

The background is filled with various abstract geometric shapes and patterns. At the top left, there are several rows of purple circles. To the right, there's a teal square overlapping a blue square outline, a yellow wavy line, a purple square, and a yellow plus sign. Below these, there's a yellow cross and a yellow plus sign. On the left side, there's a purple horizontal bar overlapping a yellow vertical bar, and a yellow vertical bar. In the center, there's a purple diamond and a yellow diamond overlapping a blue wavy line. At the bottom left, there's a teal wavy line, a teal cross, and a purple plus sign. At the bottom right, there's a yellow diamond and a pattern of teal circles and triangles.

CHILDREN'S BOOKS

BOOKS
FROM
TAIWAN

2026

Full English Manuscripts Available



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Foreword

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

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

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

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



Rex How, Managing Director
Books from Taiwan

Whimsical Imagination in Contemporary Taiwan: Twenty Remarkable Children's Books

To be a reader is to be an explorer. We encounter books as if beholding a mountain or river for the first time, or as if unearthing lost treasures. These discoveries, in turn, equip us with the inner resources to encounter our imperfect world. As Astrid Lindgren said, "Everything great that ever happened in this world happened first in somebody's imagination."

We think the books from Taiwan featured here are precisely the books that cultivate a sense of possibility. Ranging from Indigenous perspectives to the dangers of totalitarianism, and from tales of collective action to explorations of grief, these books open our minds to new ways of living, being, and co-existing.

In the picture book *Tongku Saveq, Tiang, Child of the Mountain*, we ascend Jade Mountain, Taiwan's highest peak,

guided by a multi-generational Bunun family, one of Taiwan's Indigenous peoples. The story traces the interwoven paths of history and culture between the Bunun and the great mountains. Meanwhile, the middle-grade novel *The Girl Called the Lake Goddess*, inspired by Taiwan's iconic Sun Moon Lake, blends magical realism with environmental damage and elements of spiritual belief. What unfolds is a battle between humans and the natural world.

Other books use inventive imagery to guide readers to think about political and social issues. In *PEOPLE*, a giraffe is elected president and becomes determined to paint everything yellow. But is a country with only one color truly a good country? *Do Something Amazing* begins with a simple premise: a shared stairwell that needs cleaning and

painting—but none of the neighbors are willing to help. The book shows how one person's initiative can ripple outward and transform their community. *The Fire Ant 5497* takes one of Taiwan's most notorious invasive species, the red fire ant, as its protagonist, exploring the struggles and reflections that arise when native and invasive species collide. As an island nation, Taiwan has long been attentive to the challenges posed by invasive species. Finally, in *Smokestack Story*, the community unites to dismantle the harmful, polluting smokestacks built by a wealthy industrialist. Told in a whimsical, fable-like style, the story reflects on the Industrial Revolution and its social and environmental fallout, revealing how ecological harm and unequal wealth are intertwined.

Family is a timeless theme. *Grandpa's Little Follower* seamlessly weaves past and present, as a boy's memories of his grandfather merge with the present, transforming what is gone into something that lasts. *My One-Year-Old Grandfather* addresses the delicate theme of aging grandparents with warmth and honesty. *I'm Willing* captures the steadfast promise of parents to love—and eventually let go. *Mother Tree* adds a touch of fantasy to portray the bond between maternal love and a child's devotion, with the constant thread being their shared pursuit of care and connection.

When it comes to human connections, Taiwanese creators offer a rich range of reflections and explorations. *Lost and Found* examines the meaning

of “lost items,” suggesting that what we misplace is not always a physical object, but sometimes our own passions, relationships, or care for others. *Daisy in the Bookstore* tells the story of a little dog who wanders into an elderly widower’s bookstore, transforming not only him but his entire community. With its gentle narrative and warm, inviting illustrations, the book is deeply moving.

Beyond our relationships with others, coming to know oneself is just as important. *Looking for the Shine* follows Mary the alpaca on a journey to find self-confidence, showing that, often without realizing it, the time we have lived through already forms the foundation of our inner strength. In *The Featherless Chicken*, our titular hero learns that beneath vibrant

appearances, all creatures start from the same place: nakedness and vulnerability. *A Mushroom Popped Up on My Head!* humorously represents one’s worries as a mushroom growing on one’s head. Its light yet profound message is that worries cannot truly be “solved”—sometimes the best we can do is take a bite and share them with others.

Food is a universally engaging topic. *Baby Loves Eating*, a lift-the-flap board book, uses simple text and charming illustrations that depict the joys of food and taste. *Mr. Tomato’s Yummy Ideas* takes it further, offering warm, creative ways—beyond scolding—to help picky eaters engage with foods they usually resist.

Other stories invite readers into

adventure and play, helping them notice the wonders in everyday life. The bright and lively *Where Are You Going on Sunday Morning?* follows a determined dinosaur trying to reach the beach on time—but his journey is full of unexpected interruptions. The story reminds us that, whether or not we reach our destination, the surprises along the journey can be just as meaningful. Similarly, *The Moon Today* begins with a simple glimpse of the moon and blossoms into a playful exercise in imagination—what familiar shapes might the moon take in our eyes?

And of course, the whole world loves cats! *Why the Cat? Amazing Stories the Stamps Tell You* uses a witty yet informative voice to share delightful stories behind postage stamps from

around the globe. Through these tiny, artistically rendered stamps, readers are invited to glimpse a much larger world.

We warmly invite friends everywhere to read these works with us and to set out together on a grand adventure.

Sincerely,
Books from Taiwan



Do Something Amazing

A Full English translation is available.

做一件很棒的事

Author: Shu-Fen Cheng **Illustrator:** Shu-Fen Cheng **Publisher:** The Eastern Publishing

Date: 09/2023 **Rights contact:** bft.children.comics@moc.gov.tw

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

BFT2.0 Translator: Kirsten Han

Little Monkey notices that the shared stairwell is getting dirtier and dirtier. Worried that its condition will get worse, he goes door to door asking his neighbors if they might help repaint the stairwell wall.

Mr. Crocodile says it has nothing to do with him. He lives on the first floor and never uses the stairs. Grandpa and Grandma Goat say they're too old to paint, and they can't afford to hire someone. Manager Pig is willing to hire a painter—but only if everyone else chips in. And Mrs. Fox doesn't think the wall looks that dirty. She says, "Let's wait until it gets worse."

What now? Everyone has a different opinion. Little Monkey wonders, "Am I being too difficult?" The more he thinks about it, the more he feels that having a clean wall is an inherently good thing. So he makes a decision: He'll repaint it himself!

Will Little Monkey be able to finish the job? And how will the neighbors react? If it were you—what would you do?



Author **Shu-Fen Cheng**

Shu-Fen Cheng graduated from the Department of Fine Arts at Chinese Culture University. She is an illustrator and picture book creator, as well as an educator in children's art and picture book workshops.

Her published works include *Traffic Jam*, *Sorry*, *Little Black*, *Knock Knock Knock*, *Who's at the Door?*, *The Fox Had 11 Teeth Pulled*, and *Dragons Emerge on the Fifth of May*. She has received the Golden Tripod Award for Best Children's and Youth Adult Books.

Taking Action Is the Best Kind of Advocacy

by Shan-Chung Yang

There is a Chinese saying: “Sweep your own doorstep first; don’t worry about the frost on someone else’s roof.” It means that people should focus on managing their own affairs before criticizing or interfering in the affairs of others. In today’s busy society, this mindset has become even more common. Work leaves most people exhausted, and it is difficult to carve out extra time or energy for someone else. Among the most tragic news reports are stories of passersby failing to notice an elderly person has collapsed by the roadside or hesitating to help after witnessing a traffic accident. When the issue at hand is not a matter of life or death but simply a small problem woven into everyday life, people’s willingness to take action wanes even further.

A similar situation unfolds in the story’s animal apartment building.

This modest five-story building houses a young monkey, a crocodile shop owner, an elderly goat couple, a pig manager, and a Madam Fox. Each resident keeps their home spotless and comfortable. But the moment you shift your gaze to the shared staircase between floors, the scene changes entirely: the walls are dusty, stained, and marked with all kinds of smudges.

When the little monkey tries to gather the neighbors to repaint the stairwell, he is met with excuses at every door. The crocodile on the first floor says he never uses the stairs anyway. The goat couple cite their age and the expense as reasons to decline. The pig manager insists that everyone must contribute first. The fox lady shows little interest at all.

Through these reactions, we see the common challenges of getting people involved in public affairs. Daily life feels

manageable enough, and everyone has more urgent worries to occupy their mind. Asking people to invest effort in something beyond their private home—especially something for which they owe no clear responsibility—becomes a daunting task.

Yet the author Shu-Fen Cheng does not attempt to burden young readers with complex lessons about homeowner associations, civic engagement, or public advocacy. Instead, the story focuses on the monkey’s quiet initiative, willingness to act, and uncomplaining attitude. Through his example, children see that change can begin with one person. They learn that even small acts can gently push the world toward improvement. And perhaps most importantly, they are encouraged not to lose heart in the face of others’ indifference. They need not become the sort of people who look away from public matters altogether.

The book also invites adults to reflect. Public affairs often fail not because people are inherently uncaring, but because initiative feels burdensome, and personal comfort feels safer than shared responsibility. But meaningful change rarely begins with collective enthusiasm. It starts with one person who chooses to act—someone who paints the

first stroke on the wall, picks up the first piece of trash, and says, “Let me try.”

Taking action is the purest form of advocacy. It does not require speeches, authority, or grand strategies. It simply asks for a beginning. And beginnings, no matter how small, create momentum—momentum that others may eventually follow.

This story gently encourages everyone, child or adult, to take that first step. Participation does not have to be perfect or large in scale; what matters is the willingness to care about the spaces we share and the people who share them with us.

Taking action is the best advocacy. Taking action is, in itself, something wonderful. May each of us hold onto that spirit as we move through our communities and contribute to the world we live in.

Shan-Chung Yang graduated from the Department of History at National Taiwan University and has worked as a teacher and a literary event planner. Born in the subtropical winter of a humid island, she loves the trees and climate of the temperate zone. She is a devoted bear enthusiast, and her life idol is the Adélie penguin.

Just when Little Monkey felt like he couldn't keep his arms up any longer...
the painting was finally complete!

Panting, Little Monkey sat on the ground to rest.

Everyone gathered and exclaimed in unison,

"Wow... our wall looks so clean!

You're really amazing, Little Monkey!"

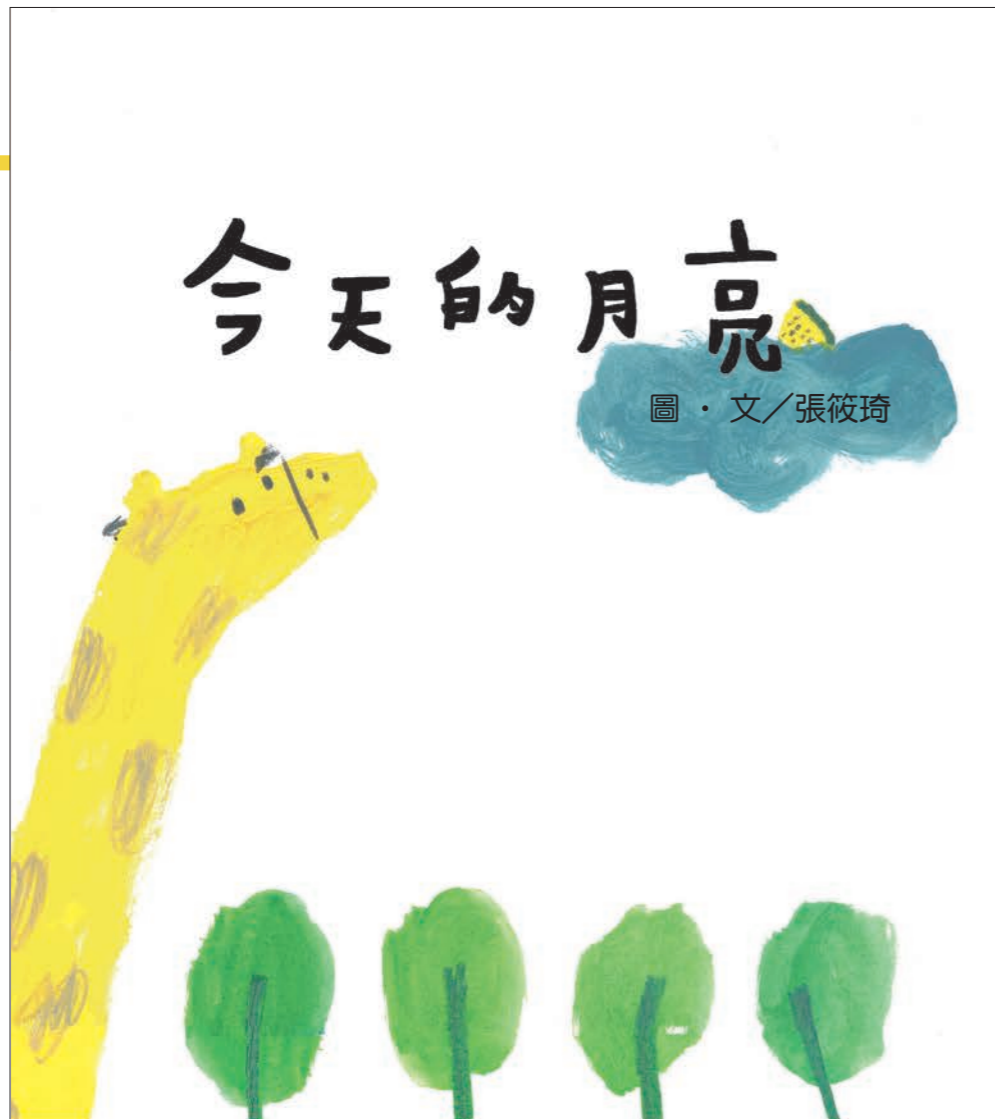




After dragging his tired body back home,
Little Monkey showered and went out on his balcony to enjoy the breeze.
“It was a day of hard work, but now we’ll have a clean wall for years to come.
I’m happy just looking at it, so my effort was worth it!”



Little Monkey went to sleep satisfied.
As they looked at the wall,
the neighbors thought...



The Moon Today

A Full English translation is available.

今天的月亮

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

Date: 08/2020

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

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

Translator: Chenxin Jiang

Giraffe has a strong feeling that he has seen today's moon before. But where? Giraffe thinks and thinks, yet he simply can't remember. Giraffe thinks so hard that his head starts to heat up. All the surrounding animals help him cool down and remember. What exactly does today's moon remind him of?

Beloved by young readers and selected for the Ministry of Education's Bookstart program two years in a row, this charming picture book features Hsiao-Chi Chang's whimsical and free-spirited illustrations. It encourages children to observe, imagine, and connect everyday things, opening the door to a world of boundless creativity and playful thinking.



Author **Hsiao-Chi Chang**

Hsiao-Chi Chang graduated from the Fine Arts Department at National Kaohsiung Normal University and earned her Master degree 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. Her works were selected for the Bologna Illustrators Exhibition in 2020 and 2021, and were also recognized by the American 3x3 Illustration Awards.

A Creative Challenge Sparked by the Moon

by Shan-Chung Yang

The associative theory of creativity, a foundational concept in psychology, proposes that creativity is closely tied to the ability to connect ideas, concepts, and pieces of information that seem unrelated at first glance. According to this theory, highly creative individuals excel at linking disparate elements and weaving them into something cohesive. They draw on their existing knowledge and reorganize it in fresh, original ways, generating new ideas and novel approaches to solving complex problems. From this perspective, creativity is a cognitive process—one that relies on integrating what we already know into unique, imaginative combinations.

The picture book *The Moon Today*, a compact and endearing work, uses a giraffe's tiny dilemma to spark a sequence of playful creative challenges. The giraffe observes that the moon looks a little different today: it feels strangely familiar,

as though he has seen it somewhere before. Yet no matter how hard he thinks, he cannot recall where.

In the hands of Bologna Ragazzi Award-winning illustrator Hsiao-Chi Chang, imagination easily takes flight. Chang uses bright, saturated color blocks paired with sharp black line details to create a lively, vibrant world. A green block outfitted with thin black branches suddenly becomes a cluster of small trees. A fish drawn inside a blue circle instantly transforms a blank patch of ground into a pond. A series of semi-circles, each accented with different lines, transforms into ladybugs, bowls, turtles, cars, or umbrellas. The leaps in association are unconstrained by narrative structure or character logic. Instead, they showcase a broad, generous realm of imagination. In this way, a simple shape can blossom into endless possibilities.

Chang further expands the story's

sense of wonder by portraying the giraffe's "overheating" head during his effort to recall the source of the moon's strange familiarity. This clever visual metaphor gives form to what is typically an abstract mental process. The giraffe's head seems to function almost like a small mechanical engine: once the image of the moon enters through his eyes, his mind begins spinning at full speed—so fast that smoke practically rises from his head. The moment is humorous and vivid, helping young readers visualize the intensity of thinking and the excitement of chasing ideas.

Through this childlike narrative structure, parents and educators can guide children to think alongside the giraffe and exercise their own associative imagination. Starting with simple observations—such as the moon's shape, color, or temperature—children can practice connecting what they see to their existing understanding of the world. By encouraging them to stretch these connections as far as possible, even toward things that seem distant or unrelated, adults can help children initiate their own creative association in everyday life.

Such exercises not only strengthen cognitive abilities like categorization, inference, and abstraction but also nurture a habit of looking at the world

from multiple angles. Children learn that familiar objects can carry hidden surprises, and that imagination thrives when we allow our minds to wander freely. As they grow more confident in making unexpected connections, they also become better equipped to appreciate the playful, curious side of the world around them.

In this way, *The Moon Today* is more than a simple picture book. It offers a gentle yet powerful introduction to the workings of creative thought. Through bold colors, whimsical transformations, and the giraffe's earnest attempts to solve his little mystery, the book invites readers of all ages to explore how ideas collide, combine, and reshape themselves. It reminds us that creativity often begins with noticing something small—like a moon that looks a little different—and daring to wonder where that observation might lead.

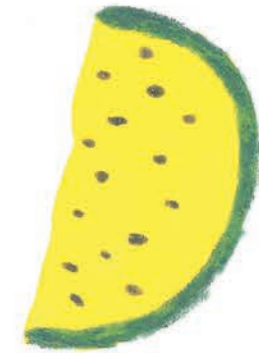
Shan-Chung Yang graduated from the Department of History at National Taiwan University and has worked as a teacher and a literary event planner. Born in the subtropical winter of a humid island, she loves the trees and climate of the temperate zone. She is a devoted bear enthusiast, and her life idol is the Adélie penguin.



He wants to tell everyone,
but he can't pin it down.



He's seen this moon before...



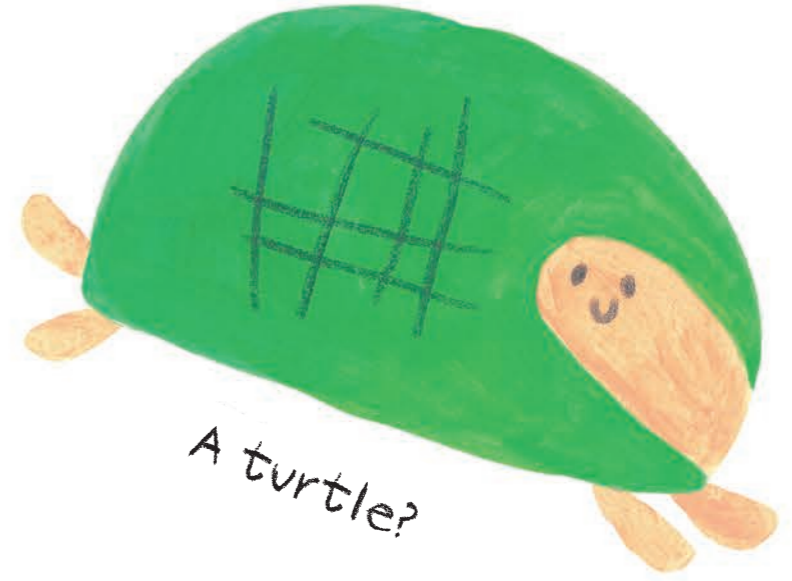
But he can't remember where.



Is it a ladybug?



A bowl?



A turtle?



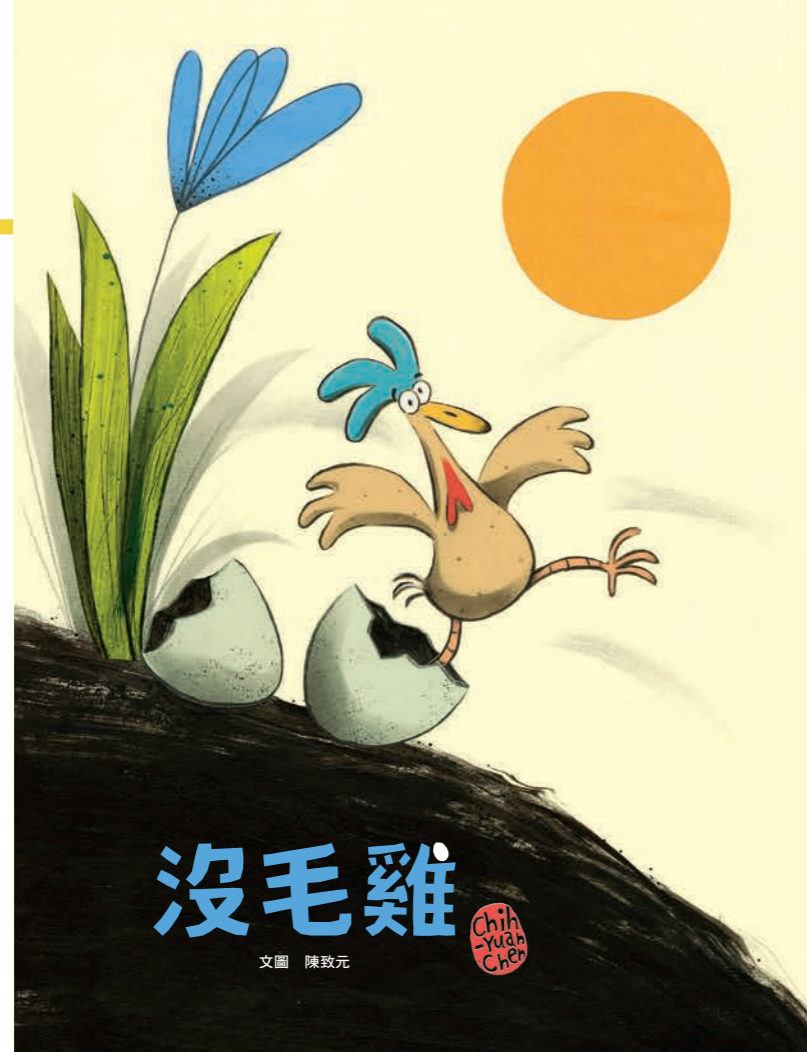
Or...



Is it a car?



An umbrella?



The Featherless Chicken

A Full English translation is available.

沒毛雞

Author: Chih-yuan Chen **Illustrator:** Chih-yuan Chen **Publisher:** Commonwealth Education

Date: 06/2024

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

40 pages | 21.5 x 29.15 cm

Volume: 1 (Three-book series; each book is interlinked but can also stand alone.)

BFT2.0 Translator: Michelle Kuo

In *The Featherless Chicken*, the titular hero is a chick born without feathers. Small, naked, and skinny, he dreams of rowing a boat alongside four elegant and fashionable chickens. But—as he finds out the hard way—they only befriend those who look like them.

Dejected, the featherless chick slumps away and accidentally slips into the mud. Soon, he finds himself decorated in colorful leaves and twigs. No longer featherless, he hatches a clever plan to join the group of four chickens.



Author **Chih-yuan Chen**

Chih-yuan Chen has won numerous prestigious children's book awards, including the Swedish Peter Pan Prize, Best Children's Book of the Year by the U.S. National Council of Teachers, the Bologna Ragazzi Award, the Golden Tripod Award for Book Illustration, and the Taiwan International Book Exhibition's Golden Butterfly Award Gold Prize. His works include *The Featherless Chicken*, *The Best Christmas Ever*, *The Snail That Counts Numbers*, *Whose Island Is This?* and *Everyone Pulling the Carrot*, among others.

