

# 2022

# HEINZ JANISCH

**The Hans Christian Andersen Award 2022**

**Austrian Section of IBBY**

**Author**



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## Biographical Information

### Heinz Janisch

He studied German philology and publishing at the University of Vienna after graduating from high school in 1978. Assistant editor of the children's magazine *Weite Welt*, editorial work for *Jungbrunnen*, a publisher of literature for children and juveniles. He has been working for the Austrian broadcasting media (radio) since 1982 and is editor-in-charge of the portrait series *Menschenbilder* (Pictures of People) since 1984. Authored the script for the film *Im Schatten des Kreidetuchbaums* (In the Shade of Soapstone Tree); numerous picture books, poetry books and tales for children and adults written by him have been published since 1989. Heinz Janisch already received many awards for his children's books which have been published into over twenty languages.

Heinz Janisch writes plays or dance pieces for modern theatre, such as *Giftige Flügel* (Wings of Poison), *RED CAPS – Rotkäppchen reloaded* (Red Caps – Little Red Riding Hood reloaded), *Fight Night*, *Dornröschen erwacht* (When Sleeping Beauty Awakens), *Carmen bewegt* (Carmen Moves), *My Secret, My Fear*; he retold the story of Baron Münchhausen in a children's play with music and wrote additions for the children's opera *Brundibár* by Hans Krása und Adolf Hoffmeister.

Heinz Janisch conducts a multitude of readings, workshops on literary and creative writing for children and adults at schools and libraries as well as creative workshops for handicapped young artists.

<https://heinz-janisch.com/>

Heinz Janisch lives in Vienna and Burgenland.

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## Reasons for Nominating the Author Heinz Janisch for the Andersen Award

»Nothing is too small for literature.« It is a statement Heinz Janisch made in a contribution to his project *bananenrot und himbeerblau – Das Geheimnis der Früchte* (Banana Red and Raspberry Blue – The Secret of Fruit) –, a book project that was born during a creative writing workshop for children he gave in collaboration with a biologist and an art agent.

Nothing is too small for literature. That is Heinz Janisch's fundamental attitude when casting a literary eye on the little things, the assumably trivial issues, the objects and features of daily life, the situations that trigger emotions in a special manner. His writing slows down the world, thus gripping it with every sense. He listens when asking »How does it sound, the cold glass? / And what about the warm grass?« in a poem. When he is asking for »scents of childhood« in a circle of companions and colleagues and publishes an anthology with their short remembrances, he can actually smell the scents. He senses the world and jots down each and every step in his texts – the walk, the arrival, the surprise, the perception, the approach, the closeness.

Nothing is too small for literature. First of all, Heinz Janisch prefers the small form: the poem, the miniature, the aphorism, the fraction of a thought. That he turns into spaces of association where his readers' imagination and wealth of ideas as well as his illustrators' artistic power can unfold. Heinz Janisch is one of the most popular contemporary picture book authors of the German-speaking countries. That is because he captures scenarios with a reduced poetry, simultaneously releasing it to the wealth of creativity of those who create picture books with him. Renowned artists with numerous awards, such as Lisbeth Zwerger, Wolf Erlbruch, Linda Wolfsgruber, Aljoscha Blau, Isabel Pin, Marion Goedelt, Selda M. Soganci and Helga Bansch, have been collaborating with him over the years.

Heinz Janisch's texts for children are never focused on a topic; he has no intention whatsoever to teach or preach. Instead he will lure his readers into dreams filled with wishes and desires, up into the crown of trees and out into the ocean. He possesses the literary skill to wrap trivial life with its characters and objects into a foil of poetry, to say romantic things yet to satirize his love of romance as well. He is a silent observer and a happy dreamer. He always approaches the center from the margin, developing a very attentive eye for the marginal topics of society: His narratives focus on those who are being overlooked all too frequently, getting the communication between the generations going in a special way. Heinz Janisch has been working for an Austrian cultural radio program for several years as well, supervising, among other projects, the feature series *Human Pictures*. The Program about *Successful Lives*. The individual portraits feature life stories that are not mainstream. That is the very same point of view Heinz Janisch also applies to his children's books when examining the lives of the elderly and writing about successful lives with a lot of tenderness – even if it means telling fibs.

Particularly the genre of fabricated stories or fairy tales enables Heinz Janisch to narrate his stories a bit off and a touch twisted. To do so, he tends to turn traditional material or fairy tales around, twist plot elements, re-position characters. It is especially in his poetry that Heinz Janisch follows his conviction

that the small form must be presented with a light touch – yet always with great earnestness. His talent to express himself with ease while always keeping his language pictures and word plays in mind makes Heinz Janisch predestined to be a writer of religiously relevant texts as well.

Heinz Janisch is able to put playful thinking into words – and he is capable of instructing others to do the same. Showing great commitment, the author holds readings, children's workshops and creative writing workshops where he seeks to provide an understanding of literature particularly to those who can gain access to literature only by taking considerable detours: autistic children, people suffering from depression, children with mental problems, persons with several handicaps, children of immigrants. Going beyond the actual field of literature, he and a choreographer and dancing instructor develop dance plays that offer young people the opportunity to express themselves with a focus on challenging experiences and questions addressed to life.

Heinz Janisch has a wealth of books, work as a creative instructor and art auctions that all reveal him as a poet who perceives the special rhythm of mundane life with the means of language. Because nothing is too small for literature.

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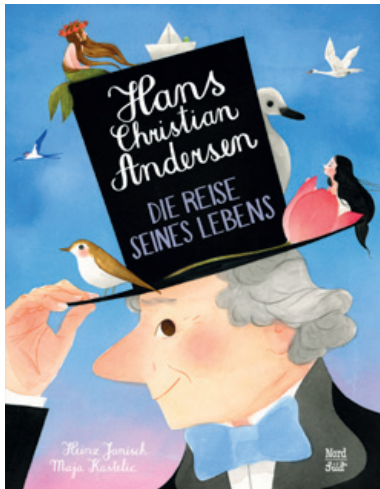
## Awards and Other Distinctions

- 1982 Acknowledgment of the East German Cultural Council and the Northern German Radio Channel for the tale *Das Haus* (The House).
- 1983 Acknowledgment of the »Regensburger Schriftstellergruppe International«
- 1995 Vienna Award for Children's and Juvenile Literature, as well as in 1997, 1998, 1999, 2001, 2003, 2004, 2005, 2006, 2008, 2010, 2011
- 1996 Federhasenpreis 1996 and 2000 (Award of the Association of Austrian Children's Book Authors and Illustrators)
- 1998 Austrian Promoting Award for Children's and Juvenile Literature
- 1999 Austrian Children's and Juvenile Book Award, Non-Fiction Category, for *bananenrot und himbeerblau* (Banana Red and Raspberry Blue)
- 2000 IBBY Awards Honour List 2000 for *Der Sonntagsriese* (The Sunday Giant)
- 2002 LeserStimmen, Award of the Association of Austrian Libraries for *Es gibt so Tage* (Some Days Are Like This)
- 2004 IBBY Awards Honour List 2004 for *Es gibt so Tage* (Some Days Are Like This One)
- 2004 LesePeter August for *Ein ganz gewöhnlicher Montag* (On an Ordinary Monday)
- 2005 LeserStimmen, Award of the Association of Austrian Libraries for *Herr Jemineh hat Glück* (Mister Jeez is Lucky)
- 2006 Austrian Federal Award for children's poetry
- 2006 Bologna Ragazzi Award for *Rote Wangen* (Red Cheeks)
- 2006 Nomination for the German Award for Juvenile Literature for *Rote Wangen* (Red Cheeks)
- 2006 LesePeter August 2006 for *Ein Haus am Meer* (A House by the Sea)
- 2008 Austrian Children's and Juvenile Book Award for *Die Wolke in meinem Bett* (A Cloud in My Bed)
- 2009 Austrian Children's and Juvenile Book Award for *Der König und das Meer* (The King and the Sea) and *Finns Land* (Finn's Country)
- 2009 List of Recommendations issued by the Catholic Children's and Juvenile Book Award for *Der König und das Meer* (The King and the Sea) and *Frau Friedrich* (Ms. Friedrich)
- 2010 Austrian Children's and Juvenile Book Award for *Jumbojet* (Jumbo Jet)
- 2010 Catholic Children's and Juvenile Book Award for *Wie war das am Anfang?* (How Was It in the Beginning?)
- 2011 List of Recommendations issued by the Catholic Children's and Juvenile Book Award for *Die Brücke* (The Bridge)
- 2011 List of Recommendations issued by the Protestant Book Award for *Die Brücke* (The Bridge)
- 2013 Austrian Children's and Juvenile Book Award for *Rita. Das Mädchen mit der roten Badekappe*. (Rita, the Girl with the Red Swimming Cap)
- 2013 Swiss Children and Juvenile Media Award for *Ich ging in Schuhen aus Gras* (I Walked in Shoes of Grass)

