



## CHILDREN'S BOOKS

MOTHER HIPPO SHARES  
 PANCAKES **BEYOND THE PAGE** GOOD  
 NIGHT GIRAFFE **THE BLACK SAMURAI,**  
**BLACK EAGLE** WHEN THE BELL RINGS:  
 THE GIRL WHO DOESN'T LIKE BREAK  
 TIME **WE'RE OFF! THE ANIMALS' BUSTLING**  
**LIFE AFTER WORK** THE SEA TURTLE AND  
 THE SEA **HOW OLD IS AN APPLE?** THE  
 SLEEPY LITTLE BABY **DADDY AND I** WHAT  
 CAN YOU DO WITH A CARDBOARD  
 BOX? **KNOCK! KNOCK! HERE COMES THE**  
**DINOSAUR!** WEDNESDAY BAKERY **A STONE**  
**REFUSED TO SLEEP** THE PREMIERE OF TA-  
 YI'S NEW VIDEO **THE BIGGEST STRAWBERRY**  
**CAKE** THE TOWER OF NOTHING STRANGE  
**GOOD MORNING, FOREST: THE NEW**  
**HOME BENEATH THE TAIWAN CHERRY**  
**TREE** GOING HOME THROUGH THE  
 SANDSTORM **THE MERRY WITCH WHO JUST**  
**SO HAPPENS TO HAVE A GROCERY STORE**

BOOKS from TAIWAN

Children's BOOKS VII 2026

# CHILDREN'S BOOKS

# BOOKS FROM TAIWAN

2026

### ABOUT THE MINISTRY OF CULTURE

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

### ABOUT BOOKS FROM TAIWAN

Books from Taiwan is an initiative funded by Ministry of Culture to introduce a select list of Taiwan publishing titles, ranging from fiction, non-fiction, children's books, and comic books, to foreign publishers and readers alike. We provide information about Taiwanese books and authors, as well as connect you to publishers from whom you can purchase translation rights. We also provide resources relating to the Grant for the Publication of Taiwanese Works in Translation.



# CHILDREN'S BOOKS

BOOKS  
FROM  
TAIWAN

2026



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- 040 **The Black Samurai, Black Eagle**  
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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

# Questioning the World Through Reading: From a Single Apple to the Vast Desert

Throughout our lives, we are constantly asking questions. Some are as ordinary as our daily meals, while others reach toward mysteries as vast as the origin of the universe. The books featured in this edition of Books from Taiwan invite readers to keep asking—to turn questions toward themselves, toward society, toward life, and toward both the living and nonliving world. These questions may not always yield clear answers, but in the very act of asking them, we deepen our understanding of life and push the boundaries of our perception.

*How Old Is an Apple?* unfolds through a series of open questions asked from a child's perspective. The child wonders about the age of an apple seed, a puppy, and Grandma, as well as less

tangible things like shadows and time. Readers are drawn into a reflection on growth, fragility, and the steady passage of time. *The Premiere of Ta-Yi's New Video* portrays a child whose pace of life is slower than others. Through his creative process and inspiration, the story asks: in such a vast world, must there be only one way to grow? Perhaps the act of patient creation is more important than instant achievement. *When the Bell Rings: The Girl Who Doesn't Like Break Time* tells the story of an older sister learning to come to terms with herself and her autistic brother. For children who move to a different rhythm, the book asks how we can support students with special needs, as well as their siblings, who often share feelings of confusion and helplessness.

When it comes to familial love and connection, *Daddy and I* depicts a father and son gazing into the distance at different stages of life. The book expresses both hope for a child's growth and an awareness of life's inevitable transitions. When loved ones may fade from view, it asks, what remains? *The Biggest Strawberry Cake* was adapted from a book that won a competition for young artists and writers. Its author, a fourth-grade student from the Bunun Indigenous people, grew up with limited material resources but an abundance of family love. She created this book as an expression of gratitude to her family, imagining all the sweets she hopes one day to make for them.

Thoughtful questioning may help us live with greater kindness and wisdom. In *Mother Hippo Shares Pancakes*, we learn new ways to understand kindness and sharing. Mother Hippo loves to make pancakes for others, but some animals take advantage of her kindness. She ultimately teaches the others how to make pancakes themselves; through this shared learning, generosity becomes

something that lasts. In *Wednesday Bakery*, a dog and a rabbit set out to buy delicious bread from the special bakery in their building. Along the way, they are delayed as they stop to help neighbors in need. These small acts of kindness form bonds that prove more meaningful than the missed chance to enjoy the bread, reminding us that not all frustrations end in regret.

Beyond personal reflection, reading also allows us to confront the spirit of an era. *Beyond the Page* uses the image of a locked book as a powerful metaphor for government restrictions on freedom of speech, assembly, books, and the arts. After authoritarian times have passed, how do we remember the past and come to terms with historical memory? *Good Night Giraffe* weaves scenes of global conflict and environmental pollution into the quiet form of a picture book. Through the image of a giant giraffe that embodies love and steadiness, the author offers hope and comfort to children who suffer. The book gently asks: what more can we do for those in pain?

Using imagination to question

the world helps us exercise our minds. *A Sleepy Little Baby*, a wordless picture book, poses a whimsical question: babies sleep during the day, but what do they do at night? Perhaps, unseen by us, they are busy saving the world. *What Can You Do With a Cardboard Box?* unfolds through a dialogue between a child and a delivery man who intends to recycle a single cardboard box. The child proposes countless uses for the box, showing that the imagination can transform even the simplest, most ordinary objects into something extraordinary. *Knock! Knock! Here Comes the Dinosaur!* directly explores what inspiration means by showing the creative process at work. The dinosaur, who helps a picture book creator struggling to finish her book, represents everyday bursts of creativity and depicts a creative process shaped by revision and collaboration.

These books from Taiwan also prompt us to reflect on the relationship humans have with nature, and to consider what kind of ecosystem we might aspire to build. *The Sea Turtle and the Sea* follows a young sea turtle on its drifting

journey through the ocean, where it encounters both the beauty of the sea and the damage caused by human pollution. This book gently encourages an awakening of marine conservation and a sense of shared responsibility for the ocean and its creatures. *The Black Samurai*, *Black Eagle* centers on the rare and protected Black Eagle, the raptor with the broadest wingspan in Taiwan. Told through the perspective of a young eagle, the story traces its upbringing and reveals how habitat changes driven by human development threaten its survival.

Several books take diverse, experimental, and poetic forms. *Going Home Through the Sandstorm* weaves together dune ecology, local beliefs, and nomadic life. Drawing from personal experience, the author—who lives in Morocco and has spent time in the Sahara—creates a fantastical fairy tale that introduces the many faces of the Sahara. *Good Morning, Forest: The New Home Beneath the Taiwan Cherry Tree* tells a warm and simple story of a family moving into the forest, encountering new experiences, cultivating the land,

growing together, and finding healing through coexistence with nature. *We're Off! The Animals' Bustling Life After Work* combines fun and knowledge in a richly illustrated nonfiction book. Distinctive and full of narrative charm, it's structured as a special correspondent's report, grouping animals into "stops" and imagining the theatrical performances that they give.

Fantasy and myth are born from continual questioning and exploration of the world's possibilities, giving rise to compelling stories. The middle-grade novel *The Tower of Nothing Strange* might be labeled a ghost story, but it is not frightening. Instead, it tells the stories of ghosts, each with their own peculiar struggles, in an age where humans and spirits coexist. The protagonist has no supernatural powers; he is an ordinary boy whose only strength is his determination to save his sister. In the picture book *A Stone Doesn't Want to Sleep*, a stone awakens from slumber and experiences countless "firsts": emotions, the five senses, and encounters with others, before finally returning to the sea to sleep once more. Told like a myth with

primordial origins, the story traces an awakening and a birth, a movement from nothing to something. The lower middle-grade novel *The Merry Witch Who Just So Happens to Have a Grocery Store* takes place in a small grocery shop. Exploring themes such as companionship, family, and material desire, this delightful and absorbing book conveys a simple yet often forgotten truth: cherish those who love you.

The books collected in this catalogue suggest that creation often begins with the act of questioning the world. These questions are, in turn, answered in ways that broaden perspective, deepen thought, and give rise to a rich diversity of works.

Let us ask the world questions together—through reading.

Sincerely,  
Books from Taiwan

# 河馬媽媽分鬆餅

作者 / 梁雅怡  
繪者 / 阿貓



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BOOKS  
FROM  
TAIWAN

## Mother Hippo Shares Pancakes

A Full English translation is available.

河馬媽媽分鬆餅

**Author:** Ngar-Yi Leung **Illustrator:** A-Meow **Publisher:** The Eastern Publishing

**Date:** 08/2021 **Rights contact:** bft.children.comics@moc.gov.tw

36 pages | 21.5 x 25.5 cm **Volume:** 1

**Rights sold:** Simplified Chinese, Korean, Spanish, Thai

**BFT 2.0 Translator:** Michelle Kuo

Mother Hippo loves making pancakes for all the animals in the forest—until sharing turns into chaos. Some animals, like the cheetah, race to the front of the line, while others, like the sloth, struggle to get their turn. Mother Hippo keeps adjusting her rules in an effort to be fair and kind, but a few animals manage to exploit loopholes. Frustrated and ready to give up, she closes her kitchen and decides to stop sharing altogether. Without her pancakes, the forest falls silent.

Then one day, Little Pig emerges from her house holding a warm pancake. Has Mother Hippo changed her mind—or discovered a better way to share? It turns out she's teaching each animal how to make their own.

Imaginative, humorous, relatable, and full of heart, this picture book explores fairness and the challenge of setting boundaries while still choosing kindness.



Author **Ngar-Yi Leung**

Ngar-Yi Leung holds a Bachelor of Education from The University of Hong Kong and two Master's degrees in Cultural Studies and Literature from The Chinese University of Hong Kong. She is a seasoned language teacher and children's book author, has received multiple accolades, including the Hsin Yi Children's Literature Award, the Hong Kong Picture Book Award, the Awards for Creative Writing in Chinese, and the Hong Kong Publishing Biennial Awards. Her works include picture books such as *I Want a Pet Whale*, *Mum Stinks*, *All About the Mobile Phones*, and *Identity Proven*, as well as the humorous and thought-provoking early reader series *The Charming Stationery*.



Illustrator **A-Meow**

A-Meow, whose family name is Tsai, is an illustrator from Tainan. She draws inspiration from everyday life, cats and dogs, and the natural world. Working primarily with colored pencils and crayons, her style ranges from humorous to soothing. In 2020, she created the illustrated character Market the Cat, whose signature cool poses quickly won the hearts of cat lovers everywhere.

# The Boundaries of Kindness: A Generous Hippo Learns a New Way to Give

by Tzu Ning Huang

In everyday life, we're constantly faced with moments that invite us to share—an act often equated with kindness. In this story, Mother Hippo is a generous, talented cook who makes irresistible pancakes and eagerly offers them to every animal in the forest. But the pancakes aren't endless, and before long, some of the animals are left without a single bite.

Determined to make sure everyone gets a taste, kind-hearted Mother Hippo begins setting rules. She asks them, for instance, to form a line and limits each animal to a single portion. But no matter how carefully she constructs her rules, she can't satisfy everyone. Although some animals follow the rules, others take

advantage of her kindness and exploit loopholes. As frustration builds, the forest turns chaotic, and the animals even begin to blame Mother Hippo—accusing her of making too few pancakes, or of creating flawed rules that caused the problem in the first place.

At this point, the book reveals one of its central themes—an issue well worth exploring with readers of all ages: Should kindness and sharing have boundaries? Without clear rules, unfairness is bound to arise. Kindness is a virtue, but when good intentions lead to collective dissatisfaction, what other choices are left?

Author Ngar-Yi Leung cleverly weaves each animal's characteristics

into the story. For example, the cheetah is incredibly fast and always manages to arrive early and get in line first. Meanwhile, the vast difference in size between the elephant and the ant raises another important issue: fairness. One pancake can feed an entire ant family, yet it is barely enough to fill the space between an elephant's teeth.

Feeling deeply frustrated, Mother Hippo decides to stop sharing altogether. The once lively forest, filled with the warm aroma of pancakes, falls silent. The animals begin to realize their attitudes were inappropriate. Those who were once noisy and demanding now wish to apologize and express goodwill, but they do not know how to begin.

One day, a little pig cautiously approaches Mother Hippo's house and notices that the whiteboard—once used to list the pancake distribution rules—now displays something different. The author wisely leaves the words a mystery, creating suspense. When the pig leaves the house, he carries a warm, freshly made pancake.

Amazed, the other animals draw closer. One by one, they step inside, brimming with curiosity, and emerge smiling—hot pancakes in their paws. The secret is finally revealed: Mother Hippo is

no longer making pancakes for everyone herself. Instead, she's teaching each visitor how to make pancakes on their own.

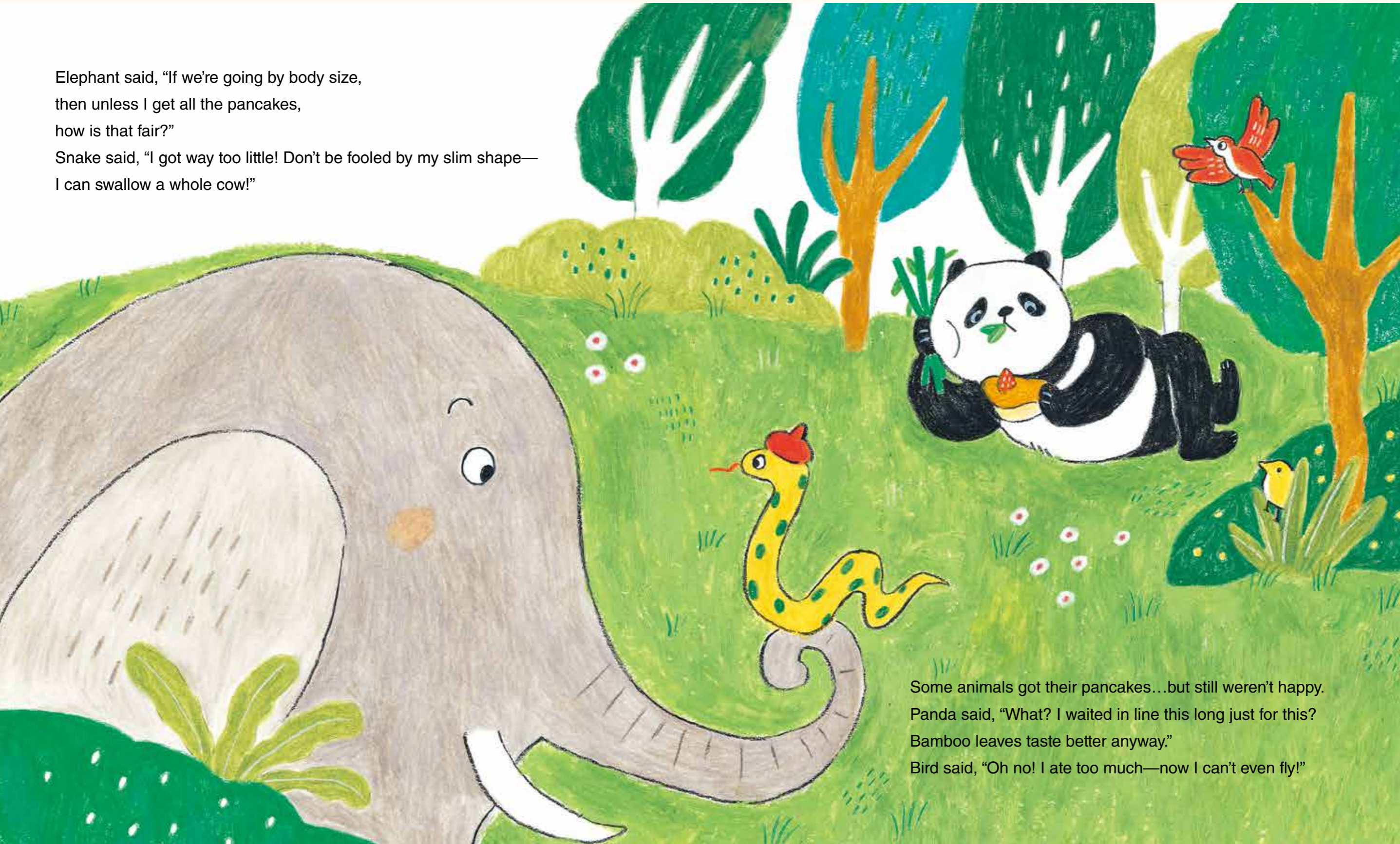
Finally, I can't help but mention a thought-provoking detail: the sloth—a character who appears throughout the story—doesn't get to eat a pancake until the very last page. The sloth's situation echoes the theme of fairness. No matter how rules are adjusted, there will always be someone who misses out. Perfection is difficult to achieve. In the end, Mother Hippo's solution encapsulates the aphorism *Give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime*. Warm-hearted, funny, and engaging, this story delivers that lesson with charm and wit.

This picture book invites rich discussion and reflection long after the last page. If you were in Mother Hippo's place, would you choose the same solution—or would you try a different approach?

*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.*

Elephant said, "If we're going by body size,  
then unless I get all the pancakes,  
how is that fair?"

Snake said, "I got way too little! Don't be fooled by my slim shape—  
I can swallow a whole cow!"



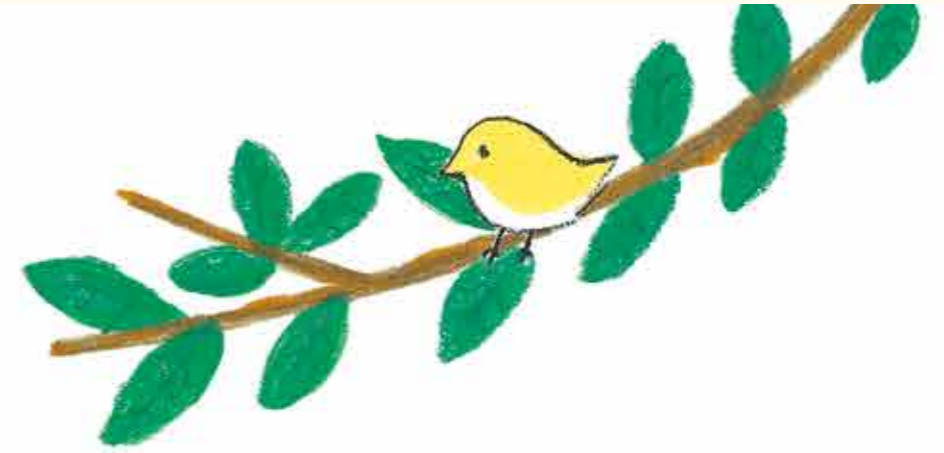
Some animals got their pancakes...but still weren't happy.  
Panda said, "What? I waited in line this long just for this?  
Bamboo leaves taste better anyway."  
Bird said, "Oh no! I ate too much—now I can't even fly!"

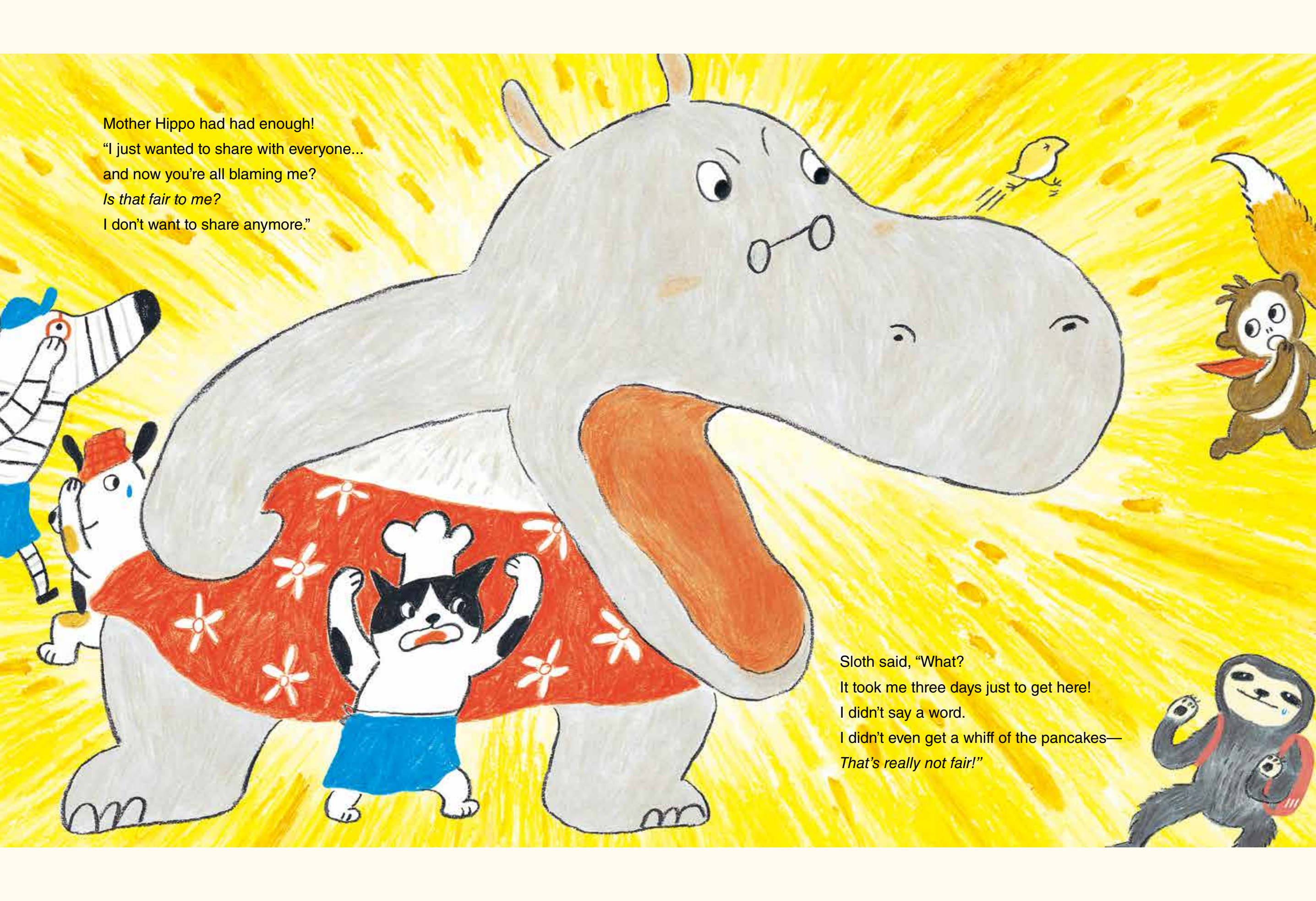
Soon, everyone started complaining to Mother Hippo.

Fox said, "This is all your fault! There aren't enough pancakes!

If we could just take as much as we wanted,  
no one would be fighting!"

Owl added, "Exactly! And you always hand them out in the morning—  
that's when we're supposed to be sleeping! Your planning is the worst!"





Mother Hippo had had enough!  
“I just wanted to share with everyone...  
and now you’re all blaming me?  
*Is that fair to me?*  
I don’t want to share anymore.”

Sloth said, “What?  
It took me three days just to get here!  
I didn’t say a word.  
I didn’t even get a whiff of the pancakes—  
*That’s really not fair!*”



# Beyond the Page

A Full English translation is available.

翻頁之後

**Author:** Fang Yin & Fang An **Illustrator:** Fang Yin & Fang An

**Publisher:** Taiwan Interminds Publishing

**Date:** 10/2023 **Rights contact:** bft.children.comics@moc.gov.tw

52 pages | 21.5 x 28.5 cm **Volume:** 1

**BFT 2.0 Translator:** Rachel Yung-Hsin Wang

*Beyond the Page* introduces readers to a world in which reading itself is a crime. Rendered in a magical-realist tone, it depicts a book being literally locked: only the correct key can unlock its keyhole and thus “open” it. This poetic introduction to Taiwan’s authoritarian history tells a story about dictatorship and martial law, depicting a past in which books were censored, voices suppressed, and knowledge tightly controlled.

Delicate yet emotionally powerful, this book reflects on censorship, freedom, and the weight of silence. Rather than focusing on historical judgment, it highlights something deeper: the shared emotional memory carried through stories. This picture book, which received recognition at a workshop organized by Taiwan’s National Human Rights Museum, invites readers of all ages to turn the page, confront the past, and discover that freedom cannot be taken for granted.



Author **Fang Yin & Fang An**

Fang Yin and Fang An are two sisters from Taichung, Taiwan. They currently work as illustrators and live in Taichung with their two cats. Blending everyday experiences with imagination, their work is known for warm, lively scenes and gentle, bright brushstrokes. They create books with the hope of healing both themselves and others.

# A Locked Book as Metaphor: Silence in Taiwan's Martial Law Years

by Shan-Chung Yang

Written and illustrated with lyrical restraint, *Beyond the Page* is a picture book that invites readers to reflect on the relationship between reading, memory, and freedom. Recognized at a workshop organized by Taiwan's National Human Rights Museum, the book operates on two parallel levels. Within the story, the narrator enters an authoritarian past through reading; outside it, readers are drawn backward in time, page by page, into a shared historical journey.

Books are often described as portals—thresholds that let readers travel freely across time and space. Through them, we can encounter distant lands, unfamiliar lives, and dangerous adventures. Yet this freedom is also a safe

one: no matter how thrilling, frightening, or violent a story becomes, readers remain protected. The world inside a book cannot truly harm those who read it. This quiet assumption is profoundly unsettled in *Beyond the Page*, when the narrator encounters something unexpected: a locked book.