The Featherless Chick: The Joy of Discovering What We Share in Common

by Shu Chiung Chang
(originally published on OPENBOOK.ORG.TW)

Chang: In *The Featherless Chicken*, the little chicken without feathers relies on outside objects to decorate itself, and other chickens with seemingly beautiful feathers won't play with him. It feels as though there's a deeper message behind your book. When you first created the story, what was the original idea?

Chen: I remember once seeing a report about a real featherless chicken. I found it astonishing. Nature truly is full of surprises, and things you'd never imagine can happen. Feathers help animals stay warm and waterproof, but their bright colors also attract mates. So, I wondered: what would happen if two featherless chickens met each other? The more I thought

about it, the more interesting it became.

I also recall an experience at a hot spring. Inside the steamy water, everyone removed their colorful clothes and soaked together. The steam made everything hazy, and people simply enjoyed the moment without caring who was beside them. Afterward, when we put our clothes back on and stepped out, I suddenly recognized one person from the pool—my teacher from childhood! I laughed at myself: how did I not notice earlier? Once dressed, you can immediately guess someone's job or age. Clothing becomes another kind of expression, another attitude we wear. I found that both funny and fascinating.

Chang: Indeed, external “costumes” can trigger all sorts of associations. For some readers, *The Featherless Chicken* might invite a more philosophical reading—that is, without the disguise of clothing, what is our truest form? But from a lighter perspective, especially for young readers, having no feathers simply means endless possibilities for creative play every day. Isn't that a delightful idea in itself?

The book's imagination of feathers is remarkable. Some feathers seem to come from the surrounding environment; some drift by on the wind and stick. And then there's that wonderfully absurd fork that the chicken picks up. The whole feather-collecting sequence is unforgettable.

In this story, characters end up falling into the water at the turning point. This is the finale, and it's as if the story is saying, “No matter how you dress yourself up, once you fall into the water, everything returns to its original form.” Was this ending intentional?

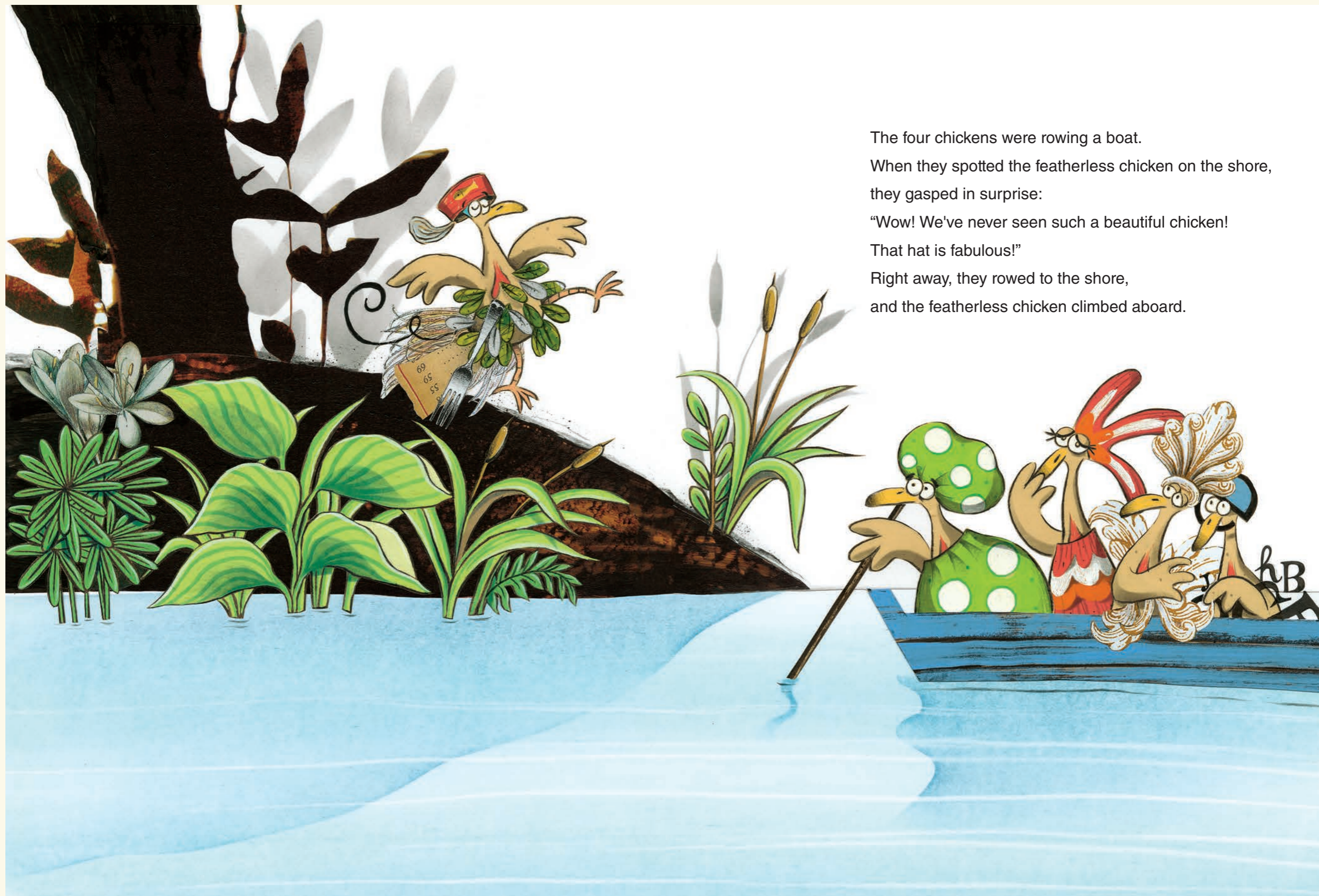
Chen: The ending is always the hardest part of making a story. But having the characters tumble into the water feels perfect for this series. It's playful and a little silly, a humorous release that washes

away the entire day's tension. After splashing around, the characters go home without worries—relaxed and refreshed.

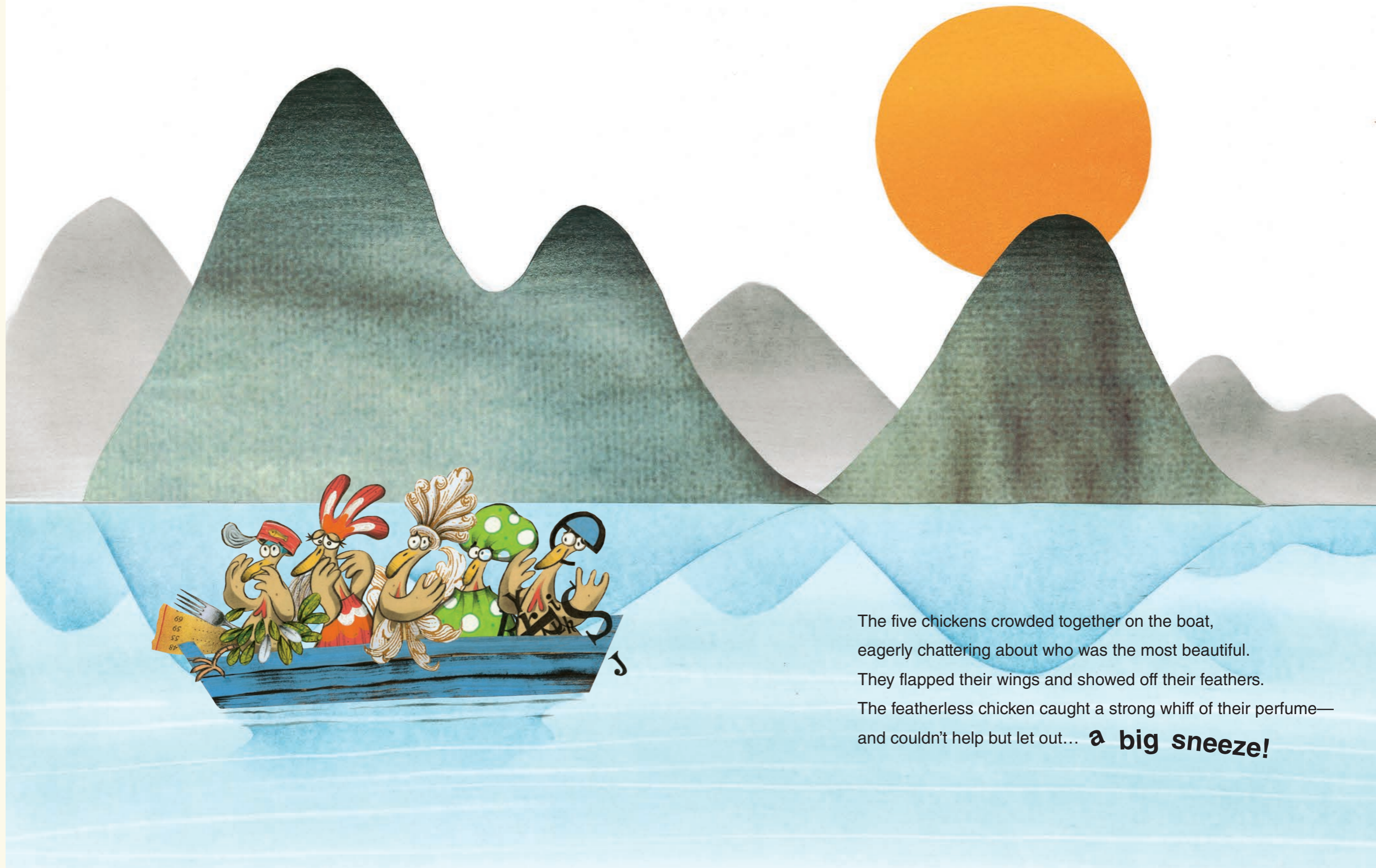
Chang: I want to stand up and applaud after hearing that! Endings and turning points are indeed one of the greatest challenges in storytelling. These two stories use the same device—falling into the water—yet each does it with its own kind of charm. It's brilliant. Knowing that the splash symbolizes “washing away the day's troubles” transforms what was merely funny into something unexpectedly tender and deeply comforting.

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

Shu Chiung Chang studied communications in college and later completed graduate work in children's literature and education. She has promoted children's reading and worked as a book planner, buyer, and chief editor, as well as director of the Reading Channel at Commonwealth Education. She also curated the Taiwan Pavilion at the Bologna Children's Book Fair and has served as a judge for various children's literature awards and notable book selections.



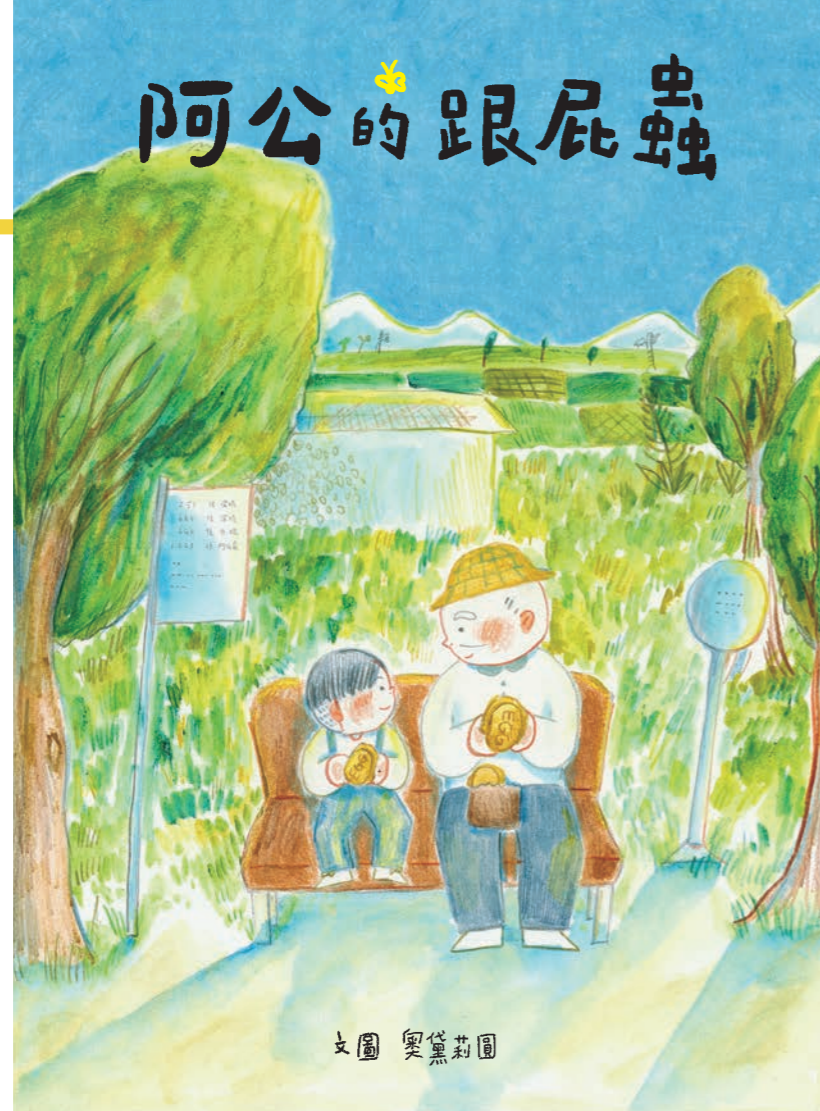
The four chickens were rowing a boat.
When they spotted the featherless chicken on the shore,
they gasped in surprise:
“Wow! We’ve never seen such a beautiful chicken!
That hat is fabulous!”
Right away, they rowed to the shore,
and the featherless chicken climbed aboard.



The five chickens crowded together on the boat, eagerly chattering about who was the most beautiful. They flapped their wings and showed off their feathers. The featherless chicken caught a strong whiff of their perfume—and couldn't help but let out... **a big sneeze!**

Suddenly, the little boat rocked wildly.
The five chickens were frightened,
hopping around in a panic.
The boat rocked harder and harder...





Grandpa's Little Follower

A Full English translation is available.

阿公的跟屁蟲

Author: Audrey Yuang **Illustrator:** Audrey Yuang **Publisher:** Commonwealth Education

Date: 06/2024

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

40 pages | 18.4 x 26 cm **Volume:** 1

BFT2.0 Translator: Michelle Kuo

I love my grandpa the most. I was always following him, his little shadow. We read storybooks together and cooked the fried eggs I loved. But my favorite thing of all was the fragrant egg cakes we'd buy after hiking. Every birthday, Grandpa would take me to that little corner shop for two portions of egg cakes.

Today, though, I must go alone...

Inspired by the loss of her own beloved grandpa, Audrey Yuang dedicates this story to all who have experienced the pain of losing someone dear. It gently asks: Are those who left us truly gone? The tender, bright, and hand-drawn illustrations suggest that shared memories never leave, and a lost loved one still remains here with us.



Author **Audrey Yuang**

Audrey Yuang spent half of her life happily living with her grandpa. She loves the color green, forests, and animals most of all. She graduated from the Department of Applied Arts at Fu Jen Catholic University and works as a full-time illustrator, though she now prefers to call herself a "storyteller."

Since 2016, Yuang has been creating handmade books, gathering inspiration from everyday life and experimenting with different binding and book formats. To date, she has made more than ten books of various sizes. She is committed to approaching each story with sincerity, and hopes to share and enjoy these stories with those who resonate with them. Her work has been selected for the 3x3 International Illustration Show.

Painting Grief in Bright Colors: Reading *Grandpa's Little Follower*

by Tzu Ning Huang

From the very first page, the reader's perspective follows the young boy as he opens a door. Light streams into a darkened room, illuminating the elderly man sitting at the foot of the bed—the boy's grandpa.

In Taiwan, grandparent-led caregiving is common, and there are many stories that depict intergenerational bonds. What makes *Grandpa's Little Follower* stand out, however, is the abundance of details that invite careful reading and repeated reflection. These elements add a layer of intrigue—almost like that of a mystery novel—beneath the story's warm and tender tone.

When we read a book, we usually follow the pages in order, naturally

forming a fixed narrative timeline. Yet the author, Audrey Yuang, weaves in subtle and thoughtful design choices. Through nuanced shifts in color, changes in the characters' physical forms, and other visual cues, what appears to be a story unfolding in the present is, in fact, gently revealed to be a series of cherished moments that already belong to the past. At the very beginning, the corners of the room untouched by light suggest a quiet disarray, as if they have not been fully attended to; the only clearly rendered figure is Grandpa himself. This disparity quietly signals to the reader that the time depicted has already slipped into memory. Like a translucent filter laid over recollection, Yuang uses her brush

to shade in the darkness and sorrow of memory, while also highlighting its beauty and emotional weight.

Drawing from her own memories with her grandfather, Yuang created this poignant and engaging story. One episode, in which the grandpa takes the boy hiking, draws directly from the author's childhood, when her grandfather would take her and her younger brother up the mountain to play. For young children, mountain paths always feel especially long, and without something to hold their attention, it can be difficult to complete the hike. Fortunately, her grandfather possessed a kind of magic that made hiking fun. He encouraged them to look for insects along the way—butterflies, caterpillars, cicada shells, and sometimes even lizards and squirrels. Observing these creatures helped the children forget their fatigue, and before they realized it, they had already reached the summit.

In the earliest conception of the story, fried eggs were the grandpa's signature dish. As the story evolved, the "egg" emerged as a key thread tying everything together: the grandpa's cooking lessons, the dinosaur egg in the storybook they read together, and the egg cakes from the neighborhood grocery

shop. Eggs are often seen as symbols of new life, and intriguingly, in Taiwanese Hokkien, the pronunciation of "egg cake" closely resembles that of "birthday cake."

The egg thus becomes a hidden detail that the author quietly weaves into the narrative. The boy and his grandpa actually share the same birthday, symbolizing the intimate friendship between them.

That this boy must confront death on a day of "birth" creates a deeply moving contrast. It not only invites reflection on loss and grief, but also draws attention to what remains behind. The passing of a loved one may bring unavoidable heartbreak and inner rupture, yet this book shows us how we might savor our shared memories and transform the details of those interactions into treasures of life. In doing so, these memories can become a source of strength that helps us move forward.

Tzu Ning Huang is an editor 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.

"Once upon a time,
up in the mountains,
there lived a wicked dragon..."

"Grandpa, there are so many
dragon eggs! Have you ever
cooked a dragon egg?"

"A weak dragon?
Did the dragon forget to eat?"
"Not weak — I said wicked.
But... yes, it sure looks hungry!"

We end up making up a whole new story
that's not in the book. It's so much fun.



"Buddy, want to go hiking?"
Grandpa asks me, all of a sudden.



Grandpa and I go hiking together a lot.
The paths to the mountain feel sooo
long and tough!



"The stick insects on the trees, the frogs
hiding between the rocks—
you have to walk slowly to see them.
It's okay to go slow. Grandpa's right here
with you."

I remember everything
Grandpa says to me.





When we reach the top of the mountain,
I sit down beside the old tree stump where a big
tree used to grow.

"You did it again, little one!" Grandpa says.

But it was *you* who walked slowly with me.
We did it—*together*.



Where Are You Going on Sunday Morning?

A Full English translation is available.

星期天，你要去哪裡玩？

Author: Dong Dong **Illustrator:** Dong Dong **Publisher:** Children's Publications

Date: 06/2024 **Rights contact:** bft.children.comics@moc.gov.tw

44 pages | 19.2 x 24.5 cm **Volume:** 1

Rights sold: Korean

BFT2.0 Translator: Helen Wang

Rex, a dinosaur who loves taking photos, has decided that he shall take a big trip on Sunday. With a camera in hand, he'll board the train all by himself and head to the beautiful Orange Beach. Rex has one particular dream: capturing a perfect photo of the sunset.

But on Sunday, the line to buy train tickets is long and, when the train finally departs, rain starts to fall. Meanwhile, the tunnel is eerie, dark, and seemingly endless. Grandma Ankylosaurus even gets stuck on the tracks, causing severe delays. Will Rex make it to the beach and take the photo that he wants?

This delightful book explores how traveling creates resilience and unexpected joys.



Author Dong Dong

Dong Dong is a full-time illustrator, picture book author, and lecturer. He graduated with a master's degree in children's book illustration from the Anglia Ruskin University at Cambridge School of Art. He loves nature and often makes animals as characters in illustrations or picture books. His picture books include *Little Musician* and *Little Croak, Little Snail*.

Take It Slow, and Savor Each Part of the Journey

by Shan-Chung Yang

When people set off on a journey, it's often not just about reaching a destination. Rather, they long to reconnect with themselves along the way. This is exactly the case for Rex, a little dinosaur with a big heart. On a blessedly school-free Sunday morning, Rex boards a train alone, determined to visit the long-dreamed-of Orange Beach. Hatted and with camera in hand, he sets out with one clear mission: to capture the most beautiful photo.

But the path to a dream is rarely a straight line. Along the way, Rex encounters all sorts of unexpected events. The train is significantly delayed when Grandma Ankylosaurus gets stuck on the tracks. Despite these setbacks—from

eerie tunnels to bad weather shrouded in mist—Rex doesn't give up. With the help of fellow passengers, Rex even assists Grandma Ankylosaurus in getting back on her feet. The journey resumes, but by the time they finally arrive at Orange Beach, the sun has already set. The perfect photo he had hoped for is no longer possible.

And yet, the time wasn't wasted. The friendships he formed and the memories he made along the way turned out to be even more precious than a sunset photo. The journey offered him a fresh surprise. Rex has learned to shift his perspective and discover joy in the unexpected. Passing through Coconut City, Coral Park, and Sky City, this little dinosaur picks up valuable lessons, among

them gratitude, courage, resilience, and an ability to experiment with new experiences.

To children used to looking for "correct" answers, this kind of bumpy adventure might not seem like a successful trip. Especially for kids who hold themselves to high standards, the focus often lies entirely on the end result. When outcomes don't match expectations, they may fall into frustration and self-doubt. If parents overly emphasize achievement and goal completion, children can become anxious or even avoid trying altogether for fear of making mistakes.

Rex's quest to fulfill his dream is technically incomplete. And yet, author Dong Dong vigorously suggests, growth should not be treated as a race to the finish line. Growth is a journey in itself, brimming with many possible destinations and more than one "right" answer. The effort children put in, the setbacks they experience, and the emotions they go through—these are inherently valuable, all essential parts of their personal journey.

With gentle storytelling and vivid

illustrations, author Dong Dong creates a lively dinosaur universe. As Rex travels on his adventure, adults can guide children in observing every detail of the journey—the dinosaurs' expressions, movements, and interactions. Together, they can explore the richness of each scene and slowly shift focus from results to process. This story encourages families to view detours and surprises not as failures, but as gifts—chances to face, accept, and grow from life's challenges.

