



# CHILDREN'S BOOKS

BOOKS  
FROM  
+ TAIWAN

×  
2025

Full English Manuscripts Available



**Published by Ministry of Culture (MOC)**

**Minister of Culture** | Yuan Li

**Deputy Minister** | Ching-Hwi Lee

**Director** | Ting-Chen Yang

**Deputy Director** | Yu-Ying Chu

**Organizers** | Wen-Ting Chen, Yu-Lin Chen, Chu-Yun Chiang

**Address** | No. 439 Zhongping Road, 14 Floor (South Building), Xinzhuang District, New Taipei City, Taiwan

**Website** | <https://www.moc.gov.tw/en/>

**Telephone** | +886-2-8512-6000

**Email** | [bft.children.comics@moc.gov.tw](mailto:bft.children.comics@moc.gov.tw)

**Editorial Team of Books from Taiwan**

**Managing Director** | Rex How

**Editor-in-Chief** | Michelle Kuo

**Production Manager** | Nancy Wu

**Editors** | Tzu-Ning Huang, Wen-Chien Hsu

**Editorial Consultants** | Yu-Ying Chu, Chi-Hung Wu, Pei-Yun Yu, Ting-Chen Yang, Li-Chung Cheng, Hsin Su, I-Chen Su, Ming-Mei Kao, Chia-Ling Lai, Meng-Ying Hsieh

**Cover Design** | Ting-Sheng Chien

**Design and Layout** | Ting Sheng Chien, Ping Ping Ho, Shih-yung Chang

**Issue** | Children's Books, 2025 V

**Publication Date** | November, 2025

**ISSN** | 2410-0781

© Books from Taiwan 2.0, 2025

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without prior permission in writing of Books from Taiwan, or as expressly permitted by the law. Enquiries concerning reproduction should be sent to the Ministry of Culture.

**Children's Books**

- 010 **It's Not Fair**  
by Juei-Chih Tsao • translated by Michelle Kuo • published by Rye Field Publishing
- 020 **Whose Stop Is This?**  
by Hsu-Kung Liu • translated by Rachel Yung-hsin Wang • published by Hsin Yi Publications
- 030 **A-Fei, A Little Girl Who Loves Drawing**  
by Bei Lynn • translated by Brenda Lin • published by Hsin Yi Publications
- 040 **The Moon Wants to Sleep**  
by Lin Ssu-Chen • translated by Adina Zemanek • published by Hsin Yi Publications
- 050 **The Alligator Who Loved His Vegetables**  
by Tom Liu (Liu Chen-Kuo) • translated by Anne Lee • published by Hsin Yi Publications
- 060 **Grandma's House**  
by Yi-Shan Weng • translated by Kathy Cheng • published by Hsin Yi Publications
- 070 **Where's Where?**  
by Hsiao-Chi Chang • translated by Michelle Kuo • published by Nan I Book Enterprise Co., Ltd.
- 080 **Meet the Taiwan Barbet**  
by Chiu Chen-Tsung • translated by Catherine Yu • published by Commonwealth Education
- 090 **What's There To Be Afraid Of?**  
text by Lo I-chun • illustrated by Mori Chiang • translated by Leona Chen • published by Commonwealth Education
- 100 **Like Water, We Flow**  
text by Ma Li • illustrated by Raito Low • translated by Michelle Kuo • published by Locus Publishing
- 110 **Come What May, Today I Will Be Happy**  
by Jimmy Liao • translated by Michelle Kuo • published by Locus Publishing
- 120 **The Lonely Genius: Huang Tu-Shui**  
by Huang Yu-chin • translated by Michelle Kuo • published by Locus Publishing
- 130 **Mouse Mai-Mai is Looking for a Job**  
by Arwen Huang • translated by Michelle Kuo • published by Taiwan Interminds Publishing
- 140 **The Little Monster Digs a Hole**  
text by Wei-Hsin Hsiao • illustrated by Hui-Yin Hsueh • translated by Michelle Kuo • published by Kang Hsuan Educational Publishing Group
- 150 **The Forgetful Granny Wanda**  
by Weichuen You • translated by Michelle Kuo • published by Yuan-Liou Publishin
- 160 **Singing to the Cat**  
by Tom Liu (Liu Chen-Kuo) • translated by Lya Shaffer • published by Global Kids
- 170 **I Can**  
text by Higo Wu • illustrated by Heidi Huang • translated by Michelle Kuo • published by Linking Publishing
- 180 **Moonlight**  
by Shih Cheng-Ting • translated by Sapphire Lain Ball • published by Tien-Wei Publishing

**Text Children's Books**

These Books do not have a full translation.

- 190 **Youth of the Island, the Mountain, and the Sea: The Sacred Dog-headed Boy**  
text by Che Chang Lin, Yi Fen Chen, Yuju Chen, Wei Ko Lin, Leading Lee • illustrated by Hui • translated by David Knight • published by Nan I Book Enterprise Co., Ltd.
- 202 **Kaka Cat's Tailor Shop**  
text by Ya Ping • illustrated by Lee Yi-Ting • translated by Hanling Wu • published by Global Kids



## 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 005 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

# From a Talking Bus to a Genius Sculptor: Taiwanese Children's Books Across Mountains and Seas

We are honored to present this selection of children's books, each a gift in its own right. The list goes beyond works "just for children": it includes rhythmic texts ideal for preschool readers, as well as stories that narrate Taiwan's history and culture, deeply rooted in this land. These books invite readers of all ages to share in the experience, discovering together the abundant creative energy that Taiwan has to offer.

In the carefree *Whose Stop Is This?*, a tiny bus carries animal passengers home. Bright colors and inventive design animate these characters—culminating in a delightful surprise ending. Meanwhile, *The Moon Wants to Sleep* relies solely on black, white, and gray, yet its delicate brushwork and thoughtful lines vividly bring the pages to life. The rhythm of the moon's rising provides the backdrop

for a whimsical search for a bedtime companion (and yes—the moon even has a bottom!).

Speaking of works in black and white, *Moonlight* also sets the night as its stage, but adds a touch of yellow to evoke light. A desk lamp becomes a lighthouse; a book transforms into a mountain range. Blending dream and reality, the book creates a poetic and richly imaginative journey.

Another theme of this collection is self-understanding. As we grow, how do we come to know ourselves more deeply? In *What's There To Be Afraid Of?*, a young boy's simple self-questioning—his fear of ants—gently opens a space for readers to reflect together on the nature of fear itself. In *Mouse Mai-Mai Is Looking for a Job*, Mai-Mai, a little mouse, explores many kinds of work as he searches for his

true passions and talents. When he finally discovers where he can truly shine, his joy is boundless.

Yet another theme in the collection uses humor to convey explicitly educational lessons about healthy habits. *The Little Monster Digs a Hole* playfully encourages children to brush their teeth, imagining "little monsters" at work inside their mouths, digging cavities that can cause pain. In *The Alligator Who Loved His Vegetables*, a cheerful green alligator shows that eating plenty of vegetables is the key to avoiding stomachaches and staying healthy.

For intergenerational connections, *The Forgetful Granny Wanda* uses humor and playfulness to offer a fresh perspective on family life with an elder experiencing dementia. *Forgetfulness*

does not always mean sadness—it can sometimes make life lighter and more loving. *Grandma's House* follows a young girl exploring her grandmother's home as the elder prepares to move and choose which beloved objects to keep. These treasured items embody both love and the passage of time.

Taiwan's native languages are facing a crisis of transmission, yet more and more creators are dedicating themselves to this cause. *It's Not Fair* is the author's very first picture book written in Taiwanese Hokkien. With simple strokes and expressive illustrations, the protagonist Little Lion explores the question: what does "fairness" mean? *I Can* is a remarkable work that captures the natural warmth and intimacy of Taiwanese Hokkien. Its dialogue carries an

effortless rhythm, and paired with vibrant, colorful imagery, it captures the pure and direct voice of a child.

But as simple as a child's voice may seem, it often brims with philosophical depth. *Where's Where?* captures this spirit: its gentle, luminous illustrations depict characters who appear directionless, their very lostness embodying a quiet Zen philosophy—reminding us that, in time, we all arrive at a place.

Two books especially explore rhythm through the interplay of text and image. *Singing to the Cat* stands out for its cadence: a composer, kept awake at night by noisy cats, creates a lullaby to lull the restless felines to sleep. Its rhyming dialogue is perfect for both reading aloud and chanting. Like *Water, We Flow* also features beautiful language with a poetic rhythm. Created by a stop-motion animation artist, the

book draws inspiration from Taiwan's local stones to contemplate textures and forms, exploring the relationship between humanity and nature.

Meet the Taiwan Barbet is a masterpiece of ecological picture books. Taiwan has one of the most diverse bird populations in the world. Through the eyes of two brothers watching a pair of the Taiwan Barbets feed their young, the scene's every detail comes vividly to life.

In *A-Fei, A Little Girl Who Loves Drawing*, the protagonist is a child who loves to draw—until one day, she suddenly feels she doesn't love it anymore. Through the process of putting down and then picking up her pencil again, the story explores how we, too, can find a way forward when we feel lost on the path of creation.

*Come What May, Today I Will Be Happy* was born from the author's self-

dialogue during the pandemic. Page by page, with warm illustrations, the book poses questions that reminds us that there is no single answer to happiness—it all depends on how you choose to see it.

*The Lonely Genius: Huang Tu-Shui* portrays the life and art of Huang Tu-shui, hailed as “the genius who lit the dawn of modern art in Taiwan.” His iconic sculptures—ranging from water buffalo to Formosan sika deer—extend his legacy across a century, revealing both the struggles of his time and the role of art within them.

*Youth of the Island, the Mountain, and the Sea: The Sacred Dog-headed Boy* brings together five outstanding children's literature authors. Blending traditional local culture with themes of youthful secrets, truth, courage, dreams, and sorrows, they have created literature richly infused with the spirit of Taiwan's

land.

*Kaka Cat's Tailor Shop* is set in a small tailoring shop, where every visitor carries a different story. With his needle, thread, and love, Kaka Cat gently weaves these tales into a warm, deeply human ensemble drama.

Through these works, we catch a glimpse of the dazzling diversity cultivated by Taiwan's creators. Full-language English PDFs of picture books are available for publishers and agents interested in purchasing rights to these books. We invite you to read, appreciate, and experience them with us.

Sincerely,  
Books from Taiwan



# It's Not Fair

A Full English translation is available.

無公平

**Author:** Juei-Chih Tsao **Illustrator:** Juei-Chih Tsao **Publisher:** Rye Field Publishing

**Date:** 04/2024 **Rights contact:** bft.children.comics@moc.gov.tw

40 pages | 23 x 17 cm **Volume:** 1 (Three-book series; each book is interlinked but can also stand alone.)

**BFT2.0 Translator:** Michelle Kuo

When Little Lion plays long jump with Rabbit or jumps rope with Duck, it never feels fair—Little Lion just can't win. "It's not fair!" he cries. Nothing seems fair at all.

Things come to a head at snack time, when Little Lion bursts into tears after receiving just one biscuit—the same size as the ones given to much smaller animals. What is fairness, anyway? And how can Little Lion begin to make sense of it?

*It's Not Fair!* gently introduces children to the concept of fairness, helping them navigate feelings of frustration, comparison, and conflict. Kids often wonder why things don't feel equal. This story offers a thoughtful starting point for those conversations. Through Little Lion's experiences with his classmates, children are invited to reflect on fairness in different situations, making it a perfect read-aloud for parents, caregivers, and educators alike.



## Author **Juei-Chih Tsao**

With a master's degree in law, Juei-Chih Tsao has been writing and illustrating picture books since 1996. Known for her vivid, colorful artwork inspired by the brightness of Taiwanese fruits, her stories are warm and tender. Her debut picture book, *Scratch Scratch: Little Bear's Itchy Day*, won First Prize in the Picture Book Category of the 9th Guo Zheng Chen Children's Literature Award. Her book *Dorothy's First Day of School* received Honorable Mention in the 14th Hsin-Yi Children's Literature Award.

When she's not creating picture books, she enjoys cooking, reading, gardening, and listening to rock music. Her published works include *Big Bad Wolf's Dining Table*, *Rise and Shine!*, *It's Bed Time!*, *The Eagle and Me*, *Dorothy's First Day of School*, *I Will Be Brave*, *Scratch Scratch: Little Bear's Itchy Day*, and *Yummy Yummy: Little Bear's Food Adventure*. This is her first time creating a picture book in Taiwanese (Hokkien).

# The Bright Hope of “Ho-ka-t sai”: The Childlike Warmth of Juei-Chih Tsao’s Children Books

by Higo Wu  
(originally published on OKAPI)

Since the release of her debut picture book *Itchy! Itchy!* in 2006, Juei-Chih Tsao has created stories that resonate deeply with young readers. This year, she launched a new trilogy written in Taiwanese: *It’s Not Fair!*, *I Don’t Like It*, and *Ho-ka-t sai*. These bring her total number of picture books to seventeen and mark a turning point in her use of language—though her core artistic vision remains unchanged.

Though the characters in this new series are animals, the emotions they express are unmistakably human and childlike. A lion cub obsessed with fairness,

a big elephant with a touch of jealousy, a tiny mouse discovering the joy of helping others—Tsao captures these moments with minimal text and vivid expressions. These animals feel just like kindergarten or early primary school kids—each brimming with a unique personality and energy.

Tsao admits she rarely interacts with children and doesn’t have kids herself, but she’s always been a close observer. “When I see a child—or even a puppy—I instinctively wave or wink,” she says. “In that moment, I feel like I’m their age too. Maybe I never really grew up.”

Visually, Tsao’s books are known

for their vibrant colors—bright, joyful, and full of warmth. Her signature “Juei-Chih Tsao blue” feels welcoming, even as a cool tone. In her artist biography, she describes her palette as “as colorful and passionate as Taiwanese fruit.” This may come from her time working at Taiwan’s Council of Agriculture, where fruit-themed calendars left a lasting impression. In the new series, this influence shows in playful ways: the lion’s mane glows like an orange mandarin, the monkey’s red fur resembles a dragon fruit, and the sheep’s fleece feels like a crisp pear.

Tsao had long incorporated Taiwanese into public readings, even for her Mandarin books. After receiving enthusiastic feedback and watching her husband read a personal story in Taiwanese with deep emotion, she felt ready to create in the language herself. Each of the three new books includes Mandarin text and bilingual audio, making

them accessible to readers still learning.

At a recent school visit, Tsao saw a child pat their chest gently when hearing the phrase “ho-ka-t sai.” There’s no exact translation, but it roughly means, “What a good thing!” or “How lucky I am!” This subtle, emotional response deeply moved her. “I think ‘ho-ka-t sai’ is one of the most beautiful phrases in Taiwanese,” she said. “If we can still say it—there’s still hope.”

*This essay has been edited for the purposes of this booklet.*

*Higo Wu has previously led curriculum development and parent-child education programs in the children’s industry. He is now a storyteller, picture book translator, speaker, and the producer and host of the podcast Story Break Station. He believes that the smallest unit of the universe is not the atom, but the story.*

When he joins the long jump contest, he says,

**“NO FAIR!**  
You’re just better at jumping!”



1

3

4

5

When he joins an arm-wrestling match, he says,

**“NO FAIR!**  
Your arms are stronger than mine!”



Snack time! Everyone goes to wash their hands.





# Whose Stop Is This?

A Full English translation is available.

誰的家到了？

**Author:** Hsu-Kung Liu **Illustrator:** Hsu-Kung Liu **Publisher:** Hsin Yi Publications

**Date:** 04/2013

**Rights contact:** bft.children.comics@moc.gov.tw

28 pages | 12.8 x 17.5 cm **Volume:** 1

**Awards:** Selected for the 2015 Bologna Illustrators Exhibition

**Rights sold:** French, Polish

**Translator:** Rachel Yung-hsin Wang

A snake, a rabbit, and a bear board a bus to head home. One by one, they get off as the bus reaches each of their houses. Eventually, the bus rolls on alone—until it arrives at its own home at sunset. And there, waiting with open headlights, are a surprise pair: Mama and Papa Bus!

This delightful and vibrantly illustrated board book has captured hearts since its debut. Honored at the 2015 Bologna Children's Book Fair, it has become a perennial favorite among families in Taiwan. Consistently ranking high on baby book bestseller lists in Taiwan, it's now one of the most cherished board books in its category.



Author **Hsu-Kung Liu**

Hsu-Kung Liu was born in Taipei in 1973. A graduate of the Civil Engineering Department at National Taiwan University, he started to work in picture book illustration after taking part in the Lucy Chen Handmade Picture Book Classroom. His works have won the Hsin-Yi Children's Literature Prize, China Times Openbook Awards, the Golden Tripod Award and have been selected for exhibition at the Bologna Children's Book Fair. He has sold works in English, Thai, Japanese, French, Swedish, Korean, and Estonian.

# Classic Baby Book Created with Childlike Wonder and Imaginative Detail

by Fu Kuo

*Whose Stop Is This?*, a delightful board book by celebrated Taiwanese author and illustrator Hsu-Kung Liu, stands out as a charming and thoughtfully crafted work tailored specifically for very young readers. This small and vibrant book has won multiple accolades, including the prestigious *Chen Bochui International Children's Literature Award* for Best Picture Book and selection at the 2015 Bologna Children's Book Fair in Italy. Since its release, it has remained a favorite among parents and children in Taiwan, consistently ranking high on baby book bestseller lists and earning a reputation as one of the most beloved titles in its category.

Hsu-Kung Liu's approach to

storytelling is deeply influenced by the patterns and structures found in traditional fairy tales. In a public talk, he mentioned his fascination with the symbolic use of the number three—three brothers, three challenges, three magical items—a motif that frequently appears in classic stories. Liu believed that repetition and triadic structures create a sense of rhythm and progression, enhancing the storytelling experience for young readers. This concept is subtly woven into *Whose Stop Is This?*, where the narrative revolves around three animal passengers.

The story follows a personified red minibus as it journeys through various landscapes, carrying three passengers: a rabbit, a snake, and a bear. At each

stop, the bus pauses, and young readers are invited to guess whose home is next. The narrative encourages active participation, sparking children's curiosity and prompting them to observe the illustrations closely. Clues are cleverly embedded in each scene—such as bunny ears peeking from a bush or a nameplate beside a burrow—making each page a miniature mystery for the reader to solve.

As the bus travels through grassy plains, mountainous terrain filled with caves, and tree-covered forests, the illustrations become a treasure trove of visual hints and delightful surprises.

Each animal's departure from the bus is portrayed with humor and creativity, inviting both laughter and a deeper connection with the characters. The final pages offer a heartwarming close to the journey: all three passengers safely reach their homes, and the little red bus returns to its own cozy garage—where Mama and Papa Bus are waiting for him.

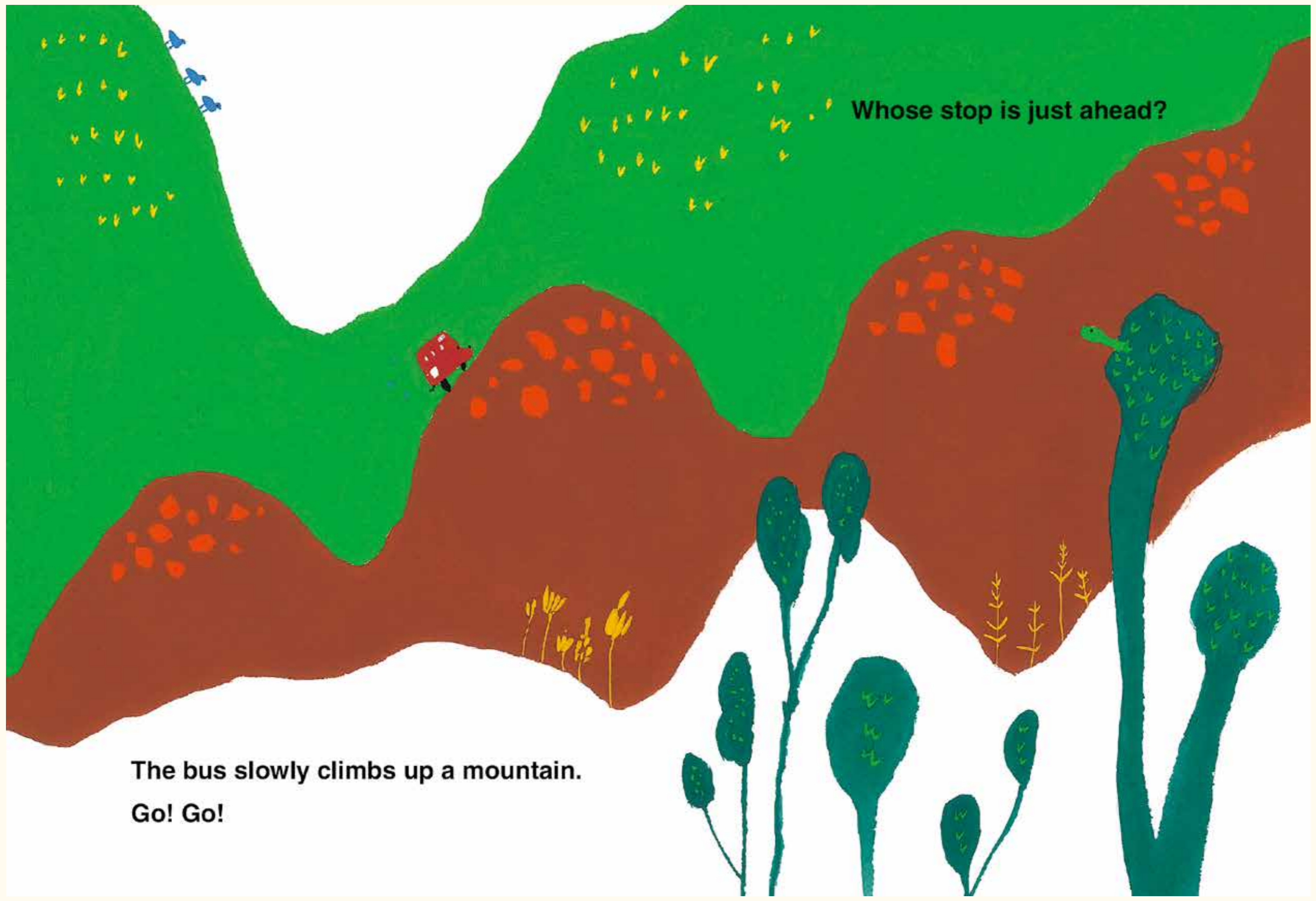
The inspiration for this book comes from Liu's personal life—specifically, his experience as a father. His son's fascination with cars sparked the idea of creating a story centered on a bus. Liu began imagining what types of passengers a bus might carry and what natural settings they might call home.

Drawing from the real-life habitats of different animals, he designed each segment of the journey accordingly, ensuring that both the narrative and illustrations offered a layered, immersive reading experience.

Visually, Liu opted for bold, unblended primary colors using advertising paint, creating a bright and cheerful aesthetic that appeals strongly to young children. Despite not having formal training in the arts, Liu has developed a unique visual style. His illustrations reflect a childlike sensibility and sincerity, using simple forms and vivid hues to mirror a young reader's perspective.

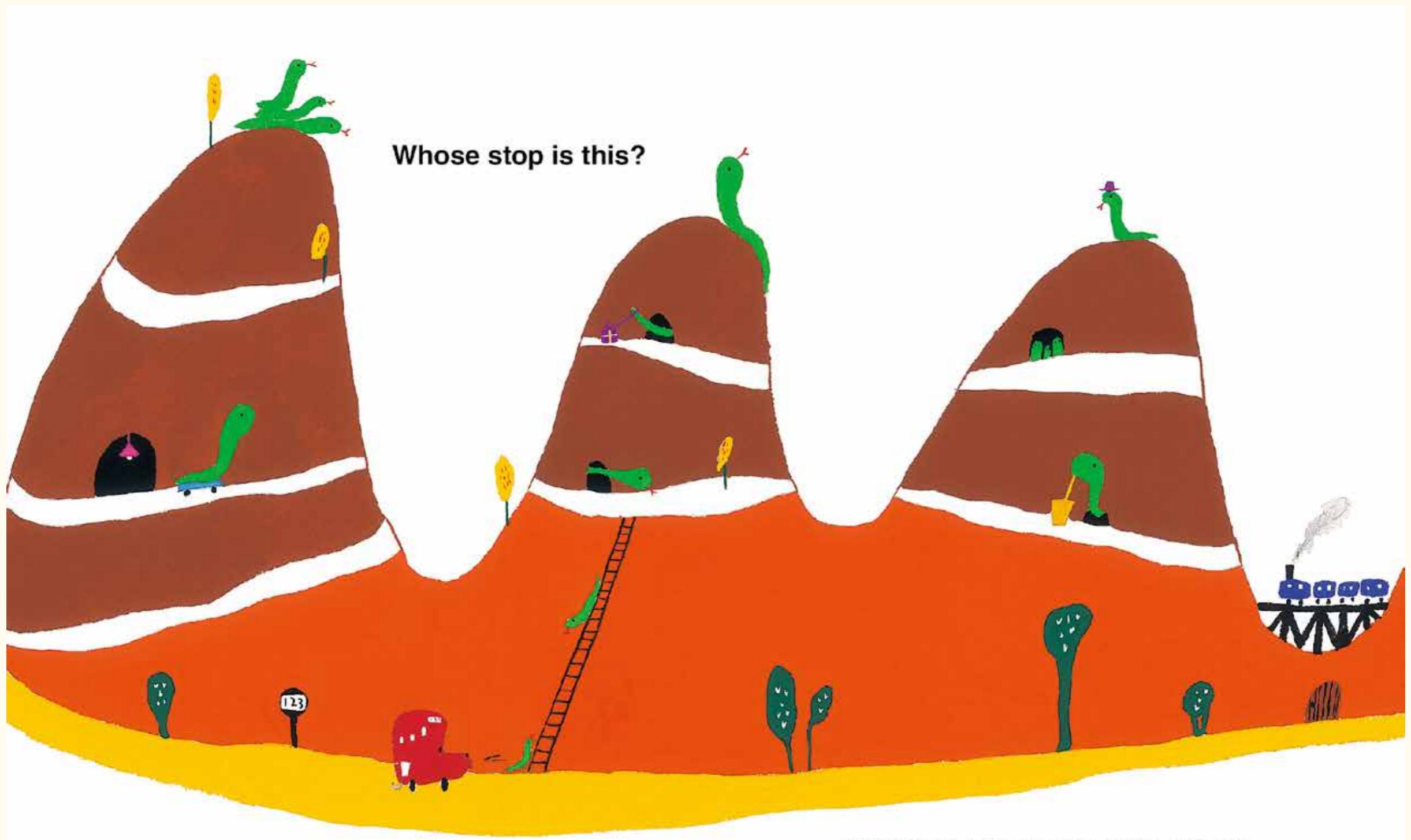
*Whose Stop Is This?* stands as a testament to Liu's ability to blend educational value, visual storytelling, and emotional warmth in a compact, beautifully executed book—making it a true classic among baby books.

*Fu Kuo is a graduate of the Department of Japanese Literature at National Taiwan University. Deeply fascinated by the endless charm of children's literature, she has worked as a bookstore clerk and children's book editor. Her translations include The King of Bread Bundle series.*



Whose stop is just ahead?