Why must a book be locked? Who locked it, and for what purpose? What might happen if such a book were opened? These questions lie at the heart of the story. Creators Fang Yin and Fang An situate the narrative within the historical context of Taiwan's period of martial law (1949–1987), during which freedoms of speech, assembly, and publication were subject to severe

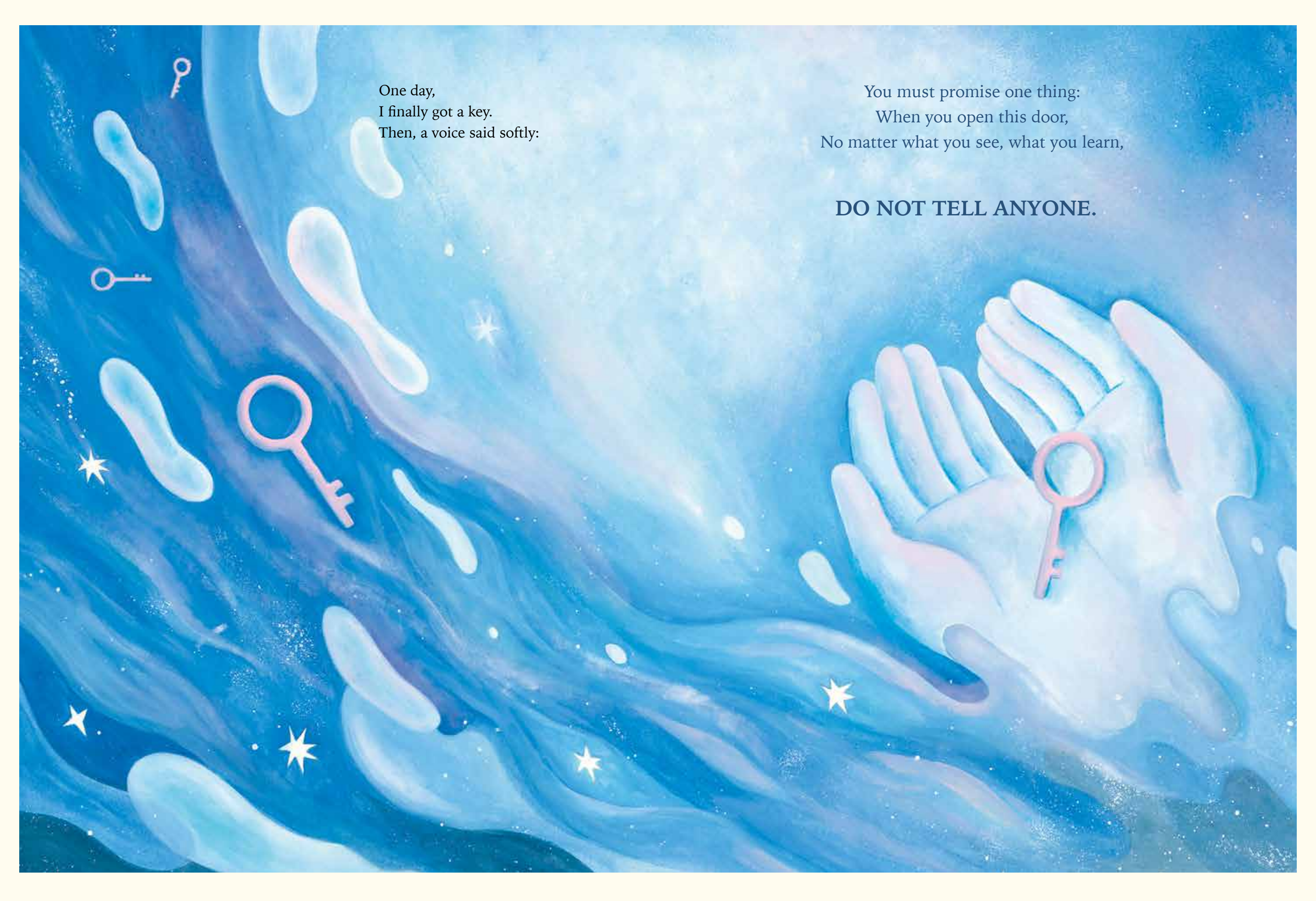
restriction. The image of the locked book functions as a powerful metaphor for censorship, surveillance, and the silencing of voices under authoritarian rule.

Echoing its title, *Beyond the Page* emphasizes the physical act of turning pages as a meaningful gesture. With each turn, readers move from an era of freedom into a time of enforced silence, and then, gradually, from darkness toward dawn. Beyond the page, history does not vanish. By experiencing the sense of absurdity and helplessness created by repression, readers may more deeply recognize the value of the freedoms they inhabit today.

Through a unique balance of restraint and imagination, *Beyond*

*the Page* opens up a space for remembrance, empathy, and the possibility of reconciliation. In so doing, it points toward futures still waiting to be imagined.

*Shan-Chung Yang graduated from the Department of History at National Taiwan University and has worked as a teacher and a literary event programmer. 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 background is a dreamlike, ethereal landscape. It features a blue, wavy, and textured surface that resembles water or a soft, undulating terrain. Scattered throughout are several keys of various sizes and colors, including gold, silver, and pink. Small, bright white stars are also scattered across the scene, adding to the magical atmosphere. The overall color palette is dominated by various shades of blue, from deep cerulean to light, airy tones.

One day,  
I finally got a key.  
Then, a voice said softly:

You must promise one thing:  
When you open this door,  
No matter what you see, what you learn,

**DO NOT TELL ANYONE.**

Cautiously, I  
Opened the book,  
And walked inside.





There was a world unlike any I had seen before.

I remembered the promise, and

Kept this world a secret.



# Good Night Giraffe

A Full English translation is available.

晚安長頸鹿

**Author:** Chih-Hao Yen **Illustrator:** Nan-Jun **Publisher:** Sacca Publishing

**Date:** 01/2023 **Rights contact:** bft.children.comics@moc.gov.tw

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

**BFT 2.0 Translator:** Lya Shaffer

In *Good Night Giraffe*, a gentle and extraordinary giraffe towers above the city—so tall that he can whisper “good night” to children from the rooftops. Sleeping by day and awakening at midnight, he begins his quiet journeys in the dark, moving softly through the world to comfort those who need him most.

From anxious children on the eve of life-changing journeys, to creatures of the ocean harmed by pollution, to lonely beings longing for reassurance, the Good Night Giraffe appears when they have just fallen asleep. With his kind words and calm presence, he promises them that they are not alone.

The giraffe’s nocturnal travels expand beyond the city—into the sea, the mountains, and even war-torn landscapes. Poetic and compassionate, *Good Night Giraffe* is a bedtime picture book that speaks to children and adults alike, offering comfort in an uncertain world. This story gently touches on themes of environmental destruction, war, and displacement. As readers, we learn that even though we cannot solve all problems and injustices, bringing a full presence and openness to the possibility of connection still matters.



Author **Chih-Hao Yen**

Chih-Hao Yen holds a Ph.D. in Children’s Literature and is known for his imaginative storytelling. He has received awards such as the Mudi Award, Chiu Ko Modern Children’s Literature Award, Showwe Youth Literature Award, and the Ministry of Education’s Literary Creation Award. His works span various formats, including novels, fairy tales, bridge books, children’s songs, and picture books.



Illustrator **Nan-Jun**

Born in Changzhi, Pingtung, Nan-Jun 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 Door That Leads to Love and Presence: A Note from the Author

by Chih-Hao Yen

One day, while visiting my parents' home, I was flipping through television channels when a program about children living in slums unsettled me. Children survive by picking through garbage, selling whatever they can find, eating only a few mouthfuls a day, and living in makeshift shelters built from bamboo poles and torn tarpaulins. When wind or rain comes, everything inside is ruined. They have neither running water nor electricity. I was left deeply troubled.

A few days later, I saw news about war. The elderly, women, and children were left homeless, their faces filled with fear. It made my heart ache. I know that growing up in Taiwan, with the resources and abilities I have now, there is very little I can do. Many things are truly beyond my power. Perhaps the only thing I can do is write stories—stories that tell them that,

on the other side of the world, there are still people praying for them and wishing them well.

While writing this story, I found myself thinking back to my own childhood. In those days, I often carried worries I didn't know how to share—not with my parents, not even with friends. Unsure what to do, I kept everything locked inside, too afraid to ask for help, quietly letting the fear grow in the dark. I wished there had been something beside me to keep me company. Not like Santa Claus delivering gifts, not something that could fix my problems or fight my battles—just a presence. Just being there would have been enough. With this book, I sought to create that “something”: a companion for children in their most helpless moments, when all they need is someone beside them.

But what should it be? First, it had to be big—big enough to feel safe, big enough to stand firm against anything frightening. Second, it had to be made of love, so that within its embrace a child could feel warmth.

Then, one day during a walk, I spotted large giraffe statues in the playgrounds of kindergartens and elementary schools. I lit up with delight. That was it.

I've also loved the night ever since I was little. It's full of mystery and shimmering light. At night, after a long day's work, families and friends gather to share quiet moments of happiness. I've always been drawn to that feeling of warmth and celebration. And finally, the words *good night* resemble a star in the dark. This lovely phrase holds everything I long for: rest, peace, joy, safety, ease,

togetherness, dreams, and freedom. With this story I brought together the things I love most and created the Good Night Giraffe.

Whenever you need friendship, this picture book offers a key—the key that opens the door in the Good Night Giraffe's body. Beyond it lies a kinder world, a small paradise that will always welcome you.

My heartfelt thanks go to Kiki, the publisher at Sacca Publishing, for all the help, and to Nan-Jun, who helped build this incredible paradise with me, carrying that door that leads to love from my dreams into this world.

And now, welcome to this curious and magical story of imagination.

*This originally appeared in the book's afterword.*



“Why, aren’t you a battleship, little one?  
How did you come to be here?”

“I was struck in battle,  
and sank to the bottom of the sea.”

“War is so terrifying. Are you alright?”

“I am well. I would like to become  
a friendly innkeeper,  
offering safe lodging to little fish and shrimp.”

“May your dreams come true,  
little battleship. Good night.”





# 黑武林鵟

顧問 / 林文宏 文 / kiki 圖 / 周見信



## The Black Samurai, Black Eagle

A Full English translation is available.

黑武林鵟

**Author:** Su Ching Chang (Kiki Chang) **Illustrator:** Jian Xin Zhou **Consultant:** Wen-Horn Lin

**Publisher:** Sacca Publishing

**Date:** 11/2023 **Rights contact:** bft.children.comics@moc.gov.tw

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

**BFT 2.0 Translator:** David Knight

Meet the Black Eagle, Taiwan's largest raptor by wingspan. Living high in the mist-shrouded mountain canopy, this elusive hunter comes to life in an exquisitely illustrated book. A mated pair defends their territory, raises their young, and fights for hunting grounds. From the moment a hatchling is born, it faces one peril after another, learning—step by step—how to fly, hunt, and survive.

After Taiwan's Wildlife Conservation Act was enacted in 1989, the Black Eagle was listed as endangered, and few believed it could recover. Yet through conservation efforts—and the eagle's own resilience—it was reclassified from “endangered” to “rare and valuable” in 2019. Today it is one of the very few species in Taiwan to edge back from the brink.

Against this powerful story runs another: a quiet farming village in the foothills, slowly aging. Two seemingly separate timelines converge into a moving encounter between humans and raptors—and the young eagle grows into a true “Black Samurai” of the forest skies.



Author **Su Ching Chang** (Kiki Chang)

Su Ching Chang (Kiki Chang) holds a Ph.D. from the Graduate Institute of Children's Literature at National Taitung University and the Editor-in-Chief of Sacca Publishing Company. She loves traveling, photography, and storytelling. Every two or three days, she makes a point of taking a walk—breathing in the scent of the wind and nurturing an endless curiosity about the world.



Illustrator **Jian Xin Zhou**

Jian Xin Zhou is a visual creator who earned his Ph.D. from the Graduate Institute of Children's Literature at National Taitung University and a master's degree from the Graduate Institute of Fine Arts at Taipei National University of the Arts. A full-time illustrator and author, he delights in themes of escape and hiding and enjoys crafting a distinct visual style for each picture book he creates.

# Samurai of the Sky: From the Brink of Extinction to Life Shared with a Village

by Wen-Horn Lin

A great eagle that dwells in mist-shrouded mountains, once standing on the brink of extinction. A foothill farming village whose population has steadily declined and aged. Two seemingly unrelated timelines unexpectedly converge, weaving a beautiful story of encounter between humans and raptors.

The Black Eagle is Taiwan's largest resident bird of prey by wingspan. It originally inhabited undisturbed primary forests in deep mountains and was a rare sight. When Taiwan first enacted the Wildlife Conservation Act in 1989, the species was listed as endangered; few were optimistic about its future. Yet, with the growing public awareness of conservation and the eagle's own resilience, it gradually expanded its range from the high mountains into the foothills. Over the past decade, its population has finally shown a slight increase. In 2019, when experts revised the national list of protected wildlife, the Black Eagle was downgraded from "endangered" to "rare and valuable," becoming one of the very

few species in Taiwan to have successfully escaped the brink of extinction.

Huanan Village in Gukeng Township, Yunlin County, is a traditional *satoyama* community, a border area between mountain foothills and arable flat land. Its scattered residents have farmed the land for generations, producing citrus fruits, longan, and other crops. Yet its already small population has continued to shrink and migrate outward; today fewer than 120 people remain, making it one of the least populated villages in Taiwan.

As the community ages, it has faced many challenges. Huanan Elementary School, the village's most important landmark and a repository of shared memories, was repeatedly proposed for closure or consolidation. This threatened to erase a vital part of local history. Fortunately, a group of devoted teachers, villagers, and newcomers from outside Yunlin who fell in love with this land joined forces to revitalize the community in diverse ways. Through their collective efforts, Huanan Experimental

Elementary School was not only saved but transformed into a prize-winning school that attracts students from afar. The village itself was reenergized through initiatives such as eco-friendly farming in shared fields, hands-on environmental education for children, farm-to-table cuisine made from local ingredients, and seasonal festivals that weave together ecology and culture.

One day, a large Black Eagle flew low over the campus of Huanan Experimental Elementary School, circling in the air. Neither teachers nor students had ever seen such a magnificent bird, and the grounds filled with gasps of amazement. This marked the first encounter between the community and the Black Eagle. Thereafter, the eagle began to visit Huanan frequently, becoming the focus of eager attention and warm welcome from both villagers and schoolchildren, and eventually a new symbol of the *satoyama* landscape.

As a raptor researcher who has observed the Black Eagle for more than thirty years, I was fortunate to hear this true story from Ms. Ya-mei Lai of the Huanan Community Development Association, who has long been devoted to local revitalization. A raptor that had escaped the brink of extinction came to a once-declining village and uplifted the spirits of its people and children. How wonderful it would be, I thought, if this beautiful encounter could be recorded in some form and shared widely.

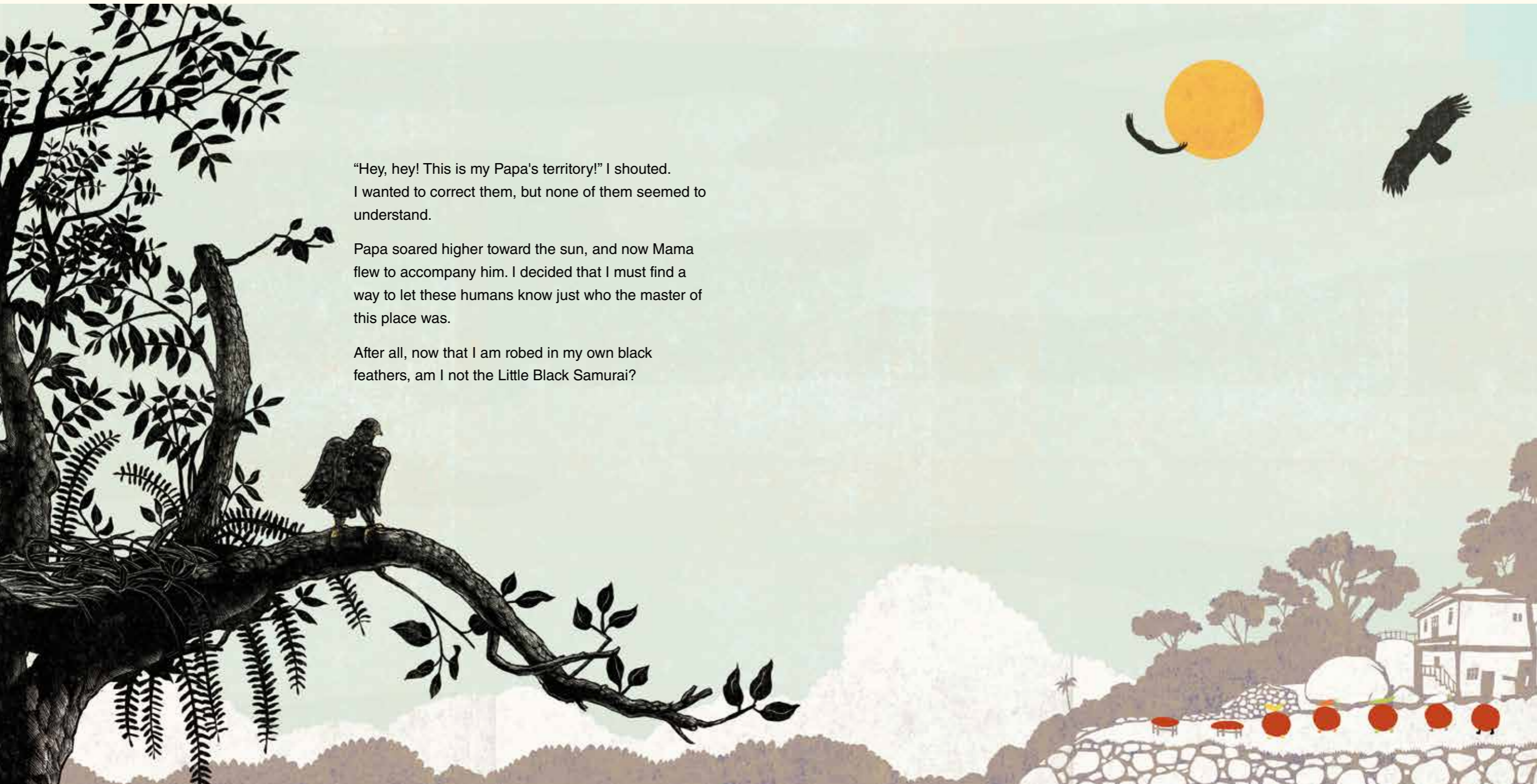
To my delight, that dream came true. The Huanan Community

Development Association used hard-won funds to publish the picture book *The Black Samurai, Black Eagle*. In vivid and lively prose, children's author Su Ching Chang (Kiki Chang) narrates the struggles of a young eagle before and after leaving the nest, drawing readers into its precarious world. Renowned artist Jian Xin Zhou employs the meticulous, demanding technique of printmaking. He carves more than forty exquisitely detailed plates, producing images so lifelike and dynamic that they leave one in awe.

This is Taiwan's first picture book to feature the Black Eagle as its protagonist. It portrays the young eagle's journey of transformation into the "Black Samurai" and subtly links its fate with the people and land of the Huanan community. This story offers a fresh testament to the old saying that heaven never seals off all exits. I hope that, through this book, the fighting spirit of the Black Samurai and of the Huanan community will spread far and wide, bringing inspiration for the revitalization of many more *satoyama* villages across Taiwan.

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

*Wen-Horn Lin was born in 1962 in Bangka (Wanhua), Taipei City. From an early age, he developed a deep love for nature and joined the Taipei Birdwatching Society in 1979, where he learned the knowledge and skills of bird observation and later served for many years as a volunteer interpreter.*



“Hey, hey! This is my Papa’s territory!” I shouted. I wanted to correct them, but none of them seemed to understand.

Papa soared higher toward the sun, and now Mama flew to accompany him. I decided that I must find a way to let these humans know just who the master of this place was.

After all, now that I am robed in my own black feathers, am I not the Little Black Samurai?



I hopped out of my nest, continuing with a few small hops along the branch.

A gust of wind nearly swept me off my feet. With all my strength, I flapped my wings and took off!



Oh—Ow!



Higher! A little higher, don't fall down!



Arrgh! My eagle head seems to have become an orange head!

I shook off my orange, let out two piercing  
“Yeioo—yeioo” cries, flapped my wings, and  
tried to advance to my right.



Aggghh! What is my right talon tangled up in?  
Rah! It's the snare of a creeper vine!

I forcefully shook my right foot, reaching down  
with my beak to grip the vine. It was a great  
struggle to get free.



Flapping, hopping, and now a leap  
into the air, I beat my wings, harder,  
harder, and now I'm aloft!



How am I wearing a little yellow dress?





# When the Bell Rings: The Girl Who Doesn't Like Break Time

A Full English translation is available.

我不喜歡下課

**Author:** Hsiu-Chia Tsai **Illustrator:** Hsiu-Chia Tsai **Publisher:** Showwe Information Co., Ltd.

**Date:** 04/2023 **Rights contact:** bft.children.comics@moc.gov.tw

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

**BFT 2.0 Translator:** Rhoda Kwan

*This is my brother. He's three years younger than me. He is an adorable little brother, with chubby cheeks and eyes so big he sometimes looks silly. But little did I know, when my little brother started primary school, my life would become a disaster. I don't like it when the bell rings. When I hear the bell, I know trouble is coming. I want to hide so my little brother can never find me.*

A little girl dreads recess—the moment her younger brother, who has autism, comes to find her. Set within the rhythms of school, and drawn from the author's own experience, the book offers an intimate portrait of family bonds. "There wasn't a single day I didn't wish for a 'normal' little brother," the author recalls. "I didn't want to play with him. I pretended I didn't know him."

But twenty years later, her perspective has radically shifted. "Even though he could never fit into what society calls 'normal,' I think he knows what love is. He can always find joy in the smallest things—counting leaves, arranging stones, gazing into a rainspout for an entire day." Written for parents, teachers, loved ones of people with special needs, and anybody who has endured silence, this powerful and tender book explores love, shame, and acceptance.



Author **Hsiu-Chia Tsai**

Hsiu-Chia Tsai leads reading initiatives at Changlong Elementary School in Xinzhuang District, New Taipei City. She manages the school library and is dedicated to encouraging reading and visual storytelling. In the 2017 academic year, she was named Reading Promoter of the Year by Taiwan's Ministry of Education. She is also the author of the picture book *Listen, a River Is Singing*. Art is her profession, and reading is her passion. She dreams of returning to Yunlin after retirement to open an independent bookstore.

# It Took Me Over Twenty Years to Speak About My Brother's Autism: Sharing the Hidden Weight of Seeming Strong

by Hsiu-Chia Tsai  
translated by Rhoda Kwan

Writing and drawing this story was a very difficult assignment for me, because the sister in the story—the one who doesn't like recess—is me.

I have a younger brother. He came into this world when I was three years old. He's a little unusual. He doesn't talk much, and he's not very good at expressing himself. He could never fit into what society calls "normal." But I think he knows what love is. He can always find joy in the smallest things—counting leaves, arranging stones, gazing into a rainspout for an entire day.

As he grew older, the differences between him and other children only became more obvious. He could never

keep track of class times, he couldn't finish his schoolwork, and he had many odd behaviors. Even though he was often overlooked and misunderstood, his pure, innocent nature held no prejudice against the world.

When I was in elementary school, there wasn't a single day I didn't wish for a "normal" little brother. His strangeness made me the target of many curious and unkind looks at school. I didn't want to play with him. I pretended I didn't know him. I dreaded most of all when he appeared outside my classroom during recess. Sometimes, he would lose control in front of my classmates, leaving me mortified. I didn't want anyone to know

I had a brother like him. I was afraid of being judged because of him.

It wasn't until more than twenty years later, after I became a teacher myself, that I was able to finally speak about it: my brother is autistic. Even now, I carry much guilt in my heart. But looking back, I also understand—at the time I was only a child. And having a brother with autism was, for that child, an unbearably heavy and lonely truth.

For siblings of a child with special needs, parents and teachers often place too many expectations on them. We ask the "normal" child to be understanding, considerate, and accepting, yet we forget that the sibling of a special-needs child is

also just a child—one who also needs care and support.

This book is written for parents, caregivers, and teachers. The sibling of a child with special needs may appear strong on the outside, but inside may still be fragile. Their feelings also need to be cared for. How can we help them find peace within themselves and move forward with courage? When they feel anxious, helpless, or wish to escape, I hope someone will be there to tell them: *It's not your fault. You've already done so well.*

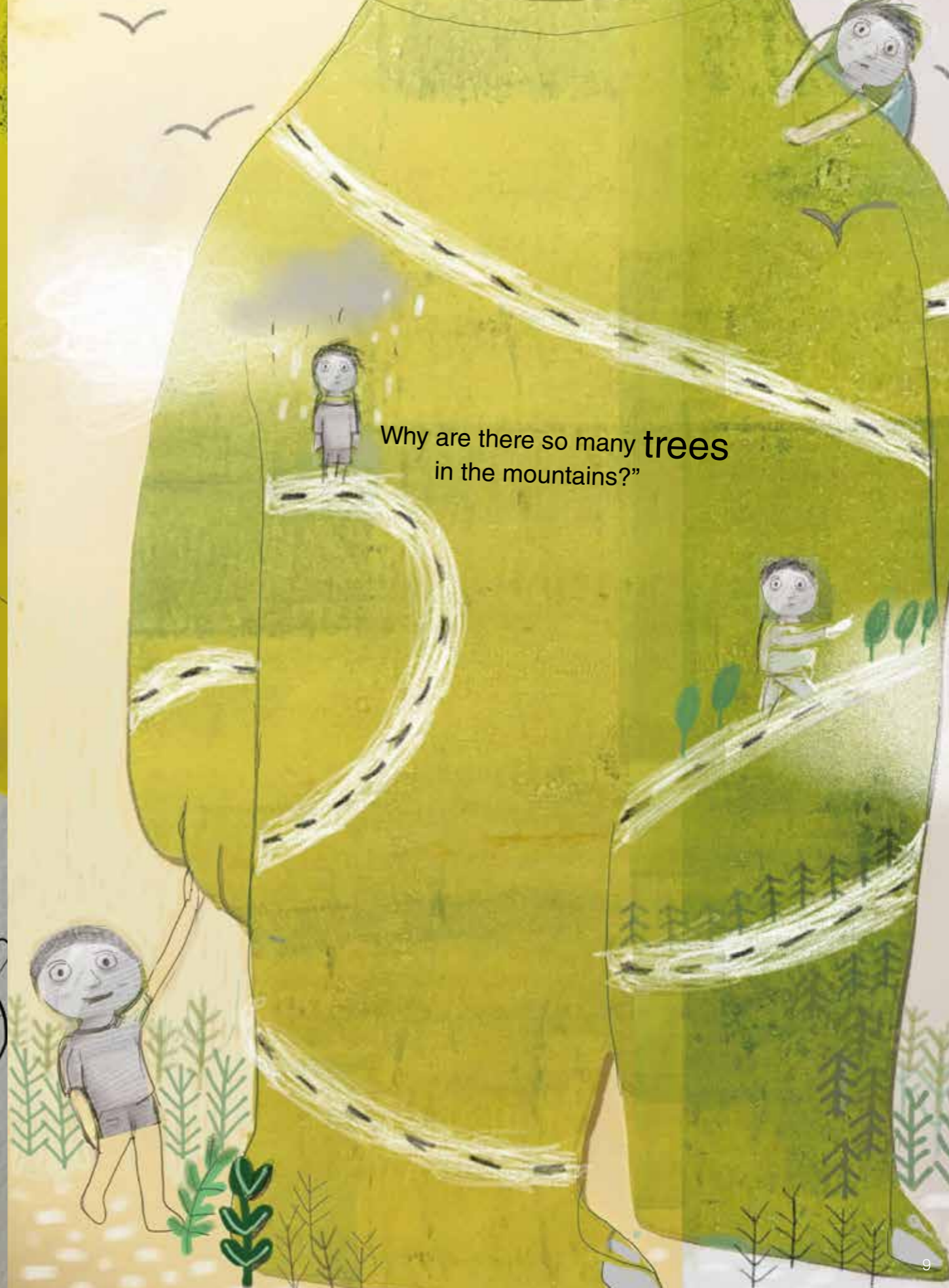
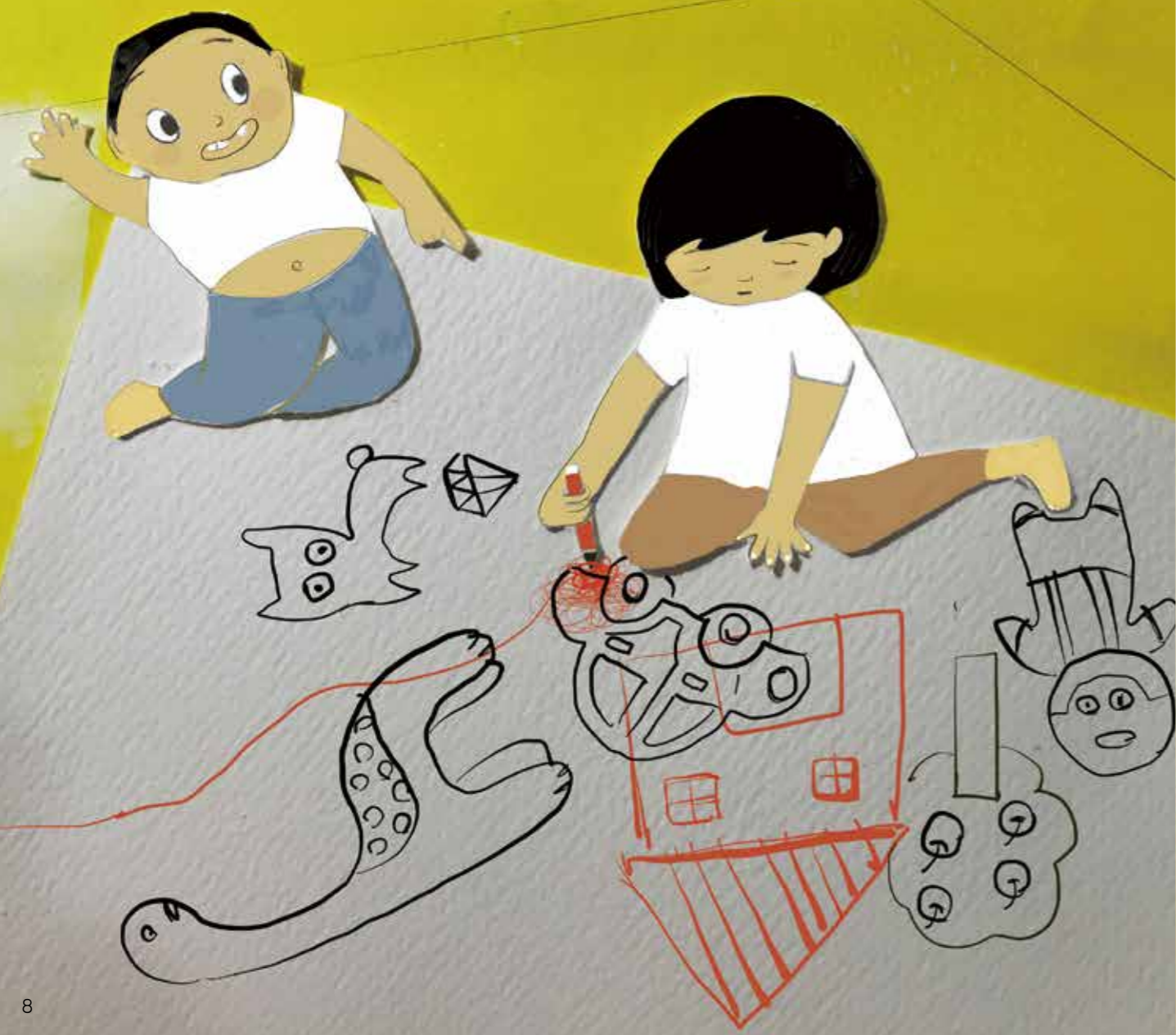
*This text originally appeared as an afterword in the author's book and has been edited for this booklet.*

He is an adorable little brother,  
with chubby cheeks and eyes  
so big he sometimes looks silly.