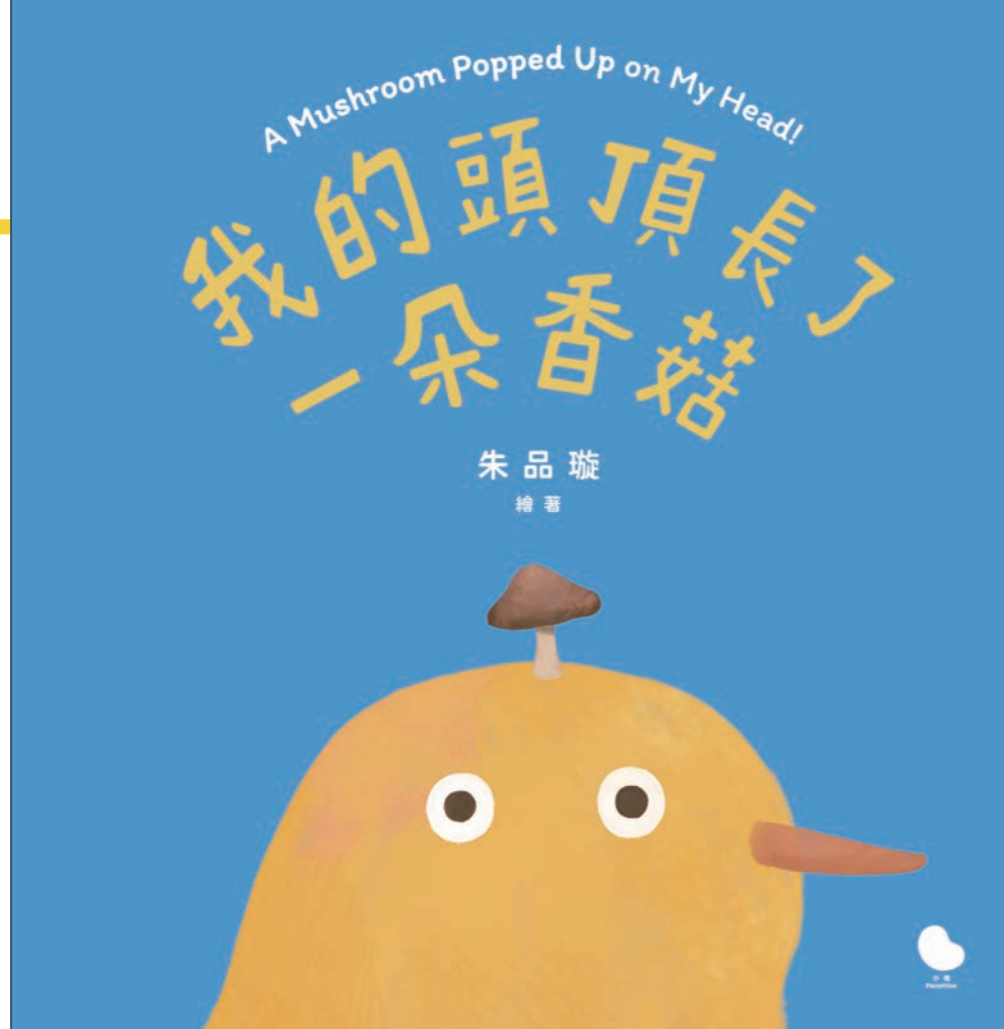
For children and parents alike, taking things slow and practicing step by step are vital to the process of growing up together.

Shan-Chung Yang graduated from the Department of History at National Taiwan University and has worked as a teacher and a literary event planner. Born in the subtropical winter of a humid island, she loves the trees and climate of the temperate zone. She is a devoted bear enthusiast, and her life idol is the Adélie penguin.

The train stops in Coconut City in the hottest part.
Although it's a holiday, many people are working.

"Thank goodness some people are working hard
when it's our day off," Rex says to himself. "Otherwise
we wouldn't be able to go anywhere." Rex feels grateful.





A Mushroom Popped Up On My Head!

A Full English translation is available.

我的頭頂長了一朵香菇

Author: Pin Xuan Zhu **Illustrator:** Pin Xuan Zhu **Publisher:** Locus Publishing

Date: 02/2025

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

40 pages | 19 x 20 cm **Volume:** 1

Rights sold: Italian, Korean, Thai, Indonesian

BFT2.0 Translator: Michelle Kuo

In this charming and whimsical story, a duck wakes up one morning to find a mushroom growing on top of her head. Confused and anxious, she visits the doctor, who reassures her that the mushroom is simply a worry. With a good night's sleep, it will surely fall off on its own. But the duck can't stop worrying about how to stop worrying!

With fresh humor and warmth, this story explores how we deal with our anxieties. The mushroom—both a symbol of worry and a literal mushroom—sparks disagreement about the proper treatment. The duck encounters friends who try to help, yet initially nothing seems to work. Meanwhile, the mushroom won't stop growing.

Ultimately, the duck learns that worries, like mushrooms, can be transformed. You can face them head-on, roast them into something tasty, and even share them with others. This book teaches readers that while we may never leave worries behind, we can confront them in creative, unexpected ways.



Author **Pin Xuan Zhu**

Pin Xuan Zhu is a picture book writer and illustrator from Taiwan. Her illustrations were selected for the 2022 Japan Illustrators' Association Future Artists Award, the 2022 iJungle Illustration Awards, and the 2023 World Illustration Awards. *A Mushroom Popped Up on My Head!* was awarded the 2025 Openbook Good Book Award for Children's Literature.

Is It a Mushroom or a Worry? That Is the Question!

by Xia Xia

(originally published on OKAPI.BOOKS.COM.TW)

If a worry suddenly appeared with a loud “Boop!”, wouldn’t that feel a little abrupt? Then again, worries often do arrive inexplicably—as is the case in the picture book *A Mushroom Popped Up on My Head!*, a story that illustrates the universal quest to eliminate one’s own worries.

This book opens with a scene that is both ridiculous and amusing. “I don’t know why, but this morning when I woke up,” says a little duck, “a mushroom popped up on top of my head.”

Everything begins with that simple “I don’t know why.” The little duck, now bearing a mushroom on its head, decides to visit the hospital. The doctor—a tiny mouse perched on an absurdly tall chair—takes one look and declares, “This must be a worry!”

For the duck, this diagnosis seems improbable. Clearly, what sits plainly and awkwardly on her head is a mushroom. How could that be a worry? Trying to offer comfort, the mouse finally acknowledges that what sits on her head is a mushroom, but it’s also a worry.

With a few simple lines, the author Pin Xuan Zhu captures the essence of worries. What appears a worry to others may not look like it to oneself. The author chooses the mushroom as a metaphor. Some readers may wonder: why a mushroom? Why not something else? The story unfolds by making this whimsical, nonsensical idea feel perfectly reasonable.

First comes avoidance, the strategy humans use best. Little duck tries to hide the mushroom, but this only makes its

presence even more impossible to ignore. Eventually, there is no choice but to face the worry directly.

Here, the author uses a child’s perspective to dissolve a seemingly immense burden. If a worry grows into a mushroom, why not simply pluck it and eat it?

And so the duck does exactly that. Together, she and her friends roast and eat the mushroom. Having been “nourished” by time and anxiety, this mushroom has grown fat and flavorful. The result is comically satisfying. We are reminded that children often guide us past trivial troubles with simple solutions, reaching relief with lightness and joy.

But with the mushroom gone, does life immediately return to carefree bliss? The author knows better. Endless worries are, after all, one of life’s defining features. So the story takes an amusing turn: mushrooms, broccoli, carrots, and other vegetables start to sprout on everyone’s heads. Plucked and shared, they become delicacies for others. By letting characters literally “eat their worries,” the story suggests that the burdens one person carries may be cherished—or even desired—by another.

But is it too early to discuss worries with children? Aren’t children carefree? No. That mistaken *belief* belongs to adults alone, who often overlook or chuckle at

children’s concerns. On the other hand, children view adults similarly. While adults agonize over body image, work performance, household order, or their children’s grades, children may quietly observe us with clarity, finding humor in our self-imposed anxieties.

Pin Xuan Zhu’s illustrations, forged with simple lines and generous blank space, help children focus on the sprouting mushroom. This clarity magnifies every change and allows young readers to track the protagonist’s emotional journey. Such awareness of emotions is essential practice for facing future challenges. When reading with children, these pages open rich opportunities for discussion. We may even hear surprising insights from them—answers that dissolve real-life troubles lingering in our own minds.

And so, with one soft “Boop!”, the worry disappears.

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

Xia Xia, a popular author, is passionate about writing and life. She is also the mother of two sons. Inspired by her children’s endless curiosity, she began writing children’s poetry not only to document their growth but also to answer their questions.

Good morning, your hat...

Good morning! This is not a hat;
it's a mushroom, and it's also my worry.
The doctor said that as long as I don't worry, it will fall off.
But how exactly can I stop worrying?





Or should I just take it off?

Huh? But this is a worry, right?
Can you just take off a worry?

It's both a worry and a mushroom!
If it's a mushroom, then you can take it off!





Tongku Saveq: Tiang, Child of the Mountain

A Full English translation is available.

東谷沙飛：山的孩子笛昂

Author: Neqou Soqluman **Illustrator:** Meng Yun Chiang **Publisher:** Sacca Publishing

Date: 04/2025

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

60 pages | 30.5 x 21.5 cm **Volume:** 1

BFT2.0 Translator: Rachel Yung-hsin Wang

Across the world, indigenous peoples possess their own distinctive history, worldview, and ecology. In this award-winning book, readers follow Taiwan's Bunun people as they journey into Taiwan's highest mountain, Mount Jade, which they have called "Tongku Saveq" since ancient times.

In this gorgeously illustrated book, three generations of Bunun people—grandfather, father, and their child Tiang—embark on a thrilling journey. They live in harmony with the humble mountains, listen to the trees sing, and watch the cypress, pine, hemlock, fir, and Jade Mountain juniper race one another. Tiang begins to grasp how intimately his father, an alpine porter who hauls logs up and down the mountains, understands their surroundings. Together, this multigenerational family contemplates the relationship between humanity and all living things.

As Bunun author Neqou Soqluman explains, he seeks to "address humanity at large," weaving themes that resonate universally.



Author Neqou Soqluman

Neqou Soqluman is a Bunun writer, one of the indigenous peoples in Taiwan. Originally from Kalibuan village, he is known for works of magical realism. His prizes include the Taiwan Indigenous Literature Prize and the Golden Tripod Award. Notable titles include *My Hunter Yeye*, *Grandma Ibu's Magical Beans*, and *the Legends of Tongku Saveq* series. He currently teaches at Gukeng Waldorf Experimental High School.



Illustrator Meng Yun Chiang

Meng Yun Chiang is an illustrator who specializes in picture books. She enjoys experimenting with different media in her artwork and has a particular fondness for drawing cat bellies and dog noses. Through her creative endeavors, she strives to produce warm, thoughtful pieces that resonate with readers.

A Journey to the Sacred Mountain: An Interview with the Author

by Wan-Shu Li
(originally published on OPENBOOK.ORG.TW)

Neqou Soqluman is a writer from the Bunun tribe, one of the indigenous peoples of Taiwan, first heard the name *Tongku Saveq* during a climb up Jade Mountain. When his group reached the main peak, thick clouds rolled like waves, winds howled, and they felt as if stranded on a lone island. At that moment, an elder spoke in their language: “No wonder we call this mountain *Tongku Saveq*. This looks just like the ancient flood story.”

Tongku refers to the summit of the mountains; *Saveq*, though its meaning is uncertain, is believed to describe a place of refuge. Jade Mountain, the highest peak among the ranges, is the last sanctuary in the mythic flood that nearly destroyed the world.

The experience struck Neqou deeply. “It felt as if my ancestors had given me a task—to speak the name Tongku Saveq.” As a teenager, he loved

recording stories from tribal elders, yet even he had never heard this one. He knew others must not know it, either. He wanted to tell this story to his own people, to the mountain that had forgotten its name, and to anyone from other cultures willing to listen.

This became the anchor of Neqou’s literary approach: to return to his language and its worldview. He aimed to resist narrow ethnographic categorization and avoid frameworks that pit Indigenous peoples and Han Taiwanese against each other. His goal is simple: to “*speak as a person, draw from the cultural experience of the Bunun, and address humanity at large.*” He wanted themes to remain open and porous, grounded in universal human concerns: family, kinship, and the relationship between people and the land. These themes serve as bridges across cultures.

In recent years, Neqou has participated in several picture book projects, many built around intergenerational bonds. In the Bunun people’s daily life, grandparents often raise the children while parents work away from home; they pass down care, affection, and cultural knowledge. For Neqou, this theme also comes from personal longing: “I envied people who had grandparents.” His own father lost both parents at age five. Without grandparents himself, Neqou carried a recorder around the village in high school, interviewing elders without realizing he was doing fieldwork. He felt that elders were closer to the ancestors and the spiritual realm; their stories, especially myths, felt vividly alive, as if they had witnessed them firsthand. These memories and emotions are woven throughout *Tongku Saveq—Tiang: Child of the Mountain*.

The grandfather figure in the book is inspired by Neqou’s great-uncle. Eighty years ago, as a youth, he and his friend looked toward Jade Mountain and casually decided to climb it. One night, unable to sleep, he stared at the star-laden sky and at distant lights flashing rhythmically to the south. This image remained etched in memory.

The *manvai*, a chant sung by Bunun carriers to steady their breath and lift their spirits, also appears in the book. As a mountain guide, Neqou used it to encourage his team. When he

demonstrated it to a group of people, his voice filled the small room with a deep, resonant echo; one can only imagine how powerfully this voice resonates in the open mountains, enough to stir even the ridges and trees.

The story also weaves in forest knowledge: trees that sing, trees that race. As a child, Neqou found such tales amusing. But after studying ecology and climbing often, he saw truth in them: “Once, descending Jade Mountain, I looked back—and the story appeared before me.” Indigenous ecological knowledge, passed down orally, often mirrors scientific observation, embedding real environmental insights within imaginative narrative.

Through this story, Neqou hopes to convey that climbing is not only labor or burden-carrying; the mountains also carry cultural meaning. The mountains hold the community’s lived experiences, memories of labor, ecological wisdom, and the Bunun worldview, including its myths. “Unless you walk the journey yourself,” he says, “you will never truly know.”

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

Wan-Shu Li studied sociology and has extensive experience in writing, project planning, and public relations. In recent years, she has begun painting, storytelling, and speaking her mother tongue.




“Trees not only can sing, they can also walk!”
Grandpa says, smiling.
In ancient times, pine trees would walk on their own.
They provided their own fuel for fires and cooking.

One time, a pine accidentally messed up an old woman’s loom.
Even though the pine apologized, the old woman was still angry.
“That’s enough,” she said. “You lot shouldn’t come here anymore.”

The pine grew upset, too.
“Fine!” the pine replied. “We’re going to move high up into the mountains.
From now on, humans will need to trek long distances just to find us.
As people carry pine wood home,
we’ll also chase you and pound your calves.
Then you’ll appreciate the hard toil.”

Father also pipes up:
“No wonder each time I carry pine wood home,
My calves are aching and sore,
As though they’ve been battered!”




“And trees can also run races,” Grandpa continues. Once upon a time, cypress, pine, hemlock, fir, and single-seed juniper competed. They wanted to see who the toughest runner was! “For real?” I ask.

Not long after the contest began... Everyone had just crossed the valley. Cypress—already huffing and puffing—said, “I’ll stop here. If humans have the need, they can take my bark and my branches. Then they can build houses.”

After a few more ascents, Pine began cramping and could go no further. “I’ll stop here,” said Pine. “If humans have the need, they can chop off my limbs to use for fires.”

After that, the mountain range became steeper. As rocks occasionally rolled off, Hemlock said, “I’ll grab onto these rocks. Otherwise they might smash and hurt humans.”



The mountaintop was now in sight.
But there was gravel underfoot, and a strong wind blew.
Fir could not stand steady.
“I need to plant myself deep into the soil,” Fir said.
“Otherwise I will fall to the bottom of the valley!”

Single-seed Juniper was short and stout.
Despite keeping a slow pace,
he reached the highest peak.
Juniper was the victor.

“I’ve shed much sweat,” Juniper said cheerfully.
“Sweat has salt, and salt feeds the animals.
When humans arrive, they shall not lack for prey.”

Grandpa’s stories are amazing and vivid.
In an instant, the whole forest comes alive.
All the trees seemed to bustle with life.



My One-Year-Old Grandfather

A Full English translation is available.

一歲的外公

Author: Xia Xia **Illustrator:** Jian-Xin Zhou **Publisher:** China Times Publishing

Date: 02/2025

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

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

BFT2.0 Translator: Elizabeth Hsinyin Lee

Every Sunday is the day we visit Grandpa. The place where Grandpa lives is also home to many other people's grandpas. And every time we visit, he can't remember who we are. Mom says that as long as we don't forget him, that's what matters.

Poet and author Xia Xia and Golden Tripod Award-winning illustrator Jian-Xin Zhou join forces to share personal experiences and open conversations with children about long-term care. As the impact of a super-aged society approaches, how do we talk to children about illness, aging, and death? What does it mean to "grow old"? And what does it mean to "grow up"?



Author **Xia Xia**

Xia Xia is passionate about writing and life, and she is a mother of two sons. Inspired by her children's endless curiosity, she began writing children's poetry, not only to document their growth but also to answer their questions. Her published poetry collections include *Little Daughter*, and *Tantrum*. Her novels include *Beer Before the End of the World*, *Dog Says*, and *Millennium Zoo*. Her essay collections include *Sugar for Tomorrow* and *At 5:15 PM*.



Illustrator **Jian-Xin Zhou**

A picture book and comic creator, Jian-Xin Zhou has received the Hsin-Yi Children's Literature Award for picture books, the Golden Comics Awards for Best New Talent, and the Golden Tripod Award. His published works include the picture books *Puppy and I* and *Missing Cat Posters*, as well as the graphic novels *The Boy from Clearwater* and *The Drifting Chronicles*.

A Rare Children's Book That Portrays Aging Grandparents with Honesty and Grace

by Yen-Lin Kuo

(originally published on OKAPI.BOOKS.COM.TW)

My One-Year-Old Grandfather movingly observes how older adults resemble children; there exists a point when their paths briefly intersect. Diapers and dentures, bathing and learning to walk—the elderly are, in a sense, children wearing wrinkled skin. Yet after that brief meeting point, the two head in opposite directions. Children move forward and grow; older adults gradually decline. Grandparents and grandchildren pass each other like travelers riding opposite escalators; they meet only for a fleeting moment.

People with dementia appear even more childlike. Their decline affects not only memory but also judgment, planning, thinking, language, emotional regulation, and impulse control—the very abilities children develop slowly as they grow. Dementia begins with cognitive decline, followed by emotional volatility and poor impulse control, echoing the turbulence

of early adolescence. The regression then quickens—first into the dependence of grade-schoolers, and finally into the total vulnerability of infancy, requiring constant care.

During this final stage—portrayed with care and sensitivity by Xia Xia—older adults may become irritable, loud, hard to care for, and sometimes experience hallucinations or delusions. Their stubbornness, agitation, and inarticulateness torment both themselves and their families—a heartbreaking inversion of the “Terrible Twos,” where dusk brings sorrow mixed with anger and resentment, and each day stretches unbearably long.

Nearly every family caring for a loved one with dementia eventually walks through this nightmare. One no longer recognizes the person before them; the once-familiar soul seems hollowed out and occupied by something

unrecognizable. Yet in losing and searching, we gradually understand how fragile and resilient life can be. The end of a life's journey is not always marked by the stopping of a heartbeat. When we should say goodbye—and to which version of the person—often depends on how we choose to remember and hold them.

My One-Year-Old Grandfather takes on the challenging task of portraying “aging” through a child's eyes. It pairs consummate author Xia Xia's poignant text with Jian-Xin Zhou's warm illustrations. Drawing from her own experiences, Xia Xia simultaneously depicts the decline of the elderly and the growth of children, creating a profound meditation on human frailty.

“My only hope is that we never forget him.” This line from the picture book is the one I hold most dear. In dementia care, we often find ourselves caring as much for families and caregivers as for the patients themselves. By making the long-term care journey gentler and safer—as the book so thoughtfully depicts—we can improve the patient's quality of life, easing the pains they can no longer express. It steadies their fear and helplessness, allowing unspoken goodbyes to be quietly completed through presence and companionship.

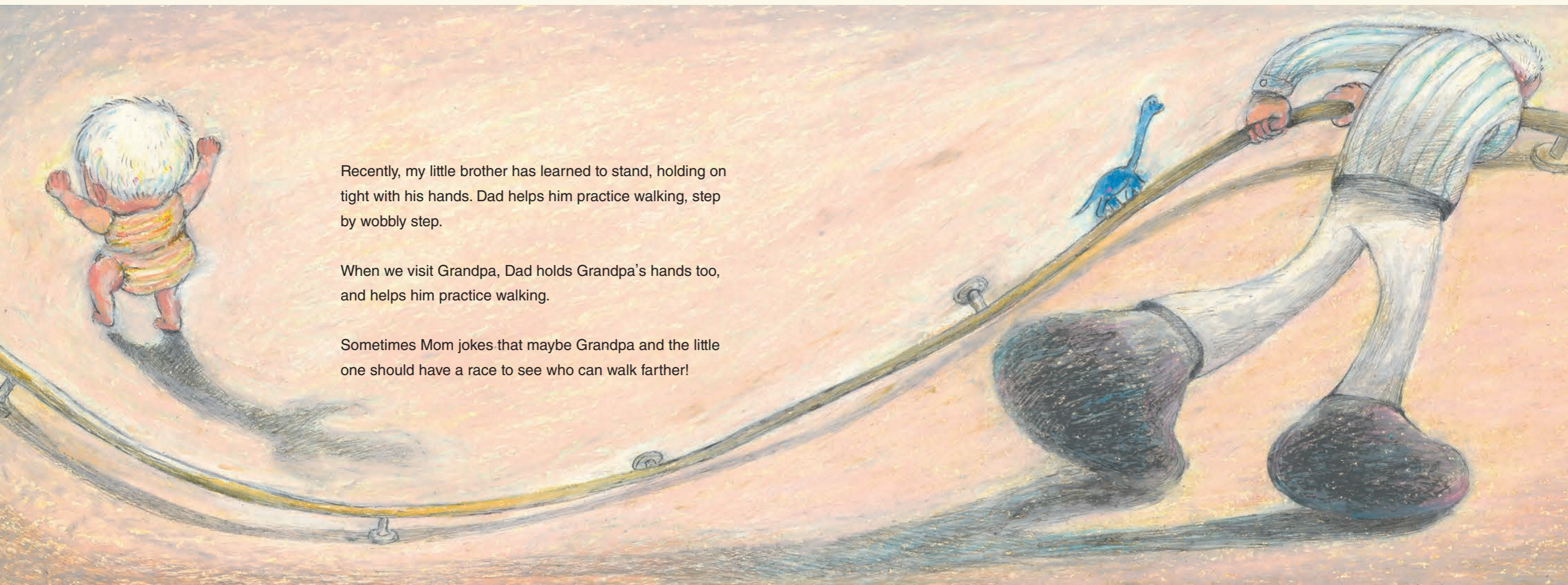
Psychiatry is a medical field that deals with the human mind and brain—two of the most intricate and unfathomable parts of human existence. Because people are complex, and their inner worlds even more so, psychiatric training cultivates wide-ranging

awareness and delicate attentiveness. Taiwan first established child and adolescent psychiatry as a subspecialty dedicated solely to understanding young minds. Because a child's mental world is so difficult to grasp, only focused immersion allows us to truly understand what children are doing and feeling. Yet as the population ages and life's journey slopes downward, the need for psychiatric care for older adults has surged. In 2005, the Taiwanese Society of Geriatric Psychiatry was founded. It sought to train a new group of specialists who could address the challenges facing the aging population. Xia Xia's picture book unfolds effortlessly for readers of both groups.

My One-Year-Old Grandfather portrays the fragile tenderness of the human brain and, more deeply, the vulnerable inner self. When a mind becomes dull, blank, or confused—unable to tell sunrise from sunset, names from faces, or dreams from reality—we must ask ourselves: how do we say farewell, and to whom?

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

*Yen-Lin Kuo is a board-certified psychiatrist and graduate of National Taiwan University's College of Medicine. He previously worked at National Cheng Kung University Hospital and is also a certified geriatric psychiatrist. He co-created the picture book *Hedgehog* with his sister.*



Recently, my little brother has learned to stand, holding on tight with his hands. Dad helps him practice walking, step by wobbly step.