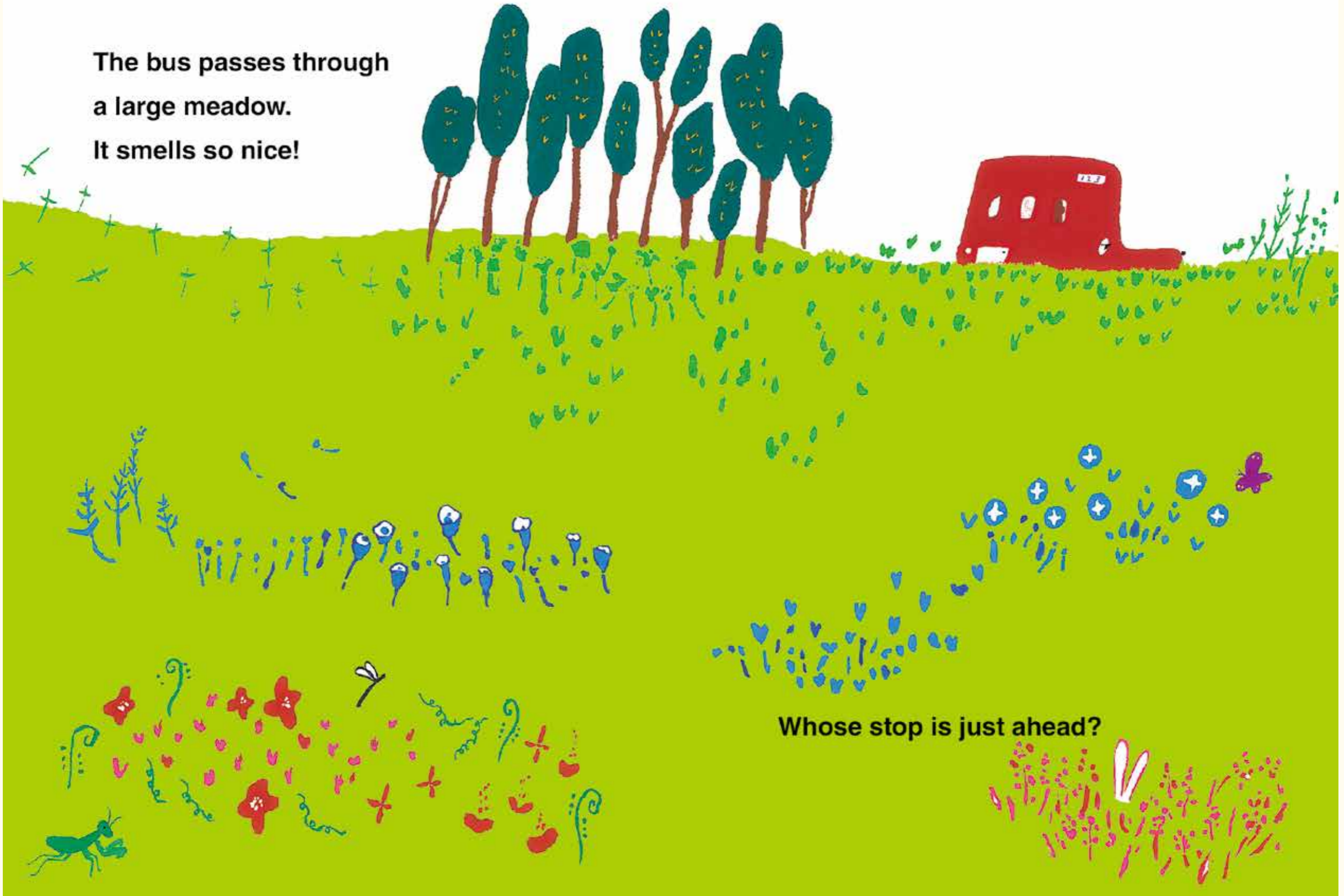
The bus slowly climbs up a mountain.  
Go! Go!



Whose stop is this?

Huff! The bus catches its breath.  
It arrives at Little Snake's home!

The bus passes through  
a large meadow.  
It smells so nice!



Whose stop is just ahead?



# A-Fei, A Little Girl Who Loves Drawing

A Full English translation is available.

阿非，這個愛畫畫的小孩

**Author:** Bei Lynn **Illustrator:** Bei Lynn **Publisher:** Hsin Yi Publications

**Date:** 04/2002

**Rights contact:** bft.children.comics@moc.gov.tw

45 pages | 21 x 28 cm **Volume:** 1

**Awards:** Hsin-Yi Picture Book Illustration Award

**BFT2.0 Translator:** Brenda Lin

A-Fei is a little girl who loves to draw. She draws all day and even dreams about drawing at night. But one day, in a burst of frustration, she says, “I can’t draw anything right!” Instead of offering hollow comfort, her friends simply invite her to join them in what they love—skateboarding, bug-watching, piano playing.

As A-Fei spends time with her friends, somehow the desire and confidence returns. This beautifully illustrated picture book explores the emotions behind creativity, showing that moments of doubt are part of the process. Without adult intervention or easy answers, it’s presence, friendship, and everyday joy that guide A-Fei back to herself—and her art.



Author **Bei Lynn**

Since publishing *Let’s Pretend We’re Fish* in 1999, Bei Lynn has immersed herself in the world of children’s books. She delights not only in illustrating but also in crafting words. Her works are both normal and strange, blending quirky charm with childlike wonder. She has received numerous accolades including the Hsin-Yi Children’s Literature Award and the Golden Tripod Award. Her favorite media include pencil, watercolor, markers, and digital collage, often resulting in a free-spirited, spontaneous style. Her stories often blend fantasy with everyday life, rooted in the belief that truly magical moments lie hidden in the ordinary—like a flower blooming or a chick hatching from its egg.

# When Inspiration Pauses: A Gentle Picture Book for Creators

by Fu Kuo

*A-Fei, A Little Girl Who Loves Drawing* is the first-prize winner in the Picture Book category of the 14th Hsin-Yi Children's Literature Award. The book captivated the judges not only with its outstanding illustration style and well-paced storytelling, but more importantly, because it sincerely and delicately gives voice to a feeling many young creators experience: what happens when the flow of creativity suddenly stops? And more crucially—how do we move forward when we hit a seemingly unbreakable block?

The protagonist, A-Fei, is a little girl who draws all the time. She draws while she's awake, and even dreams of drawing while she sleeps. For her, drawing is a source of joy and self-expression. But one day, out of nowhere, she bursts out in frustration, "I can't draw anything right!" Her friends, though surprised,

do not rush to comfort her with empty reassurances. Instead, they simply invite her to join them in the things they love to do—skateboarding, observing insects, and playing the piano. These seemingly ordinary acts of companionship become gentle yet powerful forms of emotional support.

As A-Fei spends time with her friends, something inside her begins to shift. Gradually, colors, shapes, and scenes begin to return to her mind. The urge to pick up her pencil once again returns. At the end of the story, a beautiful double gatefold illustration reveals a series of drawings she made to capture those shared moments with her friends. Through it all, she remains at heart a little girl who loves to draw.

Illustrator Bei Lynn uses watercolor, colored pencils, and crayons to bring her

pages to life. Her artistic style is free-spirited, playful, and dreamlike, often resembling the whimsical and abstract nature of children's own drawings. A graduate of a fine arts program, Bei Lynn has devoted many years to creating children's literature. She has illustrated nursery rhymes and poems and continues to produce original picture books. She once remarked, "Drawing is like a field—sometimes you reap a harvest, sometimes you don't." That statement perfectly captures A-Fei's journey, and it's clear that this story was born from Lynn's own deep understanding of the creative life.

The book gently explores the emotional ups and downs that come with creating. Even children, it suggests, sometimes question whether their work is good enough, whether it meets expectations, or even whether they still enjoy what they once loved most. It offers a candid portrayal of those moments when nothing seems to go right—and affirms that even when passion falters, it doesn't mean we've changed. Rather, it's simply a natural part of the creative process.

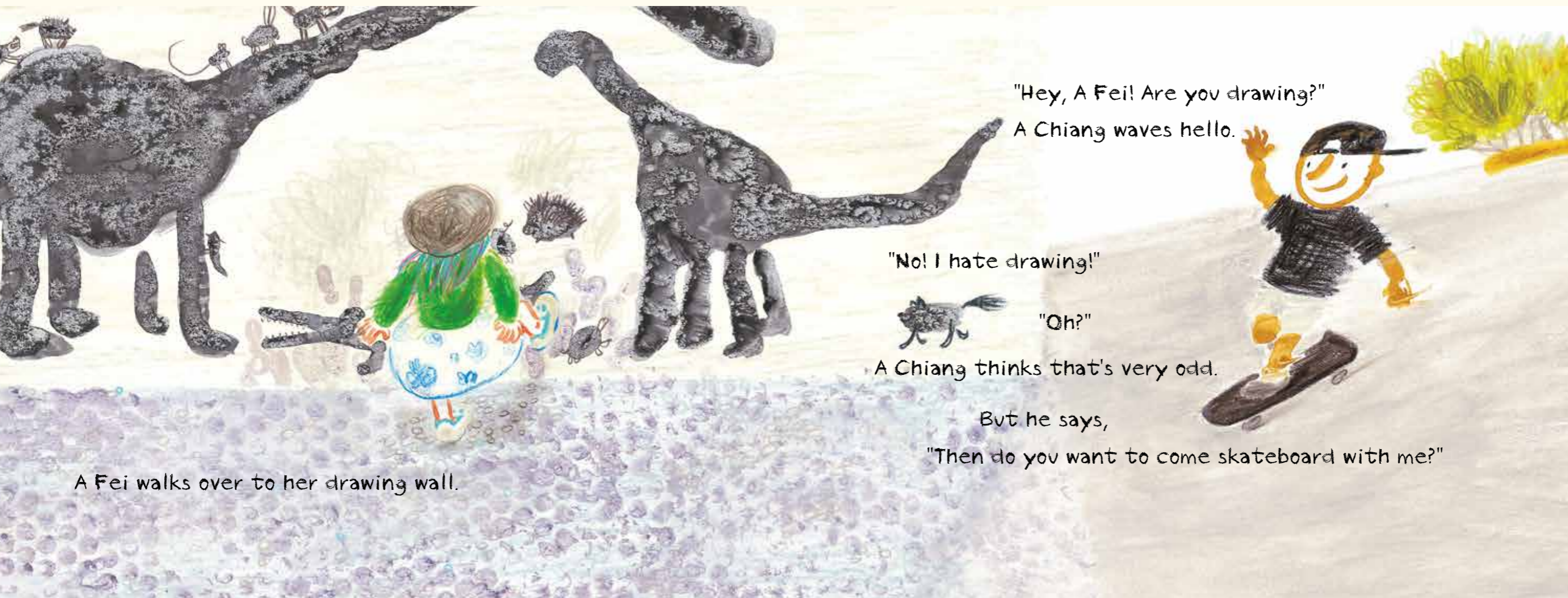
One striking aspect of this story is the absence of adults who offer solutions or preach wisdom. There are no guiding

hands telling A-Fei what to do. Instead, her three friends—and a dog—quietly stand by her. No lectures, no instructions—just presence, just companionship. It's through their diverse interests and shared experiences that A-Fei gradually reconnects with her senses and emotions. Her creativity is not forced back into existence. Rather, it returns naturally, through joy, through being present, and through simply living.

This picture book speaks to anyone—child or adult—who has ever felt lost on the path of creativity, who has ever doubted themselves, or put down their pencil in frustration, but found the courage to pick it up again. It is a gentle and powerful reminder that inspiration doesn't always come easily—and that's okay. What matters is learning to sit with the struggle, to lean on those around us, and to rediscover the joy of creating at our own pace.

*Fu Kuo is a graduate of the Department of Japanese Literature at National Taiwan University. Deeply fascinated by the endless charm of children's literature, she has worked as a bookstore clerk and children's book editor. Her translations include The King of Bread Bundle series.*





A Fei walks over to her drawing wall.

"Hey, A Fei! Are you drawing?"  
A Chiang waves hello.

"No! I hate drawing!"



"Oh?"

A Chiang thinks that's very odd.

But he says,

"Then do you want to come skateboard with me?"



"Hello, A Fei! Are you drawing?"

A Fang beams at her.

"No. I hate drawing now."

"Really?" A Fang thinks that's very odd.

But she says, "Then do you  
want to come look at bugs with me?"





# The Moon Wants to Sleep

A Full English translation is available.

月亮想睡覺

**Author:** Lin Ssu-Chen **Illustrator:** Lin Ssu-Chen **Publisher:** Hsin Yi Publications

**Date:** 4/2018

**Rights contact:** bft.children.comics@moc.gov.tw

40 pages | 16.5 x 22 cm **Volume:** 1

**Awards:** Hsin-Yi Picture Book Illustration Award

**BFT2.0 Translator:** Adina Zemanek

After sunset, the moon rises to light up the stars. As the faithful guardian of the Earth, he begins to grow tired. He longs to sleep alongside the bears, the flowers, and the children—but his glow is too bright. At last, he drifts toward the horizon, sinking little by little, wrapping himself in mountains and oceans as his blanket.

This enchanting bedtime tale blends lyrical prose with dreamlike imagery—moonlight in the starry sky, ripples of reflection on the water, and the gentle interplay of shadows and radiant beams. This is a soothing read for children and parents alike.



Author **Lin Ssu-Chen**

A graduate of the Department of Crafts and Design at National Taiwan University of Arts, Lin Ssu-Chen is a freelance illustrator and children's art teacher. She leads a carefree life, spending her days walking her dog, playing with her cat, drawing, making ceramics, and teaching. She loves sweets and enjoys daydreaming or wandering through places filled with plants and animals.

# Granting a Midnight Wish

by Lin Ssu-Chen and Lesley Liu  
translated by Sarah-Jayne Carver

## Creating Beauty and Loneliness: A Note from the Author

I came up with the story for *The Moon Wants to Sleep* by chance, after seeing a photograph. It showed a big, round moon on a dark night—shining brightly, yet somehow lonely. The image stirred something in me, and I knew I wanted to write a story. Then, one night, while walking my puppy by the river, I saw the moon again and thought: what if the moon were like a person, wanting to sleep at night just like everyone else? That's how the story came to me, naturally and all at once.

The moon in the story always hangs alone in the dark night sky. It wants to fall fast asleep like everyone else, but it can't—its light is too bright against the darkness. Anyone who has known loneliness understands that feeling: looking on enviously at the warmth and

beauty of everyday life around them. In trying to be like everyone else, the moon forgets its own beauty. And while the silence can sometimes be lonely, there is also a deep, quiet beauty in that silence.

I chose charcoal and graphite pencils to create illustrations that blend black, white, and gray. Without other colors, the space between black and white felt limitless, and the gentle shadings were perfect for capturing the soft halo of light around the moon.

## The Moon's Midnight Wish: An Enchanting Read

"Moon, what's the matter with you? Isn't it time to go to work? Why do you want to sleep?"

Doesn't a question like that make you want to ask: "What's the moon doing out in broad daylight?"

When the sun is out during the

day, the moon is in pitch darkness. Its only companions—the millions of planets and stars—sleep all year round. So what else can the moon do during the day but sleep? Imagine having to sleep until it's time for work, only to roll out of bed, look down at a cloud-filled sky, and see that everyone else is already asleep. It makes perfect sense that the moon would want to sleep at night. In fact, it might sleep best in the cold, solitary night sky, bathed in a soft halo of light. The moon's appearance can also stand for being wide awake at night when you wish you could sleep; this could be a comforting story for anyone struggling with insomnia.

For the book's illustrations, the design and composition are thoughtful and skillfully executed. Although Lin Ssu-Chen works only in shades of black and white, the images still feel warm. The full moon appears as a soft, plump sphere—so cozy the reader can imagine it snuggling into bed. Lin gives it just the right amount of expressiveness, even adding a pair of hands for dramatic

effect. Better still, when we see the moon from behind as it scuttles between city buildings, we discover it has...butt cheeks. (Never underestimate a single brushstroke.) Children love this kind of humor—it can leave them feeling happier and more relaxed. That single brushstroke might even influence how they see the world. I know it did for me; as a child, I adored funny drawings, and that humor ended up shaping my personality.

Doesn't the moon always seem a little aloof—close enough to draw you in, yet so serene you don't want to disturb it? Lin's book captures that feeling perfectly. Between the moonlight in the starry sky, the reflections in the water, and the interplay of shadows and brilliant rays—rendered entirely in black and white—this is a rich picture book filled with anticipation, making it a truly enchanting read.

*Lesley Liu is a veteran picture book creator.*

The night is so quiet, with all creatures deep in their dreams.  
The Moon wishes it could be just like them.

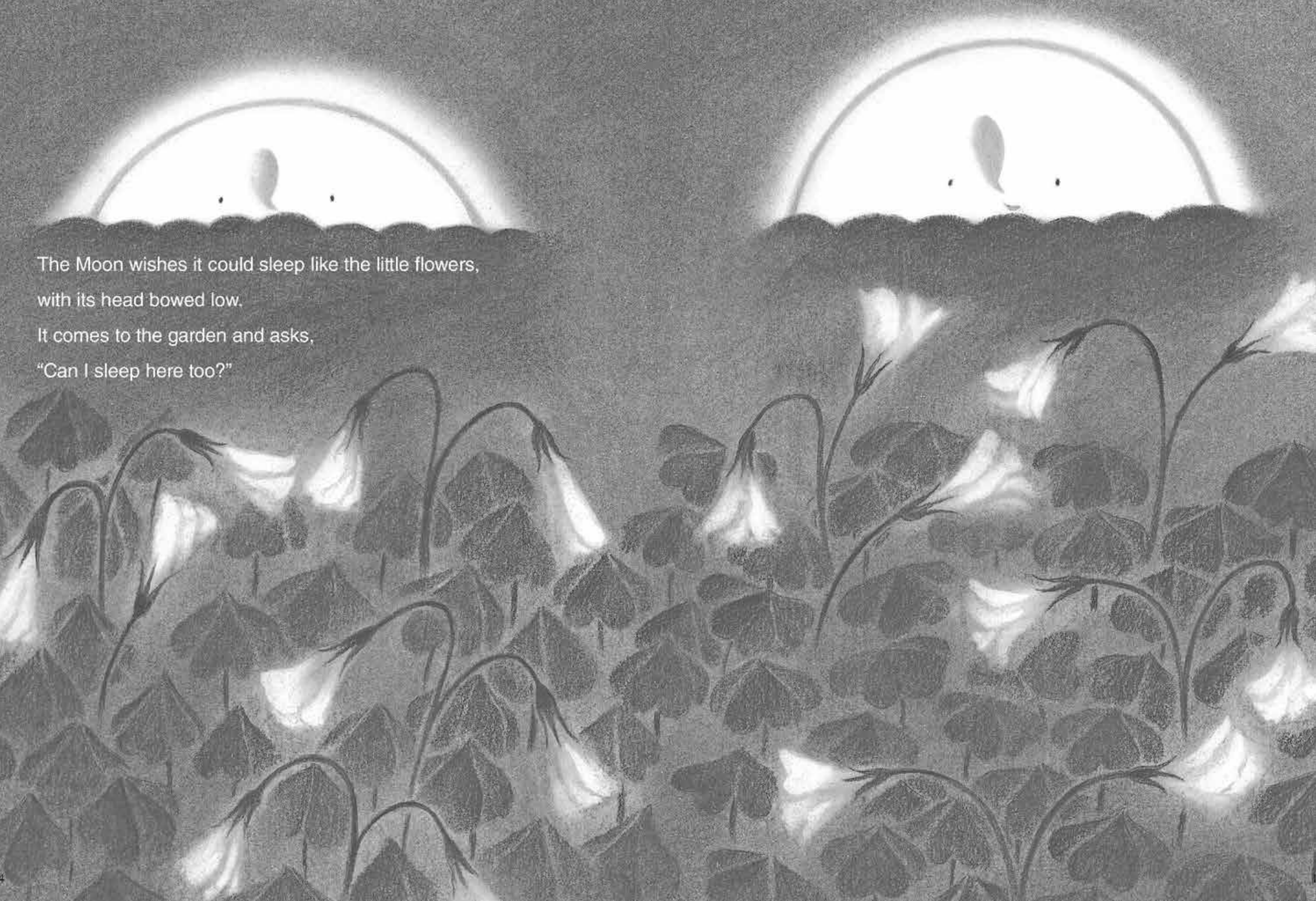
It wishes to be like Little Bear—warm and curled up,  
Drifting off to sleep together.

The Moon peeks into the den and asks:  
“Can I sleep here too?”



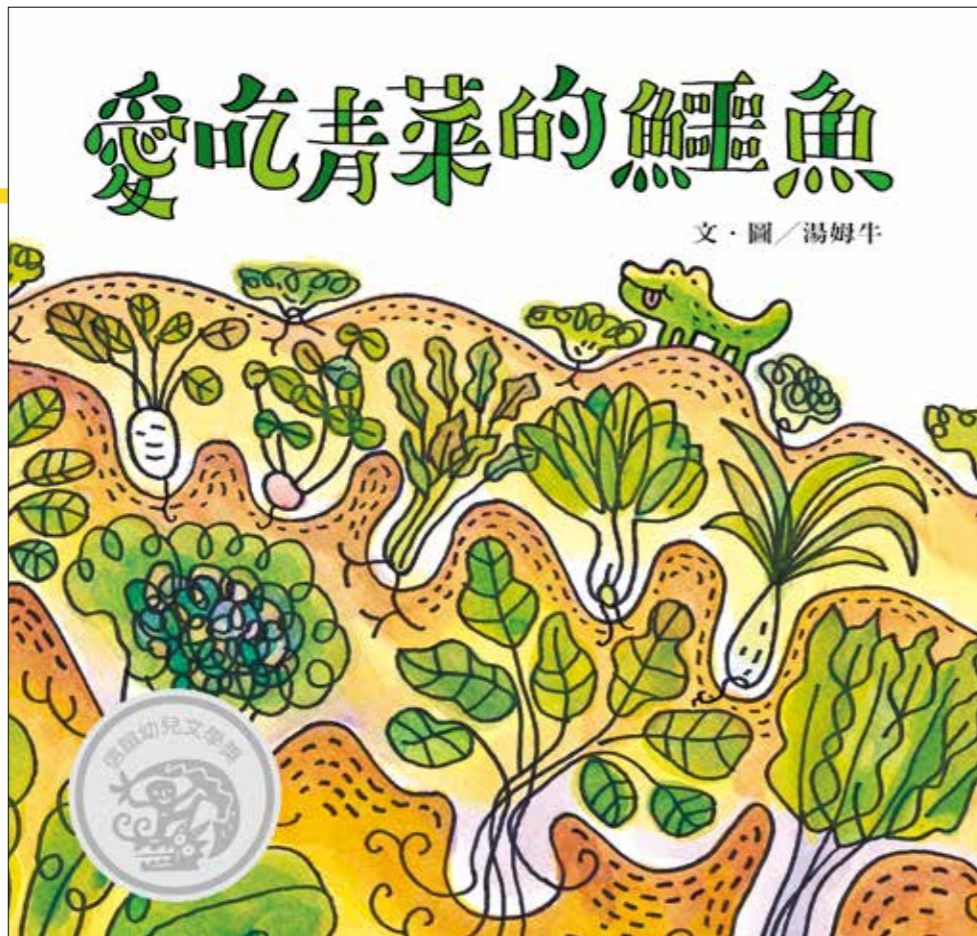


But the Moon shines too brightly.



The Moon wishes it could sleep like the little flowers,  
with its head bowed low.

It comes to the garden and asks,  
“Can I sleep here too?”



# The Alligator Who Loved His Vegetables

A Full English translation is available.

愛吃青菜的鱷魚

**Author:** Tom Liu (Liu Chen-Kuo) **Illustrator:** Tom Liu (Liu Chen-Kuo) **Publisher:** Hsin Yi Publications

**Date:** 01/2016 **Rights contact:** bft.children.comics@moc.gov.tw

36 pages | 20 x 21 cm **Volume:** 1 (Two-book series; each stands alone.)

**Awards:** Hsin-Yi Picture Book Illustration Recommendation Award

**Rights sold:** Japanese, Korean, Simplified Chinese

**Adaptation:** IP-related children's masks, placemats, tableware sets

**BFT2.0 Translator:** Anne Lee

When a kind farmer discovers an adorable baby alligator without a family, he takes it in as his own. Together they plant vegetables, nurture their garden, and enjoy fresh greens every day. As the little alligator grows big and strong, his love for vegetables keeps him healthy and full of energy.

One day, a sickness sweeps through the village—but the alligator stays well. His healthy habits have made him resistant to disease, and soon he becomes a role model for the village's children. By the story's end, readers join the characters as brave little green superheroes, drawing strength from the power of vegetables. Bursting with vibrant color and playful detail, the illustrations by a celebrated artist fill every page with humor, warmth, and joy—making this a story that children will want to return to again and again.



Author **Tom Liu** (Liu Chen-Kuo)

Born in Taipei in 1966, Liu Chen-Kuo leads a humble, orderly life and has a particular interest in simple and essential forms. His major works include *It's Raining*, *The Scariest Day of My Life*, *Granny Lin's Peach Tree*, *Calder the Artist*, *Kung Fu Frog River Lake*, *The One-Sided Painter*, *Who Wants to Play Hide and Seek?*, and *Knock! Knock! Here Comes The Dinosaur!* 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.

# Eating Vegetables with an Alligator

by Cheng Ming-Chin

Once upon a time, a little alligator named Alligator crossed paths with a kind farmer. From that day on, they began a unique and heartwarming life together—planting vegetables side by side, tending their garden, and enjoying fresh greens every day. With the help of a friendly doctor character, the story gently explains the health benefits of eating vegetables, encouraging children to enjoy nutritious foods that help their bodies fight harmful bacteria. By the end, readers and characters alike become brave little green superheroes—promoting wellness and strength, one vegetable at a time.

For young children who are still growing and developing, their hearts are filled with innocence and curiosity. To them, everything around them—whether animals large or small, plants, or even everyday objects—can become a friend. In the picture book *The Alligator Who*

*Loved His Vegetables*, the alligator isn't just a scaly creature from the swamp; he becomes the farmer's best friend and companion. Their bond shows children that friendships can come in all shapes and sizes, and that even a fearsome-looking animal like an alligator can be warm and kind.

This book showcases Liu Chen-Kuo's exceptional artistic talent. He skillfully uses curving, dynamic lines to illustrate the landscape. Rolling hills, fertile farmlands, and lively, colorful vegetables fill each page with life. Liu's artwork bursts with energy and creativity, employing repetition, directional line movement, and playful exaggeration to achieve a whimsical visual style.

Curvy lines portray the vast fields and soft, rich soil. Rows of tiny green sprouts and oversized vegetables dominate the pages, drawing the reader's

eye and creating a joyful, almost magical atmosphere. The enormous alligator, now fully grown, carries the farmer on his back. Both are dressed in colorful accessories—scarves, gloves, and socks in bright, cheerful patterns. This imaginative touch makes for a dazzling, unforgettable image that delights the eyes.

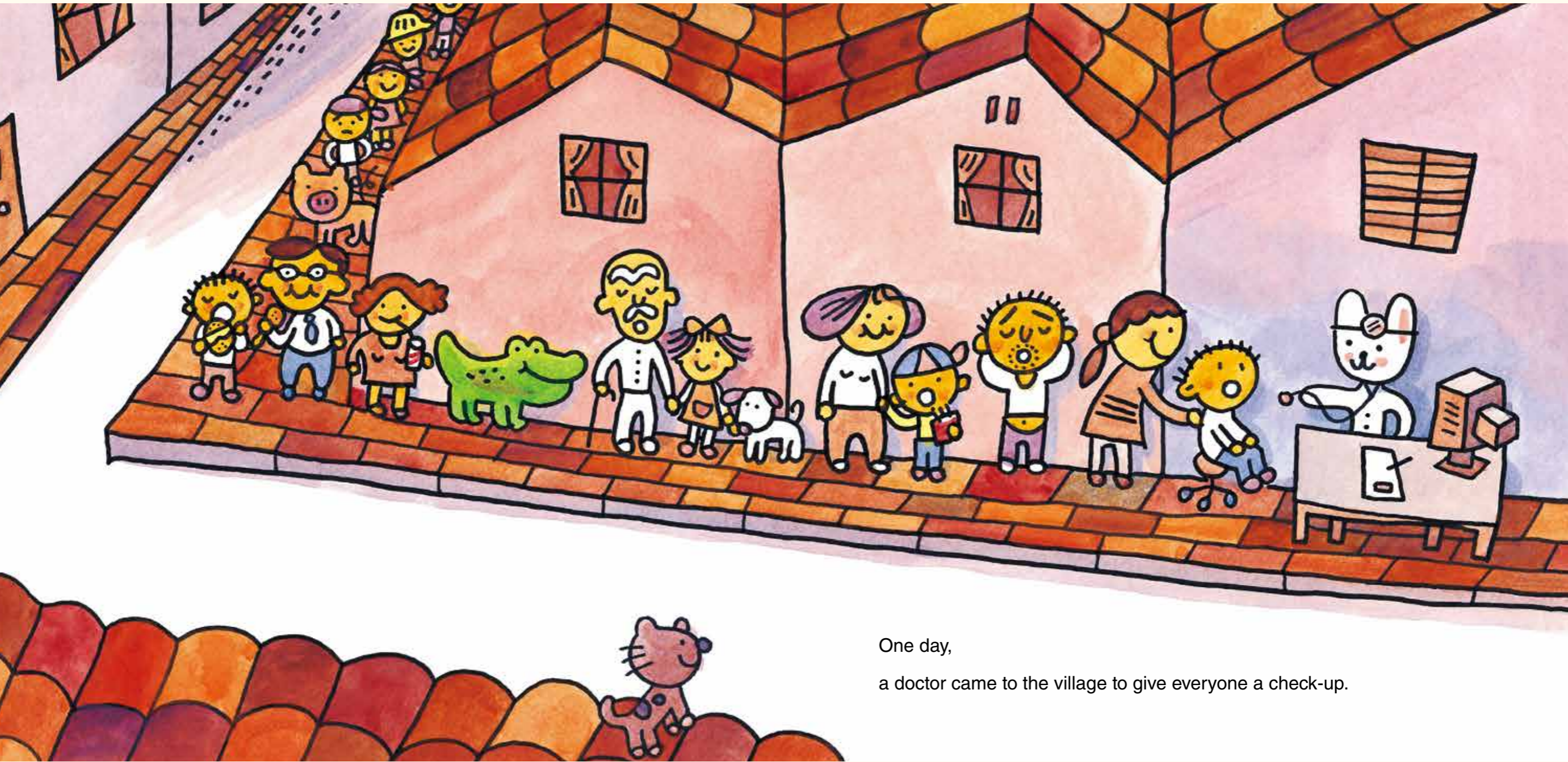
For both the alligator and the farmer, the characters are reminiscent of children's drawings—simple, expressive, and brimming with innocence. Their playful gestures and authentic expressions inject the book with a strong sense of humor and warmth. Liu's vibrant use of color, especially the bright shades of green, brings out the lush vitality of the countryside. Layered mountain ridges, rows of seedlings, and the abundance of growing vegetables vividly showcase the thriving life of the farm.

