

I open my eyes and see myself,
I have entered old age;
I close my eyes and see myself,
I am still that child.

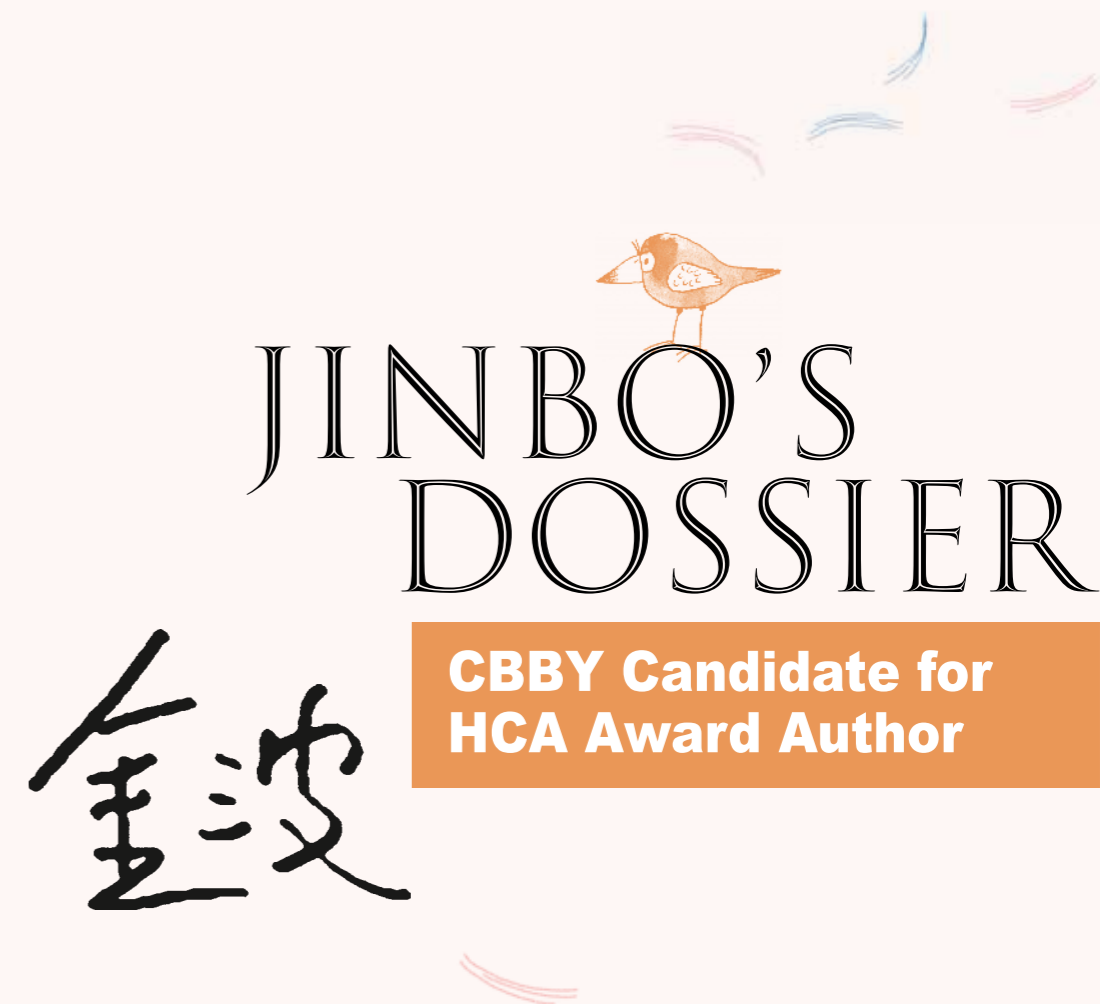
Turning from a child into an old man,
Returning from old age to childhood,
Is my eternal growth,
Is my growing new life.

Child – old man – child
The two states of my life.

—Jinbo

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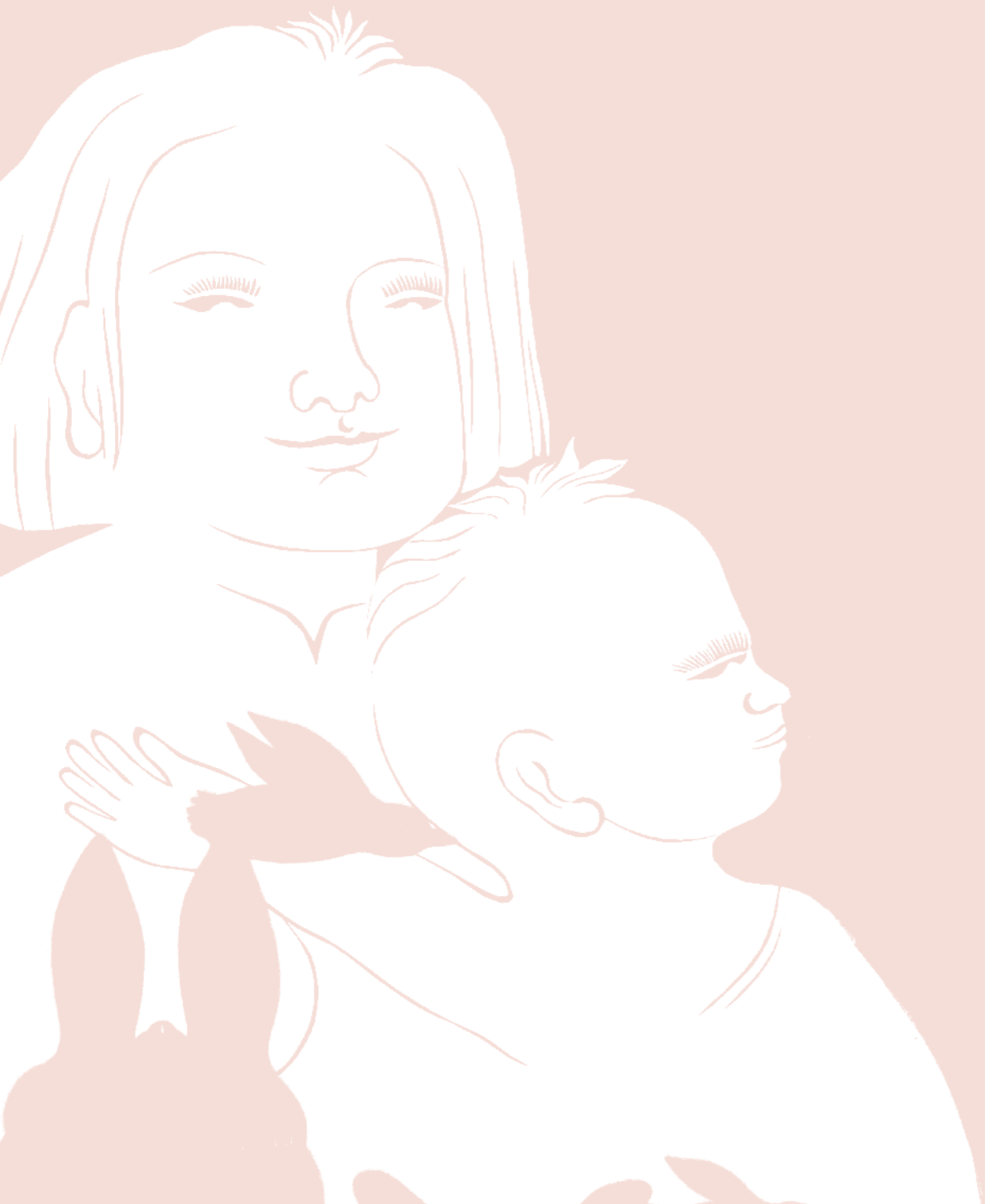
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Biographical Information of JINBO

JIN Bo, born in Beijing in 1935, was raised by his mother alone as a result of the social unrest during his early childhood that saw his father left the family to join the war of resistance. Despite lacking fatherly love, he was nurtured by good initial literary education from his mother. Familiar with folk nursery rhymes, she often entertained and comforted her child with them accompanied by physical movements. Jinbo was initiated into literature through these auditorily oriented folk nursery rhymes, which were his encyclopaedia of the world. In addition to learning about flowers, plants, fish and insects through nursery rhymes, young JIN Bo became aware of folkways and customs and experienced his mother’s love, affection and kindness. More than seven decades ago, when Jinbo was babbling out his first words, his mother taught him a nursery rhyme about treating parents with filial respect, two of the lines **“I will remember the toiling of my mother, I will be filial when I am grown”** have become his lifelong motto.



金波

Due to the lack of fatherly love and the outbreak of the war, Jin fled with his mother to stay with his uncle, who was an ordinary farmer. In the village, JIN came into contact with nature for the first time and saw its beauty. The flowers, plants, trees, birds and beasts in nature instilled animism in him and allowed him to acutely observe and experience the magic of nature. Since then, his childhood was never lonesome, as nature brought colours and comfort to his fantasy world.



Literary initiation from his mother, along with his appreciation for nature, has ensured that Jin always maintains childlike inquisitiveness and imaginativeness. His mother's magnanimity, kindness and teaching by personal example as well as verbal instruction in particular have helped him preserve the childlike innocence and simplicity. Following the foundation of the People's Republic of China in 1949, Jin once again heard from his father and saw him, who, however, "did not return, and already had another family and children. Jin was already a high-school student. His mother and he endured this personal tragedy in the great age. Despite the pain, his mother's forgiving attitude and considerate way of handling it have inspired Jin to conduct himself with purity and honesty" (from *Jin Bo's World* by KE Yan).



Due to his fondness for children's literature and education, he was admitted to the Chinese Literature Department of Beijing Normal College (now Capital Normal University) in 1957. He began collecting and organising folk nursery rhymes and creating children's literature works in his spare time. His short children's poems have distinctive rhyme schemes and were set to music by some composers. The songs quickly gained popularity among children, whose singing encouraged his creation and study of children's poetry. While creating, he began to realise the richness of children's inner worlds and the importance of children's aesthetic education. Children's poetry is children's emotional nourishment, with love and beauty going through Jin's creations of children's literature.



In 1966, the Cultural Revolution began. During the decade-long turmoil, although Jin did not publish any work, he continued to reflect and create. He wrote about familial love, the beauty of nature and memories of childhood for his child in secret at home. Despite the enormous challenges, he never gave up children's literature and the feeling of revisiting his childhood. Throughout the decade-long upheaval, he also composed poems such as *Memory*, which subtly expressed his thoughts. The poem was not published until after the Cultural Revolution. Some critics valued the poem as "a thinking ray that shines on the corner of his memory", "the blood and tears of life that made me realised beauty does not exist without ugliness" and "to create a beautiful life, one must remain vigilant against the

ugliness hidden in life. It is his sense of a writer's responsibility that prompts him to compose such a poem that is unlike most of what he has written". Yes, children must be taught how to identify "the ugliness in life". Whether it is yesterday, today or tomorrow, our children need such courage and ability!



Following the Cultural Revolution, teachers and students of the Music Department of Beijing Normal College learned about a lyricist in the Chinese Literature Department (Jin was serving as the vice president of the Chinese Music Literature Association at the time) and invited him to lecture Introduction to Arts and Selected Readings in Music Literature. Jin also established a selective course Songwriting. Meanwhile, he made preparations for the establishment of the Graduate School of Music Literature at Beijing Normal College. In October 1984, the Chinese Musicians' Association, Beijing Musicians Association and the Music Department of Beijing Normal College co-staged "Recital of Jin Bo's Poetry". Jin was also selected as "Model Worker of Beijing" to commend his achievements in teaching, research and creation. Despite the onerous teaching tasks, Jin has persisted in collecting and organising folk nursery rhymes and creating children's literature.

Since the 90s, the topics and genres of Jin's creations of children's literature have become richer and more diverse. Back then, fairy tales could be divided into "lively fairy tales" and "lyrical fairy tales". Due to his years of poetry composition and his personality



and aesthetics, his works may be classified as the latter. He explained that he “writes fairy tales as if writing poetry”. Usually after finishing a poem, he feels the need for more refined and extended expression, so he turns it into a fairy tale. That is why his fairy tales’ “emotional intensity, philosophical significance and language rhythm reflect the quality of classic poetry”, making him the representative of “China’s lyrical fairy tales”. His novels also integrate elements of poetry and draw from the style of “introducing poetry to scripts and novels” from the Song and Yuan Dynasties. The embedment of poetry between chapters and the slightly detached relationship with the stories not only express the topics of the novels, but also introduce a poetic quality to them.

Jin has never forgotten about poetry creation. By the end of the 90s, children’s poetry in China began to become prosaic and lack musicality, leading to a dire need for formal reform and development. As a result, Jin began exploring the metres of children’s poetry and noticed, above all else, sonnets. Over the past century, many Chinese poets have composed sonnets in Chinese but none has regarded this as a suitable poetic form to express children’s thoughts and emotions. In his children’s sonnets, Jin has adopted the rhyme schemes of ancient Chinese poetry to facilitate the reading and recital by Chinese children. His adaptation and innovation have greatly advanced the introduction of metres to children’s poetry in China and enhanced its musicality. It may be said that the children’s sonnets by Jin represent the acme of the creation of children’s poetry in China.

A large number of Jin’s works are included in the language and music teaching materials for primary-school students, making him well recognised at school while the children have become his close friends. Not only do they read his works, they also care and even take part in his creation by helping him with story conception. The creation of parts two and three of *Tracing the Little Green Men*, a full-length fairy tale, was prompted by children and, consequently, led to the *Tracing the Little Green Men*. They also used the characters out of his fairy tale *Woodee’s Adventure* and composed the class song *We are all Woodee*. Furthermore, they formed reading groups that consist of teachers, parents and students, and published *A Woodee’s Adventure Reader for Teachers*,



Students and Parents. All of these illustrate the extensive influence of Jin's works and the closeness between his young readers and him. Once, Jin was talking about writing and reading with students at a primary school, after getting his autograph, a little boy lingered before asking: "Grandpa Jin, can I have one of your grey hair as souvenir?" As Jin hesitated, a teacher came over, and the little boy's request was left unsettled. Later, a young reporter asked him: "Grandpa Jin, do you keep all your creation secrets in your grey hair?"

Now at the advanced age of 86, Jin has been living in a nursing home for three years but continues to write diligently and plans to create a collection of children's poetry *I have Captured the Sound* and a novel *The Child who Wants to Live in a Nursing Home*. He also intends to revise the ten-volume *Traditional Chinese Nursery Rhyme Series* for which he is the chief editor.



Someone asked him: "You've chosen children's literature all your life, do you regret it?" He answered right away: "I die without remorse. Not only has children's literature helped me overcome the difficulties and sadness of my childhood, it has allowed me to preserve childlike innocence my whole life, giving me strength and hope." Someone also asked him: "Do you have any regret?" He thought about it and stroked his thin white hair before replying: "I regret not having given the little boy one of my grey hair as souvenir."





Contribution to Literature for Young People

December 20, 2020




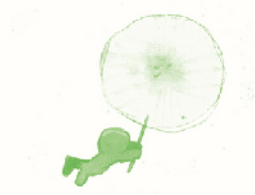
Respected Hans Christian Andersen Award Jury President and respected members of the Jury,

This is the second time that we solemnly recommend Mr Jinbo to you as a candidate for the Hans Christian Andersen Award. We recommend Mr Jinbo because he is an outstanding representative of authors of children's literature in China, and his contribution in the field is significant. We hereby present to you his achievements in the creation of youth literature:



MR JINBO HAS BEEN WRITING FOR CHILDREN FOR THE LONGEST PERIOD AMONG AUTHORS IN CHINA

Mr Jinbo has been creating children's literature for the longest period among authors in China. The China Writers Association



specifically staged a “Seminar for the 65th Anniversary of Jin Bo’s Creation of Children’s Literature” in 2019. Now at an advanced age of 86, Mr Jinbo continues to write for children and has created works suitable for infants, pre-school children, children and teenagers in genres such as poetry, fairy tale, children’s novel, children’s prose and children’s play. To date, he has published 256 types of children’s literature (please refer to “Complete Bibliography of Jin Bo’s Books”), among which *Woodee’s Adventure*, a full-length fairy tale, has been reprinted 106 times with a total of 1.64 million copies circulated; *Tracing the Little Green Men*, a full-length fairy tale, has been reprinted 58 times with a total of 485,000 copies; *When the Sun Spreads Wing*, a poetry collection, has been reprinted 55 times with a total of 660,000 copies; *Talk with the Tree*, a collection of proses, has been reprinted 44 times with a total of 270,000 copies; and Mr Jinbo’s 12 most popular works have published a total of 4.63 million copies. Since he began writing, his works have been honoured six times with the National Outstanding Children’s Literature Award from the China Writers Association, three times with the Best Works Award with A Wonderful Read Award, three times with the Soong Ching-ling Children’s Literature Prize, twice with Bing Xin Children’s Literature Award, twice with the Chen Bochui Children’s Literature. All of the awards stand for the highest standard and honour in children’s literature in China (please refer to “List of Awards and other Distinctions” for details).



JINBO’S CHILDREN’S POETRY REPRESENTS THE ACME OF THE COMPOSITION OF CHILDREN’S POETRY IN CHINA

Mr Jinbo introduces and integrates the essence China’s classical poetry and folk nursery rhymes. He has created countless elegant and refreshing children’s poetry that may be regarded as classics. Even during turbulent times, he was firm in conveying the shared values and emotions of humanity to children, such as beauty and love, friendship, familial love and getting closer to nature. His poetry contains distinctive metres and musicality and exudes the exquisite and elegant style of classicism. Among contemporary Chinese poets, he remains absolutely consistent with the emphasis on the “musical aesthetics” of children’s poetry, as he focuses on “how to create poems with a greater sense of rhythm and more musicality while paying attention to formal aesthetics and techniques”. Meanwhile, his poetry draws from the “sounds of nature” style of folk nursery rhymes with its simple and natural language that is filled with childlike innocence and fun. His poetry creations represent the highest standard of children’s poetry in China and have produced profound influence on his later works of other genres.



JINBO WAS THE FIRST POET TO INTRODUCE SONNETS TO CHILDREN'S POETRY IN CHINA

He was the first person to introduce sonnets to children's poetry in China. He combines the rigorous classical metres with free and lively childlike innocence, a Western form with the national sentiments and notions and the structure of sonnets with the rhyme schemes of poetry from China's Tang Dynasty, making them easier for Chinese children to recite. Even the crown of sonnets, a highly challenging form with rigorous metres, can he manage with ease, which is spectacularly presented in the children's sonnet collection *Jin Bo's Selected Sonnets within Six Decades* and the full-length fairy tale *Woodee's Adventure*, the acme of his artistic achievements in the creation of children's poetry.



JINBO CHILDREN POETRY IS SET TO MUSIC AND HIGHLY POPULAR

Since his children's poems contain distinctive musicality and singability, many have been set to music and turned into beautiful and lively children's songs, such as *I Want to be a Tree*, *White Sail*, *Dream of a Small Paper Boat*, *Little Bird*, *The Seagull*, *Little Red Flower* and *By the Teacher's Side*. According to incomplete statistics,

over three dozen of his poems that have been set to music are included in children's music textbooks (Please refer to *Jin Bo's Works in Music Textbooks*). In addition to being included in teaching materials, these children's songs are chosen as theme songs of films. For example, *Little Bird, Little Bird*, his earliest poem, and *Sunshine*, another poem, remain popular songs over the years and have become a beautiful childhood memory for generations of children. Many adults still sing with great relish songs with lyrics written by Mr Jinbo that they had learnt as children.



JINBO IS A REPRESENTATIVE OF "LYRICAL CHINESE FAIRY TALES" AND HAS ALSO CREATED UNIQUELY POETIC WORKS OF DIFFERENT GENRES.

Jinbo's creation of children's literature has become more diverse since the 90s. He has created countless fairy tales, children's novels, children's proeses and children's plays, all of which possess highly distinctive characteristics that integrate poetry. On the one hand, he learns from the techniques of classical Chinese novels and embeds poetry, nursery rhymes and sonnets directly in between the chapters of fairy tales and novels. On the other hand, he combines the characteristics and expressions of poetry with fairy tales, novels and proeses. In his fairy tales such as *Woodee's Adventure*, *Shadow Puppet* and *Tracing the Little Green Men* and the full-length novel *Tingting's Tree*, the language contains

the conciseness, fluidity and rhythm of poetry, while the sentences, paragraphs, chapters pay meticulous attention to tempo and rhythm. With techniques that are commonly seen in children's literature, such as repetition and ternary form, he add rhythm to his works, which rise and fall and are lyrical yet profound. His works in general contain ethereal poetic conceptions and deep emotions, earning him the title of "the representative of lyrical Chinese fairy tales".

VI

JINBO HAS CONTRIBUTED TREMENDOUSLY TO LIFTING CHINA'S PRE-SCHOOL CHILDREN'S LITERATURE OUT OF A SLUMP AND SETTING IT ALONG THE PATH OF PROSPERITY

There was a period in time when the creation and publication of pre-school children's literature in China went into depression. Despite that, Mr Jinbo actively advocated the creation of pre-school children's literature. In addition to creating a large number of pre-school children's poetry, stories, fairy tales and picture books, he joined the "Male Baby Writers' Association" that is actually made up of five authors of pre-school children's literature, whose ages add up to over 300. The association is devoted to the creation and study of pre-school children's literature. Mr Jinbo remarked that pre-school children's literature was the literature within children's literature. The characteristics, linguistic requirements and techniques of children's literature were distinctly reflected in

pre-school children's literature. The younger the intended readers, the more challenging the writing, the more demanding the techniques and more universality was necessary. In the light of Mr Jinbo's enormous contribution to lifting pre-school children's literature in China out of a slump and bringing prosperity to its creation and publication, the only award for pre-school children's literature creations in China is named after him.

VII

JINBO HAS THE MOST WORKS INCLUDED IN THE LANGUAGE TEACHING MATERIALS FOR PRIMARY-SCHOOL STUDENTS, AND THEY ARE HIGHLY INFLUENTIAL

Among authors of children's literature in China, Mr Jinbo has the most works included in the teaching materials for Chinese for primary-school students each year, even in Asian countries such as Japan, South Korea and Singapore. To date, over eight dozen of his works are included in the language teaching materials (please refer to "JIN Bo's Works in Chinese Textbooks"), while over three dozen are included in music teaching materials for children, leading to a "Jin Bo phenomenon" in the compilation of teaching materials for primary-school students. This may be attributed to:

1. The standardised, concise and catchy language that reflects the beauty of Chinese

Most of Mr Jinbo's works that are included in language teaching materials are chosen based on their length. The language used in these poems, proses, stories and fairy tales is standardised, concise and catchy, with particular attention paid to the choice of words, terms and punctuation as well as paragraphing, which fully reflects the beauty of the Chinese language, especially its musicality. His works are well suited as examples for recital and writing for children and youth, particularly students in lower and middle grades.

2. The children's perspective with pure childish delight

The content of Mr Jinbo's works is close to children's life, seen through children's eyes, felt through children's hearts and expressed through means that appeal to children; it is therefore able to resonate with the hearts and souls of children.

3. The pursuit of the truth, the goodness, the beauty and active improvement

The nourishment of children's emotional health and values.

It is precisely due to the reason stated above that Mr Jinbo's books such as *Woodee's Adventure*, *Kaikai's Door* and *My Impressions of Insects* are selected for the event "introducing extracurricular reading to classes" at many schools in China.

Promoted by teaching materials across schools in China, Mr Jinbo's creations of children's literature have profoundly influenced generations of children, with his readers affectionately calling him "Grandpa Jin".



JINBO HAS GATHERED TOGETHER CHINA'S FOLK NURSERY RHYMES

Influenced by folk nursery rhymes at a young age, Mr Jinbo thus chose to create poetry and advocates the learning of the essence of folk nursery rhymes.

As he began creating children's literature in the 1950s, he also began collecting and organising folk nursery rhymes. Following decades of collecting and researching, he has published ten volumes of *Traditional Chinese Nursery Rhyme Series*. In the Foreword of each volume, he offered in-depth analysis and explanation to communicate the traditional culture and customs to Chinese children. He is to date the only person to uniquely have gathered together China's folk nursery rhymes.





JINBO THEORETICAL STUDY OF CHILDREN'S POETRY HAS
FILLED IN THE GAP IN THE FIELD IN CHINA

1. Jinbo combines his creation experience to develop a unique aesthetic theory for children's poetry. He has published theoretical works such as *Primer for Pre-School Children and The Singing and Dancing Words: Collection of Jin Bo's Commentaries on Children's Literature*, which filled in the theoretical gap in children's poetry in China. His theoretical framework consists of the basic features of children's poetry, the psychological differences in the appreciation for poetry between readers at different ages and genre discussions.