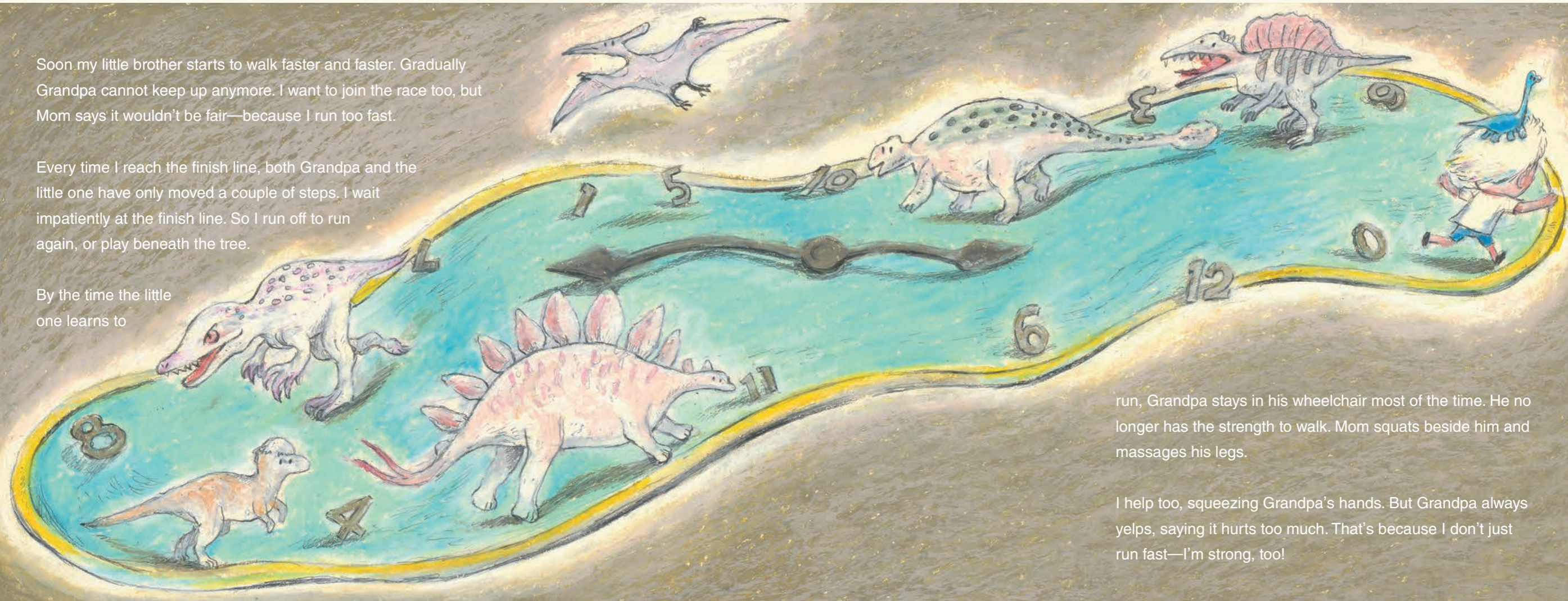
When we visit Grandpa, Dad holds Grandpa's hands too, and helps him practice walking.

Sometimes Mom jokes that maybe Grandpa and the little one should have a race to see who can walk farther!

Soon my little brother starts to walk faster and faster. Gradually Grandpa cannot keep up anymore. I want to join the race too, but Mom says it wouldn't be fair—because I run too fast.

Every time I reach the finish line, both Grandpa and the little one have only moved a couple of steps. I wait impatiently at the finish line. So I run off to run again, or play beneath the tree.

By the time the little one learns to



run, Grandpa stays in his wheelchair most of the time. He no longer has the strength to walk. Mom squats beside him and massages his legs.

I help too, squeezing Grandpa's hands. But Grandpa always yelps, saying it hurts too much. That's because I don't just run fast—I'm strong, too!

Every Sunday is the day
we visit Grandpa.





Looking for the Shine

A Full English translation is available.

自信要去哪裡找

Author: Nora Hu **Illustrator:** Gayo Lin **Publisher:** China Times Publishing

Date: 03/2025

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

32 pages | 23 x 13 cm **Volume:** 1 (Three-book series; each stands alone.)

BFT2.0 Translator: Anne Lee

A group of happy, sparkling alpacas lives on the vast grassland. They sing loudly and run freely... all except for Mary.

Mary is the most unremarkable alpaca of them all. She runs the slowest, and she can't sing. Compared with her friends, she seems to lack any particular gifts or skills. They tell her she just needs to find "confidence."

So Mary sets off on an adventure to find her confidence. Could it be hidden in the most mysterious place, or maybe in the highest, hardest-to-reach spot? Will Mary ever discover her confidence? This book empowers kids to break free from comparison and embrace their inner strength, courage, and uniqueness.



Author **Nora Hu**

Nora Hu graduated from Tamkang University with a degree in Chinese. She worked as an editor at a publishing house for many years. Now a freelancer, she edits and writes children's books.



Illustrator **Gayo Lin**

Gayo Lin is a Taiwanese illustrator and picturebook creator. Her work is known for its playful touch and vibrant colors, exploring philosophical themes, connections between people, and memories of place. Her recent work can be found on her website gayodoodle.com.

True Self-Confidence Grows When You Follow Your Own Path, Not by Comparing or Trying to Be Perfect

by Shan-Chung Yang

On a wide grassland lives an alpaca named Mary. She's unlike the others: small in size, with a hairstyle less fluffy and eye-catching than that of her friends. She's slow at running and unable to sing. No matter what the other alpacas do, Mary always seems to fall behind. Deep down, she thinks she's an ordinary alpaca who is not good at anything.

Her friends tell her, "You just need to find confidence." But Mary doesn't know where to look for it, so she sets off on a long and adventurous journey. She flips through countless books, wanders deep into dense forests, climbs the tallest mountains, dives into the deepest oceans, and even travels alone to the far side of the Earth. She explores every corner of the

map, yet despite all her efforts, she still wonders: where can confidence truly be found?

In a society that often rewards outgoing personalities, introverted children can frequently feel frustrated. They may hesitate to raise their hands in class, feel nervous speaking in front of an audience, or quietly remain in the background during group activities. Over time, these experiences can lead introverted children to feel discouraged, lose self-confidence, or even develop a sense of inferiority, believing they are not capable of achieving anything.

But why must one "excel at everything"? And who decides what is considered "good" or "bad"? The book

shifts the perspective beyond the herd, taking Mary through forests, mountains, seas, and deserts far beyond her grassland home. She experiences a world much bigger than her pasture and tries things other alpacas cannot. Having fluffy hair, running fast, or singing beautifully is certainly wonderful—but by letting go of these standards, Mary discovers her own unique qualities.

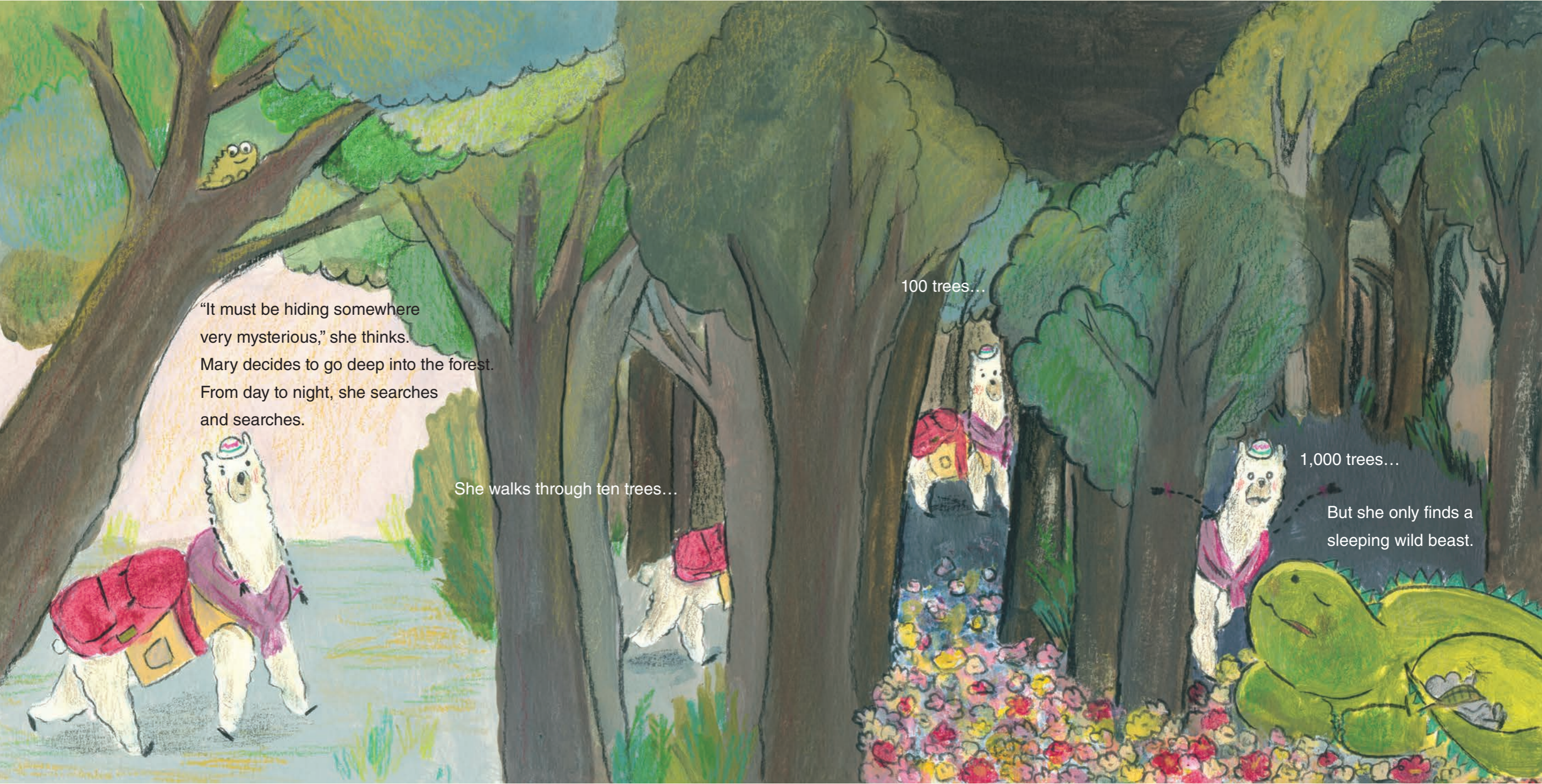
Through this story, the author encourages every shy child like Mary: each person has their own strengths. Confidence is not something to demand from the outside world, nor does one need to achieve the same accomplishments as others. In courageously trying within one's comfort and ability, avoiding comparisons, practicing self-belief, and enjoying the process, confidence gradually grows from within.

The story also serves as a gentle reminder for educators and parents. Children who fall behind may appear to challenge conventional measures of success, but every child has their own shining qualities. There is no need to mold every child into the same image. By allowing children to be themselves, even

the "ordinary" can become something truly extraordinary, showing that being ordinary can, in fact, be a unique and beautiful form of brilliance.

In the end, Mary's journey teaches us that self-confidence does not come from perfection or comparison. It grows when one embraces who they are, explores the world in their own way, and discovers the little things that make them shine. By accepting themselves as they are, children can see that even ordinary traits can become remarkable—and that uniqueness does not always mean being the fastest, the loudest, or the most talented. It is simply being authentically oneself.

Shan-Chung Yang graduated from the Department of History at National Taiwan University and has worked as a teacher and a literary event planner. Born in the subtropical winter of a humid island, she loves the trees and climate of the temperate zone. She is a devoted bear enthusiast, and her life idol is the Adélie penguin.



“It must be hiding somewhere very mysterious,” she thinks. Mary decides to go deep into the forest. From day to night, she searches and searches.

She walks through ten trees...

100 trees...

1,000 trees...

But she only finds a sleeping wild beast.

“Is confidence hiding in the most difficult place to reach?” she wonders.

Mary practices for a long time.
She’s finally ready!
She straps the oxygen tank on her back.
Then she dives into the deep ocean.

She swims into one shipwreck...

Two shipwrecks...

Three shipwrecks...

But she only sees trunks of gold coins.





Baby Loves Eating

A Full English translation is available.

寶寶喜歡吃

Author: Chinlun Lee **Illustrator:** Chinlun Lee **Publisher:** Hsin Yi Publications

Date: 03/2020

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

10 pages | 19 x 19 cm **Volume:** 1

BFT2.0 Translator: Michelle Kuo

A lift-the-flap adventure for babies (0–3), this colorful book lets little ones explore milk, fruits, vegetables, and more. With playful flaps to lift, it encourages babies to point to foods, naming them and connecting them to daily life. This interactive book sparks conversation, builds vocabulary, encourages self-feeding, and helps children discover the joy of trying new foods.

Author Chinlun Lee's delicate watercolor illustrations capture the colors, textures, and forms of food with subtle precision. She also reveals the inside of fruits and vegetables, helping children understand what food looks like in its natural state. This artistic approach reflects her core philosophy. As she puts it, "I hope the things I draw feel real to children. Even though they are illustrations, I want they'll want to reach out and take a bite of the food."



Author Chinlun Lee

Chinlun Lee holds a master's degree in communication design within the field of illustration from the Royal College of Art. A former art and children's book editor, she is known for warm and humorous portrayals of the relationship between nonhuman animals and humans. Her honors include the Hsin Yi Children's Literature Award and the Marion Vannett Ridgway Award. Notable works include *Spit the Seeds*, *Baby Loves Eating*, *Baby Won't Sleep*, *A Kind, Rich Lady and Her Hundred Dogs*, and *No. 39 Animal Hospital*. Her books appear in many languages. In 2022, she founded NoTail & Banana Animal School to promote compassionate, animal-centered learning.

Baby Loves Eating: Helping Children Express What They Like and Long For

by Fu Kuo

There is a saying that “food is the god of the people,” reminding us that eating is one of the most ordinary yet essential aspects of human life. For babies, this is even more true—their whole day revolves around eating, playing, and sleeping. When they grow hungry, they cry. When they encounter a new food, they frown in uncertainty. And, when they taste something they love, their faces light up with joy; they stretch out eager hands, shouting “More!”

Baby Loves Eating is a charming lift-the-flap book designed especially for children ages zero to three. Centered on the theme of eating, it gently guides parents to recognize that food education can begin as early as infancy. The book is divided into four sections: drinks,

staple foods, vegetables, and fruits. It introduces the familiar items and tools children encounter in daily life. Milk, bananas, toast, spoons, high chairs—each object reflects the baby’s own world and routines.

Structured around simple questions and answers, the book encourages interactive reading. Babies lift the flaps to learn the names and features of different foods, and through imitation and playful dialogue, they begin to practice eating with a spoon or peeling fruit. This interactive format transforms reading into a delightful appetizer of a game. When children learn to name what they are eating, they experience a strong sense of accomplishment; this, in turn, makes them more willing to try new foods and

more enthusiastic about eating. While they develop language and cognitive skills, they also begin forming a natural understanding of balanced nutrition.

As children grow, their powers of observation sharpen. Parents can help them discover the playful details hidden within each page: a rabbit on a milk bottle, an elephant inside a yellow bowl, a bone on a puppy’s food dish, or dinosaur stickers on the wall. These small surprises add richness to the reading experience, teaching children to observe the world through image, as well as the life embedded in everyday details.

Author Chinlun Lee is a renowned Taiwanese picture book creator. She’s also an artist harboring a deep affection for animals. The kittens, puppies, ducks, and rabbits in the book are all inspired by the beloved pets in her life or those cherished by her friends. To capture children’s natural gestures and expressions, she collects references, observes carefully, and refines every detail of her illustrations through repeated drafts and adjustments.

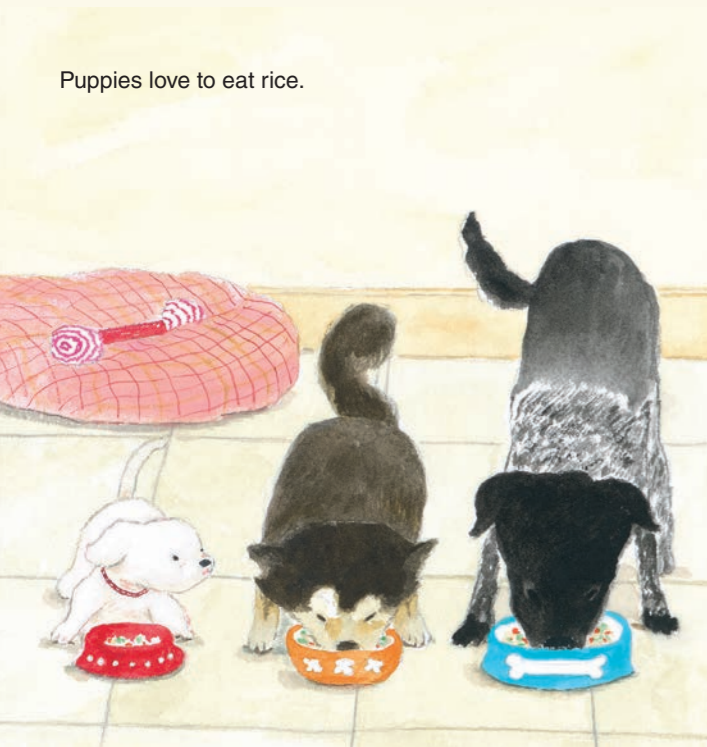
Her soft watercolor strokes convey the colors, textures, and shapes of food with gentle accuracy. At times, she paints cross-sections to show the internal structure of fruits or vegetables, helping children recognize what food looks like

in its original form. This subtle realism reflects her core artistic philosophy: “I hope the things I draw feel real to children. Even though they are illustrations, I want them to focus closely. I hope they’ll want to reach out and take a bite of the food on the page, or to notice the patterns on tablecloths or clothing. I hope children can feel, ‘I want this too—I want to eat this.’ This reflects a small but genuine sense of longing for life.”

Baby Loves Eating is not only an adorable early-learning book but also a warm, sensory reading experience. With every lift of a flap, children learn to say, “I like this.” In so doing, they can discover the joy of tasting the world around them. By encouraging them to express their preferences and desires, the book gently nurtures their curiosity and appetite for life. It reminds us that even the simplest act—taking a bite of food—is filled with wonder when seen through the eyes of a child.

Fu Kuo studied 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.

Puppies love to eat rice.



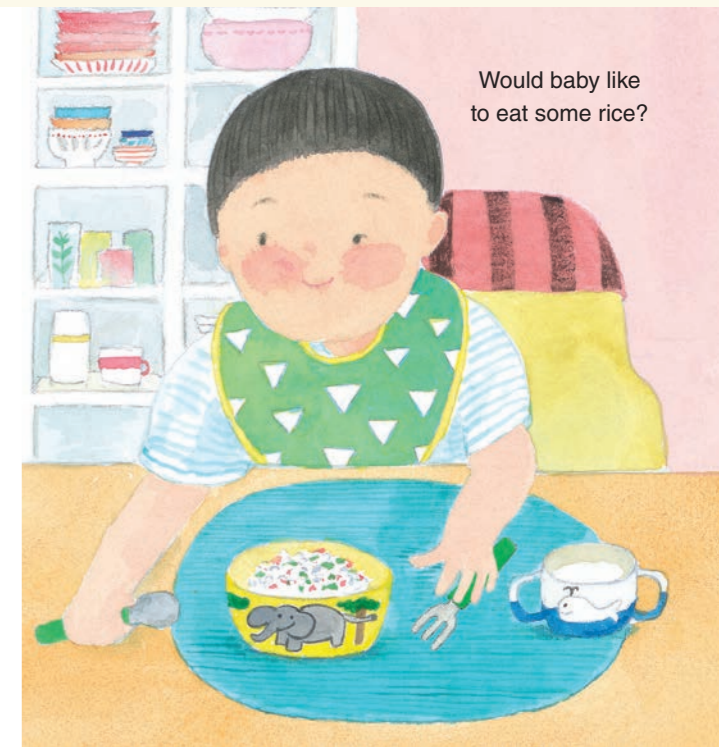
Baby takes little bites of rice, munch by munch.



What else would baby like to eat?



Would baby like to eat some rice?



Ducks love to eat veggies.



Munch munch munch,
baby loves to eat veggies!



What color veggies do you like best?



What would baby like to eat?





Lost and Found

A Full English translation is available.

遺失啟事

Author: Hsuan Chieh Cheng **Illustrator:** Hsuan Chieh Cheng **Publisher:** Hsin Yi Publications

Date: 02/2024

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

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

BFT2.0 Translator: Adina Zemanek

A notice about a lost cat can help a kitty find its way home. But what about lost sleep, lost patience, lost wits, or lost loves—can those be found, too? And if you try writing a lost notice yourself, how can you make sure it's really effective?

Inside an elevator, a group of neighbors gathers, sharing the things they've lost. One laments having lost his wits; another fears she's losing her edge at school. Yet another, an insomniac, has lost days of sleep. A little girl, Beanie, puts her kindness into action by writing lost notices one after another—helping neighbors far and wide recover what they've lost and rekindle their zest for life.

Brimming with playful wordplay and clever notices about “lost” things, this story gently comforts readers as they encounter both tangible and invisible losses—reminding them that even what's lost can be met with care, mutual need, and hope.



Author **Hsuan Chieh Cheng**

Having grown up listening to stories invented by her father, Hsuan Chieh Cheng developed a deep love for drawing from an early age. After graduation, she briefly considered a career in business or as an online illustrator but ultimately chose to dedicate herself fully to creating picture books. Her dream is to create works that both adults and children find engaging and enjoyable.

Cheng is a recipient of the Hsin Yi Children's Literature Award and has published several picture books, including *Who's the Best?*, *Dear Mr. Happy*, and *Lost and Found*.

Little Notices, Big Hearts: How Whimsical Wordplay Sparks Empathy and Care

by Pei-Jung Lin

Lost and Found is a picture book characterized by a distinctive narrative approach. Humorous, warm, and engaging, it closely reflects contemporary life while also carrying profound messages for its readers. At first glance, it appears to be a lighthearted tale about a child's amusing misuse of "lost notices" and her limited understanding of what "loss" means. But more importantly, the story explores the everyday experiences, emotions, and challenges that people of all ages face in modern urban life.

As the story unfolds, readers see how a child's simple concern and lost-and-found sparks reflection. It explores the emotional distance between neighbors in modern apartment buildings while showing how children can reconnect adults through small acts of care. Visually, the book adopts a European cartoon and comic style, weaving together encounters with various neighbors in an apartment elevator. Each neighbor is different, and each carries their own struggles, forming

a microcosm of contemporary society. The book also uses the format of lost notices to show how we can express care for others while communicating key points lucidly and compassionately.

The story plays with a range of "lost" related expressions, such as "lost love," "lost hours of sleep," "losing one's wits," or "losing patience." These forms of wordplay inspire young readers to experiment with language and even invent new expressions of their own. As readers follow the delightful wordplay, imaginative language, and the writing of lost notices, they gently discover the subtle power of words.

Pei-Jung Lin is currently an associate professor at Taipei University and serves as chair of the department of early childhood education. Her areas of expertise include early childhood language development and instruction, as well as early childhood education policy.

On Rediscovering Lost Passion in Life: A Note from the Author

by Hsuan Chieh Cheng

"Make sure to put your things away—don't lose them!"

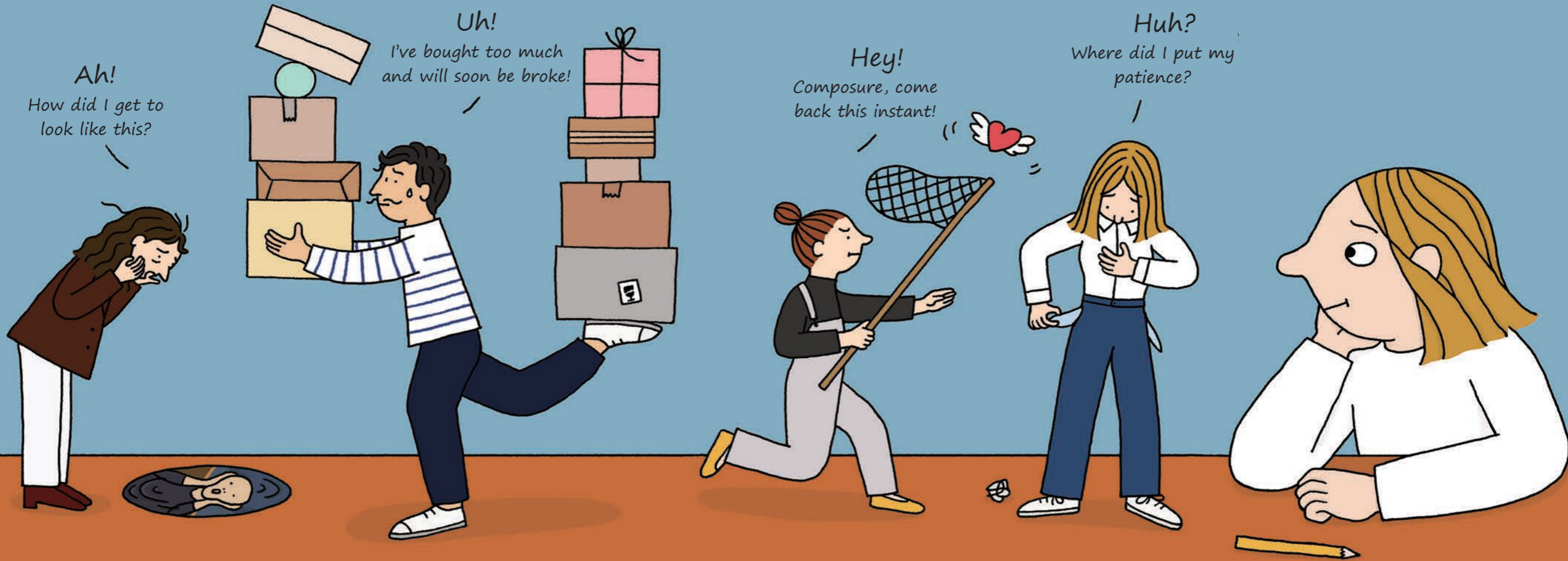
As children, adults often reminded us to tidy up, yet we still manage to misplace things. And, of course, such mistakes are usually followed by a long lecture. I remember wondering: *Do adults never lose things?*

Of course they do. Compared with the amusing tales of children losing their belongings, adults are no less guilty. What's more, the things they misplace are just as varied. Through this story, I hoped to share this little secret about adults.