In the story's whimsical conclusion, tiny green elves soar into the sky to battle mischievous germs. In their dreams, children transform into mighty green superheroes, each wearing a cape and flying freely across the night sky. These

whimsical and energetic images leave a lasting impression on young readers' imaginations, inspiring them to embrace the strength that comes from eating healthy.

*This afterword has been edited for the purposes of this booklet.*

*Cheng Ming-Chin, affectionately known as the "Picture Book Grandpa," is a key figure in children's art education in Taiwan. Born in Taipei, he graduated from the Art Department of Taipei Normal School and taught elementary school art for 25 years. He also worked as an editorial consultant for ECHO Magazine of Things, Lion Art, Benesse Magazine, and others. A passionate advocate for children's aesthetics, he co-founded the Children's Art Education Research Society. With over 40 published picture books, he received the Hsin-Yi Special Contribution Award in 1992 and is often called the "Godfather of Taiwanese Picture Books." He believes that maintaining childlike innocence is essential to truly understanding beauty.*



One day,  
a doctor came to the village to give everyone a check-up.

Some people's tummies made funny rumbling sounds.  
Some children had trouble pooping!

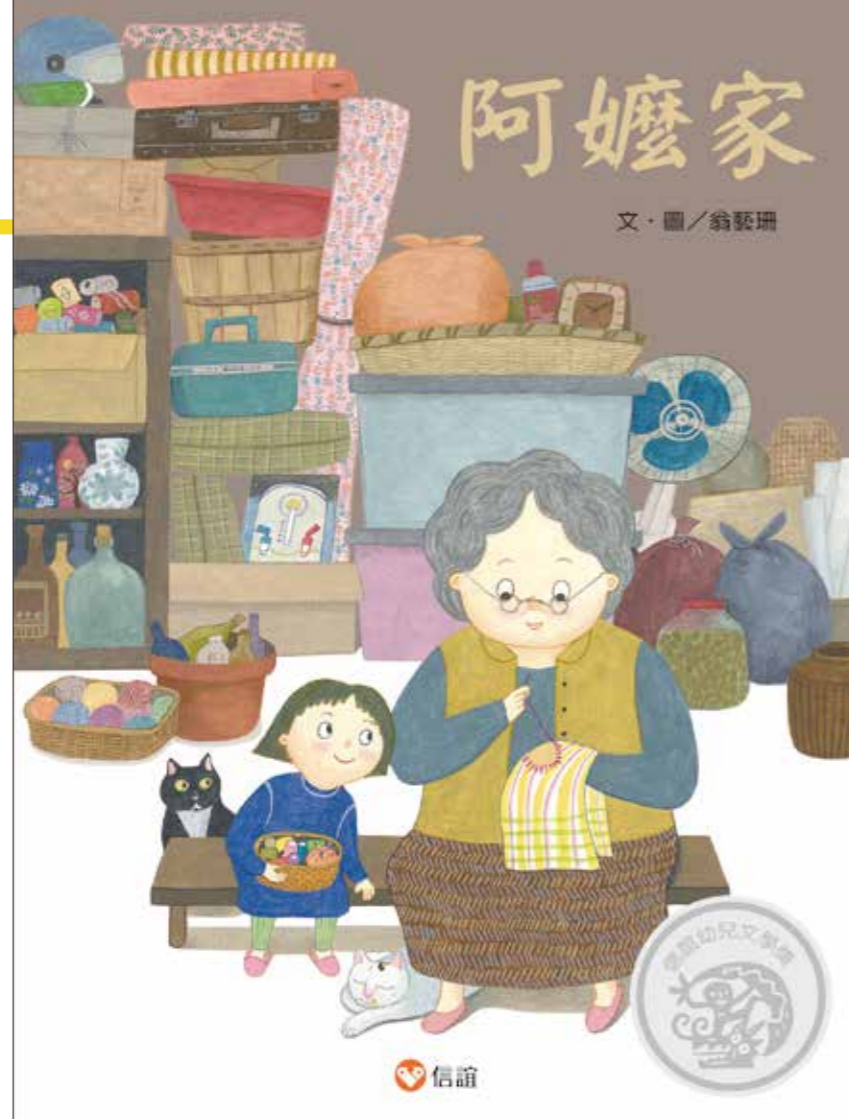
But the little alligator's tummy wasn't bloated at all—  
and it didn't make any strange sounds!



It turns out that the little alligator's belly was full of tiny green elves.

They chased away the bad germs—all because he loved eating his greens!





# Grandma's House

A Full English translation is available.

阿嬤家

**Author:** Yi-Shan Weng **Illustrator:** Yi-Shan Weng **Publisher:** Hsin Yi Publications

**Date:** 03/2023

**Rights contact:** bft.children.comics@moc.gov.tw

40 pages | 19 x 26 cm **Volume:** 1

**Awards:** Hsin-Yi Picture Book Illustration Award

**Rights sold:** Korean, Simplified Chinese

**BFT2.0 Translator:** Kathy Cheng

Grandma's house is overflowing with treasures—hand-sewn clothes, vintage toys, retro cassette tapes. Every item holds a memory. For her granddaughter, visiting feels like stepping into a magical time capsule, perfect for adventures and treasure hunts. But when Grandma must move, the family faces a mountain of beloved belongings. How can they help her sort through it all—and gently practice the art of letting go? With empathy and care, they help Grandma choose what to keep, sell, and share.

In this tender and funny book, every object tells a story. Through the bittersweet process of decluttering, a child learns about the beauty of preserving the past while making room for the future.



Author **Yi-Shan Weng**

A freelance illustrator, Yi-Shan Weng has received Honorable Mention and the Jury's Recommendation Award from the Hsin-Yi Children's Literature Award. Her debut picture book, *A Busy Lunar New Year's Eve*, has consistently topped children's bestseller charts and sold tens of thousands of copies to date. She enjoys creating lively illustrations with hand-drawn textures. At night, she's often accompanied by a sleeping cat as she draws.

# Grandma's House: A Home of Memories and Love

by Chuang Shih-Ying

Opening the pages of *Grandma's House*, readers are welcomed into a warm, nostalgic world filled with everyday objects and scenes from Taiwan's past fifty years. The author's humorous storytelling tells a deeper narrative about memory, love, and family.

*Grandma's House* is both a time capsule and a playground for her curious granddaughter. Each carefully drawn object reflects real-life detail and carries the weight of its own story. Despite the richly filled scenes, the use of soft, muted colors keeps the visuals calm and engaging, adding a playful "search-and-find" experience.

Told from a child's perspective, this book captures the fun and wonder of a traditional grandma's home. It gently challenges the stereotype of hoarding, instead highlighting the older generation's care for cherished belongings. It reveals how preservation can be an act of love, rooted in a profound connection to the past.

In a touching final scene, Grandma prepares to move, carrying a small

suitcase—her personal "time machine" filled with memories and treasures. With imaginative flair, the author places both Grandma and her granddaughter inside the suitcase, symbolizing a shared journey through past and future.

This beautifully crafted story is perfect for parent-child reading, sparking conversations about family, history, and the connection between generations.

*This afterword has been edited for the purposes of this booklet.*

*Chuang Shih-Ying has been a longtime volunteer for the Littlebig Library and served as a lecturer for reading programs such as the Commonwealth Education Foundation's "Reading for Hope." She has been a juror for the Hsin-Yi Children's Literature Award, Openbook Children's Book of the Year, and TIBE Children's Award. A lifelong lover of stories, she now promotes picture books and parent-child reading through writing, reviewing, and translation.*

# Letting Go with Love and Understanding: A Note from the Author

by Yi-Shan Weng

My grandmother was a frugal woman who valued everything she owned. If something could be fixed, she'd never throw it away. "We might need it someday," she'd always say. Over the years, her habit of keeping things slowly filled up her home.

Years after moving out of my grandma's house, I realized I had developed similar hoarding habits. When I started decluttering, my living space suddenly became lighter and more spacious. But when I returned to Grandma's home, everything was still there. Her cluttered space caused frustration and tension among family members.

In trying to understand her attachment, I realized most of the items held memories beyond their practical use. Watching her joyfully share the

stories behind them gave me a new perspective, and inspired me to create *Grandma's House*. To me, her home was a wonderland, and I admired her ability to give worn objects new life with her hands.

In my book, the whole family helps Grandma move. Through sorting, selling, and sharing, they support her in letting go—a process that reflects love, patience, and gradual understanding. Balancing what to keep and what to let go is hard, especially for those with hoarding habits. I hope *Grandma's House* offers a gentle way to explore this topic—inviting reflection, discussion, and connection between generations, while teaching children about both cherishing and releasing.

*This afterword has been edited for the purposes of this booklet.*

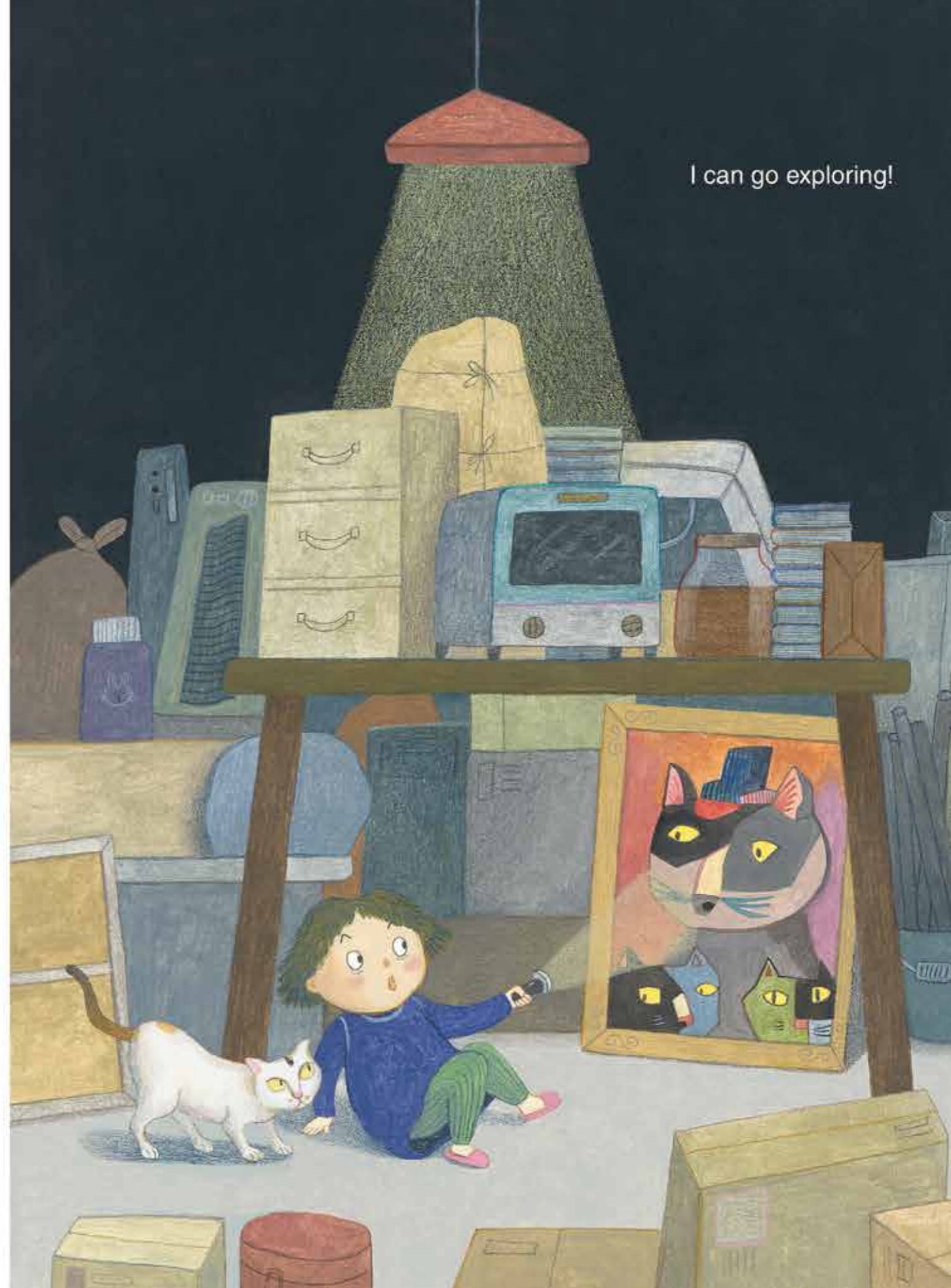


I like Grandma's house  
even more!  
It's full of so many things.

At Grandma's house, I can climb a mountain!



I can go exploring!





The fridge is always full of food.

And there are so many cats.

I wish I could keep them all!



# Where's Where?

A Full English translation is available.

哪邊是哪邊

**Author:** Hsiao-Chi Chang **Illustrator:** Hsiao-Chi Chang **Publisher:** Nan I Book Enterprise Co., Ltd.

**Date:** 09/2021

**Rights contact:** bft.children.comics@moc.gov.tw

36 pages | 20.5 x 20.5 cm **Volume:** 1

**BFT2.0 Translator:** Michelle Kuo

The three little protagonists don't like watching where they're going—so they close their eyes and dive headfirst into adventure. They don't know which way is which—but maybe, just maybe, they'll end up on the side with the most beautiful view.

Selected for the 2021 Bologna Illustrators Exhibition, *Where's Where?* is a whimsically illustrated picture book that invites children to explore their dreams, believe in themselves, and step into a world of boundless imagination.



## Author Hsiao-Chi Chang

Hsiao-Chi Chang graduated from the Fine Arts Department at National Kaohsiung Normal University and earned her MFA in Illustration from the Academy of Art University in the U.S., specializing in children's picture books. She loves stars, fish, and milk tea, and spends much of her time observing—people, objects, moments, stories, and the sky. When she wants to be alone, she slips away to unfamiliar places and hides in quiet corners to draw. She enjoys talking to herself, and her work appears in children's picture books, magazines, and journals, alongside her own ongoing picture book projects. These days, she finds herself drawing with more and more freedom.

# Honesty Shapes Art: An Interview with Picture Book Artist Hsiao-Chi Chang

by Wu Wen-Chun  
(originally published on OKAPI)

In both 2020 and 2021, Hsiao-Chi Chang was selected for the Bologna Illustrators Exhibition in Italy. Known for weaving images into stories, she has published picture books including *While Waiting For Mama*, *The Moon Today*, and *Where's Where?* Her writing flows with intuitive, childlike rhythm, often avoiding structured rhyme in favor of spontaneous phrasing—like in the line: *This way, we mix up what's what / We get all mixed up! / Where's where?*

These soft, poetic lines feel like a mix of babble and verse—relaxed, playful, and natural to read aloud. In *Where's Where?* the protagonist is lost from beginning to end, yet utterly unbothered. The book offers a quiet kind of philosophical wonder, suggesting that any path might be the right one—a feeling that reflects Chang's own creative journey.

**Q: Your picture book feels playful yet philosophical. What inspired that sense of ambiguity?**

I like things that stay vague and unresolved. One day in 2018, I was resting against my wall when the phrase “Where's where?” popped into my head. The story came from that mood—not logic, but a hazy, floating feeling. When I first tried drawing it, everything was still unclear. I kept sketching to capture the atmosphere. Since the story is about not knowing one's own direction, I wanted the visuals to carry that same sense of uncertainty.

**Q: You've said your process is intuitive. How did that play out in this book?**

Very much so. I didn't plan much, and the first storyboard felt stiff. In the second,

I made the characters transparent to express shifting identities. They came out weak, but I kept going anyway. At first, I used only yellow and blue because they matched the early mood. Later, I realized that no longer felt honest, so I added more colors and experimented with different materials—acrylic, watercolor, crayon, collage. Most, however, didn't work.

Eventually, I gave up trying to control everything and returned to drawing the way I do in my personal sketchbooks—no fixed shapes or rules. That's when the images began to come alive.

**Q: You've said, “The more honest people are with themselves, the better they draw.” What does that mean to you?**

This has to do with intention. If I draw something because it worked before, or to imitate someone else, that line isn't honest. But if I know why I'm making each stroke, with no other agenda, then I usually like the result. That kind of honesty takes space—emotional and creative. Sometimes I have it, sometimes I don't. When I don't, I just try to be a little honest. That's enough.

**Q: The book has a glow-in-the-dark surprise. How did that idea emerge?**

It was my editor at Kido Family Time (Nan I Book's imprint) who suggested it. She said the story reflects how we move forward without knowing, often missing

things along the way. Glow-in-the-dark ink can reveal what we don't notice.

At first, we ran into technical issues. Stronger inks contain heavy metals, so we chose a safer, eco-friendly option, even though it needed more light to activate. I had to adjust my color palette, too. The production became a real collaboration, involving editors, printers, and ink experts. It wasn't just my book anymore—it belonged to all of us.

**Q: The protagonist never really knows where they are but keeps going. Is that how you see creativity—or life?**

Yes. That's how many of us live—we move without knowing where we're going, and that's okay. There's no single “right” direction. That's why I love the title *Where's Where?*. The book is a question that doesn't demand answers. It allows this question to remain open.

*This interview has been edited for the purposes of this booklet.*

*Wu Wen-Chun is a writer and a passionate advocate for picture book aesthetics and literature. She is a regular picture book columnist and freelance editor, and formerly served as chief editor of image3. Deeply inspired by novels, poetry, film, painting, and writing, she weaves these into her daily life. In the adult world, she strives to hold onto a child's heart and a vivid imagination.*

Somehow or other,  
I ended up over here.





Somehow or other.....



I'm here.



# Meet the Taiwan Barbet

A Full English translation is available.

遇見五色鳥：探查育雛保衛戰的林間散步

**Author:** Chiu Chen-Tsung **Illustrator:** Chiu Chen-Tsung **Publisher:** CommonWealth Education

**Date:** 07/2024

**Rights contact:** bft.children.comics@moc.gov.tw

44 pages | 22.6 x 29.6 cm **Volume:** 1

**BFT2.0 Translator:** Catherine Yu

While walking through the forest, two brothers stumble upon an extraordinary scene—a Taiwan Barbet family in the midst of a fierce parenting defense. As the scene unfolds, the brothers must constantly adjust to find the best vantage point while carefully staying hidden so as not to disturb the birds. Will the barbet family make it through unscathed?

The Taiwan Barbet, a common sight in forests and city parks, takes center stage in this richly researched picture book. Drawing on three years of meticulous fieldwork, including observation of 17 nests, daily positioning at 7 a.m., and over 3,000 photographs, the author transforms scientific precision into a vibrant visual narrative that soars from page to page.

This is more than a rare glimpse into a hidden moment of wildlife—it's an invitation to begin conservation at home. By recognizing this endemic species, respecting life, and protecting habitats, readers join in the mission to sustain biodiversity.



Author **Chiu Chen-Tsung**

Born in 1954, Chiu Chen-Tsung graduated from the Tokyo College of Photography in Japan. He served as Chief Photographer for *Children's Daily News* before founding Red Tomato Publishing. His work has twice been selected for the Bologna Children's Book Fair Illustrator Exhibition and recognized on the White Ravens list by the International Youth Library in Germany. He has received numerous prestigious honors, including the Golden Tripod Award, the Taipei International Book Exhibition Grand Prize, the Openbook Best Book of the Year, and the China Times Openbook Top Ten Children's Books of the Year.

With over 30 years of creative work, Chiu continues to explore new perspectives and refine his artistic techniques in every project. What remains constant is his deep connection to nature and his compassion for life—qualities reflected in every book he creates.

# Meet the Taiwan Barbet: Encountering Taiwan's Brilliant Picture Book Artist Chiu Chen- Tsung

by Charlene Lai  
(originally published on OKAPI)

The Taiwan Barbet (*Psilopogon nuchalis*) is a bird species found only in Taiwan. When people hear “woodpecker,” they often imagine the noisy ones in American attics. But the Taiwan Barbet is a far more polite neighbor. It perches on trees, patiently watches insects pass by, and selects its next meal with quiet precision. These birds are surprisingly disciplined: scrupulously monogamous, they require no legal contract. They also embrace gender equality, taking turns incubating eggs and raising chicks until the young are ready to leave the nest.

The book *Meet the Taiwan Barbet* offers readers a rich visual experience:

full-body shots, close-ups, side views, action scenes, and even hidden moments of the barbets' daily life—feeding, guarding, cleaning, observing. The bird is always the clear subject of each illustration, while the backgrounds remain softly blurred, echoing the feel of professional wildlife photography.

Yet, these images aren't photographs. Illustrator Chiu Chen-Tsung, who once studied photography, uses his brush to create what cameras cannot. His paintings capture moments that would never happen at the same time in real life, offering a hyper-realistic yet surreal view into nature. These birds and insects

become actors on a carefully directed stage. Chiu is more than an illustrator—he is a master of blending ecological storytelling with consummate artistry.

The idea for this book began in 2018, when Chiu observed a young Taiwan Barbet regularly. Their bond grew as the chick became more comfortable and even seemed to pose for him. One day, as Chiu stopped his scooter to watch the bird, he noticed an unusual stillness. No chick peeked out from the tree hollow. A passerby eventually informed him that a chick had been hit by a car and placed in a roadside ditch. That moment of unexpected loss inspired the making of this book.

Taiwan Barbets are secretive nesters. Instead of perching their nests on branches, they carve them into tree trunks—always on the shady side to avoid overheating. One unique illustration in the book requires readers to rotate the page vertically; it shows a cross-section of a tree trunk, revealing the nest's interior, with parents and chicks residing in their hidden world.

Today, Taiwan Barbets face growing challenges. Dead trees, their preferred nesting sites, are harder to find. Their excavations can destabilize the trees, and predators like squirrels also

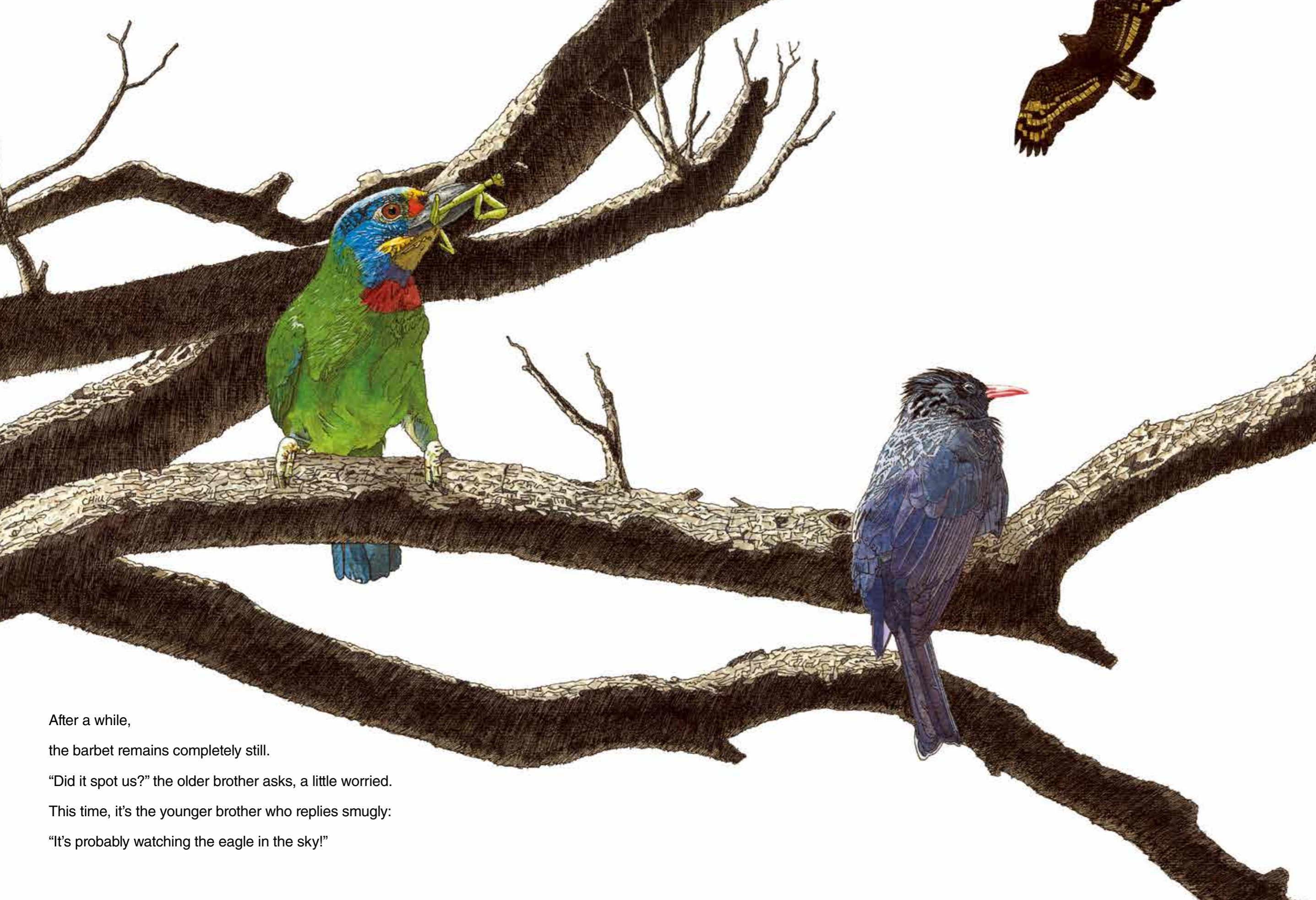
threaten their safety. Simply finding a safe home is an increasing struggle.

Chiu gained insight into their nest structure from a rare chance encounter with a fallen, hollow log that revealed their secret world. If you ever hear their distinctive call in the city, know that a Taiwan Barbet is nearby.

Besides the barbet, this book also features many of its neighbors—Japanese White-eyes, Taiwan Blue Magpies, Crested Serpent Eagle, butterflies, beetles, mantis nests, cicada shells, and more. Even if readers forget the names of these insects and birds, they'll surely remember one thing: the Taiwan Barbet, and the gifted picture book artist who brought it to life—Chiu Chen-Tsung, a true original of Taiwan.

*This essay has been edited for the purposes of this booklet.*

*Charlene Lai, a writer and picture book critic, became involved in picture books through reading with her children. She promotes picture book reading by organizing groups, writing columns, planning events, facilitating international exchanges, and supporting local creators in connecting globally.*



After a while,  
the barbet remains completely still.  
“Did it spot us?” the older brother asks, a little worried.  
This time, it’s the younger brother who replies smugly:  
“It’s probably watching the eagle in the sky!”



“Ah, another bird just flew here,” whispers the little brother.

“Quick, crouch down—that’s the parent bird keeping watch nearby,” the older brother says, pressing a hand on his brother’s shoulder.

The two of them hide in a little bush.

“It’s flying!” the brothers exclaim together.

All around them, the air buzzes with the cries of *Pomponia yayeyamana* cicadas.

But the older brother, listening closely with the little brother,  
can still hear the soft sound of the barbet flapping its wings.





# What's There To Be Afraid Of?

A Full English translation is available.

