NOMINATION
IBBY HANS CHRISTIAN ANDERSEN AWARDS
2022
COUNTRY OF NOMINATION: AUSTRALIA

WRITER CANDIDATE: MARGARET WILD

DOSSIER
Acknowledgements

Dossier compiled by Dr Robyn Sheahan-Bright on behalf of IBBY Australia, December 2020

IBBY AUSTRALIAN SECTION
Address: PO Box 3425, Asquith NSW 2077 Australia
Website: http://www.ibbyaustralia.wordpress.com
Email: ibby.australia@gmail.com

Contacts:
President, Chair HCAA (Australia) Committee, and Dossier Contact: Dr Robyn Sheahan-Bright email rsheahan5@bigpond.com
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Life Members: Dr Maurice Saxby AM (1924–2014), Robert Ingpen AM, FRSA, and Jenni Woodroffe

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Information contained in the dossier has also been supplied by Margaret Wild and has been drawn from other bibliographical sources, including the records held at the National Centre for Australian Children’s Literature.

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1. Biographical Information on the Candidate

**Margaret Wild** was born in Eshowe, a country town in South Africa, on 24 April 1948. She had a twin sister and three brothers. Her father was a bank manager, and her early life involved frequent moving, but she grew up mainly in Johannesburg where she attended local state schools. As a child, Margaret Wild was a voracious reader.

After leaving school, she worked as a journalist on country and city newspapers, including the *West Rand Times*, a country weekly, and later the Johannesburg *Star*. In 1973, she immigrated to Australia and worked as a feature writer on *Dolly* magazine. She then completed her formal education at the Australian National University in Canberra. Returning to Sydney in 1980, she combined the rearing of two children with freelance writing for newspapers and magazines. In 1983, she began writing for children, inspired by the reactions of her son to children’s books. She combined her own writing career with managing and commissioning children’s books for 16 years, with a range of publishers including Omnibus Books, ABC Books, Methuen and Angus & Robertson. Since 2000, Margaret Wild has been a full-time writer.

Margaret Wild has published over 100 books, the majority of these picture books, many of which have been widely awarded and translated. Many of her picture books touch the emotions of both children and adults. Her themes have been said to be ‘often unconventional for children’s books’. But invariably they offer an uplifting, and ultimately joyful, perspective on life. Among her many interests are the homeless, imprisoned, dying, lost and the aged and such social concerns as bullying, divorce and Alzheimer’s disease. Her picture books resonate with tenderness, love and comfort for the very youngest. She has written two verse novels and one prose novel for young adults, and her title *Jinx* (2001) has been translated into nine languages.

Her books have appeared in many foreign editions and all have been highly acclaimed. She has won the CBCA Picture Book of the Year Award three times – in 1990 for *The Very Best of Friends* (1989), illustrated by Julie Vivas; in 2000 for *Jenny Angel* (1999), illustrated by Anne Spudvilas; and in 2001 for *Fox* (2000), illustrated by Ron Brooks. *Fox* is one of her most awarded titles, having also won the 2004 German Youth Literature Award 2004; 2001 Winner Best Children’s Book Queensland Premier’s Literary Awards; 2001 Winner NSW Premier’s Literary Awards, Patricia Wrightson Prize for Children’s Literature and included in the 2002 Honour List (Illustration) International Board on Books for Young People (IBBY).

Her awards for personal achievement are also impressive and include 2020 Australia Council Award for Lifetime Achievement in Literature; 2011 Lady Cutler Award (CBCA NSW); 2008 recipient of the Nan Chauncy Award for an outstanding contribution to children’s literature in Australia; and in 2001 she was awarded the Centenary Medal for service to Australian society and literature.

She is an outstanding writer for children and would be a highly deserving recipient of the Hans Christian Andersen Award 2022.

[See also 5. Awards and Other Distinctions p 11.]

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild
2. Portrait Photograph of the Candidate

[See copy in Appendix C. USB contained in dossier.]
3. Statement of Candidate’s Contribution

Margaret Wild’s contributions to Australian writing cannot be underestimated. They include her:

- Enormous range of picture books for babies to teenagers:

Margaret Wild has that rare capacity to speak to a wide range of ages in her carefully crafted picture book texts. Her rhythmical books for babies, her lyrical picture books for beginning readers and her complex visual works for older readers demonstrate a virtuoso control of voice which few other writers could master.

- Beautifully crafted language:

Her use of language is poetic, and often spare. In picture books, and in junior and YA novels she has demonstrated a facility with language which made her works award winners from her earliest publications. ‘With Fox, she brings a poet’s sensibility to the writing of a mesmerising and powerful work about the elemental need for companionship in our lives. Her writing bristles with urgent action and sings with suggestive imagery; it is pared back, sometimes playful, and always emotionally resonant. In this way, it carries the very essence of what the story is about – the arcane battle between innocence and evil, kindness and cruelty, love and hate.’ (Sheahan-Bright, Robyn ‘Fox Essay’ Reading Australia 2014. <https://readingaustralia.com.au/essays/fox/>)

- Collaborative work with illustrators of vast talent:

Wild’s texts have been paired with some of the illustrators who are luminaries in Australian publishing of longstanding (eg Ron Brooks, Ann James, Julie Vivas, Anne Spudvilas, Bruce Whatley, Jane Tanner, Deborah Niland, Vivienne Goodman and Terry Denton), and have also offered some then debut artists (Freya Blackwood, Ritva Voutila, Vivienne To and Mandy Ord) an entry into the publishing world. Her words act as the perfect accompaniment to an illustrator’s work; spare, poetic and arresting, they offer ample opportunity for the illustrator to explore the gaps in the narrative which she artfully leaves in order to entice a reader into a web of complex meaning and sub-text.

- Diverse range of topics covered, traversing many difficult emotions and experiences:

Wild’s books are known for their extraordinary coverage of serious subjects such as death, grief, loss and war. She is also adept at exploring the everyday issues which children and families face, such as moving house, losing a loved one, loving one’s pets and many other domestic topics. ‘She is a writer who sees far beyond the immediately obvious, who looks for the underlying patterns that shape our existence, and, without being maudlin, is able to empathise deeply with human suffering, and human predicaments.’ (Robinson, Moira ‘Jinx by Margaret Wild’ Viewpoint: On Books for Young Adults, Vol 9, No 4, Summer 2001, p 43.)