As people grow up, they tend to stop being so careless, learning to care for their belongings. Still, there are moments of confusion, times when we lose something without even realizing it. That is because what can be lost is not limited to tangible objects, but also encompasses

the intangible—among them our passions, sense of calm, state of being, or particular loves.

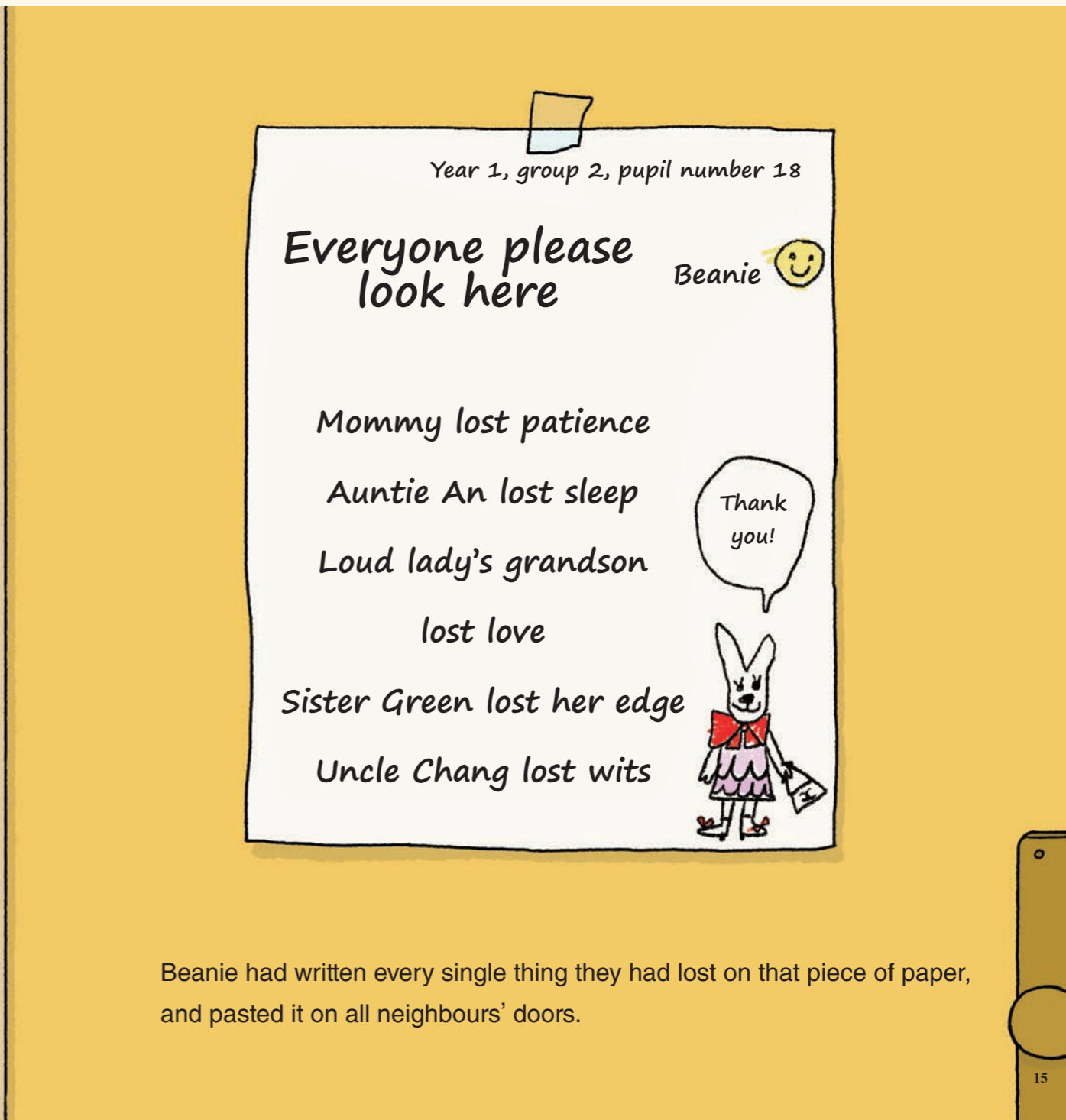
Though our hero Beanie isn't sure whether lost-and-found notices can actually help people recover their belongings, she makes them anyway, driven by hope. This act represents not only kindness toward neighbors, but also a passion for life itself. Many people lose precious things along the way. Beyond simply introducing children to the concept of lost notices, this is what I hope to share with readers. Most importantly, I hope everyone can enjoy reading *Lost and Found* and feel joyful while doing so. May you all rediscover both the big and small things you have lost in life—and regain the passion that may have quietly slipped away.



“Oh, that’s it! Grown-ups just hate being embarrassed: when they lose something, they won’t speak out. Let me help them,” thought Beanie.



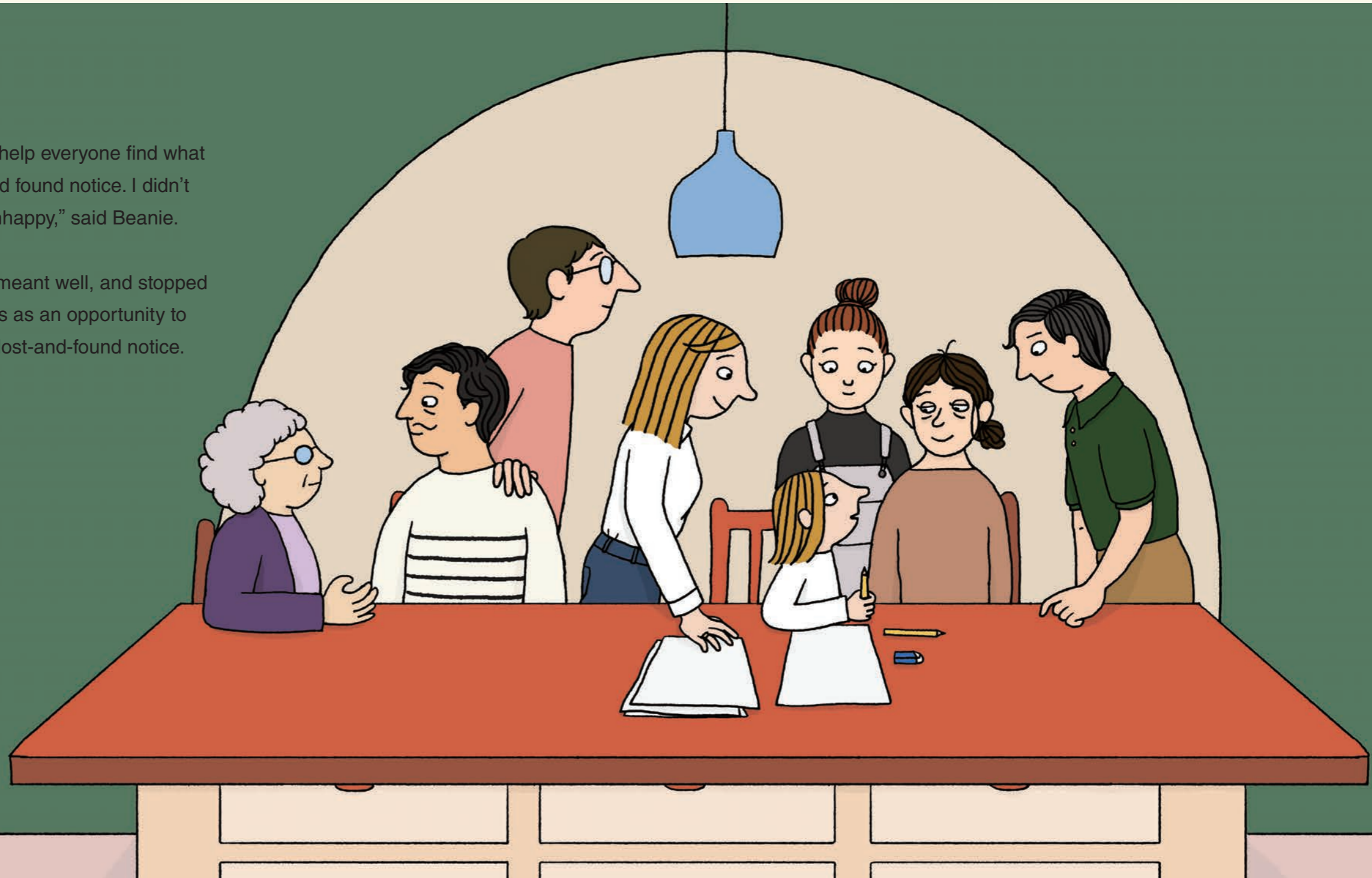
First thing in the morning, the neighbours came and rang the doorbell of Beanie's home. They didn't look very happy!



Beanie had written every single thing they had lost on that piece of paper, and pasted it on all neighbours' doors.

“I am sorry! I only wanted to help everyone find what they lost, so I wrote a lost and found notice. I didn’t think this would make you unhappy,” said Beanie.

Everyone knew Beanie had meant well, and stopped being unhappy. They took this as an opportunity to teach Beanie how to write a lost-and-found notice.





PEOPLE

A Full English translation is available.

長頸鹿總統

Author: cincin chang **Illustrator:** cincin chang **Publisher:** Mandarin Daily News

Date: 02/2025

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

48 pages | 18.6 x 27 cm **Volume:** 1

BFT2.0 Translator: Kirsten Han

In a dull, gray Animal Kingdom, a giraffe full of ideals dreams of becoming president and turning the land bright yellow—a color that he says represents warmth and hope. But once elected, President Giraffe begins transforming the city, spreading yellow everywhere. His great yellow dream grows bigger and bigger—so big that he even wants to fly into outer space and splash yellow paint across the universe.

This fable carries a profound message: color becomes a metaphor for power and totalitarianism. Enforced uniformity masks the loss of individuality. Behind the cheerful façade and uplifting slogans, sameness hides submission, prompting readers to reflect on freedom, choice, diversity, and the true cost of conformity.



Author **cincin chang**

A visual artist and illustrator from Taiwan, cincin chang is recognized for her vivid use of color and strong sense of narrative. She graduated from the Nuova Accademia di Belle Arti in Milan with a degree in graphic design and art direction. Currently based in Hualien, she draws inspiration from travel and nature, exploring the intersections of time, space, and collective memory, often with reflections on colonial history and social issues. She believes art is a bridge between stories and people, inviting viewers to discover their own resonance. She also leads the Illustration Practice Course, a workshop series focused on color, composition, and storytelling, aimed to help participants reconnect with the joy of drawing.

The World Is Not Made of Just One Color

by Shan-Chung Yang

In a country where everything was gray, the citizens elected a yellow giraffe as their president. To him, yellow symbolized warmth and hope—a color that could brighten the nation’s future. With this conviction, President Giraffe unveiled his plan to transform the dull, gray land into a radiant field of gold.

Soon, yellow flags fluttered from every streetlamp, flower stalls sold only yellow blooms, and kitchens simmered with pots of golden soup. Television programs and newspapers echoed the slogan “Great Yellow Future,” and the animals gradually came to believe that yellow was unquestionably the best choice for their nation.

Under President Giraffe’s rule, a massive yellow factory was built. One by one, animals who had once been vibrant and colorful emerged painted in yellow uniform. Across the entire country, citizens forgot the colors they

once loved; yellow became not only their favorite but the only acceptable color. Towering giraffe towers rose in different regions, monuments built to proclaim the greatness of their president and the glory of the new golden era.

But when all colors have been erased—when every diverse voice is condensed into a single unifying slogan—can a world painted entirely in gold still claim to be full of hope?

In this fable, the mechanisms of totalitarianism are translated into something easier for children to understand: color. Color is one of the most direct sensory experiences in a child’s life. When one color is declared “the best,” it implicitly denies the legitimacy of all others. This mindset of dogmatic, singular correctness forms the foundation of authoritarian politics. It inculcates obedience in schools and asserts a monopoly over taste and aesthetics in

culture. It creates a world where diversity is not simply undervalued but deliberately erased.

The yellow factory functions as a metaphor for how power operates. It standardizes individuals and packages uniformity as happiness. This logic echoes the core of totalitarian rule: under the name of acting “for your own good,” it removes differences and strips away the freedom to choose. The animals may appear cheerful, but their standardized color reveals submission rather than unity. Sameness becomes a mask that hides the loss of individuality.

While the book guides children to recognize abuse of authority and develop critical thinking about dominant narratives, PEOPLE also speaks to adults. It urges us to remain cautious of collective slogans that march under the banners of “warmth,” “hope,” or “unity.” When a society becomes so homogeneous that everyone speaks the same language, follows the same belief, and praises the same ideal—that is, when differences are no longer tolerated—then “hope” becomes nothing more than oppression

disguised in bright paint.

True resistance, the story reminds us, does not lie in replacing one dominant color with another. Simply switching shades still accepts the logic of uniformity. Real freedom is not found in choosing which color should prevail, but in allowing many colors to coexist. A world enriched by varied voices and diverse hues is far more beautiful than one painted in a single tone.

Ultimately, this children’s book offers both children and adults a powerful reminder: the beauty of the world lies in its multiplicity. To embrace many colors—bright or muted, familiar or unexpected—is to embrace the full possibility of life itself.

Shan-Chung Yang graduated from the Department of History at National Taiwan University and has worked as a teacher and a literary event planner. Born in the subtropical winter of a humid island, she loves the trees and climate of the temperate zone. She is a devoted bear enthusiast, and her life idol is the Adélie penguin.



Welcome to the Yellow Factory.



Wow, President Giraffe is so sweet!

What's that?

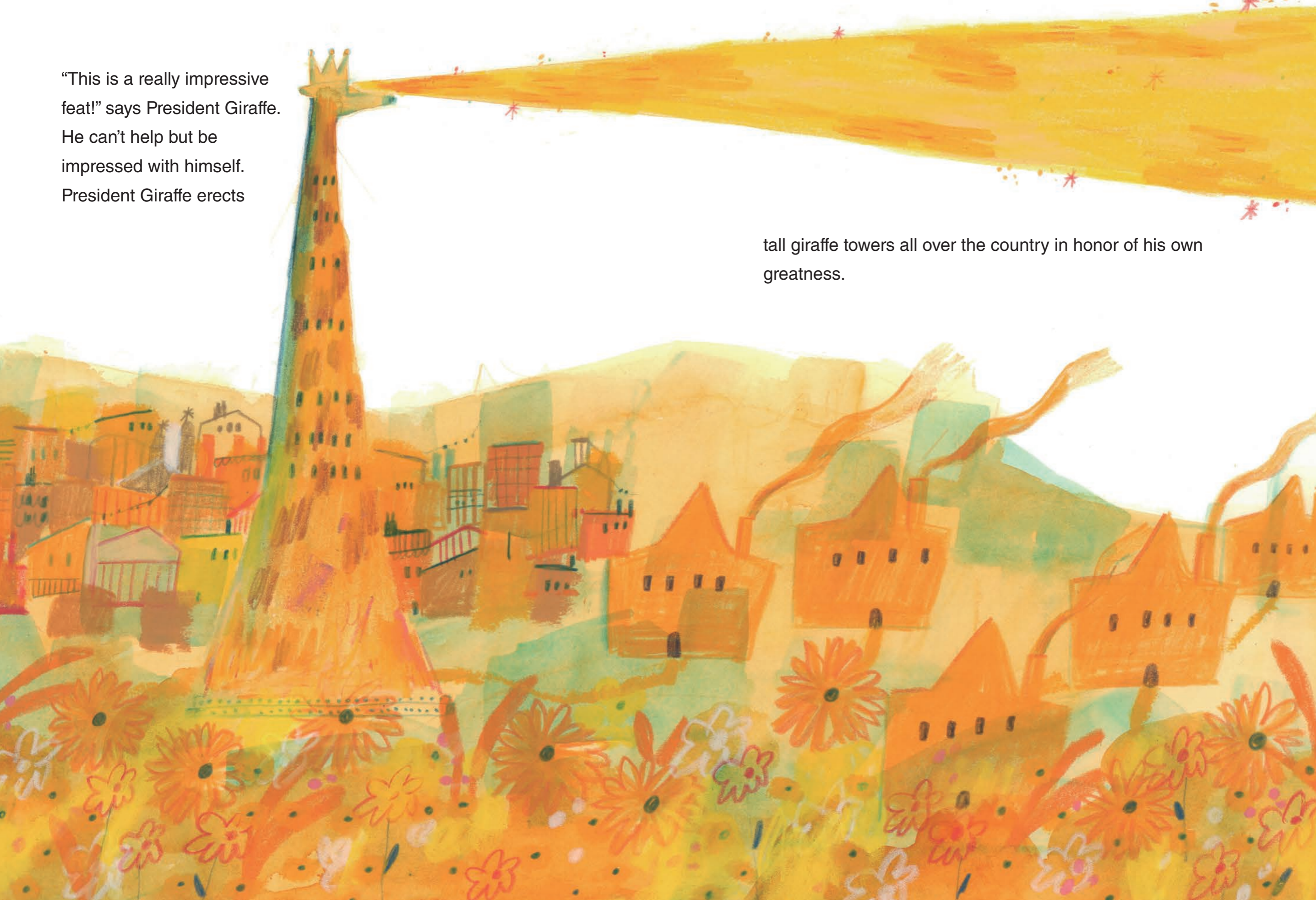


“Trust me, believe in the Great Yellow Future, and life will get better and better!” President Giraffe says with a smile.

“The Great Yellow Future is our dream!”
All the animals coming out of the Yellow Factory no longer remember liking any other color.

“This is a really impressive feat!” says President Giraffe. He can’t help but be impressed with himself. President Giraffe erects

tall giraffe towers all over the country in honor of his own greatness.





Mr. Tomato's Yummy Ideas

A Full English translation is available.

番茄先生的美味配方

Author: Rihsuei **Illustrator:** Shiau Jing Huang **Publisher:** Kang Hsuan Educational Publishing Group

Date: 11/2024

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

44 pages | 21 x 24 cm **Volume:** 1

BFT2.0 Translator: Michelle Kuo

Little Pine hates eating tomatoes. But when the famous Mr. Tomato hosts a special fan meeting just for her, she discovers the magic of tomatoes in a whole new way!

This playful picture book brings to life the foods children often refuse to eat. With colorful illustrations and empathetic storytelling, it helps young readers explore their own food dislikes. By showing how foods grow and can be prepared, the book turns once-feared foods into friendly, familiar, and even welcome companions at the table.

This book is perfect for families, helping children discover the wonders and joys of fruits and vegetables.



Author **Rihsuei**

Rihsuei enjoys birdwatching and growing plants. Her dream is to live in a home where she can plant enormous trees. She is the author of the picture book *I Don't Want to Eat Broccoli*.



Illustrator **Shiau Jing Huang**

Shiau Jing Huang studied information management in college and worked for several years as a web designer before switching careers to illustration. She primarily creates artwork for children's publications and travel magazines. Her work *The Very Tired Zoo* was selected for the 2nd Kaohsiung Public Library Picture Books Sprouting Awards.

A Gentle Food Adventure: A Picture Book Inviting Children to Explore, Touch, and Taste Foods They Dislike

by Shan-Chung Yang

At many Asian family tables, a quiet but tense battle often takes place. Parents insist that no food should be left uneaten, while children protest, “I don’t want to eat this!” Parents worry about nutrition and growth, while children feel pressured, overwhelmed, and assaulted by unwanted flavors. This daily conflict is almost universal among Asian households. Food becomes a battleground of emotions, where love, responsibility, control, and rebellion are all wrapped up in a single bite.

According to nutrition experts, children typically need to try a new food 15 to 30 times before their fear begins to fade. In *Mr. Tomato's Yummy Ideas*, the sisters Little Nan and Little Pine represent two extremes: Little Nan loves tomatoes, while Little Pine is terrified of them.

Tomatoes appear everywhere—hidden in salads, placed inside hamburgers, mixed into countless delicious dishes. Their sourness, juiciness, and strange smell make them deeply intimidating for Little Pine.

In this picture book, author Rihsuei gently transforms the typical battles at dinner into a tender, empathetic story. Mr. Tomato does not force children to eat or scold them. Instead, he uses an enlightened approach. He warmly invites Little Nan and Little Pine to his tomato garden and, from harvesting to cooking, he encourages them to join every step of his process. After picking tomatoes, they mix mushrooms, onions, ground meat, and different spices together. They place the mixture inside hollowed-out tomatoes, cover them with cheese, and put them in

the oven. Together, they create delicious “toamto treautres” whose aroma fills the room.

In other words, Mr. Tomato welcomes the children into the cooking process and lets them touch, smell, and participate. Through hands-on involvement and exposure to different forms of preparation, the children gradually overcome their fear of tomatoes. Mr. Tomato succeeds in creating familiarity, curiosity, and trust toward food.

When Little Pine sees the tomatoes in the orchard with her own eyes, touches them with her hands, and becomes part of their transformation through cooking, tomatoes cease to exist as sour, strange-smelling enemies. They become friends—something she can interact with, shape, and understand. Her fear is not argued away; it is acknowledged, softened, and eventually transformed.

The story subtly reminds us that children’s resistance to food is rarely about “being picky” or “disobedient.” Often, there is a specific taste, smell, or texture that triggers discomfort or fear. When adults insist on forcing food into a child’s mouth, the child may feel unheard, misunderstood, and even less willing to try. But when adults take a moment to listen and to understand what lies beneath the refusal, food becomes less of a battlefield and more of a conversation.

So at your next mealtime, pause before pushing your spoon at a reluctant child. Rather than letting conflict erupt, instead try asking them what part of the food feels scary or unpleasant. Consider inviting the child to join the cooking process—washing vegetables, mixing ingredients, or sprinkling a pinch of seasoning. Together, you might discover the magic that makes food delicious, crafting not only a meal but also shared moments of growth, connection, and affection.

Mr. Tomato's Yummy Ideas is ultimately a story about empathy, exploration, and transformation. It shows how understanding a child’s fear, inviting participation, and celebrating tiny steps forward can reshape the entire atmosphere of the family table. Through patience and shared creativity, every meal can become an opportunity to rediscover flavors—and to rediscover each other.

Shan-Chung Yang graduated from the department of history at National Taiwan University and has worked as a teacher and a literary event planner. Born in the subtropical winter of a humid island, she loves the trees and climate of the temperate zone. She is a devoted bear enthusiast, and her life idol is the Adélie penguin.

A few days later, music drifted out from
a lovely tomato garden.
Mr. Tomato donned his favorite suit.
Today was his fan meeting!

He wished to thank his fans for their support.
And, on top of that, he had invited...



“Hello, Mr. Tomato!”
Little Nan waved to Mr. Tomato.
Her face lit up with joy,
like she had just spotted a shooting star.





“Hello,”
Little Pine said nervously.

“Hi! I’m so happy to see you,
Little Nan and Little Pine.”
Mr. Tomato smiled and
waved back.



Daisy in the Bookstore

A Full English translation is available.

書店裡的小花

Author: Ching-Yen Liu **Illustrator:** Ting-Yu Chang **Publisher:** Viking International

Date: 04/2025

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

44 pages | 19.5 x 27 cm **Volume:** 1

Rights sold: Korean

BFT2.0 Translator: Michelle Kuo

On the coldest day of winter, a homeless puppy appears at the door of a house. Until this moment, the front door has rarely opened. But tonight, an elderly man opens it and says, “Hey, little one.” Gently lifting up the puppy and cradling her, he gives the dog a name: Daisy.