這有什麼好怕的？

**Author:** Lo I-chun **Illustrator:** Mori Chiang **Publisher:** Commonwealth Education

**Date:** 03/2024

**Rights contact:** bft.children.comics@moc.gov.tw

38 pages | 19 x 26 cm **Volume:** 1 (Three-book series; each stands alone.)

**BFT2.0 Translator:** Leona Chen

A boy thinks ants are terrifying. So he decides to turn their story into a play—in which he becomes a mighty dinosaur, fiercely defeating them. But as the story unfolds, will their relationship change?

This gentle, thought-provoking picture book asks: What troubles you in everyday life? What brings you joy? What makes you afraid—and what does that fear feel like? Could it be telling you something?

Through warm, open-ended conversations, readers learn that fear is not something to erase, but a feeling to acknowledge, explore, and gently accompany—helping us be kinder to ourselves and to others.



Author **Lo I-chun**

A writer and educator, Lo I-chun has published nine books on education and parenting. This marks her debut picture book. She is the founder of Home Page Reading Library, where she has long led children's and youth reading groups. She also runs an independent bookstore at Taoyuan's 77 Arts Village to promote reading culture. With extensive experience as a host, she was nominated for the 59th Golden Bell Awards in the Podcast - Youth Program category.



Illustrator **Mori Chiang**

Based in France, picture book illustrator and artist Mori Chiang is known for his warm and delicate style. In 2022, he was selected by Taiwan's Ministry of Culture for a picture book illustration residency in Paris. His work has earned prestigious international recognition, including selection for the Bologna Illustrators Exhibition (Italy), the World Illustration Awards (UK), the 3x3 International Illustration Awards (USA), and the Japan JIA Illustration Awards. He is currently focused on visual storytelling as a form of personal healing and as a source of companionship for others.

# An Inventive Picture Book That Opens a Window into Children's Fears and Feelings

by Fu Kuo

Is there something you're afraid of? Maybe it's a pitch-dark room, buzzing insects, or the screech of nails on a chalkboard. Or maybe it's something tiny and a little silly—so much so that you'd feel embarrassed saying it out loud. Like...ants? *What's There to Be Afraid Of?*, a picture book by author Lo I-chun and illustrator Mori Chiang, begins with a fear just like that—tiny, trivial, and easily dismissed—and invites readers to look deeper into the emotional world that children inhabit, where every fear, no matter how small, carries weight and meaning.

The story centers around a little boy who is terrified of ants. It's not the kind of fear that makes sense to everyone, and when he finally builds up the courage to share his secret with his classmates, he's met with laughter and mockery. "What's there to be afraid of?" they ask.

It's a line that might sound familiar—something we've heard before, or even said ourselves, whether to a child, a friend, or quietly to our own hearts. The book reminds us how quickly we judge whether someone's fear is "reasonable," forgetting that emotions don't need to be rational to be real.

In the story, the boy doesn't simply back down. He tries to help his classmates understand where his fear comes from. He talks about the ants' strength, their overwhelming numbers, and their relentless movement. He even channels his fear into a class performance, where he takes the stage as a mighty dinosaur, bravely fending off the ants. Through this act of storytelling and play, he begins to reclaim his narrative—translating his feelings into something creative, and slowly, rewriting the fear that once loomed over him.

What makes this book so compelling is that it doesn't try to "fix" fear. It doesn't rush to provide solutions or cures. Instead, it asks readers—both children and adults—to pause and look closely at fear itself. Fear can be irrational. It can change shapes. It can make us feel out of control. But it can also spark creativity, empathy, and deeper self-understanding. The book reminds us that fear is not a problem to be erased, but a feeling to be acknowledged, explored, and gently accompanied.

The collaboration between writer Lo I-chun and France-based picture book artist Mori Chiang results in a book that is both emotionally nuanced and visually striking. Lo's writing strikes a balance between humor and insight, making the exploration of feelings engaging rather than heavy. Chiang's illustrations—dominated by reds and blues blended with grayscale tones—create a bold,

expressive visual language that deepens the story's emotional undercurrents without overwhelming them.

There's no preaching in these pages—but there's plenty of room for reflection and conversation. After reading, you may find yourself asking: What have I been afraid of? Have I ever said it out loud? How have I responded to the fears of others? As Lo I-chun writes in the book's afterword, "When we are willing to face fear through stories, it becomes a starting point for understanding the many sides of ourselves."

*Fu Kuo is a graduate of the Department of Japanese Literature at National Taiwan University. Deeply fascinated by the endless charm of children's literature, she has worked as a bookstore clerk and children's book editor. Her translations include The King of Bread Bundle series.*



吼

HYAH!

Hiss—

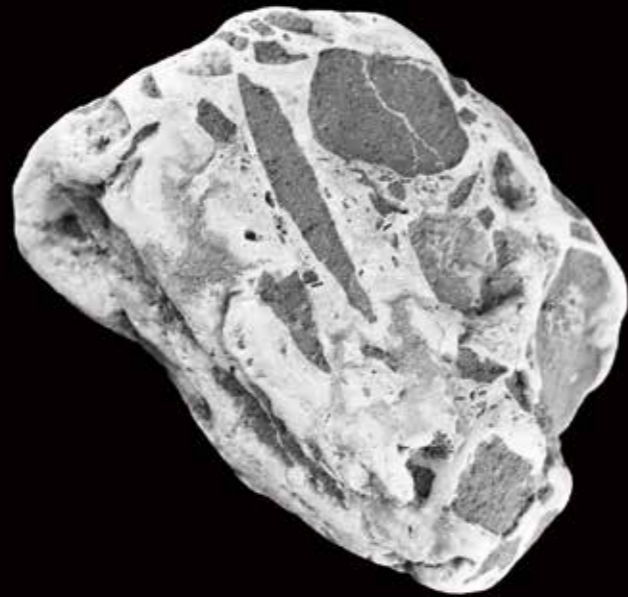
HELP!



Whew!

I've finally finished.





我們如水流動  
Like Water, We Flow

image3

■ ——— 劉靜怡 Raito Low 文 ——— 馬利 Ma Li

# Like Water, We Flow

A Full English translation is available.

我們如水流動

**Author:** Ma Li **Illustrator:** Raito Low **Publisher:** Locus Publishing

**Date:** 03/2024

**Rights contact:** bft.children.comics@moc.gov.tw

72 pages | 21 x 25 cm **Volume:** 1

**BFT2.0 Translator:** Michelle Kuo

During a residency at Makotaay Eco-Art Village in Hualien, Malaysian artist Raito Low was deeply moved by the harmony of nature expressed by the Amis people, an Indigenous group native to Taiwan. There, she rediscovered stones—not as lifeless objects, but as soft, story-filled forms shaped by time. This insight inspired her stop-motion work, later developed into the picture book *Like Water, We Flow*, in collaboration with writer Ma Li. Her poetic text and Raito's gentle visuals blend into a surreal, flowing narrative where stones speak quietly, like water—tender, powerful, and alive.



## Author Ma Li

Ma Li is a seasoned writer and editor. His novels include *Abi Sword: Prequel* (Volume 1 and Volume 2). He has written the screenplay for Zheng Wen's comic book *Abi Sword*. Both the comic and the novel have had their film and TV rights sold. His picture book screenplays include *Cotton Snow*, illustrated by Ping Fan, and *The Seed and the Wind*, illustrated by Yu-hsuan Wang and co-written with Shi-yi Yang.



## Illustrator Raito Low

Originally from Malaysia and currently based in Taiwan, Raito Low is a stop-motion animation artist. She holds a Master's degree in Multimedia and Animation Arts from National Taiwan University of Arts and is the founder of LaiDuo Studio.

Guided by the spirit of experimental animation, she uses plants as a core creative material to develop a visual language that bridges humanity and nature. Her directorial works include *Fissure*, *The Blooming Seed*, *Flowers Dancing in the Breeze*, and *Soft as a Stone*, which have been selected by over a hundred film festivals both in Taiwan and internationally. As a stop-motion animator, she has also participated in projects such as *Splendid Landscape*, *Sick Rose*, and *Tropical Compound Eye*.

# In Stones, A Surprising Metaphor for Human Softness

by Shan-Chung Yang

*“Many believe we are hard—able to fly like bullets afar.”*

What words come to mind when you think of a stone? Hard, solid, sharp...or maybe just boring?

Living in the city, we often overlook stones—or rarely encounter them at all. To most people, stones are silent, lifeless things. Motionless and passive, they are shaped into tools, weapons, or construction materials. Their individual character disappears into the noise of human civilization.

But from the point of view of Raito Low, a Malaysian stop-motion animator living in Taiwan, stones tell a very different story. Known for using plants and natural elements in her work, Raito fuses humanity and nature through her tender

gaze. With the poetic writing of Ma Li, she brings the stones of Taiwan’s east coast to life. Words and images join in a stop-motion narrative where still stones begin to move. Stones roll across the pages with a quiet poetry that reveals the natural world from a deeply human perspective.

Stones, often seen as unbreakable, are in fact shaped by softness—by water, wind, and time. These forces give each stone its unique texture, color, brightness, and pores. From tiny grains of sand to towering mountains, stones take on endless forms. And through Raito Low’s close, meditative observation, the subtle differences between them are magnified and celebrated. They begin to feel alive—each a small universe, carrying within it the traces of the world.

*“Because we are soft, no two stones are the same.”*

Though the book speaks of stones, it also speaks of us humans.

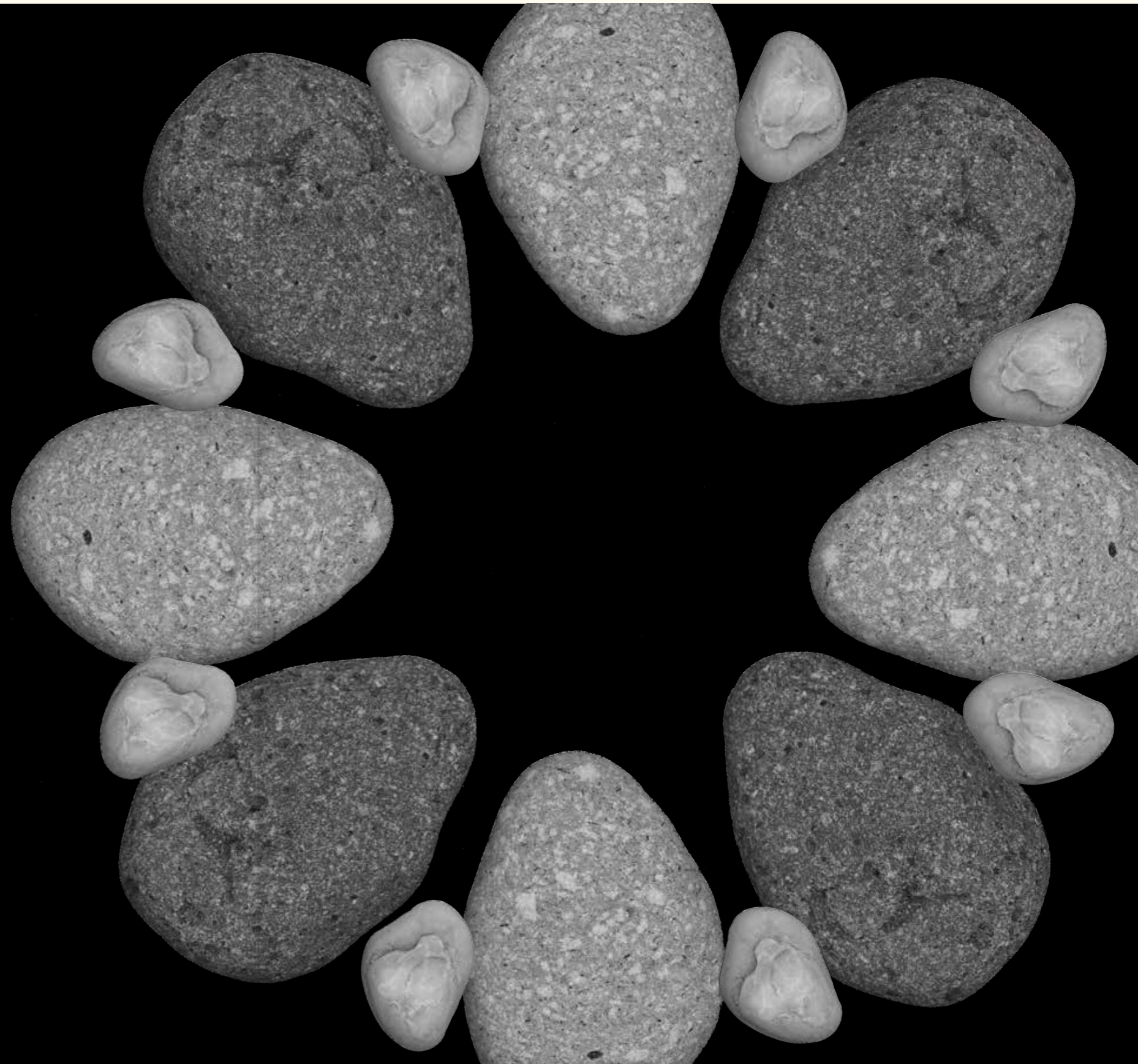
In a capitalist society, we often feel like interchangeable screws—slotted into predetermined holes, stripped of individuality. On days where we’re feeling low, we may tell ourselves we’re indistinguishable from others. But the truth is, we each carry our own history—of time, place, love, and pain. These experiences etch lines into our being. Cracks, in turn, form textures and ways to reflect light. The marks we bear thus result from our contact with the world, reminding us that each life is rare and different.

Through this book, you are invited

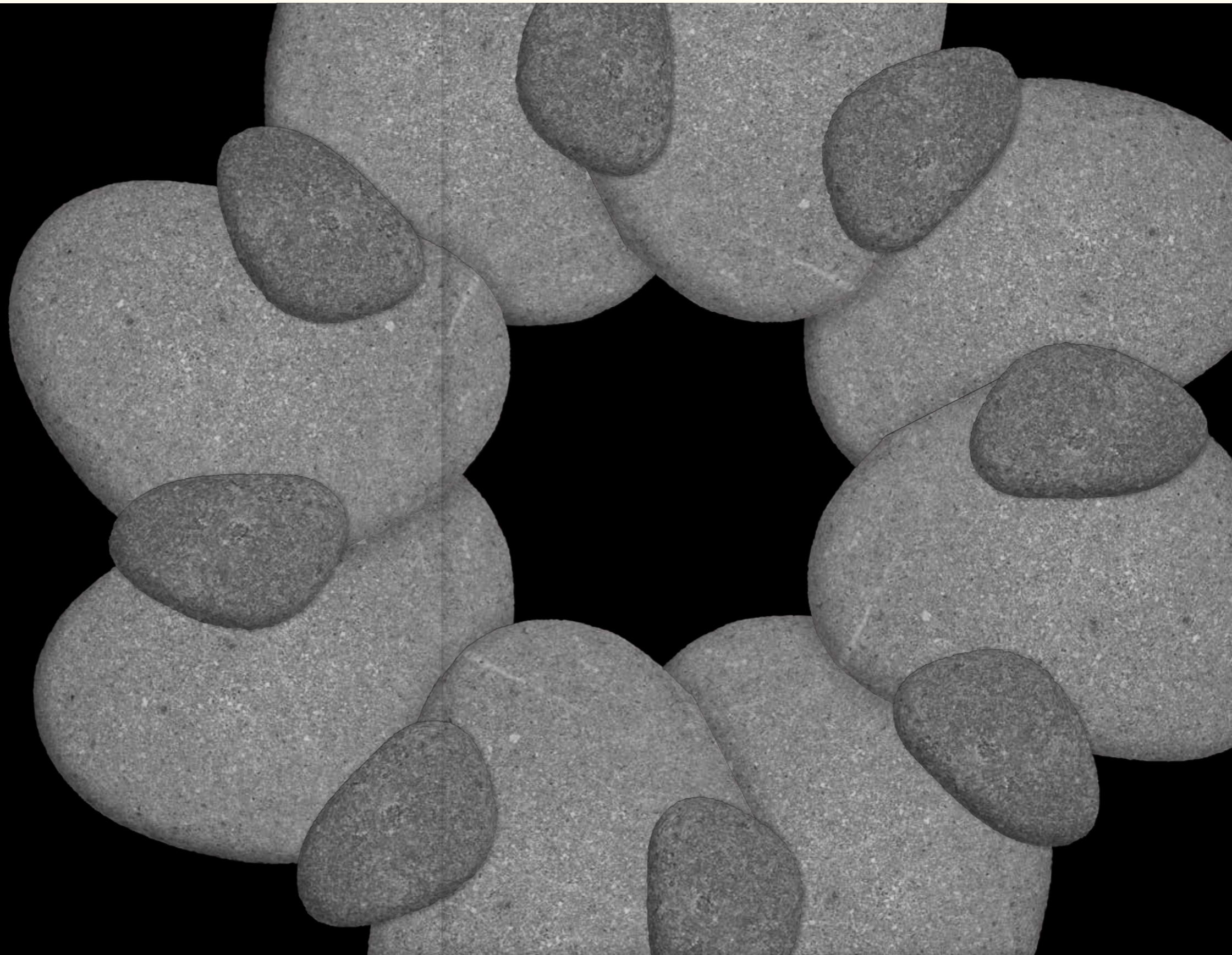
to take a closer look at nature. Read the lines of leaves and stones, and you’ll rediscover the quiet power of softness. It shapes mountains—and people—into something uniquely beautiful.

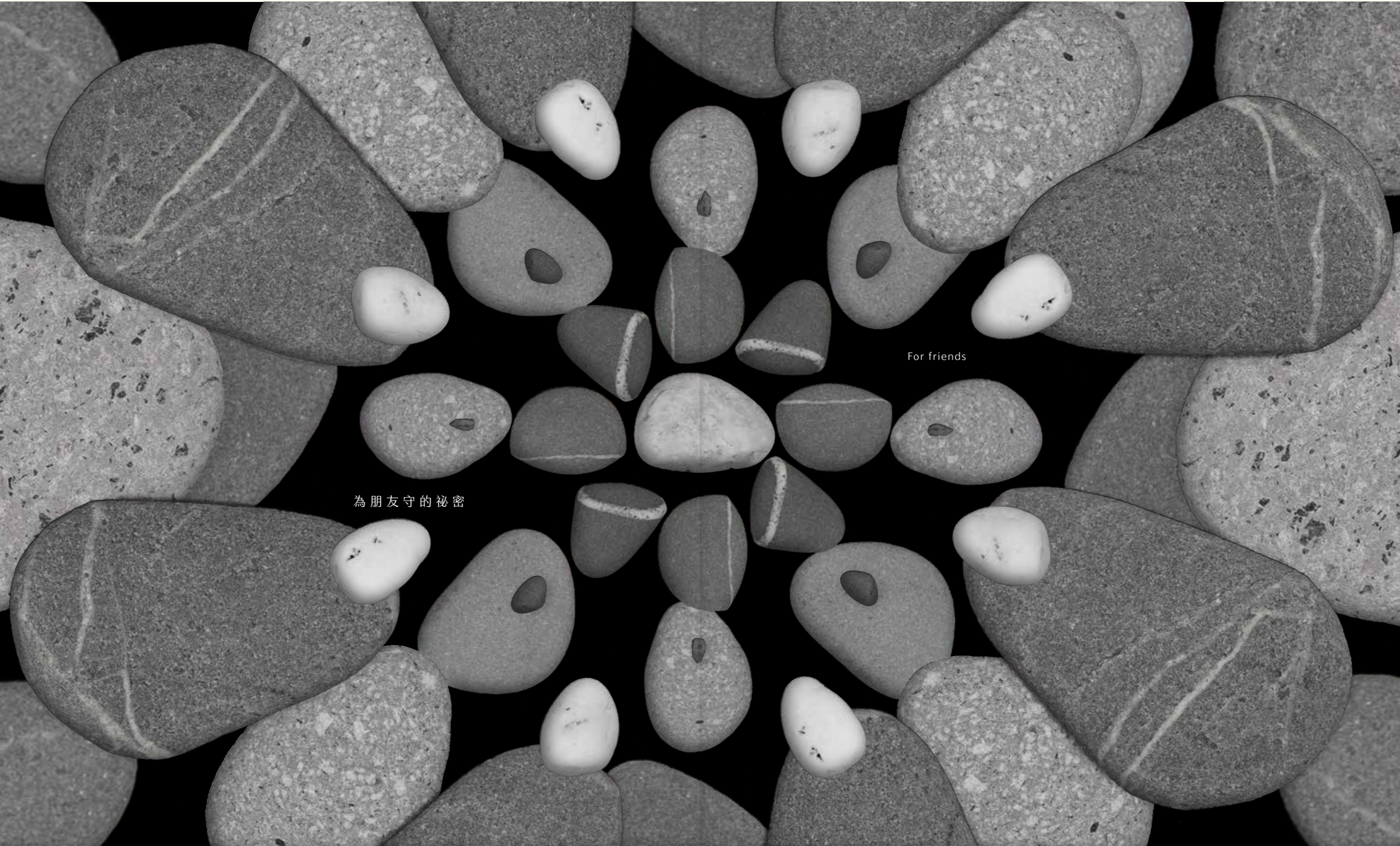
*Born in the winter of the subtropics, Shan-Chung Yang graduated from the Department of History at National Taiwan University. She has been a high school teacher and literary event planner. Yang loves the trees and climate of the temperate zone, as well as calendars that start on Sundays. Her life idols are the clumsy, ice-climbing Adélie penguins. She is a bear fanatic but would also like to be friends with big dogs.*

為國王守的祕密 For kings



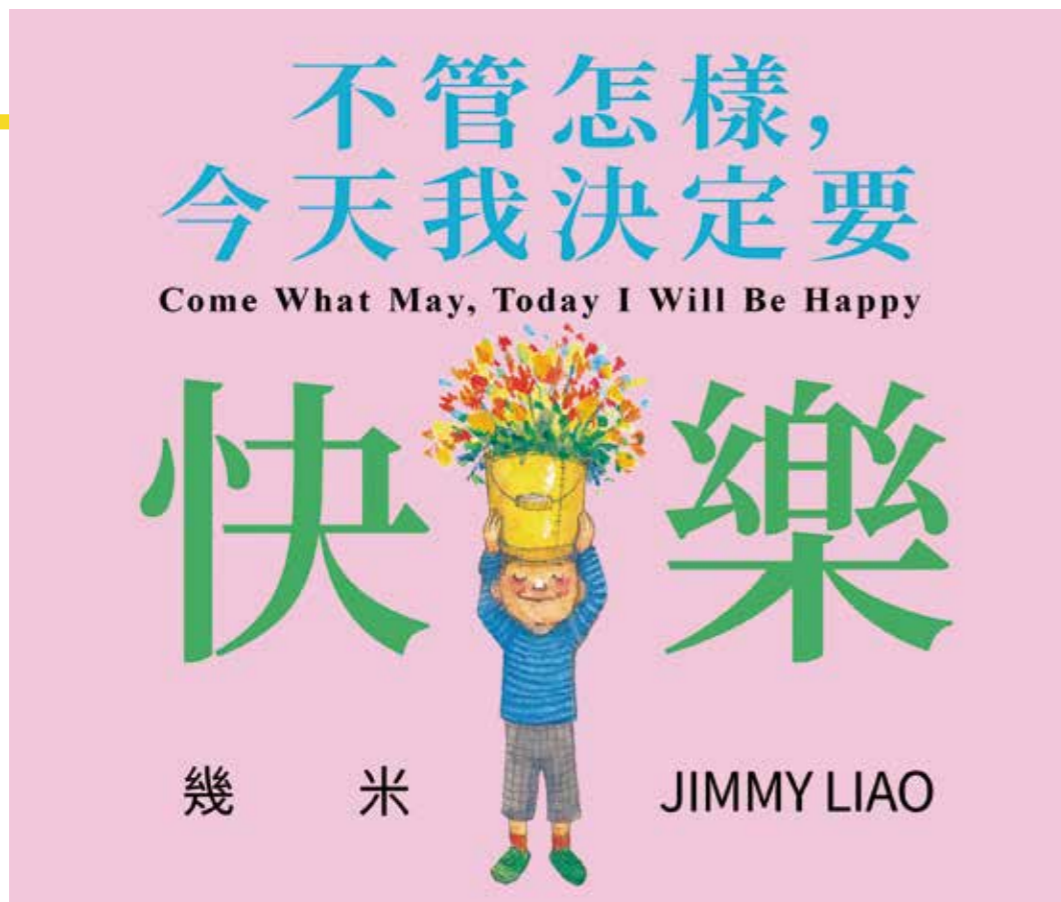
為宇宙守的祕密 For the cosmos





為朋友守的祕密

For friends



# Come What May, Today I Will Be Happy

A Full English translation is available.

不管怎樣，今天我決定要快樂

**Author:** Jimmy Liao **Illustrator:** Jimmy Liao **Publisher:** Locus Publishing

**Date:** 06/2024

**Rights contact:** bft.children.comics@moc.gov.tw

120 pages | 17 x 20 **Volume:** 1

**BFT2.0 Translator:** Michelle Kuo

From world-renowned author and illustrator Jimmy Liao comes a gentle, thought-provoking meditation on happiness.

Created during the pandemic, these illustrations began as stories of children indoors—offering comfort and encouragement in a time of confinement. But as the world reopened, chaos and uncertainty only grew, and happiness seemed even more elusive. Under Liao's pen, what began as a gesture of hope evolved into an honest exploration of joy.

In his signature philosophical style, Liao asks: What is happiness? Must we abandon unhappiness to feel it? The children in this book wonder about the same things adults do: “Why does he have it and I don’t? Why is it me and not him?”

What sets this book apart is its wise, unhurried approach. Rather than preaching or offering quick-fix slogans, Jimmy pairs simple, resonant questions with heartwarming illustrations. Each page invites readers to pause, reflect, and plant small seeds of joy that may one day take root in daily life.



## Author Jimmy Liao

Photograph by Wang Chih-Yuan

Picture book author and illustrator, Jimmy Liao lives in Taipei with his family. A self-taught illustrator, he pioneered a new genre of picture books aimed at readers of all ages, helping to establish the field of picture books for adults. Over more than two decades, Jimmy has published over 70 works, which have been translated into more than 20 languages and released in over 200 editions worldwide. His books have received major awards in Taiwan, China, Hong Kong, Belgium, Spain, Sweden, Portugal, Italy, and France.

In addition to picture books, Jimmy has recently ventured into oil painting, sculpture, and other forms of artistic expression. He continues to create new works as a way of connecting emotionally with readers—an everyday act that brings him joy and meaning.

# *Come What May, Today I Will Be Happy: Jimmy Liao Plants Quiet Seeds That Will Sprout In Your Daily Life*

by Chi-Hsuan Wu

“Are you happy today?”

As adults, this seemingly simple question becomes profound. When I first picked up *Come What May, Today I Will Be Happy*, I was at a low point in life. At first glance, the title hit me like a bold, defiant declaration of joy—a proclamation shouted straight into my face. And yet, deep down, I couldn’t help but wonder: Is it really that simple?

Turning the first page, I was immediately greeted by Jimmy Liao’s signature artistic style: whimsical, detailed, and rich with childlike wonder. The bright colors lifted my mood. Each page felt like a miniature masterpiece.

It’s no wonder his works are often

turned into puzzles and remain top sellers over the years. Immersed in this visual feast, I forgot my troubles for a moment and found myself genuinely curious about the message behind this book.

“Welcome to the cabin of warm thoughts—a place to talk about the lonely yet beautiful matters of the heart.”

This is how the book invites you in. When you feel wronged, confused, or downhearted, this space is shared with other lost souls, each dwelling in their own tiny house, quietly waiting for your visit. On each left-hand page, a small character poses a heartfelt question; on the right, a thoughtful response follows. Sometimes it points out a blind spot; other times, it

simply offers a fresh perspective.

One story tells of a shark sighting that sends summer beachgoers into a panic. Everyone flees—except for one person, who walks calmly to the shore, marveling at the rare chance to enjoy the ocean alone. Another story reimagines *The Three Little Pigs*. Straw and wood houses may be fragile, but they are quick to build; in contrast, the brick house takes great effort and pressure to complete. Together, these tales remind us that happiness has no fixed formula. It depends on how you choose to see the world.

Many of the lessons in this book aren’t new—in fact, they’re things we’ve likely heard before but often forget. What sets this book apart is that it doesn’t preach. Instead, it invites us—through simple questions paired with heartwarming illustrations—to slow down and search within ourselves for the answers. It doesn’t push saccharine positivity or cliché self-help slogans. Rather, it plants quiet little seeds, hoping

they’ll sprout in the midst of your daily life.