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- 2016 List of Recommendations issued by the Catholic Children's and Juvenile Book Award for *Der rote Mantel* (The Red Coat)
  - 2017 Nomination for the German Award for Juvenile Literature for *Kommt das Nashorn* (Here Comes Rhinoceros)
  - 2018 Austrian Artprize 2018, Category Children's and Juvenile Literature
  - 2019 Nomination for the German-French Juvenile Literature Award for *Die Schlacht von Karlawatsch* (The Battle of Karlawatsch)
  - 2020 Lifetime Achievement Award – Grand Prize of the German Academy of Children's and Juvenile Literature

Numerous recommendations by *Die Besten 7* and *Besondere Bücher zum Andersentag*





## Five Important Titles Submitted to the Jury

### **Hans Christian Andersen. Die Reise seines Lebens**

Hans Christian Andersen. The Journey of His Life

With Illustrations by Maja Kastelic

Zürich: NordSüd Verlag, 2020



### **Der König und das Meer. 21 Kürzestgeschichten**

The King and the Sea. 21 Extremely Short Stories

With Illustrations by Wolf Erlbruch

München: Sanssouci, 2008

### **Die Brücke. In 3 Sprachen: Arabisch, Deutsch, Farsi**

The Bridge. In 3 Languages: Arabic, German, Persian

With Illustrations by Helga Bansch. Translated into Persian

by Ahad Pirahmadian Translated into Arabic by Haifa Swarka

Wien: Jungbrunnen Verlag, 2019



### **Die Schlacht von Karlawatsch**

The Battle of Karlawatsch

With Illustrations by Aljoscha Blau

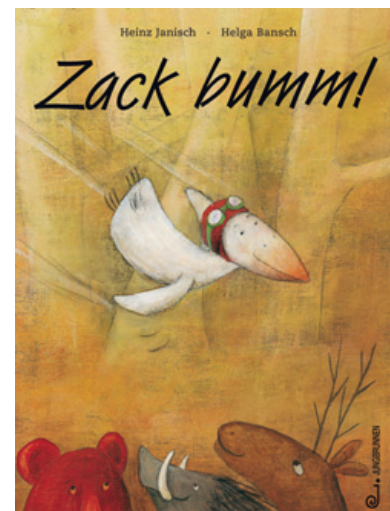
Zürich: Atlantis im Verlag Pro Juventute, 2018

### **Zack bumm!**

Ker-boom!

With Illustrations by Helga Bansch

Wien: Jungbrunnen Verlag, 2000





## Hans Christian Andersen. Die Reise seines Lebens

### Hans Christian Andersen. The Journey of His Life

With Illustrations by Maja Kastelic  
Zürich: NordSüd Verlag, 2020  
Zurich: North-South Books, 2020



»If you like, I'll tell you the story of a boy who learned to fly.«

Through an enchanted conversation with a young girl in a horse-drawn coach, Hans Christian Andersen shares his life's struggles, dreams, and triumphs – whose threads can be found woven into his greatest stories. He tells her about the »fairy tale of his life« and how the son of a shoemaker became a celebrated writer.

Heinz Janisch paints a sensitive portrait of Andersen and his literary work. Maja Kastelic has developed a well-suited illustration concept for this story that combines sumptuous art of a picture book with elements of a graphic novel. Thus, for the first time, H. C. Andersen's life and work become a fascinating collage in picture book form.

A moving, inventive story about the life of Hans Christian Andersen.

### Reviews

In this smoothly translated blend of biography and storytelling, Janisch uses Andersen's own metaphor: The Danish writer called his memoir *The Fairy Tale of My Life* ... »A very special fairy story,« indeed.

*Kirkus Reviews, Starred Review*

<https://www.kirkusreviews.com/book-reviews/heinz-janisch/hans-christian-andersen-janisch/>

This lovely book should be savored.

*Lucinda Snyder Whitehurst, School Library Journal, Starred Review*

Aside from the stories themselves, this lyrical outing offers younger audiences the best insight into Andersen's life and gifts since Jane Yolen's *The Perfect Wizard* (2005).

*John Peters, Booklist*

There's something truly magical happening in *Hans Christian Andersen: The Journey of His Life*. It's not just the context, although there's plenty of magic to be found there. It's in everything, really: the story, the illustrations, the colors, the compositions. If there's a perfect picture book, in my opinion, I'd say this gets damn close to being it.

*John Herzog, OnlyPictureBooks.com*

<https://www.onlypicturebooks.com/2020/08/03/picture-book-review-hans-christian-andersen-the-journey-of-his-life/>

In her art, Kastelic melds the text layers, shifting among soft watercolors of the coach ride, sepia-toned memories of Andersen's childhood, and vividly hued compositions recalling vintage fairy tale illustration for references to Andersen's stories.

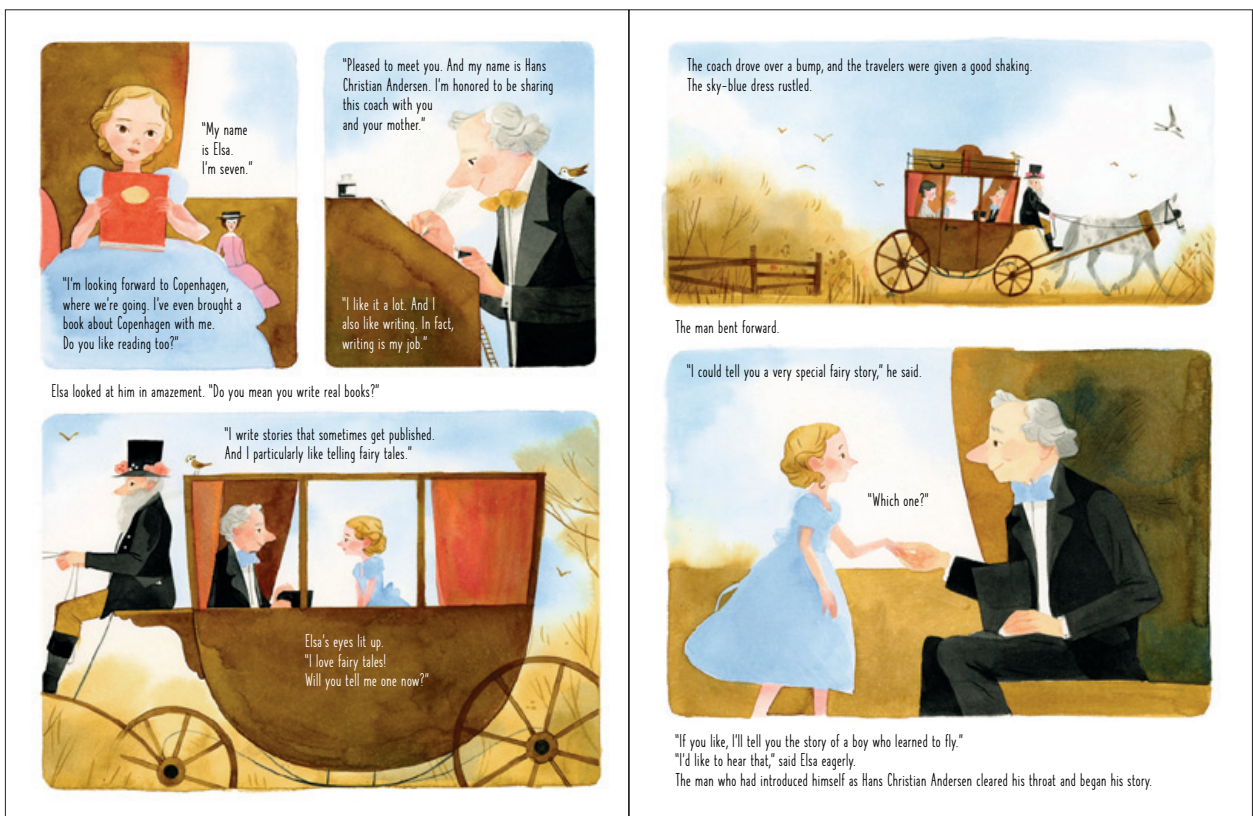
*Bulletin of the Center for Children's Books*

<https://muse.jhu.edu/article/762647>

For those who want a short tour through Andersen's life, they can have it with this illustrated picture book detailing the struggles, dreams and triumphs of the inimitable storyteller. Inspiring for children and adults alike.