Still in grief, this man lost his wife recently. Inside his home, everything remains just as it had when she was alive. But Daisy’s arrival, however, sparks a change. Slowly, everything begins to transform...

This is a picture book about companionship, reading, and the healing of connection. It reminds us that a story truly begins only when a place or book’s opens, and we let ourselves in.



Author Ching-Yen Liu

Ching-Yen Liu has received the Feng Zikai Chinese Children’s Picture Book Award, the Golden Tripod Award, and three Golden Bell Awards for broadcasting.

Liu’s idea for this book story arose when he walked into a bookstore steeped in the aroma of freshly baked bread and was warmly welcomed by the shop’s dog, Daisy, and its owner. Having spent much of his childhood being cared for in bookstores, he could happily spend the entire day inside as long as his mother left him there. As an adult, he became an avid bookstore lover. He’s especially fond of unique small bookstores, and he never allows himself to leave empty-handed. Today, all of Liu’s work—including writing, translating, storytelling, giving lectures, and hosting children’s radio and TV programs—is connected to books.



Illustrator Ting-Yu Chang

Ting-Yu Chang graduated from Anglia Ruskin University at the Cambridge School of Art with a masters in children’s book illustration. Formerly a landscape designer, she now enjoys a life surrounded by picture books and works as a freelance illustrator. She primarily works with colored pencils, opaque watercolor, collage, and digital post-production. She hopes to convey warmth through her illustrations.

Daisy in the Bookstore: Healing the Heart Through Reading and Companionship

by Fu Kuo

Daisy in the Bookstore is a story about companionship and the quiet ways it can transform a life. Everything begins on a cold winter night: a small, homeless dog shivering outside a little house. The elderly man living there gently picks her up, names her Daisy, and brings her inside. This tiny life becomes the first spark of change—slowly softening a heart that has been closed for a long time.

The little house was once filled with memories of the old man and his late wife. After she passed away, the door to their study remained almost permanently shut. Books, photographs, and furnishings sat untouched. The atmosphere was sealed and still, as though the outside world no longer had anything to do with this place.

But with Daisy's arrival, the silence begins to lift. She wanders between shelves, naps atop book piles, sniffs the

edges of pages, and leaves behind little paw prints of life. The old man begins taking walks again, welcomes children who come to visit, and slowly reopens himself to the world. All of these changes start with one small dog.

Another turning point unfolds when children begin entering the bookstore. The first boy comes often because of Daisy—but soon he is captivated by the rows and rows of books. The old man starts reading stories aloud, conjuring once more the magic that books can hold. Volumes that had long been sealed away become bridges between people, helping spark conversations, sharing, and connection. As more children visit, the once-shuttered study gradually transforms into a warm, multigenerational space filled with joy. Eventually, the bookstore reopens under a new name: Daisy Books. Its window

display is filled with dog-themed picture books. Children, parents, and the old man gather there to enjoy the simple happiness of reading together.

Illustrator Ting-Yu Chang brings this world to life with a warm and tender visual style, capturing every small detail inside the shop. From the dog paw prints on the endpapers to the placement of furniture, the organization of bookshelves, and the shifting light within the room, each page is rich with care and subtle storytelling. Early in the book, the color palette leans cool, reflecting the study's loneliness and closure. As Daisy and the children enter the space, the colors gradually warm, filling the pages with vitality. Many spreads invite long, lingering observation; with each revisit, readers can discover new hidden details. For lovers of books and illustration alike, it is both a visual feast and an emotional experience.

Author Ching-Yen Liu channels his lifelong affection for bookstores and reading into this lovely book. Growing up among bookshelves and remaining a bookstore devotee as an adult, he understands how stories plant seeds

of hope in the hearts of both children and grown-ups. The old man and Daisy embody this love: Daisy heals the old man's loneliness, and the old man gives the children stories and freshly baked bread. Gradually, the entire community is revived. The bookstore evolves into a shared space of warmth and connection.

This is a story of moving from darkness into light, of sorrow gently giving way to hope. It is a story about loneliness, companionship, and the power of small acts of kindness. Daisy not only opens the old man's heart but also fills the room with children's laughter, allowing books to breathe and circulate once again. For children, parents, and every reader who cherishes the comfort of books, *Daisy in the Bookstore* is a heartfelt gift filled with love and quiet joy.

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.



進來看本書吧!
WELCOME

READING
is
DREAMING
with
OPEN EYES



一起玩!
一起看書嗎?

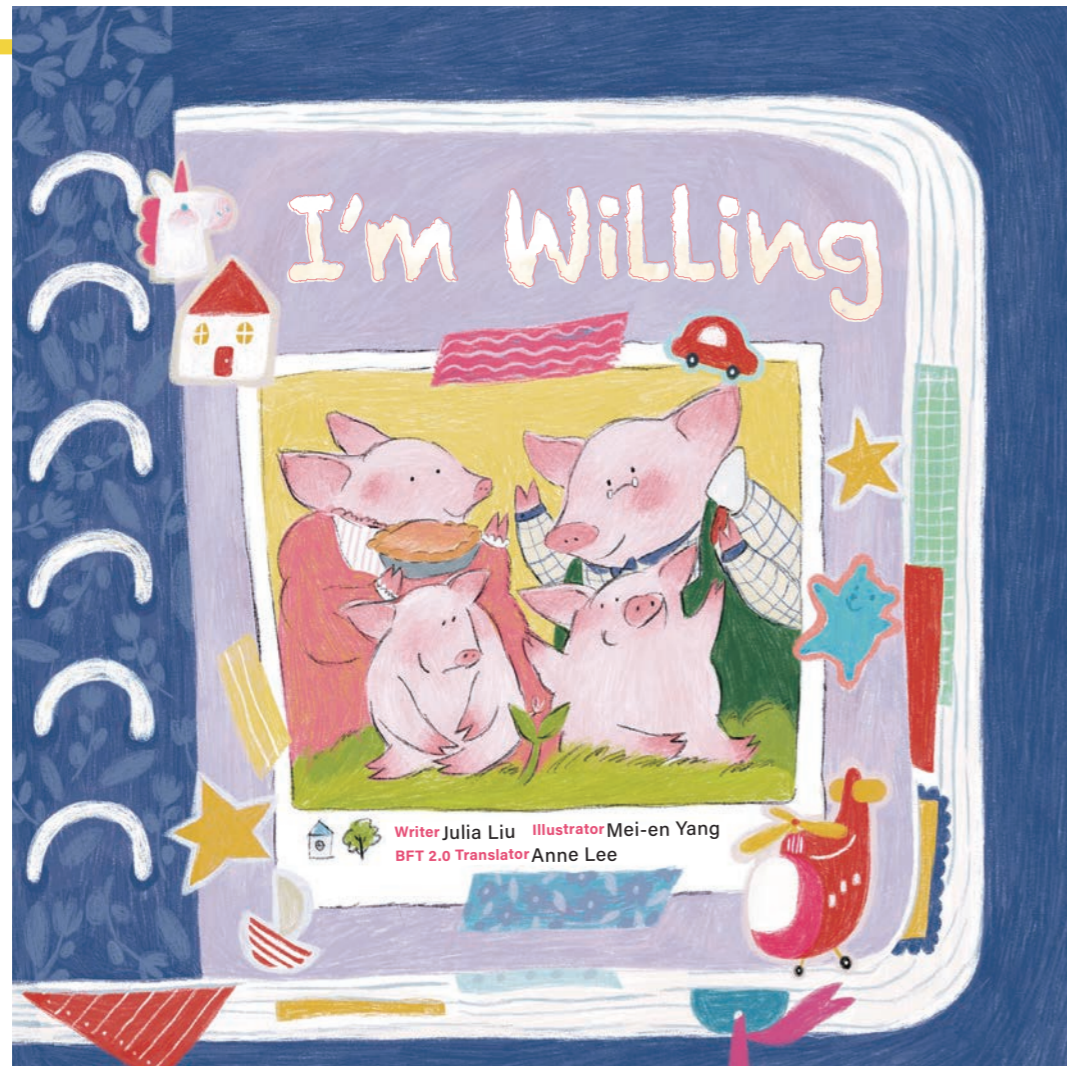


"Daisy, what do you think of this?"





Now, Grandfather's front door is always open, and the children are welcome to come and play anytime they want!



I'm Willing

A Full English translation is available.

我願意

Author: Julia Liu **Illustrator:** Mei-en Yang **Publisher:** Viking International

Date: 07/2024

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

32 pages | 22.8 x 22.8 cm **Volume:** 1

BFT2.0 Translator: Anne Lee

Every child who comes into this world is like a little alien visiting Earth. During childhood, their parents care for them with devotion. Every movement, every small action, is precious in a parent's eyes.

I'm Willing is a letter a father writes to his child, as well as a poem through which a grown child expresses longing for their father. It leads readers back to the past, but also helps them see the present, imagine the future, and feel the love that is everywhere.



Author **Julia Liu**

Julia Liu, a graduate from the Department of Educational Technology from Tamkang University, is an editor with a deep passion for reading and storytelling. She has held editorial roles at a several publishers and currently dedicates her time to creating and developing charming animal characters. Her published works include picture books such as *So Hungry, So Hungry, So Hungry*, *Hippo Hippo Big Mouth*, and the *Short-Eared Bunny* series. Her works have won major awards and have been licensed in several countries, including China, Japan, Korea, the UK, and France.



Illustrator **Mei-en Yang**

Mei-en Yang hopes to turn warmth into stories and transforming beauty into illustrations. Rather than fine art alone, she is drawn to illustration and children's picture books, because she believes that the combination of storytelling and visual art can carry meaning and values to every corner of the world, encouraging those who need it most. She seeks to turn warmth into stories and beauty into illustrations. More than fine art alone, she is drawn to illustration and children's picture books, believing that the union of storytelling and visual art can carry meaning and values, offering encouragement to those who need it most. Her picture book *The Boat and Whale* was shortlisted for the 2022 International Silent Book Contest.

I'm Willing: A Book That Gives Love a Shape

by Tzu Ning Huang

Even when seemingly exhausted in stories, the immense power of “love” continues to captivate us, remaining one of the most mysterious forces in the world. The depth and reach of love may never be accurately measured by any single scale, but we can portray fragments of this potent force through many forms—whether words, speech, or images. *I'm Willing* is a book that gently depicts one shape of love.

In author Julia Liu and illustrator Mei-en Yang's hands, the round, plump bodies of the big pigs and little pigs are rendered with childlike, innocent lines. The big pig, representing a parental figure, at times lifts a clothesline, as if raising obstacles out of a child's way.

At other times, it transforms into an airplane, carrying the little piglets away from danger. Sometimes it becomes the wind in the clouds, filling the sails of the children's boat as they venture forth. And sometimes it turns into a bow, sending arrow-like children flying farther into the world. These images embody the parents' wholehearted giving and the promises they make to their children.

When the children are hurt, the parents feel the pain alongside them, yet face it patiently waiting for healing to come. When the time is right, the big pig must also learn to let go, allowing the little pigs to run, stumble, and fall along their own paths, learning from setbacks. This, too, is a promise parents make—to hope

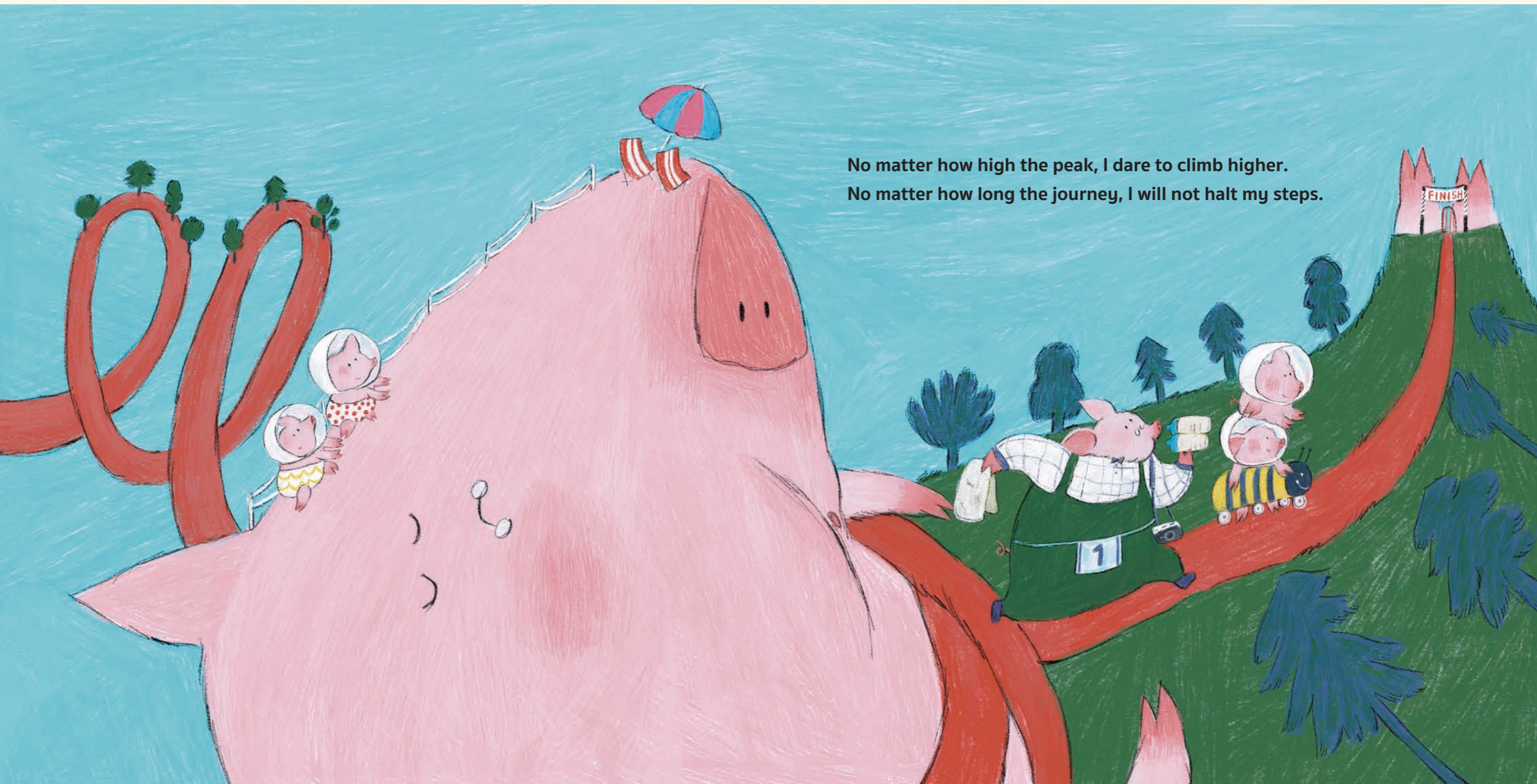
for their children's growth.

As we read, we can sense that parental love is not merely a one-sided sacrifice. Parents and children grow together over time, becoming mirrors for one another. Love may be something that thousands of words cannot fully describe, yet it can also be given a tangible form through the simplest text and the warmest images. Each reading feels like love being told anew.

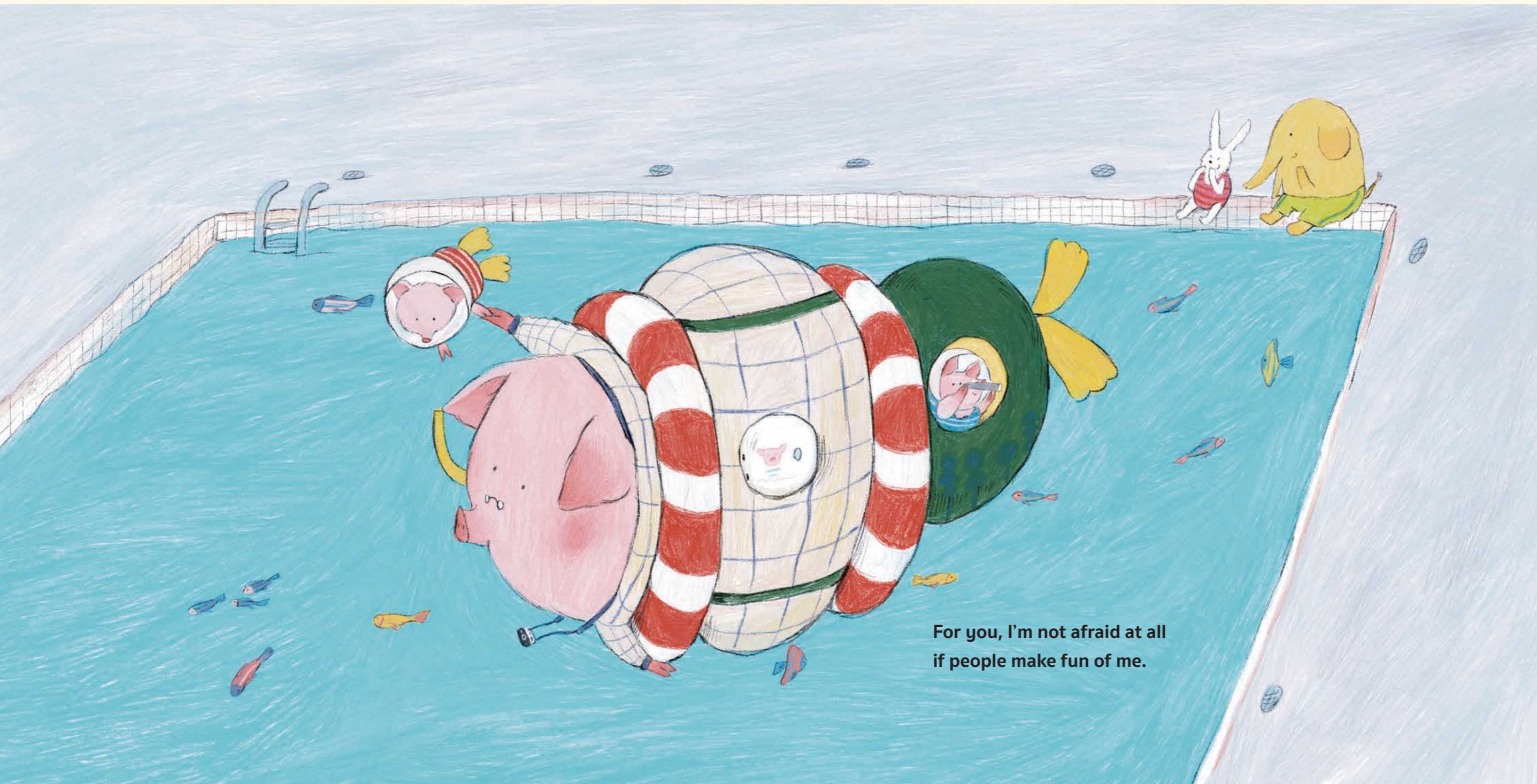
The book's design resembles a photo album; turning its pages feels like leafing through the author's—or one's own—family memories. In the journey of growing up together, expressing emotions at the right moment is vital for both children and caregivers alike. The

phrase “I'm willing” is a spell that sets love's magic in motion, and *I'm Willing* is a magical book that, through images and dialogue, gently guides us to speak this spell—fully and warmly.

Tzu Ning Huang is an editor 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.



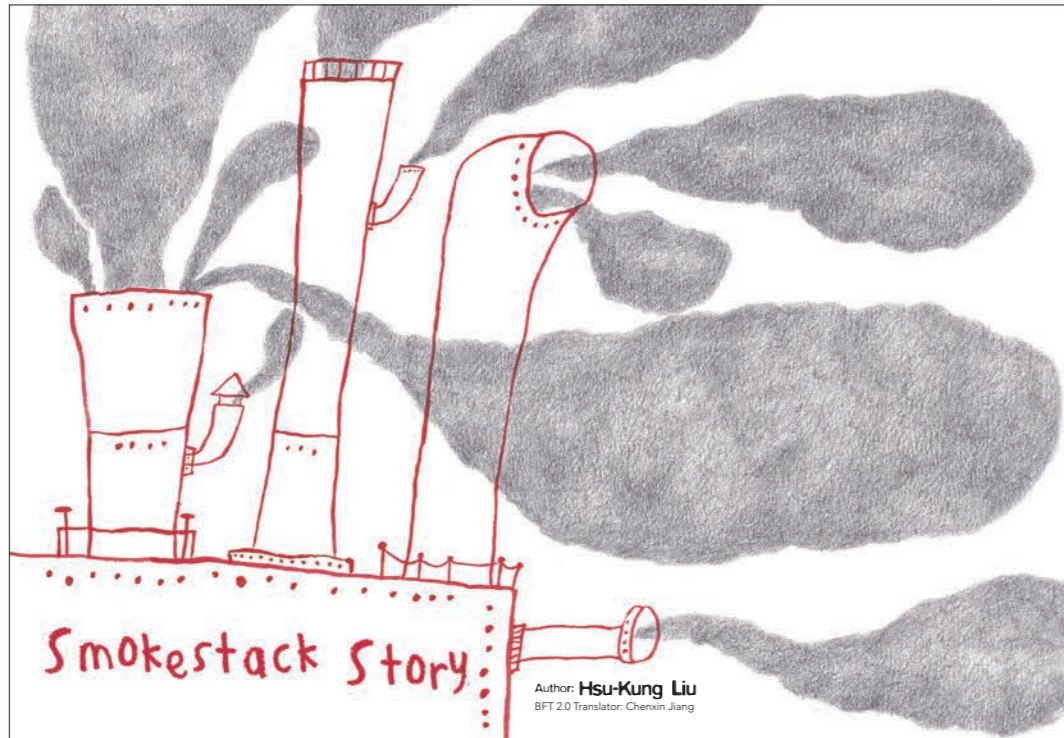
No matter how high the peak, I dare to climb higher.
No matter how long the journey, I will not halt my steps.



For you, I'm not afraid at all
if people make fun of me.



If you're a small sailboat, then I'm the wind,
carrying you forward on every adventure.



Smokestack Story

A Full English translation is available.

煙囪的故事

Author: Hsu-Kung Liu **Illustrator:** Hsu-Kung Liu **Publisher:** Viking International

Date: 04/2019

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

56 pages | 21 x 29.5 cm **Volume:** 1

Adaptation: Taiwanese Sign Language (TSL) digital picture book

Rights sold: Simplified Chinese

BFT2.0 Translator: Chenxin Jiang

Once upon a time, a rich man lived in a grand mansion with many smokestacks. The smokestacks powered many useful inventions and made his life very comfortable. But the smoke they puffed into the air smelled awful.

So the rich man decided to move the smokestacks far away from his home. He gave some money to poor families and built the smokestacks near their houses instead. Soon, the smokestacks spewed even more black smoke. Little by little, the pollution spoiled the poor people's drinking water, made the sea level rise, and caused landslides that buried their homes.

When the poor people saw how dangerous the smokestacks were, they decided to shut them down. But without the smokestacks, the rich man could no longer use many of his favorite things—and he could not buy what he needed either. Now he had a big question to answer: what should he do?

At the center of *Smokestack Story* is an invention that spread through cities after the Industrial Revolution. Told like a fable, the story reflects the environmental crises facing our planet today. It also reveals the widening gap between rich and poor, where those with the least suffer first while the wealthy enjoy the benefits and resources.



Author **Hsu-Kung Liu**

Born in Taipei in 1973, Hsu-Kung Liu graduated from National Taiwan University with a degree in civil engineering. 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, Taiwan International Book Fair Exhibition 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.

“We Chase After Material Desires, Yet Still Feel Hollow”: A Children’s Book About Our Shared Quest for True Fulfillment

by Yu-yin Tsung
(originally published on OKAPI.BOOKS.COM.TW)

When you first meet Hsu-Kung Liu, he may strike you as a soft-spoken, gentle, and somewhat shy person. But spend a bit more time with him, and you’ll also discover how thoughtful he is; myriad ideas move through his mind, and he quietly bursts with an abundance of stories.

Liu’s works are characterized by comforting colors, seemingly casual lines, and simple forms. Beneath this simplicity lies a childlike lens through which he observes the complexities of society, allowing him to convey the issues he wishes to discuss with his readers. In *Smokestack Story* a chain of events is

sparked by a single smokestack. Though the story appears lighthearted on the surface, it tells a profound story of wealthy people who always want more.