He doesn't like to wear shoes and is always making noises,  
humming songs he makes up himself.

He loves to follow me wherever I go.  
He loves to bother me and asks me questions nonstop: "Why? Why?"



Why are there so many **trees**  
in the mountains?"



Why am I not a **fish**?



Why can't I **fly**?



# We're Off! The Animals' Bustling Life After Work

A Full English translation is available.

動物們下班啦！意想不到的熱鬧生活

**Author:** Yi-Ting Lee **Illustrator:** Yi-Ting Lee **Scientific Consultant:** Da-Li Lin

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

**Date:** 02/2025 **Rights contact:** bft.children.comics@moc.gov.tw

52 pages | 21 x 26 cm **Volume:** 1

**BFT 2.0 Translator:** Kirsten Han

*We're Off! The Animals' Bustling Life After Work* offers a playful new way to explore animal behavior—one curious stop at a time. Guided by Prickly the Hedgehog, a roving special correspondent, readers meet 59 different animals and discover what they do “after work.” From mealtime rituals to travel, shelter, and surprising daily habits, the book reveals fascinating details of animal life.

Can you guess which parrot is the smartest? Do you know who cares for the chicks in a penguin family? Have you ever seen how a whale sleeps?

Blending lively, humorous dialogue with fascinating ecological facts, this book reveals animals' unique skills and little-known secrets in a way that feels effortless and fun. With engaging scenarios, irresistible animal trivia, and interactive games, it delights both children and adults—making it a perfect introduction to learning about animals with curiosity and care. It turns learning into a joyful game of discovery.



Author **Yi-Ting Lee**

A graduate of the Cambridge School of Art, Yi-Ting Lee enjoys using gentle brushstrokes and rich colors to tell small, heartfelt stories. She strives to create inspiring, fun books that offer children a joyful reading experience. Lee works with various media, from collage to watercolor. Her only rule is to have no rules. Her published picture books include *Mr White*, *An Ideal Zoo*, *Mr White in Love*, *Let's Play Again*, and *An Invitation Letter*.

# The Pleasure of Asking “Why?”: A Delightful, Fresh Way to Learn Animal Behavior

by Yi Chin Lan

(originally published on [OKAPI.BOOKS.COM.TW](http://OKAPI.BOOKS.COM.TW))

Most science-themed picture books fall into one of two categories: those that are information-heavy and explanation-driven, and those that use storytelling to convey knowledge, often supported by an appendix. *We're Off! The Animals' Bustling Life After Work* takes a refreshing third approach. Grounded in science education, it uses the idea of life “after work” to explore animal behavior. At each stop visited by Prickly the Hedgehog, the roving special correspondent—whether an animal’s home or a place it visits—a new scenario unfolds. The following page pairs the scene with a knowledge section, where thoughtfully crafted dialogue naturally prompts readers to ask, “Why?”

For example, on a first read, readers don’t yet know how the book

will present its information. At the first stop, “The Shy New Colleague Comes for Dinner,” they may wonder: Why is the raccoon washing its hands for so long? Why is the red panda so shy? Turning the page provides the answers in a perfectly timed reveal.

While Prickly’s visits are humorous and relaxed, every line of dialogue or self-talk from the animal colleagues is deliberately teasing, designed to spark curiosity. When the reader reaches the knowledge page, the answers don’t interrupt the story; instead, they deliver a pleasurable “Aha!” moment.

If the scenarios and information were placed on the same page, the layout would feel crowded; if everything were saved for the back, flipping back and forth would be inconvenient and

easy to forget. This front-and-back page structure provides a smooth reading rhythm, allowing readers to treat each knowledge page as the wrap-up or conclusion before following Prickly to the next adventure.

Author Yi-Ting Lee also tucks small Easter eggs into the illustrations, adding a playful “spy vs. spy” thrill as readers explore. One subtle example appears between stops: on the raccoon’s television screen, two helmeted animals in battle look deliberately blurred into pangolins—could this be a clue to the next destination? Turn the page, and bingo! At every stop, readers can hunt for these hints—some obvious, some cleverly hidden—and the faster they spot them, the greater the sense of accomplishment.

During our interview with the editor and Yi-Ting Lee, the editor shared that in early discussions she suggested strengthening the connections among the ten stops. Lee’s solution was to sneak the next stop’s animal into the current illustration. These understated, unannounced Easter eggs are one of the book’s greatest added joys, encouraging readers to slow down and notice the little surprises along the way.

This book features 59 animals, all drawn from a large pool the author initially assembled. The editors helped

categorize them and recommended avoiding repetitive animal types or scenes, while leaving the final selection to the author. Animals not included in this volume are teased on the copyright page as a preview of the next installment. Even that step alone was a massive undertaking.

For Lee, organizing and writing the book was a joy—and a challenge. The abundance of animal knowledge was exciting, but the sheer volume and diversity of information also raised the level of difficulty. Creating this book was not only a breakthrough in topic selection; it was also about maintaining fun while ensuring solid knowledge. This balance, carefully explored in this work, will likely serve as new inspiration for the author’s next book.

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

*Yi Chin Lan loves reading and adores children. Lan aspires to retain a childlike heart and sense of fun. She is the founding editor of a popular social media site *Picture Book Planet 212-7*. With more than 32,000 followers, the site offers recommendations for books that encourage creativity and imagination.*



The Sixth Stop:  
The New Zealand Reunion

The kiwi bird invited their fellow New Zealander, the kakapo, over to their place.

Our home country is a beautiful place with no natural predators, so it doesn't matter even if we can't fly.

Is that why you don't have wings?

Kakapo, are you not staying for cake?

No, thank you! I hear the call of a handsome guy in the distance, so I'm making a move!

**Kiwi**

My little brother should come out and play with me soon.

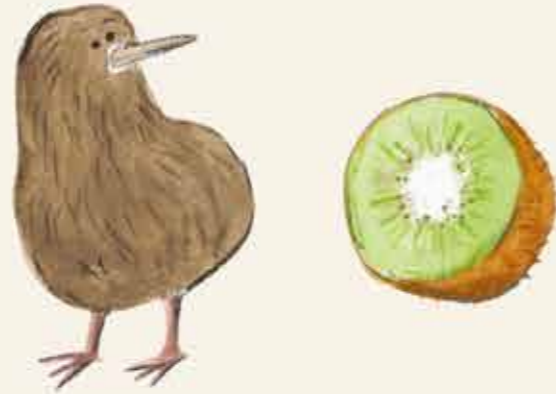
Dad is incubating the egg right now. It'll take about 80 days to hatch.

**Kakapo**

## Kiwi

Can they really be called a bird if they don't have wings? What do you think? There are five species of kiwis, with lifespans ranging from 15–100 years.

Although I share the same name with the kiwi fruit, please don't eat me! I'm an endangered animal!



You can't escape!

Their long beaks help them get to delicious worms underground.



## Kakapo

Although they have wings, they can't fly and can only walk. They're birds with long lifespans—they can live up to around 100 years!


They love eating rimu fruit, which is native to New Zealand and contains lots of vitamin D that helps improve their breeding rate.

The needle-thin feathers on their faces might have something to do with their sense of touch—it helps them walk around at night and avoid thorny plants.

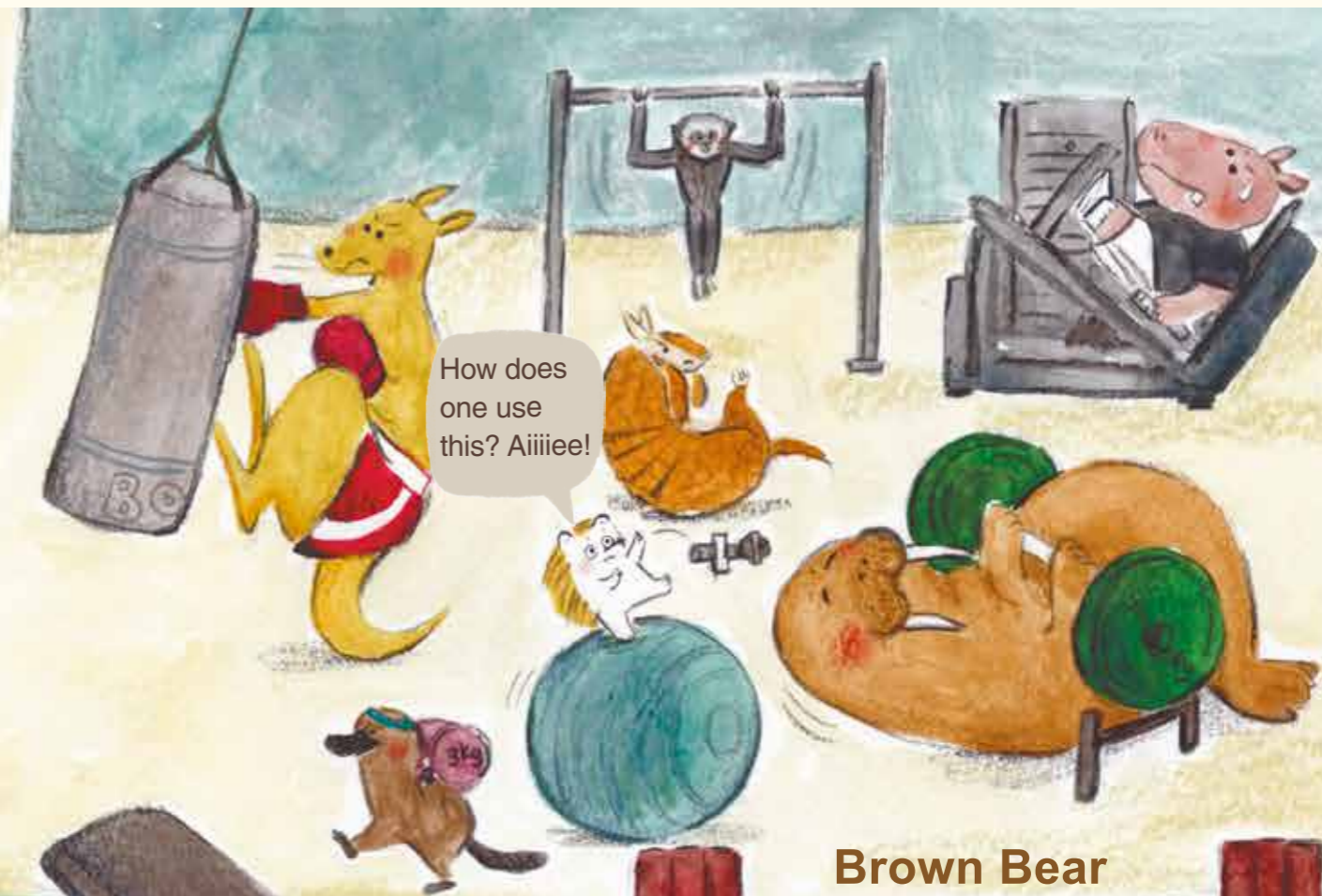
Males make a low chirping sound to attract females.



24HR  
GYM

 **The Seventh Stop: The Sweaty Gym**

The gym is absolutely packed!  
Who are these fitness enthusiasts?



How does one use this? Aiiiee!

**Icelandic Horse**



Ever since I left Iceland, I've not been back again... I miss home so much!

**Brown Bear**



Let's hurry and finish up this gym session—I can't wait to tuck into my salmon feast!

I can't stand up straight because of my hind legs, but I'm the best at doing squats!

**Gorilla**





# The Sea Turtle and the Sea

A Full English translation is available.

海龜與海

**Author:** Le Chen **Illustrator:** KIDISLAND **Publisher:** Nan I Book Enterprise Co., Ltd.

**Date:** 03/2021 **Rights contact:** bft.children.comics@moc.gov.tw

40 pages | 27.5 x 21.6 cm **Volume:** 1

**BFT 2.0 Translator:** Michelle Kuo

A young sea turtle ventures beyond her familiar waters, swimming through dazzling underwater worlds—from coral reefs and kelp forests to the mysterious deep sea. But then he reaches an ocean changed by human pollution. From floating plastic bags to tangled nets, danger surrounds him. When the turtle becomes trapped and injured, unexpected kindness from an ocean conservationist offers him a second chance.

Beautifully illustrated with hand-drawn art, this picture book invites readers into the wonders of the underwater world. Through compassionate storytelling and thoughtful detail, it introduces ocean conservation in an age-appropriate way, awakening empathy while leaving readers with hope and a sense of shared responsibility. This book reminds us that although people have harmed the sea, we can also help heal it—together.



Author **Le Chen**

Amid the chaos of the city, Le Chen finds joy in the quiet work of shaping beloved words. While raising her two children, storytelling became part of her everyday life. She loves telling stories—and loves even more the smiles on children's faces as they listen. Le Chen writes with the hope that one day, those children will come to cherish the stories she has created.



Illustrator **KIDISLAND**

KIDISLAND is a creative team formed by illustrator Yukito and writer AC. By pairing a single image with a single piece of writing, they explore the meaning behind "Kid Island": the hope that everyone carries an island within their heart—one that will never fade away. Their illustration work spans multiple fields, including publishing, packaging design, and key visuals for major events.

# Through a Turtle's Eyes: The Ocean We're Harming—and the Good We Can Choose

by Chi-Hsuan Wu

For those of us living on land, it is easy to imagine that the issues facing the ocean are distant and unrelated to our daily lives. Yet the oxygen we breathe, the rising temperatures we experience year after year, the seafood we eat, and even the straws and plastic bags we use casually are all deeply connected to the sea. After all, about 71 percent of Earth's surface is covered by ocean. This picture book, told through the eyes of a young sea turtle, invites readers of all ages into the underwater world. Through a gentle narrative, it introduces ocean-related issues that may feel distant yet are deeply woven into our everyday lives of consumption and waste. With a strong hand-drawn aesthetic, the illustrations use expressive brushstrokes to convey moving currents and shimmering bubbles, while layered textures bring marine life vividly to life.

The story follows a small sea turtle who wonders what lies beyond her familiar sea—and whether the other side is just as beautiful. Propelled by curiosity, he sets off on an adventure. As readers follow his graceful journey, we drift through coral reefs, kelp forests, and even deep-sea hydrothermal vents, witnessing a wide range of underwater landscapes. The beauty continues until the turtle wanders into a sunken ship—an unmistakable sign that he has reached the realm shaped by human activity. Here, the sea grows darker and more turbid, hinting at the dangers that lie ahead.

When the little turtle finally reaches the far side of the sea, he discovers that it is not what he imagined. Plastic bags that mimic jellyfish drift through the water, and massive nets lurk like hidden monsters. These threats injure and sicken him, leaving him weak and confused.

Forced out of the ocean he calls home, he is brought to an unfamiliar place, bright and white and filled with strange human beings. Yet these people do not seem intent on harming him. Instead, they care for him gently. Still, one question remains: will the little sea turtle ever return to the deep blue world he longs for?

The illustrations brim with clever, knowledge-rich details, inviting children and adults alike into an engaging visual treasure hunt. We see, for instance, the turtle embarking on his journey alone—reflecting her species' solitary nature. The "light bulb" inside the shipwreck is, in fact, the glowing lure atop an anglerfish. The plastic bag the turtle nearly swallows resembles a jellyfish, revealing why such waste poses a deadly threat to sea turtles. And the pieces of marine debris scattered through the pages—items we recognize from our own daily routines—serve as vivid reminders of the pollution we contribute to the ocean. These details make the book a wonderful resource for introducing marine conservation.

One aspect I especially appreciate is the book's gentle approach to protecting children's emotional well-being. It does not depict graphic scenes

of harm—such as the shocking images sometimes seen in news reports, like straws lodged in turtles' nostrils—yet it conveys enough emotional weight to awaken empathy. In the final pages, the turtle recovers under human care and returns to the sea, accompanied by a diver who swims beside him. This closing image reminds us that although humans have harmed the ocean, many people are also working tirelessly to heal and protect it. Each of us can take part, whether by supporting rescue programs, joining beach clean-ups, or reducing our use of single-use plastics.

This picture book gently enjoins us to do the following: Let us choose to believe in the goodness that still exists in the world—and let us strive to be part of that goodness.

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



The sea turtle felt heartbroken.  
After saying goodbye to his new friend—  
only to find more trash drifting his way.

He darted this way and that, trying to get away—  
but it seemed he was about to be trapped...



Luckily, a school of little fish came just in time to rescue him.

At that moment, the sea turtle longed to go home—back to the beautiful ocean he loved.

Suddenly, a loud noise rumbled through the water.  
The sea turtle swam toward the sound and saw a giant net—  
and inside were many of his ocean friends!  
He was so frightened.





# How Old Is An Apple?

A Full English translation is available.

蘋果幾歲呢？

**Author:** Xia Xia **Illustrator:** Soupy Tang **Publisher:** Rye Field Children Publications

**Date:** 11/2024 **Rights contact:** bft.children.comics@moc.gov.tw

56 pages | 22.6 x 19 cm **Volume:** 1

**BFT2.0 Translator:** Lya Shaffer

*How old is an apple?*

*The apple in my tummy—how old is it now?*

*How old is the mama whose tummy I was in?*

This fresh, inventive, and profound book invites children to think on every page. Told from the perspective of a curious child, it follows a stream of questions about how old everything is. From the apple in a child's hand to a puppy on the run, from a sun drawn in crayon to a grandma who has begun to forget things, every creature, person, and object seem to have an age. Poet and beloved writer Xia Xia creates a playful, rhythmic stream of questions that carry deeper meaning beneath the surface. The illustrator Soupy Tang brings these words to life with bright and colorful images. Themes of time, emotion, agelessness, and fragility are woven in with a light touch, encouraging readers to think, dream, and—when they reach the final page—ask questions of their own.



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 **Soupy Tang**

Soupy Tang is an illustrator who holds a Master of Arts in Illustration from the University of Edinburgh. She has loved drawing since childhood and now enjoys a happy life where she gets to draw every day. She delights in observing all the seemingly unimportant moments of daily life and remembering the smallest details. Her illustrated works include *Relax Together with Soupy*, *Soupy Mom's Diary*, and *The Shape of Home: Soupy and Struan's Scottish Adventure*.

# How Old Is Everything? A Child's Questions Become a Playful and Profound Meditation on Time

by Pei-Yun Yu  
(originally published on OPENBOOK.ORG.TW)

The picture book *How Old Is an Apple?* begins with a question that appears whimsical, even illogical: “How old is an apple?” With this seemingly nonsensical inquiry, the reader is ushered into a child’s inner world. Though such a question defies adult logic, it brims with playfulness and reveals the winding, imaginative paths of a young child’s thinking.

Told entirely through first-person questions, the narrative captures a child’s curiosity about the smallest details of everyday life. From an apple to the seed inside it, from a puppy to the shadow that follows it, each question branches out

freely, mirroring the way a child’s thoughts leap from one wonder to the next. In these wandering inquiries, we witness the pure, unfiltered lens through which children observe and make sense of the world.

But the questions do not stop at concrete objects. They stretch into more abstract realms—shadows, light, and even time itself. Xia Xia’s text distills the boundless imagination of children, and this poetic openness is one of the book’s most captivating qualities. Through these innocent questions, she explores how young children use the idea of “age” to grasp the passage of time and the notion of growing up.

As the story turns its pages, the questions gradually circle back to the child who is asking them: “Me, as I blow out the candles, how old am I?” The accompanying illustration shows five candles on a birthday cake, hinting that the child is about to turn five. This moment becomes a symbolic anchor—a milestone that gathers the book’s scattered questions and grounds them in the familiar ritual of blowing out birthday candles.

Yet the book is not only an exploration of time; it is also a gentle study of emotional change. The child asks, “How old is the mama whose tummy I was in?” “How old is my gentle mama?” and “What’s my mama’s age when she gets... angry?” Time begins to intertwine with feelings, for the child is not simply wondering about a mother’s numerical age. Rather, these questions reveal an attempt to understand the shifting faces of the person they love most. Beneath each line lies a tender sensitivity to the emotional world of the family.

A similar poignancy surfaces when the child wonders, “My grandma who forgets things—what age might she be?” The question carries a trace of sadness, hinting at the child’s awareness of memory loss and the fragility of aging. Through this emotional layering, the book moves beyond the theme of time and opens into a broader reflection on relationships, care, and the subtle ways

children perceive change in the people around them.

The graceful language of poet Xia Xia pairs beautifully with Soupy Tang’s vibrant illustrations. Tang’s lively compositions and rich colors create a warm visual landscape that deepens and expands the text rather than merely echoing it. Through inventive imagery, abstract concepts become tangible, allowing even questions like “What’s the age of a dog’s shadow?” to take on shape and meaning.

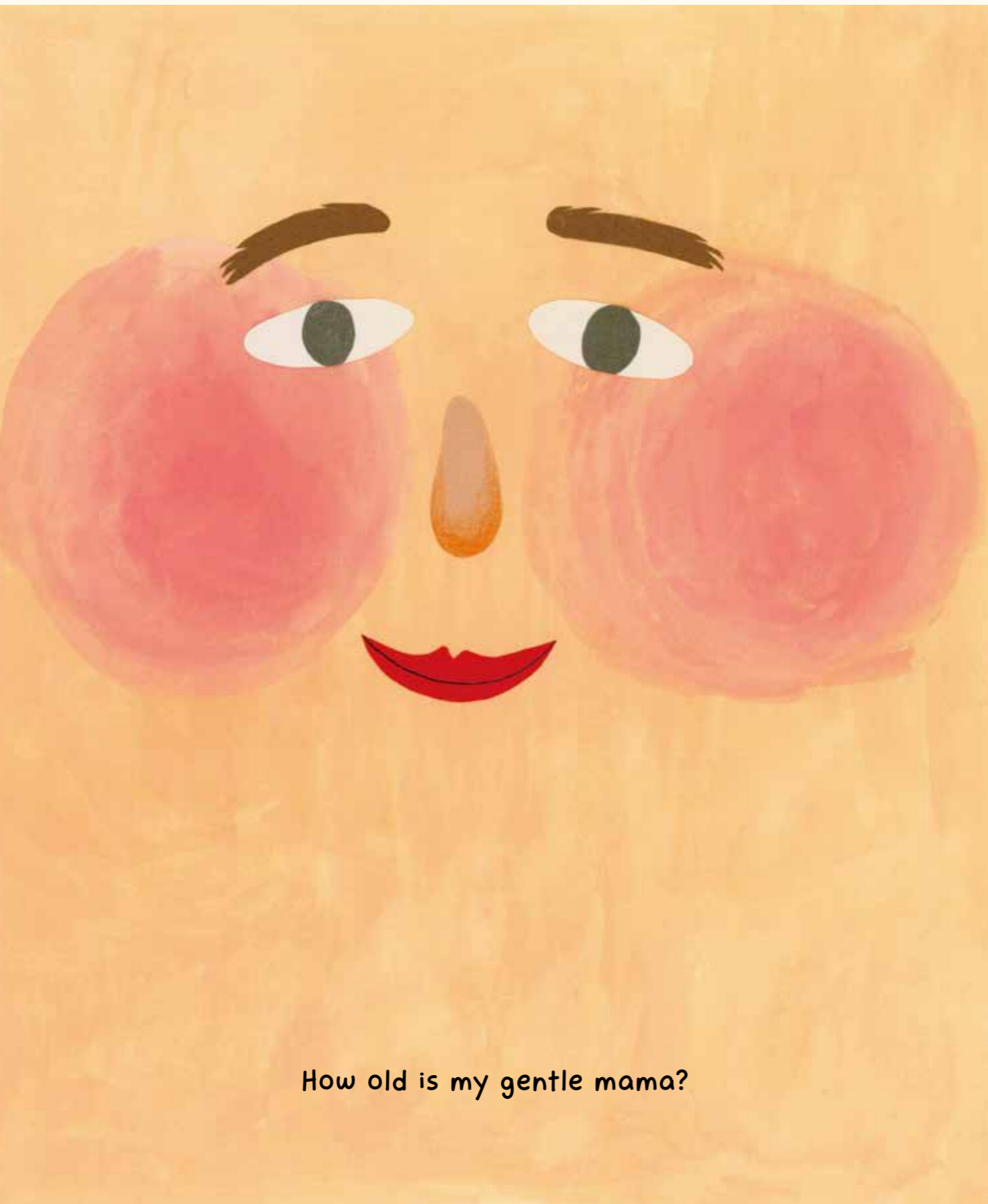
The seemingly playful phrases in *How Old Is an Apple?* in fact weave together a young child’s dawning awareness of time, growth, and emotion. The book gently invites both children and the adults reading with them to linger on questions that sound simple yet carry surprising depth. One can easily imagine a young reader closing the book and, inspired by the child within its pages, beginning to ask their own poetic, wonder-filled questions about the world.