2. He has also put forward some key theoretical points: (i) he suggests that "musical aesthetics" is the core of the aesthetics of children's poetry, which on the one hand comes from the musicality of language, such as rhyme, rhythm, the largely regular verses and the beauty of sound, while on the other hand comes from the "wave-like emotions in poetry, i.e. the melody"; and (ii) he points out that infants and pre-school children appreciate poetry via listening and not reading, which is why poetry for pre-school children is a form of auditorial art. It is "a flow of sound" created by language that contains the rise and fall of rhythms and rhymes and the appeal of looping and repetition, which accompany and integrate with the presented images.

Jinbo once remarked: "The acme of literature is poetry, which is the purest literary joy." Mr Jinbo has devoted half a century to communicating the shared emotions and eternal values of humanity to children and teenagers through his elegant poetic language. His works possess the charm that transcends nationalities, national boundaries and time (please refer to "List of Translated Editions of Jin Bo's Books").

Respected President and respected members of the Jury, above is an introduction to Mr Jinbo's achievements in the creation of children's literature. We hope this may demonstrate his outstanding literary accomplishments and contributions. We sincerely believe he is the rightful candidate for the Hans Christian Andersen Award.

CBBY

Chinese Board on Books for Young People





Appreciative
Essays
&
Interviews

· / ·

Listen to Jin Bo Talks about Poetry: Six Decades of Singing the Praises of Love and Beauty

CHEN Xiang

Noted culture reporter, Deputy Secretary-General of China Society for the Studies of Children's Literature and Assistant to Chief Editor at *China Reading Weekly*



Mr Jinbo's new residence is located to the north of Beijing. When I visited on Friday, moderate rain that is uncommon in Beijing began to fall. Along the drive, spring rain poured down, flowers and trees looked luxuriant and the distant mountains the colour of dark green, as I leave behind the hubbub of the city. In a similar manner, Mr Jinbo writes diligently for the past six decades to create a unique utopia of beauty and kindness through his poetry for the children in China with his abundant childlike innocence, sincere emotions, classical and graceful verses and rhymes and rhythms.

Upon arriving at Jinbo's place, just as expected, he was already waiting for me at the door – even though I am his junior. The bearing of respectable elderly, like a towering mountain that one looks up to and like an avenue that one tries to pursue, and just like V. S. Naipaul said that good or worthwhile writings depended on a certain moral integrity of the writer.

The choice to write metrical poems reflects Mr Jinbo's perception of poetry: to him, poetry is unlike general literary forms; it must appeal to the ears and take root in hearts. It is an audio art, and children's poetry particularly needs metres. For example, infants perceive the beauty of sounds earlier than they perceive content. Poetry is built upon the aesthetics of sound. A distinctive characteristic of poetry is the proper arrangement of rhymes and rhythms and metres in order to achieve the rich audio aesthetics. Rather than calling it a rule, it may be regarded as the line of demarcation of "what makes a poem a poem", and poets may do as they please without overstepping the line. They may seem to be placed within a framework but they may actually freely express beauty.

The gift of a poet has to do with the personality and the environment. Mr Jinbo once said that his father joined the revolution when he was young, so his mother raised him alone. The many nursery rhymes that his mother read him with her local accent are still fresh in his mind and memory, which have enriched his emotions and sharpened his experience. When words come together to become sentences, they acquire life in the hands of poets. And whether or not it is a colourful life depends on the poets. A good poem is definitely not an abstract rational argument but a poetic kingdom of unique beauty, which is created by the outpouring emotions of poets who work wonders to naturally draw readers into the world of beauty and kindness.

For children's poetry, the poets must also possess an abundant childlike innocence to evoke the resonance of children. If being a writer of children's literature is a gift, then the gift is the ability to retain that truthful childhood feeling, imagination and desire. Such truthfulness does not fade with age, get cast aside because of increasing knowledge or change because of outdated worldly habits. Childlike innocence is like a beautiful garden that is highly inquisitive of everything in the world and full of vibrant life experience.

Golden age is where the children are; paradise is found in childlike innocence.

POETRY AS AN AUDIO ART

CHEN Xiang: Why do you choose such exacting and strict metrical poetic form? Or shall I say: how does this reflect your perception of poetry?

JIN Bo: I see poetry writing as a challenge. Free verses are about 100 years' old in China, but the metres of new and free verses are still being explored. I believe poetry is unlike general literary forms such as novels and prose; it needs to be passed down orally. It must therefore appeal to the ears and take root in the hearts – it is basically an audio art. To communicate it and to help people remember it, poetry needs metres.

Children's poetry needs metres even more, but the ones we publish today have mostly stopped to rhyme over time. I believe the poetry written for children should be different from that for adults. The moment a baby was born, it is living among the rhythms of poetry, and mothers' lullabies are most rhythmic. Although a baby does not understand what its mother is singing, the sound overtakes the content. First the baby is drawn by the mother's singing not by what she is singing. To a baby, poetry is about listening, about the development of auditorial aesthetics and fun. When writing poetry for children, particular attention should be paid to the metres and musicality, so they feel comforted and warm.

For children, poetry reading is not just about appreciating the content but also the form. Modern children enjoy reading classical poetry. In the end, the appreciation of classical poetry is about its form and rhyme. For example, "Before my bed a pool of light, I wonder if it's frost aground. Looking up, I find the moon bright, Bowing, in homesickness I'm drowned." Since children have yet to experience separation and are not able to resonate with the content, how do they remember it after the first recitation? It is the sound, the rhymes. That is why I think for children poetry reading is not about appreciating the

content – or I should say content appreciation comes second, and form appreciation comes first, with rhythms being the simplest form. First allow children to appreciate the aesthetics auditorily to arouse their interest. That is precisely what happened to me: my mother would read me nursery rhymes. I might not necessarily understand everything, but my mother's beautiful voice made me think it was the most beautiful poem. That is why I believe to make children appreciate poetry we should begin with the sound.

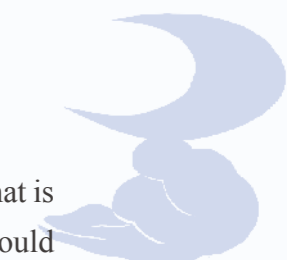
POETRY READING: AN INFINITE RECONNECTION WITH EMOTIONAL EXPERIENCES

CHEN Xiang: So, is the talent of a poet innate? How does one compose a good poem? For ordinary readers, particularly the younger ones, who have never undergone professional literary training, how do they tell if a poem is good? How may the aesthetics and connotations of a poem be decoded?

JIN Bo: Does poetry writing require talent? Yes, but such natural disposition may only develop soundly in a certain environment. My mother is not particularly literate, but she has, from her literary and educational perspectives, read me many nursery rhymes that she had read in her childhood. That is how I began to develop interest in the rhythm and tempo of poetry. After entering university, I would study nursery rhymes in my free time.

Although natural disposition may be innate, the availability of a cradle is very critical. To me, my mother has sown the seeds of poetry in me with the reading of nursery rhymes.

For children, early exposure to poetry is very important and does not have to wait until they can read. Since poetry is a kind of auditory art, the exposure will help them develop an acute sense of hearing, and this is of great importance. Such auditory training makes a difference. Ears that are attuned to mu-



sic are highly sensitive to music, and poetry is also a kind of music, one that is not set to music but has its own tempo. I therefore believe that babies should be exposed to poetry at an early stage. What is more, to make children enjoy poetry, the most direct way is to read it to them. When my daughter was still in kindergarten, I would read her poetry; I even write poetry for her. When she was three and had yet to be able to understand poetry, I would recite poetry to her. It would make children think the poem is written for them, and the sound of how their father reads it to them is also very important. Of course, once children are able to express themselves linguistically, by reading them poetry, explaining it to them and allowing them to express how they feel about it are also a way to appreciate poetry. Previously, reading to and with children focused on stories. However, poetry is also very important when reading to and with children. Children should be exposed to it as early as possible, and poetry reading may serve as a means to communicate emotionally with children.

CHEN Xiang: Literature is the foundation of art, and poetry is the soul of literature. In modern children's literature, full-length novels are all the rage, but interest in poetry remains tepid. How to identify the significance of poetry towards the spiritual development of children?

JIN Bo: The key to poetry reading is to evoke the resonance of children, and this may take place in many aspects. First is auditory, children may find poetry pleasant to hear with strong musicality. The presence of rhymes has an effect on children's auditorial perception. Second is the means of expression employed by poetry, such as repetition and parallelism, which are not the same as general descriptive and narrative prose. If children are interested in the structure and means of expression of poetry, then this is another resonance point. If they like writing poetry, then let them try and explore its rhythms; this would be a children's game that is a result of resonance, and its emergence means children have fallen in love with poetry. That is why, whether it is from the aspect of content, form or narrative approach, children's appreciation for the aesthetics of poetry may be cultivated. In short, for children,



poetry reading is all about the cultivation of an interest in the aesthetics.

Poetry is a very exquisite and condensed literary form and has a large blank space. This is exactly what happens to me when I compose. I might have begun with a fairy tale that had a plot, characters and even contradictory elements during the initial conception, but in the end it turned into a poem. That is why poetry has a large blank space. It is an expression of emotions, behind which are complexes that have to be shown, exaggerated or elaborated to inspire children, and they may fill in the blank left behind by poetry, and this is very important.

CHEN Xiang: The blank in poetry is also actually filled with the profound life experience of the poets. One may appreciate the beauty of words and the ideological connotations that poets plant in poetry – in fact, the appreciation of the beauty of words and experience is fundamental to reading.

JIN Bo: Yes, poetry places great emphasis on artistic conception, which sometimes may only be understood and not explained. That is why the exploration of the artistic conception of a poem may be endless, and this is precisely what “there is no exhaustive interpretation of poetry” means. A poem may be experienced by ten people in ten different ways. That is why in addition to reading poetry to children, they should be encouraged to imitate, which is one way of how children familiarise themselves with poetry. This is exactly what I did: I used to copy all the poems I liked in a notebook.

Poetry may be short and profound, but there are many ways to appreciate and familiarise oneself with poetry. Poetry is embedded in emotions. A full-length novel creates a first impression with its story structure or plot, but poetry offers you an experience: an infinite reconnection with emotional experiences. A poem will offer a new interpretation with each reread and re-reflection. If children have fallen in love with poetry, the experience would be unlike that of reading novels and prose, and they will be able to appreciate the poetic sentiments.



EXPERIENCE LOVE AND BEAUTY

CHEN Xiang: You have once quoted prose-writer Prishvin and said in your nature “there is a constant urge to rhythm”. Your sensitivity towards rhythms, your perception of rhymes were developed at a young age as you listened to your mother reading you nursery rhymes. So why did you choose to write poetry for children? What do you hope children will experience through your poetry?

JIN Bo: My sensitivity towards sound may be attributed to the nursery rhymes my mother read me, which drew me into the world of nursery rhymes. My earlier poems all observed strict metres and almost 80% of them may be set to music. I am rather sensitive towards rhythms. Nowadays when I compose poetry, I usually have to read it out, either aloud or softly, and I would revise it in the process. Take sonnets for example, where to rhyme depends on the sense of rhythm of each line, and this is the so-called “pause” and “rhythm”.

I hope children will experience love and beauty through my poetry. This is what literature, particularly children’s literature, should offer children above all else. For a child, emotional enrichment is very important, and the best way to do so is through literature and art. Preaching is useless, and children should voluntarily and spontaneously experience emotional enrichment through literature.

I very much enjoy talking and communicating with children, especially those with rich emotions. For a child with rich emotions, he knows what to do without you having to emphasise it, because he possesses the love for the world, for the people. This is what poetry tries to express and is what I hope children will acquire from my works.

What is more, whether children are able to discover beauty is one way of

examining the richness of their emotions. A child who is adept at experiencing beauty is a highly imaginative one, because he is creating beauty. I always say: “We often compare children to a flower, but when I am with them I feel their minds is a garden.”

OBJECTS ECHOING THE CHILDHOOD

CHEN Xiang: Your recent works, including *Tingting’s Tree*, *Lighting up the Orange Lamp* and *Notes on Insects*, contain many insects, birds, trees, flowers and highly intelligent and ever-so lively small objects from your childhood memories. How does the choice of giving voice to tiny beings help express your thoughts?

JIN Bo: Initially I did not realise such a feature exists in my selection of topics. I only realise it after publishing *Lighting up the Orange Lamp*, in which a prose passage is about small objects, and that the things I am writing are getting smaller and smaller. They may be getting smaller, but my thoughts are profounder and discovery greater. I rather enjoy expressing the things in life from different angles. For example, I have written a lot about motherly love. I have also written a lot about trees. *Tingting’s Tree* is mainly about trees. I write about dandelion, sunshine, rain and small objects, but I feel there is still so much to write about them. Why? For instance, when writing about rain, how I see and feel about it differ at different stages, so I must continuously ruminate about it, observe it, discover it and feel it. The same things written at different times will be expressed in different ways, and the reflection expressed will also be different.

I later summed it up, and these tiny things seem to echo objects from my childhood. When I recall my childhood, certain things will always connect to my emotions at the time. Take dandelion for example, among all the wild flowers and plants, it is my favourite. Unlike other flowers and plants, it can fly, and the existence of its seeds is like a life force. I used to play this game



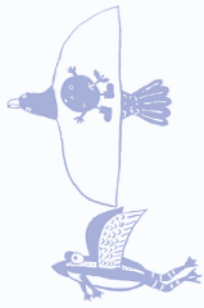
in my childhood: I’d blow the dandelion, and when it flies so high up, I’d say to it: “dandelion, dandelion, come down here.” I used to call dandelion “old man” because of its white hair and beard. That is why I wrote the poem *Come down here, Old Man* and later a fairy tale. These objects from my childhood show how my feelings about life, as well as a deep longing and fresh understanding.

POETRY IS A FAMILIAL CULTURE

CHEN Xiang: Poetry is the most condensed and profound literary style, yet it expresses the richest and grandest life experience. As parents, how do we teach our children to read poetry? How should poetry be taught at school?

JIN Bo: I think poetry is a familial culture. In other words, the most ideal family is not just about having enough to eat and wear but should also have a familiar culture. Poetry and poetic sentiment, I believe, are the foundations of a familial culture. Confucius said: “Poetry is the foundation of language.” Children who like poetry and are emotionally enriched will have no difficulty communicating with others.

Meanwhile, I think the teaching of poetry at school is the most insubstantial and teachers also find it hard to teach. Indeed, how does one explain such few sentences to children? In the end, the teaching approach becomes monotonous. Even an emotional recital would end up like a reading class after being repeated reading – first by one person, then by the group together. Actually, I think the teaching of poetry may be very expressive. Poetry has such a great amount of space that stimulates imagination, and is that not one of the end goals of teaching poetry? Poetry techniques may inspire children to recreate, and imitation is creation. Recital is not just about reading aloud but should also help children discover poetry, while we discover children in recital. In the teaching of poetry, teachers have endless liberty to create new teaching



methods as long as they love poetry.

CHEN Xiang: China is a poetry giant. However, compared to the popularity of novels, particularly full-length novels, poetry composition and appreciation are marginalised. So how do ordinary readers appreciate poetry? And how does poetry recapture the public's attention?

JIN Bo: Firstly, we must popularise poetry, such as forming literary clubs at schools and poetry-recital groups, which are the external conditions. Secondly, I think it is very important to draw children into poetry creation as early as possible, because only through composition may children learn to appreciate poetry over time and explore deeper. Not only should they be given the opportunities to read poetry, but they should also be given the opportunities to create poetry. Thirdly, poetry should be connected to life. Take Mother's Day for example, can children find, recite and even create poems that praise mothers and their love? If yes, then the results of poetry teaching will become self-evident.



Jin Bo and His Literary World

XIAO Ping

Professor at Shanghai Normal University, poet, children's literature writer
and author of *A Critical Biography of Jin Bo*



Mr Jinbo is an outstanding representative of authors of contemporary children's literature in China. Throughout his writing career over the past 65 years, he has produced a large number of highly popular children's literature, in addition to creatively adapting sonnets to Chinese and providing a model for contemporary children's poetry in China. Furthermore, his ten-volume *Traditional Chinese Nursery Rhyme Series* bore witness and led the popularisation and nationalisation of children's literature in China.

Mr Jinbo is the contemporary author of children's literature with the most works included in the language teaching materials in China. His creations have influenced generations of Chinese children and authors of children's literature in China, including CAO Wenxuan, the recipient of Hans Christian Andersen Award 2016. Furthermore, many of his poems, fairy tales and proses appear in the teaching materials for Chinese in countries such as Japan, South Korea and Singapore.

As his junior and a creator and researcher of children's literature, I will attempt to discuss Mr Jinbo and his literary world from the following aspects:

I

"JIN BO STYLE" AND "GRANDPA JIN" OF CHILDREN

In July 2019, the China Writers Association staged the "Seminar for the 65th Anniversary of Jin Bo's Creation of Children's Literature" in Beijing in recognition of the significance of Jin's lifelong dedication to the creation of children's literature. As a loyal reader of Mr Jinbo, Ms TIE Ning, the president of the China Writers Association, specially wrote a formal letter to congratulate him. Media such as *Xinhua News Agency*, *people.cn* and *People's Daily* all covered the spectacular event.

Mr Jinbo has created over 200 works in the last 65 years, covering genres such as poetry, prose, novel, lyrics and play, and his readership ranges from infants to teenagers. His writing style contains both the gentleness and sincerity of Eastern literature and the polished language of Western literature. His lively and clear language that is comparable to fairy tales and his refreshing and fluid rhythm that is comparable to musical melodies have become classic examples of contemporary children's literature in China. Mr Jinbo's stories and poetry have no shortage of simple language with profound significance and aesthetics with pure innocence, hence the name "Jin Bo style" in the circle of literary critics.

Mr Jinbo is a highly charismatic author of children's literature. His works reflect profound humanistic stance and classicism and forgo the impetuosity of the times and the materialism of business. With his heart-warming, sunlight-like wisdom and compassion, Mr Jinbo preserves the beautiful and precious childhood memories of his young readers. That is precisely why Chinese children affectionately call him "Grandpa Jin".

II

THE INNOVATIVELY CREATED CHILDREN'S SONNETS IN CHINESE HAVE ITS ROOT IN CHINA'S FOLK NURSERY RHYMES

Over the years, Mr Jinbo has been devoted to the collection and organization of Chinese folk nursery rhymes, which he divided into ten categories and carried out in-depth study of the content and form of each category. He eventually produced the comprehensive *Traditional Chinese Nursery Rhyme Series*, which then won him the Wenjin Book Award of the National Library of China.

Mr Jinbo's interest in China's folk nursery rhymes originated from his mother's humming of nursery rhymes to him as a child. Such simplest and purest love has laid the foundation for his lifelong literary creation. We see poetic rhythm and musicality interwoven throughout his works of all genres, in which the simple, tolerant and sage qualities of China's folk literature sparkle, with lyrics being one of the literary forms that best reflects such creative qualities. Mr Jinbo began writing lyrics in 1957, and his songs such as *Thrifty Heirloom*, *Little Bird*, *Little Bird*, *The Seagull* and *By the Teacher's Side* remain popular today and are the beautiful childhood memories of generations of Chinese.

Apart from lyrics, Mr Jinbo's fairy tales, proses, novels and plays all contain poetic scenes and images, which is why he is regarded as a representative writer of "lyrical fairy tales".

Mr Jinbo's experiment with and exploration of contemporary children's poetry in China have never stopped, and he pays particular attention to the study of poetic musicality and rhythm. He combines the artistic conception and rhyme schemes of Chinese children's poetry with sonnets to innovatively create "Chinese children's sonnets". These sonnets integrate the essence of

traditional Eastern and Western aesthetics and poetry cultures and are closer to children's psychological and aesthetic expectations. *A Wreath for Mother* is (It's included in *Jin Bo's Selected Sonnets within Six Decades*) a representative work of Mr Jinbo's sonnets, in which the rigorous rhythmic rules are integrated with Western nous and Eastern zen and may be regarded as a perfect combination of Chinese and Western elements.

III.

COMBINING SONNETS WITH OPENING POEMS TO SCRIPTS AND NOVELS, A STYLE THAT ORIGINATED IN THE SONG AND YUAN DYNASTIES

Woodee's Adventure, Mr Jinbo's creation in the 90s, is a full-length fairy tale with the Chinese folk story as its foundation that radiates with the lustre of sonnets. The complicated plot is told in a calm and relaxed manner; interwoven with lively poetry, it becomes very readable and suitable for recital. The key feature of this work is that in addition to borrowing the style of opening scripts and plays with poems that originated in the Song and Yuan Dynasties (storytellers used to recite a poem before telling a story to describe the period and background or summarise the main ideas), Instead of using a traditional opening poem, Mr Jinbo has innovatively employed a sonnet, which greatly enriched and expanded the content and form of the opening poem. The use



of a sonnet as an opening poem allows the perfect combination of lyric and profound thoughts. Furthermore, its unique structure allows a general introduction to the content of the story and draws readers into the artistic conception of the poem. Mr Jinbo's exploration in this area has contributed to the diversity of children's literature.

IV

CRITICISM AND QUESTIONING: HUMANISTIC CARE FOR THE FUTURE

Mr Jinbo completed the realist novel *Tingting's Tree* at the age of 80. Based on real life, the book focuses on an old man and a child and describes life's meanings between man and man as well as man and nature. Not only does it reflect the thinking of ancient Chinese philosophy concerning heaven, earth and man, it also contains criticism and questioning of modern civilisation. The worry and reflection about urban development and civilisation advancement reveal the valuable critical thinking amid Jin's mild and elegant words, in addition to fully reflecting the humanistic concern about reality and future.

Tingting's Tree opens with a crown of sonnets, which renders the novel a looping melody. The plain and simple language of the work contains profound thinking and reveals the ever-improving writing skills and artistic tem-



perament of Mr Jinbo, winning him widespread popularity among readers. An illustration from this work was later painted on an underground train in Beijing; it is the first time the work of an author of contemporary children's literature was used to paint an underground train in China, which greatly enhanced the influence of children's literature in a public cultural field in China.

V

THE INITIATION THEORY OF THE AUDITORIAL AESTHETICS OF PRE-SCHOOL CHILDREN'S LITERATURE

Mr Jinbo states that pre-school children's literature is an auditory art that should be regarded as the aesthetic basis of pre-school children's literature. He believes that: 1. the principle of ballad creation is the integration of sound, rhythm and body, with the sound being the guide, the rhythm being the basis and the body being the synthesiser, so there are singing, rhyming



and dancing; 2. forms such as reiterative locution should be fully exploited to take literature back to the initial status of a mother tongue, when it was primal, rich, simple and fun, so children may appreciate the initial aesthetic experience of language through playing; and 3. the rhythms of language and body should become a warm interaction of mother tongue, so the ultimate sophistication of literature may be experienced through simple and lively play.

In summary, Mr Jinbo remains diligent in his creation of children's literature, and his life is truly a "poetic life". His contribution to the auditorial aesthetics of children's literature in China foregrounds the artistic nature of pre-school children's literature. His insistence on and protection of the folk stance of children's literature in China remind people of Hans Christian Andersen, who devoted his entire life to serve the grass roots with his literature. Thanks to the unique creative power of Mr Jinbo, sonnets are able to blossom in radiant splendour in children's literature in China.