- Uncompromising work which tackles many serious issues:

Let the Celebrations Begin (1991) is one of her most challenging works, about the Holocaust; death is a constant preoccupation in works such as The Very Best of Friends (1990), Toby (1993), Old Pig (1995), Jenny Angel (1999) and Harry and Hopper (2013); loss or absence of a loved one

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is another theme in My Dearest Dinosaur (1992); and social deprivation, in Space Travellers (1992) and Chalk Boy (2018). She has written of the publishing change for the better in allowing children access to information about matters such as death. Her own experience of losing her younger brother David to leukemia was explored in Jenny Angel (1999): ‘It was all done with the best of intentions, but secrecy can result in children feeling bewildered, shut out and fearful. Anyway, that’s how I felt… Things have changed a lot since then – and for the good, I feel. Although we don’t want to burden our children with adult concerns, we no longer shut them out from things that affect them, often directly.’ (Wild, Margaret ‘CBCA Acceptance Speeches: Margaret Wild’ Reading Time: The Journal of the Children’s Book Council of Australia, Vol 44, No 4, November 2000, p 5.)

- **Philosophical explorations:**

  Wild’s rich imagination impels her to create scenarios which challenge the status quo: ‘In our lives we take certain decisions, who you are going to marry and so on … I like playing around with the idea that I could be doing something different in another life, of different possibilities.’ (Wild in White, Kerry ‘Margaret Wild: Interview’ Magpies, Vol 28, No 4, September 2013, p 4.)

- **Groundbreaking verse novels:**

  Jinx (2001) and One Night (2003) employed the verse novel format to explore teenage emotions in an empathetic and highly immediate way. Wild demonstrated in them her capacity to employ poetic techniques in impressive long-form works. ‘I think the most difficult were my verse novels, Jinx and One Night. Because each piece is so short – just like a snapshot – each word has to count. The wrong word or jarring rhythm will stand out right away.’ (Wild in McCartney, Tania ‘Interview: Margaret Wild’ Kids’ Book Review, 30 April 2011. <http://www.kidsbookreview.com/2011/04/interview-margaret-wild.html>)

- **International reputation:**

  Her body of work is widely regarded, and some of her individual works have been recognised by international awards and have been widely translated. Fox (2000), illustrated by Ron Brooks, has been translated into fourteen languages and was winner of the German Youth Literature Award for Picture Books in 2004; Freya Blackwood was awarded the Kate Greenaway Medal for Margaret’s text Harry and Hopper (2009) in 2010; and Margaret was included in the IBBY Honour List 2000 (Writing) for First Day (1998), illustrated by Kim Gamble.

**Conclusion:** Margaret Wild is a prolific and widely acclaimed author of many books for children and young adults.

Her beautiful writing is highly layered, spare and yet suggestively complex. She has created books which canvas a wide range of challenging topics, and her work is distinguished by her respect for young readers and her unwillingness to shield children from uncomfortable truths. She has, since her first book was published in 1984, been highly-regarded as one of Australia’s most accomplished wordsmiths for young people.
4. Essays, Interviews or Articles

This dossier contains copies of the following two articles in Appendix A:


Other Biographical and Critical Sources Include:


‘Margaret Wild’ AustLit <https://www.austlit.edu.au/austlit/page/A29397>

‘Margaret Wild’ Reading Australia <https://readingaustralia.com.au/authors/margaret-wild/>

‘Margaret Wild’ Wikipedia <https://en.wikipedia.org/wiki/Margaret_Wild>


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‘Wild, Margaret, 1948–’ Encyclopaedia.com
<https://www.encyclopedia.com/people/literature-and-arts/south-african-literature-biographies/margaret-wild>


Reviews:


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<https://www.publishersweekly.com/9780802788306>


[See also list of reviews of 5 books submitted, p 41.]
5. Awards and other Distinctions

International Awards Arranged per Award Category:

INTERNATIONAL AWARDS

Astrid Lindgren Memorial Award

- 2019 Nominated
- 2018 Nominated

International Board on Books for Young People (IBBY) Honour List:


German Youth Literature Award (Jugendliteratur Preis) Bilderbuch (Picture Book):


American Library Association, Notable Children’s Book Award:


Chicago Tribune, A Best Book of the Year:


Kate Greenaway Medal:


The National Council for the Social Studies and the Children’s Book Council, Notable Children’s Trade Book in the Field of Social Studies, (USA):


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The New Yorker, A Best Book of the Year:


AUSTRALIA

AWARDS FOR PERSONAL ACHIEVEMENT

2020 Australia Council Award for Lifetime Achievement in Literature

2011 Lady Cutler Award (CBCA NSW)

2008 Margaret Wild is the recipient of the Nan Chauncy Award for an outstanding contribution to children’s literature in Australia.

2001 Margaret Wild was awarded the Centenary Medal for service to Australian society and literature.

AUSTRALIA

CHILDREN’S & YA BOOK AWARDS

Australian Awards Arranged per Award Category:

Aurealis Awards for Excellence in Australian Speculative Fiction, Children’s Division, Short Fiction:


Australian Booksellers and Publishers Association (ABPA) Book Design Awards – Picture Book:


Books I Love Best Yearly (Bilby) Award – Early Readers:


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**Children’s Book Council of Australia (CBCA) Picture Book of the Year Award:**


**Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award:**


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Children’s Book Council of Australia (CBCA) Book of the Year: Older Readers Award:


Children’s Book Council of Australia (CBCA) Crichton Award for New Illustrators:


Canberra’s Own Outstanding List (COOL), Primary Awards:


Family Award for Children’s Books – Picture Book:


Kids Own Australian Literature Awards (KOALA), Picture Book:


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NSW Premier’s Literary Awards, Patricia Wrightson Prize for Children’s Literature:


New South Wales Premier’s Literary Awards, Ethel Turner Prize:


Prime Minister’s Literary Award for Children’s Fiction:


Prime Minister’s Multicultural Children’s Literature Award:


Queensland Premier’s Literary Awards (later Queensland Literary Awards):


Speech Pathology Book of the Year Awards Birth to 2 Years:


Victorian Premier’s Literary Award for Young Adult Fiction:


West Australian Young Readers’ Book Award (WAYRBA), Picture Book:


IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild
YABBA Young Australian Readers Award:


**International and Australian Awards Arranged per Book Title:**

**Picture Books:**


- **1992 Shortlisted** Canberra’s Own Outstanding List (COOL), Primary Awards
- **1985 Shortlisted** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award


- **1987 Shortlisted** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award


- **1989 Shortlisted** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award


- **1990 Winner** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award
- **1990** American Library Association, Notable Children’s Book Award


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• **1992 Shortlisted** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award:


• **1993 Shortlisted** Prime Minister’s Multicultural Children’s Literature Award


• **1995** American Library Association, Notable Children’s Book Award


• **1995 Winner** Canberra’s Own Outstanding List (COOL), Primary Awards

• **1994 Shortlisted** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award


• **1997 Chicago Tribune**, A Best Book of the Year

• **1997 The National Council for the Social Studies and the Children’s Book Council, Notable Children’s Trade Book in the Field of Social Studies, (USA)**

• **1997 The New Yorker, A Best Book of the Year**

• **1996 Shortlisted** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award


• **1998 Winner** Books I Love Best Yearly (Bilby) Award – Early Readers

• **1997 Honour Book** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award

• **1998 Winner** Canberra’s Own Outstanding List (COOL), Primary Awards

• **1998 Winner** Kids Own Australian Literature Awards (KOALA), Picture Book

• **2001 Shortlisted** YABBA Young Australian Readers Award


• **1999 Shortlisted** YABBA Young Australian Readers Award


• **1998** International Board on Books for Young People (IBBY) Honour List

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- 2003 Shortlisted Books I Love Best Yearly (Bilby) Award – Early Readers
- 2001 Shortlisted Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award
- 2002 Picture Book Winner YABBA Young Australian Readers Award


- 2000 Shortlisted NSW Premier’s Literary Awards, Patricia Wrightson Prize for Children’s Literature
- 1999 Shortlisted Family Award for Children’s Books – Picture Book
- 2000 Winner Children’s Book Council of Australia (CBCA) Picture Book of the Year Award
- 1999 Shortlisted Australian Booksellers and Publishers Association (ABPA) Book Design Awards – Picture Book


- 2004 Honour Book Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award


- 2004 Winner German Youth Literature Award (Jugendliteratur Preis) Bilderbuch (Picture Book)
- 2002 Honour List (Illustration) International Board on Books for Young People (IBBY)
- 2001 Winner Best Children’s Book Queensland Premier’s Literary Awards
- 2001 Winner NSW Premier’s Literary Awards, Patricia Wrightson Prize for Children’s Literature
- 2001 Winner Children’s Book Council of Australia (CBCA) Picture Book of the Year Award


- 2003 Shortlisted New South Wales Premier’s Literary Awards, Ethel Turner Prize


- 2004 Shortlisted Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award
- 2006 Winner Books I Love Best Yearly (Bilby) Award – Early Readers

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- **2005 Honour Book** Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award


- **2007 Winner** Kids Own Australian Literature Awards (KOALA), Picture Book
- **2007 Honour Book** Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award
- **2007 Picture Storybook Winner** YABBA Young Australian Readers Award


- **2007 Honour Book** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award
- **2006 Shortlisted** Aurealis Awards for Excellence in Australian Speculative Fiction, Children’s Division, Short Fiction
- **2007 Shortlisted** Australian Booksellers and Publishers Association (ABPA) Book Design Awards – Picture Book


- **2008 Honour Book** Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award


- **2010** Kate Greenaway Medal (for Illustration)


- **2013 Shortlisted** Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award


- **2014 Shortlisted** Children’s Book Council of Australia (CBCA) Picture Book of the Year

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- **2018 Shortlisted** Children’s Book Council of Australia (CBCA), Crichton Award for New Illustrators, 2018
- **2018 Notable Book** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award
- **2019 Shortlisted** WAYRBA Awards, Picture Book


- **2019 Shortlisted** Prime Minister’s Literary Award for Children’s Fiction


- **2019 Shortlisted** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award
- **2019 Finalist** Queensland Literary Awards


- **2020 Honour Book** Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award


- **2020 Shortlisted** Speech Pathology Book of the Year Awards Birth to 2 Years

**YA Fiction:**


- **2002 Shortlisted** Victorian Premier’s Literary Award for Young Adult Fiction:
- **2002 Shortlisted** New South Wales Premier’s Literary Awards, Ethel Turner Prize
- **2002 Shortlisted** Children’s Book Council of Australia (CBCA) Book of the Year: Older Readers Award

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild
6. Complete Bibliography

**PICTURE BOOKS:**


IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild


Sydney: Ashton Scholastic, 1992 (paperback).
Sydney: Ashton Scholastic, 1993 (paperback).


IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild


Wild, Margaret *But Granny Did!* Illustrated by Ian Forss. South Melbourne, Vic: Thomas Nelson Australia, 1994 (paperback).


Wild, Margaret *Morris the Reinbear* Illustrated by David Francis. Sydney: David Jones Australia, 1995; Sydney: David Jones Australia, 1996 reprint (paperback).


Ringwood, Vic: Puffin, 1999 (paperback).


IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild


IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild


Wild, Margaret *Hop, Little Hare!* Illustrated by Peter Shaw. Surry Hills, NSW: Little Hare Books, 2005; Surry Hills, NSW: Little Hare Books, 2007 (paperback).


IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild


IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild


Wild, Margaret *One Keen Koala* Illustrated by Bruce Whatley. Gosford, NSW: Scholastic Australia, 2017.


IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild


**YA NOVELS:**


**JUNIOR NOVELS:**

Wild, Margaret *Beast* Norwood, South Australia: Omnibus Books, 1992 (paperback).

Wild, Margaret *The Diary of Megan Moon (Soon to be Rich and Famous!)* Illustrated by Shirley Peters. Sydney: Collins Australia in association with Anne Ingram Books, 1988 (paperback).