*Book Riot*

<https://northsouth.com/books/hans-christian-andersen/>



"One day Hans's father became a soldier and went to war. He thought that afterward he might be able to take better care of his family."



"But when he came back from the war, he was tired and sick."



"All night long the family could hear him coughing and talking feverishly."



Then once again he sat before a pile of worn-out shoes."



"In his dreams he was often back in the war. For nights on end he had to march through ice and snow. 'I can see the Ice Maiden now!' he said one night. 'She's coming to get me!'"



"Not long afterward he died."



"Hans was eleven years old. He went to a school for the poor. His mother and grandmother had hardly any money at all."



"That's a sad story," said Elsa. "Did Hans have any nice things in his life?"



"So did Hans become a king?" asked Elsa, wide-eyed. The man smiled. "No and yes. He sometimes felt as if he'd got himself a kingdom—the kingdom of letters. He became a famous writer. His mother was very proud of him, and his father would have been proud as well."



Elsa thought about it for a moment or two. "And how did Hans become famous? He was just a poor boy all alone in the big city."





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## Der König und das Meer. 21 Kürzestgeschichten

**The King and the Sea. 21 Extremely Short Stories**

With Illustrations by Wolf Erlbruch  
*München: Sanssouci, 2008*



### Editorial Reviews

Erlbruch's illustrations, simple collages set against generous stretches of white, perfectly capture the whimsical, minimalist mood...This is the kind of unexpectedly profound picture book that often prompts people to say, »That's more for adults than for kids.« Certainly, many adults will appreciate its clever turnabouts and succinct wisdom, but I don't think that makes *The King and the Sea* any less likely to connect with children. Its sly humor is ageless, for one thing. And its message about the necessity of compromise and the futility of making demands, in particular, is sure to resonate with that little control freak who lives inside even the sweetest child. What Janisch seems to understand exceptionally well is that children, who have so little power, are stealthy, determined students of it.

*The New York Times Book Review* – Maria Russo (06/22/2015)

<https://www.nytimes.com/2015/11/25/books/review/its-sort-of-good-to-be-the-king.html>

What does it mean to have power, to be a king? Not much, finds a small, stout fellow in a robe and crown. Janisch (*Why Is the Snow White?*) imagines the king in a series of encounters with the sea, the rain, a dog, a trumpet, and many more in 21 fragmentary stories. Erlbruch (*Duck, Death, and the Tulip*) draws

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the king with soft, crayoned lines; his stumpy profile recalls Crockett Johnson's cigar-chomping fairy, Barnaby. The king finds the natural world unimpressed with him. »Buzz off,« he tells a bee. »Don't you know I'm the king?« »And I'm the queen,« the bee retorts, stinging him on the nose. The king isn't a bully, though; he's often open to negotiation, open-mindedness, and contemplation. He sees, as the stories draw to a close, that his place in the world has little to do with his crown, and he learns a bit about the essential nature of each of his counterparts as well. With something of the philosophical bent of *The Little Prince*, this is a treasure box of curious ideas for a thoughtful child.

*Publishers Weekly* (07/01/2015)

<https://www.publishersweekly.com/978-1-8775-7994-3>

In 21 very short stories told on as many spreads, a little king wearing a gold crown examines what it means to be a king, interacting with one subject in each simply titled story. In »The King and the Cloud,« he urges the cloud to linger over his kingdom with its green hills and loamy soil, but the cloud moves on. He does handstands and headstands to impress a squirrel, and he loses his temper when a disobedient dog will not sit, lie, or come at his command. When he tells a bee to buzz off because he is the king, she tells him she is the queen and stings him on his nose. »What are you good for,« he asks a star who disappears briefly and then lights up the night sky. When the sky gives him a blanket of snow, he gazes in wonder at the dazzling landscape and says »Thank you.« The first and last stories are about the king and the sea. In the first he stands quietly listening to the woosh of the waves, and in the last he leaves his crown on the sand and leaps joyfully into the water. The economy of the stories is matched by the masterful use of white space and the placement of collage images. Together they offer a thoughtful look at the king finding his place in his little world. VERDICT This collection of quiet, open-ended stories is a solid choice for most libraries. – Mary Jean Smith, formerly at Southside Elementary School, Lebanon, TN

*School Library Journal* (2015-05-18)

<https://www.slj.com/?reviewDetail=the-king-and-the-sea-21-extremely-short-stories>

The titular king, a smallish character made of paper and featuring crayoned features and crown, converses with many creatures and inanimate objects in a series of double-page »chapters,« each title beginning, »The King and ....« Humorous yet elegant collages perfectly complement tiny tales that will sometimes elicit conversation, sometimes a knowing smile or an outright laugh, and occasionally a shrug of incomprehension. There is no violence or even unpleasantness, save one bee sting. Reading the book from beginning to end produces the satisfaction of bonding with the very human king as he engages in learning and in bettering himself. His conversations often begin from the double traits of pride and ignorance, then end with his humble acceptance of an improved interpretation of the world. The least subtle tale is the funny »The King and the Dog,« during which the red-faced king shouts a series of commands – including »Stop! Fetch! Heel!« – to a calm, intransigent pup across the gutter. »I am the king!« is part of the tirade. The final sentence: »Then he ran off after the dog.« The youngest readers will love the king's blissful, sleeping countenance after his losing battle against sleep. Occasionally the king finds his own capability, as when he lights a candle to solve an impasse with the night. This gem's childlike warmth, whimsy, and wisdom bring to mind *The Little Prince*.

*Kirkus Reviews* (2015-09-01)

<https://www.kirkusreviews.com/book-reviews/heinz-janisch/the-king-and-the-sea/>

## Die Brücke.

### In 3 Sprachen: Arabisch, Deutsch, Farsi

**The Bridge.** In 3 Languages: Arabic, German, Persian

With Illustrations by Helga Bansch.

Translated into Persian by Ahad Pirahmadian

Translated into Arabic by Haifa Swarka

Wien: Jungbrunnen Verlag, 2019



The secret of successful teams: rivalry blocks, cooperation is it!

A narrow, swinging bridge leads across the river. So narrow that two persons can't pass one another. One day the bear and the giant meet – in the middle of the bridge. None of them wants to turn around, none of them gives way. What shall they do?

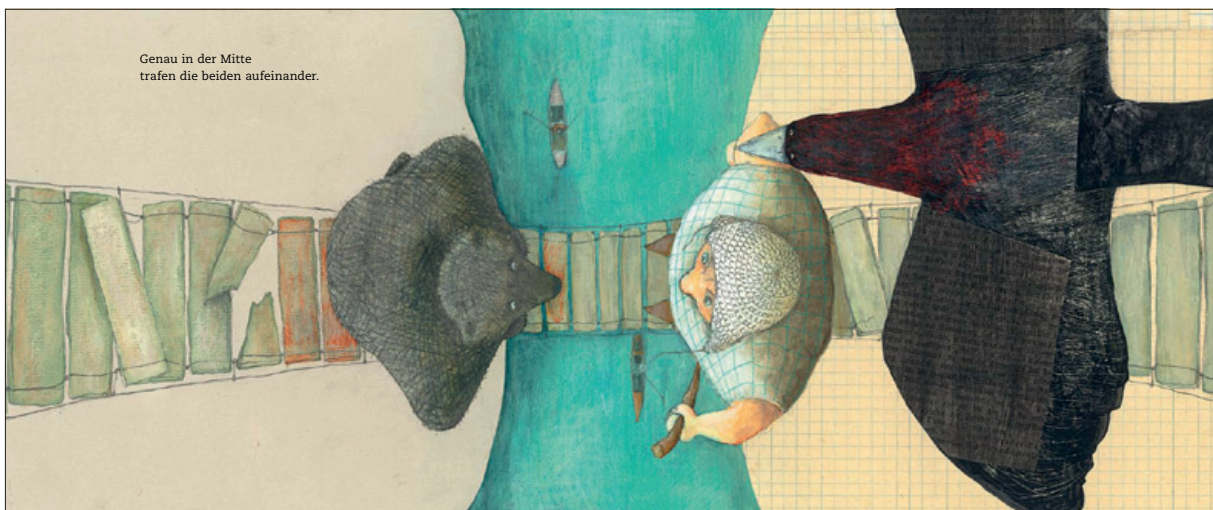
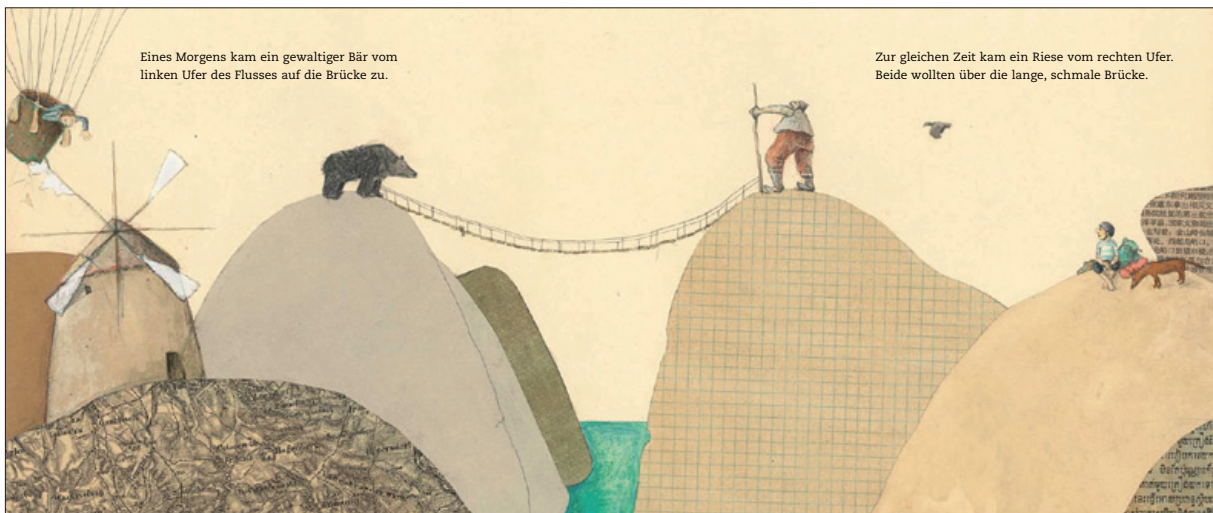
The first approaches to the problem don't help, one of them would always get the short end of the stick. But then the giant has a brilliant idea: if they worked together and not against each other they could succeed. Tightly embraced, very slowly and in small steps one moves around the other.