List of Awards and Other Distinctions



Personal Honors

- 1985 Beijing Model Worker
- 1992 Nominee of the IBBY Hans Christian Andersen Awards China section
- 1992 Special Contribution Award of the 4th Yang Huan Children's Literature Awards in Taiwan Province
- 1994 CCPPG's Top Ten Writers/Illustrators Prize
- 2014 Writer's Award of the 1st Chen Bochui International Children's Literature Awards in 2014

Prizes for His Works



1980

By the Teacher's Side (lyrics)

First Prize of 1954-1979 National Children's Literature and Art Creation Awards

1981

The Seagull (lyrics)

Honorable Mention in 1976-1981 National Children's Songs Awards

1981

Little Frog, Sing a Song (lyrics)

Honorable Mention in 1976-1981 National Children's Songs Awards

1982

The Message of Spring (serial poetry)

Award of Excellence of the 1st Children's Literature Gardener Awards

1985

Little Bird, Little Bird (lyrics)

First Prize of National Children's Lark Song Contest

1985

My Home Is in Beijing, China

Award of Outstanding Work of Beijing Literature Association

1987

A Happy Festival (collection of poems for children)

Second Prize of the 1st National Children's Books

1988

The Message of Spring (serial poetry)

China Writers Association's 1st National Outstanding Children's Literature Award

- 1989 *The Rain Bell* (collection of poems for children)
Second Prize of the 1st National Outstanding Children's Readings Award
- 1989 *Thrift Is Our Heritage* (lyrics)
Award of Excellence of the "Songs Reminding Me of the Sweet Memories"
in 40 Years Since 1949
- 1990** *The Children's Village*
Award of Outstanding Work of Beijing Literature Association
- 1991 *Our July Award of Outstanding* Work of Beijing Literature Association
- 1993 *Between You and Me* (collection of poems)
China Writers Association's 2nd National Outstanding Children's Literature Award
- 1993 *Between You and Me* (collection of poems)
First Prize of the 2nd National Outstanding Children's Readings Award
- 1994 *Fairy Tale of the Red Forest* (fairy tale)
Award of New Work of the 2nd Bing Xin Children's Literature Awards
- 1994 *Selection of Jin Bo's Poems and Lyrics*
2nd Bing Xin Books Award
- 1995 *Tale of the Small Leaf* (collection of fairy tales)
Third Prize of the 4th Soong Ching Ling Children's Literature Prize
- 1995 *The Red Shoes* (fairy tale)
The Award of Spiritual Civilization Construction on Five One-Projects by the government
- 1996** *The Rain People* (fairy tale)
Excellent Work of Chen Bochui Children's Literature Prize
- 1996 *A Moon Night in the Forest* (collection of poems)
3rd National Outstanding Children's Literature Award by China Writers Association
- 1996 *A Moon Night in the Forest* (collection of poems)
First Prize of the 3rd National Outstanding Children's Readings Award
- 1997 *The Strange Adventures of Apple man* (collection of fairy tales)
China National Book Award
- 1997 *The Strange Adventures of Apple man* (collection of fairy tales)
The Award of Spiritual Civilization Construction on Five One-Projects by the government
- 1997 *You and Me Hand in Hand* (songs for children)
Best Song Prize of The Award of Spiritual Civilization Construction
on Five One-Projects by the government
- 1998 *The Shoe on the Tree* (fairy tale)

- First Prize of the 1st New Century Citizen Children's Literature Joint Call for Papers
- 1999 *A Wreath for Mother* (sonnets)
Award of Literature Writing of Beijing Literature Association
- 1999 *Let's Go and Watch the Sea* (collection of sonnets)
The Award of Spiritual Civilization Construction on Five One-Projects by the government
- 1999 *The Heroic Comedy of a Chinese Boy: Tale of the Rainbow Bird*
The Award of Spiritual Civilization Construction on Five One-Projects by the government
- 1999 *The Heroic Comedy of a Chinese Boy: Tale of the Rainbow Bird*
Finalist of the National Book Award
- 1999 *Children's Ballads and Pictures* (general editor)
The 7th Spiritual Civilization Construction Award on Five One-Projects by the government
- 1999 *Let's Go and Watch the Sea* (collection of sonnets)
First Prize of the National Outstanding Children's Readings Award
- 2000** *Let's Go and Watch the Sea* (collection of sonnets)
Finalist of the National Book Award
- 2000 *The White Castle* (fairy tale)
Finalist of the 5th Soong Ching Ling Children's Literature Prize
- 2001 *Let's Go and Watch the Sea* (collection of sonnets)
China Writers Association's 5th National Outstanding Children's Literature Award
- 2001 *New Fairy Tales of the Good Auntie series*
5th National Book Award
- 2002 *I'm Waiting for You to Knock on the Door* (collection of proses)
National Book Award
- 2003 *Gratitude to the Past* (collection of proses)
First Prize of the 6th National Outstanding Children's Readings Award
- 2003 *Gratitude to the Past* (collection of proses)
6th Soong Ching Ling Children's Literature Prize
- 2004 *Woodee's Adventure* (full-length fairy tale)
China Writers Association's 6th National Outstanding Children's Literature Award
- 2004 *Woodee's Adventure* (full-length fairy tale)
Award of Outstanding Work of Beijing Literature Association
- 2004 *Four Poems on Family Love*
Award of Outstanding Work of Beijing Literature Association

- 2007 *Woodee's Adventure* (full-length fairy tale)
Finalist of the 1st China Publishing Government Award
- 2007 *Tracing the Little Green Men*
Selected by the National Press and Publication Administration
Three One-Hundred Original Publishing Project
- 2009 *Re-encountering the Green Man*
The Sixth Recommendation of One-Hundred Excellent Books for
Young Adults by National Press and Publication Administration
- 2010 *Re-encountering the Green Man*
Eastern China Excellent Book Editing Award
- 2011 *We're Green Men*
Bing Xin Books Award
- 2011 *Children's Ballads and Fairy Tales* (collection of fairy tales)
The Award of Spiritual Civilization Construction on Five One-Projects by the government
- 2011 *Tale of the Rainbow Bird* (fairy tale)
The Award of Spiritual Civilization Construction on Five One-Projects by the government
- 2011 *We're Green Men*
Bing Xin Books Award
- 2012 *We're Green Men*
First Batch of Excellent Literature Products Recommended for Young Adults
by the Central Committee of China Youth League
- 2012 *Woodee's Adventure*
Selected by the Classic China Original Publishing Project
- 2012 *Tracing the Little Green Men Trilogy*
Selected for the 2012 Creative Cross-strait City Design Biennial Exhibition;
The Best Book Cross-strait
- 2012 *Kaikai's Door* (fantasy novel)
The Award of Spiritual Civilization Construction on Five One-Projects by the government
- 2013 *I Like You – Children's Literature Masterpieces by Jin Bo* (15 books)
Finalist of the 1st Jiangsu Publication Government Award for Books
- 2013 *Tracing the Little Green Men Trilogy*
First Prize for Editing of the 26th Excellent Children's Readings in Six Provinces
of Eastern China
- 2013 *When the Sun Spreads Wing*
100 Excellent Books Recommended for Young Adults by Publicity Department

of the Communist Party of China, Department of Education and the Central Committee
of China Youth League


- 2013 *Traditional Chinese Children's Ballads* (general editor)
8th Wenjin Book Award
- 2014 *Lighting up the Orange Lamp: Jin Bo's Words to Children* (collection of proses)
Bing Xin Children's Books Award
- 2014 *Lighting up the Orange Lamp: Jin Bo's Words to Children* (collection of proses)
30 Best Books Award in 2014
- 2014 *Shadow Puppet* (picturebook)
Laureate Children's Books Award
- 2014 *Shadow Puppet* (picturebook)
Bing Xin Children's Books Award
- 2014 *The Rain Peple* (picture book)
Laureate Children's Books Award
- 2014 *The Rain Peple* (picture book)
Bing Xin Children's Books Award
- 2014 *The Talking Snail* (picture book)
Laureate Children's Books Award
- 2014 *The Talking Snail* (picture book)
Bing Xin Children's Books Award
- 2014 *The Snowman's Secret* (picture book)
Laureate Children's Books Award
- 2014 *The Snowman's Secret* (picture book)
Bing Xin Children's Books Award
- 2014 *Dandelion Oldie* (picture book)
Laureate Children's Books Award
- 2014 *Dandelion Oldie* (picture book)
Bing Xin Children's Books Award
- 2015 *Lighting up the Orange Lamp: Jin Bo's Words to Children* (collection of proses)
China Best Books in 2014
- 2015 *Lord Rabbit's Missing Ear* (picture book)
Most Beautiful Book in 2015
- 2015 *I Want to Fly* (picture book)

Top 10 Original Picture Books in 2015

2015 *Tingting's Tree*
Selected for the China Original Literature and Art Publication Project

2015 *Tingting's Tree*
Laureate Children's Books Award

2015 *Shadow Puppet* (picture book)
50 Popular Books Selected by National Press and Publication Administration

 2016 *I Want to Fly* (picture book)
Excellent Children's Book on the 2016 Annual Children's Book List;
Top 100 Best Books for Children in China

2016 *I Want to Fly* (picture book)
Golden Prize of the 1st Picture Book Era Award in 2016

2016 *Tingting's Tree*
Annual List of Excellent Chinese Books in 2015

2017 *I Want to Fly* (picture book)
Best Picture book in China

2017 *The Blue Snowflakes* (novella/fairy tale)
China Writers Association's 8th National Outstanding Children's Literature Award

2017 *Chinese Children's Songs* (general editor)
Finalist of the 4th China Publishing Government Award

2017 *Chinese Children's Songs* (general editor)
6th Chinese Government Award for Publishing

2017 *Chinese Children's Songs* (general editor)
Award of Special Contribution to the Society by Liaoning Publishing House

2018 *Tingting's Tree*
Finalist of the Jiangsu Government Award for Publishing

2018 *My Impressions of Insects*
Award for Annual Single Work of Chen Bochui International Children's Literature Awards

2020 *I Want to Fly* (picture book)
Best Chinese Picture book of the China Picture book Exhibition

COMPLETE BIBLIOGRAPHY OF JIN BO'S BOOKS

1960

1 *Top Ten Architectures in Beijing*, Children's Publishing House, 1960-12, 1st edition

1963

2 *The Red Parrot and the Green Parrot* (fairy tale poem), Children's Publishing House, 1963-03, 1st edition

3 *The Echoes* (collection of poems for children), Children's Publishing House, 1963-09, 1st edition

1965

4 *I'm Carrying a Basket While My Brother is Shepherding* (opera for children), Shanghai Culture Press, 1965-05, 1st edition

1966-1978, no works published

1979

5 *Big Brother Goes Hunting* (fairy tale poem), Hebei People's Press, 1979-10, 1st edition

6 *Bird Chirps in the Forest* (collection of lyrics), New Buds Publishing House, 1979-12, 1st edition

1980

7 *The Flying Flower* (collection of poems for children), 1980-04, 1st edition

8 *Nursery Rhymes in the Fruit Garden* (collection of nursery rhymes), Children's Publishing Press, 1980-04, 1st edition

9 *Little Girl* (collection of nursery rhymes), Tianjin People's Fine Arts Publishing House, 1980-11, 1st edition

1982

- 10 *My Snowman* (collection of poems for children), New Buds Publishing House, 1982-04, 1st edition

1983

- 11 *Selection of Jin Bo's Poems for Children*, People's Literature Publishing House, 1983-08, 1st edition
12 *The Green Sun* (collection of poems for children), Sichuan Children's Publishing House, 1983-12, 1st edition
13 *A Happy Festival* (collection of poems for children), Anhui People's Publishing House, 1983-12, 1st edition

1985

- 14 *Red Apple* (collection of poems for children and prose poems), Ningxia People's Publishing House, 1985-03, 1st edition

1986

- 15 *The Green Sun* (treasures of children's literature), China Children's Press & Publication Group Co., Ltd, 1986-05, 1st edition

1987

- 16 *The Rain Bell* (collection of reciting poems for children), Future Publishing House, 1987-05, 1st edition
17 *The Pointy Straw Hat* (collection of proses for children), Shanghai Education Press, 1987-07, 1st edition

1988

- 18 *The Glamour Flowers* (fairy tale for children), China Environmental Science Press, 1988-01, 1st edition

1989

- 19 *Playing House: Selection of Jin Bo's Nursery Rhymes*, Chongqing Publishing House, 1989-01, 1st edition
20 *Mom's Love* (collection of proses), Hunan Children's Publishing House, 1989-02, 1st edition

1990

- 21 *The Green Sun* (phonetic version), Zhejiang Juvenile and Children's Publishing House, 1990-08, 1st edition
22 *The Red Dragonfly* (collection of poems), Chinese Literature Press, 1990-08, 1st edition



- 23 *Between You and Me* (collection of poems for children), China Children's Press & Publication Group Co.,Ltd, 1990-12, 1st edition

- 24 *Collection of Jin Bo's Poems for Children*, Tomorrow Publishing House, 1990-12, 1st edition

1992

- 25 *Tale of the Small Leaf* (collection of fairy tales for children), Anhui Children's Publishing House, 1992-06, 1st edition
26 *A Moon Night in the Forest* (collection of poems for children), Hubei Children's Publishing House, 1992-08, 1st edition

1993

- 27 *Selection of Jin Bo's Poems and Lyrics*, People's Education Press, 1993-12, 1st edition

1994

- 28 *Jin Bo's Fairy Tales*, Tomorrow Publishing House, 1994-04, 1st edition
29 *A Cloud Out the Window* (collection of fairy tales for children), Anhui Children's Publishing House, 1994-06, 1st edition
30 *Ten Ballads* (collection of commentaries), China Peace Publishing House, 1994-06, 1st edition
31 *Tale of the Small Leaf* (collection of fairy tales for children), Taiwan Shiyi Publishing House, 1994-06, 1st edition
32 *The Red Shoes* (fairy tale for children), Hunan Children's Publishing House, 1994-09, 1st edition

1995

- 33 *The Fat Bear in Leather Shoes* (collection of fairy tales for children), Tomorrow Publishing House, 1995-04, 1st edition
34 *Chasing the Elf: A Collection of Jin Bo's Commentaries on Children's Literature*, Anhui Children's Publishing House, 1995-04, 1st edition
35 *The Golden Conch House* (collection of fairy tales), Taiwan Min Sheng Bao Press, 1995-09, 1st edition
36 *Ruddy Fox* (selected children's literature), Anhui Children's Publishing House, 1995-12, 1st edition
37 *The Song of Five Loves* (collection of Jin Bo composed lyrics), China Children's Press & Publication Group Co.,Ltd, 1995-12, 1st edition

1996

- 38 *Kaka and Wangwang* (collection of fairy tales), Hebei Children's Publishing House, 1996-01, 1st edition
39 *Jin Bo's Nursery Rhymes*, Hope Publishing House, 1996-01, 1st edition

- 40 *The Flower with Raindrops* (collection of poems for children), Fujian Children's Publishing House, 1996-09, 1st edition
- 41 *The Strange Adventures of Apple man* (collection of fairy tales), Petrel Publishing House, 1996-12, 1st edition
- 42 *The Apple man* (collection of fairy tales), Taiwan Literature and Economics Publishing House, 1996, 1st edition

1997

- 43 *Selection of Jin Bo's Works*, Hebei Children's Publishing House, 1997-08, 1st edition
- 44 *The Eye-tree* (collection of fairy tales), Hunan Children's Publishing House, 1997, 1st edition
- 45 *Tree in the Wind* (collection of poems for children), Hubei Children's Publishing House, 1997, 1st edition
- 46 *Clouds in the Sky* (collection of poems for children), Hunan Children's Publishing House, 1997, 1st edition
- 47 *Shadow Puppet* (collection of fairy tales), Taiwan Min Sheng Bao Press, 1997, 1st edition

1998

- 48 *The Strange Walking Stick* (fairy tale), 21st Century Publishing House, 1998-02, 1st edition
- 49 *The Red Umbrella* (collection of poems for children), Hainan Publishing House, 1998, 1st edition
- 50 *Story of the Baby Bear* (fairy tale for children), Jilin Fine Arts Publishing House, 1998-04, 1st edition
- 51 *Sweet Tears* (fairy tale for children), New Century Press, 1998-08, 1st edition
- 52 *Let's Go and Watch the Sea* (collection of sonnets for children), Zhejiang Juvenile and Children's Publishing House, 1998, 1st edition
- 53 *The Iron Cat* (fairy tales), Sino Comic Publishing, 1998-09, 1st edition
- 54 *The White Castle: Colorful Fairy Tales - 1*, Sichuan Children's Publishing House, 1998-12, 1st edition
- 55 *The Red Forest: Colorful Fairy Tales - 2*, Sichuan Children's Publishing House, 1998-12, 1st edition
- 56 *The Blue Sailboat: Colorful Fairy Tales - 3*, Sichuan Children's Publishing House, 1998-12, 1st edition
- 57 *The Green House: Colorful Fairy Tales - 4*, Sichuan Children's Publishing House, 1998-12, 1st edition

1999

- 58 *Stories of the Bread Baby* (collection of fairy tales), China Children's Press & Publication Group Co.,Ltd, 1999, 1st edition
- 59 *Two Wool Gloves* (fairy tale) Jieli Publishing House, 1999-03, 1st edition
- 60 *Sister Moon* (collection of proses for children), Sichuan Children's Publishing House, 1999-08, 1st edition

2000

- 61 *Baby Turtle Wants to Go Home* (fairy tale for children), Jieli Publishing House, 2000-01, 1st edition
- 62 *I'm Waiting for My Good Friend* (collection of proses for children), Shanghai Education Press, 2000-02, 1st edition
- 63 *Tracing the Little Green Men* (novella/fairy tale), Anhui Education Press, 2000-06, 1st edition
- 64 *Selection of Jin Bo's Literature for Children*, Chongqing Publishing House, 2000-08, 1st edition
- 65 *Mother Red Cow* (fairy tale for children), China Children's Press & Publication Group Co.,Ltd, 2000-08, 1st edition
- 66 *The Child Who Lost His Way* (collection of poems), Taiwan Min Sheng Bao Press, 2000-11, 1st edition
- 67 *The Wind Didn't Come* (collection of poems), Taiwan Min Sheng Bao Press, 2000-11, 1st edition

2001

- 68 *I'm Waiting for You to Knock on the Door* (collection of proses), Beijing Children and Juvenile Publishing House, 2001-08, 1st edition
- 69 *Gratitude to the Past* (collection of proses), Zhejiang Juvenile and Children's Publishing House, 2001-12, 1st edition

2002

- 70 *A Rabbit without Ears* (fairy tale for children), Anhui Education Press, 2002-12, 1st edition

2003

- 71 *Woodee's Adventure* (full-length fairy tale), Jiangsu Children's Press, 2003-02, 1st edition
- 72 *The Little Frog in Red Vest* (collection of fairy tales), Rural Readings Press, 2003-03, 1st edition
- 73 *I'm Actually a Fish* (collection of hand-written poems), Taiwan Min Sheng Bao Press, 2003-12, 1st edition

2004

- 74 *I Like You (novel)*, Jiangsu Children's Press, 2004-03, 1st edition
- 75 *The Silent Sunshine* (collection of poems), Hope Publishing House, 2004-08, 1st edition
- 76 *The Petal Fish* (collection of fairy tales), China Welfare Institute Publishing House, 2004-09, 1st edition

2005

- 77 *Where Your Heart Goes: Secrets Behind the Works* (collection of proses), Hubei Children's Publishing House, 2005-01, 1st edition

- 78 *Literary Enlightenment for Children: Selection of Jin Bo's Commentaries on Children's Literature*, Jieli Publishing House, 2005-02, 1st edition
- 79 *Looking for the Lucky Petals* (collection of prose), Children's Publishing House, 2005-05, 1st edition

2006

- 80 *Open the Window and I See You* (collection of poems), Hubei Children's Publishing House, 2006-01, 1st edition
- 81 *The Singing and Dancing Words: Collection of Jin Bo's Commentaries on Children's Literature*, Hebei Education Press, 2006-02, 1st edition
- 82 *For the Sake of Children's Literature: Collection of Jin Bo's Commentaries on Children's Literature*, Hunan Education Press, 2006-06, 1st edition
- 83 *The Earth's Feast* (collection of prose poems), Hunan Children's Publishing House, 2006-06, 1st edition
- 84 *The Red Shoes* (collection of fairy tales), Jieli Publishing House, 2006-09, 1st edition
- 85 *Three Dog Tail Grasses* (selection of Jin Bo's works), Hong Kong Education Press, 2006-10, 1st edition
- 86 *The Dog's Bell* (selection of Jin Bo's works), Hong Kong Education Press, 2006-10, 1st edition

2007

- 87 *I Like You – Children's Literature Masterpieces by Jin Bo: Weedee's Adventure* (full-length fairy tale), Jiangsu Children's Press, 2007-01, 1st edition
- 88 *I Like You – Children's Literature Masterpieces by Jin Bo: Tracing the Little Green Men* (full-length fairy tale), Jiangsu Children's Press, 2007-01, 1st edition
- 89 *I Like You – Children's Literature Masterpieces by Jin Bo: The Shadow Puppet* (short fairy tale), Jiangsu Children's Press, 2007-01, 1st edition
- 90 *I Like You – Children's Literature Masterpieces by Jin Bo: Talk with the Tree* (collection of prose), Jiangsu Children's Press, 2007-01, 1st edition
- 91 *I Like You – Children's Literature Masterpieces by Jin Bo: When the Sun Spreads Wings* (collection of poems), Jiangsu Children's Press, 2007-01, 1st edition
- 92 *The Rain People* (fairy tale), People's Literature Publishing House, 2007-02, 1st edition
- 93 *The Rain People* (selection of Jin Bo's works), Hong Kong Education Press, 2007-04, 1st edition
- 94 *Be a Beautiful Leaf* (collection of works), New Buds Publishing House, 2007-07, 1st edition

2008

- 95 *I Like You – Children's Literature Masterpieces by Jin Bo: The Singing Window* (phonetic short fairy tale), Jiangsu Children's Press, 2008-01, 1st edition
- 96 *I Like You – Children's Literature Masterpieces by Jin Bo: I Miss the Red Forest* (phonetic

- ic short fairy tale), Jiangsu Children's Press, 2008-01, 1st edition
- 97 *A Place Full of Rabbit's Umbrella Flowers* (picture book), Anhui Children's Publishing House, 2008-01, 1st edition
- 98 *Let's Go and Watch the Sea* (collection of sonnets for children), Jiangsu People's Press, 2008-05, 1st edition
- 99 *Listening to the Murmurs* (collection of prose poems), Shanghai People's Fine Arts Publishing House, 2008-07, 1st edition
- 100 *The Small Squirrel and the Red Leaf* (picture book), Publishing House of Electronic Industry, 2008-07, 1st edition
- 101 *The Moonlight Lullaby* (picture book), Publishing House of Electronic Industry, 2008-07, 1st edition
- 102 *Red Fox* (picture book), Publishing House of Electronic Industry, 2008-07, 1st edition
- 103 *The Dragon Kite* (picture book), Publishing House of Electronic Industry, 2008-07, 1st edition
- 104 *Grandma Bear's Birthday* (picture book), Publishing House of Electronic Industry, 2008-07, 1st edition
- 105 *The Big Tree Castle* (picture book), Publishing House of Electronic Industry, 2008-07, 1st edition
- 106 *The Never-frozen Lake* (picture book), Publishing House of Electronic Industry, 2008-07, 1st edition
- 107 *The Strange Walking Stick* (picture book), Publishing House of Electronic Industry, 2008-07, 1st edition
- 108 *I Like You – Children's Literature Masterpieces by Jin Bo: Re-encountering the Green Man* (full-length fairy tale), Jiangsu Children's Press, 2008-09, 1st edition
- 109 *Close Your Eyes and See Me in Your Heart* (picture book), New Century Press, 2008-10, 1st edition
- 110 *Encounter with a White Bird* (collection of poems), Guizhou People's Press, 2008-10, 1st edition
- 111 *Looking for Woodee* (selection), Hunan Children's Publishing House, 2008-10, 1st edition
- 112 *Fairy Tales by Jin Bo* (collection of short fairy tales), Shanghai People's Fine Arts Publishing House, 2008-10, 1st edition

2009

- 113 *Illustrated Encyclopedia of the Four Seasons* (four books), Publishing House of Electronic Industry, 2009-01, 1st edition
- Illustrated Encyclopedia of the Four Seasons: Spring*
- Illustrated Encyclopedia of the Four Seasons: Summer*
- Illustrated Encyclopedia of the Four Seasons: Autumn*
- Illustrated Encyclopedia of the Four Seasons: Winter*
- 114 *White Feather in the Green Wind* (reciting version of Chinese Children's Literature Masters), Shandong Education Press, 2009-04, 1st edition

- 115 *Amazing Fairy Tales of the Four Seasons* (collection of short fairy tales), Children's Publishing House, 2009-04, 1st edition
- 116 *The Blind Kid and His Shadow* (picture book), China Children's Press & Publication Group Co.,Ltd, 2009-07, 1st edition
- 117 *Classic Fairy Tales by Chinese Master Writers: Jin Bo*, Tongxin Publishing House, 2009-08, 1st edition
- 118 *Selection of Excellent Chinese Children's Literature: Weedee's Adventure*, China Children's Press & Publication Group Co.,Ltd, 2009-09, 1st edition
- 119 *I Want to be a Tree* (selection of works), Zhejiang Juvenile and Children's Publishing House, 2009-11, 1st edition
- 120 *Blue Snowflakes* (novella/fairy tale), Zhejiang Juvenile and Children's Publishing House, 2009-12, 1st edition

2010

- 121 *Fly with Dandelions* (collection of fairy tales), Zhejiang Literature and Art Publishing House, 2010-01, 1st edition
- 122 *A Half Moon: Selection of Jin Bo's Works*, Zhejiang Literature and Art Publishing House, 2010-03, 1st edition
- 123 *The Mushroom House Fairy Tales: The Apple man* (novella/fairy tale), Jiangsu Children's Press, 2010-03, 1st edition
- 124 *Classic Fairy Tales by Jin Bo* (collection of short fairy tales), Children's Publishing House, 2010-04, 1st edition
- 125 *The Sound of Bloom* (collection of poems), Chongqing Publishing House, 2010-06, 1st edition
- 126 *The Big Tree Castle*, Public Art and Literature Press, 2010-07, 1st edition
- 127 *Weedee's Adventure* (illustrated picturebook), China Children's Press & Publication Group Co.,Ltd, 2010-09, 1st edition
- 128 *I Like You – Children's Literature Masterpieces by Jin Bo: The Friend I Miss So Much*, Jiangsu Children's Press, 2010-12, 1st edition
- 129 *I Like You – Children's Literature Masterpieces by Jin Bo: We're Green Men*, Jiangsu Children's Press, 2010-12, 1st edition
- 130 *I Like You – Children's Literature Masterpieces by Jin Bo: Be a Beautiful Leaf*, Jiangsu Children's Press, 2010-12, 1st edition
- 131 *I Like You – Children's Literature Masterpieces by Jin Bo: The Spring Wind Takes Me for a Walk*, Jiangsu Children's Press, 2010-12, 1st edition
- 132 *I Like You – Children's Literature Masterpieces by Jin Bo: I'm Waiting for You to Knock on the Door*, Jiangsu Children's Press, 2010-12, 1st edition
- 133 *I Like You – Children's Literature Masterpieces by Jin Bo: Wake up Your Childhood*, Jiangsu Children's Press, 2010-12, 1st edition