**SHORT STORIES IN COLLECTIONS:**


**NON-FICTION:**

7. Translated Editions

1. Allen & Unwin Publications Translations:

Wild, Margaret Fox Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000

Japanese Edition: Fox by Margaret Wild and Ron Brooks: Kitsune / Māgaretto Wairudo bun; Ron Burukkusuu e; Teraoka Takashi yaku
キツネ / マーガレット.ワイルド文; ロン.ブルックス絵; 寺岡襄訳

Other Editions:
Catalan – Ekare
Chinese Complex – Yuan Liou
Chinese Simplified – Yuan Liou
Danish edition, 2000
English in U.S. – Kane Miller
English in U.K. – Franklin Watts/Cat’s Whiskers
French, 2000
German – Carlsen, 2000
German theatre – Casamax Theatre
Hebrew – Zeltner/Children’s, 2003
Korean – Bluebird Publishing Co
Korea – Youngkyo Korean
Persian – Mohsen Publication (NB: Did not go ahead)
Russian – Rech
Serbian – Beli Put
Spanish – Ekare, 2005
Mongolian – Bolor Sudar

Japanese edition:
Buta bāchan / Māgaretto Wairudo bun; Ron Burukkususu e ; Imamura Ashiko yaku
ぶたばあちゃん / マガレット・ワイルド文；ロン・ブルックス絵；今村葦子訳
東京：あすなろ書房，1995

Other Editions:
Chinese Simplified – Beijing Yanliu Classic Culture Ltd, 2006
Danish – Gyldendal, 1997
Dutch – Lemniscaat, 1995
English in U.S. – Penguin/Dial
English in U.K. – Penguin
French – Pastel, 1997
German – Moritz, 1997
Korean – Si Gong Sa, 1997
Mongolian – Bolor Sudar
Portuguese (Brazil) – Brinque Book Editora do Livros Ltda, 2000
Spanish – Ekare, 2005
Swedish – Eriksson & Lindgren


Japanese edition:
Rōjī to chibikko kamesan / Māgaretto Wairudo bun ; Ron Brooks e ; Imamura Ashiko yaku
ロ-ジ・とちびっこかめさん / マ-ガレット・ワイルド文；ロン・ブルックス絵；
今村葦子訳
東京：あすなろ書房, 1998

Other Editions:
Dutch – Middernacht – Children’s
English in U.K. – Penguin/Viking
English in U.S. – Penguin/Viking (DK Ink)
German – Brunnen
Korean – Samseung
South Korean – Joongang Publishing Company


Other Editions:
German – Carlsen

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*Other Editions:*
- American edition, 2004
- American edition, 2006 (paperback)
- German edition, 2006
- Swedish edition, 2004


*Other Editions:*
- German edition, 2001
- American edition, 2002
- American edition, 2002 (paperback)
- Danish edition, 2002 (paperback)
- Dutch edition, 2003 (paperback)
- French edition, 2003 (paperback) [two editions]
- German edition, 2003 (paperback)
- Norwegian edition, 2004
- Swedish edition, 2004
- Lithuanian edition, 2006


*Other Editions:*
- French edition, 2019


*Other Editions:*
- Chinese Simplified – Oriental Kids and Babies, 2018


*Other Editions:*
- Chinese Simplified – Oriental Kids and Babies, 2018


*Other Editions:*
- Korean – Conko, South Korea, 2017
- Polish – Kinderkulka, 2019

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild
2. Penguin Random House Australia Translations:


*Other Editions (Distribution deal (not a Rights License)):
American edition, 1992
British edition, 1992


*Other Editions (Reverted Licenses):


*Other Editions:


*Other Editions:
North America (Candlewick Press)
China (Oriental Babies & Kids)
Japan (Iwasaki Shoten)
Romania (SC Didactica Publishing House)


*Other Editions:
China (Graphic Communications Press)


*Other Editions:
China (Oriental Babies & Kids)


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Other Editions:
Audio (Bolinda)
Stage (Spare Parts Puppet Theatre)


Other Editions:
Melbourne: Nelson, 1985 (paperback)
Melbourne: Nelson, 1985 (paperback)
Camberwell, Vic: Puffin Books, 2005 (paperback)
Camberwell, Vic: Penguin Group (Australia), 2007 (paperback)
Audio (Bolinda)
Stage (Australian Chamber Orchestra)

3. Hardie Grant and Little Hare Translations:


Other Editions:
French edition, 2003
Spanish edition, 2004 (paperback)
American edition, 2004
American edition, 2005 (paperback)
Japanese edition, 2005


Other Editions:
Spanish edition, 2003


Chinese Editions:
E bao bao Luxi de di yi ci = Lucy Goosey / wen, Magelit Huai'erde (Margaret Wild); tu, An Zhanmushi (Ann James); yi, Kong Fanlu 鵝寶寶露西的第一次 = Lucy Goosey / 文, 瑪格麗特·懷爾德 (Margaret Wild); 圖, 安·詹姆士(Ann James); 譯, 孔繁璐
Xiao e Luxi / (Ao) Magelite Huaide zhu; (Ao) An Zhanmusi hui; Wang Zhigeng yi
小鹅露西／（澳）玛格丽特・怀德著；（澳）安・詹姆斯绘；王志庚译

Uniform title: Lucy Goosey. Chinese by Wild, Margaret, 1948-
Beijing: Wai yu jiao xue yu yan jiu chu ban she, 2016.
北京：外语教学与研究出版社，2016.

China (Anhui Children’s Publishing) – Magazine use only for one off printing – 2011
China (Foreign Language Teaching & Research Press) – 2015
Taiwan (Children Publishing HK) – Part of an English language box set of 12 Little Hare titles – 2020

Other Editions:
Thailand (Plan for Kids) – 2009
Indonesian (Penerbit Erlangga) – 2009
Taiwan (Alvita Publishing) – 2008
Slovenia (Zalozba Skrivnost) – 2013
Germany (Atlantis Verlag) – 2013
Spain (Loguez Ediciones) – 2014
France (Minedition) – 2014

4. Scholastic and Omnibus Books Translations:


Other Editions:
American edition, 1991
Canadian edition, 1991
Dutch edition, 1991


Other Editions:
American edition, 1991 (paperback)

Wild, Margaret Beast Norwood, SA: Omnibus Books, 1992 (paperback)

Other Editions:
American edition, 1995


Other Editions:
American edition, 1994


IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild
Other Editions:
American edition, 1993


Other Editions:
American edition, 1993


Other Editions:
American edition, 1994


Other Editions:
American edition, 1994 (paperback)
Spanish edition, 2002 (paperback)


Other Editions:
American edition, 1994


Other Editions:
Korean edition, 2000
British edition, 2000


Other Editions:
Polish edition, 2004
Chinese edition, 2006 (paperback)
Spanish edition, 2006 (paperback)