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

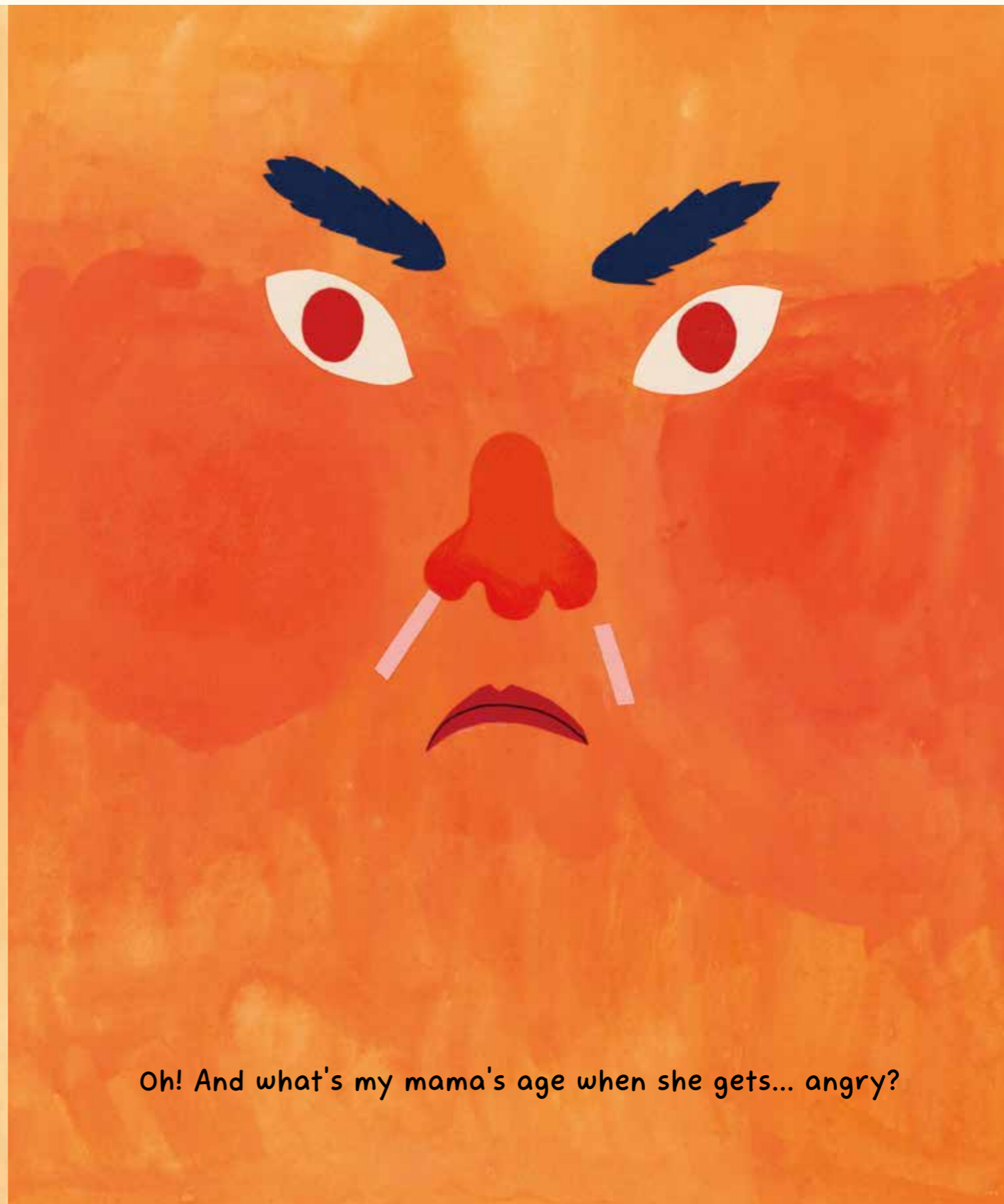
*Pei-Yun Yu is currently a professor at the Graduate Institute of Children’s Literature at National Taitung University. Her work focuses on children’s literature and culture, including research, teaching, curation, publishing, creative writing, translation, and literary criticism.*



How old is the mama whose tummy I was in?



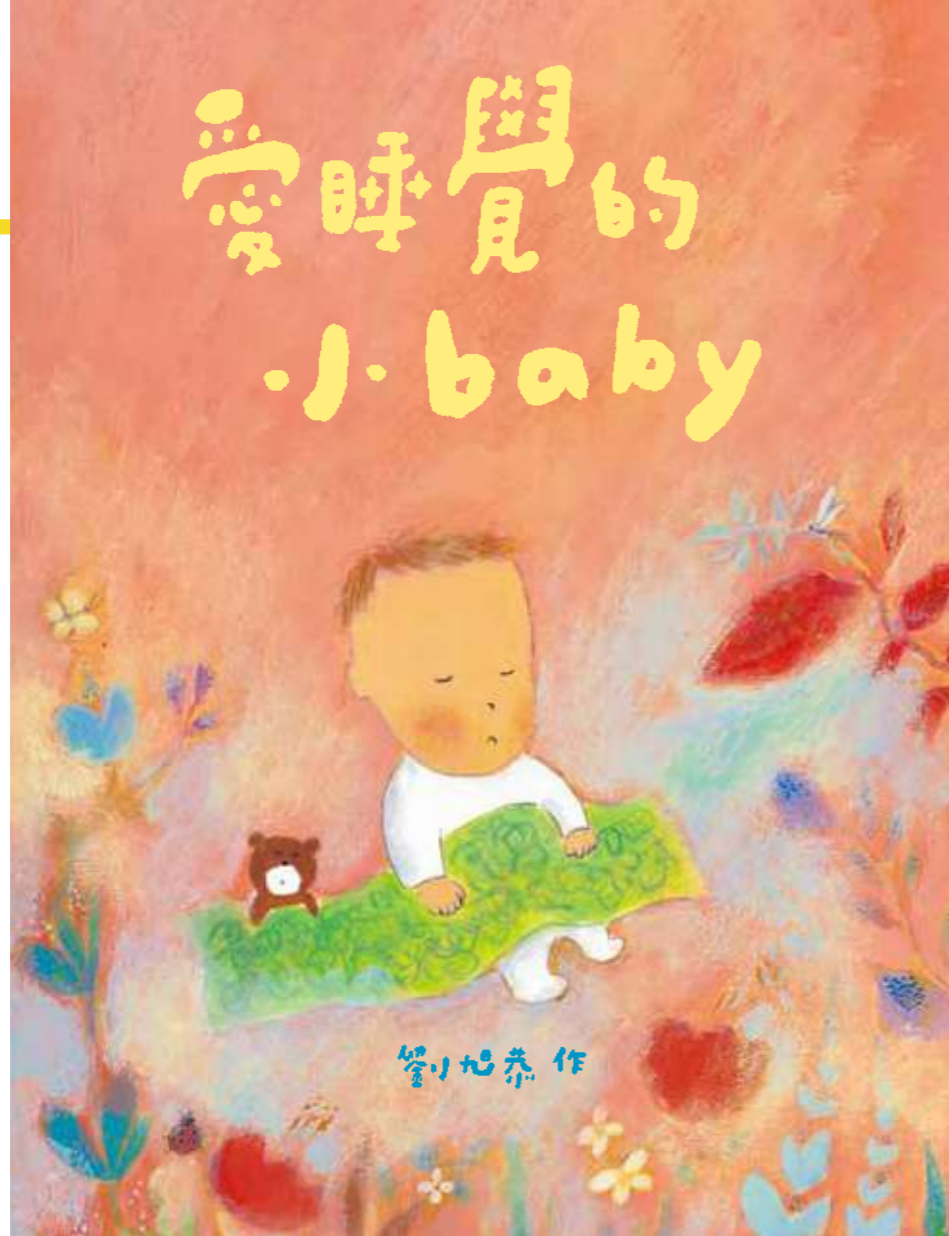
How old is my gentle mama?



Oh! And what's my mama's age when she gets... angry?



How old is a lamp?



# The Sleepy Little Baby

A Full English translation is available.

愛睡覺的小 baby

**Author:** Hsu-Kung Liu **Illustrator:** Hsu-Kung Liu **Publisher:** Les Gouttes Press

**Date:** 10/2024

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

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

During the day, the whole family stays busy—but the little baby does nothing but sleep. Then night falls, and everyone else drifts off... while the baby wakes up. What secret adventures await after bedtime?

It turns out there's nothing this baby can't do. He cooks in the kitchen, leads a singing group, teaches math—and even battles a fire-breathing dinosaur.

This wildly imaginative, funny, and wordless picture book unfolds at a lively pace, brimming with fantasy and childlike wonder. Clever visual clues echo from beginning to end, inviting readers to spot connections, piece together the story, and discover new surprises with every rereading. Free of didactic messages or moral lessons, this book will have children bursting into laughter—and will delight adults who still carry a playful heart.



Author **Hsu-Kung Liu**

Hsu-Kung Liu was born in Taipei in 1973. He graduated from the Department of Civil Engineering at National Taiwan University and began illustrating picture books after attending the Lucy Chen Handmade Picture Book Classroom. His work has received the Hsin Yi Children's Literature Prize, the China Times Open Book Award, and the Golden Tripod Award, and has been selected for exhibition at the Bologna Children's Book Fair. Rights to his books have been sold in multiple languages, including English, Thai, Spanish, Korean, Japanese, Slovak and Estonian.

# What Do Sleepy Little Babies Do at Night?

by Tzu Ning Huang

As everyone knows, babies spend at least 14 hours a day sleeping, and doctors agree that sleep is essential for their growth and development. In Taiwan, there's a beloved lullaby that repeats the lyric, "Sleep and grow a little each night"—suggesting that with every night's rest, a baby grows a little taller.

But author Hsu-Kung Liu approaches infant sleep from an entirely different angle: is a baby really only sleeping? Not at all! In this story, the baby is hard at work at night—watching TV, reading, watering plants, and even saving the world!

*A Sleepy Little Baby* is a completely wordless picture book. The story is told entirely through images. Without any dialogue or text to guide the reader, the imagination is free to roam. What appears to be simple illustrations are actually

packed with hidden details, waiting to be discovered.

The book was inspired by Liu's observations of babies sleeping on the streets during the day. He couldn't help but wonder: why do they sleep so deeply in the daytime? Could it be that this little baby sneaks out at night to do something exciting—and that's why they are so exhausted?

The first half of the book follows the baby through daytime scenes—eating breakfast, playing on the beach, and watching a lively parade. All the while, the baby's eyes remain tightly shut, as if immersed in dreams. But as daylight fades and dusk approaches, the scene transforms. Everyone falls asleep, and the baby awakens. A nighttime adventure begins. The little baby now cooks in the kitchen, practices singing with animals,

comes up with new forms of knowledge, drives a fire truck, and even battles a fire-breathing dinosaur!

Through its illustrations, the book humorously conveys an important message: just because we don't see something doesn't mean it isn't happening. The baby's nighttime adventures become a metaphor for the parts of this world that we can't fully understand. The baby's family remains completely unaware, but readers can piece together the clues hidden throughout the illustrations. After missing the hot soup at breakfast, the baby cooks it later that night. The alien from the brother's bedtime story reappears as the baby's opponent in a late-night showdown. The absence of text encourages us to explore every line and detail, uncovering the small, delightful

surprises tucked into each scene.

Liu has visited many schools to share this book. Children giggle at the baby's deep daytime slumber and are delighted by the vibrant nighttime adventure. The simple, honest illustrations resonate with children's imagination and creative thinking. One of the most valuable strengths of this book is how it invites us to think like a child again—and to delight in the many possibilities the story reveals.

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

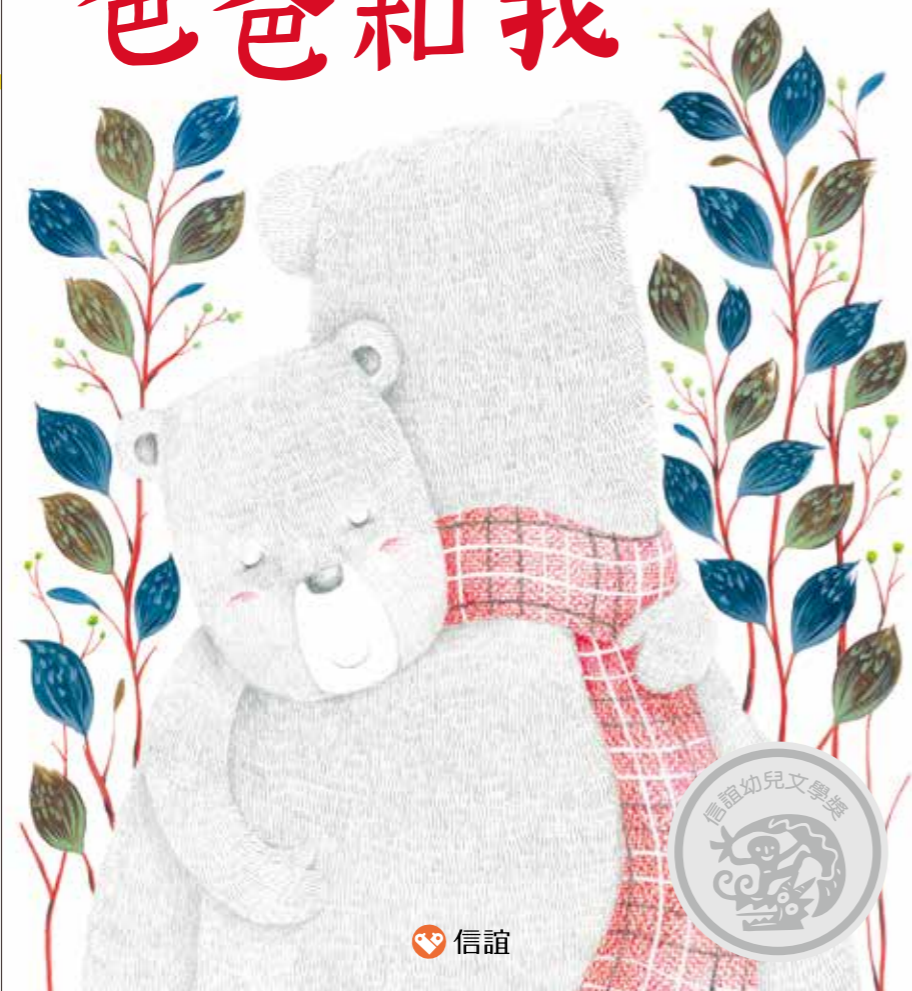






# 爸爸和我

文·圖／張雅鈴



100

101

BOOKS  
FROM  
TAIWAN

Through the eyes of a child and Daddy Bear, this story captures the quiet joys of growing up together. Daddy's signature red scarf becomes the heart of the story—offering warmth and protection, and turning into a playful prop for everyday adventures. With spare text built around the repeated call of “Daddy,” each page carries a different emotion, from comfort and delight to curiosity and longing.

As time passes and the child grows, the book depicts change, memory, and the strength of family love. Beautifully illustrated with rich, hand-drawn textures, the story celebrates a parent–child bond. In the final pages, the red scarf unfurls like a winding roll of film, carrying memory. The red scarf disappears, becoming a green scarf that drapes over the child, now grown into a parent. With tenderness, the book suggests continuity, renewal, and love that continues to be passed on.

## Daddy and I

A Full English translation is available.

爸爸和我

**Author:** Ya-Ling Chang **Illustrator:** Ya-Ling Chang **Publisher:** Hsin Yi Publications

**Date:** 05/2022

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

40 pages | 19 x 23 cm **Volume:** 1

**Awards:** The 33rd Hsin Yi Children's Literature Award, The 34th Chen Bochui Children's Literature Award

**BFT2.0 Translator:** Michelle Kuo



Author **Ya-Ling Chang**

Ya-Ling Chang graduated from Fuxing Commercial & Industrial Vocational High School of Art and from Chaffey College in the United States. She has received multiple awards in comic competitions organized by the Ministry of Education and various city governments. Now an art teacher, Chang enjoys the quiet comfort of half a cup of coffee in the afternoon—and all the beautiful things in life.

# Love That Stays, Flowing to the Next Generation: A Picture Book of Family, Memory, and Growing Up

by Shih-Ying Chuang

Family stories are endless, yet this timeless theme can still move readers when told with freshness and care. *Daddy and I* grew out of the author's longstanding reflections on her father, turning longing and remembrance into a visual and emotional journey. Through meticulously crafted illustrations, she captures a range of subtle, layered feelings—tender, restrained, and resonant—inviting readers to experience the depth of familial love.

From the very first page, Daddy Bear's red scarf feels like a source of warmth. More than a simple visual marker for young readers, it becomes the story's

anchor. Daddy uses it to shield his child from wind and rain, but it also turns into a prop for play, capturing the small, everyday moments that shape a parent-child bond.

The text is spare, built around the repeated call of "Daddy," yet each repetition takes on a different tone depending on the scene. Paired with shifting images, the same word can express comfort and safety, joy and curiosity, or a quiet sense of longing. Through this close weaving of words and pictures, the book creates a layered reading experience that stays with readers well beyond the final page.

Throughout the story, father and child often stand together on hills, looking out over distant rivers. These quiet scenes suggest both wonder and the passage of time. As the child grows through life's stages, the river's steady flow hints at life's constant change. One day, the child will sail forward, but love and memory remain a source of courage and a reminder of family bonds. The rhythms of nature—sunrise and sunset, growth and decay—also echo this life cycle. Change is inevitable, yet the strength of familial love can remain steady. By the end, the grown child becomes a parent, keeping Daddy close in heart.

In the book's final moments, Daddy's red scarf becomes a roll of film, holding the memories the two have made together. The image carries the story forward into the next generation, where a new child appears wearing a fresh green scarf—suggesting renewal and the quiet continuity of love. The ending is open and hopeful, leaving readers with a sense that

what is shared in a family can outlast time, moving from one generation to the next.

A meditation on memory, growth, and life's impermanence, *Daddy and I* reminds us that life changes and passes, yet love remains. With its gentle story, simple text, and expressive illustrations, it celebrates family and invites readers to slow down and appreciate the relationships that shape who we are.

*This text originally appeared in the afterword and has been edited for this booklet.*

*Shih-Ying Chuang has loved stories since childhood and now works to promote picture books and parent-child reading. She has volunteered and taught in reading programs, served as a judge for children's literature awards, and is active in writing, reviewing, translating, and curating children's books.*





Daddy, are you okay?

Daddy...





# What Can You Do With a Cardboard Box?

A Full English translation is available.

洋洋的紙箱子

**Author:** Angelina Tsou (Tsou Tun-Ling) **Illustrator:** Croter (Tian-Hsien Hung)

**Publisher:** Kang Hsuan Educational Publishing Group

**Date:** 11/2020

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

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

**Rights sold:** Thai

**BFT 2.0 Translator:** Kathy Cheng

Yang Yang's family has just bought a new oven. After it's delivered and installed, one thing remains: a huge cardboard box seemingly destined for recycling. But Yang Yang sees something else entirely. "May I have the box?" she asks.

In her hands, the ordinary turns extraordinary. The box transforms into a little train, a secret hideout, a pretend office, even a miniature garden. With each new invention, Yang Yang reveals the fantastical yet surprisingly logical way children build worlds through play. Children test ideas, make adjustments, and turn scraps into stories.

A joyful celebration of creativity and open-ended play, this charming picture book invites young readers to explore, invent, and make something magical out of almost nothing.



Author **Angelina Tsou** (Tsou Tun-Ling)

Angelina Tsou is a retired elementary school teacher, language textbook author, and children's writer. With over one hundred books published and numerous literary awards, Tsou's work is driven by a love of storytelling and the hope that engaging, meaningful stories will become shared memories. Her books include *Mimi and His Mysterious Friend* and *Learning Idioms Through Jokes*.



Illustrator **Croter** (Tian-Hsien Hung)

Croter is an illustrator and designer whose work blends imagination and everyday life. With a versatile style, he creates visual stories across books, exhibitions, and public art.

# May I Have the Box?: How Children Make the Ordinary Extraordinary

by Fu Kuo

If you had a big cardboard box, what would you do with it?

A little girl named Yang Yang asks a delivery man if she can keep a box that he intends to recycle. He's startled; he couldn't have expected that this ordinary box could become the most wonderful toy in a child's eyes. For Yang Yang, a cardboard box is far more than layered paper—it is a stage for adventure, a magical container of imagination. It can transform into a tiny train, a secret hideout, a castle, delivery van, or even a miniature garden. Throughout the story, the delivery man repeatedly asks, "And then?"

Meanwhile Yang Yang eagerly shares one idea after another, each transformation more playful and surprising than the last.

A child's world of play is often limitless. Tea parties, castle balls, racing tournaments—once imagination is set free, a cardboard box can hold countless adventures and endless laughter. The story not only illustrates Yang Yang's inventive mind but also reminds us that every seemingly ordinary object hides infinite possibilities. With nothing more than simple materials, imagination can open a world filled with exploration and delight.

The celebrated Taiwanese illustrator Croter does more than depict scenes; he expands the story beyond what the text alone describes. Yang Yang's toy companions—a giraffe, a bear, a dinosaur, a panda, a rabbit, a pig, a robot, and even the family cat—appear from the cover to the endpapers. Across

every spread, they accompany her on her cardboard-box journey. With lively colors, delicate lines, and playful compositions, Croter fills each page with motion and imagination. Readers not only follow the storyline through words but also feel Yang Yang's joy through the artwork, as if joining the children in their games.

The book also inspires engaging moments of parent-child interaction. Many families have experienced real-life "cardboard box transformations": a father turning a refrigerator box into a tiny playhouse complete with windows and a door, or a mother cleverly refashioning a shipping box into a small bookshelf or storage bin. With the simplest materials found around the home, children can unleash their creativity and craft their own toys—developing aesthetic awareness, scientific thinking, problem-solving skills, and concentration along the way.

*What Can You Do With a*

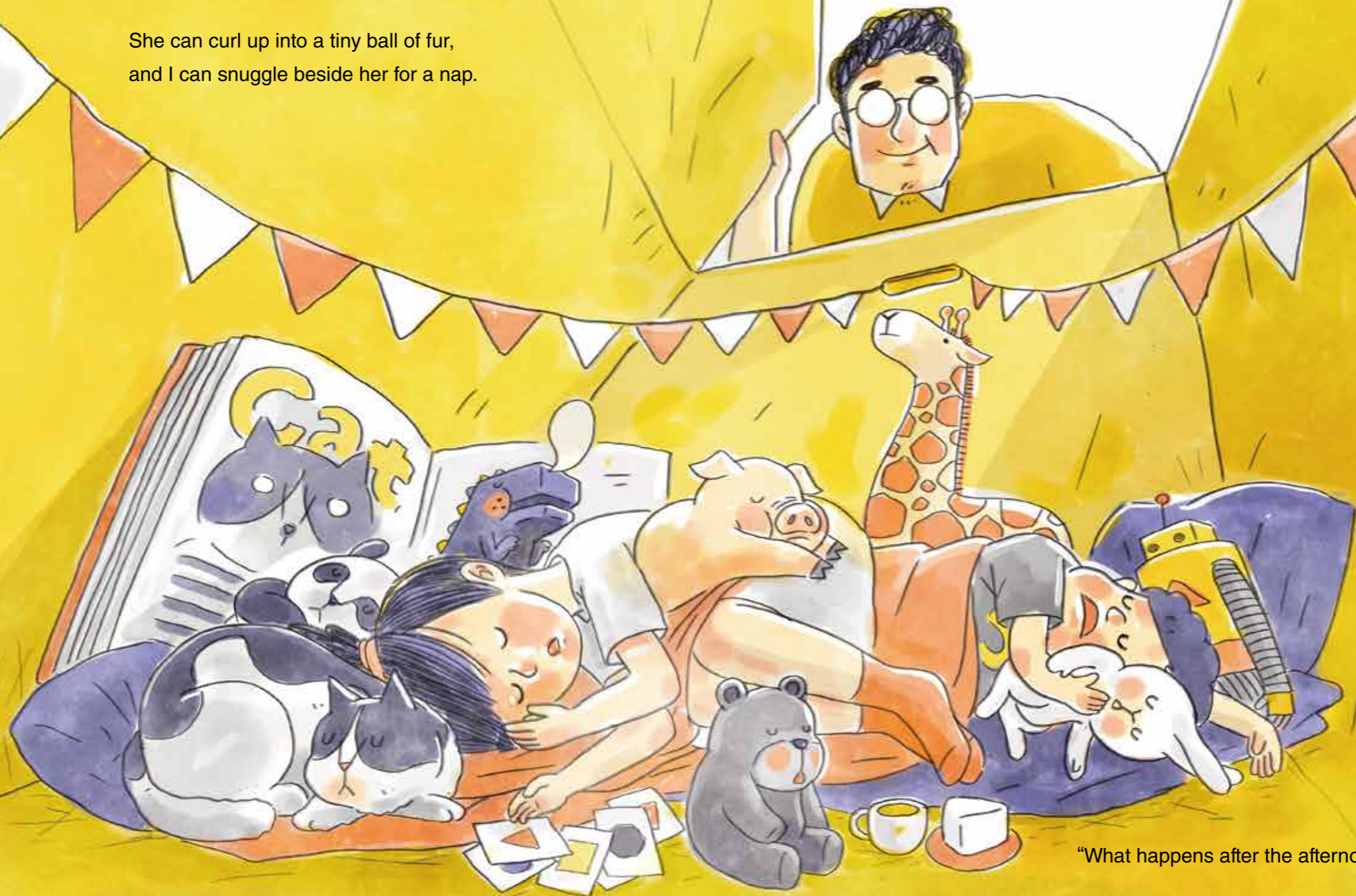
*Cardboard Box?* is ideal for parents and children who love hands-on challenges. After finishing the book, children may rush to find a box of their own, ready to begin a grand transformation. Parents can participate as well, enjoying the shared joy of building, creating, and playing together. This is a story about imagination, observation, and creative expression. Through the magic of words and illustrations, the most ordinary cardboard box becomes a world of possibilities, a playful space that activates the capacity for wonder.

*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.*

I can fold the cardboard box into a little nest  
and tuck a soft quilt inside.

My kitty Banban will definitely love this soft  
and cozy new home.