If you, too, find yourself at a crossroads, read this book. Maybe, just maybe, you’ll stumble upon a page that feels like a mirror, where you meet a version of yourself.

Is happiness really that simple? Maybe—once we stop comparing, respect the choices of others, embrace the unexpected and even the unpleasant, we can truly listen to our own hearts.

How will you choose to live today?

*Chi-Hsuan Wu hails from Taiwan, an island at the intersection of the Kuroshio Current and the Tropic of Cancer. Although Chi-Hsuan was born and raised in a sugar-loving city, she paradoxically has little tolerance for sweets. A graduate of National Tsing Hua University, she has worked as an editor for online courses and audiobooks. She now seeks to remain in conversation with the world—through words, sounds, or whatever medium feels right.*



You have your problems,  
I have my worries,  
and they have their  
troubles.  
Could it be that none of  
us are happy?

Come what may,  
today I'm going to  
pet my kitty and cuddle with my kitty.



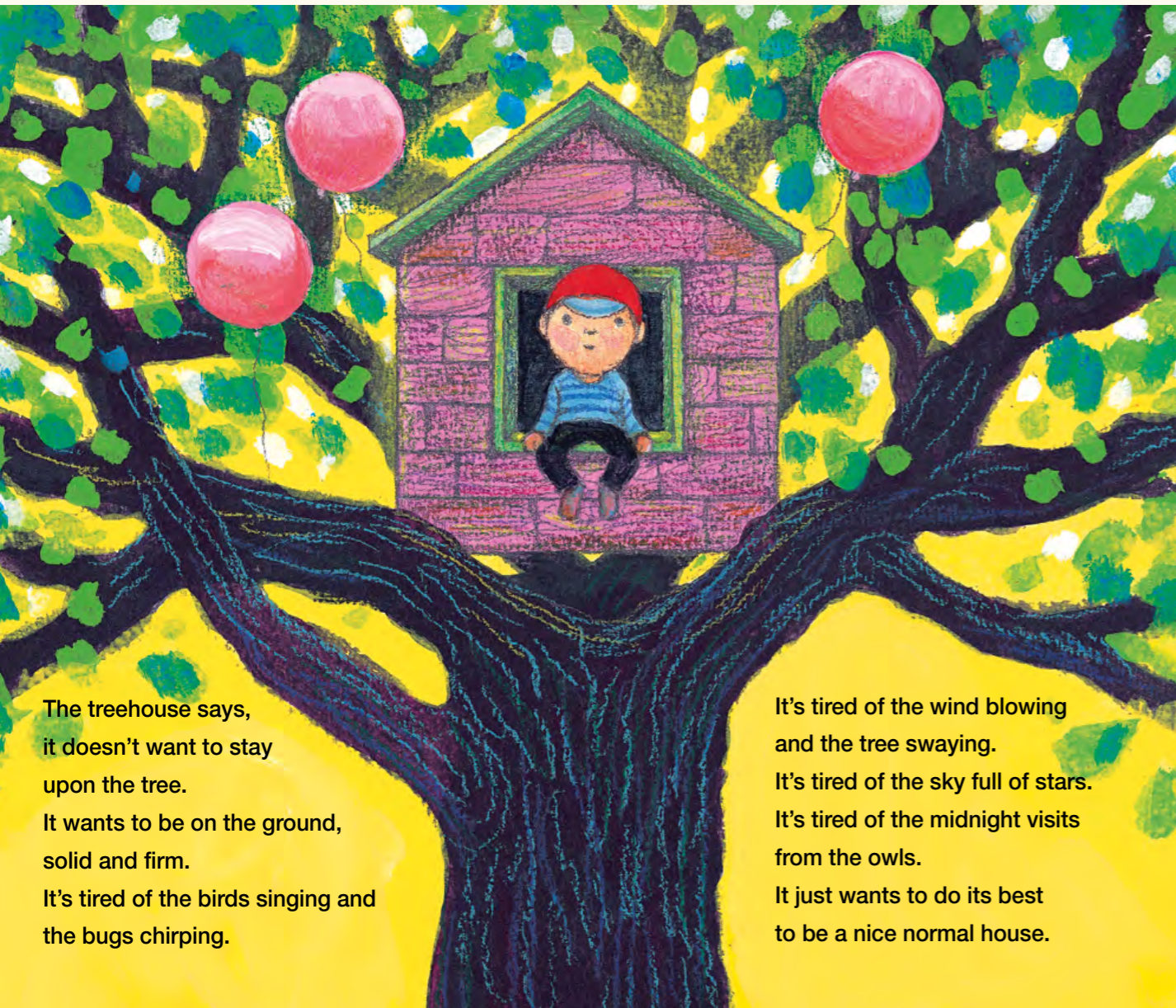
快 快

Come what may,  
today I'm going to  
laugh like a fool and giggle like a fool.



樂 樂

(Be happy)



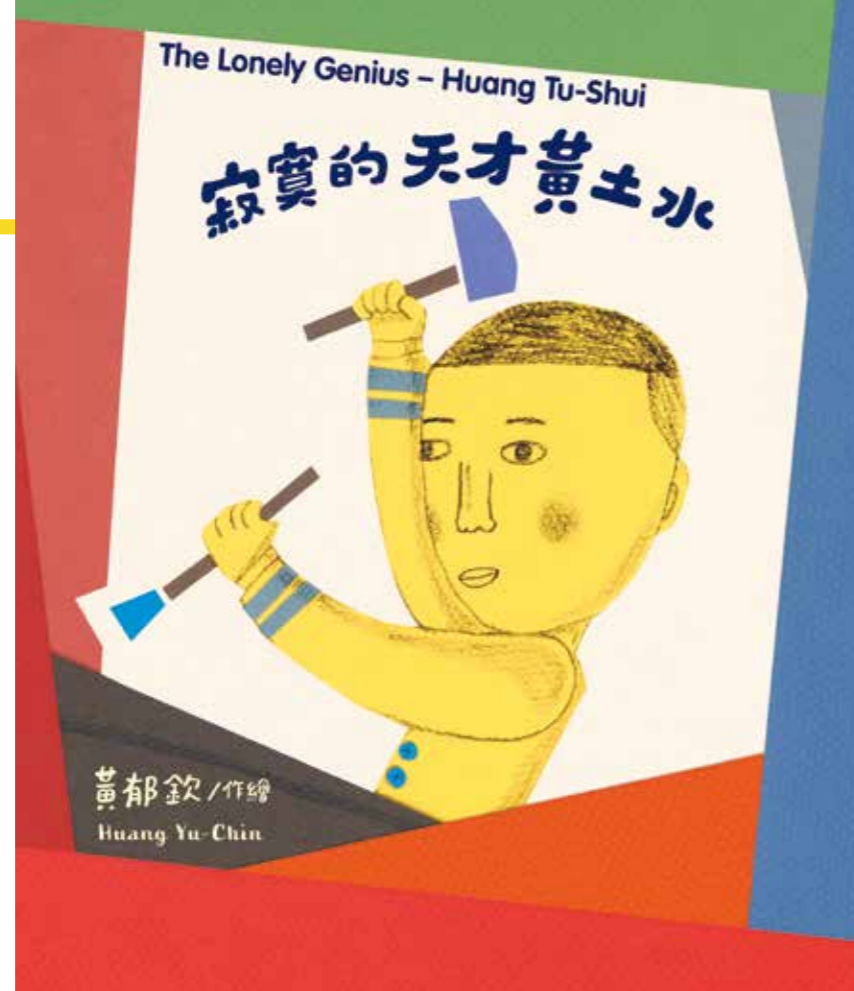
The treehouse says,  
it doesn't want to stay  
upon the tree.  
It wants to be on the ground,  
solid and firm.  
It's tired of the birds singing and  
the bugs chirping.

It's tired of the wind blowing  
and the tree swaying.  
It's tired of the sky full of stars.  
It's tired of the midnight visits  
from the owls.  
It just wants to do its best  
to be a nice normal house.

But it's our dream house!  
If it's not upon the tree, who would want to hide in there?  
Somebody talks some sense into it.



Things that you envy might not be so nice in truth.



# The Lonely Genius: Huang Tu-Shui

A Full English translation is available.

寂寞的天才——黃土水

**Author:** Huang Yu-chin **Illustrator:** Huang Yu-chin **Publisher:** Locus Publishing

**Date:** 09/2024

**Rights contact:** bft.children.comics@moc.gov.tw

50 pages | 21 x 25 cm **Volume:** 1

**Awards:** Selected for the 2025 Bologna Ragazzi Award Workshop (BRAW), The 49th Golden Tripod Awards, Book Illustration Awards

**BFT2.0 Translator:** Michelle Kuo

Praised as “the genius who lit the dawn of modern art in Taiwan,” Huang Tu-shui (1895–1930) left behind iconic sculptures such as *Sweet Dew*, *Girl*, and *Buffalo Herd*. His works, rich with local imagery—indigenous figures, water buffalo, Formosan sika deer, and Mikado pheasants—helped shape a distinctly Taiwanese visual identity on the global stage. He rose to fame in 1920, when he was the first Taiwanese artist to earn recognition at Japan’s prestigious Imperial Art Exhibition (Teikoku Bijutsu Tenrankai).

Once forgotten for nearly six decades, Huang’s legacy has reemerged through major exhibitions and the dramatic rediscovery of his sculpture *Sweet Dew*, moving audiences to tears. This beautifully illustrated picture book, selected for the 2025 Bologna Ragazzi Award Workshop (BRAW), brings his story to life for readers of all ages—blending art and narrative to celebrate an artist whose spirit endures through his work.



## Author **Huang Yu-chin**

Huang Yu-Chin studied film and has been a television scriptwriter since 1986. Known for his whimsical imagination and free-spirited drawing style, he began creating picture books in 1988. In 1996, he co-founded the picture book creation group “Picture Book Club,” where he also served as its captain. In 2015, he played a key role in launching *Big Bad Wolf*, Taiwan’s first picture book magazine. His works are rich and diverse, earning numerous awards, including selection for the Bologna Illustration Award in Italy in 2016. Notable publications include the travelogue *Illustrated Journey of Small Things* and picture books such as *Here Is My Home* and *Magical Cinema*.

# Never Truly Alone: On Huang Yu-Chin's *The Lonely Genius: Huang Tu-Shui*

by Pan Chia-Hsin  
(originally published on OKAPI)

In 1920, an unknown sculptor from Monga, Taiwan rose to fame when his sculpture *The Barbarian Boy* was selected for Japan's prestigious Imperial Art Exhibition (Teikoku Bijutsu Tenrankai). For the first time, a Taiwanese artist had earned recognition on the cultural stage of the colonial empire. This moment stirred pride across Taiwan.

A century later, in 2024, Huang Yu-Chin published a picture book titled *The Lonely Genius: Huang Tu-Shui*. Using collage-style illustrations and a detached narrator's voice, the book revisits Huang's life and legacy, transforming his story into a visually rich and emotionally resonant tale for modern readers.

Born in the summer of 1895—the same year the Treaty of Shimonoseki transferred Taiwan to Japanese rule—Huang Tu-Shui came of age during Taiwan's modernization under colonialism. He received a Westernized education, graduating from the National Language Study Institute with plans to become a teacher. But his upbringing in the wood-carving streets of Monga, the oldest district in Taipei, had nurtured an exceptional talent. This led to a rare opportunity to study art in Tokyo, where he would eventually become a trailblazing sculptor.

But tragically, Huang died young at 36, and after his passing, his works

were scattered and neglected. *The Lonely Genius* distinguishes itself from typical biographies by extending its timeline far beyond the artist's short life. It tells of the quiet efforts made by others to protect his legacy over the course of a century.

During the Japanese colonial era, Taiwanese students like Huang were often discriminated against, both in school and in society. Educational materials, such as the *Shushin* moral curriculum, were designed to mold Taiwanese identity into loyalty to the emperor. Opportunities for higher education and employment were limited, compelling talented individuals like Huang to pursue studies in Japan—the colonial “mainland.”

Huang arrived in Tokyo in 1915, facing alienation even from fellow Taiwanese students. But instead of socializing, he devoted himself obsessively to sculpture. From humble beginnings, he grew into a master, winning multiple accolades at the Imperial Art Exhibitions—including a major recognition in 1921 for his marble sculpture *Water of Immortality*.

His success inspired generations of Taiwanese artists, including Chen Cheng-po, Liao Chi-chun, and Lee Mei-shu, signaling a new era in Taiwanese art. Huang's works often centered on local imagery—indigenous figures, water buffalo, Formosan sika deer, and Mikado pheasants. These weren't just subjects that appealed to colonial curiosity; they were the beginnings of a visual identity

for Taiwan on the global stage. Through his sculptures, Taiwan began to speak for itself.

The book ends poignantly with the return of *Water of Immortality*, lost for a century and restored in 2021. In 2024, it was exhibited once more in Tokyo, at the very school where Huang studied. Like something from a Gabriel García Márquez novel, the journey of his art is filled with magic and sorrow—a shared fate of the colonized. Though the man is gone, his works live on.

As Huang once said, “There is only one way to never truly die—spiritual immortality. As long as my sweat-born works survive, I shall live.”

If his spirit could see this book, he would no longer feel alone.

*This essay has been edited for the purposes of this booklet.*

*Born in 1984, Pan Chia-Hsin graduated from the Department of Fine Arts at National Taiwan Normal University. An award-winning poet, she has published eight poetry collections, including Sweet Note and The Mute Beast, as well as essays like A Playful Inventory. She also edited the anthology Mom +1 and authored the art book An Artist's One-Day Kitchen. Her illustration works include Crab in the Night and The Tiger Auntie.*



The artworks Huang Tu-Shui dedicated to the royal family allowed them to see Formosan Mikado pheasants, sika deer, Formosan macaques and buffaloes.

When Huang Tu-Shui returned to Taiwan to work on his artworks,  
he even raised buffaloes and egrets as references.



Unexpectedly, the plaster statue he created  
was so lifelike that a buffalo nearly destroyed it.



All of his efforts were not in vain.  
His sculpture of a water buffalo,  
*In the Country*, was selected for  
the Imperial Exhibition,  
marking Huang Tu-Shui's fourth honor.  
Another piece, *On the Way Home*,  
was commissioned by Taipei Prefecture  
as a gift for Emperor Showa's coronation.





# Mouse Mai-Mai is Looking for a Job

A Full English translation is available.

小鼠麥麥找工作

**Author:** Arwen Huang **Illustrator:** Arwen Huang **Publisher:** Taiwan Interminds Publishing

**Date:** 05/2024

**Rights contact:** bft.children.comics@moc.gov.tw

40 pages | 20.9 x 25.6 cm **Volume:** 1

**Rights sold:** Korean

**BFT2.0 Translator:** Michelle Kuo

Mai-Mai, a little mouse from a sunny town of blooming sunflowers, loves nothing more than gardening and drawing. One day, he boards a train and leaves his familiar home behind, setting off to find the perfect job. But the search isn't easy. On the dance floor, he stumbles out of step. As a teacher, he's scared to speak. And as a firefighter, his knees shake at the sight of real flames.

Each role brings new challenges, and slowly, Mai-Mai learns an important truth: it's okay to admit when something isn't the right fit. Recognizing your own limits takes courage—and so does trying again. Mai-Mai never stops searching, and his quiet persistence becomes the beating heart of this warm, bright, and uplifting story about self-discovery, resilience, and finding joy in what you love most.



Author **Arwen Huang**

Arwen Huang holds degrees from Taipei National University of the Arts and a master's degree in Children's Book Illustration from the Cambridge School of Art in the UK. She currently resides in Tokyo and has a love for theater and small animals. In 2021, her work was selected for the Bologna Children's Book Fair Illustrator Exhibition. Her picture books have been published internationally, including titles such as *Have You Seen Mr. Robinson?* and *Daddy, Wake Up!*

# ***Mouse Mai-Mai is Looking for a Job: Not Every Job Will Be the Right Fit, But Every Try Counts***

by Fu Kuo

When children don't yet know what they like or where their talents lie, that's the perfect time to start exploring. The picture book *Mouse Mai-Mai is Looking for a Job* tells a gentle, thoughtful story about trying, feeling lost, and eventually discovering oneself. Its main character, Mai-Mai, is a little mouse from a sunny town filled with blooming sunflowers. He loves painting and is skilled at growing flowers—but he wants to find out what else he might be good at.

The story begins with a simple question: *"I wonder if there's something new I could do?"* With curiosity in his heart, Mai-Mai hops on a train and leaves his familiar town behind. He sets off on a journey to find the perfect job. But things don't go as smoothly as he hoped. When he tries to be a dancer, he can't keep up with the rhythm. In a classroom, he's too shy to speak. And as a firefighter, he

trembles in fear when faced with real flames. Again and again, he encounters obstacles, and slowly, he learns to speak honestly to himself: *"I think...maybe I'm not quite right for this job."*

Being able to admit what you're not good at is itself a sign of growth. It takes courage to accept failure, let go, and try again. Mai-Mai doesn't give up, even after facing disappointment after disappointment. His perseverance is the emotional heart of this book. Every attempt, every misstep, is part of the path toward finding out who he really is. Eventually, he will discover the place where he truly belongs. When he does, his gift blooms, like a flower long waiting to open.

The book introduces children to a variety of jobs they might encounter in everyday life—dancer, teacher, firefighter, delivery worker—and does so

with simple, clear storytelling and vivid, engaging illustrations. These depictions gently help young readers understand the characteristics and challenges of different professions. Most importantly, they encourage curiosity about the future. This journey isn't just about finding a career; it's about sparking a deeper conversation between children and their inner selves.

Visually, the illustrations are bright, warm, and full of joyful energy. The pages are filled with charming animal characters that children will love. A particular highlight is the large fold-out page. Cleverly designed to give a sense of expanded space and movement, it helps young readers feel as though Mai-Mai's world is unfolding step by step, just as his journey of discovery is.

Perhaps the most touching motif in the story is the sunflower—a symbol of hope and light. It represents not only

Mai-Mai's hometown, but also becomes a quiet emotional thread that ties the beginning and end of the story together. In the final pages, Mai-Mai returns to his passion for flowers and painting, realizing that the gifts and joy he's always had are what suit him best. And when he offers his sunflowers to others, it feels like a gentle invitation—to every reader, young or old—to begin their own dream-seeking journey, wherever it may lead.

*Fu Kuo is a graduate of the Department of Japanese Literature at National Taiwan University. Deeply fascinated by the endless charm of children's literature, she has worked as a bookstore clerk and children's book editor. Her translations include The King of Bread Bundle series.*



So Mai-Mai begins learning from the lion teacher.



But he's shy, and the children have trouble hearing him when he speaks.



"I think this job might not be the best fit for you," the lion teacher says.



Wee-oo, wee-oo!

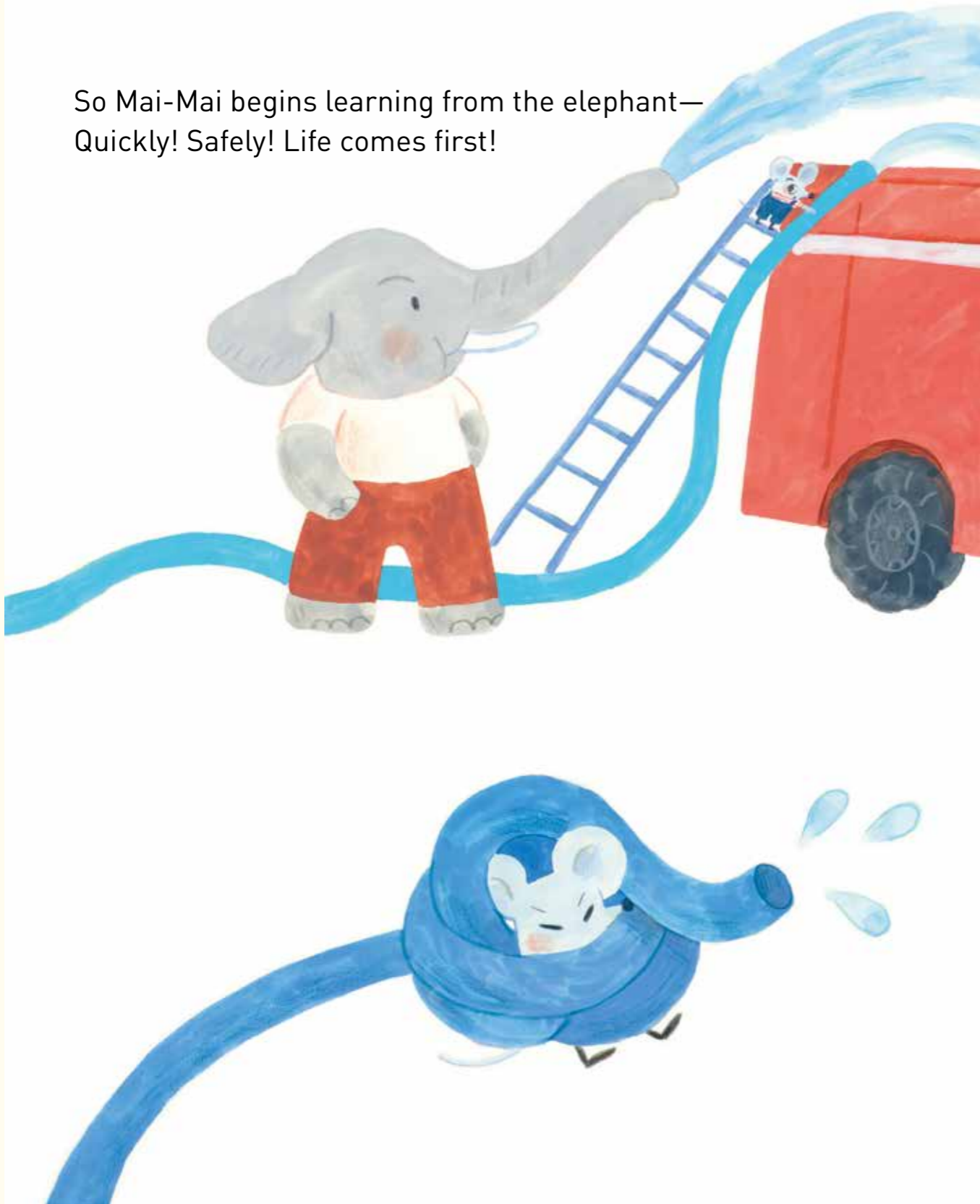
Wee-oo, wee-oo!

Wee-oo, wee-oo! Wee-oo, wee-oo!

“Excuse me! Coming through!”  
With his long trunk, the elephant sprays  
water and puts out the fire!

“I want a job like that too—a firefighter!”  
Mai-Mai says.

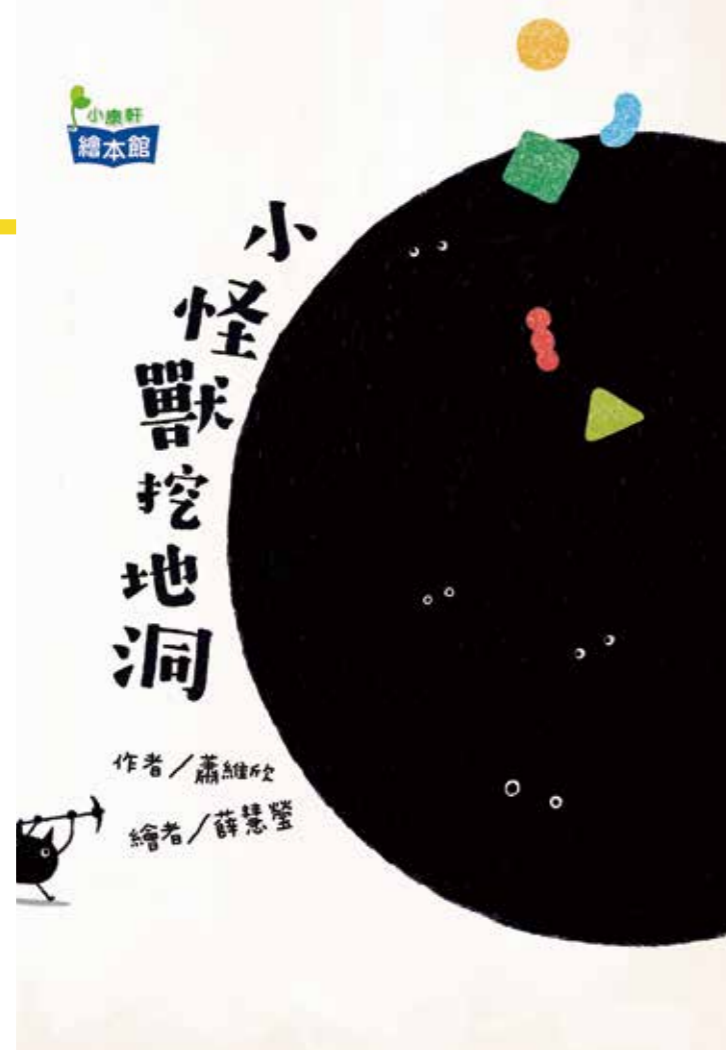
So Mai-Mai begins learning from the elephant—  
Quickly! Safely! Life comes first!



But when the flames blaze and roar,  
he trembles with fear.

"I think this job might not be the  
best fit for you," the elephant says.





# The Little Monster Digs a Hole

A Full English translation is available.

小怪獸挖地洞

**Author:** Wei-Hsin Hsiao **Illustrator:** Hui-Yin Hsueh **Publisher:** Kang Hsuan Educational Publishing Group

**Date:** 11/2019

**Rights contact:** bft.children.comics@moc.gov.tw

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

**Adaptation:** Selected for the 2020 Bologna Illustrators Exhibition

**BFT2.0 Translator:** Michelle Kuo

Little monsters love digging tunnels. They live in white houses, and the more sweet treats they eat, the more energy they have to dig deeper and bigger holes. At first, this children's book seems like a cheerful tale about a lively little monster, happily chipping away with its pickaxe. Whenever it spots something sweet and colorful, it gobbles it up, ready for more digging.

But the “little monster” is actually the bacteria and plaque that cause cavities. With humor and imagination, this story helps children connect the dots between a toothache and its cause, encouraging them to take charge of their dental health—before any little monsters move in.



Author **Wei-Hsin Hsiao**

Wei-Hsin Hsiao once dreamed of becoming a baseball player, a sports journalist, or even a dancer—but eventually discovered that her true passion was storytelling. Today, she delights in crafting tales for readers of all ages, from grown-ups to children.



Illustrator **Hui-Yin Hsueh**

Hui-Yin Hsueh is an illustrator and occasional pottery artist who often draws inspiration from people, plants, and everyday landscapes. She is the author of *One Mom, Two Big Heads*, *It's Great to Live Here Together*, and *Big and Small: Everyday Battles Between Mothers and Children*. She has illustrated books such as *Mr. Alzheimer*, *Seven Ways to Eat Carrots*, *Sleepwalking*, and *Phonetic Practices*. Hsueh has received the 11th and 13th Book Design Golden Butterfly Award Honor Awards and was selected for the 2021 Bologna Children's Book Fair Illustration Exhibition.

# When Little Monsters Get to Work: An Exploration of Teeth

by Tzu Ning Huang

There's a special kind of charm in stories that start from unexpected angles. Whether told through text or images, whether simple or complex, these narratives unfold like mysteries—inviting readers to piece together clues, peel back layers, and uncover the core message at the end. Such stories make reading feel like a delightful detective game, heightening engagement and curiosity throughout the journey.

*The Little Monster Digs a Hole* is one such book. At first glance, it seems like a cheerful tale about a lively little monster, enthusiastically digging holes with a pickaxe. Whenever it spots something sweet and colorful, it gobbles it up, energized to keep digging. But the real twist comes at the end—the “little monster” is actually the bacteria and

plaque that create cavities! The bright, white land it's burrowing through is none other than human teeth—and all that tunneling and building? That's tooth decay, slowly but steadily forming in our mouths.

The book cleverly uses contrast to convey its message: tiny black monsters against large, gleaming white surfaces; small creatures digging surprisingly large holes; a world originally monochrome brought to life with the sudden burst of vivid, colorful candies. These contrasts aren't just visually striking—they serve an educational purpose as well. The candy's visual appeal draws children in, while the story subtly reveals its consequences, creating a fun yet meaningful reading experience.