2011

- 134 *When the Teacher Becomes a Bride*, Sichuan Children's Publishing House, 2011-01, 1st edition
- 135 *Jin Bo's Selected Children's Literature*, four books, Educational Science Publishing House, 2011-01, 1st edition
Butterfly, Who Are You Looking For?
The Walking Snowman
A Mouse on Lamp-stand
If I Were a Snowflake
- 136 *A Place Full of Rabbit's Umbrella Flowers*, New Buds Publishing House, 2011-02, 1st edition
- 137 *Classic Writers in Textbooks* (eight books), Beijing Children and Juvenile Publishing House, 2011-06, 1st edition
Small Tree on the Rooftop
Fairy Tales on the Beach
A Cup of Moonlight
A Butterfly Against the Wind
Stars on the Tree
Forest in the Rain
Singing in the Bud
Listening to Beautiful Sound
- 138 *Poetic Fairy Tales*, Hunan Children's Publishing House, 2011-07, 1st edition
- 139 *Looking for the Seventh Star*, Guangdong Education Press, 2011-08, 1st edition
- 140 *I Have a Fairy Tale Tree*, Jilin Fine Arts Publishing House, 2011-10, 1st edition

2012

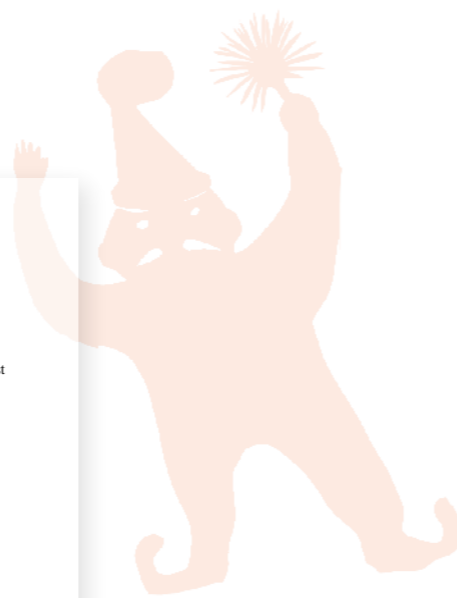
- 141 *An Ever-changing Leaf*, Daylight Publishing House, 2012-01, 1st edition
- 142 *Woodee*, New Buds Publishing House, 2012-01, 1st edition
- 143 *Lighting up the Orange Lamp*, Chemical Industry Press, 2012-03, 1st edition
- 144 *A Happy Chicken Feather* (collection of proses), Chemical Industry Press, 2012-03, 1st edition
- 145 *The Eye-tree*, Tomorrow Publishing House, 2012-04, 1st edition
- 146 *Woodee's Adventure* (10-Year Commemorative Edition), Jiangsu Children's Book Press, 2012-04, 1st edition
- 147 *The Magical Raindrops*, Nanhai Publishing Company, 2012-09, 1st edition
- 148 *Listen to the Sound of Growth*, Nanhai Publishing Company, 2012-09, 1st edition
- 149 *The Whispers* (collection of poems), Northern China Women and Children's Publishing House, 2012-11, 1st edition
- 150 *The White Cloud Has Found a Home* (fairy tale), Northern China Women and Children's Publishing House, 2012-11, 1st edition
- 151 *The Iron Cat* (fairy tale), 21st Century Press, 2012-12, 1st edition

2013

- 152 **The Fat Bear in Leather Shoes**, Beijing Education Press, 2013-01, 1st edition
- 153 **Jin Bo's Series of Bridges** (three books), Sichuan Children's Publishing House, 2013-01, 1st edition
Red Fox
The White Horse and the Black Horse
Findings in Childhood
- 154 **Great Writers for Children** (four books), Children's Publishing House, 2013-01, 1st edition
Selection of Jin Bo's Fairy Tales: Red Fox (phonetic version)
Selection of Jin Bo's Fairy Tales: The Shouting Fish
Selection of Jin Bo's Fairy Tales: Fairy Tales on the Dune
Selection of Jin Bo's Fairy Tales: The Child Who Lost His Way
- 155 **News on Spring**, Hebei Children's Publishing House, 2013-04, 1st edition
- 156 **Mom's Love**, Beijing Children and Juvenile Publishing House, 2013-06, 1st edition
- 157 **School to See** (four books), Beijing Children and Juvenile Publishing House, 2013-07, 1st edition
School to See: Red Shoes
School to See: The Little Frog in Red Vest
School to See: Look for the Lucky Petals
School to See: I'm Beard Grandpa, too
- 158 **Listen to the Silence** (collection of essays), Aurora Publishing House, 2013-09, 1st edition
- 159 **Childhood Private Messages**, China Children's Press & Publication Group Co.,Ltd, 2013-10, 1st edition
- 160 **Love, Love Mother Tongue: Jinbo Collection Essay Parodies** (Grade 1-6), Central China Normal University Press, 2013-12, 1st edition

2014

- 161 **Rain**, People's Education Press, 2014-01, 1st edition
- 162 **Jin Bo on Children's Poetry**, Dolphin Press, 2014-03, 1st edition
- 163 **Chinese Classics that Touch Children's Hearts: Woodees's Adventure**, China Children's Press & Publication Group Co.,Ltd, 2014-03, 1st edition
- 164 **In Face of A Tree**, Fujian Children's Publishing House, 2014-03, 1st edition
- 165 **Concert in the Rain**, Tianjin People's Fine Arts Publishing House, 2014-05, 1st edition
- 166 **Childhood Private Messages**, China Children's Press & Publication Group Co.,Ltd, 2014-05, 1st edition
- 167 **Travel with Fairy Tales** (collection of fairy tales), Nanjing University Press, 2014-05, 1st edition
- 168 **The Happy Birds with Pinyin** (collection of fairy tales, five books), Modern Press, 2014-05, 1st edition
The Green House in the Forest



The Crickets in Autumn

Dot the Robot

The White Castle and the Snowman

The Redleaf Forest and the Shadow Man

- 169 **The Little Deer Looking for Spring Water**, Chongqing Publishing House, 2014-06, 1st edition
- 170 **Story of the Small Leaf Picturebook**, China Children's Press & Publication Group Co.,Ltd, 2014-07, 1st edition
- 171 **The Story of Petal-fish Picturebook**, China Children's Press & Publication Group Co.,Ltd, 2014-07, 1st edition
- 172 **The Magical Silver Snake**, 21st Century Publishing House, 2014-08, 1st edition
- 173 **Lighting up the Orange Lamp: Jin Bo's Words to Children**, China Children's Press & Publication Group Co.,Ltd, 2014-08, 1st edition
- 174 **A Century's Classic Literature for Children: Jin Bo**, China Children's Press & Publication Group Co.,Ltd, 2014-09, 1st edition

2015

- 175 **A Sculpture Girl**, Modern Press, 2015-01, 1st edition
- 176 **The Sunshine Strings**, Jilin Publishing Group, 2015-01, 1st edition
- 177 **Collection of Poems: Flowers Bloom and Fall**, Daylight Publishing House, 2015-04, 1st edition
- 178 **Woodee's Adventure**, Beijing Education Press, 2015-04, 1st edition
- 179 **The Full Moon over the Old Wall** (co-authored with Zhang Zhilu), Beijing Children and Juvenile Publishing House, 2015-05, 1st edition
- 180 **The Tree Planted by the Snowman**, Hubei Fine Arts Publishing House, 2015-06, 1st edition
- 181 **Illustrated China Children's Literature Masters' Classics**, Vol. 1 (four books), Jiangsu Phoenix Fine Arts Publishing House, 2015-06, 1st edition
The Symphony of Leaves
Grow in Failure
A Wreath for Mother
The Sound of Wooden Fish
- 182 **Tingting's Tree**, Jiangsu Children's Press, 2015-07, 1st edition
- 183 **The Small Feet**, Jilin Publishing Group, 2015-07, 1st edition
- 184 **Close Your Eyes and See Me in Your Heart** (new version), New Century Press, 2015-07, 1st edition
- 185 **Diary of a Dung Beetle** (picture book), China Children's Press & Publication Group Co.,Ltd, 2015-07, 1st edition
- 186 **A Rabbit without Ears** (selection of fairy tales), Dalian Publishing House, 2015-11, 1st edition



2016

- 187 *I'm Actually a Fish*, Jinan Publishing House, 2016-01, 1st edition
188 *Open the Window and I See You*, Changjiang Children's Publishing Group, 2016-04, 1st edition
189 *The Magical Raindrops*, Baihua Literature and Art Publishing House, 2016-05, 1st edition
190 *Listen to the Sound of Growth*, Baihua Literature and Art Publishing House, 2016-05, 1st edition
191 *The Green Sun: Selection of Jin Bo's Poems for Children*, Changjiang Children's Publishing Group, 2016-07, 1st edition
192 *The Fairy Tale on the Beach*, Jiangsu Phoenix Science Press, 2016-09, 1st edition

2017

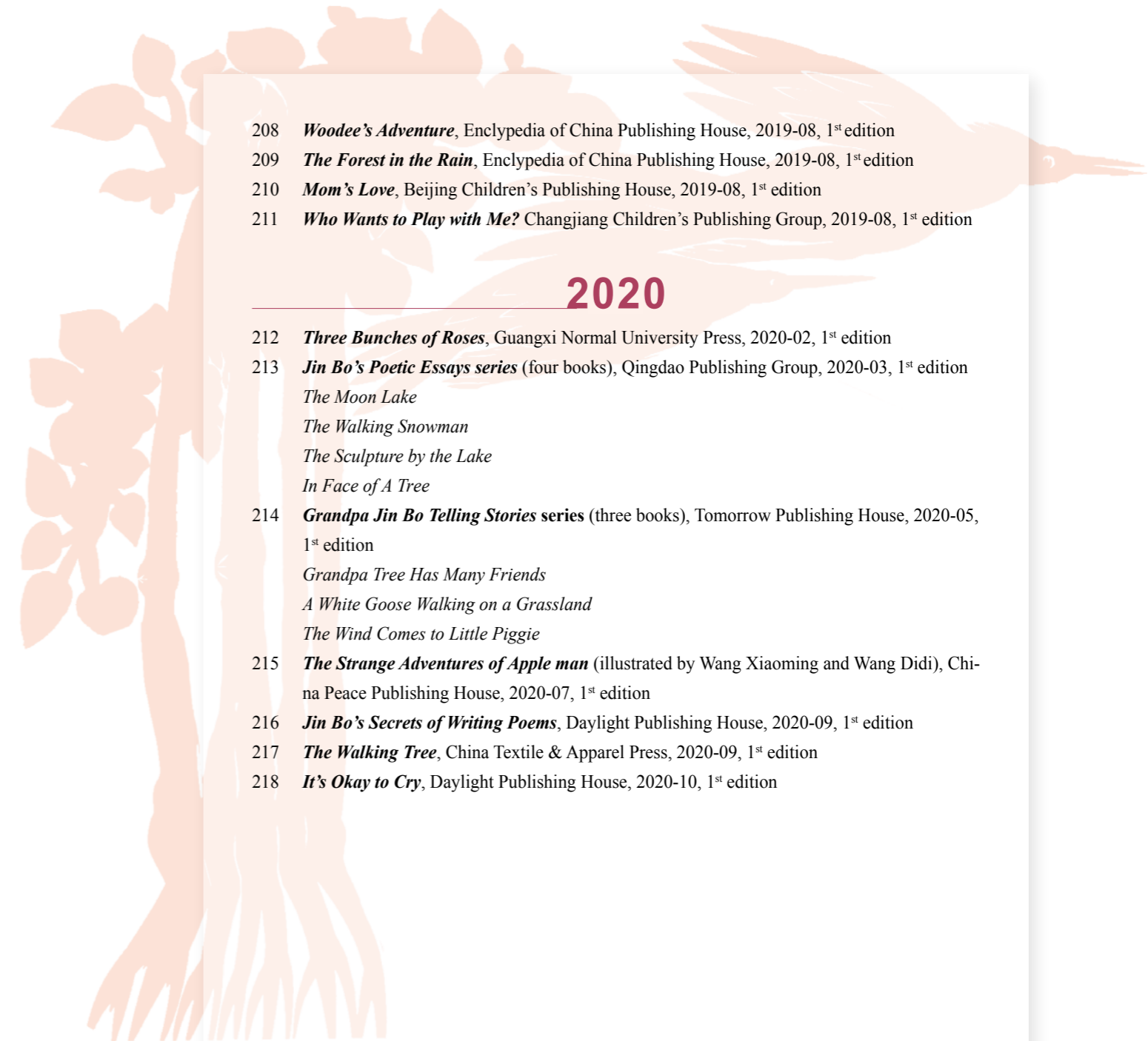
- 193 *My Impressions of Insects*, Jiangsu Children's Press, 2017-03, 1st edition
194 *The Soft Sunshine*, Jiangsu Children's Press, 2017-05, 1st edition
195 *The Fish in the Candle Light*, Qingdao Publishing Group, 2017-05, 1st edition

2018

- 196 *Jin Bo's Selected Poems for Children within Six Decades* (three books), China Children's Press & Publication Group Co.,Ltd, 2018-04, 1st edition
The Song of White Swan
The Song of Red Dragonfly
The Song of Firefly
197 *The White Castle and Blue Snowflake*, Daylight Publishing House, 2018-06, 1st edition
198 *Jin Bo's Fairy Tales of Four Seasons*, Changjiang Children's Publishing Group, 2018-02, 1st edition
Spring: the Petal Fish
Summer: the Magical Silver Snake
Autumn: Mr. Gu Gudiu's Adventure
Winter: Jingle, Jingle the Copper Bell
199 *The Bird on the Fantasy Tree*, Fujian Children's Publishing House, 2018-08, 1st edition
200 *A Cat Taking the Night for A Walk*, Liaoning Children's Press, 2018-08, 1st edition
201 *The Tree and the Magpie*, Changjiang Children's Publishing Group, 2018-08, 1st edition
202 *Tale of the Small Leaf*, Tiandi Press, 2018-10, 1st edition
203 *Read Ballads with Me*, Changjiang Literature and Art Publishing House, 2018-11, 1st edition
204 *The Toys that Grow up With Me*, People's Education Press, 2018-12, 1st edition

2019

- 205 *Shadow Puppet*, Encyclopedia of China Publishing House, 2019-08, 1st edition
206 *The Iron Cat*, Daylight Publishing House, 2019-06, 1st edition
207 *Stories Told by Jin Bo: The Story of Growing up Together*, Huashan Literature and Art Publishing House, 2019-07, 1st edition



- 208 *Woodee's Adventure*, Encyclopedia of China Publishing House, 2019-08, 1st edition
209 *The Forest in the Rain*, Encyclopedia of China Publishing House, 2019-08, 1st edition
210 *Mom's Love*, Beijing Children's Publishing House, 2019-08, 1st edition
211 *Who Wants to Play with Me?* Changjiang Children's Publishing Group, 2019-08, 1st edition

2020

- 212 *Three Bunches of Roses*, Guangxi Normal University Press, 2020-02, 1st edition
213 *Jin Bo's Poetic Essays series* (four books), Qingdao Publishing Group, 2020-03, 1st edition
The Moon Lake
The Walking Snowman
The Sculpture by the Lake
In Face of A Tree
214 *Grandpa Jin Bo Telling Stories series* (three books), Tomorrow Publishing House, 2020-05, 1st edition
Grandpa Tree Has Many Friends
A White Goose Walking on a Grassland
The Wind Comes to Little Piggie
215 *The Strange Adventures of Apple man* (illustrated by Wang Xiaoming and Wang Didi), China Peace Publishing House, 2020-07, 1st edition
216 *Jin Bo's Secrets of Writing Poems*, Daylight Publishing House, 2020-09, 1st edition
217 *The Walking Tree*, China Textile & Apparel Press, 2020-09, 1st edition
218 *It's Okay to Cry*, Daylight Publishing House, 2020-10, 1st edition



TO
SCHOOL

JIN BO'S WORKS IN CHINESE TEXTBOOKS

State-compiled textbook: 5

- The Rain Droplets* (Grade 1, Book 1)
- The Sunshine* (Grade 1, Book 2)
- The Tree and the Magpie* (Grade 1, Book 2)
- Fairy Tales on the Beach* (Grade 2, Book 1)
- The Toys that Grow up With Me* (Grade 2, Book 2)

Other versions (partial)

1. People's Education Press: 10

- Prose: *The Sunshine* (Grade 1, Book 1)
- Prose: *The Rain Droplets* (Grade 1, Book 1)
- Poem: *A Little Stone Girl* (Grade 2, Book 2)
- Poem: *News on Spring* (Grade 2, Book 2)
- Poem: *The Forest in the Rain* (Grade 4, Book 1)
- Prose: *The One-hundred-spring Village* (four chapters) (Grade 5, Book 1)
- Poem: *Let's Go and Watch the Sea* (Grade 6, Book 1)
- Fairy tale: *The Blind Kid and His Shadow* (Grade 7, Book 1)
- Poem: *The Blue Firefly Light* (Grade 7, Book 1)
- Poem: *My Snowman*
 (Chinese textbooks for secondary normal schools, Book 1)



2. **Beijing Normal University Press: 6**

Poem: *The Rain Bell* (Grade 1, Book 2)
Prose: *The Red Maple Leaves* (Grade 2, Book 1)
Poem: *I Have a Box of Crayons* (Originally titled *The Green Sun*, Grade 2, Book 1)
Poem: *The National Emblem* (Grade 3, Book 1)
Poem: *A Letter* (Grade 3, Book 2)
Poem: *Listen with Your Eyes* (Grade 5, Book 2)

3. **Jiangsu Education Press: 3**

Poem: *Flowers and Stars* (Grade 1, Book 2)
Prose: *Be a Beautiful Leaf* (Grade 3, Book 1)
Poem: *The Morning Glory* (Grade 2, Book 1)

4. **Hunan Education Press: 6**

Poem: *If I Were a Snowflake* (Grade 1, Book 1)
Poem: *The National Emblem* (Grade 3, Book 1)
Poem: *News on Spring* (Grade 3, Book 2)
Prose: *Reciting the Textbook* (Grade 5, Book 1)
Poem: *The Window* (Grade 5, Book 2)
Poem: *When the Sun Spreads Wings* (Grade 5, Book 2)

5. **Language & Culture Press, S edition: 6**

Poem: *A Ballad of Trees* (Grade 1, Book 1)
Poem: *If I Were a Snowflake* (Grade 1, Book 2)
Prose: *The Pointy Straw Hat* (Grade 2, Book 1)
Story: *Fairy Tales on the Beach* (Grade 3, Book 1)
Story: *The Joyful Memory* (Originall titled *Happy Jimmy*, Grade 3, Book 1)
Poem: *The Forest in the Rain* (Grade 3, Book 1)

6. **Education Science Publishing House: 1**

Prose: *The Hope* (Grade 1, Book 1)

7. **Language & Culture Press (A edition, compiled by Li Shouye): 3**

Poem: *We Should Not Only Remember* (Grade 1, Book 2)

Poem: *A Letter* (Grade 2, Book 1)
Story: *Fairy Tales on the Beach* (Grade 3, Book 1)

8. **Hebei Education Press: 9**

Prose: *The Tree and the Magpie* (Grade 1, Book 1)
Poem: *A Letter* (Grade 1, Book 2)
Prose: *The Pointy Straw Hat* (Grade 1, Book 2)
Story: *Fairy Tales on the Beach* (Grade 2, Book 2)
Poem: *News on Spring* (Grade 3, Book 2)
Poem: *The Flower with Rain* (Grade 3, Book 2)
Prose: *The Sound of Snowing* (Grade 4, Book 1)
Fairy tale: *The Shoes on the Tree* (Grade 4, Book 2)
Story: *The Shivering Feather* (Grade 5, Book 2)

9. **Southwest China Normal University Press**

Poem: *Drink a Cup of Moonlight* (Grade 2, Book 1)
Poem: *The Lake* (Grade 2, Book 2)
Poem: *Fall in Love* (Grade 2, Book 2)
Poem: *Counting Lions* (Grade 2, Book 2)

10. **Changchun Publishing House: 5**

Poem: *Five Brightest Stars* (Grade 1, Book 1)
Prose: *The Hope* (Grade 1, Book 1)
Prose: *The Spring Wind Takes Me for a Walk* (Grade 2, Book 2)
Prose: *The Small Mountain Village* (Grade 3, Book 1)
Story: *Fairy Tales on the Beach* (Grade 3, Book 1)

11. **Writers Publishing House (Zhonghua Book Company): 7**

Prose: *The Pond in Front of the House* (Grade 1, Book 2)
Story: *The Secrets to Happiness* (Grade 1, Book 2)
Story: *Fairy Tales on the Beach* (Grade 2, Book 1)
Do You Know... (Grade 2, Book 2)
Prose: *The Summer Night* (Gade 3, Book 1)
Prose: *The Weeding Man* (Grade 3, Book 2)
Fairy tale: *Two Wool Gloves* (Grade 4, Book 2)

12. **Hubei Education Press: 6**

- Poem: *The Morning Glory* (Grade 1, Book 1)
Prose: *I Love the Pond in Front of the House* (Grade 1, Book 2)
Poem: *The Lake* (Grade 2, Book 1)
Poem: *A Letter* (Grade 3, Book 1)
Prose: *The Toys that Grow up With Me* (Grade 7)
(*So Good Are the Trees* rewritten by Jin Bo for Grade 3, Book 2)

13. **Beijing Jingshan School textbook: 7**

- Poem: *The Stars and the Flowers* (Grade 1, Book 2)
Poem: *The Rain Bell* (Grade 1, Book 2)
Poem: *The Cloud* (Grade 2, Book 1)
Poem: *The Colorful Deer* (Grade 2, Book 1)
Poem: *The Flying Flower* (Grade 2, Book 2)
Prose: *The Hope* (Grade 3, Book 1)
Poem: *The Nest* (Grade 3, Book 1)

14. **Hong Kong Education Press, Learning Language and Culture Through Entertainment: 16**

- Story: *The Umbrella* (Grade 1, Book 1)
Story: *I'm Not Crying* (Grade 1, Book 1)
Prose: *Walking into Spring* (Grade 1, Book 2)
The Morning Glory Flower (Grade 2, Book 2)
Poem: *Listen with Your Eyes* (Grade 2, Book 1)
Poem: *Ask for Directions* (Grade 2, Book 1)
Prose: *The Tree and the Magpie* (Grade 2, Book 1)
Fairy tale: *Xiangxiang the Bird* (Grade 2, Book 1)
Prose: *It's My Birthday* (Grade 2, Book 2)
Story: *Opera Facial Makeup* (Grade 2, Book 1)
Poem: *The Mountain Spring* (Grade 2, Book 2)
Poem: *The Dream-sea* (Grade 2, Book 2)
Prose: *It Feels Good to Challenge Myself* (Grade 3, Book 1)
Poem: *A Letter* (Grade 3, Book 2)
Story: *On That Wall* (Grade 4, Book 1)
Poem: *The Autograph Album* (Grade 6, Book 2)

15. **Hong Kong Longman Press, Chinese Language & Culture textbook: 3**

- Story: *Fairy Tales on the Beach* (Grade 3, Book 1)
Prose: *It Feels Good to Discover* (Grade 4, Book 1)
Prose: *Fear No More* (Grade 4, Book 1)

16. **Hong Kong Longman Press, Learning Mandarin textbook: 2**

- Prose: *The Small River* (Grade 1, Book 2)
Poem: *A Letter* (Grade 4, Book 1)