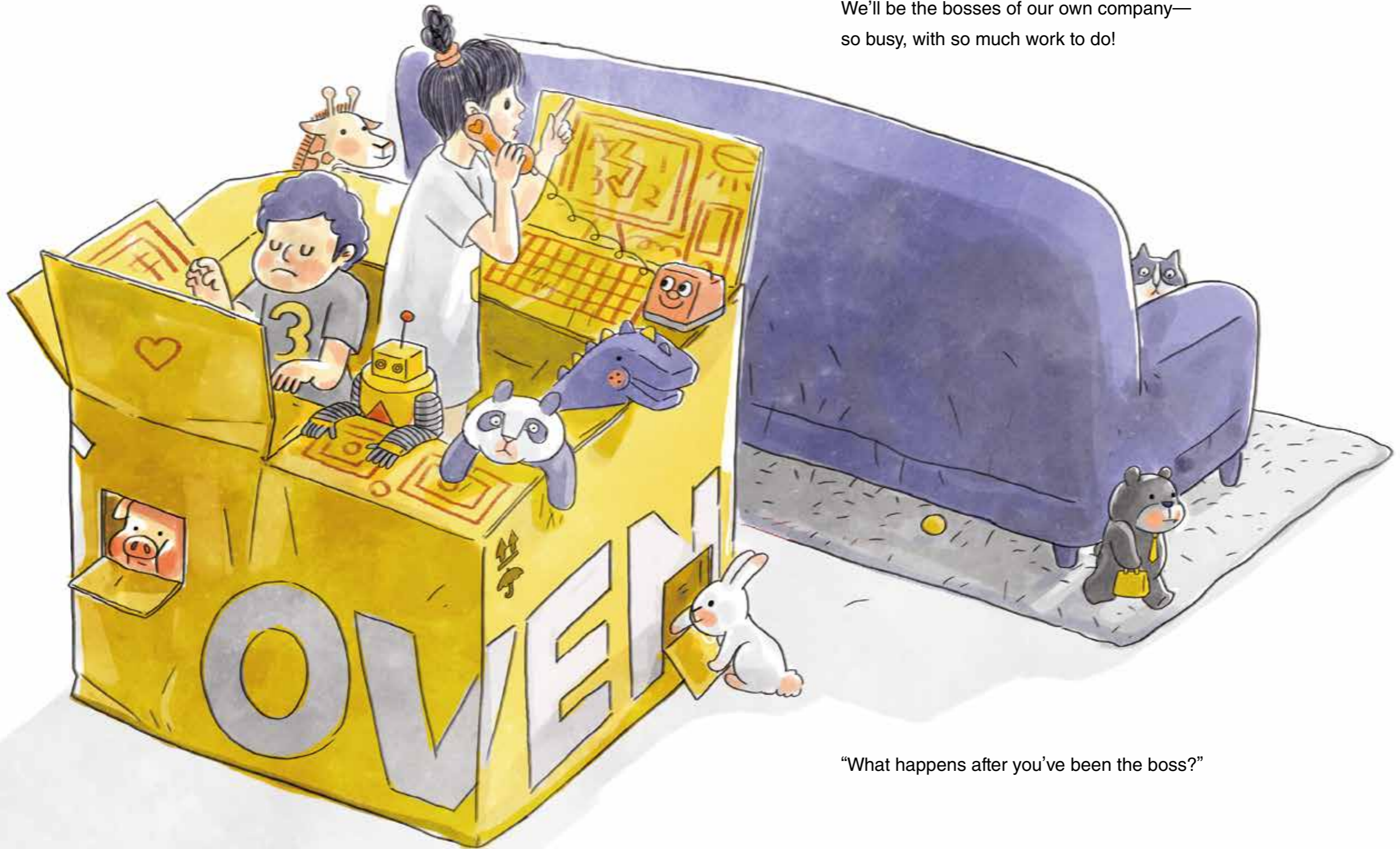
She can curl up into a tiny ball of fur,  
and I can snuggle beside her for a nap.



“What happens after the afternoon nap?”

I can draw a computer, a cell phone, a telephone,  
and a desk lamp on the lid.

This will be an office for my little brother and me.  
We'll be the bosses of our own company—  
so busy, with so much work to do!



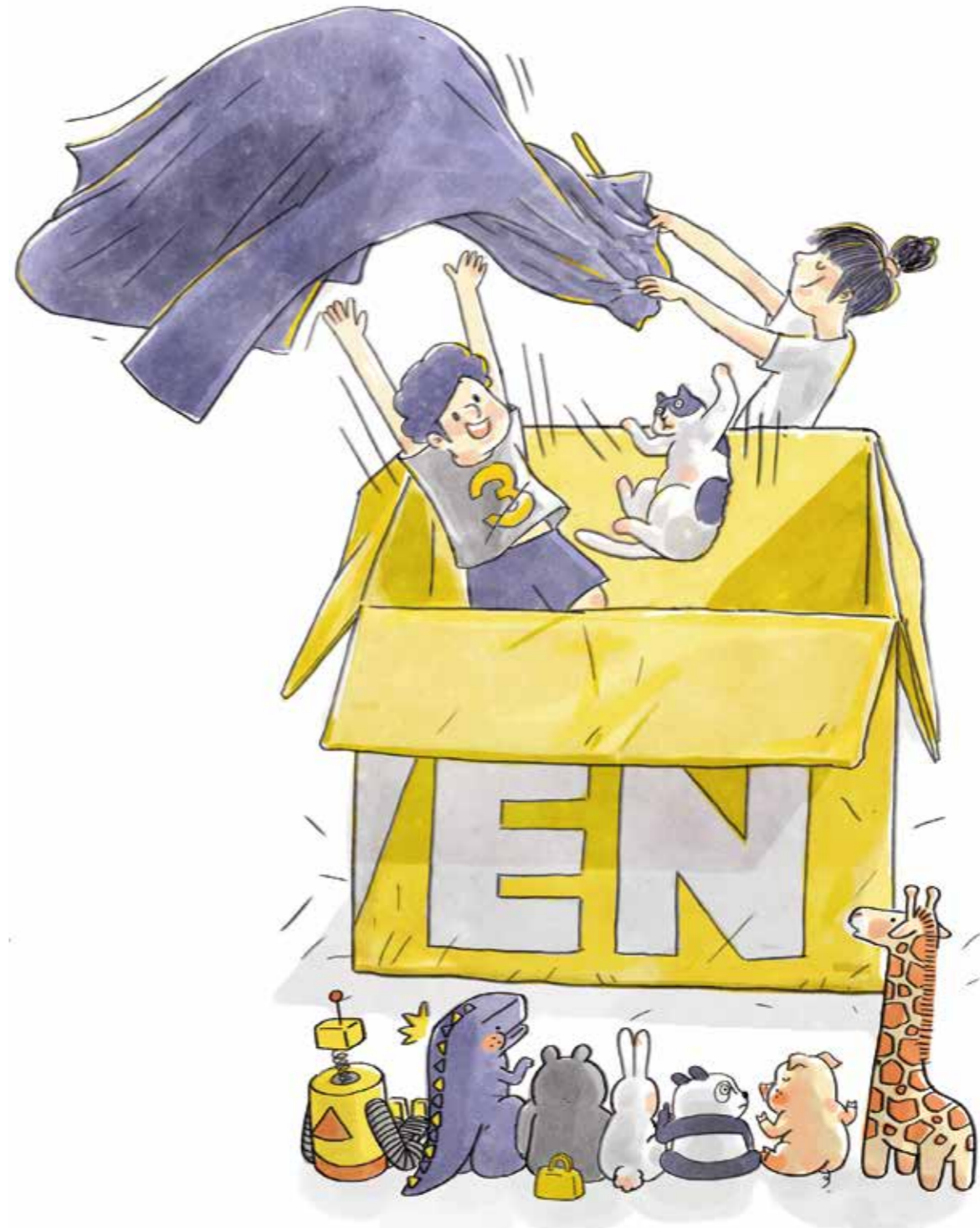
“What happens after you’ve been the boss?”



I can use this box to perform magic tricks with my little brother.

First, I'll ask him to hide inside.

Then I'll close the box and cover it with my big bath towel.



I'll shout, "One, two, three—change!"  
and out he jumps, like magic!

"What happens after the magic trick?"



# Knock! Knock! Here Comes the Dinosaur!

A Full English translation is available.

當恐龍來敲門

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

**Date:** 12/2024

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

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

**Rights sold:** Korean

**BFT 2.0 Translator:** Rachel Yung-Hsin Wang

Yang is a young boy who loves cars and dinosaurs. One day at the park, he meets May, a writer and artist. Inspired by Yang's ideas, May decides to create a story about cars and dinosaurs—but no matter how hard she tries, inspiration refuses to come.

Then—knock, knock!—a diplodocus appears at her door and declares it will stay until the story is finished. From that day on, May's life becomes lively and full of surprises. More dinosaurs show up, playing, exploring, and brainstorming with her. Together, they circle the lake again and again, revising the story as it slowly takes shape.

At last, May finishes her tale and shares it with Yang. After listening, Yang begins to ponder; a brand-new story idea is about to come knocking on his door as well. With warmth and humor, this imaginative picture book gently reveals what the creative process really looks like: not sudden genius, but observation, patience, collaboration, and constant adaptation. It celebrates storytelling, revision, and the joy of asking, "What happens next?"



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

Born in Taipei in 1966, Chen-Kuo Liu leads a humble, orderly life and has a particular interest in simple and essential forms. His major works include *It's Raining*, *The Scariest Day of My Life*, *Granny Lin's Peach Tree*, *Calder the Artist*, *Kung Fu Frog River River Lake*, *The One-Sided Painter*, *Who Wants to Play Hide and Seek?*, and *Knock! Knock! Here Comes The Dinosaur!* He has received numerous awards, including the Taipei International Book Exhibition Book Prize, the White Raven Award from the International Youth Library in Germany, the Golden Tripod Award for Best Illustration, the Feng Zikai Children's Picture Book Award, the "Good Books for All" Annual Best Youth Literature Award, and the Hsin Yi Children's Literature Award. He has also been selected for the Bologna Illustrators Exhibition in Italy.

# Everyone Can Make a Story: A Picture Book That Reveals the Creative Process

by Chih-Hsuan Tu

*Knock! Knock! Here Comes the Dinosaur!* begins with an ordinary moment. The protagonist, May, is an adult who writes picture books. One day she meets a boy named Yang at a lake in the park. Yang's grandmother casually asks whether May has come to the lake in search of inspiration.

The story thus begins with a simple question: what is inspiration? When Yang says he doesn't know, his grandmother explains that it's "a good idea that suddenly pops into your head." The story begins with a simple question: what is inspiration? When Yang admits he doesn't know, his grandmother explains that it's "a good idea that suddenly pops into your head." Taking this to heart, he asks May for a story about cars and dinosaurs.

May begins to think about how to

write a story about cars and dinosaurs. This book captures a familiar part of the creative process: wanting to create, but not knowing how to begin. Through language young readers can understand, it explores how inspiration takes shape. While the grandmother defines it as a sudden good idea, May's daily life offers another perspective—one shaped by research, observation, and even allowing oneself to do nothing at all. The book's depiction of seemingly idle moments of blankness reassures children that not knowing where to begin is nothing to be ashamed of, and that waiting does not mean giving up. Waiting, too, can be a way of working.

Then, a knock is heard at the door. A diplodocus has appeared. It announces that it will stay with May until the story is

finished. The creative process is far from complete, for soon more dinosaur friends arrive. Together they circle the lake again and again, discussing and revising the story. Conversations about creativity often focus on talent or flashes of inspiration, but rarely depict the art and practice of revision. Here, the dinosaurs' arrival brings whimsy and charm, while also showing that storytelling requires repeated attempts and constant adjustment to turn a vague idea into a compelling narrative.

Within the story, the diplodocus transforms into different vehicles, solving problems along the way as it carries the boy to his grandmother's house. This rhythm—constant transformation and problem-solving—mirrors the way children imagine while playing, pushing the story forward with both creativity and playfulness. When May finally finishes telling the story, the narrative is gently handed back to Yang. Instead of ending with the satisfaction of a wish fulfilled,

the author takes one step further: Yang asks, "What happens next?" Imagination continues to unfold, and a new story begins to take root in the child's mind.

*Knock! Knock! Here Comes the Dinosaur!* reminds children that creativity never belongs solely to the creator—it belongs to everyone willing to participate in imagination. Inspiration may come knocking, but it is often preceded by long preparation. It may walk beside you, but the creative path inevitably involves revision and change. And when a story is complete, it moves on, roaming freely.

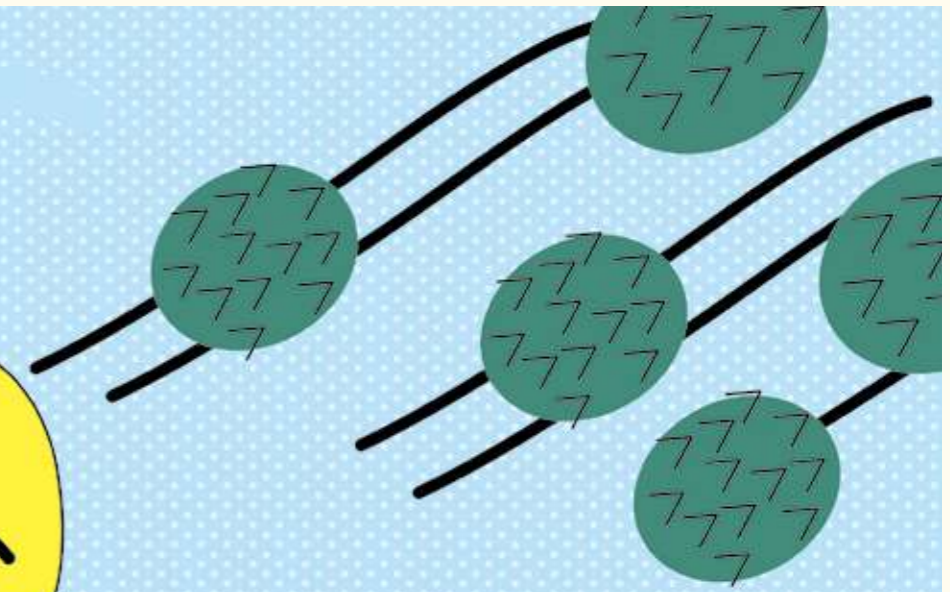
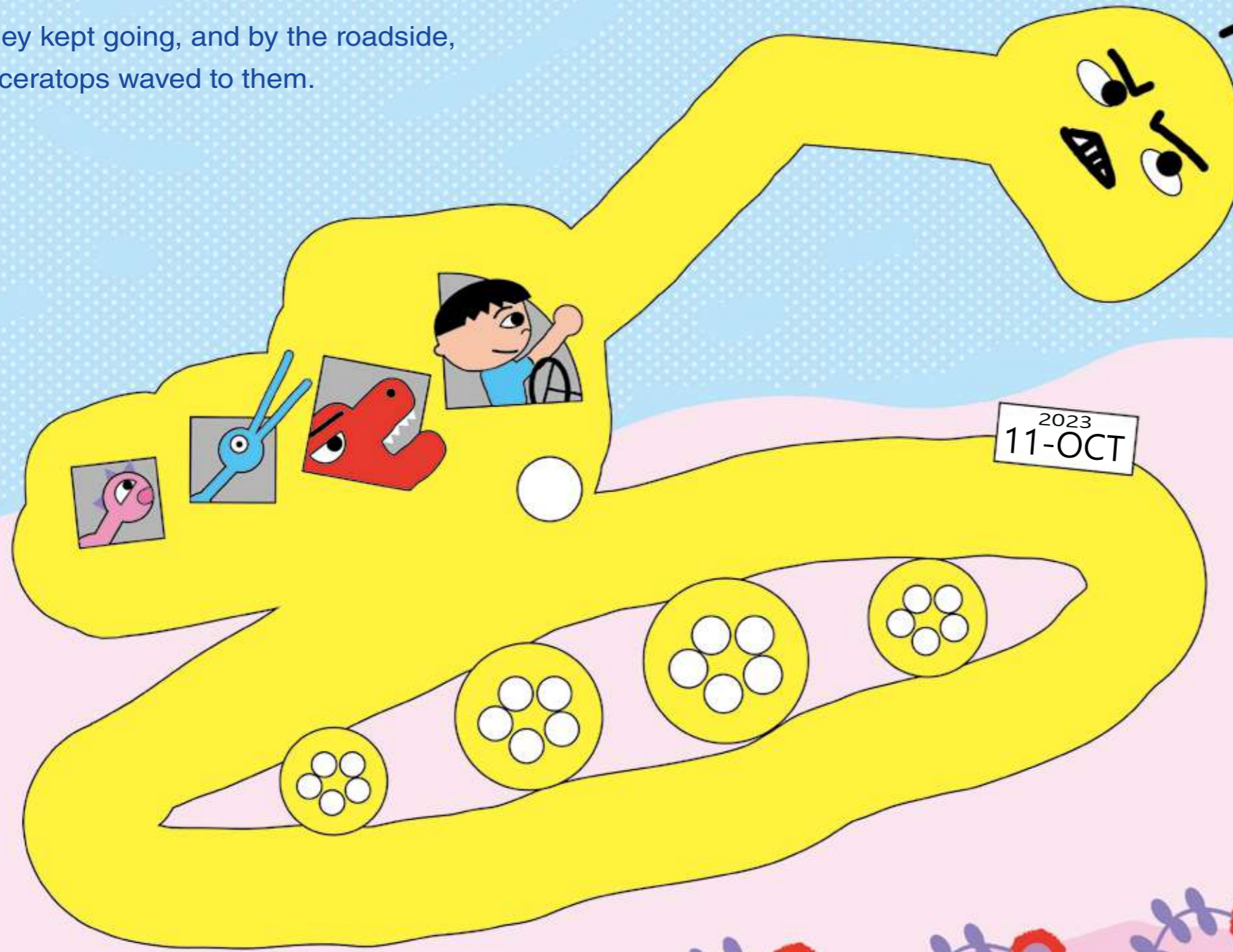
*Chih-Hsuan Tu, formerly a market research analyst and online course programmer, now is a freelance writer. She reads to better understand the world, lives most days with enthusiasm, and occasionally retreats from the noise for solitude. A devoted cat person, she hopes to share a home with her better half and two cats, surrounded by bookshelves.*

Diplodocus transformed into an excavator.

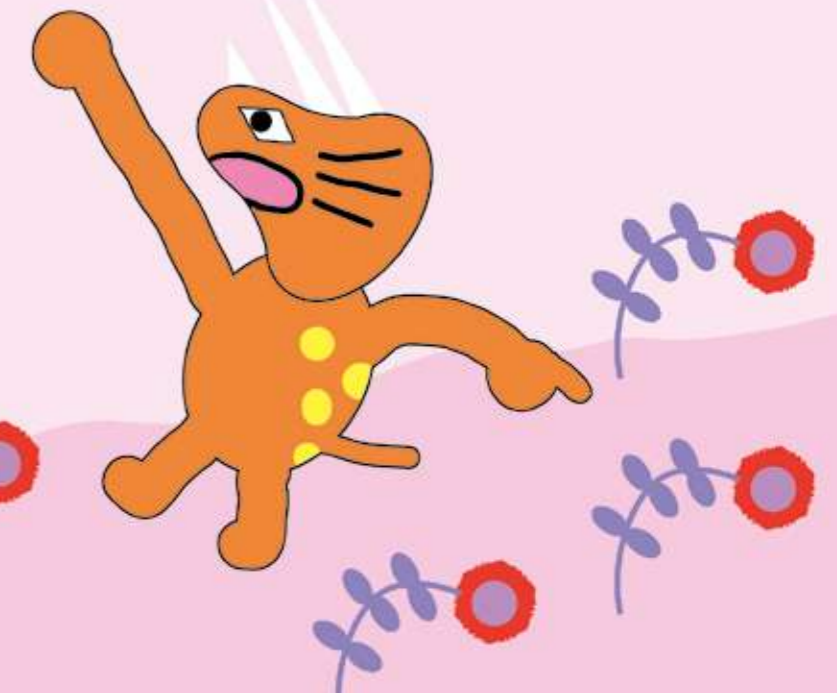
**Bang! Bang! Bang!**

Even the biggest fruits are no threat.

They kept going, and by the roadside,  
Triceratops waved to them.



“What to do?  
It has not rained in a long time,  
The flowers are nearly dying of thirst...”



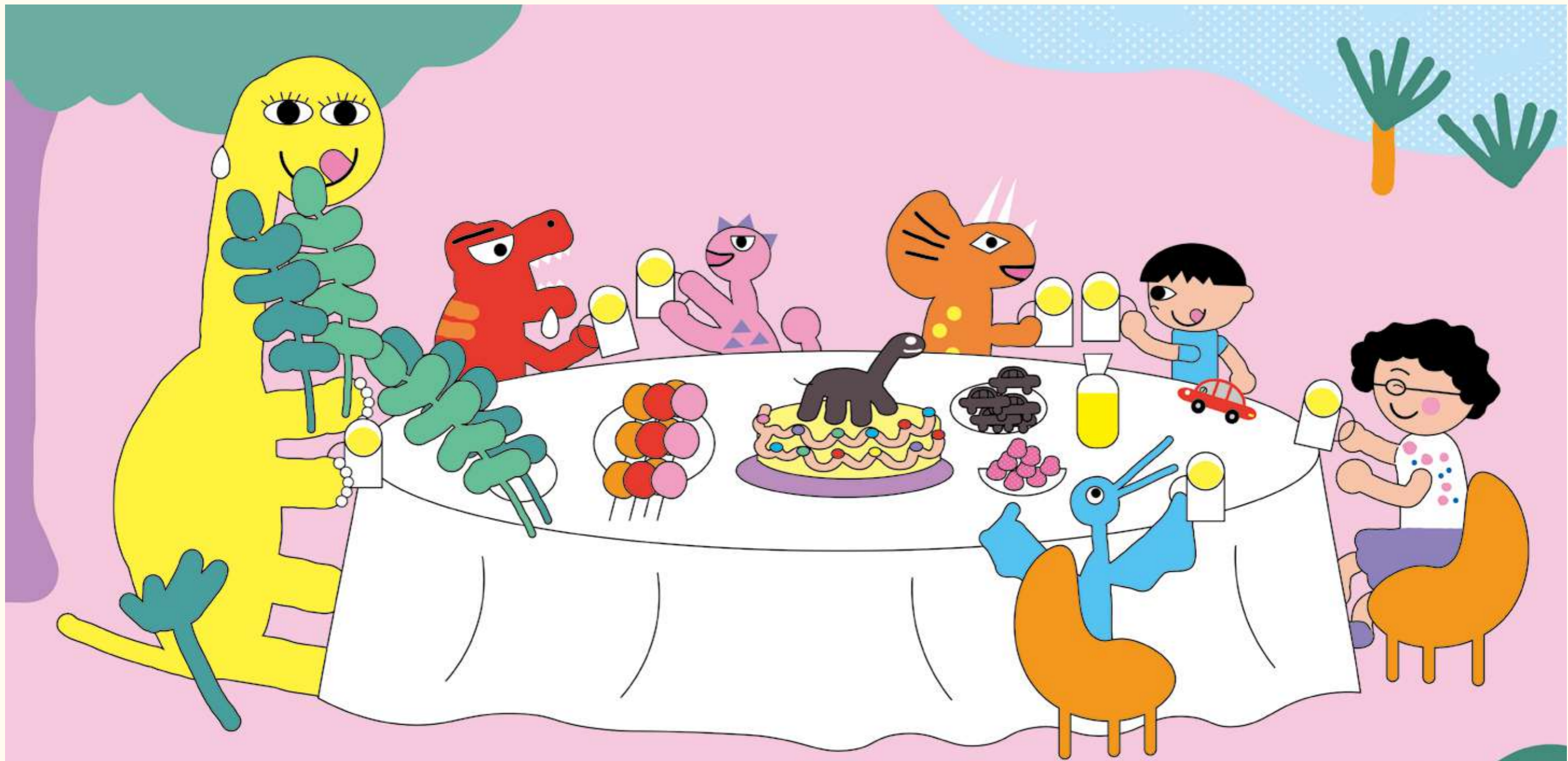
Diplodocus went to the lake and took a huge gulp of water.

**Whoosh! Whoosh! Whoosh!**

“So nice and cool!”

“How refreshing!”





The boy finally arrived at Grandma's.  
Grandma prepared a cake, cookies, and strawberries...  
grilled meat skewers, orange juice, and fresh greens...  
Everyone had a wonderful afternoon together.  
"It's getting dark," said Diplodocus, bidding the boy farewell.  
"We should head home now."





# Wednesday Bakery

A Full English translation is available.

星期三的麵包店

**Author:** Yi-Chin Chen **Illustrator:** Yi-Chin Chen **Publisher:** Global Kids

**Date:** 08/2024

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

40 pages | 19.5 x 28.6 cm **Volume:** 1

**Rights sold:** Korean

**BFT 2.0 Translator:** Michelle Kuo

Leaf-Dog and Glasses-Cat live on the top floor of an apartment building. Down on the ground floor is a magical little bakery that opens only on Wednesdays. Every week, they count the days until they can rush down for its warm, delicious bread.

But one Wednesday, they make it all the way downstairs only to realize they forgot their wallet. As they dash back to their apartment, they pause to lend a helping hand to their neighbors—among them, Miss Goat, Father Rabbit, and Grandpa and Grandma Tortoise. Together, they carry potted plants, lift heavy loaves, and offer small acts of help and kindness.

By the time they finally reach the bakery, the shelves are bare. Disappointed, they trudge back home—until an unexpected surprise waits right outside their door, turning the day into something truly special. Told through vibrant collage art blended with hand-drawn and digital techniques, this book bursts with bright colors, playful compositions, and a positive message of neighborly care. Five-color printing with fluorescent orange ink adds an extra pop, creating a lively visual experience on every page.



Author **Yi-Chin Chen**

Yi-Chin Chen holds a master's degree from the Graduate Institute of Design at National Taiwan Normal University. Born in 1986 in Nantou, she is a designer and illustrator. Guided by her belief that drawing makes her a better person, she finds inspiration in the small, everyday moments that often go unnoticed. She hopes to create work that feels calm, gentle, and warm. When she's not drawing, she enjoys organizing, taking walks, spending time in nature, and sketching from life. Her illustrations were selected for the Bologna Illustrators Exhibition in Italy (2021, 2026).

# When Missing Out Becomes a Gift: A Tale of Neighborly Kindness and Joy

by Fu Kuo

On the first floor of an apartment building, there is a bakery that only opens on Wednesdays. Every week, Leaf-Dog, who lives on the top floor, and Glasses-Cat, his neighbor, get excited to go out—they love the bakery's bread: soft, fluffy, and fragrant.

The story begins with a simple weekly routine: the pair heads downstairs to the bakery, joins the line, and then suddenly realizes they've forgotten their wallet. The quick and lively pacing makes readers feel as if they're sprinting up and down the stairs right alongside the characters, hearts racing along with them. Along the way, they meet Miss Goat, Father Rabbit, and Grandpa and Grandma Tortoise slowly climbing the stairwell. Together, they carry potted plants, lift heavy loaves, and offer small

acts of help and kindness—little moments that quietly spread goodwill throughout the building.