With its bold colors and clean lines,

the book is perfect for shared reading with children. Its large format allows young readers to explore the illustrations more easily, helping them learn to identify shapes and colors. The playful use of onomatopoeia and the winding, dynamic layout of the text adds rhythm and energy to the storytelling. All of these elements combine to make the act of reading not just informative, but also lively and enjoyable.

Through this imaginative and humorous narrative, the book helps children understand the cause and effect of tooth decay. It provides a gentle reminder of the importance of good oral hygiene and encourages kids to adopt healthy brushing habits—before they have to deal with the real pain of a cavity!

This creative picture book comes from Kang Hsuan Educational Publishing Group, an established textbook publisher based in Taiwan. Under its children's imprint *KST Kids*, the company specializes in educational content for ages 0 to 12. In addition to publishing picture books, *KST Kids* serves as a platform for Taiwanese storytellers and illustrators, focusing

on works that not only entertain but also educate—strengthening the bond between children and adults through shared learning.

*KST Kids* also actively extends its reach through multimedia. Its official YouTube channel features not just early childhood educational videos, but also animated versions of its picture books. This multi-format approach not only enriches storytelling but also reflects the brand's commitment to engaging children across different media, offering parents and educators more ways to inspire and educate.

In the end, *The Little Monster Digs a Hole* is more than a playful monster story—it's a cleverly disguised health lesson, told with heart, humor, and a healthy dose of imagination.

*Tzu Ning Huang is an editorial consultant at Books from Taiwan. She loves to listen and tell stories, enjoys conversations and encounters with others, and appreciates time alone. She also loves to use photography and writing to explore the world.*

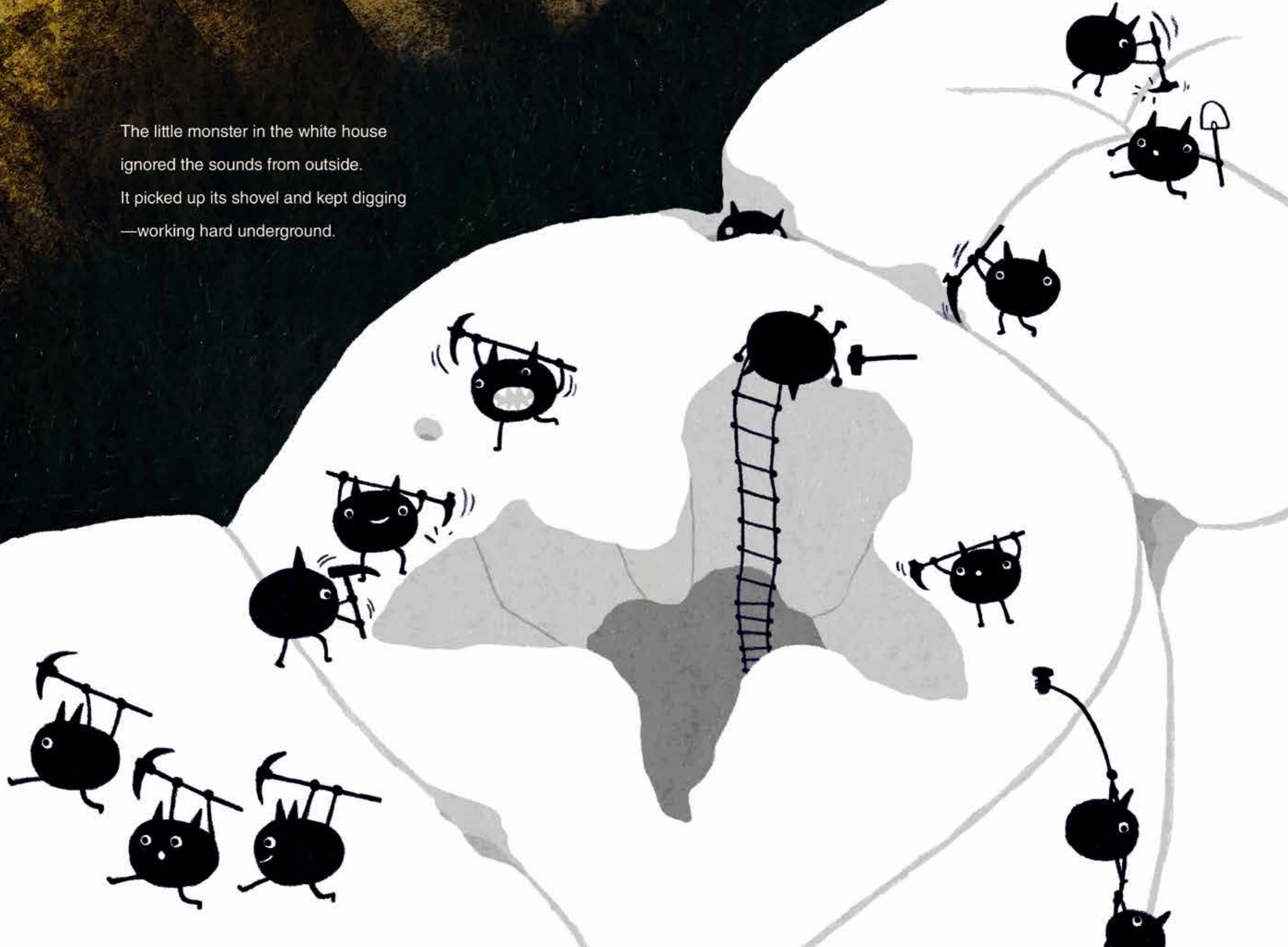


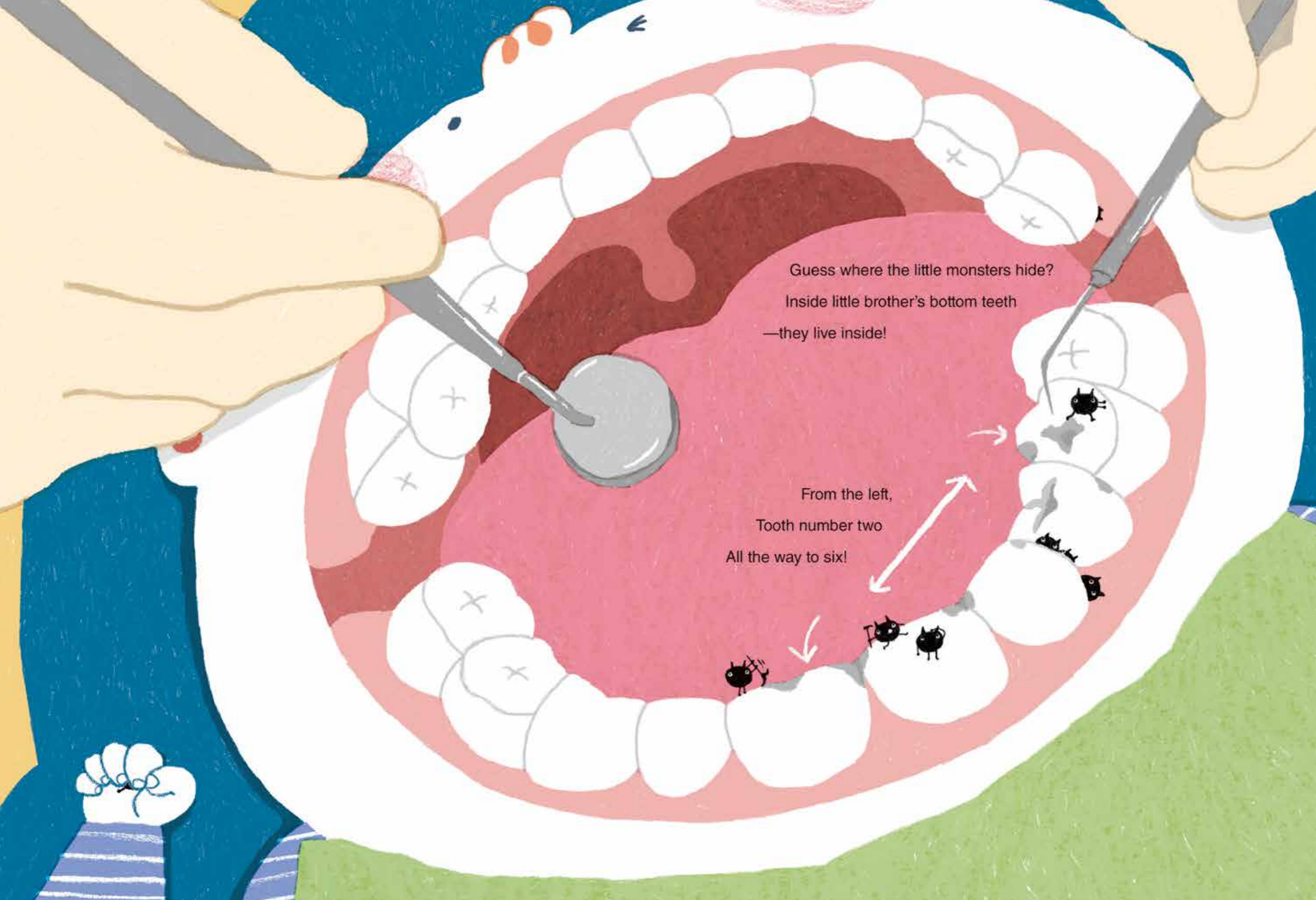
"If you eat candy and don't brush your teeth,  
germs will grow and never leave!  
Now look—there's a big hole in your tooth!"  
said Sister to her little brother.

His tooth hurt too much.  
No more sweet and sour treats.  
No more colors. No more crunch.  
And that made little brother very sad.



The little monster in the white house  
ignored the sounds from outside.  
It picked up its shovel and kept digging  
—working hard underground.





Guess where the little monsters hide?  
Inside little brother's bottom teeth  
—they live inside!

From the left,  
Tooth number two  
All the way to six!



# The Forgetful Granny Wanda

A Full English translation is available.

健忘的汪達奶奶

**Author:** Weichuen You **Illustrator:** Weichuen You **Publisher:** Yuan-Liou Publishing

**Date:** 11/2023

**Rights contact:** bft.children.comics@moc.gov.tw

44 pages | 21 x 25 cm **Volume:** 1

**Awards:** 2022 KPL Picture Books Sprouting Awards **Rights sold:** Korean

**BFT2.0 Translator:** Michelle Kuo

Granny Wanda, with her pink, curly hair, often misplaces things. But her grandchildren turn every search into a joyful “treasure hunt”—whether it’s finding her pen in the bathroom or spotting her pearl hair clip perched right on her head.

They also love playing hide-and-seek, especially since Grandma always hides in the same tree hollow and is genuinely surprised each time she’s found. Though she sometimes forgets recent events, Grandma vividly recalls the distant past—like the rule that every crab they catch must be returned to the sea. Still, the children can’t help but wonder: Will there come a day when Grandma forgets even us? And what will Granny Wanda, who loves them so very much, say then?

Told with warmth and humor, this tender story offers a fresh, child’s-eye view of aging and the deep bonds between generations. Playful collage-style illustrations expand from cozy interiors to wide, whimsical outdoor scenes, echoing the story’s themes of memory, love, and joyful intergenerational connection.



Author **Weichuen You**

Weichuen You is fascinated by the imaginative world created through words and illustrations. She loves children, mountains, and the sea. Creating picture books is a source of light in everyday life. Her works have received the Hsin-Yi Children’s Literature Award, the New Taipei City Literature Award, selected by Taiwan’s dPICTUS competition, and won the Picture Books Sprouting Awards by the Kaohsiung Public Library.

# Every Act of Forgetting is a New Discovery: *The Forgetful Granny Wanda*

by Fu Kuo

When we hear words like “dementia,” “memory loss,” or “aging,” adults often associate them with heaviness, sorrow, or even anxiety about the future. But in *The Forgetful Granny Wanda*, author Weichuen You tells a story full of warmth and childlike wonder, inviting readers to rethink what it means to be forgetful.

Granny Wanda, the main character of the story, is someone who often forgets things—her hair clip, her pen, or even her favorite card. But rather than feeling annoyed, her grandchildren treat these moments as part of an exciting treasure hunt. They search the house high and low to help Granny find her missing items, and their reward is always a delicious drink lovingly prepared by her. This daily routine

is filled with playfulness and affection, turning small mishaps into cherished memories.

Granny Wanda defies the typical stereotypes of elderly characters in children’s books. She doesn’t nag, discourage, or scold. Instead, she is a free-spirited, playful companion—someone who loves playing hide-and-seek and going on beach adventures. Her youthful heart and spontaneous nature bring joy to her grandchildren, and to readers as well. Through her, the book gently suggests that aging does not mean losing one’s vitality.

Visually, the book is just as special. Its illustrations creatively combine real photographs with digital drawings, seamlessly blending Taiwan’s coastal

scenery into the story’s setting. The result is a visual experience that feels both realistic and dreamlike—something rarely seen in picture books. This layering of media adds richness and emotional depth to the narrative.

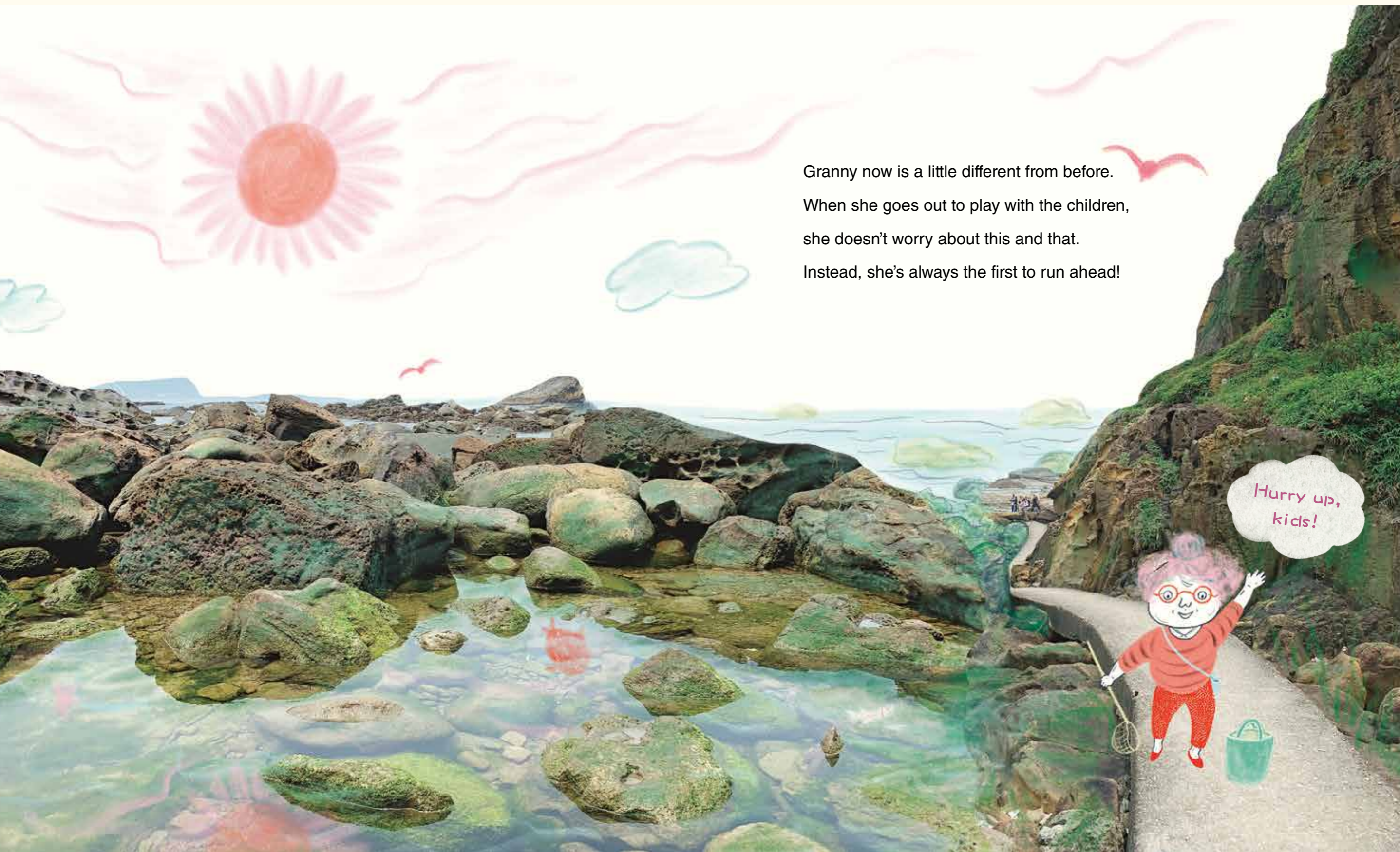
Although the book never directly states Granny Wanda’s medical condition, readers can sense, through both the text and illustrations, that her memory is slowly fading. This subtle and restrained approach allows children to process the story in their own way and at their own pace. As Taiwan enters an era of super-aged society, intergenerational understanding becomes increasingly important. Drawing on her own experiences with forgetfulness, author Weichuen You imagined what she might be like twenty years from now. She also took inspiration from her twin niece and nephew for the two lively children in the story. What she discovered is this: forgetting isn’t always a loss—sometimes, it’s the beginning of seeing the world with fresh eyes.

*The Forgetful Granny Wanda* was the winner of the second KPL Picture Books Sprouting Awards—an original

picture book competition hosted by Kaohsiung Public Library. With its strong storytelling and creative vision, the book doesn’t just entertain; it also addresses meaningful social topics. It gently reminds us that memory loss doesn’t need to be met only with fear or sadness. With patience and empathy, forgetfulness can become the starting point for connection, growth, and even joy.

For young readers, this book offers more than just a touching tale of grandparent-grandchild bonding. It opens up deeper reflections: *What is memory? How do we respond when someone we love begins to change?* These are the kinds of questions that will stay with children long after the last page is turned—and may just plant the seeds of wisdom for years to come.

*Fu Kuo is a graduate of the Department of Japanese Literature at National Taiwan University. Deeply fascinated by the endless charm of children’s literature, she has worked as a bookstore clerk and children’s book editor. Her translations include The King of Bread Bundle series.*



Granny now is a little different from before.  
When she goes out to play with the children,  
she doesn't worry about this and that.  
Instead, she's always the first to run ahead!

Hurry up,  
kids!



"This looks just like the crabs  
I used to catch when I was little!  
Could it be its great-great-great-grandchild?"  
Granny says with a smile.

Even though Granny often forgets things  
that happened recently,  
she remembers things from a long,  
long time ago!



Granny always remembers to put the fish and crabs she catches back into the sea. "That way," Granny says, "we'll still have friends to play with next time we come!"



# Singing to the Cat

A Full English translation is available.

唱歌給貓聽

**Author:** Tom Liu (Liu Chen-Kuo) **Illustrator:** Tom Liu (Liu Chen-Kuo) **Publisher:** Global Kids

**Date:** 12/2023

**Rights contact:** bft.children.comics@moc.gov.tw

44 pages | 20.5 x 28.1 cm **Volume:** 1

**Adaptation:** Wind band music **Rights sold:** Korean

**BFT2.0 Translator:** Lya Shaffer

Mr. Dululu, a pianist with a strict daily routine, always goes to bed at exactly eleven o'clock. But tonight, a cat has climbed onto the roof of his apartment, and its persistent meowing has broken the peaceful silence of the night. So, Mr. Dululu gets out of bed and begins to play a lullaby on the piano to soothe the cat to sleep.

As he plays and sings, drowsiness sets in—but to his surprise, instead of calming the cat, his song only makes it more energetic. Soon, even more cats come bouncing and pouncing toward the sound. Meanwhile, one hundred sardines join in the fun.

Four-time Feng Zikai Chinese Children's Picture Book Award winner Tom Liu draws inspiration from the Spanish children's song *There Was Once a Mr. Cat (Señor Don Gato)* to create a playful "story within a story." Set to the familiar tune of *Twinkle, Twinkle, Little Star*, it's both readable and singable—perfect for interactive storytime. Liu's bold, bright color blocks, geometric shapes, and sleek minimalist lines bring vibrant humor to every page, pulsing with musical rhythm and movement for a joyful feast for the eyes and ears.



Author **Tom Liu** (Liu Chen-Kuo)

Born in Taipei in 1966, Tom Liu (Liu Chen-Kuo) leads a humble, orderly life and has a particular interest in simple forms. His major works include *It's Raining*, *The Scariest Day of My Life*, *Granny Lin's Peach Tree*, *Calder the Artist*, *Kung Fu Frog River Lake*, *The One-Sided Painter*, *Who Wants to Play Hide and Seek?*, and *Knock! Knock! Here Comes The Dinosaur!* 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.

# Innocence and the Spirit of Childhood Innovation: Exploring Tom Liu's Picture Book Aesthetics

by Wu Wen-Chun  
(originally published on OKAPI)

Taiwanese picture book artist Tom Liu (Liu Chen-Kuo) comes from a background in sculpture. His unique artistic style—marked by bold geometric forms, visual simplicity, and a quirky sense of humor—translates beautifully into storytelling for children. His picture books are filled with playful, organic elements that spark laughter and joy, inviting young readers into a realm of innocence and wonder. Each book becomes a rich journey of the heart and imagination.

The beloved Chinese children's literature expert Lin Liang once said, "The fundamental job of illustrations in

*a picture book is to tell a story. A child flipping through a picture book should be able to understand the story even without reading the words. That's what makes an illustration truly competent... I try to categorize picture book illustrators into two kinds: those who depict vivid realism, and those who create wonder for children."*

Tom Liu's work clearly falls into the latter category. His illustrations do far more than complement the text—they *tell* the story and consistently create wonder. His picture books are infused with a childlike spirit of innovation,

often exploring themes that resonate with young readers in unexpected and thoughtful ways. His earlier book *Alike or Not Alike* explores philosophical and aesthetic questions such as "How do we perceive beauty?" and "Is there a right way to see something?" Rather than offering rigid definitions, it invites readers to explore through playfulness, curiosity, and open-ended discovery—much like the way children naturally learn about the world.

One of Tom Liu's recent works, *Singing to the Cat*, is inspired by the Spanish folk song *Señor Don Gato* and reimagined using the familiar melody of *Twinkle, Twinkle, Little Star*. The result is a charming lullaby-story hybrid, both sweet and whimsical, perfect for bedtime. The lyrics, written by the character Mr. Dululu the pianist, are tender and musical, while the pacing of the story mirrors the gentle rhythm of a lullaby. The book can be read or sung, offering a multi-sensory experience that engages both sight and sound—much like listening to Mozart's *Twinkle Variations*.

In *Singing to the Cat*, Liu expands his visual language even further. His characters are drawn with clean, simple lines and expressive gestures. The color palette is vibrant yet balanced, and the illustrations are full of warmth, humor, and imagination. The story itself is pure and

enchanting, filled with wit, charm, and a free-spirited sense of creativity. It reads like a modern nursery rhyme—a soothing, joyful song for both cats and kids, destined to be read (or sung) repeatedly, like a beloved tune from a music box.

A great picture book is like a living child: full of vitality, innocence, and freedom. It breaks free from constraints, strips away the unnecessary, and leaves behind space for imagination to flourish. Tom Liu's work exemplifies this spirit. His diverse subject matter and ever-evolving artistic style demonstrate a deep respect for children's creativity. By seeing through the eyes of a child, he recaptures the brilliance of pure-hearted wonder and brings readers along for the ride.

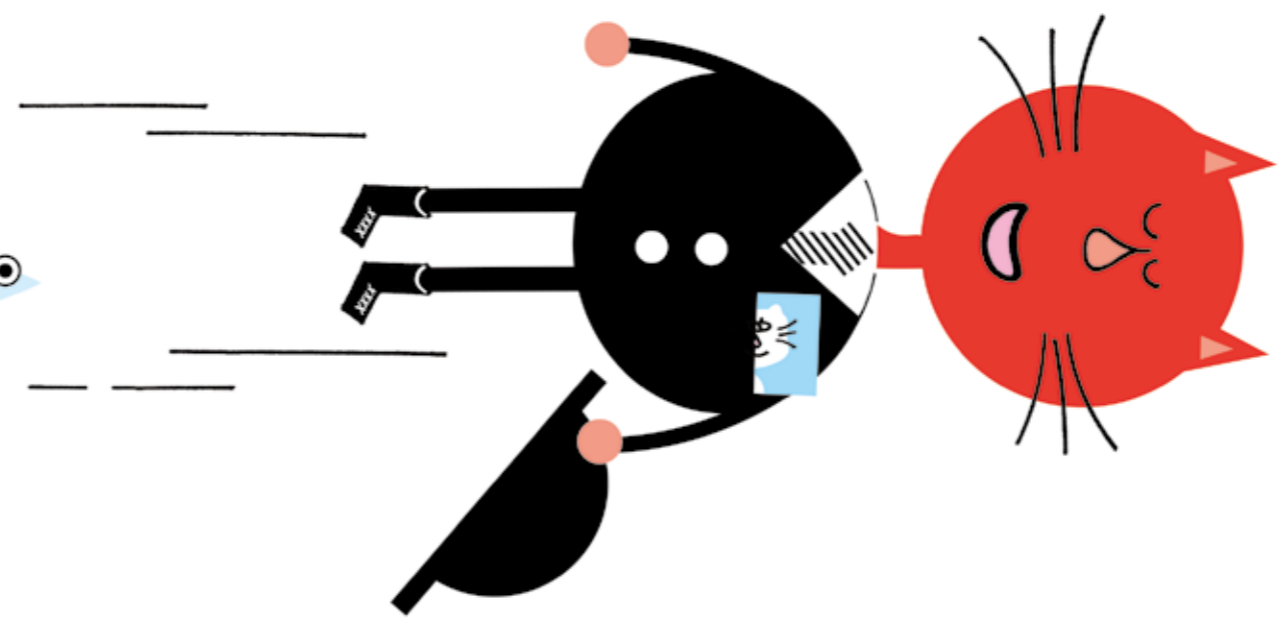
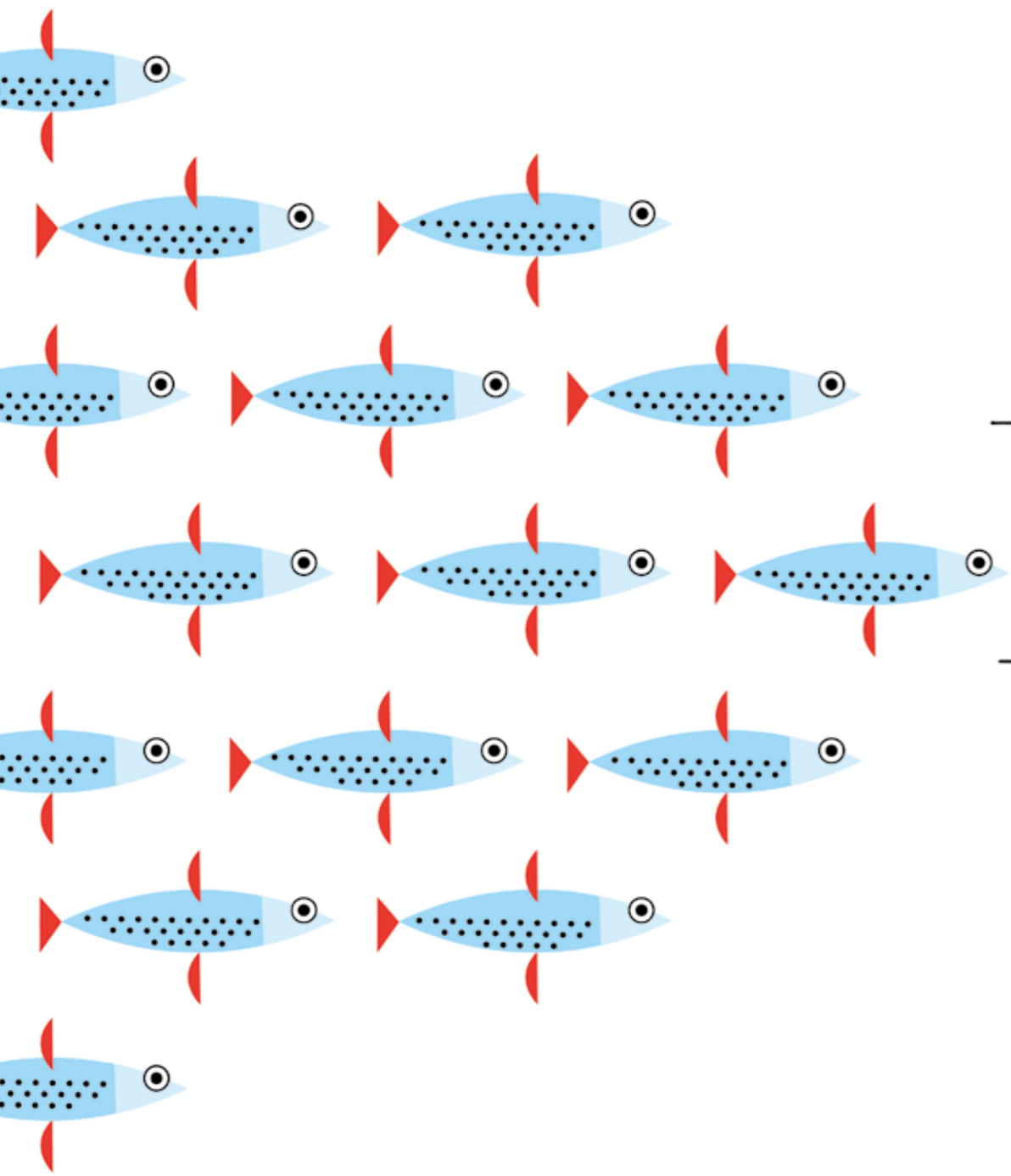
Behind his seemingly simple stories and drawings lies something much deeper—the spirit of childhood innovation, expressed with humor, heart, and endless imagination.