Still, readers who assume the book speaks only through its text may miss its true richness: the storytelling power of its images and the artist’s careful intentions. If we observe the illustrations with the attentiveness of a child, we quickly notice something. At the beginning, the rich man’s form is vague and undefined, and his body has no color—it is empty. Yet as the story progresses, and as he frees himself from the grip of material possessions, his shape changes, and

colors finally appear.

The rich man in the story may very well represent certain people in our own lives—or even ourselves. We chase after material desires, yet still feel hollow. As we demand more and more in hopes of filling that emptiness, we become much like the colorless rich man, seeking outward abundance to hide inward hunger. The smokestack puffing out dark smoke becomes a metaphor for a mind clouded by possessions. It may bring brief satisfaction, but it cannot reach the soul. True fulfillment comes from human interaction, mutual respect, understanding our own wants, and the continual search for meaning in our lives. This inner peace requires continuous practice—learning to let go, reflect, and clear the “smokestack” of the heart from time to time.

In everyday life, we often accumulate things we do not truly need—and, perhaps, things we do not even truly want. While they may provide momentary pleasure, over time they create waste, drain resources, and burden the planet. In today’s fast-paced world that overflows with information, I have come to realize deeply that a simple life is a kind of happiness.

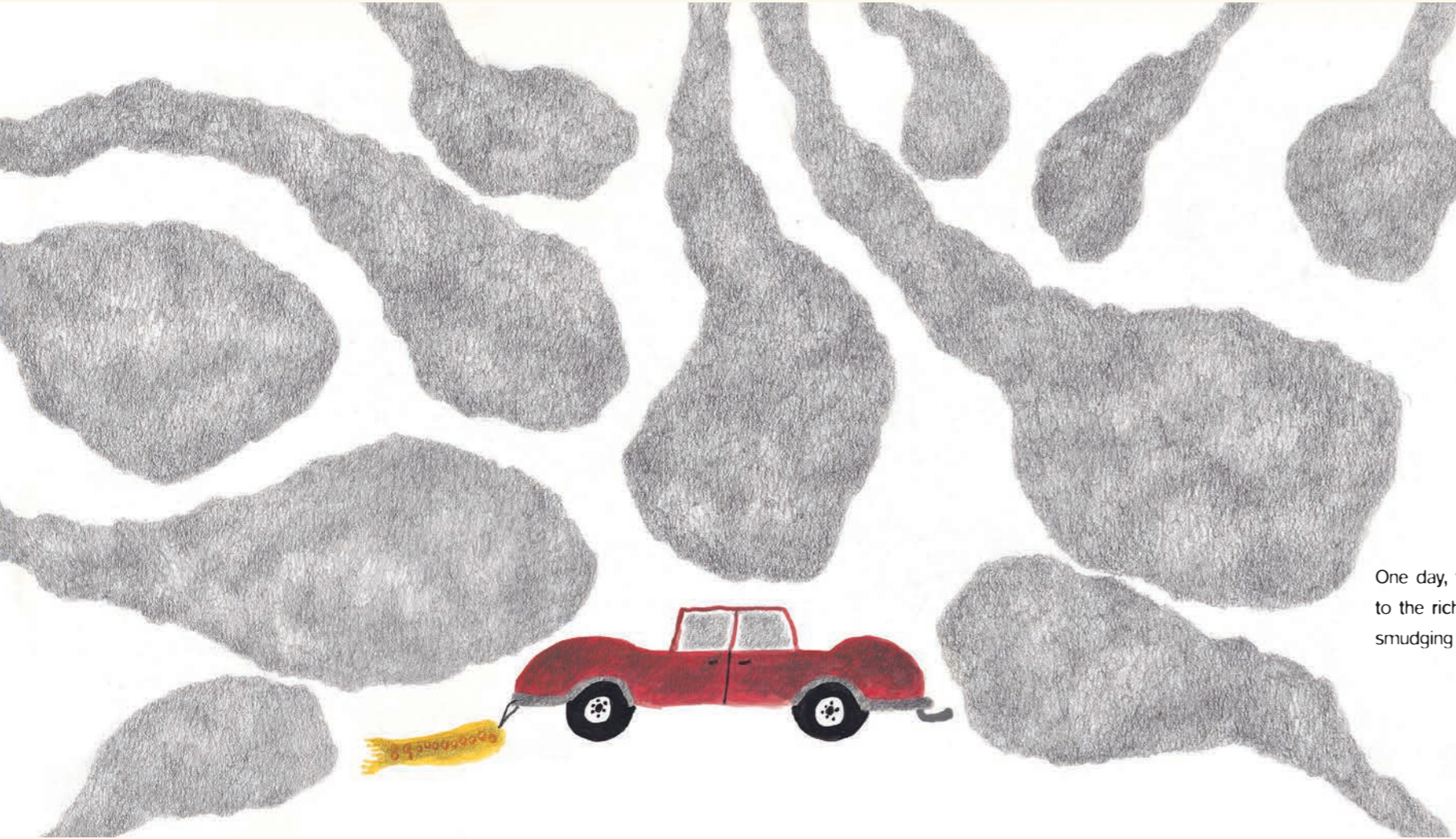
When I was a child, I loved drawing houses, and I always added a chimney. Without thinking, I would draw a few wavy lines rising from it to show curling

smoke. Looking back, I suspect that in my subconscious, that little puff of smoke symbolized the smell of cooking—a sign of warmth, comfort, and home. The smokestack in Liu’s work represents technological and industrial “progress”—that is, the smokestacks of factories. Yet when we return to the smallest unit of society—our individual homes—the chimney still points us back to the idea of family.

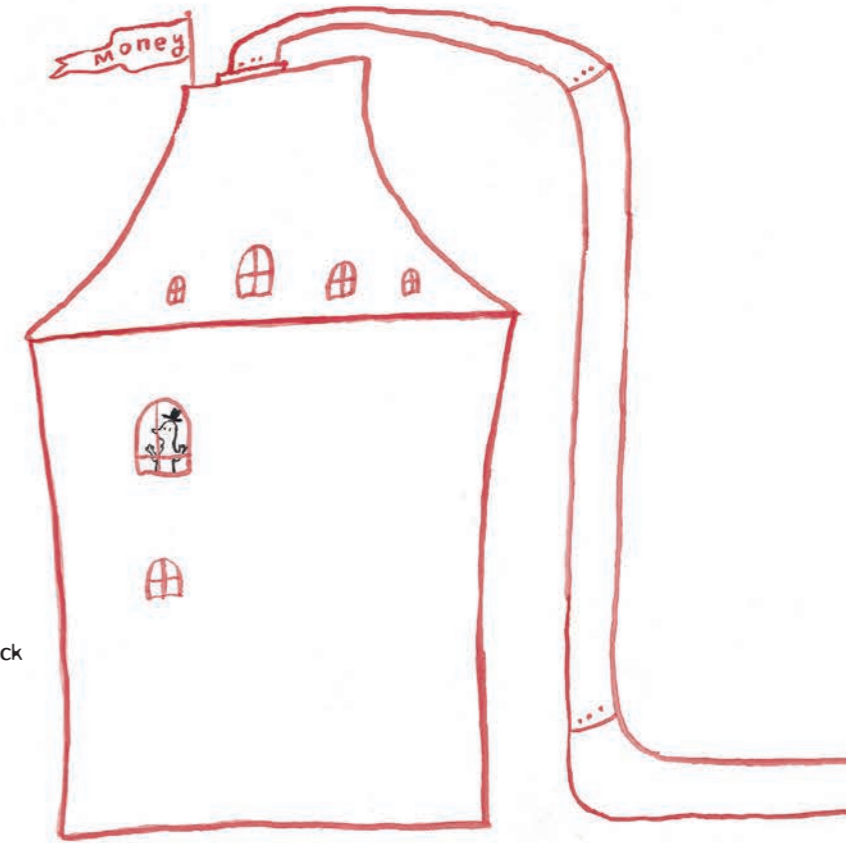
And so, through this book, I hope each of us can begin with our own homes, reducing unnecessary consumption and easing the load we place on the world. May the smoke rising from our personal chimneys carry the fragrance of content: warm, gentle traces of shared meals, togetherness, and the simple joy of being enough.

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

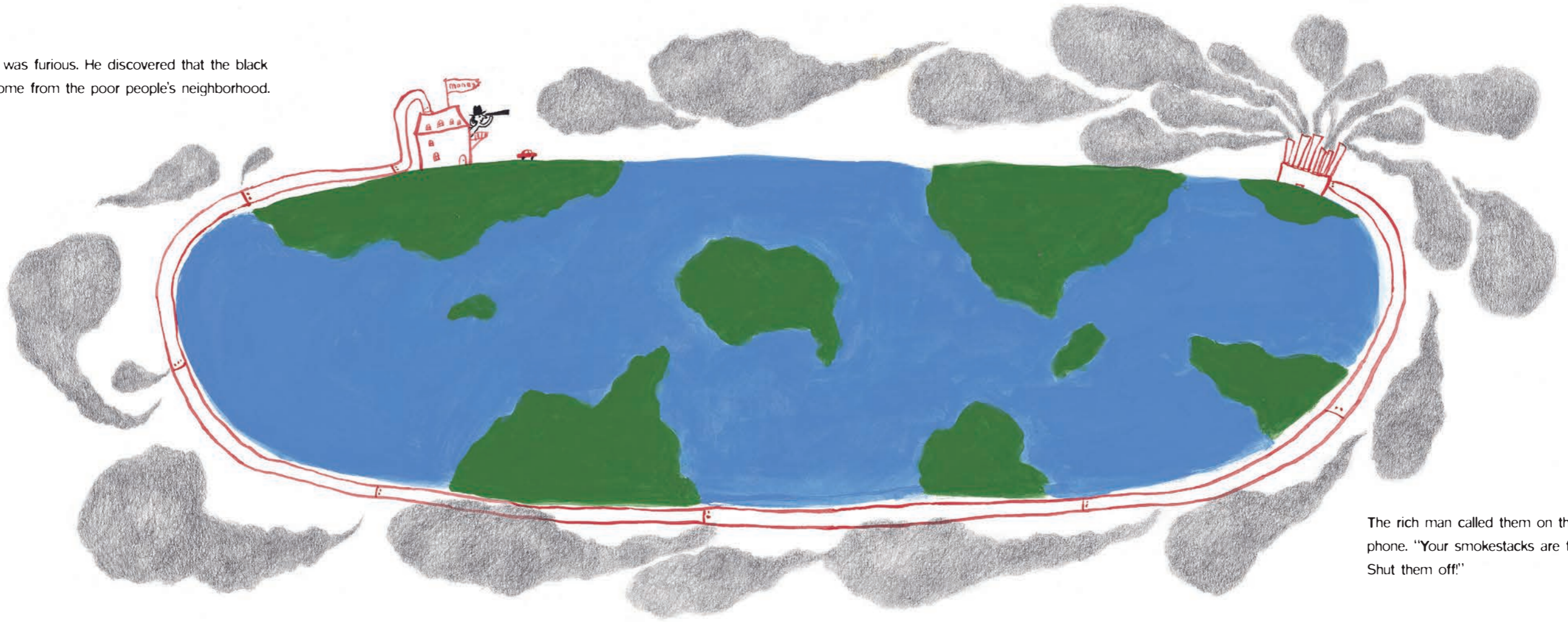
Yu-yin Tsung, chief editor at Viking International and the editor of this book, has worked in publishing for over twenty years. She loves reading and buying books, and even more enjoys discussing ideas and sparking creative possibilities. She believes that being able to connect with readers through books—sharing, exchanging, and inspiring one another—is both meaningful and a true source of happiness.



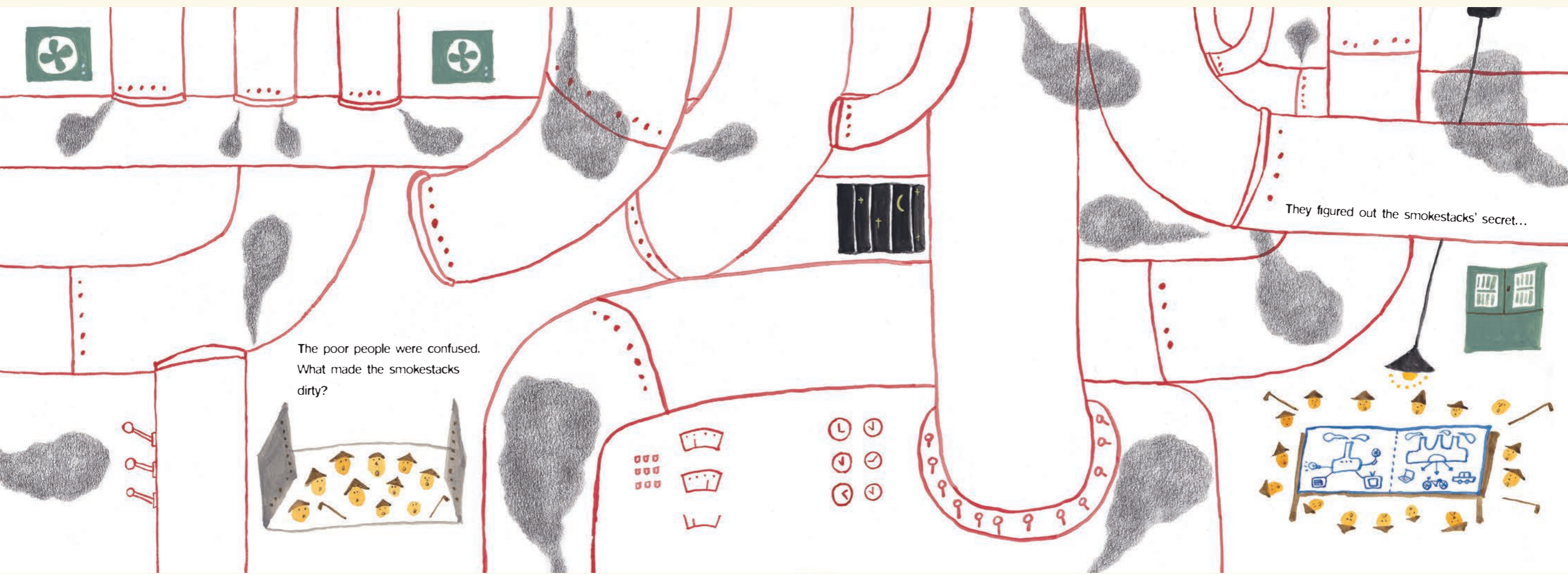
One day, the smoke wafted back to the rich man's house, smudging his car.



The rich man was furious. He discovered that the black smoke had come from the poor people's neighborhood.



The rich man called them on the phone. "Your smokestacks are filthy. Shut them off!"



The poor people were confused.
What made the smokestacks
dirty?

They figured out the smokestacks' secret...



The Fire Ant 5497

This book does not have a full English translation.

火蟻 5497

Author: Chia-Hsiu Chen **Illustrator:** Jo-Shin Lee **Publisher:** The Eastern Publishing

Date: 10/2017

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

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

BFT2.0 Translator: Hanling Wu

To survive, a fire ant army marches onto Uncle A-Wang's farmland, eating the crops and sparking a campaign of eradication. Just as a war between humans and ants is about to begin, Fire Ant 5497 is separated from his troop and captured, setting off a chain of unexpected events.

Captured, Fire Ant 5497 faces difficult choices. Should he reveal the plans of the humans to his fellow ants, with whom he can still communicate? Or should he stay silent and risk even greater danger? What decision could stop the disaster—and save his own life?



Author **Chia-Hsiu Chen**

Originally from Penghu, Chia-Hsiu Chen holds a master's degree in children's literature from National Taitung University and is currently a doctoral student in language education at the National Taichung University of Education. Proud to call herself a children's book author, Chen has been fortunate to receive several awards.

Her works include *Sail On! Gale Force Eight*, *How Much Does Mom's Love Weigh?*, *My Dad Is on TV*, as well as picture books such as *Afro Hair and Meatball Head* and *The Magician's Magic Pot*. Chen continues to pursue her own dreams while embracing a simple lifestyle. She wishes for every child and adult to hold onto their inner child, and to find ease and joy in everyday life.



Illustrator **Jo-Shin Lee**

Jo-Shin Lee is a children's books author and illustrator from Taipei, Taiwan, currently based in the San Francisco Bay Area. Her stories and illustrations carry a warm, lighthearted tone, often drawing inspiration from everyday life, travel, and nature. From her experiences of printmaking, she enjoys using limited colors in some projects and also loves to create a joyful vibe with whimsical characters.

She primarily works with mixed media, including gouache and colored pencils, as well as printmaking techniques such as screen printing, collagraph intaglio, and risograph printing.

One Afternoon, the Ants Arrived: A Note from the Author

by Chia-Hsiu Chen

My editor asked me to share a bit about how this story came to be.

To be honest, I've always been a bit scatterbrained, and my memory isn't particularly good. As the things I forget pile up, I often joke that having a bad memory isn't all bad—at least it means I don't hold grudges. But when it comes to this story, I'm surprised by how clearly I remember its beginnings.

One afternoon, I was reading at my desk in the dormitory. Perhaps some lingering scent left by a former resident had attracted them, but an entire trail of ants kept moving back and forth. At first, I didn't mind. I thought: *As long as we stay out of each other's way, it's fine.*

But gradually, after they repeatedly crawled onto my book and across my hands, I began to feel irritated. You've certainly had ants crawl on you before, right? That ticklish, itchy feeling—annoying but not enough to make you

want to kill them. Still, each time a little tickle broke my train of thought, I finally put down my pen, leaned back in my chair, and surrendered: *Fine. Go ahead—crawl all you want.*

So I sat quietly and watched them. And unexpectedly, the longer I observed, the more interesting they became. I studied which leg they used first when they walked. I watched what happened when two ants bumped into each other. I noticed how they liked to form a neat line, yet there was always one mischievous ant who refused to stay in formation. I wondered where that little rebel was headed and what it planned to do.

Time slipped by with a soft tick-tock, and in the careful observing of these tiny creatures, I found myself quietly delighted.

Of course, ants are not fire ants—I know that. But the magic of fairy tales lies in the boundless connections and

imagination they invite. Because I often pay attention to environmental issues, fire ants naturally came to mind. The subtle “fierceness” and ardent temperament intrigued me. To humans, fire ants have a terrible reputation—aggressive, dangerous, something to be eradicated. But I wanted to ask: *Do they really want this? Are they active invaders? Can a creature truly change the instincts it was born with?* Through the lens of a fairy tale, I hoped to shift perspectives. And from that impulse, a new storyline began to sprout like bamboo shoots after the rain.

My initial irritation eventually bore fruit. The next time you feel frustrated, try letting your thoughts take a different turn. Just as I gave up my desk space and allowed the ants to wander for a while, I discovered unexpected joy in the ordinary. When we pause to contemplate quietly, everything can become a source of delight. If you ever find yourself alone,

don't be afraid. Take the opportunity to talk to yourself and observe your surroundings with greater sensitivity. You may discover something quietly surprising hidden in everyday life.

This story has won the Wu Cho-liu Literary Award, and I'm delighted that it now has the opportunity to meet more readers. To enrich the story, the anteater boss makes an appearance, along with his delightfully long-named company—details I find especially charming and hope you'll enjoy as well.

When you finish the story, you may of course set it aside and go on with your day. But I hope it leaves you a little more inclined to cherish the environment, to show greater respect and tolerance toward the people around you, and—perhaps most of all—to spend a moment reflecting on what it means to “exist.” If it inspires even that much, I would consider you truly remarkable.

Don't be fooled by how peaceful this land looks now—earth-shattering events once took place here...



The Invasion of the Fire Ant Army Corps

“All soldiers, ready in your battle positions.”

“Ready! Charge!”

Two hours ago, the fire ant general had already climbed atop the streetlamp to conduct an inspection of his troops. Now, he showed not the slightest hint of fatigue.

At his cry, a total of 60,000 red fire ants immediately split into three divisions, advancing at full speed from the east, south, and west. Their target: the farmland straight ahead.

Left foot, right foot, left foot, right foot...

The army corps was composed of sixty thousand fire ants. Though their footsteps were not very well organized, their feet made no sound. They followed the scent signal, moving in remarkable unison—like a giant red carpet floating just above the ground.

Each soldier ant marched with pride and purpose. From time to time, one would halt with alert precision, sweeping its sharp antennae from side to side as if scouting for enemies—exuding a faint, chilling aura of menace.



“Here... They’re coming...”

Perched on a branch, the guavas trembled as they stared into the distance, too frightened to speak clearly. Beneath the scorching sun, their heads spun and their bodies swayed, teetering on the verge of collapse.

“Oh dear, I’m dizzy. I can’t take this anymore,” one guava groaned, turning pale with shock, then suddenly flushing bright red.

“Hang in there! Don’t you dare fall off!” shouted the scallion nearby, wracked with worry. Whenever he got emotional, his whole body gave off a sharp, choking odor.

“Are they really that terrifying? Come on—I don’t believe they’ve got three heads and six arms.”



Mother Tree

A Full English translation is available.

媽媽樹

Author: Li-Ying Chen **Illustrator:** Heidi Huang **Publisher:** Hsin Yi Publications

Date: 05/2025

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

96 pages | 15 x 21 cm **Volume:** 1

BFT2.0 Translator: Rachel Wang Yung-Hsin

Little Kuai has no mother, and he longs for one. Owl tells him that if he picks a fruit from the Mother Tree, it will turn into a mother. Greedy and excited, Little Kuai picks ten... and they turn into ten mothers. At first, Little Kuai is thrilled and dazzled but soon, he begins to regret his decision. When they begin to chastise him, he makes a mistake, and the Mothers all disappear.

This fantastical fairy tale brims with imagination, exploring the longing for maternal love. This award-winning book captures the genuine emotions of a child-like creature, moving between embarrassment, longing, pride, and the desire for awakening. Told in clear, lively language, the story resonates with both parents and children alike.



Author **Li-Ying Chen**

Li-Ying Chen grew up in Penghu and graduated from the Department of Applied Foreign Languages at National Taiwan University of Science and Technology. Chen enjoys daydreaming, discovering stories, and telling them. Chen's book *Mother Tree* won First Prize in the Children's Literature category of the Hsin Yi Children's Literature Award.



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. Above all, she loves to draw. Now living in the mountains of Changbin, Taitung, she has illustrated and published picture books, among them *The Vanished Star*, *Wobbly Rabbit*, *The Woodpecker Girl*, *The Cat Hotel*, *Child*, and *Meow Meow*.

The Longing for Maternal Love

by Shu-Fen Wang

A truly outstanding story offers not only the pleasure of reading, but also lingering emotional resonance and ripples of reflection afterward. *Mother Tree* is just such a fairy tale—rich, layered, and beautifully complete.

Little Kuai longs to have a mother like the other children. In one wishful moment, he gains ten mothers, transformed from the ten fruits on the Mother Tree. At first, he revels in the abundant and devoted care they shower upon him. However, because of his past misbehavior, ten mothers scold him together. In a fit of resentment, he breaks the rules, and the mothers turn into tiny saplings. The remorse he feels after losing his mothers ultimately leads him to gain one mother once again.

From a literary perspective, choosing a “tree” as the image of a mother is highly effective. A tree provides shade and nourishment, making it a powerful and fitting symbol. Its familiarity and many benefits render the metaphor easy to understand and readily accepted. The presence of ten mothers further suggests that mothers everywhere take on multiple roles and responsibilities, subtly pointing out how they are often stretched thin. The colorful imagery and tightly woven narrative invite the reader’s identification. The greedy act of picking all the fruit—leading to an accidental tumble—also functions as a clever piece of foreshadowing.