Slovenian Edition:
Simon in Skokec / Margaret Wild ; [ilustrirala] Freya Blackwood ; [prevod Barbara Majcenovič Kline] Uniform title: Harry and Hopper. slovenian

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_Chinese Edition:_
Hali he xiao gou Tiaotiao / [Ao] Magelite Wei’erde wen ; [Ao] Fuleiya Bulaikewude tu ; Zhao Jing yi
哈里和小狗跳跳 / [澳]玛格丽特 · 威尔德文 ; [澳]弗蕾雅·布莱克伍德图 ; 赵静译
Uniform title: Harry and Hopper. Chinese by Wild, Margaret, 1948-

_Japanese Edition:_
Sayonara o ieru made / Māgaretto Wairudo bun ; Fureya Burakkuwiddo e ; Isozaki Hiroshi yaku

5. _Hodder Hachette Translations:_


_Other Editions:_
American edition, 1987 (paperback)

Wild, Margaret _Mr Nick’s Knitting_ Illustrated by Dee Huxley. Sydney: Hodder and Stoughton, 1988

_Other Editions:_
British edition, 1988 (paperback)
American edition, 1989
Chinese edition, 1999
Korean edition, 2002

6. _Margaret Hamilton Books Translations:_


_Other Editions:_
American edition, 1990
IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild
British edition, 1990
Canadian edition, 1990
Canadian edition, 1990 (paperback)
Danish edition, 1991
Dutch edition, 1991
Swedish edition, 1991
Norwegian edition, 1992
Spanish edition, 1992 (paperback)
Chinese edition, 2001

Wild, Margaret *Remember Me* Illustrated by Dee Huxley. Sydney: Margaret Hamilton 1990
Sydney: Margaret Hamilton 1992 (paperback)

*Other Editions:*
American edition, 1995

**7. Working Title Press Translations:**


*Other Editions:*
American edition, 2005
Korean edition, 2006


*Other Editions:*
American edition, 2007

**8. ABC Books Translations:**


*Other Editions:*
London: Southwood, 2001 (British edition)


*Other Editions:*
American edition, 1999
Korean edition, 2001

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*Other Editions:*
British edition, 1999
Korean edition, 2000
German edition, 2001
8. Ten Most Important Books by the Candidate


9. List of Five Books Sent to Jurors


10. Published Reviews of Works

The following is a list of ten reviews, two of each of five books, copies of which are contained in this dossier in Appendix B:

**Wild, Margaret Fox Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000; St Leonards, NSW: Allen & Unwin, 2004.**


<https://www.publishersweekly.com/9781929132164>

**Wild, Margaret Jinx St Leonards, Crows Nest, NSW: Allen & Unwin, 2001.**


[Review: Lucy Goosey]’ *The Bookbag*  
<http://www.thebookbag.co.uk/w/index.php?title=Lucy_Goosey_by_Margaret_Wild_and_Ann_James>

**Wild, Margaret Harry & Hopper Illustrated by Freya Blackwood. Malvern, SA: Omnibus Books, 2009.**


**Wild, Margaret Chalk Boy Illustrated by Mandy Ord. Crows Nest, NSW: Allen & Unwin, 2018.**


‘Review: Chalk Boy’ *Children’s Books Ireland*  
<https://childrensbooksireland.ie/review/chalk-boy/>

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11. Reproductions of Book Covers

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild
IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild
Appendix A. Articles
Sheahan-Bright, Robyn ‘Fox Essay’ Reading Australia 2014.

Essay by Robyn Sheahan-Bright

Fox was a contemporary classic the minute it was published – an extraordinary picture book that has been acclaimed throughout the world for its mastery of words and pictures. It is a breathtaking collaboration by Margaret Wild and Ron Brooks, two of Australia’s most respected writers and illustrators for young people. Together, they’ve created an allegory of heroic proportions that is told in a spare, poetic text and hauntingly arresting illustrations. They engrave on the reader’s heart profound ideas of love, grief, loyalty, desire and redemption.

Margaret Wild’s verse novels and many picture books have been widely acclaimed, with some calling her Australia’s ‘leading picture book writer’. Her first was published thirty years ago, and she seems to have an endless reservoir of stories to tell. She has won the Children’s Book Council of Australia (CBCA) Picture Book of the Year award three times, and been honoured or shortlisted in those awards many times. She was included in the 2000 International Board on Books for Young People (IBBY) Honour List for First Day (Allen & Unwin, 1999), and received the CBCA’s Nan Chauncy Award in 2008 for her outstanding contribution to children’s literature in Australia. She has collaborated with many of the very best illustrators in the industry, including Ron Brooks, on several texts. With Fox, she brings a poet’s sensibility to the writing of a mesmerising and powerful work about the elemental need for companionship in our lives. Her writing bristles with urgent action and sings with suggestive imagery; it is pared back, sometimes playful, and always emotionally resonant. In this way, it carries the very essence of what the story is about – the arcane battle between innocence and evil, kindness and cruelty, love and hate.

Ron Brooks, four-time winner of the CBCA award for his picture books, has also won many international awards, and was the IBBY Australia nominee for the 2014 Hans Christian Andersen Award. His work has always skirted the bounds of what is conventionally expected of a picture book, taking the medium to its extremes. The evocative majesty of his art is very evident in Fox, which won not only the CBCA award but also the Queensland and NSW Premier’s Awards in 2002, and the 2004 Deutsche Jugendliteraturpreis (German Youth Literature Prize). It was also included on the 2002 IBBY Honour List, and it has been translated into many languages. Brooks brings to Wild’s text the visual and intellectual acuity that has distinguished his oeuvre, but takes his insights to a new level in this extraordinary exploration of the underlying forces at work in the narrative. He has read not only the words but the ‘gaps’ between them, and
responded with an interpretation that renders the verbal even more powerful. Some double-page spreads are crowded with painful action; others depict empty space that aches with emotion. He has employed the artist’s innate understanding of ‘woundedness’ to create a visual text that adds layers of further meaning to the written.