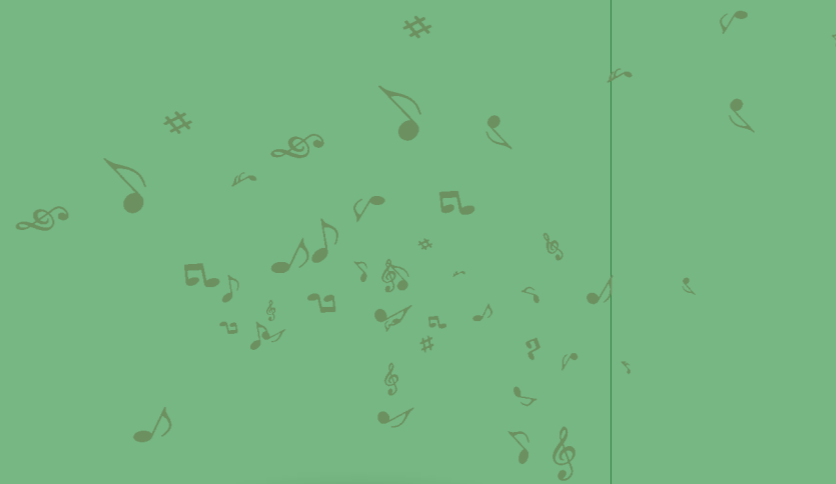
17. **Taiwan Hanlin Publishing Co., Ltd.: 5**

- Poem: *The Friend I Miss so Much*
Prose: *The Flower Bell*
Poem: *The Echo*
Poem: *A Flower's Dream*
Poem: *We Shoud Not Only Remember*

18. **Taiwan Kangxuan Publishing House: 1**

- Poem: *The Mountain*

JIN BO'S WORKS IN MUSIC TEXTBOOKS



1. People's Music Publishing House

The Cloud (Grade 2, Book 1)
Date of publication: 2016-06
A Paper Boat's Dream (Grade 4, Book 2)
Date of publication: 2015-01
Little Bird, Little Bird (Grade 5, Book 1)
Date of publication: 2014-07

2. People's Education Press

The Seagull (Grade 4, Book 2)
Date of publication: 2014-10

3. Flower City Publishing House

Little Bird, Little Bird (Grade 5, Book 2)
Date of publication: 2015-01

4. Jieli Publishing House

The Cloud (Grade 3, Book 1)
The White Sail (Grade 4, Book 1)
A Paper Boat's Dream (Grade 4, Book 1)
The Seagull (Grade 4, Book 2)

Little Bird, Little Bird (Grade 6, Book 2)
Date of publication: 2014

5. Liaohai Publishing House

The Joyful Caravan (Grade 3, Book 2)
Date of publication: 2014-12
Little Bird, Little Bird (Grade 4, Book 1)
Date of publication: 2014-01
Sightseeing (Grade 5, Book 2)
Date of publication: 2014

6. Hebei Children's Publishing House

The Little Red Flower (Grade 2, Book 2)
Date of publication: 2013-12
The Good Deer (Grade 2, Book 2)
Date of publication: 2013-12
The Cloud (Grade 3, Book 1)
Date of publication: 2014
The Drizzling Rain (Grade 3, Book 2)
Date of publication: 2014-12
The Seagull (Grade 3, Book 2)
Date of publication: 2014-12
By the Teacher's Side (Grade 4, Book 1)
Date of publication: 2014-06
A Paper Boat's Dream (Grade 4, Book 1)
Date of publication: 2014-06
Between You and Me (Grade 5, Book 1)
Date of publication: 2014-06
The White Sail (Grade 5, Book 2)
Date of publication: 2014-12

7. Southwest China Normal University Press

Little Bird, Little Bird (Grade 6, Book 2)
Date of publication: 2014-12

8. Jiangsu Juvenile and Children's Publishing House

The Cloud (Grade 2, Book 1)

Date of publication: 2016-07
Grow up to a Mountain (Grade 5, Book 1)
 Date of publication: 2016
The White Sail (Grade 7, Book 2)
 Date of publication: 2016

9. Hunan Literature and Art Publishing House

Little Bird, Little Bird (Grade 5, Book 2)
 Date of publication: 2015-12

10. Shanghai Education Press

Little Frog, Sing a Song (Grade 3, Book 1)
 Date of publication: 2013
Little Bird, Little Bird (Grade 3, Book 1)
 Date of publication: 2013
Little Bird, Little Bird (Grade 5, Book 2)
 Date of publication: 2013
The White Sail (Grade 6, Book 2)
 Date of publication: 2013

*If you like, please enjoy MP3 of songs
 written by Mr. Jinbo attached.*

**Music
 Text
 books**



LIST OF TRANSLATED EDITIONS OF JIN BO'S BOOKS



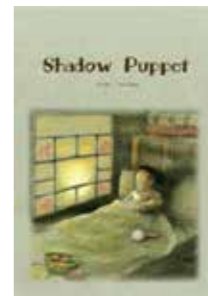
和树谈心
Talking with Tree
 Collection of self-selected proses
 South Korea
 Korean
 Moonhak Soochup Publishing Co., Ltd
 2007



中华原创绘本大系——影子人
Shadow Puppet
 Collection of self-selected short fairy tales
 South Korea
 Korean
 Moonhak Soochup Publishing Co., Ltd
 2007



乌丢丢的奇遇
Woodee's Adventure
 Children's literature
 South Korea
 Korean
 Borim Press
 2012



中华原创绘本大系——影子人
Shadow Puppet
 Picture book
 UK
 English
 Xanadu Publishing Ltd.
 2014



中华原创绘本大系——雨人
The Rain People
 Picture book
 UK
 English
 Xanadu Publishing Ltd.
 2014



中华原创绘本大系——雪人
The Snowman's Secret
 Picture book
 UK
 English
 Xanadu Publishing Ltd.
 2014



中华原创绘本大系
——老头儿，老头儿，你下来
Dandelion Oldie
Picture book
UK
English
Xanadu Publishing Ltd.
2014



中华原创绘本大系——蜗人
The Talking Snail
Picture book
UK
English
Xanadu Publishing Ltd.
2014



乌丢丢的奇遇
Woodee's Adventure
Children's literature
English
China Translation & Publishing House
2019



中华原创绘本大系——影子人
Shadow Puppet
Picture book
Malaysia
Malay
Gerakbudaya Publishing House



我的日记系列 屎壳郎的日记
My Diary: The Diary of a Dung Beetle
Picture book
Vietnam
Vietnamese
Kim Dong Publishing House
2016



中华原创绘本大系——蜗人
The Book Snail
Picture book
USA
English
Cardinal Media LLC
2017



中华原创绘本大系——雨人
The Rain People
Picture book
Malaysia
Malay
Gerakbudaya Publishing House



中华原创绘本大系——雪人
The Snowman's Secret
Picture book
Malaysia
Malay
Gerakbudaya Publishing House



中华原创绘本大系——雨人
The Rain People
Picture book
USA
English
Cardinal Media LLC
2017



中华原创绘本大系——雪人
The Snowman's Secret
Picture book
USA
English
Cardinal Media LLC
2018



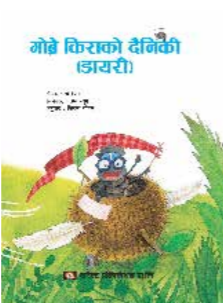
中华原创绘本大系
——老头儿，老头儿，你下来
Dandelion Oldie
Picture book
Malaysia
Malay
Gerakbudaya Publishing House



中华原创绘本大系——蜗人
The Talking Snail
Picture book
Malaysia
Malay
Gerakbudaya Publishing House



中华原创绘本大系
——老头儿，老头儿，你下来
Dandelion Oldie
Picture book
USA
English
Cardinal Media LLC
2018



我的日记系列: 屎壳郎的日记
My Diary: The Diary of a Dung Beetle
Picture book
Nepal
Nepali
Current Publication Pvt. Ltd.
2018



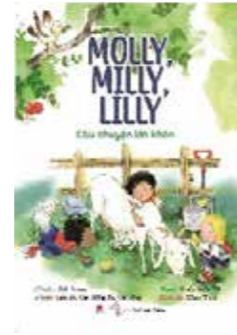
我要飞
I Want to Fly
Picture book
Iran
Persian
The Institute for Research on
the History of Children's Lit-
erature in Iran
2019



我要飞
I Want to Fly
Picture book
Morocco
Arabic
Light house Publishing
2019



我要飞
I Want to Fly
 Picture book
 South Korea
 Korean
 Gesunamu Publishing House
 2019



米莉茉莉莉莉: 成为好朋友
Milly, Molly and Lily are Best Friends
 Picture book
 Vietnam
 Vietnamese
 Huy Hoang Cutureal JSC.
 2019



十二生肖童话: 小老鼠吱吱
Fairy tales of the twelve zodiac animals: The Little Mouse Cheeky
 Picture book
 Singapore
 Chinese & English
 Cengage Learning Asia PTE LTD
 2020



十二生肖童话: 小猪胖嘟嘟进城
Fairy tales of the twelve zodiac animals: Plumy the Little Pig Goes to the City
 Picture book
 Singapore
 Chinese & English
 Cengage Learning Asia PTE LTD
 2020

Translation ongoing

米莉茉莉莉莉: 成为好朋友
Milly, Molly and Lily are Best Friends
 Picture book
 Singapore
 Chinese & English
 Cengage Learning Asia PTE LTD
 2021

Translation ongoing

米莉茉莉莉莉: 成为好朋友
Milly, Molly and Lily are Best Friends
 Picture book
 Russia
 Russian
 EKSMO Publishing House
 2021



香香鸟
The Fragrant Bird
 Collection of short fairy tales
 UK
 English
 Dolphin Books, China
 2012



香香鸟
The Fragrant Bird
 Collection of short fairy tales
 Republic of Macedonia
 Macedonian
 Dolphin Books & Makedonika Litera
 2018

Publication ongoing

我的日记系列 屎壳郎的日记
My Diary: The Diary of a Dung Beetle
 Picture book
 Sri Lanka
 Sinhalese
 Sarada Publishing House



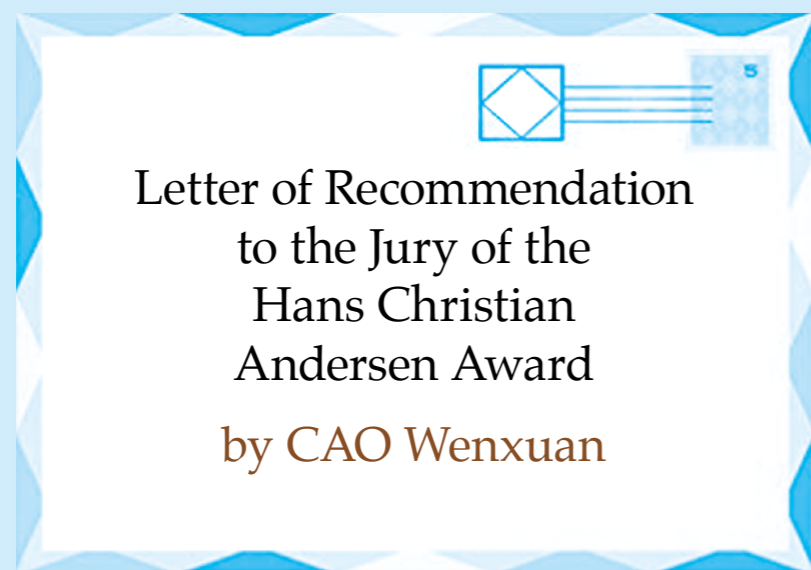
我的日记系列: 屎壳郎的日记
My Diary: The Diary of a Dung Beetle
 Picture book
 Singapore
 Chinese & English
 Cengage Learning Asia PTE LTD
 2020



香香鸟
The Fragrant Bird
 Collection of short fairy tales
 South Korea
 Korean
 Korea Wisdom China
 2020

Upcoming

香香鸟
The Fragrant Bird
 Collection of short fairy tales
 Republic of Albania
 Albanian
 Dolphin Books, China & DITURIA Publishing House



December 6, 2020

Respected Jury,

My name is CAO Wenxuan. I am deeply honoured to have become the first Chinese author to win the Hans Christian Andersen Award in 2016. And today, I am writing as a junior writer to solemnly and sincerely recommend to you Mr Jinbo, a senior poet and children's literature writer whom I greatly admire.

Having been writing for children in China for the longest period and producing the most works, Mr Jinbo is also the most influential author. Since publishing his first children's poem in 1956, he has been creating diligently for over six decades and offering a large number of poetry, fairy tales, proeses, novels and short plays to Chinese children. His readership ranges from pre-school children to teenagers. From a green youth to a grey-haired elder, Mr Jinbo has produced many monumental masterpieces for contemporary children's literature in China, among which are *Woodee's Adventure* (reprinted 106 times with a total of 1.64 million copies published), *Shadow Puppet* (reprinted 36 times with a total of 250,000 copies published) and *Talk with the Tree* (reprinted 44 times with a total of 270,000 copies published). His works have also been honoured six times with the National Outstanding Children's Literature Award from the China Writers Association, three times with the Best Works Award, with A Wonderful Read Award, three times with the Soong Ching-ling Children's Literature Prize, twice with Bing Xin Children's Literature Award, twice with the Chen Bochui Children's Literature Award and with the Special Contribution Award at the 4th Yang Huan Children's Literature Award in Taiwan.

Mr Jinbo is the only writer to have most works included in the language textbooks of primary and junior-high schools in China. According to incomplete statistics, over eight-dozen of his works are included in the *Chinese* textbooks of municipalities and provinces across China. Take the currently most widely used and

centrally compiled textbook of primary schools *Chinese* for example, among the 28 modern poems in the textbook, five are Mr Jinbo's creations. Furthermore, his prose and poetry may be found in many teaching materials for Chinese published in Asian countries such as Japan, South Korea and Singapore. It may be said that where there are Chinese people, there are Mr Jinbo's works. Many of his works have been set to children's songs and included in a dozen *Music* textbooks in China – over two-dozen such songs may be reliably confirmed. Songs such as *The Seagull* and *By the Teacher's Side* have been widely popular since the 50s last century and have become the collective memory and childhood melodies for many. It may be said that Mr Jinbo's works have influenced generations of Chinese children and tens of thousands of Chinese people.

Through the different stages of China's history, Mr Jinbo remains true to the norms and essence of literature. He cherishes childlike innocence and preserves literariness, and has followed the path of poetic creation as he conscientiously explores and practices aesthetic styles and poetic forms of children's poetry and fairy tales. When the novel has become the most popular form of children's literature, Mr Jinbo has insisted on writing poetry for children. He is particular about the metres and began writing children's poetry in sonnet form, which has been a tremendous success. He firmly believes that children need poetry, whose sense of rhythm and musicality echo their life. He firmly believes that children's poetry, as a kind of auditory art, needs to appeal to the ears and be rooted in hearts, which make metres all the more important. At the turn of the century, China's children's literature and Bildungsroman scored great successes. However, for many reasons, pre-school children's literature had been neglected. Despite that, Mr Jinbo, insisted on creating short fairy tales with only a few hundred words and children's poetry with few lines for infants and pre-school children, thus laying the foundation for early reading among generations of infants and pre-school children in China.

Mr Jinbo is a poet, and the quality permeates throughout his every children's literature creation. He likes to study the world with a gentle and fresh look, feel the world quietly with his heart and compose poetry in a calm language. The language found in poems such as *Rain*; *A Pure, White Cloud*; and *A Thinking Stone* may seem unremarkable but is actually highly poetic – just like some ordinary leaves secretly hiding the sparkling and luscious fruit. Mr Jinbo's fairy tales are one of a kind in China, and their uniqueness lies in the poetry found within. *A Blue Bird and a Tree*, *The Rain People*, *The Black Oak Tree* and *Genniao*, they are both fairy tales and poems. These fairy tales are like adaptations and extensions of some exquisite poems – they were born out of poetry and grew out of poetry. *Tingting's Tree*, Mr Jinbo's representative novel has inherited the characteristics of a major genre that is classical Chinese novel; it involves the introduction of poetry into a novel and completes the narration of a novel through both. Such an approach has not been seen for a long time and is a rare combination in children's literature. The poems that are inlaid between the chapters add a mist-like poetic veil to the novel, in addition to giving it the refined and candid qualities of traditional Chinese literature.

Mr Jinbo's literary achievements, whether poetry, fairy tales or novels, are examples that China's fourth-, fifth- and sixth-generation children's literature authors look up to and pursue. The sombreness of his works is sophisticated and appealing. Whether it is the Blue Bird perching atop a branch singing for a tree in the bitter cold, or Genniao who turns his feathers into trees or the silvery Rain Man who weaves a green dream for the world, they are all doubtlessly pure and beautiful yet also evoke a certain sentimentality. Mr Jinbo is economical with words; he does not resort to exaggeration. He does not use dazzling word combinations, excessive descriptions or an endless string of expressions. He only wants to use the choicest words and terms to form the sentence he has in mind – an exquisite and apt sentence. Mr Jinbo began writing novels at the age of 60, and his full-length novel *Tingting's Tree* – supported by only eight silkworms and a mulberry tree – is so lively and captivating. It is so powerful that it got me, someone who has been writing novels for decades,

rethinking the concepts and art of a novel and the dialectics of importance. Novels, even full-length novels, do not necessarily have to depict major events. Some matters that seem insignificant may contain profound messages. Mr Jinbo has chosen to see “importance” from the eyes of children and shows us through his creations that children’s literature is also literature and its principles and standards are not unlike those of any other literature. If what is special about children’s literature has to be explained, then perhaps this point may set it apart from other literature: what children’s literature regards as important may seem insignificant to the general public.

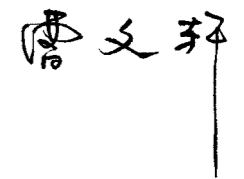
Mr Jinbo is enviable. Even when he writes today, we continue to see his words grow, which is inspiring to young writers.

Mr Jinbo’s warmness and wisdom have won him the respect of the children’s literature circle and even the entire literary circle of China. I remember Mr Jinbo being a calm person and have rarely seen him being hostile towards a matter, a person or an issue. I have also rarely heard him voicing sharp and caustic views. He is tolerant towards the society and people. Perhaps deep inside he may also feel anger, injustice and resentment, but he is kind among people. This may be because he has experienced so much and has a thorough understanding of many issues that he no longer feels the need to speak with fervour or make a display of his abilities. However, this does not mean that he compromises. During the ten-year-long Cultural Revolution, he also composed poems such as *Memory*, in which he implicitly expresses his thoughts on life and teaches children how to identify “the ugliness of life”. Mr Jinbo’s kindness and compassion are also reflected in his support for young writers. At the discussion for the National Outstanding Children’s Literature Award in 2013, after learning that many of his works have been shortlisted in the preliminary round, Mr Jinbo wrote to the senior officials at the China Writers Association, wanting to excuse himself from the award discussion and to leave the opportunity for more young writers. The letter, written with genuine affection and sincere concern, reflects the care and support of a senior writer towards younger

writers, and this is Mr Jinbo.

Mr Jinbo enjoys an irreplaceable status in the history of children’s literature in China. His works contain immeasurable universal and aesthetic values, and I believe that children from any country and race may effortlessly enjoy his highly poetic words. That is why I solemnly recommend Mr Jinbo to the Jury of the Hans Christian Andersen Award. When the laurel of the Hans Christian Andersen Award is bestowed upon the grey-haired “Grandpa Jin”, who is loved and respected by tens and thousands of Chinese children, we will get to enjoy yet another beautiful fairy tale of the world.

CAO Wenxuan



Professor and PhD supervisor at Peking University
and writer of children’s literature



Letter of Recommendation
to the Jury of the
Hans Christian
Andersen Award
by Maria Jesus Jil

Dear friends,

On my first visit to China, kindly invited as the Hans Christian Andersen Award Jury's president, I had the fabulous opportunity to visit many schools in various cities through the country.

Children had prepared some songs and poems to welcome me and I realized that they knew them by heart. Later I learned that the author of most of these poems was Mr Jinbo, a prestigious and renowned author, who is currently 86 years old and who has dedicated his whole life to literature, especially to literature for children.

It is exciting to read Jin Bo's biography and see that, despite all the difficulties that he went through in his childhood and youth, his love for books as well as for reading and writing have always been present in his life.

Later on I had the opportunity to meet him personally and, although unfortunately my knowledge of the Chinese language is practically null, we achieved a certain level of communication with the help of translators. In this way, a great friendship, of which I am very proud, was born.

And it is from this friendship that we have from which I dare to write this lines to you. Not as an expert in his work but as a friend who has been a privileged witness of his charismatic influence on Chinese literature for children and of the huge work of Jin Bo in favor of reading on his country with his works of a high literary quality and, what is more difficult, with works very close to children.

I would have liked to be able to read Jin Bo's books in their original language but, since it is impossible for me to do so, I have read everything that has been translated. I have even had the honors and privilege of having translated into Spanish -from the English version- his book *Ode to the Mother*, an exciting poem which the

author dedicates to his mother and that the Chinese publishing house CCPPG has published with illustrations by the Spanish Alfonso Ruano.

In fact, it was his mother, a person of great sensitivity, who, in spite of great difficulties, taught her son the beauty and magic of nature, and also to think and reflect deeply. She accompanied him in his first steps through life and instilled in him a literary education that would definitely guide his entire life. Even under the most adverse circumstances, Jin Bo has never stopped writing for both children and adults.

During my stays in China in recent years, I have been able to verify the great popularity of his nursery rhymes and poems among the children of this country. From his beginnings as a writer, Jin Bo realized the importance for children to receive a careful aesthetic and literary education from and he dedicated all his efforts to this goal.

From 1960, when he published his first book, Jin Bo has written more than 200 books in all kind of different and diverse genres, novels, fairy tales, play, poetry, mainly sonnets that are one of his great achievements.

Woodee's Adventure is a fairy tale and it is one of the most readed books for primary school students. On this book, each chapter has an inspiring sonnet at the beginning, sonnets whose content can be read at different levels by both children and adults.

Throughout all Jin Bo's works, the children find their thoughts and emotions reflected on them and they are so clear and close to them that they even get to participate in the author's literary creation, suggesting topics and forms in lively and enriching meeting with Jin Bo.

Books by Jin Bo are of those that leave their mark on our hearts and that grow with the reader. Together with innovation and good writing, a constant on Jin Bo's works, those are, in my opinion, the most important characteristics for great literature.

For this extraordinary way, working untiringly in favor of children's reading with high quality literature, I firmly think that Mr Jinbo is an extraordinary candidate for the highest award, the Hans Christian Andersen Award.

Thank you for your attention.

Kind regards,

Marie Perle Gil

IBBY Honorary Member



TEN OF THE MOST IMPORTANT BOOKS OF JIN BO

1 WOODEE'S ADVENTURE



Published by Jiangsu Children's Press

Synopsis: This is a beautiful fairy tale – beautiful with a touch of grief. Woodee is the left leg of a wooden puppet that belongs to Grandpa Budai. It accidentally gets lost during a touring performance. Jane, a girl with a limp, takes it in and gives it a body. Wanting to find Grandpa Budai, Woodee secretly leaves Jenny and by sheer chance barges into the study of an old poet Bookworm. After learning Woodee's experience, Bookworm and Woodee set out to search for Grandpa Budai. This is a self-discovery journey of a flawed life. Woodee has many magical encounters before eventually finding the nature of life.

Awards: Finalist of the 1st Chinese Government Award for Publishing
 6th National Outstanding Children's Literature Award
 Shortlisted for the "Classic China" Original Publishing Project
 Shortlisted for the 100 Excellent Books for Young Adults Recommended by China's National Press and Publication Administration
 Shortlisted for Outstanding Top-Sellers of the Industry (Children's Category)

Reprint: 106 times
Total Sales Number: 1,636,991 volumes
Copyright licensed to: Korean version in 2012

2 SHADOW PUPPET (the English version is renamed as *The Fragrant Bird*)



Two Editions. One is published by Jiangsu Children's Press. The other is published by Dolphin Press

Synopsis: This is a personal anthology of short fairy tales by the famous children's literature author Jin Bo.

Jin has been creating children's literature for over six decades and has meticulously produced a large number of excellent short fairy tales. The book is a compilation of over five-dozen carefully chosen tales. Written in the most standard modern Chinese, the works exhibit beautiful artistic conception and are extremely touching, making them absolutely ideal for parent-and-children reading. Many of the works in the book have been included in textbooks in China.

Awards: China National Book Award
Best Works Award
Award of New Work at the 2nd Bing Xin Children's Literature Award
Third Prize at the 4th Soong Ching-ling Children's Literature Prize
Outstanding Work Award at the Chen Bochui Children's Literature Award
First Prize at the 1st "New Century" Citizen Children's Literature Joint Call for Papers

Reprint: 36 times

Total Sales Number: 249,010 volumes

Copyright licensed to: Korean version in 2007

3 TRACING THE LITTLE GREEN MEN



Two Editions. One is published by Jiangsu Children's Press. The other is published by Dolphin Press

Synopsis: The work focuses the Green Man, a lovely fairy-tale image. It tells the magical encounter of two good friends, Little Leave and Little Xiao, who hope to meet the mysterious Green Man. They accidentally find him after crossing seven bridges in the country and invite him to the human world. The lively and suspense story is full of twists and turns and takes us into the dream-like home of the Green Man, where we enjoy the charming scenery and appreciate the mesmerising and pure friendship.