By the time they finally make it back to the bakery, the bread is already sold out. Disappointed, they start the climb home. But at their doorstep, a “sweet surprise” from a neighbor is waiting for them. Even though they missed the bread, they discover something far more satisfying: the warmth of connection.

The book's illustrations are a true highlight. Yi-Chin Chen uses vertical compositions to portray the apartment's interior, giving readers a clear sense of time and spatial rhythm with each turn of the page. The act of climbing stairs and waiting is visually palpable, enhancing both the depth of space and the flow of time. The front and back endpapers

include four short, comic-style side stories that humorously show the characters savoring their bread—charming extra scenes that extend and enrich the main storyline.

Artistically, Chen blends paper collage with hand-drawn and digital techniques. She begins by drawing the characters and objects on paper, then cuts, layers, and rearranges them across the page, creating rich textures and beautifully imperfect edges. The characters are irresistibly charming and thoughtfully designed, bringing energy and motion to every spread. Careful readers will delight in particular details: the fern in Miss Goat's home, Father Rabbit's vegetable garden, and the tortoises' pond all reflect the author's keen observation of daily life.

Chen's use of color is equally striking. The book bursts with vibrant, playful tones, punctuated by a special fluorescent orange used as an accent. This glowing hue evokes the warmth of the setting sun and the small, sparkling joys hidden in everyday life. Inspired by the author's own observations of sunset light, it also reflects the kindness and vitality that flow through the story.

*Wednesday Bakery* is more than

just a tale about missing out on bread. It's a story of chance encounters, small acts of sharing, and the solidarity that grows within a community. Through cleverly composed visuals and a lively rhythm, Chen reminds us that even a day that feels awkward or disappointing can still lead to something unexpectedly beautiful. The narrative encourages readers to notice small gestures of kindness, appreciate connections with neighbors, and find joy in the simple surprises life offers. It suggests that life's most delightful moments aren't always about getting what we want, but about what we discover along the way: friendships, shared laughter, and the quiet happiness of belonging to a caring community.

*Wednesday Bakery* celebrates patience, human connection, and the little wonders that can brighten an ordinary day—especially when things don't go as planned.

*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.*

Careful, Miss Goat!  
That's too heavy for you to carry.



Whoa,  
this is so heavy.

I... didn't... think... this tree...  
would be so heavy.

Ah, it's so good  
you're here.



Let me help you!



咚  
thump

咚  
thump

咚  
thump

咚  
thump

咚  
thump


咚  
thump

咚  
thump

咚  
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咚  
thump





“I’m so lucky to have run into you—thank you so much.  
Are you on your way to buy bread?”

Heave-ho! Heave-ho!

“I just bought a spiral roll and a little  
mountain bread,” said Miss Goat.

Daddy Rabbit,  
the French bread smells  
so good. It looks so tasty!

When I went to buy some  
just now, there was only this  
one loaf left...

How lucky! This will be enough to  
last for a long time. My whole family  
will love it.

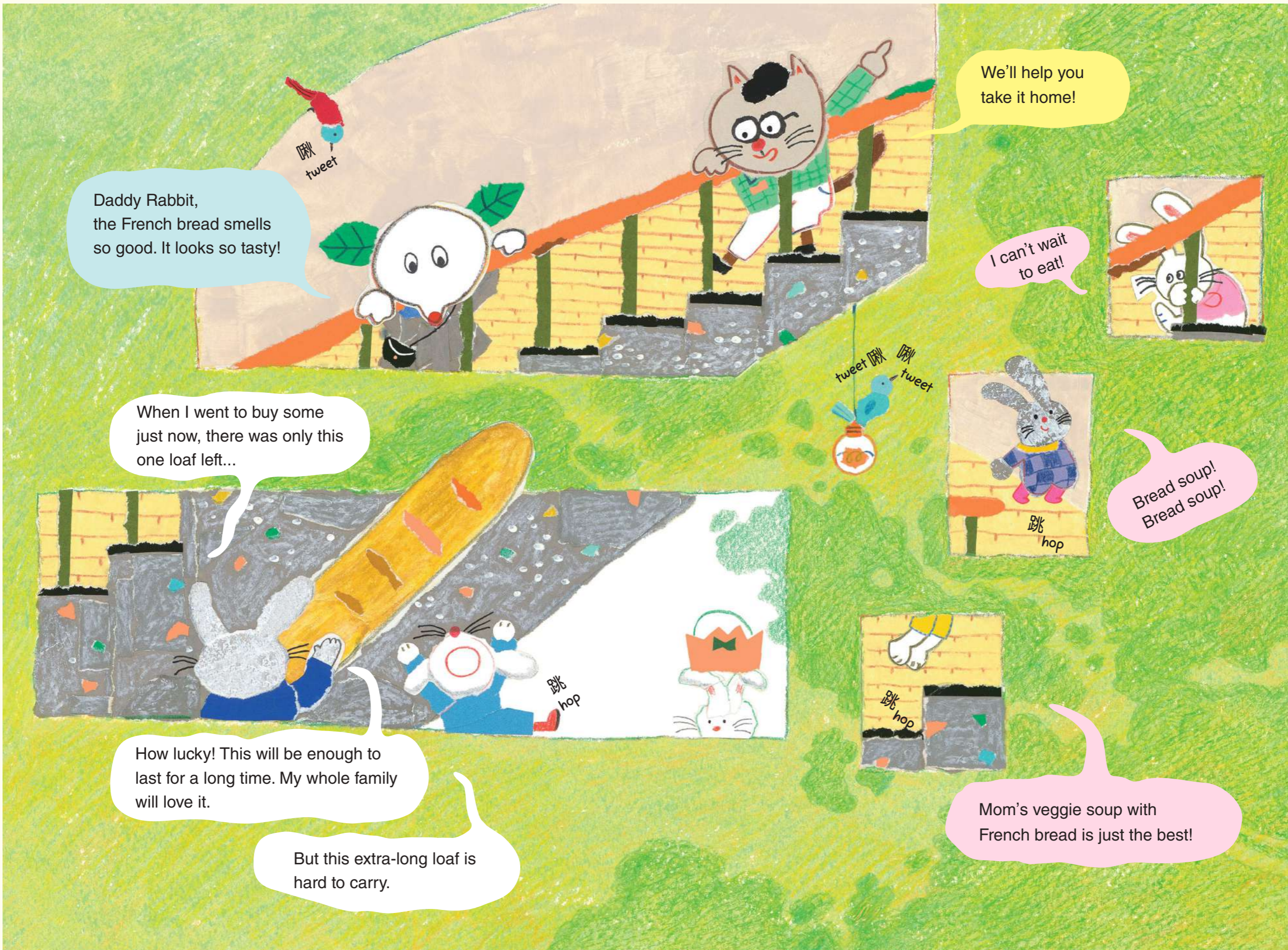
But this extra-long loaf is  
hard to carry.

We'll help you  
take it home!

I can't wait  
to eat!

Bread soup!  
Bread soup!

Mom's veggie soup with  
French bread is just the best!





# A Stone Refused to Sleep

A Full English translation is available.

有一個石頭不想睡

**Author:** Manling Yeh **Illustrator:** Manling Yeh **Publisher:** Yuan-Liou Publishing

**Date:** 09/2024

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

44 pages | 24.2 x 25.5 cm **Volume:** 1

**Awards:** The 2nd Kaohsiung Public Library Picture Books Sprouting Award

**BFT 2.0 Translator:** Lya Shaffer

By the sea stands a rock unlike any other. While the rest drift off to sleep, soothed by the ocean goddess's lullaby, this one suddenly wakes.

Wobbling and unsteady, this stone encounters the world like a newborn. Though it is probably a million years old, the stone experiences a series of life's "firsts": an awakening of the five senses, the rise and fall of emotions. Filled with curiosity, it brims with expectation—what will it encounter next? Then one day, a memory stirs within: it recalls the instant of its birth countless epochs ago.

Infused with the spirit of oral storytelling, this playful and poetic book carries the grandeur and mystery of myth.



Author **Manling Yeh**

Manling Yeh is a picture book author and puppet designer. Since 2005, she has worked closely with Puppet & Its Double Theater, creating puppet characters and designing a wide range of forms. Her work has received the Hsin Yi Children's Literature Award, the Kaohsiung Public Library Picture Books Sprouting Awards, and was selected for dPICTUS: The Unpublished Picturebook Showcase. Books that she has both authored and illustrated include *Who's Coming for Afternoon Tea?*, *Little Cotton*, *Slowly and Me*, and *A Stone Refused to Sleep*.

# When a Stone Wakes: A Myth-Like Story of Seeing the World For The First Time

by Tzu Ning Huang

Every culture carries its own myth of origins, an imaginative account of how life began and how consciousness first emerged in the world. In Chinese tradition, for instance, the goddess Nuwa fashions human beings from clay. In Japanese mythology, Izanagi and Izanami create the islands through divine labor. And in the Biblical narrative, humanity springs from Adam and Eve, shaped directly by God. These stories often depict the birth of life as a transformation: inert matter, once lifeless and unaware, is stirred by divine touch or the forces of nature. Awareness takes shape, and with it comes memory. Memory, in turn, gives rise to a sense of inheritance—and through the continuity of inheritance, stories begin to accumulate across the vast expanse of time.

*A Stone Refused to Sleep* is precisely

such a tale. It tells the most essential story of movement: from nothing to something, from silence to consciousness. It portrays the process of awakening and becoming, recounting how a single stone, long dormant on the shore, slowly opens its eyes and discovers the world for the first time. The narrative adopts a semi-observational, gently documentary tone, allowing readers to witness the stone's early experiences: its first movements, its first emotions, its first encounters with the living world. Occasional glimpses through the stone's own perspective pull the reader deeper into its consciousness, creating the uncanny sensation of rising out of primordial darkness together with the protagonist.

Gradually, the stone begins to perceive the world through newly formed senses. It soon learns to interact with

others, taking in everything for the very first time. As we read, we accompany this fledgling soul as it explores a world that may seem ordinary to us. But this young stone glows with irresistible curiosity.

By the time the stone is carried into the great ceremonial fire, its journey circles back to its beginnings. In the flames, it remembers its origins. After experiencing a brief yet profound awakening, it chooses to return to the seashore and fall once more into deep sleep. Yet even such a fleeting moment of consciousness has marked it forever. Through memory—its own private treasury of experiences—it has become different from the countless stones that have never stirred. From that moment onward, the tale of this “stone spirit” begins to pass from one human generation to the next, becoming part of the cultural fabric, a story shaped by the imagination of those who retell it.

Beyond her work in the visual arts, author Manling Yeh also works as a puppet designer for a theater troupe. This experience is vividly reflected in her characters. Whether portraying the stone itself or the villagers participating in ritual, each figure possesses a distinctive form and an intangible sense of presence.

More, the book uses a lyrical, nearly incantatory style of narration rather than direct dialogue. Together with the choice of the stone—rather than a human—as its protagonist, this creates the atmosphere of an ancient folktale or a whispered myth. Yeh, who has written elsewhere about her experiences as a mother, also draws upon moments of rediscovering the world through the eyes of her child. These experiences of shared wonder lend the story a warm, playful core beneath its mythic form.

After reading, one may find oneself wondering: in the vastness of the ocean depicted in the book, why is it that only one stone refuses to sleep? Perhaps, in moments beyond the boundaries of the story, other stones have also dreamed of awakening. Or perhaps this stone is truly unique in the way that you and I are: we each live a singular life, creating stories that cannot be duplicated or repeated.

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



As the villagers marched uphill, they began to sing together.  
The stone opened its mouth with them.  
“Eeee—ahh” was the very first sound it made.



They arrived in the village,  
where the air was thick with the delicious  
aromas of food prepared by each family.

The stone inhaled the fragrant air.  
Without understanding why,  
it heard its stomach begin to grumble.



The celebration built to a peak.  
Circling the fire,  
all the villagers began dancing with delight.



# The Premiere of Ta-Yi's New Video

A Full English translation is available.

大易的首映會

**Author:** Ching-Yen Liu **Illustrator:** Ballboss **Publisher:** Commonwealth Education

**Date:** 11/2023

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

44 pages | 21 x 26 cm **Volume:** 4 (Four-book series; each stands alone)

**BFT 2.0 Translator:** Elizabeth Hsinyin Lee

Ta-Yi is slow at everything: waking up, eating, and even taking tests. In art class, while his classmates finish their drawings with ease, Ta-Yi's sketchbook stays blank.

But at home, he works in his own way and in his own time. Over weekends and one long summer, with a camera in hand, he sets out to make his very first film. With his family's patient support and his own courage to explore, he brings his idea to life. When it's finished, he invites his classmates—and readers—to a dreamy premiere.

This picture book celebrates moving at one's own pace, reminding children that every step—and every pause—has meaning. It reveals the richness of children's inner worlds and shows how adults can nurture them by honoring each person's unique rhythms.



Author **Ching-Yen Liu**

Ching-Yen Liu is a popular writer who has published dozens of children's books and myriad stories for young readers. Liu has also hosted children's reading programs on television, continually sowing the seeds of reading through myriad forms and media.



Illustrator **Ballboss**

Originally a theatre director, Ballboss became involved in illustration by a twist of fate while living in the United Kingdom. He founded the cross-disciplinary art brand "Ballboss & Stories." In 2019 and 2022, he was three times selected for the Bologna Children's Book Fair Illustrators Exhibition in Italy, and was also invited to participate in the Taiwanese Presidential Office's permanent exhibition "Power to the People." Ballboss continues to create works driven by storytelling, spanning illustration, theatre, contemporary creative culture, and cross-disciplinary curation.

# Every Child Grows at Their Own Pace: The World Is Richer When We Honor a Child's Rhythms

by Fu Kuo

The story's protagonist, Ta-Yi, is a child who always moves more slowly than others. Whether getting out of bed, eating, or doing homework, his rhythm is always different—especially “slow.” During the math test, Ta-Yi is only halfway done, while all the other children have turned in their exams. During gym class, other kids chase the basketball while Ta-Yi spaces out, staring at the hoop. And finally, in art class, while his classmates' projects are already finished, Ta-Yi's sketchbook remains blank.

Yet this little boy is not idle. Ta-Yi has learned a technique from his art teacher that makes drawings appear to move. At night, he begins “stroke after stroke, page after page,” as the writer

puts it. One of the loveliest moments occurs when he keeps drawing “until the only sound left in the house was his dad's deep snoring.” The scene captures the complete absorption of creation, a quiet joy utterly distinct from any competitive school setting.

In the morning, Ta-Yi shows his drawings to his family. His mother smiles and says, “It feels like we're watching a tiny movie!” His father adds, “This is how a movie is made.” Significantly, this is the first time we meet the parents in the story. We don't see the scenes one might expect—teasing him about his slow eating or wondering how he might fit in better with his classmates at gym. Instead, they focus on what he has accomplished,

describing his artwork with enthusiasm. The way they speak to Ta-Yi helps parents understand how to talk to our children. Eventually, he will spend his summer sketching ideas, borrowing books from the library, experimenting with playdough and his camera, and completing an animated video.

What makes this book so touching is the way it delicately portrays a child's unique traits. Ta-Yi's slowness is not a flaw; actually, it may very well be his superpower, granting him keen powers of observation and a rich imagination. He can transform his patience and focus into a creative piece of work that is uniquely his own.

Ballboss's poetic, subtle ink illustrations echo this spirit. The intentionally open spaces and muted colors capture the subtle emotions of Ta-Yi's inner world while giving readers room to reflect and imagine. Every illustration seems to say that every movement a child makes—and every moment of hesitation as well—carries its own singular value. Through these images, readers do more than follow a story; they experience the child's unique sense of movement, learning to observe and appreciate it with greater care.

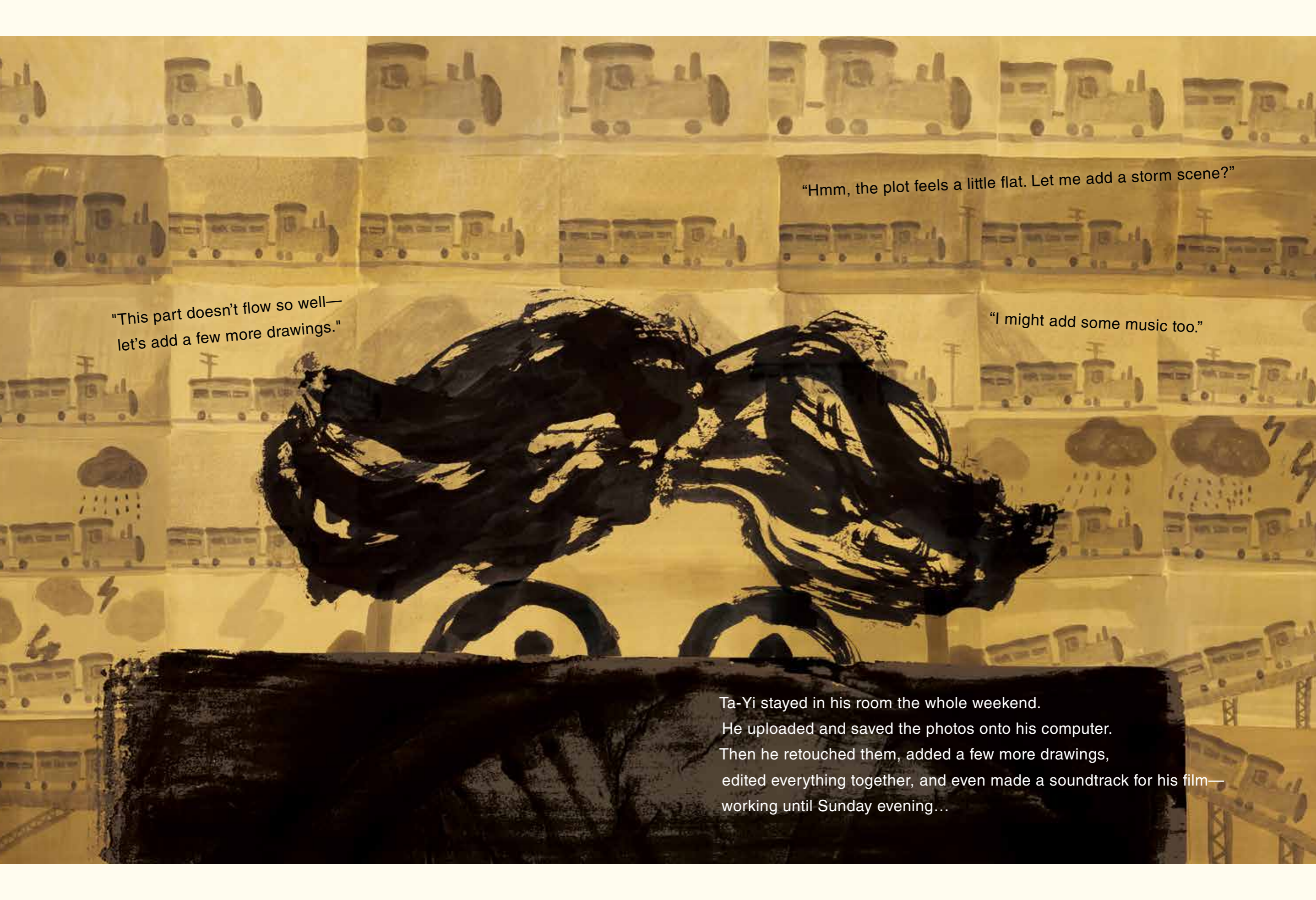
This book is ideal for shared reading between parents and children, but it also

invites adults to savor it on their own. It encourages us to reconsider how we accompany children and to celebrate the quiet, steady growth of a child. Creativity and achievement are not always about rushing to the finish line—rather, we can move forward in a way that is authentically our own. The world is richer when we honor each child's tempo. When adults meet children with patience and encouragement, children are free to move at their own pace, developing confidence and a deep sense of accomplishment. This book invites us into the richness of a child's inner world and shows how adults can nurture it by teaching that true success lies in honoring one's own rhythms.

*The Premiere of Ta-Yi's New Video* blends storytelling with educational significance, intertwining art and life. Through Ta-Yi's story, it reminds parents that speed or immediate results are not the measure of a child's worth. Every child has a light that is worth waiting for, worth trusting, and worth appreciating.

*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.*





"This part doesn't flow so well—  
let's add a few more drawings."

"Hmm, the plot feels a little flat. Let me add a storm scene?"

"I might add some music too."

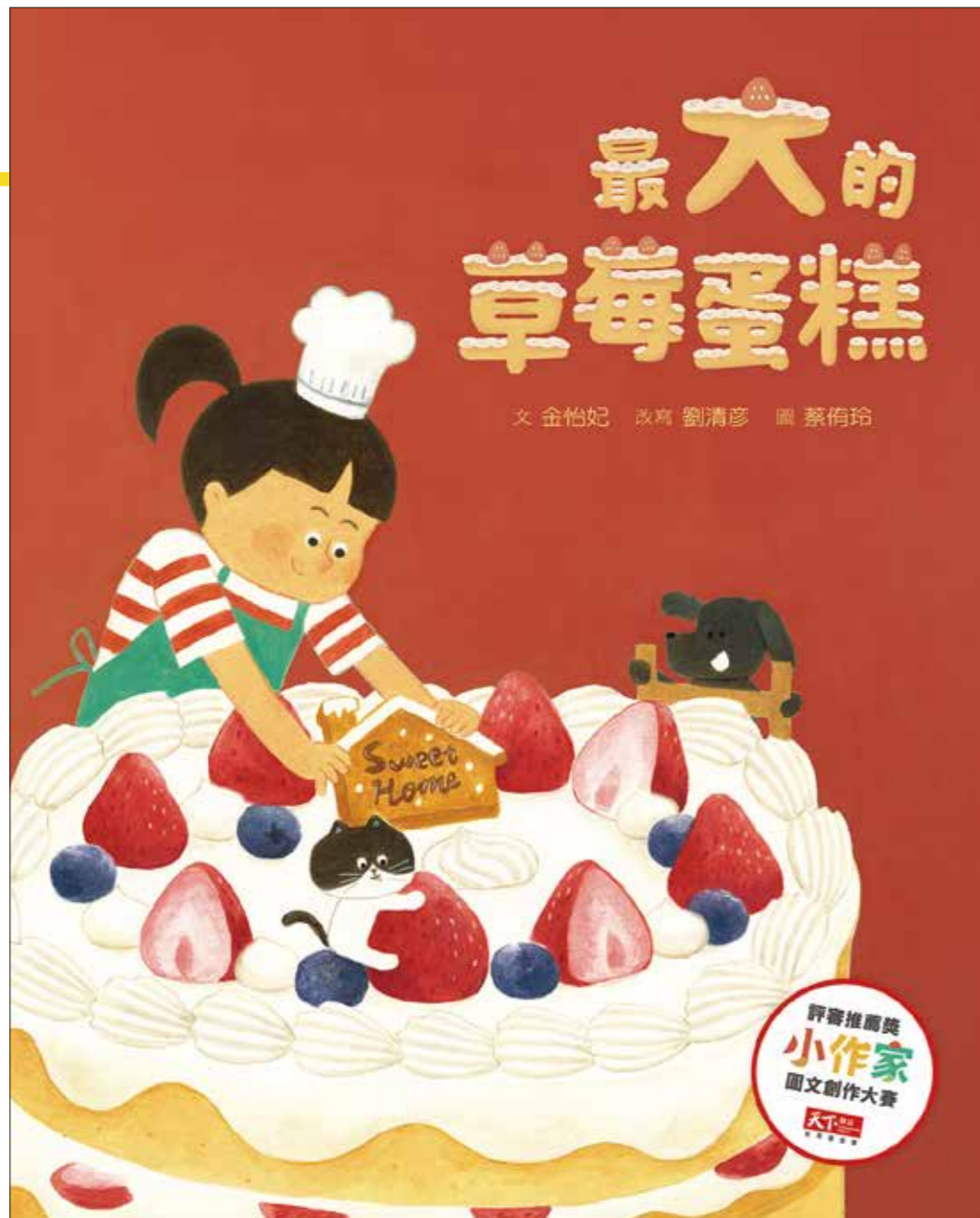
Ta-Yi stayed in his room the whole weekend. He uploaded and saved the photos onto his computer. Then he retouched them, added a few more drawings, edited everything together, and even made a soundtrack for his film—working until Sunday evening...

The clip on the computer screen lasted only a dozen seconds.  
Everything happened in a flash.  
But the whole family sat staring, wide-eyed.

Papa pushed up his glasses and nodded.  
“Not bad, not bad at all. You can make a  
film now!”



“It’s so interesting!” Mama laughed.  
“You’re a little film director, aren’t you?”



# The Biggest Strawberry Cake

A Full English translation is available.

## 最大的草莓蛋糕

**Author:** Yi-Fei Jin **Adaptor:** Ching-Yen Liu **Illustrator:** Yu-Ling Tsai

**Publisher:** CommonWealth Education

**Date:** 04/2023

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

44 pages | 21 x 26 cm **Volume:** 1

**BFT 2.0 Translator:** Brenda Lin

*If I were a baker, I would make caramels for my big sister. I would tell her that we should be like caramels—tough and hard to chew. When other kids make fun of us or bully us, we won't be afraid. If I were a baker, I would make a chimney cake for Grandma, thanking her for always giving me the warmest hugs, cooking delicious meals for me, and wrapping me in her love.*

Though Yi-Fei's parents are not always by her side, she is surrounded by the loving care of her family. From an early age, she dreams of giving something back, imagining herself as a baker making desserts filled with love and gratitude. As she puts it, "What I do know is that the day I become a real baker, I will make the biggest strawberry cake and invite the whole family to eat this cake, so that we can all be together."

Since 2004, the CommonWealth Education Foundation has launched the Hope Reading Program, providing free, high-quality reading resources to approximately 200 rural schools each year. The Little Writer Illustrated Story Competition, an extension of this program, encourages children from these communities to share their voices through creative storytelling. In 2021, Yi-Fei Jin, a fourth-grade student, received a Judges' Recommendation Award in the Middle Grades Picture Book category for her illustrated work *If I Want to Be a Baker*. This later became the foundation for *The Biggest Strawberry Cake*.



## Author **Yi-Fei Jin**

Yi-Fei Jin is from Taiwan's Bunun Indigenous community and received a Judges' Recommendation Award at the 2021 Little Writer Illustrated Story Competition. She loves desserts. Jin grew up with limited resources but abundant family love. She created this book as an expression of gratitude to her family, imagining all the sweets she hopes to make for them.



## Adaptor **Ching-Yen Liu**

Ching-Yen Liu is a popular writer who has published dozens of children's books and myriad stories for young readers. Liu has also hosted children's reading programs on television, continually sowing the seeds of reading through myriad forms and media. Since its inaugural year, Liu has been deeply involved with the CommonWealth Magazine Education Foundation's Hope Reading Program. Traveling to remote elementary schools, he has worked with corporate partners as both a reading instructor and volunteer trainer. Seeing the program's achievements today feels to him like having helped raise a generation of children who love reading.



## Illustrator **Yu-Ling Tsai**

Yu-Ling Tsai is a graduate of the Illustration and Animation program at Kingston University in London. Formerly a greeting card and stationery designer, she is now a freelance illustrator whose work appears in books and newspapers. While illustrating this picture book, she deeply connected with Yi-Fei's emotions and love for her family. Tsai hopes that her illustrations, together with the text, convey the same warmth to readers.