The story goes… Two damaged creatures emerge from a charred forest destroyed by bushfire. Dog has lost an eye and rescues Magpie, but she doesn’t want to be saved if she can no longer fly with her burnt wing. Dog perseveres, however, and together they embark on a journey, with Magpie on Dog’s back. ‘FLY, Dog, FLY! I will be your missing eye and you will be my wings.’ When the cunning Fox appears, Dog is as welcoming as ever, but Magpie is not so sure of their new companion. ‘Now and again Fox joins in the conversation, but Magpie can feel him watching, always watching her. And at night his smell seems to fill the cave – a smell of rage and envy and loneliness.’ Magpie’s suspicions are overturned by her desire to fly again, though, and she is tempted three times before dangerously embarking on a journey with Fox, only to discover his twisted intentions, wrought by jealousy and loneliness. The existential howl of ‘triumph or despair’ within each of us is evoked in his painful abandonment of Magpie. But not only is Magpie left alone: Fox has alienated himself from those who sought his friendship, and has consigned Dog to solitude as well. And it is the latter who brings Magpie back to engagement with life; the heart-wrenching thought of her friend waking to find her gone. Can Magpie find her painful way home again?

Brooks writes in his memoir *Drawn From the Heart* (Allen & Unwin, 2010): ‘When I first read Fox, I felt as though I had been punched in the chest, very hard, or that I’d been run over by a truck, a dirty great concrete mixer. It hurt. It was horrible.’ Such is the power of Wild’s honest writing, crafted as it is from pure, visceral emotion. She makes no concessions to those who fear that children won’t be able to engage with such a demanding text; and of course, they understand it perfectly. Adults often underestimate the intuitive understanding that children bring to reading, and seek to ‘protect’ them from exposure to complex themes. *Fox* challenges such prejudices, and its publication acknowledges the importance of mature, emotional investigation in the picture book form. As Brooks further records in his memoir: ‘The truth, at least as far as I’m concerned, has got nothing to do with nice. The best kids’ books aren’t what I’d call nice. Even kids – pieces of sun, pieces of moon, maybe – are not always nice.’ Children take from this text insights based on their own emotional understanding of the world, rather than what adults perceive in a story. ‘They know about the daily hurts and changes of allegiance in their schoolyard, in their street.’
In this stunning work, Wild has used such strong language to embody universal archetypes, and created a work of mythical import for all ages. Fables and folk tales are not only the stuff of child’s play and storytelling, but also of a more adult exploration of the subconscious. The haunting nature of this contemporary tale is a completely new riff on several features that recur in traditional tales. Two companions (Dog and Magpie), thrown together by tragic circumstance (fire), embark on a journey that is interrupted by a meeting with a threatening stranger (Fox). Magpie is thrice put to the test, is finally duped by Fox and then assumes a heroic ‘everywoman’ status in embarking on a new journey home to Dog, which will test both her strength and endurance. By combining the framework of fable – a constant tool for picture book writers and novelists alike – with an inventive plot that is enriched by an open ending, Wild has challenged Brooks to put a new ‘spin’ on the material.

As a result, this spare and elemental narrative is explored in a visual text that is an alchemical mix of several arresting features. Brooks’ skill in design is evident first in the cover, which depicts Fox in full flight across both front and back, in a confronting image dominated by haunted, staring eyes that demand the reader’s attention. His mastery also presents itself in the scratching technique used in the hand-drawn lettering of the text, which echoes the elemental and arcane forces at work here. Brooks said that he decided to painstakingly ‘draw’ the text with his left hand, in a style that mimicked that of a child, because he wanted the reader to have to ‘slow down’ to read the text – to feel ‘Magpie’s discomfort, confusion and pain’. The layout is strikingly inventive, too: some pages are to be read by turning the book on its side. In a large format, he utilises the space in every element of the page and overturns conventions in every aspect of his art. The impasto layering of oil, acrylic and watercolour paint, shellac, and oil sticks is suggestive of a layering of meaning. Using a variety of traditional and non-traditional art tools, he ‘gouged, scratched and scraped’ in order to achieve his desired effect. This engraving of marks on paper results in a rendering of images that is both painterly and childlike, subtle and dramatic.

Brooks’ palette contains the muted hazy colours of the Australian landscape; the ochre colour of the opening endpapers contrasts symbolically with the blue-green of the closing ones. The colours evoke the disparity between the arid desert and the lush gully, where Dog and Magpie make their first home together. After the fire, the land has recovered, and so too have they. In contrast, the vivid red-orange of Fox, who ‘scorches through woodlands’, is symbolic of fire and the terrible damage it visits on nature. He also serves to denote that what we envy in others, we often seek to destroy. But fire, of course, is also responsible for regeneration, and this idea is very much at the forefront in this brilliant work.
Anthropomorphism in children’s books is always a tenuous art, and here Wild and Brooks handle it in both the verbal and visual texts, with the cool command of character and voice for which they are both renowned. There is a stark cruelty but also a desperate emptiness in the eyes of Fox as he is depicted on the cover, which reflect a haunted character hewn from nature’s forces and capable of self-destructive action in order to survive. In contrast, Dog is affably kind – perhaps naively so – and Magpie is lively despite being aggrieved by her loss, and moves with a ‘jiggety-hop’ to her step. Both are depicted in an endearingly ‘human’ way. Magpie’s temptation by Fox, though, is also indicative of human frailty, and the story is never one-sided, nor are the characters stereotypical. As Brooks has written: ‘There is so much pain, for both of them.’ Fox is no villain, and nor is Magpie any type of saint. Fox has been damaged, and seeks to damage in return.

A successful picture book is a work that allows space for text and image to expand on each other; to extend and elaborate on what each can say on its own. This delicate duet is more than the sum of its parts, and in Fox we witness two creators perfectly in step with their material, evincing abundant faith in each other. Furthermore, it is important to acknowledge the context in which this book was published. Australia has become highly respected for the sophistication of its picture books, illustrated by luminaries such as Armin Greder, Shaun Tan, Ann James, Jan Ormerod, Jeannie Baker, Freya Blackwood, and Bob Graham. But it was not always so, and Brooks was arguably the progenitor of their success with his groundbreaking works The Bunyip of Berkeley’s Creek (Penguin, 1978) and John Brown Rose and the Midnight Cat (Penguin, 1980), both written by Jenny Wagner. Until the 1970s we had no picture book industry to speak of, and the sophistication of Brooks’ work provided an exemplar of what could be achieved. Some thirty-five years later, he is still setting the tone and pace for others.