Initially, this parable deals with egoism and hard-headedness: the bear and the giant want to cross the bridge at the same time, but it is far too narrow. Neither wants to give way to the other, in fact each wants the other to jump into the river to make room. But then they come to admit that they ought not act against one another, but instead with each other: »I'll hold you and you'll hold me. That way, no one can fall into the depths. And then we'll turn around.« Helga Bansch makes this rapprochement seem like a light-footed dance by creating an illustration that is divided into multiple single scenes.

This picture book does not stand out only because of the clear style of the story, but also because of the brilliance of the pictorial interpretation.

*White Raven 2011*





## Die Schlacht von Karlawatsch

### The Battle of Karlawatsch

With Illustrations by Aljoscha Blau  
Zürich: Atlantis im Verlag Pro Juventute, 2018



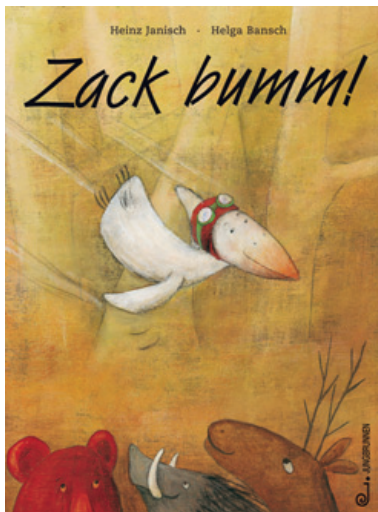
A little bit of blueberry ice cream drips onto a dog's coat. This incident causes an argument. The argument spreads. In no time, there are armies on the march, their generals yelling, 'Advance! Retreat! Go!' One side begins to throw their hats at their opponents. Who throw them right back. Followed by jacket buttons, by uniforms, and suddenly everybody is in their underpants. And nobody can tell who belongs to which army. 'I'm hungry!', shouts somebody. 'So am I, so am I!', comes the answer, from all sides. Very soon, the smell of grilled sausages and the thought of their loved ones at home lures the men away. Only the generals remain on the battlefield, petrified like monuments.

- The absurdity of war is made plain; earnestly and with verve
- About a banal mishap escalating into full-scale war
- Without a uniform, we're all simply human beings

## Zack bumm!

### Ker-boom!

With Illustrations by Helga Bansch  
Wien: Jungbrunnen Verlag, 2000



When he tries to learn how to fly, the little bird Sigmund tumbles out of the nest, landing on his head. From that day on, Sigmund can't sing like other birds but only say »ker-boom« very sadly. One day Carl Gustav, an old rabbit, happens to listen to Sigmund's dejected croaking. He decides that something has to be done to cheer Sigmund up. When he asks the bird to show him why he can't sing any more, he realises that Sigmund lacks self-confidence, despite the fact that in the meantime he has not only learned to fly, but is an expert in this art. So Carl Gustav organises an air show for Sigmund, where he can show all his skills. The audience is delighted, and Sigmund can be cheerful again.

»Ker-boom,« the little bird Sigmund has been piping since he fell out of his nest and landed on his head. Though he has learned how to fly and acquired other bird skills, it seems as if deep down inside a door has shut.

Applying a subtle sense of humor and great sensitivity and accompanied by generous illustrations in dull shades of brown, green and red, on which fine scratchy lines and thin canvas structures give shape to the story, Heinz Janisch tells the reader of little Sigmund's psychosis – who is aptly healed by a wise old hare named Carl Gustav in the end, by the way. To get healed, the bird with the damaged psyche has to lie down on a room-sized grass green »think couch« (!) in order to find the trail back to himself and to be able to open the inner door again.

By using her enormous sense of composition, coloring, mimics and motion, Helga Bansch, the illustrator, renders a delightful interpretation of the text that convinces due to its simplicity, precise language pictures and subtle sense of Humor. Merely the final healing act seems a bit plump in the otherwise extremely refined picture book: At a flight show Sigmund demonstrates that he can fly better than all other birds combined, thus regaining his self-esteem.  
*Silke Rabus | 1001 Buch*

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## The Fortune Seeker

### Laudation for Heinz Janisch on the occasion of the Austrian Artprize 2018

by Hildegard Gärtner

»Books were always like lucky bags, I wanted to know what was in them,« Heinz Janisch says. Before the writer there was the reader – the need to continue a story at the end of a book made him write sequels. Later his father sent his son's texts to a children's magazine. Some of them were printed and from then on the boy wanted to become a writer. He writes everywhere – en route, on the train, at the weekends in his farmhouse in Burgenland or on an island holiday. He usually has a small, black notebook with him, and if he doesn't, he writes on napkins or on any slip of paper he finds lying around. At home there are shoe boxes for all these notes – one for picture book texts, one for poems ... He often uses the calm of the night to browse through these boxes and to create new stories from his collections.

His achievements have made him well-known in the German literary world. Looking at his bibliography, one is impressed by the sheer amount of publications. Another number is less well-known, namely how many of his books are read worldwide: Of the 26 books, published by the publishing house Jungbrunnen, 108 translations into 17 different languages exist. Some of them are rather exceptional, such as the recently published edition of his three volumes of poetry in Chinese – poetry translations are a rarity in general.

Heinz Janisch is versatile, he writes for children and adults, does readings for and workshops with children, participates in projects for people with special needs. He does radio shows – such as »Menschenbilder« – in which he gives us an impression of his benevolent interest in the other and his great ability to listen. These encounters are important to him and at the same time provide ideas and materials for new works.

### Everything is a beginning

For Heinz Janisch there is nothing better than beginnings and children are beginners in the best sense of the word – they begin to discover life, reality around them, their inner feelings and dreams. Heinz Janisch writes for children, because he feels it's a special mission to accompany them on these journeys of discovery – to support, to challenge, to comfort and to strengthen them.

Children's literature is often not regarded as »proper« literature. Only those who write for adults are recognized as writers. This attitude is somehow perplexing for many of those, who have decided to write for children (as well), because the issues that life confronts us with affect everyone, whether young or old, little or big. It's a challenge to express complex matters in a simple and comprehensible way, just so that children can understand them. The banality that is often ascribed to children's literature can certainly be found in some children's books. However, simplicity without being banal is an art and Heinz Janisch masters it perfectly. His stories cast seeds – ideas, characters, words that can grow wonderfully in the minds and hearts of children and accompany them throughout their lives.



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### The nut shell

Heinz Janisch likes to quote the English phrase »to put something in a nutshell« – which is his ambition. He is a master of reduction. Encircling themes and characters is a process preceding the actual writing. It takes place in the authors mind and may go on for weeks. The sentences appearing on paper convey a feeling of ease, poetry and wit and open up possibilities – in all their brevity and intensity. The picture book »There are These Days ...« contains 12 sentences, spread across 28 pages. More would be too much.