# Walking with Her to Finish the Story

by **Ching-Yen Liu**

When I first read Yi-Fei's work, I immediately wanted to meet this child.

I wanted to see what kind of girl she was. This was someone who had never baked before, yet she could create so many delightful desserts on paper using nothing but her imagination. I also wanted to tell her that I know how to make every dessert in her story, and that I could help her fulfill her wish—to express love and gratitude to her family through homemade sweets. This was the part of her story that touched me most deeply.

However, when I finally met her at the award ceremony—this slender little girl shrinking quietly beside her grandmother—I felt an even deeper sense of tenderness and concern. I listened as she spoke in a softly trembling voice about her mother leaving when she was still a baby; about how she could only ease her longing for her father by reading

his letters over and over again; and about her life with her grandmother and older sister, in which they deeply rely on one another. I found myself at a loss for words. All I could do was hook pinkies with her and promise that I would “bake” this warm, sweet, love-filled story together with her.

I believe that when the family Yi-Fei loves holds this book in their hands, they will feel the abundance of love she has poured into it. And I believe that every reader of this book will feel the same.

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

*Ching-Yen Liu is a celebrated children's book author and translator. He also served as a judge for the Little Writer Illustrated Story Competition and is the writer who adapted this book.*

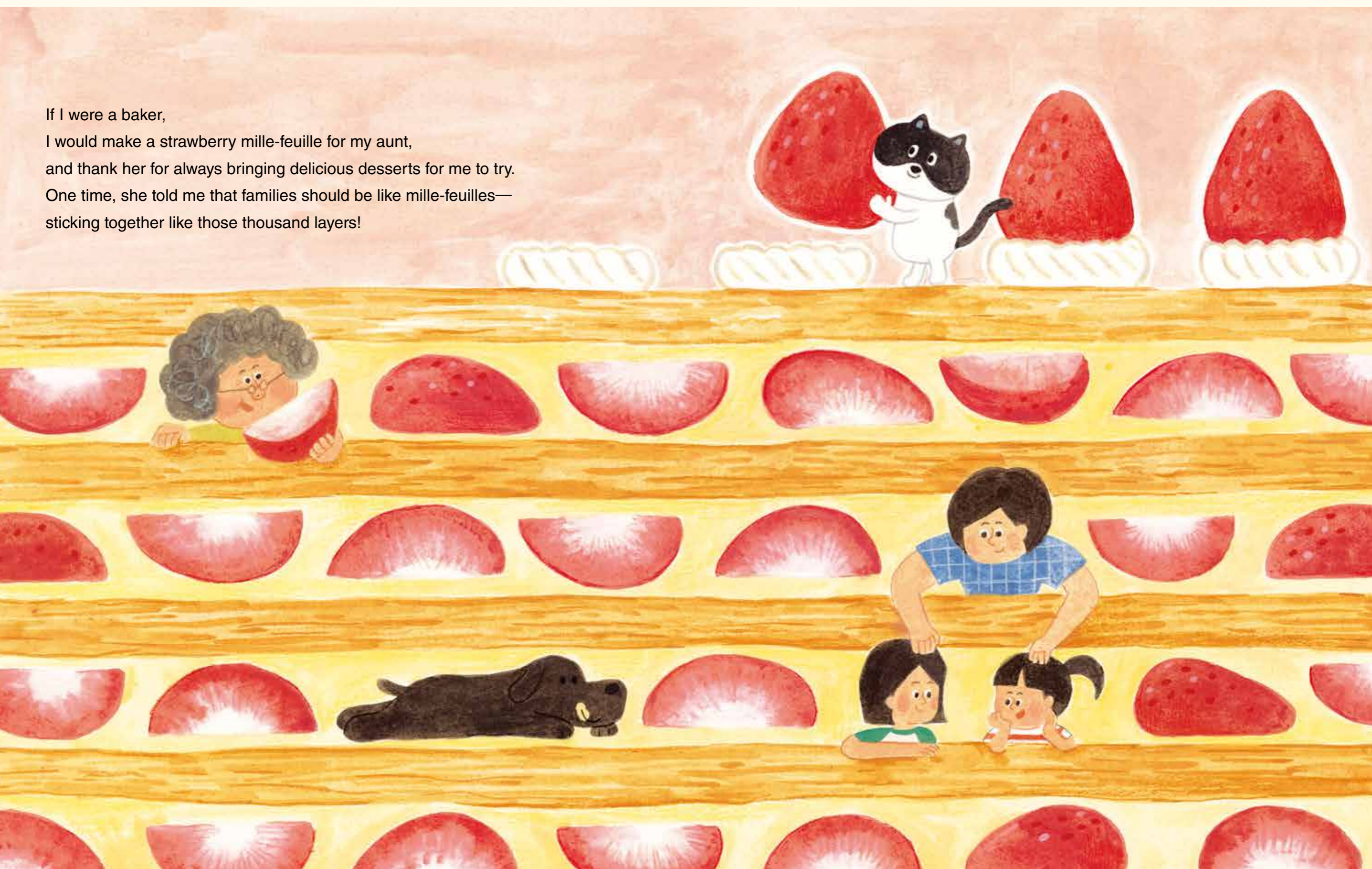


How I wish I could be that baker on TV!  
Then I could make whatever dessert I wanted,  
and I could make it for everyone to eat!

If I were a baker, I would make caramels for my big sister.  
Even though I feel sad when she teases me,  
I still want to thank her for always being by my side.  
I want to tell her that we should be like caramels—tough and hard to chew.  
Even when other kids make fun of us or bully us, we wouldn't be afraid.



If I were a baker,  
I would make a strawberry mille-feuille for my aunt,  
and thank her for always bringing delicious desserts for me to try.  
One time, she told me that families should be like mille-feuilles—  
sticking together like those thousand layers!





# The Tower of Nothing Strange

A Full English translation is available.

晴空小侍郎

**Author:** Jay Yay **Illustrator:** Leo Tang **Publisher:** CommonWealth Education

**Date:** 07/2015

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

256 pages | 17 x 22 cm **Volume:** 1

**BFT 2.0 Translator:** David Knight and Michelle Kuo

Long ago, in an enchanted dynasty lost to history, ghosts were so common that the court created a Ministry of Ghost Affairs to govern them.

On a stormy night, a young boy arrives at the Ministry searching for his missing sister—only to be unexpectedly appointed as a junior attendant. As he begins his new life among spirits, ghosts, demons, minor gods, and wandering souls, he discovers that ghosts aren't evil or scary. They simply long to be understood and cared for.

But a dangerous conspiracy is quietly unfolding, and the fate of both the living and the dead hangs in the balance. Carrying only a schoolbag and sheer resolve, this resourceful boy presses on—exhausted, yet willing to risk everything to find his sister.

A beloved middle-grade novel by one of Taiwan's most celebrated children's authors, this novel is a magical, heartfelt story of courage, compassion, and perseverance.



Author **Jay Yay**

Jay Yay believes music is essential and comedy is his calling. "Take it easy" is his motto. He loves seeing readers' eyes light up, and he has a soft spot for coffee, cola, and record stores. Among his honors is the Golden Tripod Award for Book of the Year. Always smiling and guided by a simple philosophy—do your best, and relax—he dreams of a bright, peaceful world and hopes, above all, to bring joy and excitement to others.



Photograph by Chien-Pin Huang

Illustrator **Leo Tang**

Leo Tang is a picture book creator who finds joy in returning to childhood through his work. Since 2003, he has published numerous titles, including *Short-Eared Bunny* and *Puppy Pupu Moves to a New Home*, as well as illustrated novels such as *The Tower of Nothing Strange*. Loved by readers of all ages, his works have been translated into multiple languages and have received honors including the Golden Butterfly Award and selection for the Catalonia Illustration Biennial.

# You're Afraid of Ghosts... So Why Write Ghost Stories?—An Interview with the Author

by Shu Ting Chen

(originally published on [OKAPI.BOOKS.COM.TW](http://OKAPI.BOOKS.COM.TW))

When Jay Yay writes about ghosts, his world has no dark corners or terrifying monsters. Instead, it feels whimsical and almost magical, often laced with humor. Perhaps that's because he was once a deeply fearful child. Even now, when he's home alone, he switches on every light, uneasy about what might be hiding under the bed or slipping through the narrow gaps between doors.

As Jay Yay tells it, he often dreams of an old Japanese house lined with sliding doors. Behind each one, ghosts and spirits wait in the shadows. The dream is frightening and thrilling at once—a quiet dare to open the next door and see what's there. So when a publisher invited him to write a long serialized story, he knew exactly what to do: turn that recurring dream into a world on the page, with a wandering exorcist leading the way.

“Most ghost stories are written

just to scare people, and that doesn't benefit the reader,” Jay Yay says. “Why would I write something to frighten children—especially when I'm scared of ghosts myself?” For him, writing this story became both an act of self-questioning and a personal challenge: “Why am I afraid of ghosts? Can I stop being afraid? Could I write a ghost story that makes people unafraid of ghosts?”

At the time, Jay Yay lived halfway up a mountain with his dog. Every night, he walked the dog through a dark forest with no streetlights. The dog loved to sniff around, lingering for minutes at a time. Standing in the darkness, his fear would spiral. He began reading Buddhist texts, which taught him: ghosts are far more pitiful than humans, and if you feel compassion for them, you will stop being afraid.

“Humans have family and friends,”

he says. “They can eat when they're hungry and have a home to return to. They can learn and grow. But ghosts—who may not even know they've died—can't eat, can't reach their loved ones, and remain unseen. They must be lonely and terrified, hiding in the dark because they fear the light. Humans fear ghosts to protect themselves, but if ghosts are the more helpless ones, perhaps we should care for them instead.” Thinking this way, Jay Yay felt his fear dissipate. He let go of his protective instincts and irrational terror, and, over the next five years, he wrote this empathetic and soulful ghost story.

In his book, Jay Yay imagines a fictional Pellucid Dynasty—an enchanted time when, as he writes lyrically, “the gods and spirits still appeared, the living were not blind to ghosts, spells and magical arts were not yet forbidden, and scientific thought had not yet developed.” During those days, he continues, “people still held laughter in their breast, and when pained were free to the joy of unburdening their grief. When they sang and danced, they did so without holding back.”

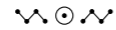
Unlike heroes armed with superpowers or magic, the protagonist is an ordinary boy who must draw on his own character to see his mission through. As Jay Yay explains, “Superpowers or magic can solve problems without logic—you can shoot lightning bolts and fireballs

at will—but I wanted these two books to be different from typical fantasy novels.” The boy's only “superpower” is his determination to save his sister. He's afraid, exhausted, and sometimes tempted to quit—but he keeps going, and he's willing to risk everything for the sake of others.

For these reasons, many readers compare Jay Yay's books to the animated film *Spirited Away*. The similarities lie not only in their enchanting worlds of spirits and mysterious buildings, but also in the quiet currents of empathy and love. Children protect their families as they forge unexpected bonds with the supernatural.

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

*Shu Ting Chen is the Executive Supervisor of the Birth Empowerment Alliance of Taiwan. A former newspaper reporter, she is now a freelance writer with one dog, two children, and three cats. She is deeply committed to advocating for the rights of children and animals, as well as addressing concerns about future living environments. She is the author of *Towards a Gentle Path of Production* and the picture book *One Million Kisses*. She has also co-authored works such as *Real Food on the Table: Eating for Environmental Sustainability* and more.*



## Chapter 2

# Ghosts are Coming! Boom Boom Boom!

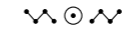
Long, long ago, there was a dynasty called the “Pellucid Dynasty.” In this dynasty, the ghosts were numerous, so numerous, in fact, that the court was forced to establish a special bureau because of them. This office was called the “Ministry of Ghosts.” Of course, in ancient times, there was a “Ministry of War” to manage military affairs, and a “Ministry of Works” whose responsibility was engineering and construction. A “Ministry of Ghosts,” needless to say, was responsible for managing ghosts.

Rather unlike the other ministries that were housed in grand imposing structures, the Ministry of Ghosts was simply a single tower. Nor was it, like the other ministries, within the thriving gates of the capital. Rather, the tower holding the Ministry of Ghosts was in the desolate hinterlands of the deep mountains. That, after all, is where ghosts went.

“Ghosts are coming! Boom, boom, boom!”

In the most remote corner of the highest mountains of the picturesque Great Pellucid Kingdom, leaning right against a steep and precipitous cliff, stood the tall, ancient, wooden tower. No one quite knew how tall the tower was, or even how many floors it had, for the top was forever occluded in a dense fog.

And this night, especially, with its incessant rains, cast a thick shroud of black atop its heights. Amid the pounding of the rain, the large



ghost drum hanging from the eaves split the night with its bellow, “Ghosts are coming!” Boom, boom, boom!

The drum had nearly gone hoarse when the old man sleeping in the tower was finally startled awake.

“It's enough to wake the dead!” The old man rubbed at his bleary eyes and started down the stairs. “Where is my young assistant minister?”

“He's off picking mountain herbs,” said the large drum. Boom, boom, boom!

“Isn't he back yet?” The old man pushed open the door and lit a lantern. “I barely grabbed a few winks, and here it is dark already? And such a heavy rain...huh?”

The old man raised his lantern. In the distance, a great horde of demons and ghosts, fangs bared and claws outstretched, ran through the heavy rain toward them.

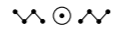
“Ghosts are coming!” said the drum tautly. Boom, boom, boom!

“Yes, I had observed.”

A young boy was at the head of the mob. How strange! So many monsters chasing one lone boy? No, wait a minute, from their terrified expressions it appeared that something even more horrible must be pursuing them?

The old man squinted. Ah! I'm too old and useless, he thought. My eyesight is not good enough. Well, there's no help for it. From his long sleeve, he drew forth a talisman. Upon it was inscribed the formula:

*To highest skies fly, spread far and wide.*



*Transform a thousand-fold, multiply!*

He turned it over and carefully read the instructions:

*May be applied to any inanimate object.*

Slap! The old man pasted it on top of his lantern. The lantern immediately floated upward, glowing red as it gained altitude. It flew higher and higher...until, bang! Like a fireworks display, it split into a thousand lanterns, suffusing the night sky with a brilliant crimson.

“Aha, that's much better.”

There was a monstrous black toad hopping behind the horde of scrambling demons and ghosts.

The old man tossed his beard to the side, hiked up his sleeves, turned toward the onrushing crowd and shouted, “Fear not!”

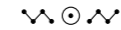
Each ghostly demon came straight on, howling and whimpering, and rushed to hide behind the old man.

“Help, save us!” they yelled, “It even eats monsters!”

Kaploop! The massive toad hopped to a standstill right in front of the old man. It looked like a small mountain had just been planted there.

The old man smiled and bowed slightly in greeting.

Floooooopp! A long red tongue, like a giant ceremonial ribbon, swept out toward the old man. The old man dodged to the left, then ducked to the right, each time, the tongue flicked by, flashing red. His movements were somewhat stiff, but the great tongue couldn't enfold him.



When the toad saw that it couldn't catch the man this way, it finally transformed back into a great mansion, glittering and shining with gold. It opened its cavernous mouth and the gates appeared. It unfurled its great red tongue and the carpet was again laid out, bidding guests welcome. In the windows of the mansion, there appeared the three little lizard demons.

The first one yelled, “Don't come in, it's a trap!”

The second one hollered, “We're being digested! Save us!”

The third one shouted to the first two, “Dumb bunnies! If they don't come in, how are they going to save us?”

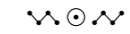
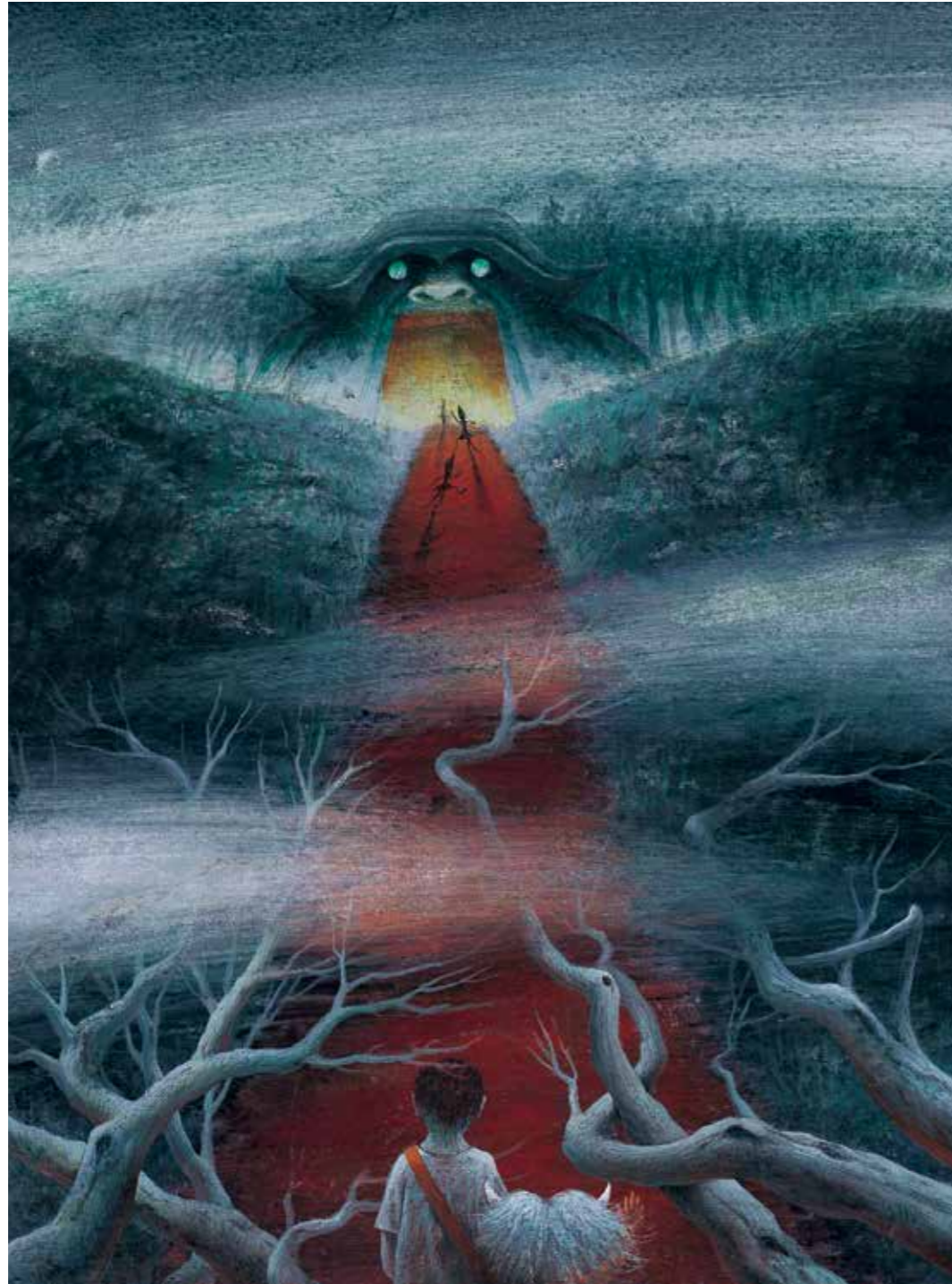
The old man scratched his head as he observed these three silly demons. Again he pulled a talisman from his long sleeve. This one was inscribed:

*This gate for you will open,  
You may meet what is fierce but have no misfortune;  
Enter through me a separate territory,  
Yet then return, to home shall you be.*

The instructions on the back read:

*May be applied to any door.*

The old man moistened the talisman with a little saliva, and then, snap! He pasted it on the gate of the giant toad turned into a grand mansion, pushed the gate fully open, waved his hand to the throng of



demons and said, “Fear not, come right in!”

The demons all stood stock still.

The young boy walked to the front, and together with the old man, strode through the gates. The ghosts and demons slowly and nervously followed them.

Bang! The doors slammed shut.

Inside, they found that they were in very comfortable and well-appointed chamber. It was clean and dry, and appeared to be, in fact, inside the wooden tower in which the old man lived.

“Everyone, please, make yourselves at home, sit wherever you please. Shall I make us some tea?” The old man chuckled and raised up a teapot invitingly.

The ghosts and demons looked out the windows, and spying a great toad sitting outside, unblinking, in the pouring rain, began to believe that they were not inside a toad's belly after all.

“It's most unbelievable,” they said to each other. “It is too queer. We did clearly walk into a toad's belly. And yet, here we are.”

“Oh there's nothing strange about it,” said the old man as he ascended a small set of stairs. “Welcome to the Tower of Nothing Strange, home of the Ministry of Ghosts, of the Great Pellucid Kingdom!”

“This is the Tower of Nothing Strange?” The young boy's eyes opened wide. “At last, I've made it.”

There was a moment of hushed silence, and then the whole room, and especially the three little lizard demons, all broke into cheers.



# Good Morning, Forest: The New Home Beneath the Taiwan Cherry Tree

A Full English translation is available.

早安森林：山櫻樹下的新家

**Author:** Che-Ming Chang **Illustrator:** Che-Ming Chang **Publisher:** Hsin Yi Publications

**Date:** 09/2019

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

84 pages | 15 x 21 cm **Volume:** 1 (Three-book series)

**BFT 2.0 Translator:** David Knight

For the Wild Cherry family, the forest feels both thrilling and unsettling. They are leaving behind everything they know and stepping into a new life deep in the woods. When spring arrives, almost all the mountain cherry trees bloom—except the Taiwan cherry tree beside their new house. It remains bare, and the children are disappointed.

The family meets a “tree doctor,” a guardian of the mountain forest who tends the trees with steady care. Beneath the shade of a Formosa sweet gum tree, he teaches them how flowers form and how pollination works. He explains that blossoms arrive in their own time, and the children begin to understand that waiting is not giving up.

Slowly, the Wild Cherry family settles into their mountain home, finding stability in daily routines. The story gently reminds both children and parents that cultivation means continuing to care and believe, even when change is not yet visible.



Author **Che-Ming Chang**

A picture book and visual arts creator, Che-Ming Chang is known for his delicate and graceful illustration style. Through the rich textures of natural and urban landscapes, he conveys the warmth of life and demonstrates a deep concern for Taiwan’s local culture and traditions.

# Finding a Home in a New Forest: Rituals of Care, Rhythms of the Seasons

by Chih-Hsuan Tu

*Good Morning, Forest: The New Home Beneath the Taiwan Cherry Tree* tells the story of the Wild Cherry family, who move into the forest and settle into an old house near a row of Taiwan cherry trees. As they cross a log bridge and walk deeper into the woods, the children's growing fatigue along the way mirrors the inevitable discomfort that comes with change. This "walking" becomes a metaphor for transformation itself—leaving the familiar and stepping into the unknown, where anticipation and unease arrive hand in hand. Through cultivation and patience, they gradually find strength in everyday life.

Beneath the Formosa sweet gum tree in the mountains stands a tree hospital, where a tree doctor tends to

the forest's plants. The doctor's concrete actions include patrolling, pruning, maintaining, as well as the steady, day-by-day work of watering and protection. As children observe this care, they begin to understand that healthy growth depends on patience and quiet accumulation over time. Parents, too, are gently reminded that raising a child requires the same kind of labor and long-term commitment—no different from the tree doctor's daily guardianship of the mountain forest.

As spring arrives, cherry blossoms bloom across the forest, sending bright signals from every corner. Yet the Wild Cherry family's tree remains bare and silent, leaving the children—Little Apple and Little Chestnut—deeply disappointed. Children naturally compare themselves to

others, and in those moments of "everyone has it except me," difference quickly turns into confusion: Why have other trees bloomed, while ours has not?

Rather than offering empty reassurance in exchange for the children's patience, the tree doctor invites them to look closely at the flowers themselves. Pointing out the calyx, petals, stamens, and pistil, he explains how pollination occurs and how fruit is formed. Through this sharing of knowledge, the children come to understand flowering as a precise and intricate life process. Their confusion over why the Taiwan cherry tree has not yet bloomed gradually turns into hopeful, patient anticipation.

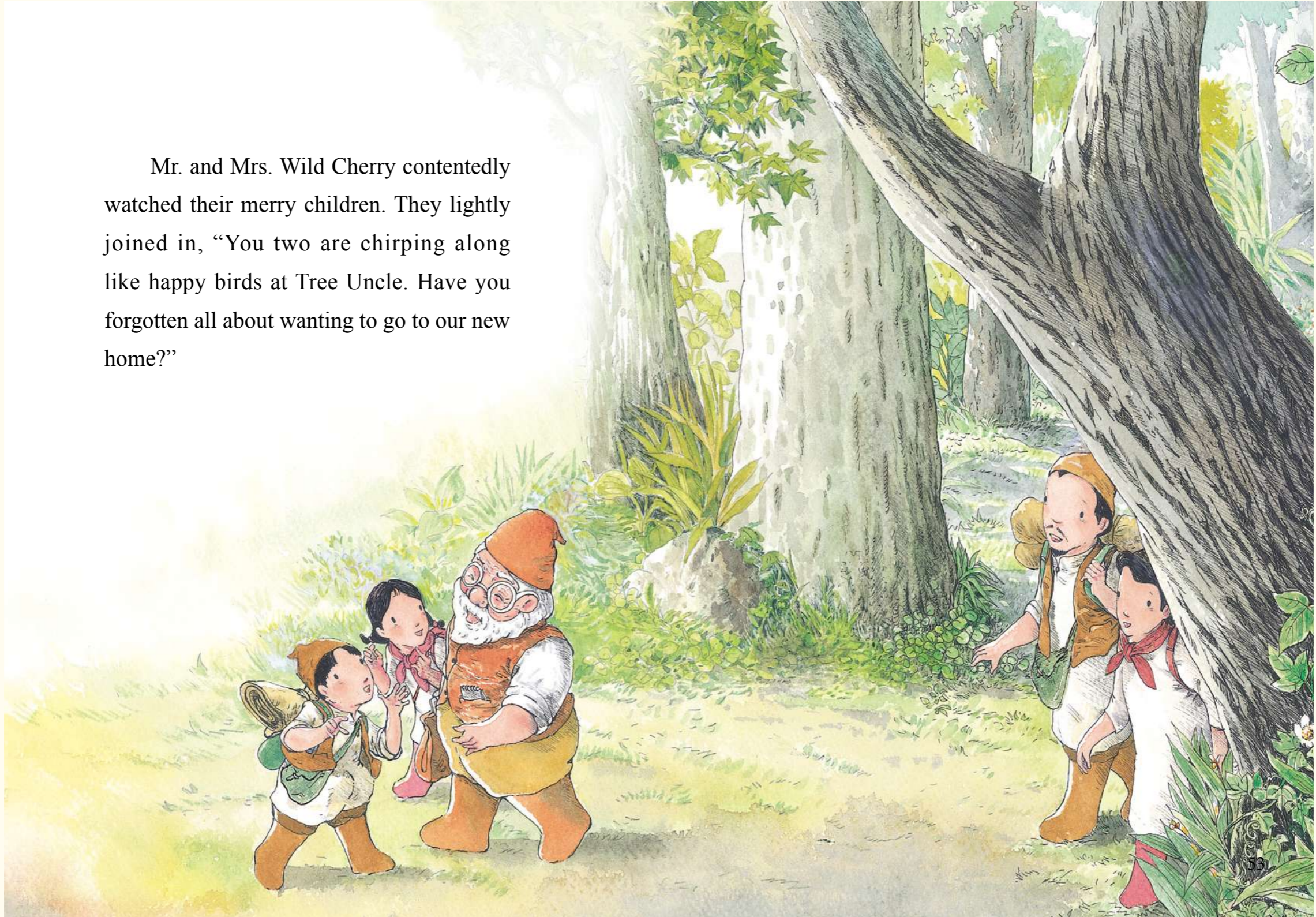
In *The New Home Beneath the Taiwan Cherry Tree*, cultivation and waiting become tangible for children, transformed into everyday practices they can live out. The Wild Cherry family reestablishes their rhythm of life through embracing nature. The tree doctor also invites Little Apple and Little Chestnut to become helpers, joining him in caring for the forest's plants. In passing on methods

of caring for plants, he also passes on the blessings that all living things bestow.

