Six months ago, Gold Mouse and Silver Mouse discovered an abandoned shack. What a perfect place for a museum, they thought. So, they moved in.



The brothers worked day and night, using every kind of material to repair the walls. In time, those rusty metal sheets gave way to an artistic explosion of color.

“We’ve almost fulfilled Grandma and Grandpa’s wish!” said Gold Mouse, tears welling in his eyes. “Once we organize our collection, the museum will be ready to open.”



# Gong Fu School: Insects

寵物功夫學校

**Author:** Lin Che Chang **Illustrator:** Huang Lin Xin **Publisher:** Hsin Yi

**Date:** 7/2016 **Right's contacts:** bft.children.comics@moc.gov.tw

92 pages | 15 x 21 cm **Volume:** 3

**BFT2.0 Translator:** Michelle Kuo

Little Chong comes from a martial arts family and has been enrolled in a kung fu school by his grandfather. Chong's classmates all possess unique skills, such as Spider Girl's "Spider Fist" and Leaf Butterfly Boy's "Invisibility Technique." With chapter-based stories and kung fu segments, this book taps into children's curiosity about martial arts. Author Lin Che-Chang, known for his engaging campus tales, creates a kung fu school that embodies the essence of various animal movements within martial arts. The result is an entertaining and hilarious read.

This book is written in a chapter-style format that captures the spirit of kung fu stories. It is beautifully illustrated by Ju Tzu, a renowned artist selected for the Bologna Children's Book Fair in 2016, enriching the narrative with visuals that spark children's boundless imagination about the pet kung fu school.



## Writer **Lin Che Chang**

A graduate of Taitung University's Department of Children's Literature, Lin Che Chang is an advocate for the art of simple language, aspiring to create stories to delight "future adults" and "grown-up children." He has received multiple accolades, including the Mu Ti Award, the Cross-Strait Children's Literature Award, the Ministry of Education Literature Award, and the Jiuge Annual Fairy Tale Award. His published works include the *Super Butt Hero* series, *Helicopter Divine Dog* series, *Heartfelt School* series, *Fairy Island Primary School* series, *No-Laziness Primary School* series, as well as *Gung Fu School*, *The Invincible Weapon Against the Cosmic Demon King*, *One Dollar Coin's Wandering Diary*, *The Climbing Lizard and Mr. Vine*, *Magical Broom for Rent*, *Pet of the Celestial Emperor*, *The Giant's Bad Luck Bird*, *The Problem Zoo*, *Adventures on Face Island*, and *The Knife Boy's Squad Dream*, among others. This series has three published volumes. Volume 2 is *Kung Fu Battle Royale*, and Volume 3 is *Gung Fu Plant Techniques*.



## Illustrator **Huang Ling-Hsing**

Huang Ling-Hsing, also known as Ju Tzu, is a freelance illustrator who enjoys staying at home with her pets as much as traveling the world. Most of her illustrations are digital, enhanced with hand-drawn effects on paper-based materials. Ju Tzu has illustrated three picture books: *Flying Hats*, *The Sounds of Atayal*, and *Axel and the Emperor's New Clothes*. She was a selected illustrator at the Bologna Illustrators Exhibition in 2016.

# Kung Fu, the Art of Tapping into the Power of Animals: A Note from the Author

by Lin Che Chang

Kung fu is widely recognized as a hallmark of Chinese culture. Whether it's the famous Shaolin kung fu or the plethora of kung fu films, many foreigners associate "kung fu" with discussions of Chinese culture. But who actually invented it?

Legend has it that kung fu originated with Hua Tuo, who created the "Five Animal Frolics" to promote health through exercise that imitates the movements of various animals. After practicing these exercises, Hua Tuo's disciple, Wu Pu, lived into his nineties, maintaining both his

sharp mind and good health. It is said that he even retained all his teeth.

Any story about kung fu inevitably involves animals. Many martial arts styles are named after them, including the Five Shapes Fist—Dragon, Tiger, Leopard, Snake, and Crane—as well as Monkey Fist, Lion's Roar, Eagle Claw, Mantis Fist, and Scorpion Fist. This underscores the significant contributions animals have made to humanity throughout history. Besides helping us in our work, they also act as our wellness coaches and martial arts instructors. Imagine if we

could directly tap into the abilities of animals—a dog's keen sense of smell, an eagle's sharp vision, a leopard's incredible speed, a flea's powerful jump, or an ant's remarkable strength. With these abilities, we could all become superhuman.

The ancients recognized the value of learning from animals, and we modern individuals must also acknowledge the essential roles all living beings play in our lives. Protecting them and preventing their extinction is crucial. Perhaps one day we will gain even more inspiration and benefits from them. By learning kung fu

from animals and dedicating ourselves to their care, humanity becomes truly admirable. Only then can we rightfully claim to possess good "kung fu," a term that means achievement through great effort.

*This excerpt from the book's afterword has been edited for this booklet.*

Let the martial arts show begin!

“Hu, Hu, Hu!” That’s Little Chong’s grandfather on stage, showing us his “Five Animals Fist” martial arts performance. Watching him is so exciting. First, he begins with the fierce kung fu “Tiger Fist” stance. Next, he unfurls the powerful “Dragon Fist” technique. Then, with a blink of an eye, he quickly spins into the



movements for the “Leopard Fist” style. Now mesmerized, everyone is watching. He crouches down into the “Snake Fist” position, leaps up and nimbly places all his weight on one leg for the “Crane Fist” position. Oh, what an exciting performance.