*Wu Wen-Chun is a writer and a passionate advocate for picture book aesthetics and literature. She is a regular picture book columnist and freelance editor, and formerly served as chief editor of image3. Deeply inspired by novels, poetry, film, painting, and writing, she weaves these into her daily life. In the adult world, she strives to hold onto a child's heart and a vivid imagination.*



♪ Rock-a rock-a rockabye,  
Birds and flowers close their eyes,  
  
Rock-a rock-a rockabye,  
Ocean calm and quiet sky...

TEMPURA



♪ One two three four five six seven—  
A gift of sardines for his bride...

But the cat still won't fall asleep!

Mr. Dululu sings more loudly and urgently:

- Please sleep, please sleep, Mister Cat!  
I will help you count sardines.





# I Can

A Full English translation is available.

我會曉

**Author:** Higo Wu **Illustrator:** Heidi Huang **Publisher:** Linking Publishing

**Date:** 09/2024

**Rights contact:** bft.children.comics@moc.gov.tw

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

**BFT2.0 Translator:** Michelle Kuo

*I Can (Guá ē-hiáu)* is a joyful Taiwanese-language picture book that invites adults and children to read, play, and laugh together. Through rhythmic, repetitive yet delightfully varied sentences, it celebrates three favorite childhood activities—drawing, singing, and dancing. Each lively scene bursts with animals children love or often encounter—whales breaching in the sea, butterflies flitting through the air, elegant egrets, mischievous monkeys, and more. Each scene is brought to life with playful adjectives and action-packed verbs. The musical text is irresistible to read aloud.

Beloved illustrator Heidi Huang, known for capturing the magic of childhood, fills the pages with her fresh, gentle style. A charming cast of recurring animals—cats, dogs, pigs, geese—and bright-eyed children make every page a delight to explore.

So open the book and join the fun. Will you draw? Sing? Dance? Or maybe...play clapping games with a cheeky little monkey?



Author **Higo Wu**

Higo Wu is an author of several picture books, including *Grandma's Orchard* and *Going to the Market with Grandpa* (both in Taiwanese), as well as *Mama Is a Cloud*, *The Glowing Tree*, *Through Their Eyes* and *The Song of Little Stone* which has already been translated into English and published overseas. He also wrote the essay collection *Waiting for the Rain to Stop, Walking in the Rain*, a thoughtful meditation on picture books and the art of storytelling. Wu delights in sharing stories with readers of all ages—laughing, crying, and exchanging the most heartfelt of gifts through the magic of words.



Illustrator **Heidi Huang**

Born in 1982 in Taipei, Heidi Huang is a freelance creator. She loves nature, animals, making things by hand, and living a free-spirited life—but above all, she loves to draw. Now living in the mountains of Changbin, Taitung, she has illustrated and published picture books including *The Vanished Star*, *Wobbly Rabbit*, *The Woodpecker Girl*, *The Cat Hotel*, *Child*, and *Meow Meow*.

# Sparking Curiosity and Confidence in Every Child: An Interview with Higo Wu

by Shannon Ho

From critic to author, from Mandarin to Taiwanese writing, Higo Wu transforms rich observations of life into gentle, poetic picture books. In *I Can*, he explores the meaning of “mother tongue” through a childlike lens, with a narrative that begins in childhood and resonates with both young readers and adults.

**Do you imagine children as you write? Does mastering new abilities naturally bring them joy?**

**Higo Wu:** Children live in the moment. I love watching them fully absorbed in something, their faces lit with focus and joy. Heidi’s illustrations captured that beautifully. I hope *I Can* leaves a lingering feeling—one that naturally inspires children to keep exploring what they

enjoy, not because an adult tells them to, but because the book sparks that curiosity.

**Did the theme “I Can...” come first, or did it emerge during the writing process?**

**Higo Wu:** Often, a story begins with a mix of images and phrases. The voice in my head just started with “I can...”—so that became the title.

Adults often link the phrase “I can” with skill or mastery. But ask a child, “What can you do? What do you love to do?” and the answer comes instantly: “I can!” A raised arm or a quick twirl is already a dance. Their drawings might be hard for adults to interpret, but the child will say with

confidence: “I can draw.”

I chose drawing, singing, and dancing as the framework for this story—moving from stillness to motion, from silence to sound—to create a joyful sense of growth and expansion.

**There are many animal characters in the book. Was there a reason for that?**

**Higo Wu:** I intentionally chose familiar animals like cats, dogs, and pigs—creatures children see in everyday life. Even the squirrel, often found in city parks, became a key figure after Heidi asked whether it could use its tail like a paintbrush. That image stuck—its long tail felt perfect for painting.

I wanted these animals to be close to children’s lived experience, helping them connect the story to real life. For example, Taiwan is known for its butterflies, so I hope that this line pops into a child’s mind the next time they see a butterfly: *The butterflies dance without a sound. They float and spin and twirl around.* As for whales, though not common, they still feel connected to us as island dwellers. Plus, whales carry a certain sense of wonder.

**What do you hope *I Can* offers to readers?**

**Higo Wu:** I wanted the language to be simple enough that even adults who don’t speak Taiwanese fluently could guess its meaning. I remember reading *From Head to Toe* by Eric Carle to my niece. After enough repetition, she could move along with the book’s rhythm. I hope *I Can* works in a similar way.


We often gift children translated classics from abroad. I hope *I Can* becomes one of those timeless books people remember from childhood. If, 50 years from now, someone says, “I grew up reading *I Can*, and now I read it to my own children,” that would mean everything to me. My wish was to write something pure—something that stays in a child’s heart.

*This interview has been edited for the purposes of this booklet.*

*Shannon Ho is currently the Editor-in-Chief of The Shannon in the Box, moderator of the Facebook group Picture Books & Lit Chats, and host of the podcast Neoma’s Solo Party (neomapodcast). She previously worked in picture book marketing and planning for over a decade at companies including Commonwealth Parenting, Pace Books, and Global Kids Publishing.*

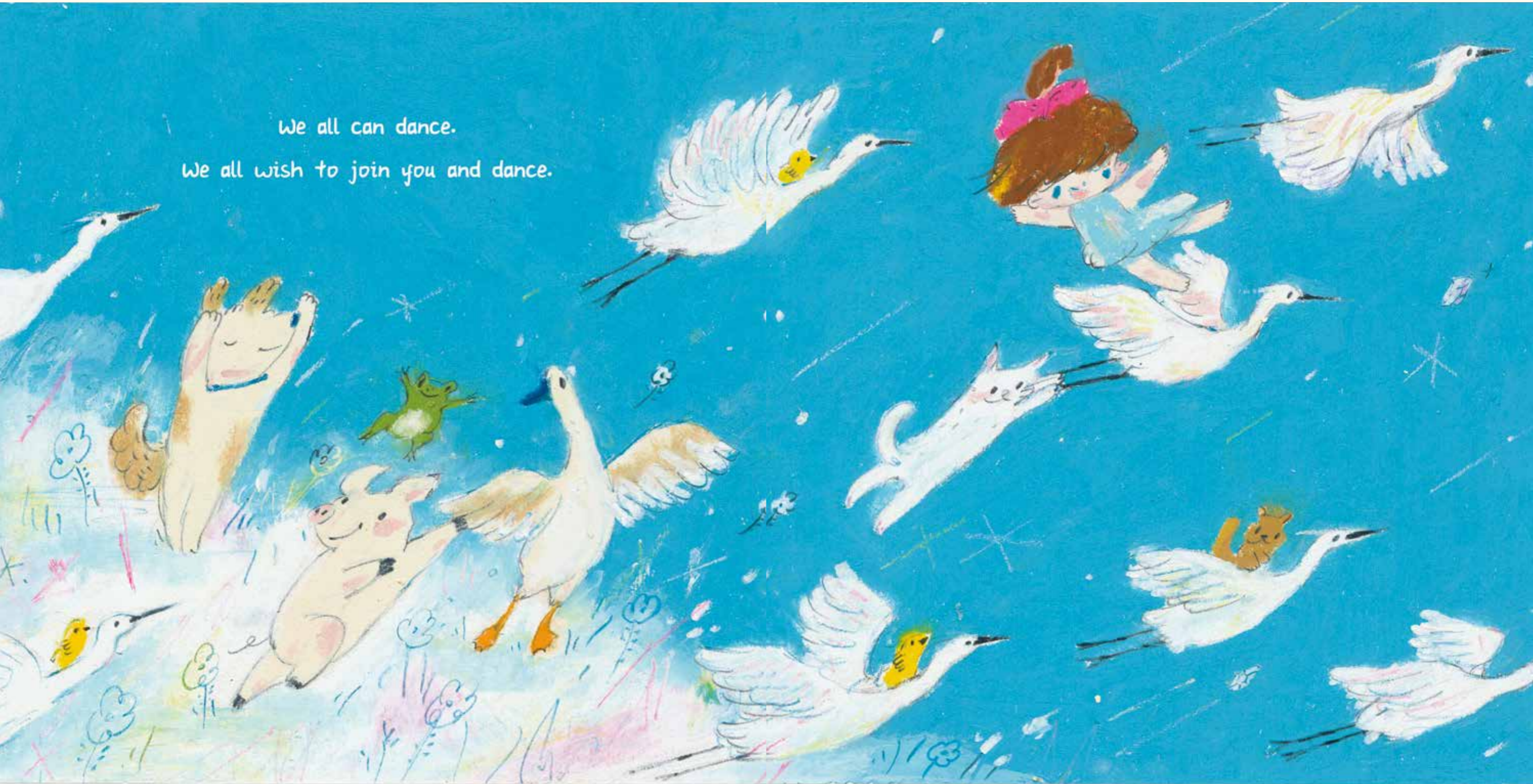
I can dance.

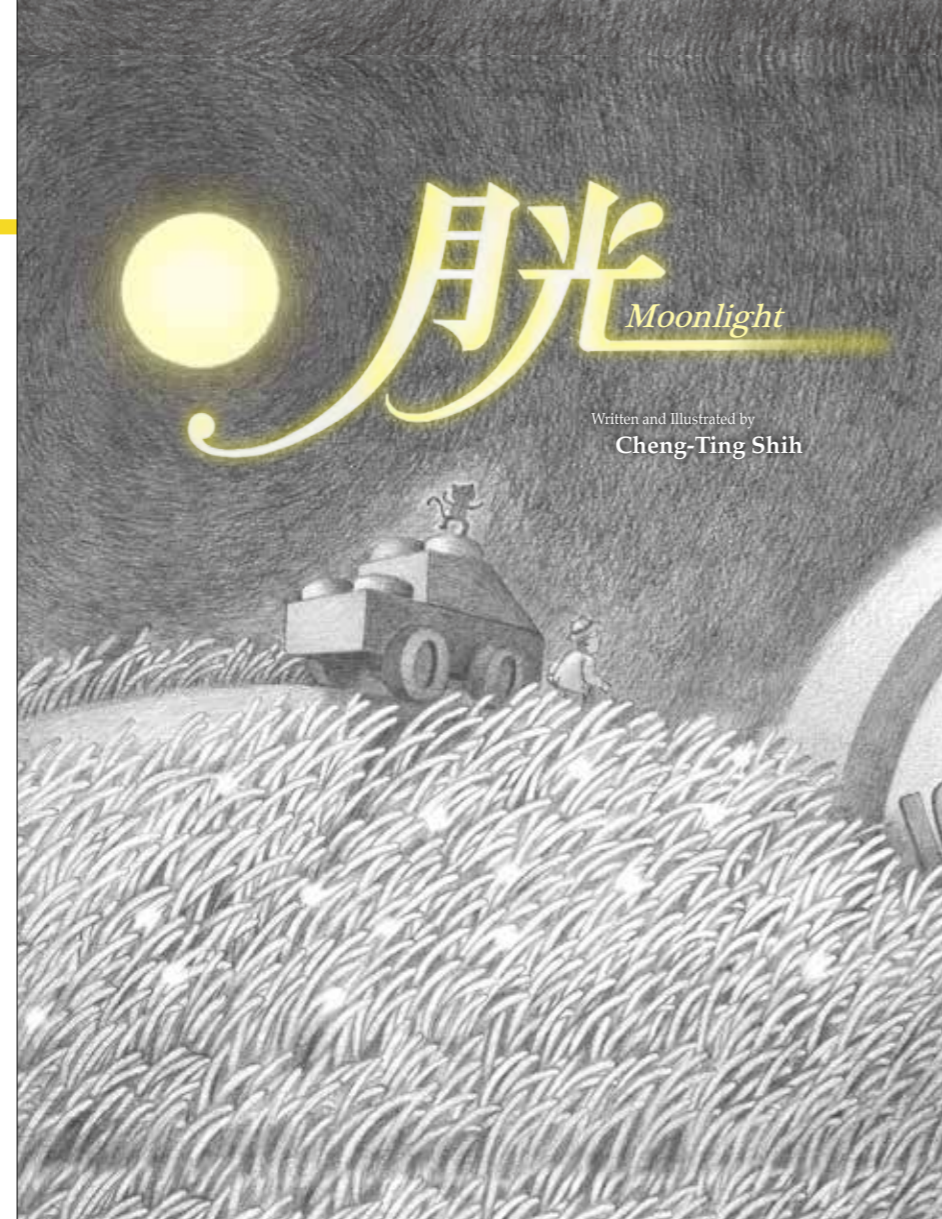


A child's drawing on a textured, light-colored background. On the left, a white egret with a long neck and beak stands on a blue patch of ground. On the right, a girl with brown hair in a ponytail with a pink bow, wearing a blue dress, is dancing on the same blue patch. The background is filled with yellow and pink brushstrokes, suggesting tall grass or flowers. There are several small, simple drawings of flowers and stars scattered throughout the scene.

The egret joins in,  
dancing with me.

We all can dance.  
We all wish to join you and dance.





# Moonlight

A Full English translation is available.

月光

**Author:** Shih Cheng-Ting **Illustrator:** Shih Cheng-Ting **Publisher:** Tien-Wei Publishing

**Date:** 09/2024

**Rights contact:** bft.children.comics@moc.gov.tw

40 pages | 20 x 25.6 cm **Volume:** 1

**Awards:** Selected for the 2013 Bologna Illustrators Exhibition

**BFT2.0 Translator:** Sapphire Lain Ball

Under the moon's silver glow, a rabbit drifts through the night. An artist follows, his footsteps looping like a Möbius strip—never-ending, ever-seeking. In the hush of moonlight, anything feels possible. In this visually stunning, meditative picture book, readers are invited to wander alongside the artist on a journey. Each page shimmers with atmospheric illustrations that capture the surreal loveliness of the night.

For acclaimed illustrator Shih Cheng-Ting, moonlight has always been a source of wonder. As a young man, he often roamed the quiet streets until dawn, drawn to the stillness and mystery of darkness. *Moonlight*—the culmination of ten years of artistic dedication—was honored at the 2013 Bologna Illustrators Exhibition in Italy.



## Author Shih Cheng-Ting

Born in 1960, Shih Cheng-Ting has spent nearly three decades working from home as an illustrator and picture book creator. He frequently visits schools and libraries, inspiring children and adults alike with the joy of picture books and the magic of storytelling. Known for exploring diverse themes and experimenting with a wide range of materials and techniques, Shih's work has earned international recognition. His picture book *Moonlight* was featured in the 2013 Bologna Illustrators Exhibition in Italy.

# A Journey Beneath the Moonlight: A Note from the Author

by Shih Cheng-Ting

I have a slideshow I often use when giving lectures. One of the slides features an illustration from my 2013 entry in the *Bologna Illustrators Exhibition*—an image from the *Moonlight* series. The title of that slide is “Ten Years to Sharpen a Sword.” It reflects my belief that illustration and picture book creation require time—sometimes a very long time. In fact, when I first created that presentation, the *Moonlight* series had already been quietly developing for over a decade. And now, looking back again, another ten years have passed.

At the very beginning of this book’s creation, the opening text went like this: *On a moonlit night, I went on a journey. Outside the door, the moonlight*

*was sprinkled thinly over the grass and treetops, like powdered sugar on a donut. Listen—there’s the rustle of a rabbit hopping through the brush. Someone calls out to me in the silver glow.*

Wandering beneath the moonlight was something I used to do when I was younger. Between midnight and dawn, I would quietly slip out of the house. At first, I wasn’t used to the darkness outside. My vision was blurry, and I could only sense the shapes of objects and vague shadows. Everything was cloaked in uncertainty. A creeping sense of fear would cover my heart like a web of dodder vine. If I stopped moving, I’d only end up turning back. I feared stray dogs might leap out of the darkness. But as I kept walking, the

fear slowly faded, and a deep calm began to settle within me—like the quiet stream of water breaking through the surface tension of a still pond.

I often dream of riding a night bus along a pitch-black highway, the only passenger on board—a young traveler returning home. The warm night breeze of the southern countryside drifts in through a half-open window. I keep my eyes wide open, staring out into the dark. These dreams remind me of my time in military service, standing night watch, chilled to the bone by damp winds seeping through my collar. My breath would fog up my glasses, only to quickly clear again. Shadows in the bushes sometimes hid the howls of wild dogs. On moonlit nights, all the colors of the day would fade. The vibrant watercolor landscape would lose its hue, replaced by dull, muted tones—as if transformed into a monochrome woodblock print.

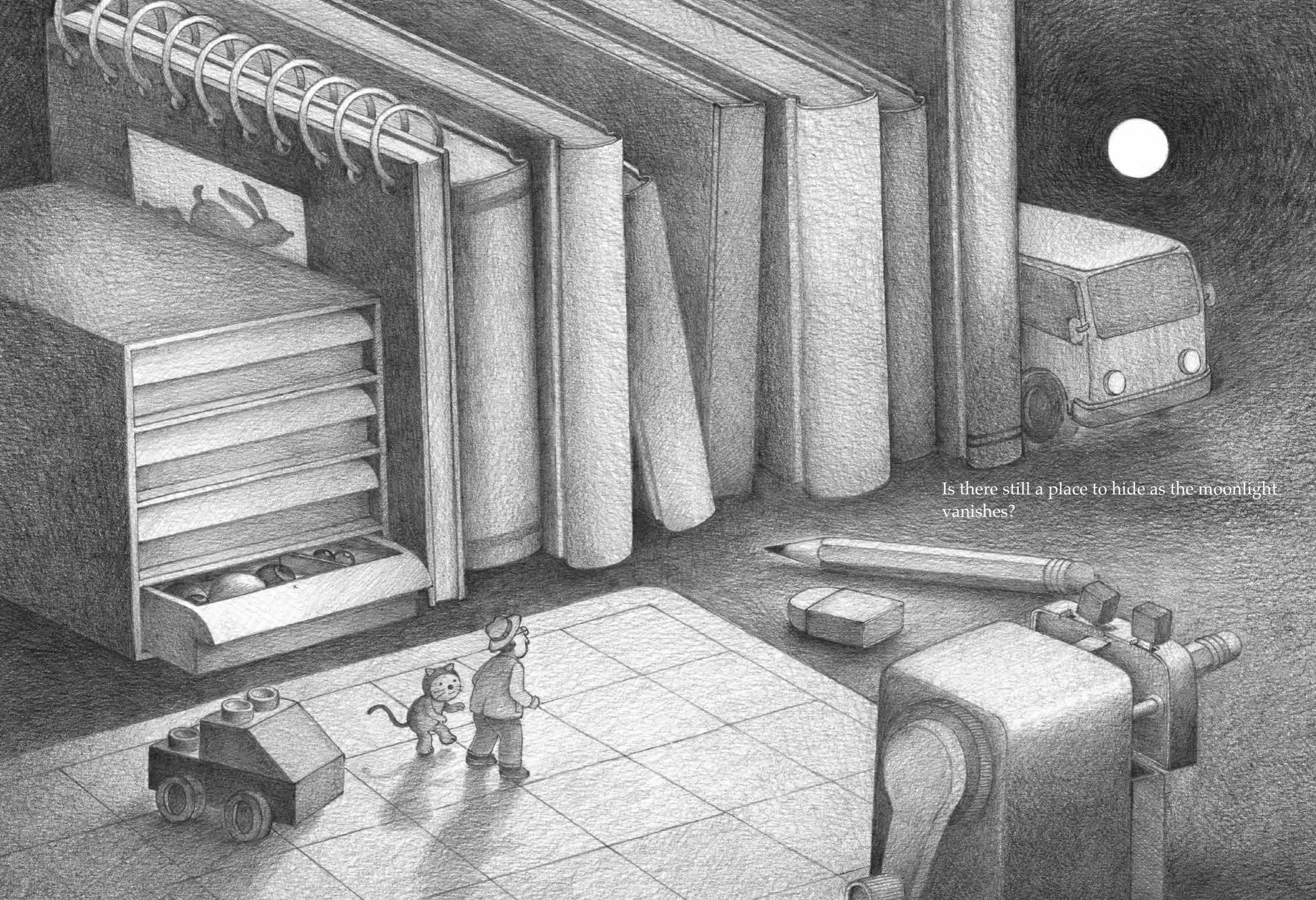
Back then, I worked from the balcony at home. Late at night, the moonlight was my constant companion. When everyone else was asleep, I often imagined what Robinson Crusoe might have said to the moon during his lonely nights on a deserted island. That’s when the idea came to me: *Let me paint a book*

*for the moon.*

The story of *Moonlight* reflects the emotions I experienced during those long nights of creation. The process felt like a journey—boarding a night train, drifting through a dream. During those hours, the darkness became my studio, the moonlight my silent music. The steady breathing of my sleeping family was the best company for a wandering dreamer. My desk lamp cast a harsh light—a reminder of reality—but when I turned it off, the moonlight outside became a gateway to imagination. My desk became a lonely island, and the tools scattered across it transformed into towering beasts. The tape dispenser before me—could it actually be a great ship, ready to cross the sea?

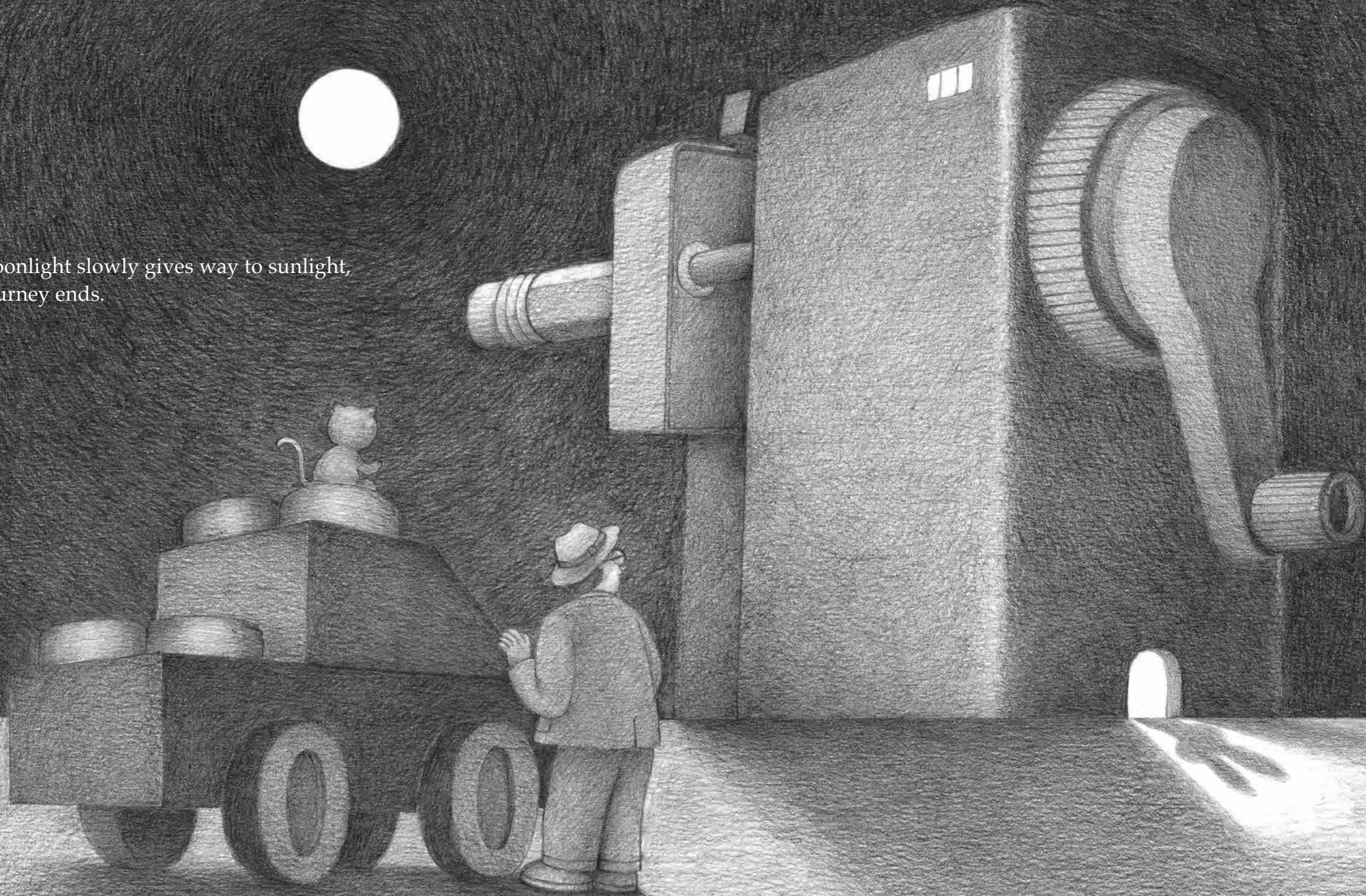
The body of a picture book is its illustrations, but its soul lies in the story. After more than a decade of quiet refinement, we are proud to release a brand-new edition of *Moonlight*. I invite you to join me on this shared journey beneath the moonlight.