Fox is a landmark picture book in the canon of Australian children’s literature. Having read this book many times, what stays with me is the painful jolt it gives to the reader’s perception, leaving you with both a haunting sense of loss as suffered by the lonely and bitter Fox, and of the restorative joy found by Dog and Magpie in their care for each other. It demonstrates the skills, talents and bravery of its makers, who took risks in producing a work of such innovative design, and in dealing with such sophisticated and challenging subject matter. And it is a testament to the power of the art of picture book collaboration, to its ability to speak volumes about the essential questions of humanity. It does, in a condensed, poetically attuned and refined space, what a novel does in a more expansive one. Wild and Brooks have spoken to their readers from the

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deep well of their creative wisdom and talent, and created a story that is truly unforgettable.

Further reading

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publishing schedules, there was only one book last year! She says it is an art in itself to get the right illustrator for a text.

Two of this year’s picture books, On the Day You Were Born illustrated by Ron Brooks and Davy and the Duckling illustrated by Julie Vivas, feature babies, family, and the cyclic nature of the living world, but as is the way with Wild’s books, are otherwise completely individual.

Right now Wild feels surrounded by babies, not only her own grandchildren but those of friends, and says this explains the books she is writing for younger children. She has had a strong response from men to On the Day You Were Born.

Fathers these days are so involved with their babies… it has been interesting, the reaction from fathers. One said to me “I actually start crying”, it is not the women, it is the MEN, so it is these young fathers that get sentimental…

Davy and the Duckling, about a close bond between a boy and a wild duck, ends somewhat differently to what many who have wept over The Very Best of Friends. Toby or Old Pig will expect, you get half way through, the duck is getting older, uh oh, the duck is going to die… and it doesn’t!

Most of the stories were written long ago, but none as far back as The Vanishing Moment, whose beginnings almost coincided with the birth of Wild’s eldest grandchild. The manuscript was put aside when the grandchildren were preschoolers, but not for reasons one might expect. Also picture books had priority. Wild can’t settle until she has one of her (frequent) ideas down on paper.

But you know, if I get a picture book idea, it is the best thing, I just love it. When I was writing The Vanishing Moment — you know when I get an idea everything else stops — I have to put whatever else I’m doing aside until I get the picture book idea out of my system. So in some ways it is a real nuisance. I think “oh no”, but I’m compelled to do that picture book text, finish it and go back to what I was working on.

Sometimes that means the middle is not quite there but with a beginning and an end.

I can leave it for a while now. That is how a picture book text works, for me.

I can relax about it, I know it will solve itself.

Once I sit down to write a picture book, I already know what I’m going to do, it is a case of me finding the right voice or way to say it.

The Vanishing Moment — check full of ideas, distinctive characters, action and moral dilemmas — needed more uninterrupted time to weave the complex narrative.

One of the pleasures of reading The Vanishing Moment is following the three main characters — Bob, Marika and Arrow (Alyssa) — as their apparently unconnected lives begin to rub up against each other. In the present Bob is an adult living on the South Coast of New South Wales, though we have disturbing glimpses into his life as a child. Arrow and Marika live in different suburbs in Sydney and both have finished school the previous year.

Arrow is unsettled, she sleepwalks at night and is sluggish by day, she thinks with wonder of her former self — all rip and zip, rush and zoom. By contrast Marika is a student sculptor, full up with the excitement of beginning a new piece. The description of her settling into work rings with the satisfaction of orderly anticipation and will chime with readers who have ever imagined a special room of one’s own.

The novel is grounded with references to real places and people. Marika goes to the Sydney Aquarium, mentions artists she likes such as Rosalie Gascogne and Rick Amor. Arrow visits Glebebooks in the inner west Sydney suburb of Glebe, and another Sydney bookshop, the Cat’s Whiskers. Wild is surprised when I tell her that is the name of a now closed English bookshop in Nice, France, which did indeed have a cat.

Shelley Beach, the coastal village where all three meet for the first time, is fictional. Arrow’s drive to the South Coast from Sydney seems realistic but isn’t quite accurate. Hovering close-to-real fits the themes of the novel and echoes author Audrey Niffenegger’s comment made recently in a radio interview, in fiction everything is equally real.

Wild’s reason for putting the novel aside when grandchildren were born is because young children are part of several horrible events.

I started writing [the novel] when my granddaughter was about two. I had to stop, I didn’t want to think about this, not to be superstitious so much and tempting fates, but not to be in that state of mind. So I stopped and put [the manuscript] away, and then years later I went back to it, but I then had a grandson…

A child goes missing and adult readers will react to the scene. Wild describes her own experience of being at a friend’s birthday party in a park when a young girl is lost, fortunately found behind a bush, but too scared to come out when panicked adults were yelling and yelling about, and another incident at the shops when she stayed with another lost child until its wild-eyed father came roaring out in absolute panic and terror. These scenes are as vivid in Wild’s mind as though they happened yesterday. Adolescent readers will no doubt respond because they remember the feelings of being lost, of separation, no matter how temporary, but as Wild says, probably somewhat differently to adults.

I am loath to write more and risk spoiling the reading experience except to say all three main characters are involved in truly horrible events. They subsequently suffer deep from guilt, and are linked by the half-believed knowledge, the possibility, they could swap their present life for another. The narrative is so gripping, it will be a rare reader that doesn’t go on to the conclusion.

The Vanishing Moment is compact at just over 180 pages. It started as a verse
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Wild says the idea for the novel came from two places, her experiences of a lost child described earlier, and the other from a Gwen Harwood poem, *The Twins*. I read this poem, I just loved it, and thought it was [the poet] is talking about the possibility of other futures for these children [the twins, subject of the poem]. So that got me thinking...

Wild often feels a need to dig into poetry … the language is so pure, so beautiful, precise, and just gorgeous and I find it stimulating to read great poems. She thought the idea of other futures might have been done to death before, but it didn’t worry her too much. Wild says she could remember years ago watching the movie Sliding Doors, but I seem to remember that was simply going from one life into another whereas my idea is that if you go into another life you leave a void behind, a void had to be filled by a swap.

The swap, the Interchange is the moral dilemma at the heart of the novel. If your life is bad, would you swap it for another? Perhaps the answer would be ‘Yes’, but what if you knew your place along with your troubles had to be taken on by another ‘you’. As Wild suggests, it is like stealing another’s life in a way.