We are sitting at the big table in my office working on a new text. I have marked in advance the passages, that I feel still need some polishing. Often the solution is not rewriting, but Heinz Janisch simply remarks: »One can delete this.« He surprises me again and again with this ease of letting go, this ability of intensifying.

He seems instinctively to consider the space, that reductions opens up for recipients. For illustrators creating images, for grown-ups reading to children and for the kids themselves, to whom he opens a door for further thinking.

### What is to be said

Heinz Janisch writes texts that ideally please children and adults alike. Often, they have several levels, such as the picture book »Zack Bumm!«, in which Heinz Janisch sends the traumatized bird Sigmund (Freud) to the therapist, a hare named Carl Gustav (Jung). To children these are just two names for persons, but adults smile at the associations drawn up.

Heinz Janisch wants to arouse curiosity and lead people into book worlds, in which they can find something about life – including their own lives. He covers all kind of themes like love and death, joy and sadness. He deals philosophically with topics that are otherwise often omitted or are purely educational in children's books, such as power (»Crown seeking King«, »The King and the Sea«), conflict resolution (»The Bridge«), the dialogue between generations (»Red Cheeks«, »My Grandmother's Headscarf«), confidence in imagination (»There are These Days ...« , »A Cloud in My Bed«) or social inclusion (»Please Come in«), in the latter Heinz Janisch spontaneously transforms a counting-out-rhyme into a counting-in-rhyme. He has dedicated a whole volume of poems to deceleration (»Today I Want to be Slow«) and another one to the search for happiness in life (»Where Can I Look for Happiness?«).

For Heinz Janisch it's all about looking at the little things in life and at the same time at the big ones, the whole picture. »The close look at life with all its obstacles and many wonderful discoveries at our feet and the marvelling gaze at what is bigger than us – both are important and necessary,« he states. He doesn't demand too little from children – in the text or in the accompanying illustrations. Young children have strong feelings and good vision. This particular respect for his readers is present in all of his texts.

### On the other side – the illustrations

The list of illustrators with whom Heinz Janisch collaborates reads like the Who is Who of illustration in the German-speaking world: Birgit Antoni, Jutta Bauer, Hannes Binder, Aljoscha Blau, Wolf Erlbruch, Katja Gehrmann, Ingrid Godon, Gerhard Haderer, Silke Leffler, Jörg Mühle, Manuela Olten, Isabel Pin, Selda Marlin Soganci, Heide Stöllinger, Karsten Teich and Lisbeth Zwerger.

Linda Wolfsgruber illustrated picture books by Heinz Janisch, but above all she made his lyric dance with her poetic illustrations.

He also has a special collaboration with Helga Bansch. They have become a strong team over the years and have grown through each other. They

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complement each other perfectly and have produced picture books that made them known worldwide.

Heinz Janisch is fascinated by Helga Bansch's wealth of ideas – she not only illustrates what the text is communicating, but also manages to find passages in a story that lead to completely new realms. Which reminds us of Janisch's fondness for beginnings.

### **Throwing words in the air**

Heinz Janisch is a juggler. He juggles with words and thus demonstrates that a lot can be achieved, changed, felt, experienced through language. Language is building material. Children ought to become familiar with the many possibilities language offers. It makes them more confident and articulate and helps them to participate. The free use of words and wordplays strengthen their ability to self-assertion and critical distancing. Every word has an effect, can be the basis for interaction, but also for confrontation. It can encourage or harm. What Heinz Janisch is most concerned about is awakening in children an awareness of the many facets of language so they can express themselves and understand others, connect instead of separating and thus change things that harm so many people in the world.

### **Six giants under the piano**

Heinz Janisch particularly likes fairy tales and fantastic stories, because everything seems possible in them. Many of his characters have something fantastic about them. Giants, princes and princesses, dragons, pirates, fantasy figures and cloud creatures romp around in his texts also children of course and animals, preferably bears, tigers, rabbits and cats. A versatile and peaceful coexistence, marked by amazement about what is possible. A family of confidants.

All his characters share one thing: They are seekers, they set off, try themselves and remain curious. They pose questions and what they experience changes them.

Heinz Janisch has kept a childlike imagination and therefore never treats children in a fussy or superior way, but on an equal footing – with an overwhelming amazement at the diversity of their worlds, which they willingly share with him. He enters unreservedly into these worlds, adds something to them, where it seems helpful to him, and returns it to the children »in a nutshell« – as literature.

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*Österreichischer Kunstpreis 2018;*

*Hans-Hollein-Kunstpreis für Architektur 2018.*

*Wien: Remaprint 2019*



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## Heinz Janisch: »I enjoy being a big kid«

Interview with Heinz Janisch

by Wolfgang Paterno

Radio journalist and writer Heinz Janisch is one of Austria's most well-known authors of children's books. A conversation about jokes, long hair and cute piglets ending up as schnitzel.

Heinz Janisch is on the hop. He's got to catch a train to Vorarlberg, where he is going to interview the filmmaker and singer Reinhold Bilgeri for the radio talk series »Menschenbilder«. Janisch, 60, has been working in the »Menschenbilder« editorial team of the cultural broadcaster Ö1 since 1984. In addition, he has become an established name in the German literary world. His list of poetry, stories, plays and above all children's books includes more than 150 works across all genres. Janisch's books are international bestsellers, of the nearly 30 books published by the Viennese publisher Jungbrunnen more than 100 translations exist in 17 languages. »Books were like lucky bags for me, I always wanted to know what was in them,« he states. Janisch lives and works in Vienna and in southern Burgenland, the easternmost province of Austria.

**Profil:** Mr. Janisch, are you okay with being called a »big kid«?

**Janisch:** Absolutely. To me »children's literature« has two aspects, children and literature and both are extremely dear to me. I enjoy being a big kid. It's a distinction.

**Profil:** And what about fairy tale teller?

**Janisch:** I love and collect fairy tales and I enjoy retelling them. Fairy tales are always stories of transformation. While reading you bend around a corner – and everything is possible. Shepherds turn into kings, maids into princesses. I'm quite okay with »fairy tale teller«.

**Profil:** The actor Alec Guinness once remarked, that he had always felt like an imposter, like a child among adults. Are you familiar with that feeling?

**Janisch:** I turned 60 recently, yet on the inside I'm still a child in many ways, after all every adult takes his childhood along. I often do readings in schools. When a boy scratches himself at the back of his T-shirt, I know exactly what the care label on his back feels like! You grow older, but this feeling of being a child never leaves you. Yet, there is a risk that at the age of 60 I am no longer a child, but a grandpa among adults.

**Profil:** What kind of questions are you asked by children during your readings in school classes?

**Janisch:** For example, »Why do you wear your hair long?« Sometimes I answer, that as a child I wanted to be an Indian and maybe still want to be one now. In some way one is always a defiant kid.

**Profil:** The politically correct answer should be though, »I've always wanted to be a 'Native American'.«

**Janisch:** »Eskimo« shouldn't be used either. At least you still get away with »Burgenländer« (people living in Burgenland, sometimes made the objects

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of jokes). Of course, it's justified for someone to say, »I am not a gypsy, but a Roma man.« Yet I find it presumptuous to remove words like »moor« or »gypsy« from old children's books. By the way, sometimes children tell me jokes about Burgenland people. Wonderful!

**Profil:** What else do you come up with in classes?

**Janisch:** We play »Word detective«. If one deletes the letter E from »Europa« (Europe) the word »Uropa« (German for great-grandpa) remains. »Sterben« (to die) rhymes with »erben« (to inherit), »Wort« (word) with »Ort« (place), »Sprache« (language) with »Rache« (revenge). Language turns into play material. »Der Ball aus dem All fliegt mit einem Knall auf den Kuhstall.« (The ball from space lands with a bang on the cowshed.)

**Profil:** Your first book, »Mario, the Painter of the Day,« was published more than 30 years ago. What has changed in the field of children's literature since then?

**Janisch:** At that time children's books were still misunderstood as pedagogical writings for young readers. Luckily, the genre has opened up since then – not only when it comes to topics. The standards have risen, the artistic value has been massively increased. Many well-known artists design fantastic picture book worlds. There are almost no taboos any longer. Sexuality, death, gender issues are addressed quite naturally and without hesitation.

**Profil:** Is it reasonable to tell children, that the cute piglet ends up as a schnitzel on a plate at some point?

**Janisch:** One should talk about everything. Young children have strong feelings. In my book »Red Cheeks« I talk about the death of my grandfather. In the book he died for everyone, but for me he became translucent. Many children have early experiences with death. The pet hamster has died, the grandma or a boy from the neighbouring school class. They don't live wrapped in cotton wool. All questions about death are admissible, but I have no answers for them.