The process of waiting for the Taiwan cherry tree to bloom mirrors the Wild Cherry family's adaptation to mountain life. After moving into the old house, smoke from cooking rises slowly each day. The days may seem repetitive, yet within this rhythm, a sense of stability quietly takes root. The essence of cultivation lies in the willingness to continue caring and believing through days that appear unchanged. What you devote yourself to each day will, when the season arrives, return to you as a tree brimming with spring blossoms.

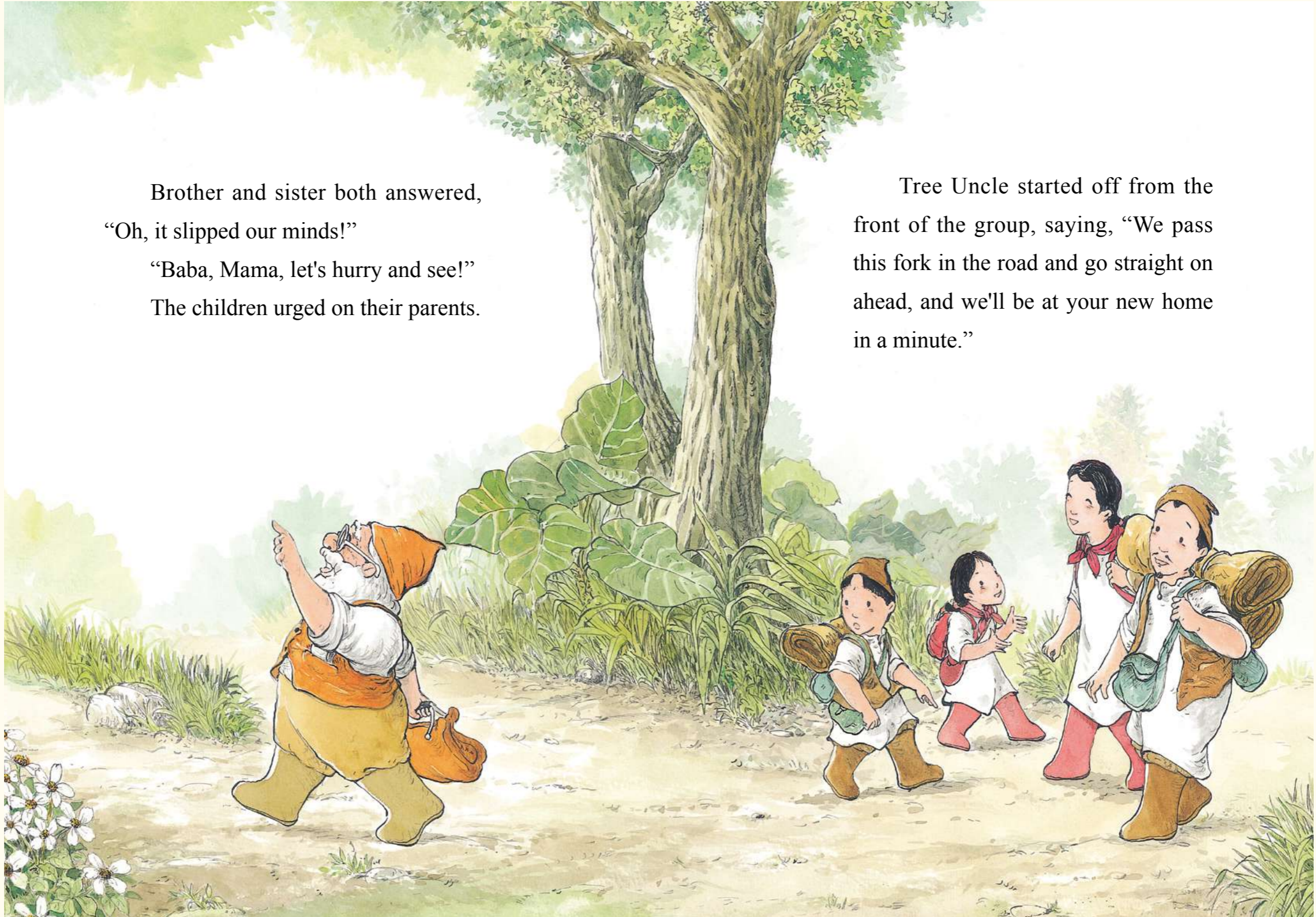
*Chih-Hsuan Tu, formerly a market research analyst and online course programmer, now is a freelance writer. She reads to better understand the world, lives most days with enthusiasm, and occasionally retreats from the noise for solitude. A devoted cat person, she hopes to share a home with her better half and two cats, surrounded by bookshelves.*

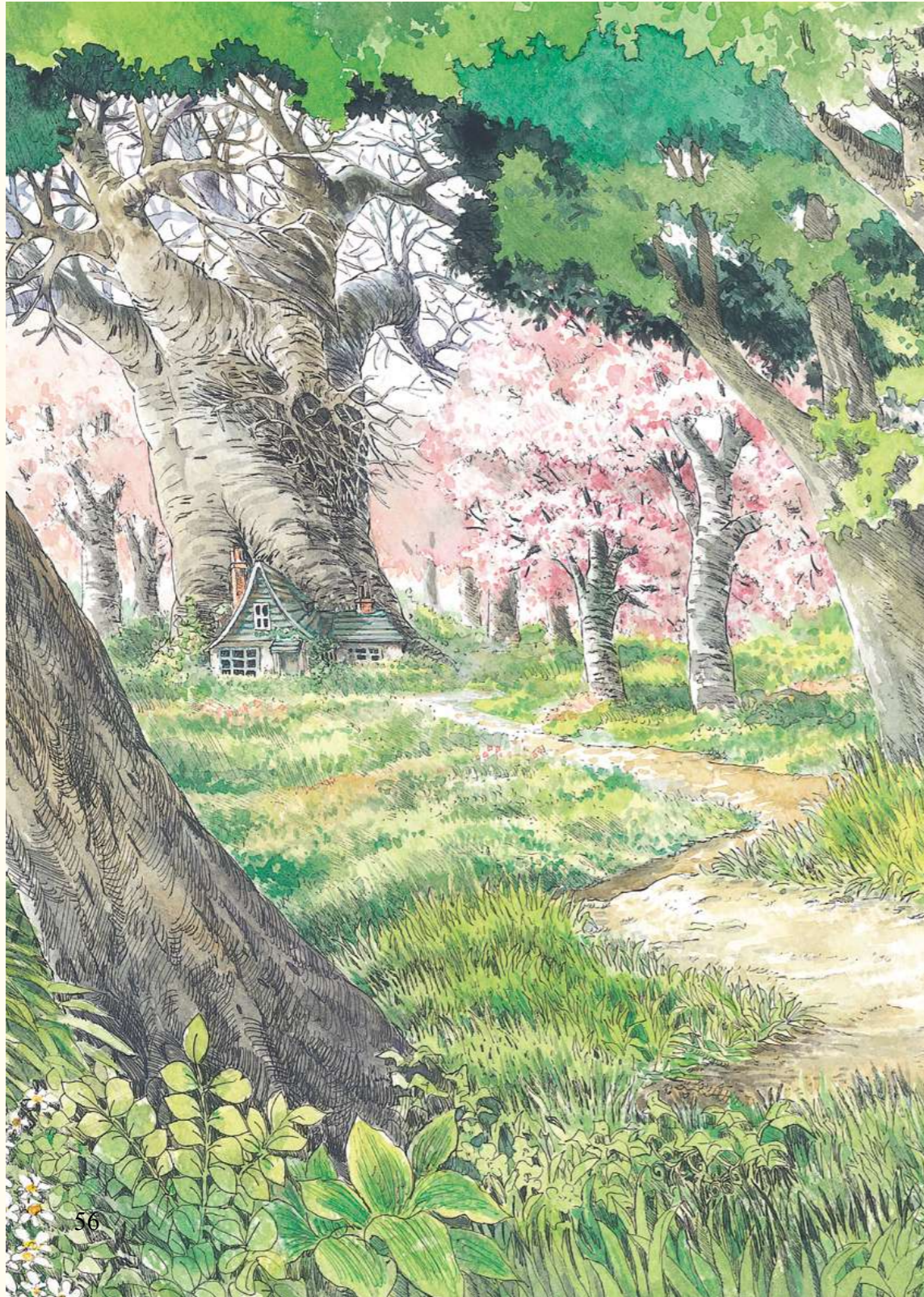
Mr. and Mrs. Wild Cherry contentedly watched their merry children. They lightly joined in, “You two are chirping along like happy birds at Tree Uncle. Have you forgotten all about wanting to go to our new home?”



Brother and sister both answered,  
“Oh, it slipped our minds!”  
“Baba, Mama, let's hurry and see!”  
The children urged on their parents.

Tree Uncle started off from the  
front of the group, saying, “We pass  
this fork in the road and go straight on  
ahead, and we'll be at your new home  
in a minute.”





They walked for a little bit more, and then before the travelers' eyes appeared a stately row of mountain cherry trees, their delicate flowers already blooming in a sea awash with pink.

Tree Uncle turned to the Wild Cherry family and proclaimed, "Welcome to your new home beneath the mountain cherry tree!"



Little Chestnut and Little Apple appeared disconsolate as they stared, "Huh? Is it that big bald tree?"



# Going Home Through the Sandstorm

A Full English translation is available.

沙塵暴裡要回家

**Author:** Shiren Cai **Illustrator:** Nan-Jun **Publisher:** Hsin Yi Publications

**Date:** 05/2025

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

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

**Awards:** The 36th Hsin Yi Children's Literature Award

**BFT 2.0 Translator:** Lya Shaffer

In the distant Sahara Desert, fierce and sudden sandstorms transform the lives of several beings. Mimi, a beautiful little sand dune, becomes a haven for foxes, jerboas, camels, and flocks of sheep. Yet the wind refuses to let her remain still. Scattered into countless grains of sand and losing her original form, Mimi is carried into the crevices of Black Rock Mountain. Even so, she believes that her inner essence remains.

Meanwhile, seven-year-old Haji sets out on his first solo journey herding sheep, only to be caught in a sudden sandstorm that blots out the blue sky and leads him into danger. As night falls and water runs out, desert spirits and animals—hedgehogs, jerboas, sandgrouse, and fennec foxes—rally to help him, even as snakes and hyenas lurk menacingly.

Drawn from the author's own experiences in the Sahara, this fantastical adventure weaves together human courage, the compassion of unseen beings, and the gratitude of animals, forming a cycle of love that carries all through crisis. Amid the storm, the story shows how care and connection allow life to move forward, and invites reflection on coexistence and the sustainability of our fragile environment. It also reminds us that identity and purpose can endure even when outward forms are transformed.



Author **Shiren Cai**

Shiren Cai earned a doctorate in Cultural Anthropology and Ethnology from the École des Hautes Études en Sciences Sociales (EHESS) in France. Based in Morocco, Cai aims to address climate change by promoting in-depth Sahara expeditions, ecotourism, and desert tree-planting initiatives.



Illustrator **Nan-Jun**

Born in Changzhi, Pingtung, Nan-Jun was inspired by the exquisite illustrations in picture books during his elementary school years. These have shaped his future aspirations. He enjoys starting his creative process with a cup of black coffee to awaken his soul, then 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 the way watercolor dances on paper, sometimes unpredictably. He embraces the beauty and uniqueness of original artwork.

# The Desert's Invisible Web: Care, Love, and Co-Existence in a Harsh Landscape

by Kuo-Neng Hsu

*Going Home Through the Sandstorm* unfolds on a grand scale. At first glance, it seems to depict nature's retaliation against human destruction of the environment. Two fierce and sudden sandstorms transform a set of lives. Yet the author Shiren Cai also transcends this conventional framework and explores the central theme of love. The Sand Spirit remembers that humans saved its migratory bird friends, so it chooses to help a seven-year-old shepherd boy survive a sandstorm. The animals also come to his aid. Though they resent humans, they do it to repay Sand Spirit for its care. In the end, the story shows how love, once given, returns in life-affirming ways.

Cai possesses both extensive knowledge of the Sahara Desert and a deep emotional connection to it, transforming what might seem a lifeless wasteland into a place rich with feeling and vitality. Each character comes vividly to life on the page. The instincts and traits

of desert flora and fauna are faithfully rendered, while their humanized qualities bring the story closer to a child's inner world. Through the narrative, readers gain insights into natural science, and through that knowledge are led back to humanistic reflection.

Beyond its moving themes, Cai demonstrates remarkable artistry. The prose glows with poetic luminescence, dialogue rings true to each character's voice, and lush, evocative imagery transports readers into an immersive and unforgettable world.

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

*Kuo-Neng Hsu earned his Ph.D. from the Graduate Institute of Chinese at National Taiwan Normal University. He is currently a faculty member in the Department of Chinese at National Taiwan Normal University.*

# Seeing the Many Faces of the Sahara: A Note from the Author

by Shiren Cai

More than a decade ago, standing among the dunes, I made a wish: to write desert stories for island children from within the desert itself. In the spring of 2014, accompanied by camels, my husband Besan and I camped among the sand dunes. At first, the vast silence of the wilderness filled me with fear. Yet after seven full days away from human company, I found myself growing attached to that boundless quiet. When we finally left the dunes, a faint glimmer caught my eye and made me turn back. On the sand were rows of tiny footprints. Besan said, "A fennec fox came by last night."

Under the morning sun, the dunes glowed with a golden light. A voice seemed to whisper in my ear, and with it arose my desire to tell stories, for a golden dune had already taken root in my heart.

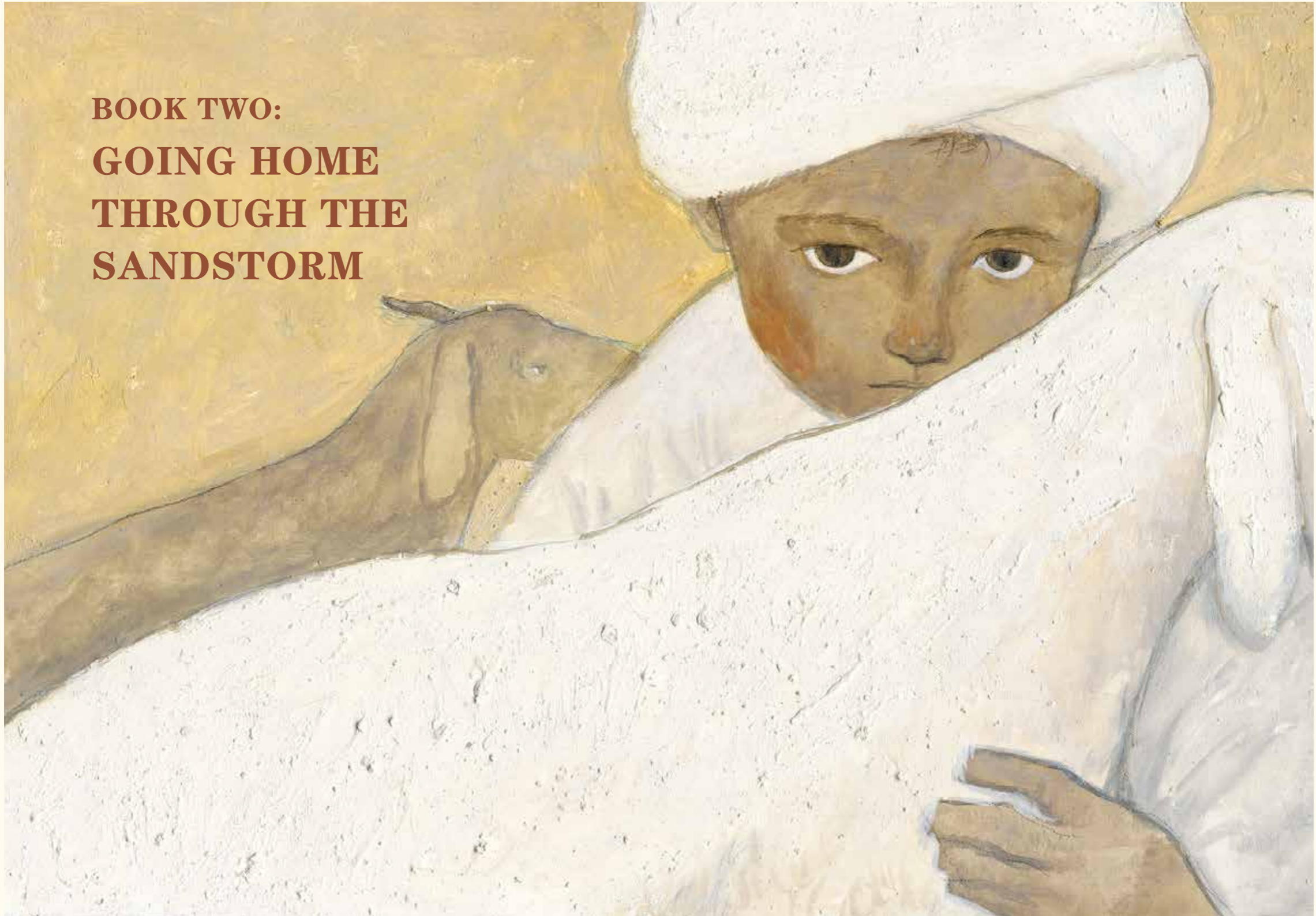
This fairy tale is grounded in reality. The natural landscapes in the story—among them the blossoming Black Rock Mountain and the ancient tree that shelters wild animals—truly

exist in the Merzouga region where I live. The prototype of the boy Haji and the inspiration for his story come from Besan, who was born into a nomadic family and once lost his way in a sandstorm as a child. The concept of spirits draws from Islamic belief, the animals in the story are native species of the Sahara, and the portrayal of nomadic life is based on many years of field research.

Weaving together natural ecology, the life experiences of those around me, and my own reflections, I shaped this story in the hope of sharing with island children the many faces of the Sahara, a place where cruelty and tenderness coexist. A sandstorm may obscure and even devastate the land before us. Yet, it also nourishes distant, unseen places. Love allows life to flow and continue. All living beings exist within an invisible web, subtly connected and mutually sustaining.

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

**BOOK TWO:  
GOING HOME  
THROUGH THE  
SANDSTORM**



## Chapter Five: Desert Spirits

A Wind Child descended gently on the dunes in a flow of rainbow light, bringing from the Desert Eagle a message: at dusk, a great sandstorm, greater than any in history, would descend on the Sahara.

The desert appears empty, its silence so complete that no sound could be contained there. In reality, it is filled with protective spirits.

In the oasis dwell the tree spirits and water spirits. In the gravel plains dwell rock spirits. Where the gravel plains touch the sand dunes, and plants grow densely, grass spirits dwell. In the vastly beautiful dunes, there are sand spirits. Even the currents of air

are directed by wind children. These spirits each have their own responsibilities, closely tracking each of the living beings in their domain, nurturing them with care.

Of these spirits, the Sand Spirit has the most special responsibilities, and is most closely tied to the wind children.

When violent gales blow, the Sand Spirit cautions insects and animals alike, encouraging them to shelter quickly in their nests. When rain comes, the Sand Spirit reminds the grains of sand to clutch the beads of water, rather than let them slip back into the sky. The Sand Spirit tends to the ecosystem of the dunes with such care that even the nomads bring their flocks to graze

in its territory.

Humans are unable to see the spirits, nor sense that they are under the spirits' care.

It is the Great Spirit who governs all of the earth and sky.

Nobody knows where the Great Spirit dwells, nor what the appearance of the Great Spirit might be, for all messages pass through the Desert Eagle.

In truth, even the origin and appearance of the Desert Eagle remain a mystery.

As the dark of night vanished in the first golden rays of dawn, a





# The Merry Witch Who Just So Happens to Have a Grocery Store

This book does not have a full translation.

歡喜巫婆之剛好有雜貨店

**Author:** Wen-Hua Wang **Illustrator:** Chia-Chi Yu **Publisher:** Little Soldier Publishing Company Ltd.

**Date:** 12/2024

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

72 pages | 19.5 x 20.5 cm **Volume:** 1

**BFT 2.0 Translator:** Michelle Kuo

In a town obsessed with buying expensive things, the Merry Witch opens a small, humble shop called Just So Happens to Have a Grocery Store. It always seems to carry exactly what people need—an umbrella in a sudden storm, or a way home after the last bus has left. A perfect antidote to the nearby megastore that fuels endless desire, the witch's shop offers not abundance, but just enough at the right moment.

Yet even the Merry Witch has her blind spots. One day, a clever girl in a light disguise arrives with a riddle and a set of requests the witch cannot fulfill. The girl is revealed to be Witchy, the Merry Witch's daughter. In keeping her shop open day and night to serve everyone else, the Merry Witch has overlooked the person who needs her most—the one who has been beside her all along.

Warm, whimsical, and wise, this lower middle-grade book reminds young readers that in a world overflowing with plenty, the most extraordinary gift is often the simple act of being with the ones we love.



Author **Wen-Hua Wang**

Wen-Hua Wang runs the website *Wen-Hua Wang's Fairy Tale Park* and warmly invites readers to look it up, stop by, and leave a message on the message board so he can get to know them. He enjoys writing at McDonald's, where the coffee comes with free refills and the staff are always friendly; whenever inspiration runs dry, simply sitting there for a while often helps ideas start flowing again. To date, he has published more than twenty books with Little Soldier Publishing Company Ltd., spanning a wide range of stories—from fun and heartwarming to laugh-out-loud hilarious. He hopes readers will enjoy his work and find joy and comfort in the worlds he creates.



Illustrator **Chia-Chi Yu**

Born in Taipei in 1977, Chia-Chi Yu graduated from the Department of Industrial Design at National Cheng Kung University in 1999, and received a Fine Arts diploma from France's École Nationale Supérieure d'Art de Nancy in 2005. She is currently a full-time illustrator, known for her fresh, vibrant use of color and her collage-like, graphic style.

# What Magic Cannot Conjure: Valuing Those Who Are Already There

by Chih-Hsuan Tu

Do you know where the limits of magic lie? What is it that even a witch still cannot create? *The Merry Witch Who Just So Happens to Have a Grocery Store* unfolds in a world that drifts between reality and fantasy, exploring the distance between money, material possessions, and emotional needs. Through playful wordplay and engaging storytelling, the story conveys a simple truth that is all too often forgotten: cherish the people who love you and are already by your side.

In the Merry Witch's world, people buy excessive amounts of expensive things, driven by the fear that one day there will be nothing left to purchase. Buying becomes a way to prove one's existence. Their local store, We Definitely Have Everything Supermarket, feeds that anxiety perfectly. One day, however,

the Merry Witch opens a shop of her own: Just So Happens to Have a Grocery Store. The shop is dark and narrow, selling mostly small, unremarkable items. Standing next to the market that appears to have everything, it seems distinctly unappealing. And yet, it is precisely this humble little grocery store that proves useful at the most critical moments.

A sudden downpour causes umbrellas at We Definitely Have Everything Supermarket to sell out completely. A couple who cannot find an umbrella wanders into the Merry Witch's store; happily, they find one just big enough for the two of them to share. Another customer, Mr. Wang, who misses the last bus home, also finds what he needs in her store: a ride back home. A bus emerges before his eyes, carrying him all

the way into his own kitchen.

These episodes invite reflection on the subtle difference between "having everything" and "having just enough." The former mirrors people's relentless pursuit of material abundance in which desire eclipses genuine need. Yet when the rain is pouring or the last bus has already left, what truly matters isn't excess—it's the need met at exactly the right moment. Through scenes that are at once absurd and perfectly reasonable, the author gently asks readers to reconsider: are more expensive things really better? Does having more necessarily bring us closer to happiness?

One day, a little girl enters the shop in a light disguise and presents the Merry Witch with a riddle. She asks to buy "the very thing you just happen not to have." The witch racks her brain, but finds no answer. After the girl reveals the solution—it is she herself, the girl, whom the witch does not have—she asks the witch to procure more items: warmth, smiles, and care for her. The witch attempts to meet these requests by conjuring specific items—things that provide warmth, things that provoke laughter. None of them satisfy the girl.

In the end, the little girl reveals her identity: she is the Merry Witch's daughter, Witchy. The Merry Witch has failed to

recognize her. After working twenty-four hours a day to meet everyone else's needs, postponing the act of going home again and again, she's left her daughter waiting. The Merry Witch believes she is constantly giving, yet fails to notice that the person who needs her most has been right beside her all along.

In *The Merry Witch Who Just So Happens to Have a Grocery Store*, the things Witchy longs to buy are precisely the things that cannot be obtained through money. What Witchy wants is not magic or merchandise, but her mother's presence. Warmth, smiles, and care cannot be bought; they come from companionship, from being truly held in another's heart. This clever, absorbing, and warm-hearted book suggests that when having everything is taken for granted, simply being together—and having just enough—becomes the rarest gift of all.

*Chih-Hsuan Tu, formerly a market research analyst and online course programmer, now is a freelance writer. She reads to better understand the world, lives most days with enthusiasm, and occasionally retreats from the noise for solitude. A devoted cat person, she hopes to share a home with her better half and two cats, surrounded by bookshelves.*

The Merry Witch stretched her shoulders. “Well then,” she said.” “Next in line!”

At the door stood a little girl with golden hair and a white dress, her face set in a fierce frown.

“What do you wish to buy?” she asked. “Perhaps I have it, perhaps I don’t... or perhaps it waits here just for you.





The little girl paused to think. “I want to buy the one thing you don’t have,” she said.

“And what would that be?”

“It’s the very thing you don’t have!”

Ah, what in the world could that be? The songbirds hushed in the branches, the white clouds halted in their wandering, and even the children playing in the water stopped laughing.

“What’s the matter? You don’t mean you don’t have it, do you?” the little girl asked, stepping closer.



“H-h-how could that be possible?”

The Merry Witch shrank back to the wall. She had never been laughed at before. Something she

just so happens not to have—what could be so hard about that?

The Merry Witch pulled out her magic pouch—sometimes large, other times small, and, until now, filled with anything one just so happens to want.

But what if...somebody just so happens to want what she doesn't have?

As soon as she thought of that, the magic pouch began to shrink—

until it disappeared completely.





# CHILDREN'S BOOKS

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