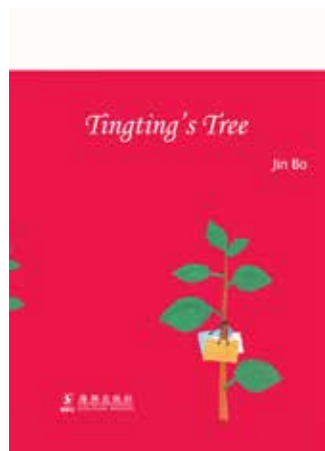
The work is written in Jin's usual elegant and lyrical style. It commends the invaluableness of childlike innocence and is a classic original fairy tale that is highly precious. Thanks to its touching elegance and standard language, the work is highly popular among teachers and students and has become a work that commonly features in demonstrative language classes for extracurricular reading at primary schools.

Awards: 2007, shortlisted for the "Three 10 Billion" Original Publishing Project of China's National Press and Publication Administration
2012, chosen as The Best Book Cross-Strait at the "Creative Cross-Strait City Design Biennial Exhibition"
2013, Editor's First Prize at the 26th Excellent Children's Readings in Six Provinces of Eastern China
2013, I Like You – Children's Literature Masterpieces by Jin Bo (15 books) was the finalist for the Book Award at the 1st Jiangsu Provincial Government Award for Press and Publication

Reprint: 58 times

Total Sales Number: 485,000 volumes

4 TINGTING'S TREE



Two Editions. One is published by Jiangsu Children's Press. The other is published by Dolphin Press

Synopsis: The work describes a series of complicated and touching events that a grandfather and two children go through to protect a mulberry sapling.

Tingting, a young girl, keeps eight silkworms, but when she runs out of mulberry leaves she turns to Grandpa Jin for help. Grandpa Jin and Zuozuo, a big boy from the neighbourhood, finally find mulberry trees among the shrubbery by the riverbank. When they bring Tingting here to pick mulberry leaves, they find the area has been bulldozed to the ground. They then find a mulberry sapling buried under the mud, which they take back and plant in the yard of the neighbourhood. However, the arrival of the mulberry sapling disrupts the quiet communal life. The story is focused on love and growth as well as the harmony between man and nature. A captivating story guided by a crown of sonnets with remarkable voice and expression that are pleasant and profound.

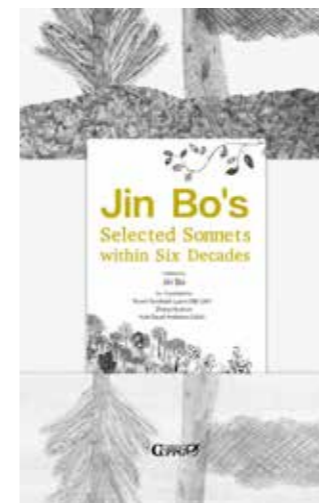
Tingting's Tree is a book about man and nature, about caring about living beings. It tells children that the mutual care of living beings is an emotion that binds people together. It also reflects the life of children and shows them the true childhood.

Awards: 2015, shortlisted for "China Original Literature and Art Publication Project" and Laureate Children's Books Award
2016, shortlisted for the Annual List of "Excellent Chinese Books" of 2015
2018, nomination for Jiangsu Provincial Government Award for Publishing

Reprint: 8 times

Total Sales Number: 87,760 volumes

5 JIN BO'S SELECTED SONNETS WITHIN SIX DECADES



Four Editions Published by Jiangsu Children's Press, China Children's Press & Publication Group, Zhejiang Juvenile and Children's publishing House, and Jiangsu People's Press

Synopsis: The book is a personal anthology of sonnets composed by Jin Bo over six decades, many of which are his masterpieces, in addition to being representative of his poetry. Works such as *Let's Go and Watch the Sea* and *The Friend I Miss so much* are of great significance.

The book contains extensive materials and covers every aspect of children's worlds. The elegant rhythm of the selected poetry, the refreshing and natural writing style and the highly delightful and imaginative content present young readers with a pure and beautiful world. Filled with reveries and deep affection, the poetic language and the minute and vivid thoughts nourish the hearts and souls of the readers.

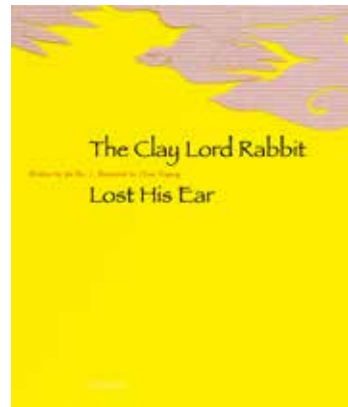
The book reflects the results of Jin's intense study of poetry over six decades. In addition to being a collection of innovative artistic masterpieces, the book is filled with childlike innocence, childish delight, childlike simplicity and the aesthetics experience unique to children and youth. It is the best of Jin's sonnets, which not only combines the classical poetic form of the West and the cultural context of China and achieve success in overcoming cultural differences, but have also accomplished tremendous artistic achievements with the innovation of metres, rhyme and rhythm and content. The book has contributed significantly to the development of sonnets in China as well as the world, making it highly invaluable.

Awards: Propaganda Department of the Central Committee of the "Five One Project" for Spiritual Civilization Construction
1st prize of national excellent children's books
National Book Award nominee
The 5th National Excellent Children's Literature Prize of Chinese Writers Association

Reprint: 15 times

Total Sales Number: 115,000 volumes

6 THE CLAY LORD RABBIT LOST HIS EAR



Published by China Children's
Press & Publication Group

Synopsis: *The Clay Lord Rabbit Lost His Ear* is a picture book about a Chinese story.

On the eve of Mid-Autumn Festival, Grandma buys Little Boy a cute Lord Rabbit doll at a temple fair. But when they get home, Little Boy accidentally knocks one of Lord Rabbit's long ear off and cannot find it anymore. At the same time, Grandma is sick. Anxious and worried, Little Boy prays to Moon Rabbit on the Moon. Moon Rabbit brings different Lord Rabbits down to Earth. They cure Grandma and help Little Boy find the lost ear of the Lord Rabbit doll.

Lord Rabbit is a traditional handicraft local to Beijing and a children's toy for Mid-Autumn Festival. Legend has it that it can ward off illnesses. Every Mid-Autumn Festival, residents of Beijing used to make offerings to Lord Rabbit to pray for safety. A medicine-pounding moon rabbit is also an ancient Chinese myth. With rich language filled with childlike simplicity and childish delight, Jin interweaves Chinese elements in stories suitable for pre-school children and expresses the longing of Chinese people for a harmonious and happy life.

Awards: Most Beautiful Book of China of 2015

Reprint: 5 times

Total Sales Number: 28,000 volumes

7 JIN BO'S SELECTED CHILDREN'S POETRY WITHIN SIX DECADES



Published by China Children's
Press & Publication Group

Synopsis: The three-volume book is a choice selection of classic children's poetry by children's literature author Jin Bo over six decades. The volumes, each containing 60 poems, are *The Song of White Swan* (focusing on expressing the fine taste in daily life), *The Song of Firefly* (focusing on the narration of a rich plot) and *The Song of Red Dragonfly* (focusing on the lyrical quality and contains minute and vivid thoughts). The poems included in the book are personally selected by Jin and are time-honoured classic and popular literary gems. Spanning over a long period of time, the poems cover a wide range of topics: from nature to real life that encompass every aspect of children's worlds. The elegant form and rhythm of the poems, the refreshing and natural writing style and the highly delightful and imaginative content present young readers with a pure and beautiful world.

Awards: Jin Bo's children's poems have been published under the titles of *Spring Message*, *Between You and Me*, *Moonlit Night in the Forest* and so on. They have won the National Excellent Children's Literary Award of Chinese Writers Association, the Excellent Works Award of Children's Literature Garner Award, the First Prize of National Excellent Children's Books and other honors.

Reprint: 6 times, 1st edition

Total Sales Number: 110,000 volumes

8 TALK WITH THE TREE



Published by Jiangsu Children's Press

Synopsis: This is a personal anthology of proses by noted children's literature author Jin Bo.

Jin has been creating children's literature for over six decades and has meticulously produced a large number of excellent proses. The book is a compilation of selected proses created by Jin over the years. Written in the most standard modern Chinese, the works exhibit beautiful artistic conception and are extremely touching. Not only is the book suitable for children and youth, the exquisite proses are indispensable for adults to cultivate their temperaments. Many of the works in the book have been included in textbooks in China.

Awards: China National Book Award
First Prize at the 6th National Outstanding Children's Readings
Outstanding Work Award at the 6th Soong Ching-ling Children's Literature Prize

Reprint: 43 times

Total Sales Number: 278,130 volumes

Copyright licensed to: Korean version in 2007

9 ORIGINAL CHINESE PICTURE BOOK SERIES (FIVE VOLUMES)

Synopsis: The picture books are collaborations between Jin Bo and five senior picture-book illustrators. With the expansive nature as their backgrounds and the lively natural beings as the protagonists, the narrations evolve around their life stories. The distinct conception, rich imagination, poetic descriptions and illustrations with Chinese characteristics give birth to works that are well suited for low- and mid-grade primary students, and they are *The Talking Snail*, *The Snowman Secret*, *The Rain People*, *Shadow Puppet* and *Dandelion Oldie*.

Awards: 2014, the collection won the Laureate Children's Books Award and Bing Xin Children's Literature Award
2015, *Shadow Puppet* (picture book) was shortlisted for the 50 Favourite Books of the Public by China's National Press and Publication Administration

Reprint: 4 times

Total Sales Number: 90,000 volumes, 18,000 sets

Copyright licensed to: UK English version in 2014

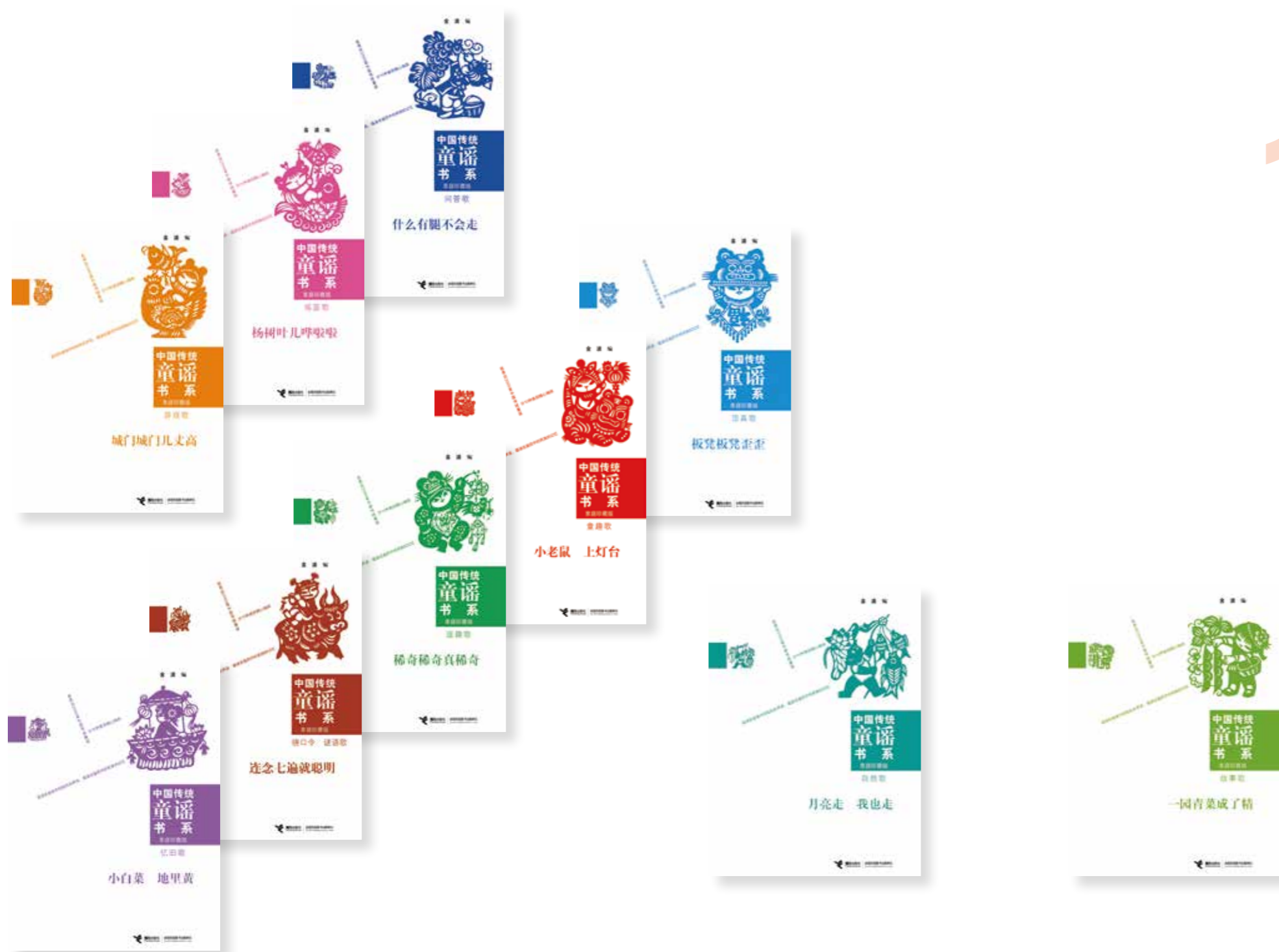
Traditional Chinese version in Taiwan in 2017

US English version in 2017

Malaysian version in Malaysia in 2019



Published by Jiangsu Children's Press



10 TRADITIONAL CHINESE NURSERY RHYMES SERIES (TEN VOLUMES)

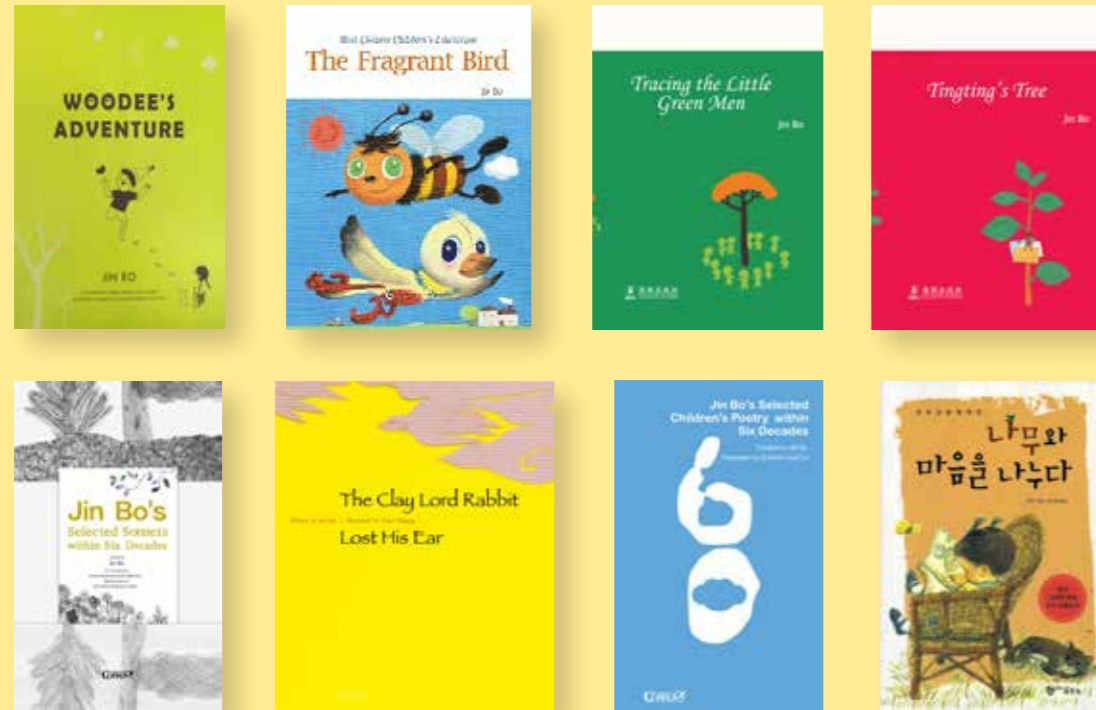
Synopsis: *Traditional Chinese Nursery Rhymes Series* takes Jin Bo, a famous children's writer, poet as well as a researcher in nursery rhymes, more than a decade to compile. He has collected around 2000 pieces of nursery rhymes, based on personal field tours, folk works and a selection from other excellent traditional nursery rhymes. These appropriate and domestic pieces are divided into ten titles: children's fun, nature, right and wrong, anadiplosis, game, Q&A, tongue twister, lullaby, stories and nostalgia. This series aims to provide a catchy and readable material for children, an enlightening necessity for parents. The classic quality lies in the fact that many pieces in this series cannot be found online or in other books, different from new and artificial nursery rhymes in the current market. This collection retains the authenticity of the folk culture. Meanwhile, it also pays attention to modern children's growth and education. Let the children experience the beauty of Chinese traditional culture, spread from mouth to ear, generations after generations, as well as the joy from nursery rhymes.

Awards: 2012 Annual Laurel Book for Children
 The 8th Cultural Bridge Book Award
 Listed in the 2012 Recommended Bibliography by National Libraries
 Chinese Publishing Artistic Design Competition
 The 17th Guangxi Excellent Book Award

Reprint: The Chinese Traditional Nursery Rhymes Series (10 Volumes):
 11000 sets
 The Chinese Classic Nursery Rhymes Graded Version (3 volumes):
 10000 sets

LIST OF ENGLISH BOOKS SENT TO THE JURY:

- 1 *Woodee's Adventure* (Full-length Fairy Tale)
- 2 *The Fragrant Bird* (Collection of Short Fairy Tales. The Chinese version is named *SHADOW PUPPET*)
- 3 *Tracing the Little Green Men* (Full-length Fairy Tale)
- 4 *Tingting's Tree* (Full-length Fiction)
- 5 *Jin Bo's Selected Sonnets within Six Decades* (Poetry Collection)
- 6 *The Clay Lord Rabbit Lost His Ear* (Picture Book)
- 7 *Jin Bo's Selected Children's Poetry within Six Decades* (Poetry Collection)
- 8 *Talk With the Tree* (Prose Samples)



Reviews of the Books Submitted to the jury





WOODEE'S ADVENTURE

A Rainbow on the Page

CUI Daoyi

(Associate Chief Editor of *People's Literature*)

Translated by Jack Hargreaves



JIN BO IS A POET.

He writes poetry for children. There are 360 million children in China, a third of the whole young population of earth. Around a third of them attend or are about to start school. This means that China's children's writers have the largest readership in the world. When it comes to the responsibility of shaping and elevating the nation's spirit and character, they bear a substantial part of the burden of fostering future citizens through their art. Of course, children's elementary education largely begins with poetry and song. Since 1950s, Jin Bo has toiled to cultivate the garden of children's literature. His poems, crisply elegant and full of heartwarming delights, have nourished and enriched generation after generation of children. No matter how you slice it, whether it be the size of his readership or the effect of his work, Jin Bo remains a central and respected figure in China's literary scene.

JIN BO IS THE PERFECT POET.

His *Woodee's Adventure* (translated by Brian Willson Bies) comprises a sonnet corona linked together with narrative prose. Of all the writers in China, only a handful could produce even one such perfect sonnet. And of them, Jin Bo alone





could adorn the crown with an equally lyrical tale. The book is a work of literary invention: poetic-fairytale-cum-fairytale-poem; poetry and fable seamlessly interwoven. Each of its chapters begins with a sonnet of extraordinary refinement—a feat of rhythm, style, structure, feel—which introduces the next part of the story, a story intimately intertwined with the ins and outs of young lives, and deeply concerned with the physiology and psychology of children. Only a writer who cherishes their inner child and has mastered the art of poetry could achieve such a perfect balance between the two kinds of expression. What Jin Bo has done, with beauty and precision, is create a new literary form.

JIN BO QUESTS PERFECTION WITH HIS POETRY.

Quests run through this poetic fairytale: the pursuit of artistic perfection and the search for a perfect life are key among them. The story begins with imperfection: Woodee starts out as the single missing leg of a doll. When he becomes a one-legged boy, he becomes humanly flawed. His adventure is thus the adventure of growing up. All the amazing characters he meets and fantastic things he sees along the way, as unlikely as they are, have their own essential purpose. Whether it be chicken eggs planted in the ground or mushroom umbrellas, whether a



butterfly flying against the wind or a conversation with a snake, children have dreamt it and experienced similar discoveries themselves. These dreams and experiences are what guide children to figure out their own hearts. When Woodee merges with Jenny, he finally achieves the life he has been searching for. We should set out on our own version of this quest from as young as possible, and never abandon it for as long as we live. So anything that can inspire us to get started and keep us honest on our way is invaluable. Because otherwise, greed erodes away our childlike spirit, until our quest for perfection has already worn thin...

JIN BO IS THE POET OF A "TIMELESS COUNTRY".

In this fairytale, Keren lives in a "Timeless Country". She is the poet Rimey's childhood beloved. Mr Rimey is old now, while Keren remains young. But the poet neither wants nor is able to "give up his age". It is thanks to his age that he has "known joy and grief", that he has "loved and been loved"—these are all experiences he weaves into his poem-fairytales, to keep his youth alive on his quest for perfection. Jin Bo is much the same. He has a heart like Keren's, which is forever beating in a timeless country. Likewise, the best of children's literature is timeless, with readers of every age. Even elderly readers are transported back to their childhoods by such stories. That's what happens to me: reading them, my eyes turn hot and I get a lump in my throat. They tell of a time we all know and remember; they are the "poetry bin" in which our most cherished memories are kept; they are the "curio cabinets" in which our past affections, love and friendships reside...

I sat beside my family's curio cabinet to enjoy *Woodee's Adventure* again. The dawn light cast a rainbow strip across the paper. I looked behind me, to search for the rainbow's source. But when my eyes left the page, it vanished. When I looked back down at the paper, there it was. And on the next page too. And as I turned from page to page to page, that pretty, sprightly rainbow followed.





SHADOW PUPPET

the English version is renamed *The Fragrant Bird*

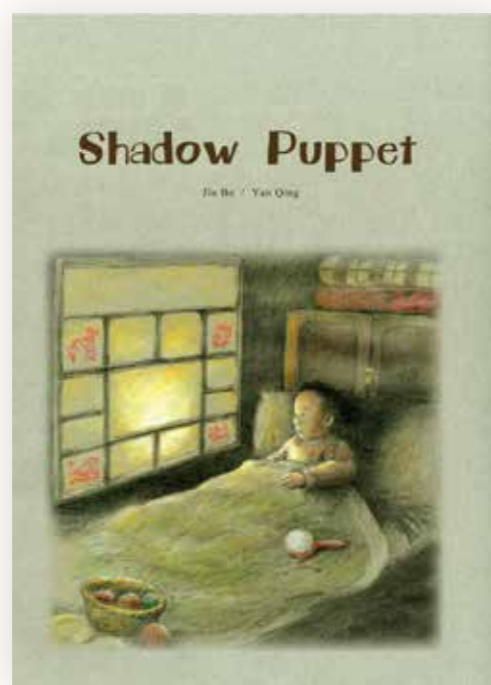
Fairytales Fragrant with Poetry— Reading Jin Bo's Short Fairytale Collection *Shadow Puppet*

TANG Rui
(Publisher, Critic)

Translated by Jack Hargreaves

Jin Bo started writing literature during his years at university. From then until the middle of 90s, he was a celebrated children's poet and lyricist, whose works were known throughout the country. Then came a sea change in China's children's literature, and a transformational period in Jin Bo's literary career. For a long time, children's literature had been a star-studded scene in China, a veritable hive of activity with a rich array of new works of every style, genre and literary form finding happy readers nationwide. It was a decade-long boom powered by the bold childlike curiosity and soaring imaginations of the era's writers. Once society changed, the scope of new children's literature gradually narrowed to the point of dealing exclusively in realism or legend; lyrical forms of expression, especially poetry, prose essay and a certain class of fairytale, all but disappeared from young readers' shelves, and many active writers of children's poems and fables had to quietly step aside. Jin Bo, however, the writer who possibly best represents the poets and fabulists of that pre-millennium lyricism, bucked the trend to tread his own path of artistic discovery.

Jin Bo's writing has long eluded easy definition according to the traditional conventions of fairy story, prose essay or poem. He imbues his prose narrative with the formal and artistic characteristics of poetry, charging every one of his stories, essays, prose poems and criticisms—long or short—with poetic tension; potent



lyricism resonates between their every word and every line. Whatever he writes, however he grows, Jin Bo remains in his bones a poet. Emotionally-attuned, childlike of mind, wildly imaginative: a poet. So what we get when we read Jin Bo's works are richly poetic fairytales, fairy-tale-like poems and prose borne of fable and poetry...

Shadow Puppet is one exemplary collection of his, a tour de force of Jin Bo's creativity and artistry.