**Profil:** Your list of publications as author and editor includes well over 150 books. Do you ever sleep?

**Janisch:** I work on the radio show »Menschenbilder« and »Radiokolleg« during the day. In addition, I scribble on papers, collect texts, ideas, poems, which I put in small boxes, my treasure chests. A few hours during the night I dedicate to writing.

**Profil:** Is it during the night that you come up with ideas like the rhino as a mountain?

**Janisch:** The book »Here Comes Rhinoceros« was the result of a writing workshop for children. A rather chubby boy, who obviously longed for lightness, wrote, »I'm a heavy rhino.« Sentences or observations by children are often starting points for my books.

**Profil:** As a children's author – are you permitted to scare children?

**Janisch:** Children love scares. Every fairy tale works like this. A story without a scary character would be boring, but hard times need comforting books. Therefore, I don't frighten children a lot.

**Profil:** How do you remember your childhood readings?

**Janisch:** For years now I have spent my weekends in a farmhouse in southern Burgenland near the neighbourhood of my early years. My father was a

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customs officer and he took time for reading every night. This made me aware of books. My parents gave me an annual pass for the parish library, where I read almost the whole book collection. It was by reading that I started to write myself. I could never accept the closing sentence of fairy tales, »And they lived happily ever after.« I continued the story on a scrap of paper, »They bought a helicopter and went on a world tour.« My father sometimes typed my sequels and sent them to children's magazines. My printed stories hung in my children's room between the football posters! Soon I no longer wanted to become a football player, but a writer. All the same, I played for the Austrian writer's national football team many years later.

**Profil:** What was your favourite book in your childhood?

**Janisch:** »Red Boy« by Käthe Recheis. In this particular book a white boy grows up with American Indians. When you read »Red Boy«, you almost become an American Indian yourself. One learns how to sneak up on somebody, to make a campfire and to ride without a saddle. Like Harry Potter without a magic school. In summer I always read Erwin Moser's book »Beyond the Great Swamps«, in which he writes about his childhood in the reed belt of Lake Neusiedl. When you read »Beyond the Great Swamps« you suddenly know again, how childhood feels like.

**Profil:** Your work is judged by the most honest audience in the world, kids. How do you deal with that?

**Janisch:** Children do not hesitate for long. »Don't you have anything funny?« I was asked in classes or »Why doesn't an excavator occur?« I always encourage children to ask whatever they want to know. Then there are questions like, »Would you rather be a girl?« – »Why do you eat pizza every day?« Children have their own wonderful logic. They want to have a say and want to be noticed. Once I was asked, »Why are you old today?« Good question, difficult answer.

**Profil:** As a radio journalist you usually ask the questions, right?

**Janisch:** Sometimes it happens, that I do a reading in an elementary school in the morning and I meet a 90-year-old Nobel laureate for »Menschenbilder« in the afternoon. The old man then doesn't mention the Nobel Prize ceremony as a special life memory, but talks about the red raspberry lemonade, he drank with his grandfather or about a particularly glittering stone. It's touching, how life is often shaped by little things and not by apparently important ones.

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<https://www.profil.at/kultur/schrfsteller-heinz-janisch-ich-bin-ger-n-kindskopf/400915556>

## »Are you always just you?«

### Speech by Heinz Janisch

when accepting the Austrian Children's and Juvenile Award 2008

*Ladies and Gentlemen,  
dear Guests of all ages!*

Whenever adults »watch out« – as you call it – for children, I get the feeling something very different is happening.

In truth it is the children who watch out for the adults; they take care that the adults won't forget everything in life.

Just recently a five-year-old asked me a simple, difficult question on one of these occasions.

He cast a long look at me and asked, »Are you always just you? Are you never a pirate or an »Native American« or a leopard?«

When I had to shake my head, it made him and me sad.

No pirate, no leopard.

My response, »I am somebody who writes books« was acknowledged with a nod.

The fact that I am a radio reporter running around with a microphone and taking interviews, earned me a mere yawn.

»I'm in love,« I offered on the verge of helplessness.

»In love is good.« For the first time I noticed something like interest.

»I was an Indian at a costume party once,« I added.

»Well, that's something,« my counterpart said. »Better once an Indian than never.

An Indian is almost as good as a leopard.«

Such a conversation with a five-year-old can really start you thinking.

Am I always just me?

What does my self look like? How many colors does it still have?

»Slowly I become,« it says in a note by Peter Handke in his book **Die Geschichte des Bleistifts**.

Slowly I become. Is that so? How much time do I have for that?

I think literature does exactly that: help us think about it.

When reading, when dipping into a story, a picture, they come to life, the pirate and the leopard in me.

Then something starts to shine, then I begin to sense them, the many possibilities and designs for my life.

Books tell you about people, about the things that drive them, that let them hesitate, that gets them going and makes them stumble.

Books talk of the many colors of the self, and it is always another side, another shade that is made to shine.

Pirate and Indian and leopard – that is when they become alive in me, when I read, that is when change occurs, when I am touched, when I get an idea.

I'm grateful for books, they have many trails to offer that all lead back to me.

When I asked my five-year-old guardian later that same night, »What do you want to be when you grow up?«

I got the short and wonderful reply, »Everything.«

There is no better way to praise life with all its possibilities.

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Becoming everything, pirate, Indian, leopard, perhaps even being it already, sometimes, again and again – that speaks of a marvelous thirst for life that can't be quenched.

Let's stay with the questions about the YOU.  
Five-year-olds can upset your whole concept.  
While we were playing hide-and-seek and I was turning to the side for a short moment, I was asked, »Are you already hiding?«  
After all we are masters in the art of hiding ourselves. Here we have mastered many possibilities; we even can be absent while being present.  
So where does it begin, our game of hide-and-seek?

In one of his books Martin Buber recalls a part in the Bible:  
Adam has eaten from the tree of knowledge, he has just taken the apple when he is called by God. He hides behind a bush. God asks him, »Adam, where are you?« Why is God asking that question if he can see everything anyway, you may wonder.

Martin Buber says: God is not only addressing Adam with that question. He is asking everyone, every single one of us. Where are you? Where are you hiding behind right now? Behind what profession, what activity, what mask have you disappeared?  
Behind what kind of stress, what function, what bush are you currently hiding in your life?  
Where are you? Are you there? Are you already hiding?  
Another one of those simple, difficult questions.

Five-year-olds will also make you re-discover books in a wonderful way; when reading and looking at them closely, when dipping into every picture, no detail will remain concealed.

When the adult wants to turn the page, the small viewer will discover a new sensation.

We read a book like that, the five-year-old and the almost fifty-year-old – and it turned into an adventure.

And what I learned was:

Some books demand something that seems to be easy yet is hard to accomplish. Books want us to raise our heads. They want us to lift our eyes away from the small radius of our own steps, up to eye level, to the eye level of the child, and to the eye level of the adults. Some books want even more. They want that we lift our eyes even higher, so high that we won't forget that which is great, intangible, unfathomable in this infinite space in which we move along with small steps. To raise your head and to lift your eyes up to all sides, in all directions – what could be easier, what could be more difficult?

There is a wonderful picture book by Ulf Stark and Eva Ericsson, it is titled ***Als mein Papa mir das Weltall zeigte (When Daddy Showed Me the Universe)***. That was the book we were reading that evening, and I have not nearly finished reading that picture book yet.

The book tells us about a father going through the night with his son, they walk through the empty streets, they go to the field on the outskirts of the city to practice just that – raising their heads.

The father is only looking up into the starry sky, he points out the stars to his son, giving the intangible a name – he shows the Big Dipper and the Little Dipper. There is a lot to see and marvel at up there above us, and that is exactly what the father wants to show his son. The son is walking with his head down, at a child's eye level, he sees everything right at his feet – and there is a lot to

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discover, too, a universe is waiting right there on the ground as well – a ball, a rock, a feather, a shadow on the pavement, a puddle, something shiny ...  
So they walk on, one with his head held high, the other one with his eyes down on the ground.

In the end the father is able to entice the boy to look at the stars, to raise his head; the great, the intangible becomes something he, too, can perceive.  
When the father – his head still raised and still looking at the Big Dipper – steps into a dark turd on their way home and wonders, What is that? The boy answers at once, That is from the Big Dog.

There is a lot to learn from both, father and son, in this story. You should never forget it, that look at the whole, the great things, and yet you should keep looking at the things right at our feet, the things that make us slip and stumble. The exact look at life with its obstacles and its many marvellous discoveries right at our feet – and the astounded look at that which is larger than us: Both are important and essential.