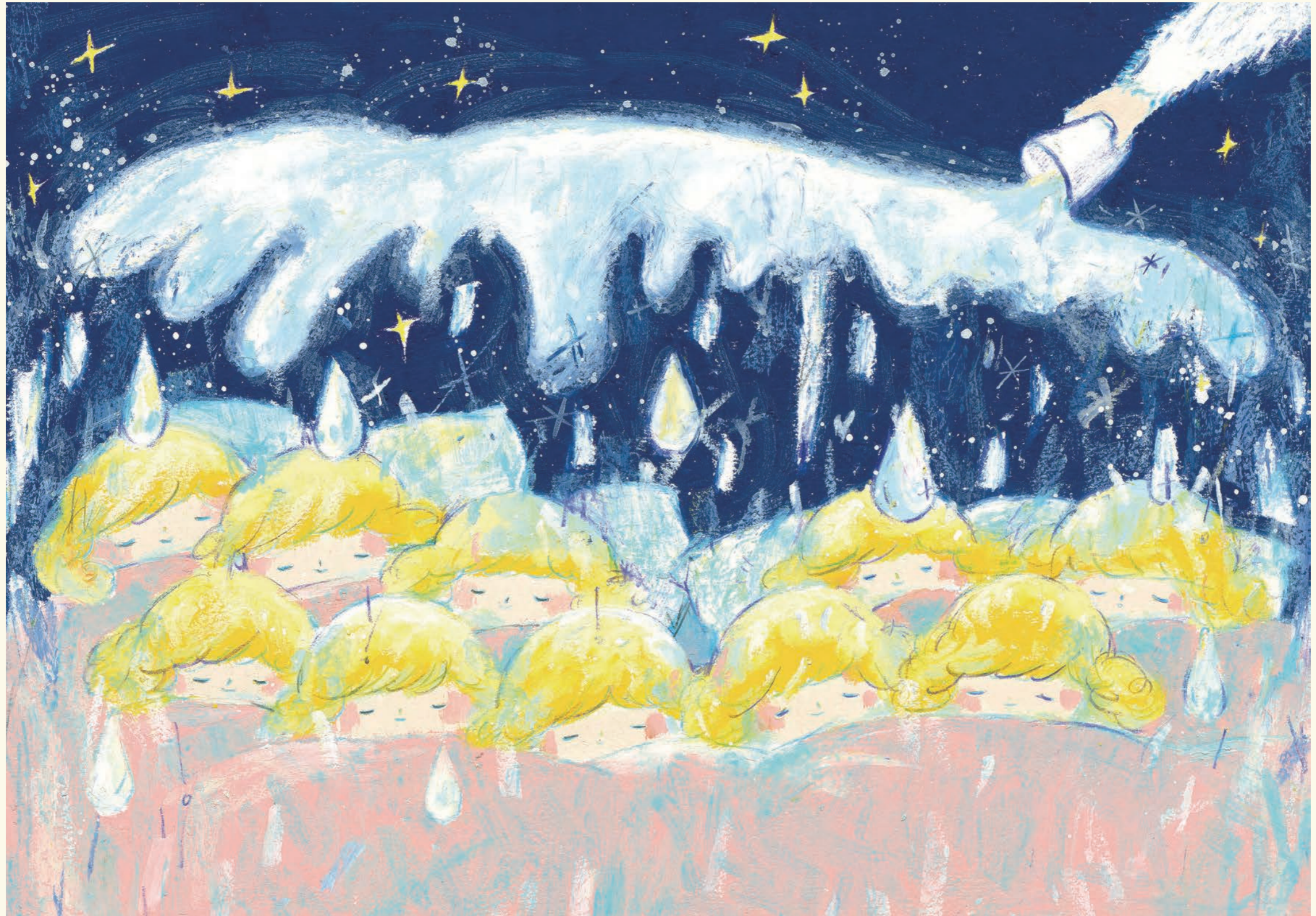
The words and actions of the ten mothers—whether doing housework,

offering comfort, listening, or even scolding—are vividly portrayed. Scenes of parent–child interaction permeate every detail of the storyline, creating a clear and focused overall atmosphere. As the plot unfolds, readers feel as though they are stepping into a series of small family dramas, deeply familiar and powerfully resonant. Yet because the story is told through the genuine emotions of a child, it never feels trite. From eager showboating to embarrassed outbursts, from putting on a brave face after losing her to his stunned disbelief at regaining a mother—Little Kuai’s emotional swings are captured in concise, nimble language that resonates with both parents and children.

Although the story carries an

educational theme about correcting behavior, it does so through the lovable image of a child who could be found in any household. With smooth, flowing narration, the lesson is conveyed gently—like a light boat gliding across the water to reach the shore of persuasion. The story is easy to read and rewarding to revisit.

Shu-Fen Wang, an award-winning and bestselling children’s author, has also served as a primary school director, art teacher, and consultant and host for literary programs on Public Television and Global Destiny Cable.



no delectable aroma of breakfast. The cave carries only the damp smell of morning dew and mountain mist. Surrounded by silence, Little Kuai slowly rises from bed and finds many new saplings in the cave.

As he passes through the areas where the mothers often spend their time, he realizes all ten of them are gone. Scattered

in their places are ten saplings—some by the dining table, some in front of the sewing machine.

“Hmph, they don’t like me anyhow, who needs mothers!”

Remembering what happened in the village yesterday, Little Kuai is still seething. Yet he also feels an unsettling



emptiness in his chest that is hard to describe.

Before he can figure out what that sensation is, his stomach starts to gurgle. He is hungry.

Little Kuai remembers how the mothers would prepare breakfast, copying what they did. But he really doesn't know how.

He resorts to his old ways, going out in search of tree roots and trying to find food...And yet, he's grown tired of eating those things long ago.

"Ah, I can just go pick more fruits from the Mother Tree," he says to himself.

"The new mothers will not scold me." With a flash of inspiration, Little Kuai sprints towards the Mother Tree outside the cave.

On the Mother Tree, tender leaves flutter and sway with the wind. But there is not a single fruit, as Little Kuai picked them all.

Little Kuai lowers his head and considers returning to the village to snatch food from the children. After all, it is because of their snitching that he doesn't have any mothers now.

"But I promised the mothers that I would not be bad anymore..."

Little Kuai feels full of remorse. He



Why the Cat? Amazing Stories the Stamps Tell You, Vol. 6

This book does not have a full English translation.

貓咪為什麼？——有故事的郵票 6

Author: Shu-Fen Wang **Illustrator:** Nanjun **Publisher:** Yuan-Liou Publishing

Date: 10/2024

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

172 pages | 14.8 x 21 cm **Volume:** 6 (Ongoing; each stands alone.)

BFT2.0 Translator: Michelle Kuo

What can a cat on a postage stamp teach us about the world? In this delightful and informative book, young readers are invited to explore global cultures—one tiny stamp at a time. Playful and inspiring, the book celebrates cats, stamps, and the journeys of stories as they travel, evolve, and connect people across the globe.

From a classic Mongolian tale about reciting sutras to Belgium's cat throwing festival, each story is followed by a feature-style section that introduces other intriguing cat stamps. Created by internationally acclaimed author Shu-Fen Wang and illustrator Nanjun, *Why the Cat?* is the latest title in the award-winning original series *Amazing Stories the Stamps Tell You*. It opens with ten officially issued cat-themed stamps from around the world and tells the fascinating stories behind their images. Nanjun, who works entirely by hand, infuses each painting with classical elegance, meticulously researching every detail to ensure historical accuracy.



Author **Shu-Fen Wang**

Shu-Fen Wang graduated from National Taiwan Normal University. An award-winning and bestselling children's author, she has also served as a primary school director, art teacher, and consultant and host for literary programs on public television. Since publishing her first book, *Fresh Stories for First Graders*, in 1993, Wang has produced over sixty works, including children's books and teaching materials. Her children's novel *I Am an Idiot*, frequently featured on life education reading lists in Taiwan, has been published in Korean and simplified Chinese and adapted into a Korean film.



Illustrator **Nanjun**

Born in Changzhi, Pingtung, Nanjun was inspired by the exquisite illustrations in picture books in his elementary school years. He enjoys starting his creative process with a cup of black coffee to awaken his soul. Then, he retreats to his own small studio, where he picks up his paintbrush and begins to dream on paper. Committed to drawing by hand, he cherishes how watercolor dances on paper in unpredictable ways.

The Magic of a Single Postage Stamp: How One Small Image Reveals a Nation's Culture, History, and Artistic Heritage

by Shan-Chung Yang

Can a tiny postage stamp really contain stories as rich and wondrous as *The Arabian Nights*?

Many might assume that a stamp is simply proof of postage. Yet compared with people who must carry passports across borders or goods that require documents to clear customs, a letter is a light object. It can cross mountains, seas, and national boundaries with relative ease. As a result, thoughtful care is often poured into the design of each stamp. Within that small square of imagery, a country can weave together its history, culture, and artistic heritage. A stamp becomes a miniature national emblem, a compact portrait of identity and pride.

Shu-Fen Wang, a children's book author passionate about both cats and stamp collecting, has gathered cat-

themed stamps from around the world. From her extensive collection, she selected ten stamps and shaped them into ten delightful origin stories. Each opens the door to a unique cultural tale about cats. As you read, you may be surprised to discover just how many countries treasure legends about cats. Whether white, black, tabby, or ginger, cats take on distinct personalities and symbolic meanings depending on the stories and historical contexts that shaped them.

Some cats in these legends are princesses transformed into feline form. Some are clever, sly, or mischievously lazy. Others possess magical powers. With each chapter, Wang also includes supplemental sections that introduce the folklore behind the stamp, the origins of the tale, and the history or literary traditions behind it.

Through her knowledgeable storytelling, readers encounter not only a variety of cats and myths but also the important children's writers from manifold corners of the world.

For example, in the section titled "Why Turn Into a Cat?," readers learn that both J. R. R. Tolkien, author of *The Lord of the Rings*, and J. K. Rowling, creator of the Harry Potter series, were influenced by classic English writer Edith Nesbit. Wang effortlessly connects this literary lineage to philately, the collection and study of postage stamps. On British stamps, one finds not only famous fictional cats but also felines tied to curious moments of history—such as the legendary cat that helped Richard Whittington become the mayor of London three times, or Mrs. Chippy, the loyal cat who joined polar explorer Ernest Shackleton on his Antarctic expedition. Through Wang's gentle and engaging narration, each story hidden within a stamp resurfaces brightly, unfolding a tiny illustrated world.

Yet Wang's talent extends beyond her research. In this cat-themed stamp collection, she also showcases a vibrant range of narrative techniques. At times she writes from a cat's point of view; other chapters employ reverse chronology; still others take on the reflective tone of a personal essay. These shifts in style offer young readers an accessible introduction to different literary approaches,

demonstrating how myriad forms of storytelling can illuminate the same subject in fresh ways.

The result is a book that acts as a bridge, connecting cats, postage stamps, literature, and global cultural traditions. It is a playful but deeply informative guide for young readers, allowing them to travel the world one stamp at a time. Through Wang's meticulous selection and warm storytelling, readers come to understand how even a tiny printed square can reflect a nation's imagination, values, and collective past. In this sense, the book becomes not only a celebration of cats and philately but also a gateway to understanding how stories migrate, evolve, and take root across borders.

A single stamp may seem small, but in Wang's hands, it becomes a window. Through that window, readers glimpse the vast, interconnected tapestry of world cultures—each thread beginning, unexpectedly, with a cat.

Shan-Chung Yang graduated from the Department of History at National Taiwan University and has worked as a teacher and a literary event planner. Born in the subtropical winter of a humid island, she loves the trees and climate of the temperate zone. She is a devoted bear enthusiast, and her life idol is the Adélie penguin.

Why Recite Sutras?

On the postage stamp, the cat licked its tongue with a quiet *meow*. Sadly, the mice bowing their heads to listen to the chanting never noticed.



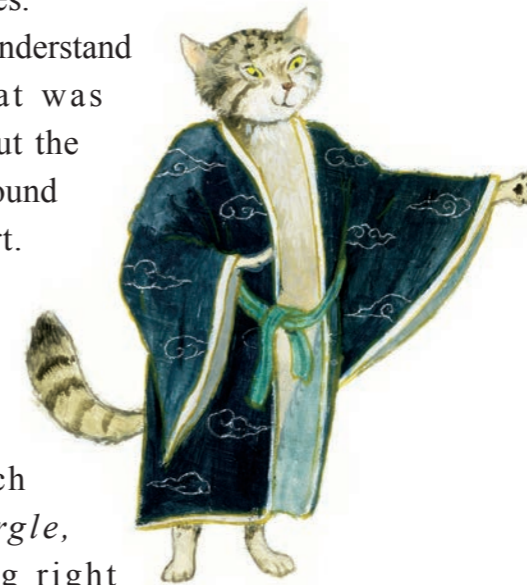
BFT 2.0 Translator: Michelle Kuo

The old cat was slowing down. He could no longer run with the speed he once had. Just yesterday, when he tried to leap onto the table, he slipped and fell.

With age, his greatest weakness was that he could no longer snatch a mouse in one swift motion to satisfy his hunger. He patted his slightly flattened stomach and thought, *If this goes on, what will I do?*

For the past few days, he had been staying in a large temple, where a lama sat with closed eyes, chanting scriptures.

He didn't understand a word of what was being recited. But the deep, rhythmic sound calmed his heart. As he lay quietly on the floor, he suddenly realized he could hear his own stomach growling—*gurgle, gurgle*—falling right



in time with the lama's chanting. *How strange*, he thought. And in that moment, the old cat was struck with inspiration.

The next morning at dawn, he secretly slipped into the lama's outer robe, climbed onto the platform, and began to mimic what he had seen the day before. With great solemnity, he sat there, intoning a deep "purr, purr," as though he were chanting scriptures himself.

The mice living in the temple basement had always been wary of this old cat.

But they reminded one another: *Don't get caught by him.*

Even so, the sight before their eyes was simply too strange. Several mice scurried off to report to their companions.

An old mouse, already advanced in years, listened and nodded.

"I understand now," he said. "This cat must have taken up Buddhism!"

Puffing himself up with importance, he added, "I've even heard of cats who, after embracing the teachings of the Buddha, turned into kind and gentle

creatures."

So they dispatched a big, broad-shouldered mouse to stand at a safe distance and call out to the cat:

"Hey! Have you really become a Buddhist?"

"Yes," replied the cat gravely. "I am a kind and gentle lama-cat now."

Gone was all the fierceness and swagger he once had.

The mouse called out again, "Then what scripture are you chanting?"

"If you want to know," the cat said with half-closed eyes and an expression of deep sincerity, "you are welcome to come and listen. But today, my energy is spent. Tomorrow morning, I will recite it for you again."

An old mouse, seasoned and wise in his own eyes, said, "We should bring offerings of food to the lama-cat. If he eats well, he'll have the strength to preach the scriptures."

And so, the mice brought him a piece of dried meat, and with great reverence, laid it before the cat.

The mice even agreed to come back the next

day to hear what sounded like a very powerful Buddhist scripture.

When the mice returned to the basement, one long-tailed mouse couldn't hold back anymore: "Everyone, do you really believe that cat has turned into a kind and gentle creature?"

"Oh no! That's disrespectful to the Dharma—you'll be punished by the gods and Buddhas!" An elderly mouse's face turned pale with fright, and he quickly put his paws together, bowing again and again toward the sky.

The other mice dared not say a word. They lowered their heads, pressed their paws together, and swore never to offend the deities—of course, they also mustn't doubt the lama-cat.

The long-tailed mouse was still unconvinced, but seeing all his mouse brothers glaring at him, he had no choice but to shut his mouth.

"Come, come, let's sit in five rows. Don't sit too close, or else you'll be tempted to chat with your neighbor."





The Girl Called the Lake Goddess

This book does not have a full translation.

那個叫湖神的女孩

Author: ManChiu Lin **Illustrator:** Hsiao-Han Lin **Publisher:** Global Kids

Date: 03/2024

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

288 pages | 14.8 x 20.5 cm **Volume:** 1

BFT2.0 Translator: Michelle Kuo

One summer, a girl who calls herself the Lake Goddess appears at thirteen-year-old Chiya's family guesthouse, dragging a suitcase filled with muddy, moss-covered coins. She warns that the waters of Lake Seryue have been polluted, forcing her to escape onto land—but no one believes her.

Lake Seryue is famous for its stunning scenery—and its miraculously effective “wish stones.” Visitors come from far and wide to toss stones into the lake. But where do all these stones come from? Why is a strange layer of fine silt settling at the lake's bottom? And whose skeleton lies hidden in an underwater tunnel?

One mystery after another disturbs the quiet lakeside village. When the rainy season fails to arrive, the lake dries up, revealing cracked earth and countless wish stones once buried beneath the water—and exposing the villagers' long-held secrets. Can the Lake Goddess, Chiya, and the children of the lake district uncover the truth and protect their beloved home?



Author **ManChiu Lin**

A prominent novelist for young readers, ManChiu Lin currently resides in London. She is a four-time winner of the Golden Tripod Award. Her works span a wide range of genres, among them essays, young adult and children's fiction, picture books, and cross-genre writing. Deeply engaged with social issues in Taiwan and around the world, she has published numerous titles, including *Two Miraculous Journeys Under the Stars: the Lizard Girl & the Alpaca Boy*, *Substitute*, *Chasers of Light*, *Daughter of the Ventriloquist*.



Illustrator **Hsiao-Han Lin**

Hsiao-Han Lin enjoys experimenting with various illustration styles. Her works have appeared in newspapers, books, and magazines. Her published titles include the *YES! I Guess I'm a Little Superhero* series, *Fairy Tales of Good Character 3: The Shadow-Stealing Elf*, *Meeting Poetry Through Imagination*, and *Substitute*.

A Trial of Self-Assertion and Self-Righteousness

by Jung-Chun Ko Roslyn

With a single deft stroke, Golden Tripod Award-winning author ManChiu Lin introduces the titular “Lake Goddess”: a frail girl who arrives at the family-run guesthouse with a suitcase in tow. Her arrival feels both natural and mysterious, as she repeatedly begs to stay. Lin not only paints this character vividly but uses her appearance to stir the calm surface of Lake Seryue, testing the trust, conscience, loyalty, and convictions of those who live nearby. In so doing, she allows the unusual to rise within the ordinary.

The novel showcases Lin’s practiced approach to magical realism. There exists no separate fantasy realm, and Lake Seryue grounds the story in reality. Meanwhile, the Lake Goddess embodies the genre’s essential element—the inexplicable entering daily life. As J. R. R. Tolkien noted, experiencing the fantastical within the everyday requires belief. Yet should the villagers believe this girl’s warning that something is wrong

with the lake water?

Through the Lake Goddess, Lin reminds readers that what the eyes see may not be true. Her words blur the line between reality and fabrication. Many things we take for granted may not reveal the whole truth; the ordinary can hide the strange or extraordinary. When people cling to habit and rigid assumptions, how can they see deeper? Magical realism thus becomes a test of belief for both characters and readers. Those focused solely on the girl’s authenticity overlook the work’s broader depth.

The story draws inspiration from Sun Moon Lake’s historic drought crisis in Taiwan. Through the Lake Goddess, the author introduces ecological concerns while also questioning the long-held practice of throwing “wish stones” into the water. The plot further intertwines an unsolved crime—yes, a body appears—pressing characters and readers into a moral conflict: Should one protect

commercial interests and maintain superficial harmony, or expose the truth behind the wish stones and restore conscience?

In educational contexts, teachers may invite students to debate these dilemmas through role-play. For instance, if you were the village chief, how would you respond to discovering that sacred wish stones had been turned into fraudulent stones? If exposed, the scandal could harm the village’s livelihood. Or, from the perspective of the youth living around Lake Seryue: Would you leave the matter to adults? As young citizens, would you relinquish your right to speak? More importantly, do you believe you possess the power to act?

These questions underscore the deeper value of the novel. It is impressive to see the author thread elements of the “inexplicable within real life” into a short work that resonates so closely with issues we face in our daily world.

What I admire most is Lin’s refusal to villainize adults. Instead, she presents a balanced, realistic spectrum of both youth and adults. Some kind, some flawed; some capable of bias, mischief, or small cruelties; and, likewise, some adults who mix virtue and weakness. Such even-handed portrayal reflects the true complexity of human nature.

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

Jung-Chun Ko Roslyn is an associate professor at the Graduate Institute of Children’s Literature at National Taitung University. She primarily teaches courses on the history of Western children’s literature, literary theory, critical analysis of children’s literature, Western youth fiction, and fantasy literature.



1

The Girl Who Checked In with a Suitcase of Coins

It was the last summer break before I started junior high, and I'd planned to spend it giving a proper goodbye to my childhood. But in June, Grandpa had a stroke. Dad renovated our old house in town so we could take care of him. Because he had to go there often throughout the summer, I ended up staying behind and helped out at the guesthouse we rent out.

Ding-dong!

The bell above the front door gave a crisp chime as the door swung open.

In my warmest tone, I said, "Welcome."

A girl stepped inside, carrying a leather suitcase.

"I'd like a room," she said. Her voice was clear and pleasant, sounding like that of a child.

"Did you make a reservation?" I asked.

"No," she said, casually taking off the straw hat on her head, revealing a deeply tanned face. "I have a lot of money—enough to stay for four months. If

that's not enough, three months is fine too."

"I'm sorry," I replied, trying my best to sound polite. "Our guesthouse is fully booked until the end of September."

The girl looked to be about my age. Tall and slender, she had waist-length hair tied in loops, strands tangled with roots and bits of grass, as if it hadn't been washed in a long time. She wore a pale blue dress, loosely cut and plain in design, tied at the waist simply with a green straw rope. On her feet were sandals woven from palm leaves. She looked quite wretched. Yet with every movement, there was an unmistakable air of elegance.

"It doesn't matter if there's no room—as long as there's a bathtub I can soak in, that'll do. I'll still pay."

The girl immediately opened her suitcase, which was filled with copper coins. Dark and tarnished, some even sprouted green moss. My mother, who had just finished tidying up a room, was coming downstairs with an armful of sheets. The girl caught her attention.

"You dug out all the money from your piggy bank?" I asked in surprise.

"What's a piggy bank?" The girl frowned, then suddenly looked as if she'd figured it out. "Oh—

you're asking where this money came from, aren't you?"

I nodded.

"These coins were all tossed into Lake Seryue when people made wishes," she said. "They're not going to dive back in for them, so I just took them."

"People make wishes at Lake Seryue with spirit stones, not coins," I said, shooting her a sideways glance. What a lie—she didn't even bother to make it convincing.

"Before spirit stones were made public, people used copper coins to make wishes," the girl said. She watered her lips as if she were a little thirsty. "I know I shouldn't use someone's money without permission, but I really had no choice."

"You've got water plants stuck to you—don't tell me you just came out of the lake after collecting coins?"

"I came ashore before dawn," the girl said.

"What about your parents?" Mom couldn't help asking.

"I don't have any," she said.

"What about other relatives?" Mom tried again.

The girl shook her head. Then replied with a question of her own: "Is having no relatives a reason I



can't stay here?"

"It's not that," Mom said with a smile. "It's just that we don't have any rooms available. I'm sorry."

"October is the rainy season. It rains every day, and it's damp and cold. Why would you want to stay that long?" I asked.

"Because I have nowhere else to go!" Tears now shimmered in her eyes. "Please let me stay! I promise I won't cause you any trouble."

"I'm truly sorry," Mom repeated. "But we really don't have any vacancies," Mom said again, turning her down.

I knew that even if we did have space, Mom wouldn't just take in a homeless girl so easily.

"I see..." The girl lowered her head, looking utterly dejected.

"Head to the right of our guesthouse—there are three or four others down that way. You can try there," Mom said.

"I already asked—they're all booked, too." Now she crouched down to fasten her suitcase shut. She picked it up and walked toward the door, but just as she was about to push it open, she suddenly collapsed.

"Are you alright?"



We hurried over to check on the girl, who looked terribly pale. Mom and I gently helped her onto the sofa.

"If you don't mind, you can stay in our attic for the night," Mom said, moved in spite of herself.

The attic was where we stored all kinds of odds and ends. My mom was planning to renovate it during the rainy season so that we could have two more rooms to use next year.

"I'll go upstairs to get it ready," Mom said, climbing the stairs. "Chiya, see to her check-in."

I gave the girl the registration form and said, "Could you fill this out, please?"

But she didn't even glance at it. Instead, she said, "I'm not feeling well. Fill it out for me."

I had no choice but to go through the form line by line, asking her each question in turn.

"Name?"

"Lake Goddess," she said weakly.

"You mean...your surname is 'Lake' and your given name is 'Goddess'? I glanced at her, thinking to myself, *Who names their child that?*

"I'm *the* Lake Goddess," she repeated, her voice a little stronger this time.



CHILDREN'S BOOKS

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