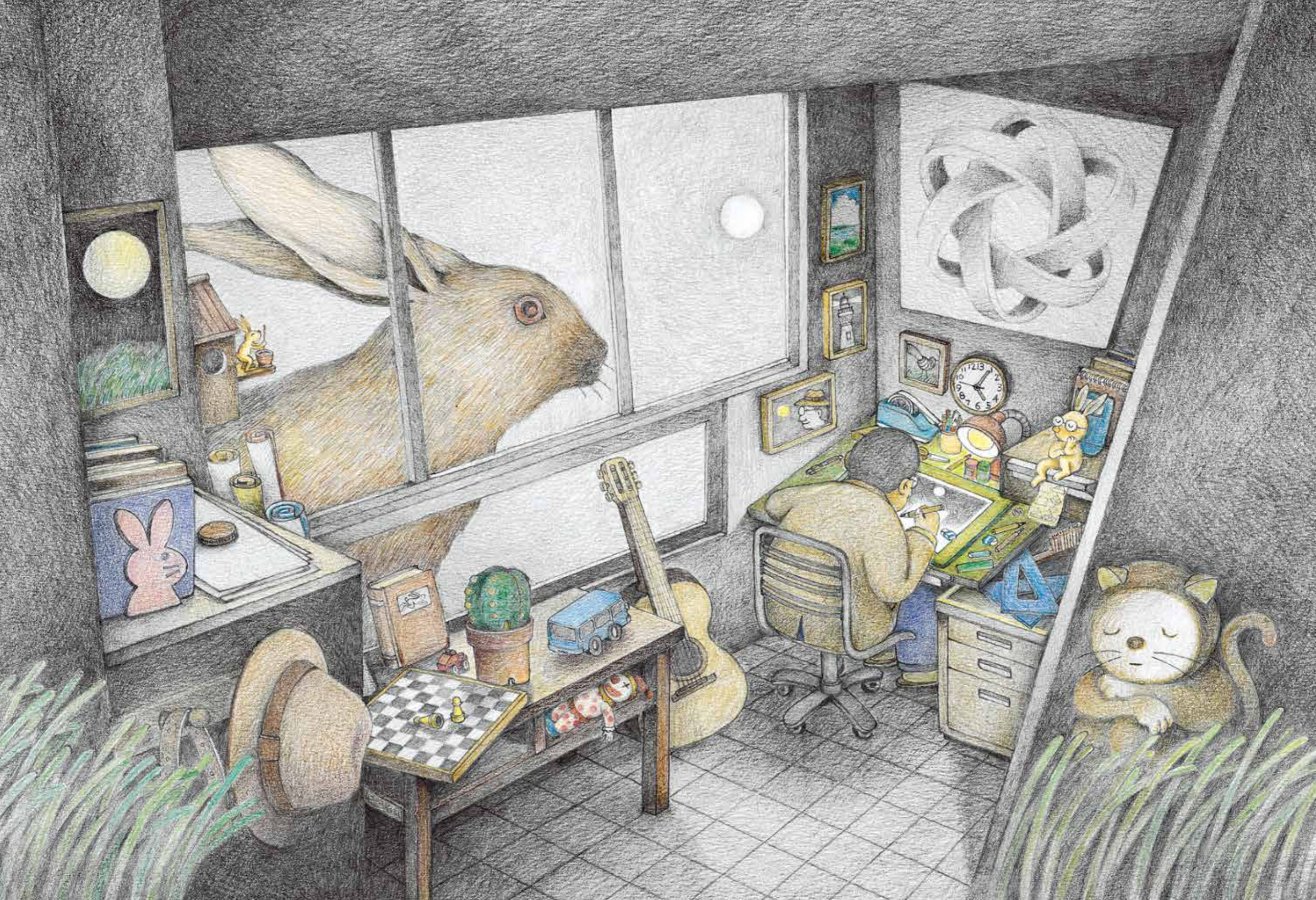
*The note has been edited for the purposes of this booklet.*



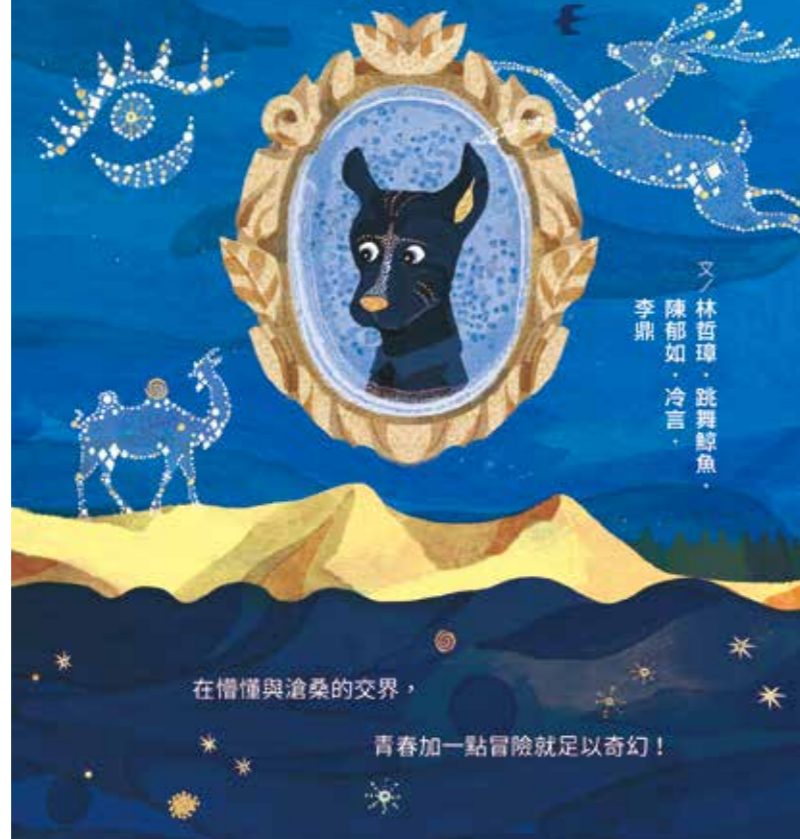
Is there still a place to hide as the moonlight vanishes?

As moonlight slowly gives way to sunlight,  
the journey ends.





## 神狗少年



## 島山嶼海的青春 神狗少年

**Author:** Che Chang Lin, Yi Fen Chen, Yuju Chen, Wei Ko Lin, Leading Lee **Illustrator:** Hui

**Publisher:** Nan I Book Enterprise Co., Ltd.

**Date:** 11/2020

**Rights contact:** bft.children.comics@moc.gov.tw

288 pages | 14.6 x 21.2 cm **Volume:** 1 (Two-book series; each stands alone.)

**BFT2.0 Translator:** David Knight

Five tales. One island. Endless imagination. This vibrant collection showcases five of Taiwan's most celebrated authors, blending fantasy, mystery, and folklore with local culture and teenage adventure.

In Che Chang Lin's "The Little Warriors of Formosa," humans battle demons using magical tools inspired by real Taiwanese artifacts and legends, grounding the fantasy in cultural heritage.

Yi Fen Chen's "The Sacred Dog-headed Boy" draws from Austronesian traditions. When a boy's reflection turns into a dog, he embarks on a journey that reveals ancient secrets in his bloodline, emphasizing the bond between humans and nature.

Yuju Chen's "The Dream Seer's Prophecy" explores how dreams reflect one's emotional state. A troubled teen must team up with a Dream Seer to escape his nightmares and reconcile with his past.

Wei Ko Lin's "I Know You Didn't Lie" follows a student who seems to read minds. Fact and illusion blend as he questions the nature of his mysterious power.

Leading Lee's "The Place Where Worries are Forgotten" tells of Indigenous youth leaving their homeland for the city. Through their story, it asks: how can we reconnect with our roots and find true peace?

These stories follow young protagonists as they wrestle with the struggles, confusion, and longings of adolescence. Along the way, readers journey through epic landscapes and intimate memories, uncovering how to restore beauty to a beloved island.

# Youth of the Island, the Mountain, and the Sea: The Sacred Dog- headed Boy

This Book does not have a full translation.




---

**Author Che Chang Lin**


---

A celebrated children's literature author, Che Chang Lin is best known in Taiwan for his popular works including *Super Butt Man* and the *Snack School* series. He has received numerous prestigious honors, such as the Mu Di Award and the Wu Chuo-liu Literary Award.




---

**Author Yi Fen Chen**


---

Yi Fen Chen is a fantasy fiction writer known for her imaginative storytelling. She enjoys painting, hiking, and photography. She has a passion for traditional stories and culture. Her works include *Granny Tilapia* and *The Sea of Malaria: Mataba*.




---

**Author Yuju Chen**


---

Yuju Chen is a renowned literary author best known for the *Xiulian* series, *Cultivation Prequel*, and *Legends of Spirits and Artifacts* series. Her other works include *Zero Degrees Fahrenheit* and *The Guardians of the Stone of Immortality*.




---

**Author Wei Ko Lin**


---

Wei Ko Lin is a mystery novelist whose debut *The Radiated Man* received the Kaohsiung Literature Award for Fiction and the Kaohsiung Award. He dedicated to crafting stories centered on logical puzzle-solving, with a strong passion for promoting honkaku-style mystery fiction.




---

**Author Leading Lee**


---

Leading Lee is an acclaimed director and cross-disciplinary writer. He has received multiple honors, among them the New York Festivals TV & Film Awards, as well as numerous international film and advertising awards. His literary works have won eight major book awards.




---

**Illustrator Hui**


---

Graduated from the Department of Sculpture at the National Taiwan University of Arts. Currently works as a freelance illustrator. Specializes in character illustration and situational sketching, and enjoys discovering hidden delights through a variety of creative themes.

# The Youth of the Island, the Mountain, and the Sea: A Note from the Author

by Yi Fen Chen

This book presents five stories, each exploring a distinct challenge of adolescence. It accompanies readers on their journey toward adulthood, exploring how to restore beauty to a beloved island, discover one's true self, heal childhood wounds, release pain, and let go of sorrow.

One of the stories, "The Sacred Dog-headed Boy" draws inspiration from Austronesian cultures — communities that believe in an ancient kinship between humans and nature. The Austronesian world stretches from Taiwan in the north to New Zealand in the south, and from Madagascar on Africa's east coast to Easter Island off the coast of South America. Shaped by both natural environments and cultural pressures,

these societies developed traditions of movement—migrating within and between islands. When conflicts arose and connections between tribes were severed, the lives of their ancestors gradually faded into legend, becoming mysterious stories passed down like secrets.

The story begins with a secret: Wang Chia-nuo, the main character, may look human but was born with the spirit of a dog. Through this strange yet symbolic curse, the narrative explores the idea that everyone carries hidden truths. Can we reveal our secrets to others? And if we do, what might it cost us—shame, misunderstanding, or even isolation?

Fearing that his secret will be discovered, Chia-nuo keeps to himself

at school. Meanwhile, Jen Ch'uan-lin, burdened by her own unspoken secrets, becomes the target of ridicule; and, an old man tells his own tales. As the story unfolds, the search for the origin of Chia-nuo's dog head leads to deeper questions: Can we truly see ourselves as we are? How different is the "me" seen by others from the "me" I see? And, in the end, which self do we choose to become?

The quest to lift the dog-head curse is filled with difficult choices. Why does Chia-nuo want to break the curse? Can he adapt to life afterward? Why does Ch'uan-lin choose to help him—does she truly believe in the old man's legends? The old man, too, carries many secrets. Is he telling the truth, or deceiving them all? In the story, the old man finally finds the courage to face his own true self.

As Chia-nuo struggles to define his own path, Jen Ch'uan-lin—drawn into this magical journey—begins to question her dreams and reevaluate her life. In Austronesian belief systems, humans

are often spiritually linked to a specific creature in nature, as if they were siblings. This creature is said to protect and guide its human counterpart, helping them uncover the world's mysteries.

Youth is a time of hardship, struggle, and uncertainty—a period when we yearn to see the vast world through our own eyes, and just as strongly wish for the world to truly see us. *Youth of the Island, the Mountain, and the Sea* captures the restless search of adolescence while quietly honoring the bond between human beings, their inner selves, and the natural world that shapes them.

*This author's note has been edited for the purposes of this booklet.*

*Yi Fen Chen, who is the author of the story "The Sacred Dog-headed Boy" is a fantasy fiction writer known for her imaginative storytelling. Her works include Granny Tilapia and The Sea of Malaria: Mataba.*



## 1. ◆◆

"Hey, Wang Chia-nuo!" Her hands black with grease, Jen Ch'uan-lin suddenly stood up and called out to her classmate as Wang passed by the entrance to the moped repair shop. Wang Chia-nuo rapidly shifted his gaze upwards and saw the mirror hanging above the doorway. Lowering his head, he tried to scurry by.

"What are you rushing for?" As Jen Ch'uan-lin spoke, she put aside the wrench she had been working with and hurried to catch up with Wang.

Wang shouted behind, "Don't chase me!"

"I don't need to chase you if you don't run!"

"If I run that's my business. What's that got to do with you chasing me?" Wang called as he ran.

"If you're acting so weird, of course I'm gonna chase you!" Jen rejoined.

"Whaddya mean weird?!" As soon as he shouted, Wang ducked and sped recklessly on.

A large rectangle of canvas lay spread beside the sidewalk, thin slices of radish drying in the sun. Heedlessly, Wang Chia-nuo stepped on the cloth, his foot

trampling the orderly rows. As the canvas slid underneath his foot, Wang tumbled down straight on top of the flesh-hued strips. He landed in a heap on his back, all four limbs raised toward the heavens.

Jen Ch'uan-lin hurried over to help her friend up. Seeing Wang sprawled akimbo half-hidden under radish roots, Jen's forehead creased in concern. "Are you turning back into the old wallflower Wang Chia-nuo from school days?"

"Huh?" Wang responded in a fog.

"For a minute just now, you seemed possessed with bravery," Jen said.

"Me?" Wang Chia-nuo blinked and met her gaze, mumbling, "You think that I am brave?"

"Well, as you passed by the shop you certainly seemed full of spirit."

"I..., I..., I was just trying to get away," Wang stammered.

Jen Ch'uan-lin looked over a bewildered Wang Chia-nuo and, seeing a trickle of blood on his left knee, realized he had skinned it in the fall.

"Come on, let's go over to my uncle's home. I'll help you put a little medicine on that."

Wang Chia-nuo glanced down. He had been unaware





of any pain, but now, seeing his knee, a dull throbbing started up. "Ouch!"

"Don't worry, my uncle's place is right here." With that, Jen Ch'uan-lin steadied Wang and started guiding him back down the sidewalk. Wang was staring at his wound, half walking and half trying to blow on his kneecap to stop the pain. Jen Ch'uan-lin gently led him toward the moped shop. Wang was so fixated on his dance routine of hopping, blowing, and grimacing that he didn't realize she had steered him straight in front of the mirror hanging above the doorway.

"Don't keep blowing on it. We can use some boiled water to wash it, or maybe even a little saline to rinse it out, then it'll be right as new." As Jen spoke, she looked up from Wang's knee to his face. In that instant, her vision seemed to blur before her. What on earth was happening? Jen's heart became agitated. Why was a dog's face looking out of the mirror?

She quickly rubbed her eyes and then carefully stared at the mirror.

"What is it?" Wang asked her, still absorbed in his knee.

Jen Ch'uan-lin's head slowly moved from the mirror to Wang Chia-nuo and back. The dog's head mutely

stared out of the mirror at Jen.

Jen's finger seemed to point of its own accord at the mirror as she gasped, "What is *that!*"

Wang's eyes followed Jen's finger up to the mirror with a sense of foreboding. As soon as he saw, he seemed to shrink in upon himself. He hastily ducked his head, and the dog's face vanished from the mirror before Jen's eyes.

Jen Ch'uan-lin felt as if she couldn't think clearly. She tugged Wang Chia-nuo back up and saw the dog's head slowly rise into the mirror again. Jen stared at the dog's head as if stricken dumb.

Wang Chia-nuo whipped his head from side to side, as if desperately searching for something to cover it. In tandem, the dog's head in the mirror spun from left to right.

"The dog is you!" Jen Ch'uan-lin exclaimed.

Wang Chia-nuo took Jen by the hand and quickly pulled her away from the mirror even as she was pointing in astonishment.

"Please, I'm begging you, don't tell anyone else." Wang's face was a picture of earnest entreaty.

Jen Ch'uan-lin was in a state of disbelief. Staring wide-eyed at Wang, she challenged him: "So you admit





I'm right, that *is* you!"

Wang Chia-nuo looked like an animal searching for a bolt-hole to dive into. Seeing how frantic Wang was becoming, Jen decisively grabbed hold of him and guided him to the apartment behind the moped shop. She led him through the living room and then up the stairs.

"What are you doing?" Wang asked in bewilderment.

"It will be alright. You can rest here in my room. You'll be safe," she replied.

Wang walked into the space on the second floor, slowly sank down into a chair, and felt his pounding heart start to slacken to normal. He looked around the room. It was a room made of simple wooden planks nailed together. There were a number of quilts and pillows stacked in a pile. Lying atop the wooden floor was a single mattress. Jen's book bag rested beside her bed.

Wang Chia-nuo suddenly realized that, despite being Jen's classmate, he had probably never spoken more than a few words with her at school.

Wang could hear the echoes of Jen's footfalls, back on the stairs through the passageway. Thump. Thump. Thump. Her tread was measured and unhurried.

Wang Chia-nuo thought to himself, "This classmate of mine, what kind of person is she really?"

Would she actually keep his secret? What could he do if everyone found out?

"I'll be turned into some kind of freak, and then they'll stick me in a laboratory."

The more Wang thought about it, he felt a sense of creeping dread. He started thinking about finding a way out, only to see that all the windows were closed securely. Outside, the banner advertising the repair shop stretched across them. There was no way through there.

Thump. Thump. Thump. Jen Ch'uan-lin's steps were coming closer and closer. Suddenly, Wang had a vivid picture in his mind of a normal day at his school. What stood out clearly to him was the brash and rowdy Peng Feng-hsiung, always full volume, and always in the foreground. But the other students who silently filled the edges of the scene, what were they really like?

Thump. The footfalls abruptly stopped behind him as Jen Ch'uan-lin pushed open the door to her room.





# Kaka Cat's Tailor Shop

This Book does not have a full translation.

貓卡卡的裁縫店

**Author:** Ya Ping **Illustrator:** Lee Yi-Ting **Publisher:** Global Kids

**Date:** 02/2017

**Rights contact:** bft.children.comics@moc.gov.tw

128 pages | 14.8 x 20.5 cm **Volume:** 1 (Three-book series)

**Rights sold:** Korean, Simplified Chinese

**BFT2.0 Translator:** Hanling Wu

Kaka Cat, a skilled and passionate tailor, is overjoyed to open her very own shop. But days pass without a single customer, and her excitement turns to anxiety. One night, two mouse siblings—Miqi and Mili—sneak in to steal fabric, only to be caught in the act. When Kaka learns the reason for their theft, she decides to help instead, designing a one-of-a-kind dance costume for them, free of charge.

In the second story, Grandma Yun requests a sea-blue dress tinged with foamy white waves for her granddaughter. But the days go by, and the girl never comes in to be measured—until a hidden sorrow is revealed. Finally, in the third tale, a badger arrives carrying a mysterious button that seems to hold a quiet magic of its own.

This heartwarming chapter book weaves three tales into a single narrative—a quiet yet magical legend unfolding entirely within the cozy walls of Kaka Cat's tailor shop.



Author **Ya Ping**

Ya Ping holds a master's degree in Children's Literature from National Taitung University and is a retired elementary school teacher. She jokes that she fell hopelessly in love with writing fairy tales after accidentally eating a sour berry from an old witch. She hopes to continue creating warm, imaginative stories for years to come. Her works include *Moonbud Fragrance*, *Moonlight Hot Spring*, and *I Love Spade 7*.



Illustrator **Lee Yi-Ting**

Born in Kaohsiung, Lee Yi-Ting began her illustration journey after studying fine arts at Tunghai University on a hilltop in Taichung. A lifelong animal lover, she met her first cat after graduating and has since proudly embraced the role of devoted cat servant. Now based in Taipei, she enjoys drawing and crafting by hand, always hoping to bring warmth to readers through her work.

# Creating a More Beautiful World

by Kuei Wen-Ya

On the endless, boundless blue sea floats a tiny island—like a cradle swaying between the waves. Sometimes it appears on the eastern horizon; other times it drifts toward the west. On this magical island lives a group of fairy-tale sprites who work day and night to brew the finest “story nectar.” Anyone who tastes this nectar, whether young or old, will grow strong and healthy, becoming kinder, wiser, and more willing to help others.

I am a lifelong lover of fairy tales, always eager to discover the latest creations from these story sprites. So, when I learned that Ya Ping was about to publish her newest collection *Kaka Cat's Tailor Shop*, I couldn't help but clap with excitement. As a loyal reader, I couldn't wait to get an early glimpse.

We regard Ya Ping as a sort of magician or sprite because her stories have delighted children and won

numerous awards over the past two decades. These include the Guo Zheng Chen Children's Literature Award and the Min Sheng Daily Children's Story Award. Not only is she formally trained in the literary arts, but she's also an elementary school teacher who spends her days surrounded by children.

I read *Kaka Cat's Tailor Shop* in one sitting—and then read it again, unable to resist its charm. This beautifully written collection of fairy tales is filled with heart and crafted with thoughtful care. The book is divided into three parts. The first tells the story of Kaka Cat, who runs a small tailor shop and kindly sews a one-of-a-kind dance costume for two little mice—even though they had tried to steal his needle and thread. In the second tale, Kaka helps a human grandmother by making her granddaughter a flowing, ocean-blue dress laced with seafoam

white. The third story unveils the secret of a mischievous badger. Each chapter introduces new characters and scenarios, but all revolve around the magical tailor shop, creating a complete and organic fairy tale universe.

Kaka Cat serves as the main protagonist throughout the book, while the two mice weave in and out of the stories as secondary but essential supporting characters. The structure allows for both consistency and variety, making it not only enjoyable to read but also highly adaptable for a children's stage play.

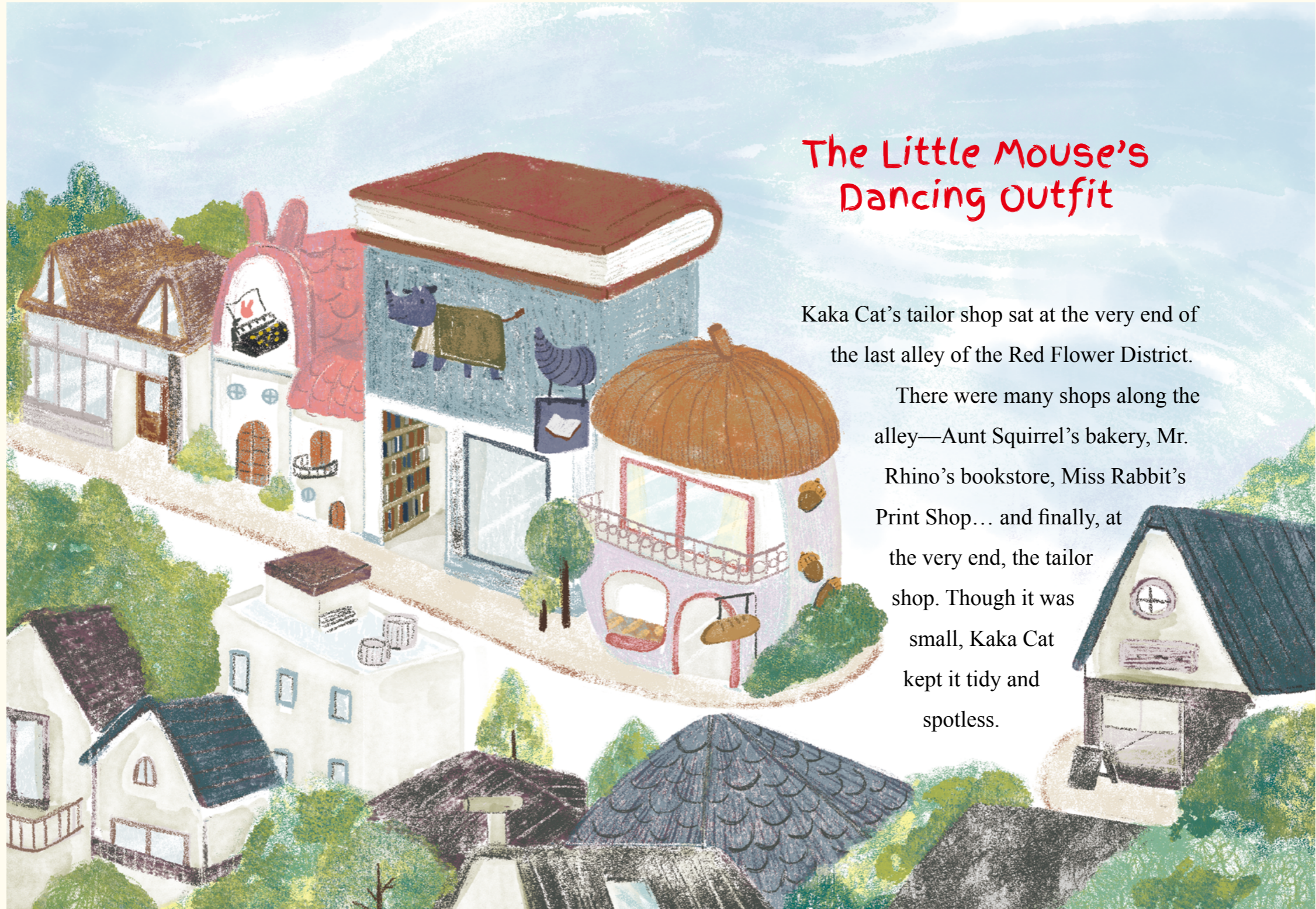
A good fairy tale must be imaginative, yes—but it also needs concise language and emotional depth. Kaka Cat is a positive figure who combines cleverness, bravery, and kindness. But to create meaningful conflict, the author introduces “opposite” traits or conditions, among them theft, lies, and violence. These elements are cleverly mixed in to allow the story to “ferment”—that is, to develop naturally into something rich and rewarding. As a result, through a mix of generosity, a hint of vanity, and a strong

will, Kaka's beautiful costume earns not only a trophy but also lasting friendship.

The grandmother's lie, though small, is filled with tender emotion—a “white lie” that invites readers to understand the compassion behind it. And as for the thieving, brawling, troublemaking badger? The author offers a delightfully unexpected “remedy” for his behavior that left me both surprised and touched. I enjoyed the book's moments of wonder and resolution.

In the world of fairy tales, every creator is a gentle sprite, working quietly to build a more beautiful world. And in the case of Kaka Cat, these stories are far from over—there's still so much more to tell.

*Kuei Wen-Ya spent 36 years at the United Daily News Group, dedicating 30 of those years to promoting children's culture and media. Over the course of her career, she has edited more than 450 children's books and authored over 60 titles across genres such as adult fiction, essays, narrative journalism, and children's literature.*



## The Little Mouse's Dancing Outfit

Kaka Cat's tailor shop sat at the very end of the last alley of the Red Flower District.

There were many shops along the alley—Aunt Squirrel's bakery, Mr.

Rhino's bookstore, Miss Rabbit's Print Shop... and finally, at

the very end, the tailor shop. Though it was

small, Kaka Cat kept it tidy and

spotless.



On the clothesline in the shop window hung piece after piece of beautiful floral fabric, each one looking like a little window showing a different scene. Inside, on display were trendy long floral skirts, simple clutch bags, and a sharp-looking suit. These not only showcased Kaka Cat's artistry, they also offered a peek of the latest fashion trends.

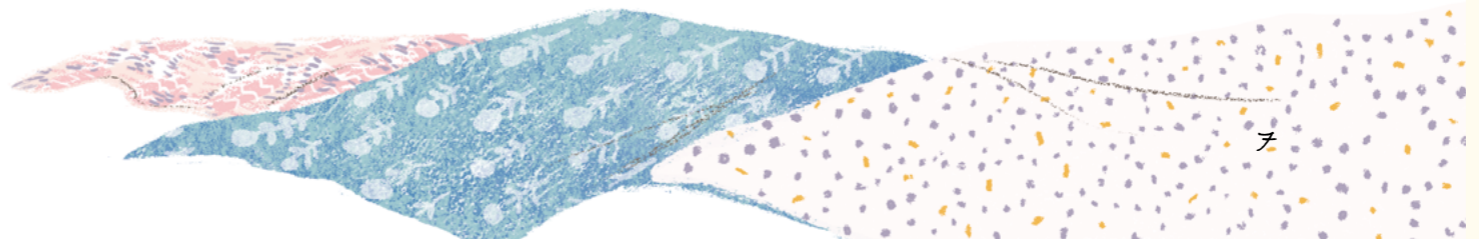


Yes, Kaka Cat hoped that anyone who stepped into her shop wouldn't



just come to order clothes—they'd also appreciate her sense of style!

But even though the alley entrance was always bustling with people, few ever made it all the way to the end. Kaka Cat spent her days watching from the shop doorway, always wondering: *When would customers finally start coming in?*





Kaka Cat  
carefully checked  
her pincushion  
and found that  
the two thinnest  
needles were  
missing.

“Did I accidentally lose them?” she wondered.

Kaka had always been very careful with her needles. If they were not held in her hands, then they would be pinned on the pincushion. She was extra meticulous about the needles, since clothes sewn from rusty needles make uneven and ugly stitches. After all, clothes made with rusty needles never looked nice—the stitches would come out all wrong.

“How strange... where could those two needles and the red spool have gone?”

Kaka Cat couldn't recall having moved them.

But she had a hunch: if it *was* a thief, they'd probably be back.

Because after needles and thread, wouldn't they need some beautiful fabric too?

And so, Kaka Cat took out sewing chalk powder and gently sprinkled it on the floor in front of the display window...



# CHILDREN'S BOOKS

BOOKS  
FROM  
+ TAIWAN

×  
2025