The look up and the look down – there should be room for both in any literature that takes humans seriously, the stumbling and the wondering, the cosmos up there and down here ... The Großer Bär and the Big Dog, they both have their place in our lives. Many books talk about just that.

Sometimes, when reading by yourself at home, on the road, you will stumble upon lines that have an aftertaste, lines you can't shake off anymore.  
Just recently I stumbled upon those lines of the Italian Poet and Nobel Prize Winner Salvatore Quasimodo.

»Everybody lives alone on the heart of the Earth Touched by a sunbeam.  
And then it is already evening.« Those are three lines I just can't get shake off anymore. »And then it is already evening.«  
That sentence appears very soon in that poem, and apparently it has to in order to be taken seriously. But the preceding sentence wants to be seen as well, why, it even positions itself in the center of those three lines, it forms the shining center: »Touched by a sunbeam.«

There it is, thank life it has caught our attention, touched us after all.  
I guess now would be the time to take a deep breath, to raise your head, to come out of hiding ... That sunbeam, don't we know it, it can come from anywhere, from a book, a sentence, a picture, a movement, an embrace, a glance. That sun has many sources. I think all of us who are being honored today, who receive appreciation for what we do, what we are, what we try – we all have been touched today – here and now – by a sunbeam, and even though we know about the evening, about living alone on the heart of the Earth, it still has touched us, that sunbeam, and that is a beautiful feeling.

To sometimes be an Indian and a pirate and a leopard.  
To want to become everything and nothing less.  
Not to hide behind any self-made bush.  
To raise one's head.  
To be able to receive the sunbeam that warms us.  
That is what I wish for all of us.  
In the name of all recipients I want to say Thank You for the awards bestowed upon us, for the wonderful hospitality we are enjoying here, for that beautiful and intense sunbeam.



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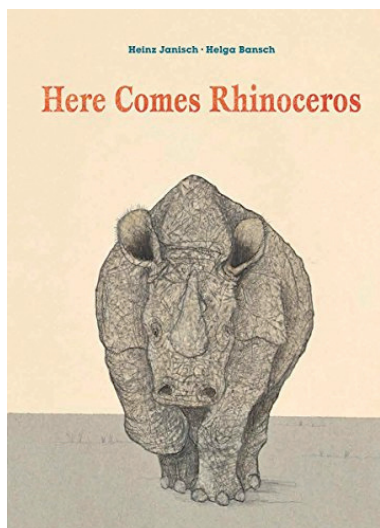
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gong si, 2017

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ON: Fitzhenry & Whiteside, 2018





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 Geliyor Gergedan | Turkish | Fahri Güllüoğlu | İstanbul: Yapı Kredi Yayınları, 2020  
 World ex. Taiwan,

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Uma Coroa à Procura de Um Rei | Portuguese Brazilian | Rio de Janeiro: Brinque-Book, 2010

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 Geef me vleugels ... | Dutch | Marita Vermeulen | Wielsbeke: De Eenhoorn, 2007  
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World ex. China, Korea, Taiwan

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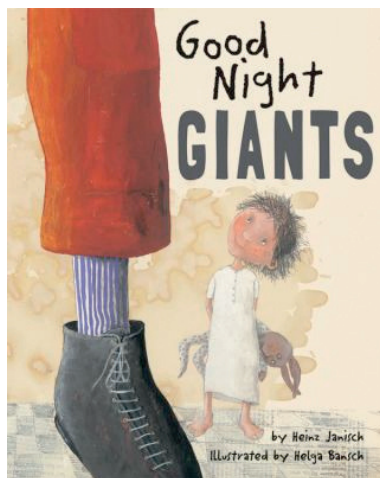
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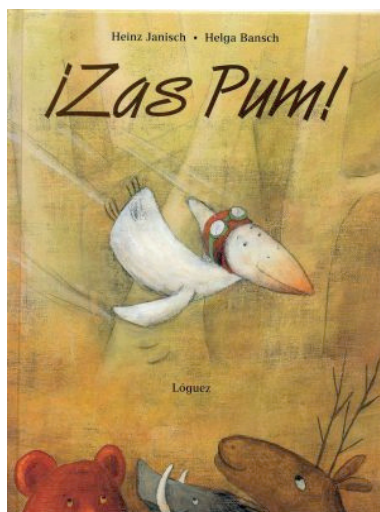
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- 1994** **Ein Krokodil zuviel** (One Crocodile Too Many) |  
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- 1995** **Benni und die sieben Löwen** (Benni and the Seven Lions) |  
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Ill.: Lisbeth Zwerger | Gossau: Neugebauer
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- 1998** **Der Sonntagsriese** (The Sunday Giant) |  
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- Die Prinzessin auf dem Kürbis** (The Princess on the Pumpkin) |  
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**2003****Ich bin noch gar nicht müde (I am Not Tired yet) |**

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**Schenk mir Flügel (Give Me Wings) |**

Ill.: Selda Marlin Soganci | St. Pölten: Niederösterreichisches Pressehaus

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Ill.: Karsten Teich | München: Terzio Verlag

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Etsdorf am Kamp: Galila (= Leben lernen)

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Etsdorf am Kamp: Galila (= Leben lernen)

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Ill.: Ingrid Godon | Berlin: Bloomsbury Verlag

**Die Froschkönigin** (The Frog Queen) |  
Ill.: Barbara Korthues | Wien: Betz Verlag

**Kommt ein Boot... Ein Gedicht in 11 Bildern und vielen Sprachen**  
(A Boat Comes... A Poem with 11 Pictures and in Many Languages) |  
Ill.: Helga Bansch... | St. Pölten: Residenz Verlag

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Ill.: Erwin Moravitz | Oberwart: Edition Lex Liszt 12

**Lilli lässt es schneien** (Lilli Lets it Snow) |  
Ill.: Søren Jessen | Weinheim: Beltz & Gelberg Verlag

**2013** **Ich ging in Schuhen aus Gras** (I Walked In Shoes of Grass) |  
Ill.: Hannes Binder | Zürich: Atlantis Verlag

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**Herr Jaromir fährt ans Meer. Eine Detektivgeschichte**  
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**2014** **Triffst du einen Gorilla** (In Case You Meet a Gorilla) |  
Ill.: Helga Bansch | Wien: Jungbrunnen Verlag

**Das bin ich. Ich zeig es dir** (That's Me. I Show You) |  
Ill.: Birgit Antoni | Innsbruck: Tyrolia Verlag

**Die schönsten Märchen von Tieren und Zauberdingen**  
(The Most Beautiful Fairy Tales of Animals and Magic Objects) |  
Edited and retold by Heinz Janisch. Ill.: Marion Goedelt | Berlin: Betz Verlag

**Heute Nacht war ich ein Tiger** (The Tiger in Me) |  
Ill.: Linda Wolfsgruber | Wien: Luftschacht Verlag

**Katzenzauber (Cat Magic)** | Ill.: Susanne Wechdorn |  
Wien: Obelisk Verlag (= Club-Taschenbuch-Reihe, Band: 284)

**2015** **Wo kann ich das Glück suchen?** (Where Can I Find Happiness?) |  
Ill.: Linda Wolfsgruber | Wien: Jungbrunnen Verlag

**Der rote Mantel. Die Geschichte vom Heiligen Martin**  
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Ill.: Brigitta Heiskel | Innsbruck: Tyrolia Verlag

**Wenn Lisa wütend ist** (When Lisa is Angry) |  
Ill.: Manuela Olten | Weinheim: Beltz & Gelberg Verlag

**2016** **Der Nussknacker. Märchenballett von Peter Iljitsch Tschaikowsky**  
(Nutcracker. Fairy Tale Ballet by Peter Iljitsch Tschaikowsky) |  
Ill.: Birgit Antoni | Berlin: Betz Verlag

**Geschichten aus der Bibel** (Stories from the Bible) |  
With comments and afterword by Mathias Jeschke |  
Ill.: Lisbeth Zwerger | Zürich: NordSüd Verlag

**Peter und der Wolf. Ein musikalisches Märchen von Sergej Prokofjew**  
(Peter and the Wolf. A Musical Fairy Tale by Sergej Prokofjew) |  
Ill.: Birgit Antoni | Berlin: Betz Verlag



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**Was wir alles können. Ein Pappbilderbuch zur Sicherheit im Haushalt** (Everything We Can Do. A Cardboard Picture Book about Safety at Home) | Ill.: Lili Schagerl | Innsbruck: Tyrolia Verlag