Little Chong was happy that he was born into a martial arts family. His grandfather, a master of martial arts, specialized in the “Five Animals Fist,” a traditional animal style of kung fu. This style consisted of five techniques that mimicked five animal movements of the tiger, the dragon, the leopard, the snake, and the crane. It is said that this form of martial arts was

created by ancient kung fu masters who observed animal behavior. They refined their techniques through constant practice and combat. Little Chong's grandfather practiced this strict training, too. Once, he even volunteered at a zoo so that he could observe the animals.

One day, Little Chong spoke to his grandfather. "Grandpa, I understand why you went to the zoo to study tigers, leopards, snakes and cranes. That makes sense. But how did you learn the techniques for the "Dragon Fist" when there are no dragons in the zoo? Dragons are found in temples."

Grandpa Chong looked at his grandson's face and saw that he was serious. "Yes, you are right, Little Chong. There are carvings and pictures of dragons in temples. But they are carvings and don't move. I have thought and studied about this for a long time. Dragons are now extinct but some historical records suggest that they were a type of reptile and related to snakes. That's why snakes are sometimes called 'little dragons' in Chinese."

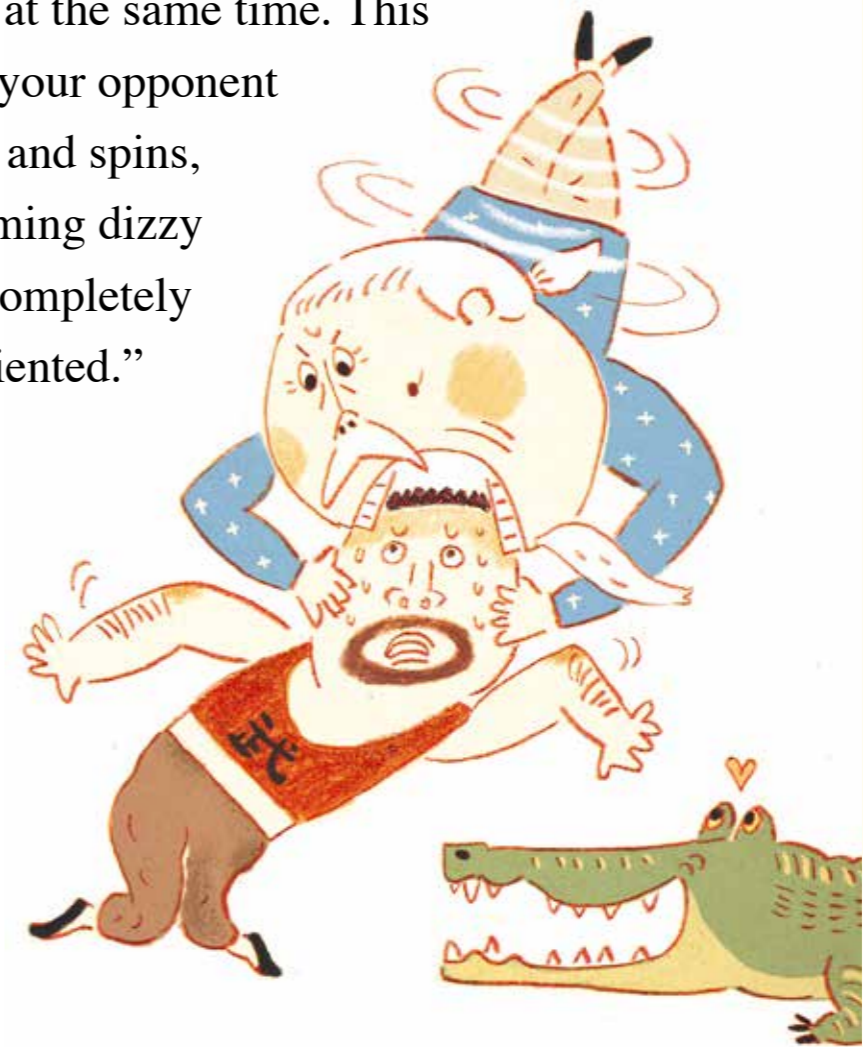
Little Chong's Grandpa was quiet as he stroked his long beard. Then he continued. "A dragon has a long snout, sharp teeth, slender legs, a thick tail and

scales all over its body. To me, it resembles a crocodile with horns. So, to answer your question, Little Chong, every day, I went to the crocodile pond, at the zoo to observe them. I noticed that crocodiles twist their bodies as they bite their prey. Scientists call this behavior a ‘death roll. From this, I developed a move called ‘Dragon Tornado.’”

Little Chong’s lit up with excitement. “The Invincible Dragon Tornado! That sounds awesome!”

“Oh yes—it’s very powerful!” he replied, both speaking and demonstrating at the same time. “Watch, this move uses both

hands and your mouth. First, you grab your opponent and then bite them. Next, you quickly jump upward, twisting your body at the same time. This way, your opponent spins and spins, becoming dizzy and completely disoriented.”







CHILDREN'S

BOOKS

**BOOKS  
FROM  
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