The short stories in the collection are true to name—short. Many are so short that they resemble poems in their refined concision and focus. The writer has plucked thread after thread of delights from the world of his imagination to weave into vibrant and merry children's tales. Compact and flowing, these stories expertly combine narrative, characterisation and lyricism in bite-sized passages chock-full of life.

What's more, these works of fairytale sing with cadence—at the sentence level and in their structures. Jin Bo's language, his narration and dialogue, is crisp and



clean, every clause carefully wrought and fluid. There is no excess, there are no throwaway words; no rare language or idioms. Sentences long and short interlock to produce a cantering, undulating, swaying sense of rhythm, which rings out when read aloud. Then there are the poems and rhymes that interlard most of the stories and strengthen their musicality and sing-song quality.

Language aside, the works also demonstrate a poet's craftsmanship in their structures. Two common tricks are repetition and the rule of three, which lead readers on a winding journey full of ups and downs, twists and turns.

The emotional potency and philosophical tone of the fairytales, too, furnish classic poetic qualities. In every one of Jin Bo's stories, we sense a gentle, compassionate and sensitive heart; we feel we are seeing through a pair of truly keen and curious eyes. Many produce the same transportive and transformative effect of poetry, and all contain incalculable life wisdom.

They are stories that accentuate the lovable aspects of their characters: their sincerity, tenderness and spark. There is Little Red Shoe who clip-clops all over



looking for friends; Foal Black who loves his mum; Little Rat for whom no good deed is too far if it means protecting the rat family's name; Little Fox who chooses a day with grandpa over the zoo; Glass Snake whose greatest joy is to help others; Little Frog in their favourite red vest... every one of them adds to the lightness of the collection's stories.

What we have then are ideal stories for parents and grandparents to read to their young children. For one, most of the stories are short enough to finish reading before a child's mind starts to wander; and even better, their themes and protagonists so closely connect with the outer and inner worlds of children as to create an undeniable sense of familiarity and draw the children into their lessons. Most importantly, the pure beauty and poetry of these tales is precisely what has been lacking in the overly busy and saga-esque children's literature which has been popular China these past years. Current Chinese society is a more hectic, more materially obsessed, shallower and more impulsive beast than previously, which promises only to impact negatively the minds of the country's children. So Jin Bo has taken it upon himself, with these charming works of fable and their graceful, pure language, to nourish our children's hearts and plant in them the seeds of



wisdom for life. For the young, only recently arrived in this world, whose spirits are the pure white of blank paper, these stories undoubtedly provide the first precious undercoat of brilliant color.

The collection also contains pieces that occupy the realm between fairytale and prose essay, like a number in the book's second section, "My Fairytale Journey", which share how an adult can communicate with nature in a way that preserves a strong childlike naivety and fascination. They marry the curiosity and playfulness of childhood with a more mature sensibility. When any parent, grandparent or guardian, whose inner child remains strong, reads this book for their child or children, I have no doubt they will find their own heartstrings plucked by these pieces.

It seems, then, that the "poverty-induced sea change" of the middle of 90s was the start of real growth for Jin Bo. It led him to expand his creative realm, to enrich his artistry and to play with style. As a result, Jin Bo's writing is without a doubt one of the most important gifts Chinese children's literature has given us since the turn of the century.



TRACING THE LITTLE GREEN MEN

The Significance the Little Green Men Fairy Tale has on Modern Life

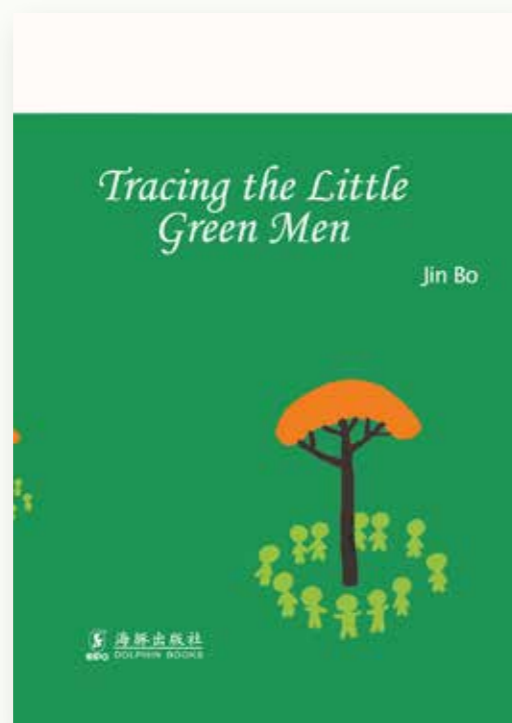
CHEN Wenyi
(Managing editor at Jiangsu Children's Press)

To mention fairy tales, and people would normally classify them as children's literature. However, some of JIN Bo's fairy tales are not just stories made up for children. For adult readers living in modern cities, Jin's fairy tales are of even greater significance, because he tirelessly integrates his ultimate thoughts on life and life experience into them. *Woodee's Adventure*, a full-length fairy tale published in 2003, and *Tracing the Little Green Men*, which took five years to complete, are such works.

That children are the main readers of fairy tales is a common phenomenon in reading, which is why many authors of children's literature are devoted to creating fairy tales for children. However, many classic works of children's literature worldwide were in fact not created for children.

When Antoine de Saint-Exupéry wrote *The Little Prince* in 1942, he was exploring the loneliness deep inside his soul through writing. He observed the world and explored life from a universal perspective before reaching the conclusion: man's greatness lies in his spirit; man's spirit is based on his actions; man's will may encourage personal endeavour and achievement, which is a theme found in all of his works. This is precisely why de Saint-Exupéry is considered one of the first writers to pay attention to human survival.





Hans Christian Andersen, the great Danish author, was a prolific writer, but he claimed he was not writing specifically for children. A closer look at the creation background of classic fairy tales such as *The Little Mermaid* and *The Ugly Duckling*, it is apparent that they exhibit strong characters of an autobiography. It may be gathered that Andersen wanted his readers to focus on the ideas embedded in his stories instead of the stories themselves.

To sum up, the writing of fairy tales may be an artistic activity that authors engage in to express their own emotional needs rather than simply telling children made-up stories. The works produced as a result of such creative needs are well received among children because they preserve the childlike innocent and rich imagination and sing the praises of the true, the good and the beautiful. Jin's fairy tales are exactly the same.

Tracing the Little Green Men is a poetic fairy tale that is highly popular among children. For modern urbanites, it is significant in the following aspects:



I. IT REPRESENTS THE YEARNING OF URBANITES TO RETURN TO NATURE

Going from cities to nature is an internal urge that frequently rises among modern urbanites. The *Tracing the Little Green Men* Trilogy has created a poetic atmosphere that is far from cities. The homeland of the Green Man reflects the dreams of Jin for a pure nature. There, seven bridges of different colours and varying scenery are found. At the end of the seven bridges is a garden of towering ancient trees, where the Green Men call home and where exotic flowers and rare herbs of a riot of colour are everywhere. In this infinitely charming wonderland, readers may appreciate the infinite beauty of poetic sentiment. The seven bridges are not just symbols of the paths that lead from cities to the country – they are passages to a purified mind. After crossing the seven bridges, the readers' hearts will also become clean and clear like the poem. However, it is not easy to return to nature. In *Tracing the Little Green Men*, the character Little Uncle represents the usual lifestyle of modern urbanites: thinking about making money and seizing business opportunities every minute of the day. To him, money means everything.



Beautiful natural beings such as Green Men are out of the reach of urbanites, who can only satisfy their interest in seeking novelty. This is exactly the reason why a whiff of sadness permeates throughout *Tracing the Little Green Men*.

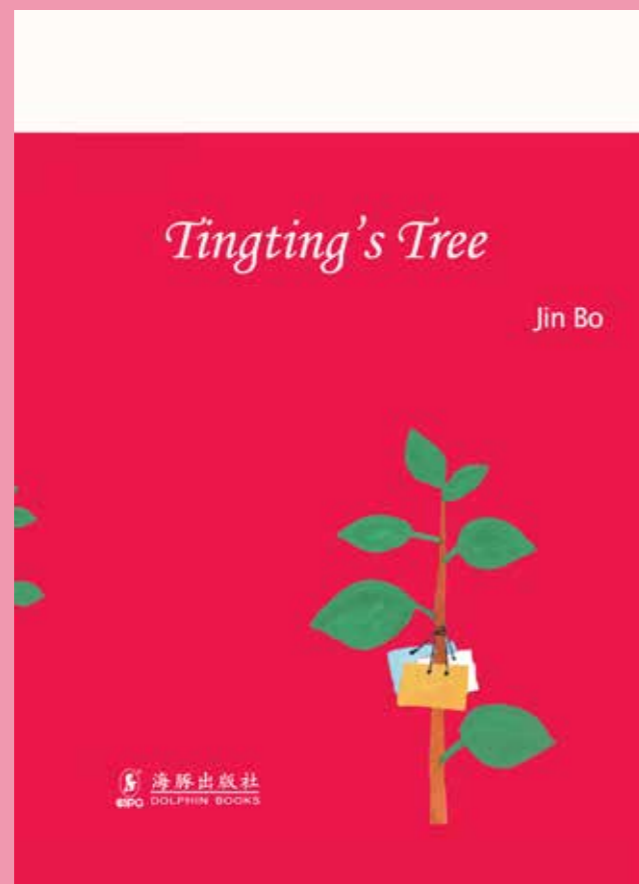
II. IT EXPRESSES THE YEARNING OF ADULTS TO RETURN TO THEIR CHILDHOOD

In the epilogue of *Tracing the Little Green Men*, Jin wrote that he had always had a strange thought since childhood: “How big exactly is everything in the world? For example, are people really so tall? Could it be the illusion of our eyes? Back then, I remember hearing the adults saying ‘man seems bigger in the eye of an ox and little in the eye of a goose’. That is why an ox may be big and strong but is submissive, whereas a goose may be small and weak but is aggressive. So could we have magnified everything in our eye? I discussed this question with my classmates on many occasions but never got an answer. Then I also thought: are there tiny men in the world? Like our ragdolls and puppets. As a result of this peculiar thought, I really wanted to meet tiny men. In my *Chinese* textbook was a story about Brobdingnag and Lilliput, and I truly wished to travel to these places to see the tiny men. The wish lurked in my mind, and I imagined my magical encounter with the tiny men countless times, such as by our grape trellis, where they clutch and chew the sweet fruit, or on a night pelting with rain, they climb along the vines of morning glory up to my window ledge. Later, images of tiny men, such as the Apple Man, Rain Main and Shadow Puppet, appeared in my fairy tales.” Childhood fantasy has become an indelible memory. Today, at an advanced age of 85, Jin still revels in a childhood dreamland, which is truly a gift of an author of children’s literature, while *Tracing the Little Green Men* is precisely the fruit of such memory and gift.

III. IT IS A RETURN OF LIFE FROM A MATERIAL WORLD TO A SPIRITUAL ONE

In Jin’s eye, nature is a non-exhaustible source of life. When a man becomes closer to nature, he becomes closer to life and makes his life livelier and happier. In his story, Grandpa Gong who was close to nature died and turned into the Green Man before turning into a Green Man tree and gaining new life; the nature-loving grandfather of the tiny leaf turns into the Green Man who turns back into man. Life does not cease to exist but continues in another form in this world. When life becomes a tree with heartbeats it may live on forever.

Tracing the Little Green Men is without doubt a poetic fairy tale with a strong Jin Bo style. Jin is able to create such fairy tales not only due to his natural gift, but also his lifelong commitment to poetry composition. Jin has devoted his whole life to expressing his life experience. He does not take the beaten path and insists on pursuing artistic innovation, leading to the creation of *Woodee’s Adventure*, a full-length poetic fairy tale with a structure similar to sonnets and crowns of sonnets. *Tracing the Little Green Men* is also a fairy tale interwoven with poems. It takes us along an unusual life journey and allows us to appreciate the magic and beauty of life. Such a beautiful experience will not vanish with time but actually brings us inner peace, with which come the long-lasting touching feelings.



A Leap in Children's Literature— Reading Jin Bo's novel *TingTing's Tree*

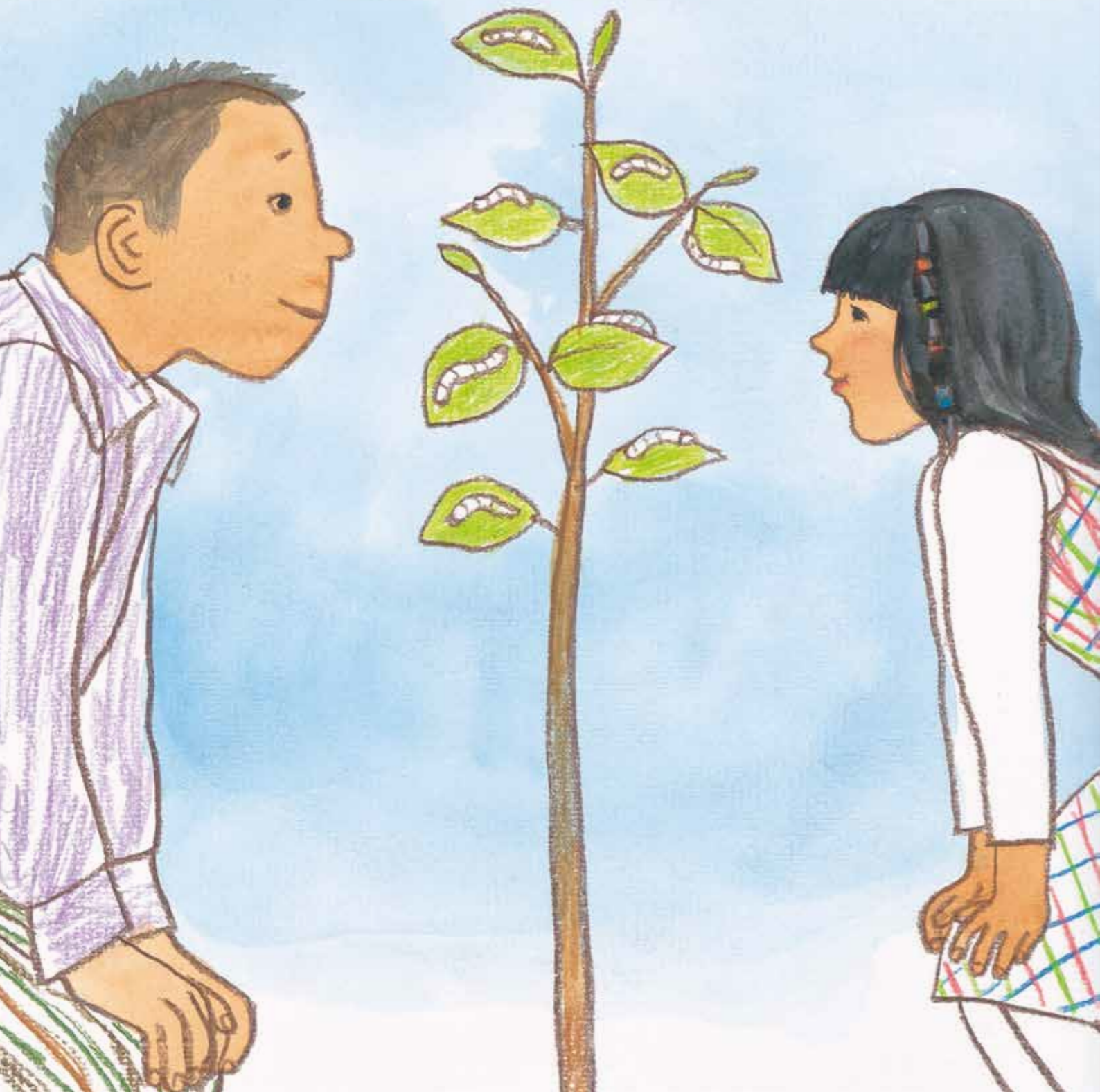
XU Lu

(Children's Literature Author, Critic)

Translated by Jack Hargreaves

Russian authors, historically, have a neat writing habit: they jot down notes throughout the day to use as material later on. Some of these scribbles are a line or two at most; others are as short as a few words; others still, a single word, shorter, as Chekhov jested, “than a sparrow’s beak”. The idea is that over time these notes proliferate and expand, until together they cover every little detail of daily life, every sight, every scent, every frisson of feeling, before eventually their combined content transcends the individual’s perspective in their scope, their relatability. Then they are ripe to become a work, or works, of literature, and perhaps even from there live on within the literary consciousness. *Notebook of Anton Chekhov* is one exemplary collection of these notes; as are *Fallen Leaves*, by Silver Age thinker and writer Vasily Rozanov, and *Whims of My Memory*, by the late Daniil Granin. Konstantin Paustovsky, too, weaved together his many works of masterful prose, both in essay and story form, from scribbled daily observations and epiphanies. His famous essay about Chekhov, “Notes on a Cigarette Box”, for example, developed from a series of short jottings.

Jin Bo has a special love for Russian literature. In his writing—in his lyrical poetry and prose as much as in his narrative fairytales and novels—there exists a through-line of similarity to Prishvin’s nature essays and Paustovsky’s poetic stories. For me, his novel *TingTing's Tree* most closely resembles the latter.



Interestingly, the inspiration for the story came from a note he made after taking a stroll: "...I saw a mulberry tree laid on its side in the rut left by a car's wheels. It had clearly been knocked down by the vehicle. This is not where it should be, I thought. I lifted it, roots and all, and took it to home to plant in my garden." At the time, Jin Bo's neighbours had a young daughter who was raising silkworms and often worried she could not gather enough mulberry leaves to feed them. Forever young at heart himself, Jin Bo had always hoped he would stumble upon a mulberry tree to give her, so she could pick all the leaves she liked.

Jin Bo used real feelings of worry, discovery and joy which surrounded this episode, combined with details and moments gleaned from interactions with the children of his neighbourhood, to piece together a story about a young girl and a little mulberry tree, a story of quiet comfort, companionship and warmth. Who could deny the beauty, gentleness and romance there? The story is about kind Grandad Jin, Ting Ting the girl and Zuo Zuo, a boy with learning difficulties, who go in search together of a mulberry sapling, which they plant in the courtyard in front of their homes. They do everything they can to protect "Ting Ting's tree" and despite twists and turns manage to nurture it, unharmed, to grow lush and green. Reading *TingTing's Tree*, I was reminded of another book, which has moved countless readers worldwide since its release—*My Sweet Orange Tree*. And like his contemporary and author of the novel, José Mauro de Vasconcelos, Jin Bo has with his works carved out an ideal for children's literature that transcends borders and culture: where there is no love or beauty, no warmth, light or belief, there is no meaning; only with warmth and tenderness can you find your way in this world.

And short as it is, the novel certainly radiates brightness and abundance. It is a psalm for nature and our relationship to it; it is a love song for youth and the young, a reminder of the power they have on adults, and vice versa; and it is a poem about the care we should take with life and growing up. Mostly, it is a letter of thanks that we have such things in the first place.

The story revolves around Ting Ting and her mulberry sapling. But Ting Ting is not its main protagonist. That role goes to the generous, wise and compassionate

Grandad Jin. It is in him, I believe, that anyone familiar with Jin Bo will recognize an echo of the man himself. He gives all his love and charity over to the children at his side. Like a weathered, old tree, he opens his branches and spreads wide his leaves to take in the small and fragile lives around him, protect them from the wind and rain, provide warmth, security and happiness. His care is not reserved for Ting Ting and Zuo Zuo alone either: “On the branches of a nearby tree sat a flock of grey treepie. They were Grandad Jin’s good friends. He often fed them, and now whenever Grandad Jin stepped out the door the birds would start chirping as if to say hello.” It is not hard to see how good and kind a man Grandad Jin is. “My closest tree brings beauty to my life/I welcome birds that perch in its branches/There up high they build little nests to live/Where each morning they sit and greet the sun.” In Grandad Jin we find the kind of harmony with nature we all wish for.

When Grandpa Jin takes simple-minded Zuo Zuo in search of a mulberry tree in the woods, the author describes their walk through the undergrowth:

The sun sank to the west. Nearby, an old pagoda reached into the evening sky. Grandad Jin remembered when as a young boy he once picked jujubes at the foot of that pagoda. He remembered the wildflowers there too, and the grasshoppers, he knew them all so well. It had been a long time since he had been there, some sixty years at a guess? It might have been more recent than that, but the memory had already faded. Why after growing up did a walk around the pagoda never have the same novelty as it had in childhood? After such a long time away, who knew if there were even jujubes to pick anymore?

That feeling could touch the softest parts of any heart; awaken memories of a childhood long forgotten to the rat race, nine-to-five crowds and a daily daze. The whole novel percolates with it: loss, nostalgia, homesickness. Where it is most potent is in the sonnets that open every chapter. “Oh, to meet again beneath the tree’s shade/Regain a moment of life’s wonder gone/By spending time beside my tree’s side /To gain what strength I need for life to come...” Case in point. These sonnets do not simply provide a sort of “background narration”, they are inseparable from the novel’s content.



Zuo Zuo, the boy with learning difficulties, is another unforgettable character. He protects Ting Ting’s tree to the exclusion of all else. Just like his elder sister says, “He is never *really* home anymore, not for a moment. He is always wondering whether or not that little tree has grown a new leaf. He worries so much someone might pull up the tree under the cover of dark, he has snuck out at midnight to check on it.” Then when Zuo Zuo learns the local rich bully, Uncle “Fowl”, wants to remove the tree to make himself a parking space, Zuo Zuo starts to guard the tree day and night. Grandad Jin tells him there is no need to sit in front of the tree all day long, but Zuo Zuo is resolute. He takes up his “post” bright and early every morning, where he waits until Uncle “Fowl” sets off for work before he finally, warily, leaves the tree’s side. One day Zuo Zuo spots some naughty kids bullying Ting Ting. Suddenly, the young boy, who has never had the impulse to hit anyone before, “roared like a raging lion and charged at the children. But rather than hit the first boy, he wrapped him in a tight hug. He squeezed the boy with his arms like pincers...” He might as well be Ting Ting’s “guardian angel”. And while Zuo Zuo is looking after Ting Ting’s mulberry tree, Grandad Jin (or really the author himself) is looking after this pure-hearted boy. It is in Zuo Zuo’s character and the author’s emotional investment in him that we find the deeply loving heart that beats at the centre of any great piece of children’s literature: all children are precious gifts; protect them, care for them, hold them, kiss them, love them, make them feel happy and safe. This is perhaps the ultimate concern and divine vocation of the children’s literature author.

Tolstoy said of mushrooms that once picked, in the hollows remains the heavy smell of their mushroom dampness. Similarly, many of the author’s insights and little wisdoms permeate the undergrowth of the story with their fragrance. You cannot pick them in isolation, but you can smell them. The children’s adoration and encouragement of Grandad Jin are one example. When he finally steps out wearing the red chinos he never dared wear before, he receives looks of surprise, envy and approval from passers-by on the busy street. “His courage came from the children. When they were with him, he had to look after them. But they looked after the old man too. They gave him confidence and moxie. That is a child’s power.” It is also a lesson taken from life, a precious discovery amongst the everyday, a revelation of a kind with Romain Rolland’s “The child’s being

is limitless. He is all that there is....” And with Wordsworth’s “The child is the father of the man”.

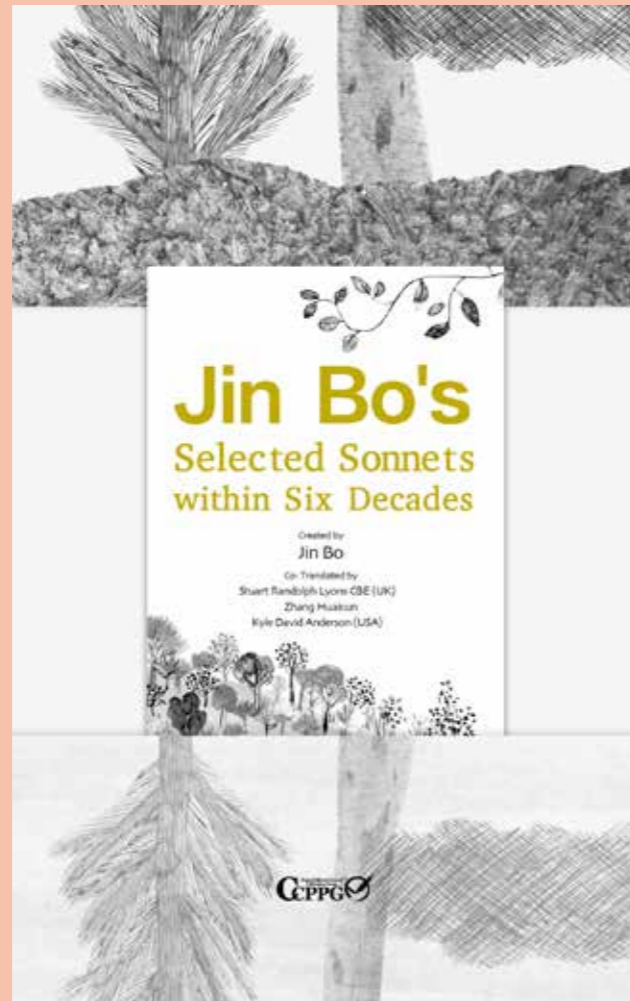
There is the story Grandad Jin shares about the five-petal lilac, too, and the question the author has Ting Ting ask afterwards of Uncle “Fowl”: “Uncle, if you cut down this lilac tree, are you not scared you’ll lose your luck?” While on the surface the kind of everyday naivety we’re told to expect from a child, there are both sympathy and warning here, for everybody whose childhood and curiosity have without their knowing become lost to them. Disdain and indifference to childishness; neglect, carelessness or contempt for a child’s actions; failure to cherish or respect your own childhood years—all signs that as an adult your emotional growth has regrettably come to an end. The one thing that might save us from that end could well be “a child’s power”. That is certainly what changes the attitude of Ting Ting’s mother toward her daughter’s silkworm farm. What makes her choose to slip out late at night in the wind and rain to fasten a bamboo pole to the mulberry tree for support, like when the old, weak artist, Behrman, in O. Henry’s “The Last Leaf”, braves a dreadful night to paint the last ivy leaf on the wall for the sick young woman upstairs. These moments are gifts for the reader of warmth, hope and light.