**2017**

**Das bin ich. Ich zeig es dir.** Mehrsprachige Ausg.  
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Ill.: Birgit Antoni. Turkish by Serafettin Yildiz. Croatian, Bosnian, Serbian,  
Montenegrin by Filip Kozina. English by Chris Abbey. Arabic by Mahmoud  
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**Jeder kann ein Löwe sein! Geschichten, die Mut machen**  
(Everyone Is Able to Be a Lion. Encouraging Stories) |  
Ill.: Mathias Weber | Oldenburg: Lappan Verlag

**Wir sind alle nett von A bis Z** (We Are All Nice – from A to Z) |  
Ill.: Helga Bansch | Wien: Jungbrunnen Verlag

**Gute Nacht, schöner Tag! Geschichten vor dem Schlafengehen**  
(Good Night, Beautiful Day! Stories Before Bedtime) |  
Ill.: Mathias Weber | Oldenburg: Lappan Verlag

**Der Riese Knurr. Eine Reimgeschichte** (Snarl, the Giant. A Story in Rhymes)  
Ill.: Astrid Henn | Ravensburg: Ravensburger Buchverlag

**Keine Angst vor Löwen!** (Don't be Afraid of Lions!) |  
Ill.: Katja Gehrman | Weinheim: Beltz & Gelberg Verlag

**Drei Könige. Eine Weihnachtsgeschichte** (Three Magi. A Christmas Story)  
Ill.: Birgitta Heiskel | Innsbruck: Tyrolia Verlag

**Eine kleine Nachtmusik. Wolfgang Amadeus Mozart träumt Musik.**  
(Little Night Music. Wolfgang Amadeus Mozart Dreams Music) |  
Ill.: Birgit Antoni | Berlin: Betz Verlag

**2018**

**Die gestohlenen Juwelen. Ein Fall für Jaromir**  
(The Stolen Jewels. A Case for Jaromir) | Ill.: Ute Krause | Wien: Obelisk Verlag

**Die Schlacht von Karlawatsch** (The Battle of Karlawatsch) |  
Ill.: Aljoscha Blau | Zürich: Atlantis im Verlag Pro Juventute

**Hier bin ich glücklich! Geschichten von Lieblingsplätzen**  
(I Am Happy Here. Stories of Favourite Places) |  
Ill.: Mathias Weber | Oldenburg: Lappan Verlag

**Der Meisterdieb im Museum. Ein Fall für Jaromir**  
(The Master Thief in the Museum. A Case for Jaromir) / Heinz Janisch.  
Ill.: Ute Krause. Wien: Obelisk Verlag

**Das große Rennen** (The Race of the Champions) |  
Ill.: Gerhard Haderer | Wien: Jungbrunnen Verlag

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**Der Wilde Hornling** (The Wilde Hornling) |  
Ill.: Paul Muehlbauer | Oberwart: Edition Lex Liszt 12

**Der Burgenlandfisch** (The Burgenland Fish) |  
Ill.: Paul Muehlbauer | Oberwart: Edition Lex Liszt 12

**2019**

**Der magische Fuchs** (The Magical Fox) |  
Ill.: Katja Gehrmann | Weinheim: Beltz & Gelberg

**Die zweite Arche** (The Second Ark) | Ill.: Hannes Binder | Zürich: Atlantis

**Die Brücke. In 3 Sprachen: Arabisch, Deutsch, Farsi**  
(The Bridge. In 3 Languages: Arabic, German, Persian) |  
Ill.: Helga Bansch. Translated into Persian by Ahad Pirahmadian.  
Translated into Arabic by Haifa Swarka | Wien: Jungbrunnen Verlag

**Dornröschen. Märchenballett von Peter Iljitsch Tschaikowsky.**  
(Sleeping Beauty. Fairy Tale Ballet by Peter Iljitsch Tschaikowsky |  
Ill.: Birgit Antoni | Berlin: Betz Verlag

**Der verschwundene Engel. Ein Fall für Jaromir**  
(The Stolen Angel. A Case for Jaromir) | Ill.: Ute Krause | Wien: Obelisk Verlag

**Die Nacht der Diebe. Ein Fall für Jaromir**  
(The Night of the Thiefs. A Case for Jaromir) |  
Ill.: Antje Drescher | Wien: Obelisk Verlag

**Wo bin ich?** (Where am I?) | Ill.: Isabel Pin | Innsbruck: Tyrolia Verlag

**2020**

**Hans Christian Andersen. Die Reise seines Lebens**  
(Hans Christian Andersen. The Journey of His Life) |  
Ill.: Maja Kastelic | Zürich: NordSüd Verlag

**Angsthase** (Timid Rabbit) | Ill.: Helga Bansch | Wien: Jungbrunnen Verlag

**Jaguar, Zebra, Nerz. Ein Jahresbuch** (Jaguar, Zebra, Mink. A Yearbook) |  
Ill.: Michael Roher | Innsbruck: Tyrolia Verlag

**Das versteckte Gold. Ein Fall für Jaromir**  
(The Hidden Gold. A Case for Jaromir) |  
Ill.: Antje Drescher | Wien: Obelisk Verlag

**Eine musikalische Schlittenfahrt. Musik von Leopold Mozart**  
(A Musical Sleigh Ride. Music by Leopold Mozart) |  
Ill.: Anna-Lena Kühler | Berlin: Betz Verlag

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## Books by Heinz Janisch for Adults

- 1989** **Vom Untergang der Sonne am frühen Morgen.** Erzählung  
(About Sundown at Dawn. A Tale) | Mödling: Edition Umbruch
- 1992** **Menschenbilder. Gespräche mit Ilse Aichinger ...**  
(Pictures of People. Talks with Ilse Aichinger ...)  
ORF. Edited by Hubert Gaisbauer and Heinz Janisch | Wien: Verl. Austria-Press
- Salbei und Brot: Gerüche der Kindheit. Erinnerungen.**  
(Sage and Bread. Scents of Childhood. Memories | Wien: Austria Press
- 1994** **Lobreden auf Dinge** (A Praise of Objects) | Weitra: Bibliothek der Provinz
- Schon nähert sich das Meer.** Gedichte  
(The Ocean Is Coming Closer. Poems) | Weitra: Bibliothek der Provinz
- Nach Lissabon.** Erzählung (To Lisbon. A Tale) | Weitra: Bibliothek der Provinz
- 1995** **Eisenstadt. Stadt-Bilder** (Eisenstadt. City Pictures) |  
In Collaboration with Gerald Schlag. Photos by Manfred Horvath.  
Edited by Richard Pils | Weitra: Bibliothek der Provinz, 1995
- Leben mit der Angst. Vom Umgang mit Ängsten und Depressionen**  
(Living With Fear. Dealing with Phobias and Depressions) |  
Edited by Heinz Janisch | Wien: Ueberreuter
- 1998** **Tarot Suite.** Roman (Tarot Suite. A Novel) |  
In Collaboration with Harald Friedl ... | Wien: Deuticke
- 1999** **Gesang um den Schlaf gefügig zu machen.** Gedichte  
(Songs that will Tame Sleep. Poems) | Weitra: Bibliothek der Provinz
- 2005** **Drei Äpfel.** Erzählungen (Three Apples. Tales) | Horn: Ed. Thurnhof
- 2006** **Der Tod auf Urlaub. Wegen Urlaub geschlossen!**  
(Death on Holiday. Closed for Annual Leave!) |  
Ill.: Herwig Zens | Wien: M.E.L Kunsthandel
- Einfach du** (Simply You) | Ill.: Jutta Bauer | München: Sanssouci Verlag
- 2007** **Täglich Urlaub!** (Every Day On Holiday!) |  
Ill.: Selda Marlin Soganci | München: Sanssouci
- Fliegende Hunde** (Flying Dogs) | Ill. Joseph Kühn | MEL-Edition
- 2008** **Mein Glück bist du** (You Are My Happiness) |  
Ill.: Jutta Bückler | München: Sanssouci

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**2009****Zum Glück bist du da** (Luckyly You Are Here) |  
Ill.: Kai Pannen | München: Sanssouci Verlag**2013****Wie süß das Mondlicht auf dem Hügel schläft!** Kunst, Gedichte und  
mehr... zum Träumen für Kinder und Erwachsene  
(How sweetly the Moonlight Sleeps on the Hill! Art, Poems and more ...  
Dreaming for Children and Adults) |  
Ill.: Annette Roeder | Prestel Verlag**2015****Das Meer hört nicht auf. Neunzehn Gedichte von unterwegs**  
(The Sea Doesn't End. Nineteen Poems whilst travelling) |  
Ill.: Susanne Kos | Horn: Edition Thurnhof

Numerous other contributions to anthologies.