Twenty years pass in a flash. The mulberry tree has grown big and tall, and Ting Ting, Zuo Zuo and the rest of their generation have, before they know it, grown up as well. It is a happy ending, as every good intention bears good fruit. As everyone who treats the littlest among us with sincerity, like that tall mulberry tree, will bear the sweetest mulberries. Like the lucky five-petal lilac, they will blossom into the most delightful flower. Even Uncle “Fowl”, who is as close to a villain as the story gets, finally realises the error of his ways. He pays Grandad Jin a special visit, bows deeply and presents him with a sapling, managing to say between sobs: “I am going to plant new lilac trees here myself.” Hurrah! As

Shakespeare wrote, “All’s well that ends well”. A truly good, beautiful story will always provide warmth and light. They’re in its stem, in its roots. And were in its seed all along.

TingTing’s Tree is a “poetic novel”. Poetic not merely in the sense of the story’s and its character’s beauty and brightness, but in its form too. It is a suite that harmonizes prose with a strict crown of sonnets, each one of the fourteen a prelude to and summary of the next chapter. Such meticulously crafted art is a joy to read. This unique approach of Jinbo’s composing full-length narrative works could well be called his “magic touch”. It is a trick we all already know from his fairytale *Woodee’s Adventure*. Though with this newer work he has been unafraid to leap to even greater heights of artistry. It is a dazzling feat of aerial acrobatics, one he has executed to near perfection to show a “beauty of form” rarely seen in children’s literature. The book is also a fine example of his long-revered strategy in action: “Constraints are the key to unlocking your best work.” Jin Bo insisted on using the language of poetry to write the novel, on enchanting his prose with the beauty, elegance, precision and control of language essential to the poetic form. And what he has achieved is a novel with all the poetry of Paustovsky’s essays. In other words, it is a novel of “prose poetry”, which manages to give full show to the potential of original children’s literature from China.





Sonnets have Found Children's Poet Jin Bo

TU An

(Noted poet, translator, publisher and former chief editor of the People's
Literature Publishing House)

I have had the honour to read Jin Bo's *Collection of Sonnets* for children and I love it! I believe young readers will also enjoy it.

Sonnets, as a poetic form, first emerged in Provence in Europe in the middle Ages. They were popular little poems that could be sung and were adopted by the literati in the thirteenth century, and representative poets of sonnets began to emerge in fourteenth-century Italy. Since then, they have spread across Europe and given rise to sonnets in different European languages before spreading further to North and South Americas. In the twentieth century, Chinese poets introduced the form and created sonnets in Chinese, marking the "globalisation" of sonnets as a poetic form. Sonnets were initially confined to the singing of love, and early European poets often used them to pour out love, sing the praises of the loyalty of love and express the pain of disappointed love. The great poet Shakespeare of the Renaissance sung the praises of friendships and expressed the ups and downs of life through sonnets, illustrating the mysteries of life. It was a breakthrough. English poet John Milton from the seventeenth century used sonnets to compose political lyrics, attack monarchical tyranny and sing the praises of republicanism. This was yet another breakthrough. John Keats, an English poet from the nineteenth century, used sonnets to praise beauty and truth that rebelled against dirty politics and ugly human nature, which was yet another




breakthrough. Twentieth-century Chinese poet Tang Shi transformed sonnets into grand historical narrative poems, and it was a novel attempt.

The truth is, poets are searching for sonnets while sonnets are searching for them. Sonnets show that they comprise not only rivers and mountains but also an entire universe, both subjectively and objectively. They embrace poets with talent and ambition. Their undying popularity and presence in all poetic fields across the world may partly be attributed to their indomitable adaptability and thriving life force. They have sprung from one continent to another and from one language to another to continuously uncover, pursue, conquer, create and mould poets, accomplishing one achievement after another. This, is truly marvellous. To date, no other poetic form has been able to achieve such a “globalised” state. It is an unusual phenomenon in the history of poetry and a topic that is worth poetry scholars and historians to research further.

Today, sonnets have captured another Chinese poet and announced their successful conquering of children’s poetry. This is certainly an interaction, a bilateral choice: sonnets have found Jin Bo and Jin Bo has discovered sonnets. I am ignorant and ill-informed and have yet to read children’s sonnets from other countries around the world. If indeed there are no children’s sonnets elsewhere, then Jin’s creations are yet another breakthrough in the history of sonnets.

I am certainly surprised that sonnets are so inclusive. Look at Jin’s sonnets. They so naturally, easily and harmoniously incorporate and convey childlike innocence, childish delight and childlike simplicity, as well as the aesthetic experience unique to youth and children. The poems showcase to us the beautiful natural scenery in the eyes of children; pour out to us the nostalgia, friendships and affections in the hearts of youth; and play us the innocent songs of love and the true, the good and the beautiful. Those who say sonnets are only suited for the maturity and profoundness of adults should read Jin’s sonnets, where a spiritual world that specially belongs to children exists. It is there that children’s psychology and aesthetics have found a suitable poetic expression and form. It is an encounter of the century, a meeting of great historical honour.

Jin’s poetry is truly children’s poetry. It is written for children, which is why it is simple but definitely not insubstantial. *The Friend I Miss So Much*, a poem praising friendships, is extremely simple yet powerful. “Friendship is a book that never ends, Friendship is a tree that always grows” is a maxim-like couplet. *Entering the Rain Season* describes nature and the green scenery in the rain and sums up “a trip through childhood” as always remembered. However, it does not stop there. It describes “a grown-up childhood is also found inside everyone”, which adds the finishing touch and takes the whole idea to the next level. *Heavy Rain in the Banana Forest* gathers fragments of natural phenomena and is not



just a children's poem but also the passionate singing of a hero. *A Piece of Silent Leaf* describes a piece of leaf that turns into a tent in the heavy rain with a seven-spot ladybird living in it and appreciating the scenery in the rain. Such imagination is truly unusual. However, what is even more unusual is that "the sound of dropping rain also dripped into" the poet's dream; the poet then "dreamed about turning into a ladybird", and the poet is actually a child, which is truly marvelous! The emotions revealed in these poems are always so calm, harmonious and spirited but sometimes also contain some profoundness. *Listen to the Singing Cricket in Autumn* describes "The cricket sings as if sighing, Like some intermittent moaning", which makes people feel desolate. But profoundness does not mean despair, and the shadow of the cricket has turned into "A soul creeps into late autumn, waiting silently for spring to arrive", introducing vigour and bright colours. *Tears of Candles* describes the thirteen red candles lit for the thirteenth birthday, which are "brighter than flowers" – how festive! But as "the classmates part", "leaving behind the tears of candles" that "bid farewell to childhood", sadness wells up inside. Nevertheless, "the tears of candles remember the infinite sweetness of the night", which "will continue to shine in my heart" and turn into an infinitely beautiful memory. Here sees the dialectical overlap of sadness and happiness, along with deepening thoughts. All in all, Jin's poems are pure and rich and often leave one lost in reveries.

Jin's language is refined yet colloquial Chinese. He pursues simplicity and powerful expression. He is very meticulous with word and phrase choices. *Listen with Your Gazes* describes a mother teaching her child to look at the speaker as a sign of politeness. The poem goes: "I use my ears and my gaze to listen"; the wording is simple yet expressive. Lastly, the mother's "loving gaze still shines on me today". The word "gaze" here echoes with the one before and is no simple repetition but the intensification of meaning. *The Rough Ceramic Bowl* describes that at a time of food shortage, the child suddenly discovers the mother's bowl has become smaller while his own has become larger, because he has been given a larger rough ceramic bowl. Needless to say, the mother would rather go hungry to save the food for her growing son. After growing up, the son "Still the rough ceramic bowl cherishes, because an ocean of love it holds". The word "ocean" appears frequently in the poem. It is chosen, because the size of the bowl sets off the boundless motherly love; it is immensely powerful.

Jin's poetry repeatedly evokes the image of a mother. Motherly love often affects children for the rest of their lives, and it has become the main melody of children's poetry from Jin. The sonnet series *A Wreath for Mother* contains 15 sonnets with rigorously structured metres that are connected from end to end and interlinked as they tell the soulful monologue of the poet and sing the praises of the great motherly love, making it the best work of the collection.

In this collection, Jin has innovated the paragraph, rhyme scheme and rhythms of sonnets. This is both Jin's positive exploration of the literary style of Chinese sonnets and a contribution to the development of new verses in China.

I am happy for China's young readers. How lucky of them to be able to read such a highly distinctive children's poetry collection!



Remember Only the Loveliest Night with Fireflies

TANG Rui
(Publisher, Critic)

The heart of a poet is an open canvas, be it unconstrained, sentimental, depressive, humorous, lively or elegant, it is always a scene to behold. Jin Bo's poetry always evokes elegance: graceful and refreshing with harmonious rhythms, just like a lithe damsel, and his children's sonnets are one such classic example. However, the graceful and refreshing style alone is not what draws people to this children's sonnet collection.

Perhaps due to his initial background in song writing, Jin focuses more on rhythms and rhymes than other poets. What sets this poetry collection apart is that it is the first children's sonnets in China. It is a refreshing and bold attempt by Jin in the exploration of the metre of children's poetry – an ultimate challenge to poetic forms. It exposes young Chinese readers to this foreign poetic form for the first time and in a focused and systematic manner, making it easy to understand and yet highly graceful. The classical form of sonnets is combined with the free and refreshing modern poetry, and the foreign form combined with national sentiments, characters and language customs. The fact that young Chinese readers are able to appreciate such high-quality art the first time they come across sonnets may be considered as a blessing.

Due to their unique historical background, the forms and metres of sonnets are

strictly regulated, such as the arrangement and combination of rhymes, the pause and turn of syllables, the twists and turns of the content and the finishing touch by the last two lines; no wonder some refer to the creation of sonnets as “a shackled dance”. Such creation doubtlessly demands profound artistic cultivation and experience. The children’s sonnets by Jin have none of by usual triteness and restrainedness; on the contrary, he brings out their rich and colourful sides with his genuine affection and acute formal beauty. For example, the metres of traditional sonnets are divided into those of English and Italian, while the English metres are furthered divided into those of Shakespeare and Wyatt, and Jin seems to be able to adopt the styles freely for his creation. Sometimes he even intentionally introduces the rhyming style commonly seen in Chinese poetry in some sections and chapters, making this foreign art form closer to readers who are accustomed to Chinese poetry. Over two-dozen rhyming patterns are seen in over four-dozen poems. When classical and reserved poems such as sonnets actually integrate seamlessly with pure and vivacious childlike innocence, many descriptive verses that are beautiful beyond words were thus born. For instance, “A forest in the rain is a fairy-tale world, Turning you into a pixie upon entering...Even magic can the rain droplets, Touching the ground and becoming mushrooms.” from *The Forest in the Rain*; “Embracing the full moon towards the ocean, The Ocean is given a shining heart.” from *The Moon in the River*; “The stars seem to have come down to the lawn, where they are partying, The curtain of darkness is suddenly unveiled, and the firefly dance is most captivating.” from *Fireflies on the Lawn*; “I see grandpa stands in front the window, Watching three grey magpies, And one orange-red persimmon, As his snow-white beard shakes with movement... Autumn also has bright colours.” from *Autumn also has bright colours*.

Particularly due to the unusual form of sonnets, the last two lines of sonnets are usually like a maxim that leaves a profound and lasting impression, such as “A soul creeps into late autumn, Waiting silently for spring to arrive” from *Listen to the Singing Cricket in Autumn*; “Forget the accent can I never, Because it reminds me of mother.” from *Accent* and “Long forgotten are the stories of ghosts, Remember only the loveliest night with fireflies.” from *Fireflies on the Lawn*.

Jin reached the pinnacle in his exploration of sonnets in *A Wreath for Mother*. In

addition to the overlapping beginnings and endings of the 14 sonnets, each sonnet strictly follows the rhyming pattern. Furthermore, the “Epilogue” is arranged according to the first line of the previous 14 sonnets. It is not hard to imagine how the strict metre of *A Wreath for Mother* leaves many poets in awe. In *A Wreath for Mother*, the abundant and gushing emotion of a son and the deep and intense reflection of life have not been dampened by the exacting and strict metre. The vicissitudes of a mother’s life and “my” growth are unfolded in smooth yet layered cycles of rhythm like one after another meticulous painting. The beautiful “wreath” in the collection has reached an amazing artistic apex. The addition of the profound connotation of life to the innocence, joy and purity that are commonly seen in children’s poetry gives rise to a sense of polyphony.





Caring for Childlike Innocence, Six Decades of Purity
– Exchange Event for Children’s Poetry Composition
by Jin Bo

Extracts of Guest Speeches

Since publishing his first children’s poem in 1956, Mr Jinbo has created many more poems, proses and fairy tales with profound meanings. His works are widely circulated, and generations of young readers remember him as Uncle Jin or Grandpa Jin, from whom they learned pure beauty and kindness. Many of his works continue to be used in language and music classes at primary and high schools today. Such is the charm of classic belles-lettres as well as of Mr Jinbo.

—— TIE Ning, President of the China Writers Association

Our amiable, loveable and respectable big friend, Jin Bo, whose life has seen no shortage of suffering and sadness, but he has intentionally “forgotten” them. He does not wish to show his beloved young readers the tears and pain buried deep inside him over the years; he wants to leave them with happiness. In one of his poems, Jin wrote: “Flowers bloom and wither every year, leaving behind no childhood sadness. This is the journey of growing up, along which blooming and withering flowers fill with hopefulness.” Such is the heart of a benevolent person, perhaps this is actually the heart of a saint!

—— XIE Mian, professor and dean of Poetry Research Institute of Peking University and noted critic

Over three decades ago, I attended a seminar on Jin Bo’s poetry organised by Beijing Writers’ Association for the first time. The thirty-something me wrote and recited a 5,000-word speech in front of the fifty-something Mr Jinbo, who listened with a smile. Today, I am well

over the age of Jin back then, but my respect and admiration for him remain unchanged. An elder who graced me with his lofty character and learning, a poet who is full of great love and life's wisdom and a scholar who has contributed enormously to children's literature and ontology deserve more than a mere 5,000-word speech form me as an analysis and tribute, but rather should be appreciated and studied as a lifelong commitment.

—— Vice-President of the China Writers Association and Director of Professional Children's Literature Committee

Yes, Jin Bo is himself a beautiful seed, a seed of poetry. He plants the innermost feelings in children, and many of the seeds have bloomed and borne fruit. Many of his readers have become poetry enthusiasts and composers as a result of his influence, while many more have become highly poetic thanks to his poetry. I believe that more children will enjoy life and pursue their dreams because of his poetry.

—— ZHU Yongxin, professor and PhD-candidate supervisor at Soochow University

Mr Jinbo began creating children's literature in 1958. Over the six-decade course, he has influenced three generations of Chinese children, and I was among the first generation.

I grew up singing his children's song *Thrift is Our Heritage*. I was a third-grader, and Jin wrote the lyrics while in university in 1959. The song reflected the zeitgeist and was the favourite of everyone in the class. To date, I still remember the lyrics perfectly clear.

Grandpa Jin is the "ambassador" of beauty and kindness, who brings the next generation infinite warmth, poeticness and touching emotions. Jin, a golden representative of children's literature in China.

—— WANG Quangen, professor and PhD-candidate supervisor at Beijing Normal University

In the "Male Baby Writers' Association", which is made up of Jinbo, Gao Hongbo, Ge Bing, Liu Bingjun and me, Mr Jinbo carries himself very humbly and magnanimously. He strives for perfection when creating and carefully supervises our works. Sometimes, his one rhyme, one word, one sentence and one idea will bring out the astonishing brilliance in a poem and a fairy tale.

Mr Jinbo still retains his total childlike innocence. He has been keeping katydids, crickets and sword-tail crickets since childhood. Mr Jinbo is fond of children, and wherever he goes he enjoys playing with them. When we travel to meet his readers, his fans always come to see him with flowers.

BAI Bing, noted publisher and chief editor at Jieli Publishing House

Not only does Mr Jinbo create with the most beautiful mother tongue, he is also cultivating talent with the most beautiful tongue. On behalf of all the teachers and students at Tsinghua University Primary School, I wish to thank this elder who still retains his childlike innocence. "The person comparable to Hans Christian Andersen" in China's literary world, Mr Jinbo showers us with the love of poetry daily and inspires us to spread love through poetic cultivation.

—— DOU Guimei, noted outstanding teacher of China and headmaster of Tsinghua University Primary School

Many young people ask Mr Jinbo to write prologues and references, and he always offers his full support. Back in the days poems were handwritten, and the works the young writers sent in might contain wrongly written characters. Mr Jinbo would personally copy down the entire poem with the mistakes corrected before forwarding it to the publisher. Some poets might be going through a rough patch and asked Mr Jinbo to help them find work or publish their poetry collections, and Mr Jinbo has always been keen to help.

—— GE Bing, children's literature author

As a junior to Mrbo, I have always received his teachings over the years. Through our communication, I experience his gentle yet firm strength. How lucky I have been! Mr Jinbo exhibits the strength of constant dripping that wears away the stone. As time flows, the strength also becomes greater and more captivating. Time and time again, Mr Jinbo shows me that time is not his enemy but his friend.

—— LI Donghua, Vice Dean of Lu Xun Literary Institute

Jin Bo is passionate about life. Once we were chatting in winter and suddenly heard the katydids chirping. Surprised, Jin pulled out a small yellowish brown calabash from his pocket. He kept his katydids in there for winter. Apart from such insects, Jin also intrigues me with the plants he keeps at home. I feel he is naturally well versed in the way of nature and has a good understanding of the growth mechanisms of everything on earth.

Jin is an elder brother who is both our teacher and friend. Everyone says I am a great storyteller, but in front of Jin I am a student. Jin has given me encouragement and suggestions as I write.

— ZHANG Zhilu, children's literature author

As a mother born after in 1980s, the songs that I have most often listened to during my childhood were *The Seagull* and *Little Bird, Little Bird*. But it was not until I was older and became a reporter of the book industry that I realised the songs were written by Teacher Jin. Now my daughter is also singing songs by Teacher Jin. For days on end, she would come home and hum: white cloud, blue sky, like a sailing boat floating in the sea. Sailing boat, sailing boat carrying what? Sailing ever so slowly... She says it is a song they are singing at the graduation performance of their kindergarten and the teacher is teaching them how to sing it.

— SUN Jue, reporter at *China Publishing & Media Journal* and a mother born after the 80s

A child gifted Grandpa Jin two little turtles. Since then, our loveable grandpa has been foraging for food for the little turtles in his suburb. Yes, taking care of life, respecting life, cherishing life and communicating equally with and understanding everything on earth are what underlie his poetry. Yes, my colleagues and I usually call him Grandpa Jin. The word grandpa comes with trust, warmth and generosity. We may lean and depend on him anytime, anywhere and receive warmth and care from him.

— LIU Ting, head of Literary Critique Department of *Literature and Art Newspaper*

LIST OF CHINESE BOOKS SENT TO THE JURY:

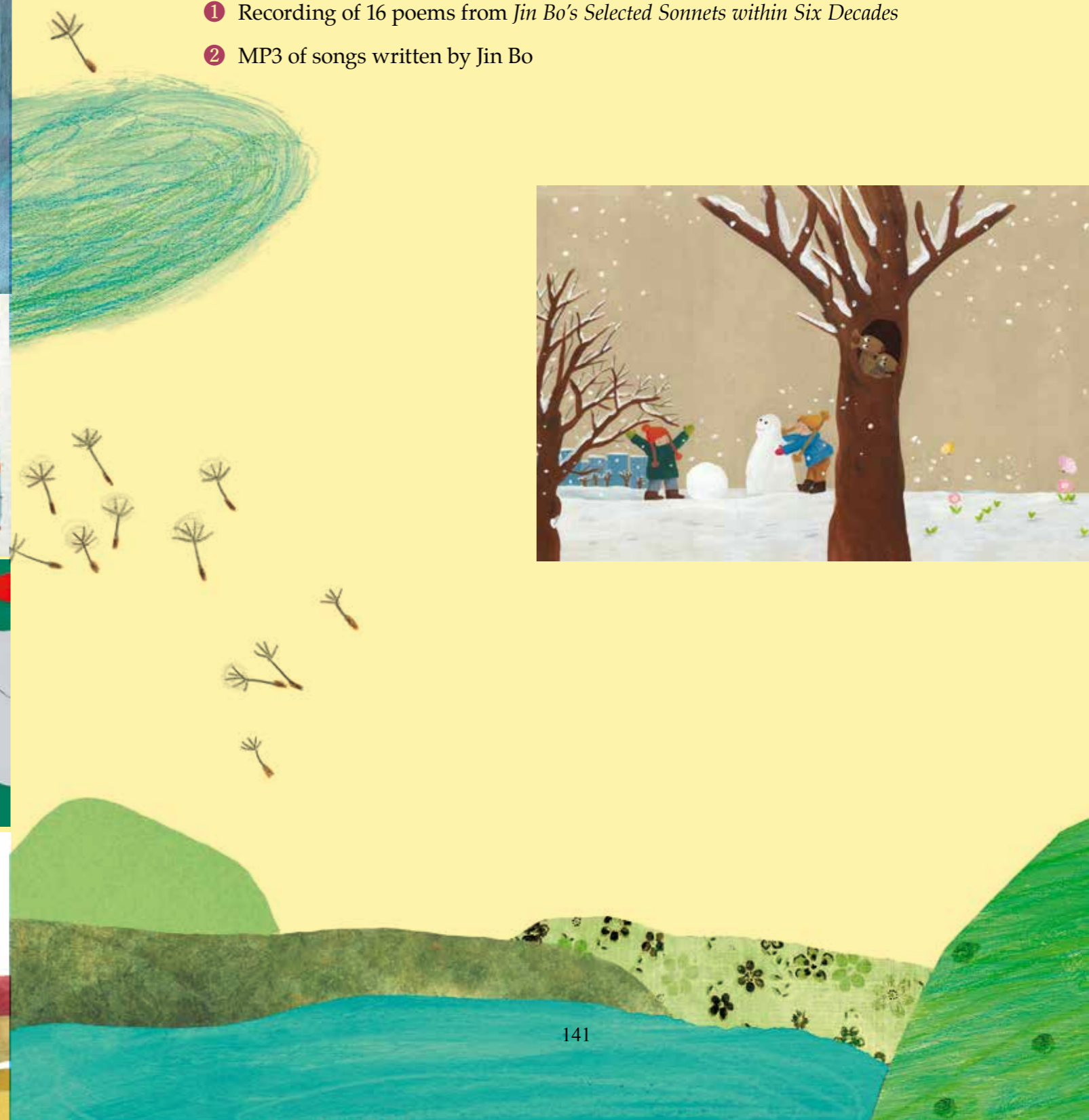
- ① 《乌丢丢的奇遇》 *Woodee's Adventure*
- ② 《影子人》 *Shadow Puppet* (The English version is named *The Fragrant Bird*)
- ③ 《追踪小绿人》 *Tracing the Little Green Men*
- ④ 《婷婷的树》 *Tingting's Tree*
- ⑤ 《金波60年十四行诗自选集》 *Jin Bo's Selected Sonnets within Six Decades*
- ⑥ 《兔儿爷丢了耳朵》 *The Clay Lord Rabbit Lost His Ear*
- ⑦ 《金波60年儿童诗自选集》 *Jin Bo's Selected Children's Poetry within Six Decades*
- ⑧ 《和树谈心》 *Talk With the Tree*





LIST OF OTHER MATERIALS:

- ① Recording of 16 poems from *Jin Bo's Selected Sonnets within Six Decades*
- ② MP3 of songs written by Jin Bo



All the Pictures and Illustrations are selected
from Jin Bo's Published books.

Thanks for the artists, designers and editors.