We don’t have that much control over everything that happens and I guess the really important thing is how you deal with it when something bad happens. Its like, that is the interesting thing, do you endure it, can you cope with it, that is the testing part of it. We all want our children to have happy lives and so on, but there are going to be times that aren’t going to be [happy]. For me resilience is the most important thing … If I was offered Interchange at my time of life, of course I would say ‘no’, because it is not something that would tempt me. I’ve got my children. My grandchildren … I don’t think adults would want to change their lives because of too many of the good things that have happened...

Wild’s attitudes and working philosophy compare to the various ‘slow’ movements set up in opposition to fast contemporary living.

I work upstairs in my bedroom. I have a view of the city. Although my kids have left home, I could actually turn one of the other bedrooms into a study, but I like it in that particular room ...

When the kids were young they’d come into my room and see me lying on the bed, “but we thought you were working?” “Well, I actually am working,” and I was. Lying down, day-dreaming, semi-conscious, to me that was actually working. [Lying on the bed] takes away the anxiety and the pressure, “oh well, I’ll just lie here and think about it”, and later, having woken up I will often have solved the problem. I’m a great believer in day-dreaming and actually doing nothing.

I like to think of Margaret Wild lying on the bed in her writing room, the desk nearby, calmly thinking through her latest idea, confident that a solution to how best to communicate it will come in good time. Not twittering, emailing or attending to a personal website but a thoughtful, observant, hard-working author who has indeed found her niche.
Appendix B. Reviews

by Ron Brooks, Allen & Unwin, 1 86448 465 9, Hb $24.95

That night, when Dog is asleep, Fox whispers to Magpie,
“I can run faster than Dog. Faster than the wind.
Leave Dog and come with me.”
Magpie says, “I will never leave Dog. I am his missing eye and he is my wings.”

and you will be my wings.

Thus they live in harmony as two seasons pass, until Fox, the outsider, comes like the snake into paradise, to tempt Magpie with her secret desires.

This bare plot summation hardly does justice to the emotional layers of the tale. It is in essence a story of love and loyalty and choice, told without judgement. In observing her characters so acutely and bringing their various characteristics to the fore in such a spare, almost Biblical text, Wild has accomplished a tour de force.

Powerful though the written narrative is — told as it is in formal, almost archaic language using the immediacy of the present tense — it is the illustrations that make a lasting impact. Brooks has extended the story through the landscape without losing the strong focus on the actions of the three who enact their tale within it. He has used the archetypal symbols of forest, water, cave and desert in a distinctly Australian way. Past and present associations — which incorporate the influences of other great Australian artists such as Boyd, Olsen, Fairweather — are melded and establish this book as part of the Australian artistic tradition. The alchemy produced forges an immediate connection between viewer, artist and story. Brooks will tell you that he has only responded to the impact of the story Wild has written, but both he and Wild have taken risks and we are the privileged recipients of their vision.

In all the book, until the very last, shockingly white page, there is no unmarked section of paper. Brooks has used impasto, amongst other techniques, to help the reader feel the layers of the story. Stippled, mottled and marbled in a range of pigments which seem drawn from the earth itself — sun-dried bronze, rust, shredded bark, heat-dusted white, glazed turquoise, dusty sage, mottled galah pink, drought-parched red — the landscapes signify passion, tension or healing.

Brooks explains... rather than the traditional tools of pen and ink, pencil, charcoal sticks, watercolour. I used just about anything I could lay my hands on — collage, oil paint, acrylic, watercolour, shellac, oil sticks; and instead of drawing, I gouged, scratched and scraped my way through all this stuff to find my lines. using kitchen forks, bits of wire, dental tools, bits of tin, etc., then worked the oil sticks into them, rubbing...
them off, glazing over the top, gouging back in again, varnishing — so every image is a conglomerate of layers and levels of materials (sometimes clashing materials).

It would be easy to lose control or to over-work the page; but Brooks has kept each image simple. There are no animals portrayed except the ones in the story, and the backgrounds owe their tactile feel to the depth of the medium, though if you look into corners or the foreground you may find the delicate imprint of wavering grass heads, as if finely etched.

The layout of the book uses the energy of movement and stillness to accentuate the relationships between Dog and Maggie, Fox and Dog, Fox and Maggie. Their eyes, posture and position on the page, rather than facial expressions, are employed to invoke the tensions between them.

The shapes are made up of many energetic lines that cross and recross into the fine hair of Fox, or the wavering outline of a distant tree. Colours overlap and blend, sometimes merging or blushing from sunrise to ochre, clouding into a matted fringe and then sliding effortlessly into the weathered patina of a weighty aged rock, adding mystery and timelessness.

There is so much to discern and explore in this book that perhaps the best way to give it its flavour is to look closely at one particular illustration. Two tightly framed poses exemplify the choice Maggie has to make between Dog and Fox on page opening seven. (see box to left)

Another vital connection between word and picture is the lettering of the text. Printed unevenly and blockily as though using a claw dipped in tar, the letters sprawl and march across and sideways on the page, sometimes coming between the characters, but always slowing down the reading of the words to create a certain pace, and tying the energy of the linework in the illustrations to the words. Confronting it certainly is, but its necessity to the overall creation is even more evident if you are able to contrast it with an English edition, where the publishers chose not to challenge their readers. They altered the design by typesetting the script, to, what I believe to be, the great detriment of the book.

Luckily, in this country, we have editors who have faith in our discrimination and open-mindedness. Don’t let them down. Take your time with this book, do not judge it hastily; read it to anyone who will listen (ie everyone) and applaud the efforts and daring of those who dedicated themselves to making sure that every aspect of this book from weight of paper, to shape, to placing the barcode, was inherently at one with the intention of the narrative. The final endpaper, endlessly peaceful in cerulean blues, with jade trees shading the still waters leaves us with hope for reunion and forgiveness. When you have read this book, share it with a friend, or your class, and you will still be pondering it and talking it over for at least the time it takes to hop across a stony heat-filled desert to reclaim the treasure of a loving friendship.
Wild (*Nighty Night*) departs from her playful characters of recent books for this haunting look at friendship and cruelty, geared to older readers. After Dog saves Magpie from a fire and nurses her burnt wing, the two forge a powerful bond. The one-eyed dog and the flightless bird travel together across a charred, leafless landscape, with Magpie feeling the wind in her feathers as she rides on Dog's back. "*Fly, Dog, fly! I will be your missing eye, and you will be my wings.*" The mood changes quickly, however, when Fox enters—his sleek, orange body curled around one side of a spread—and sets Magpie on edge ("His smell seems to fill the cave—a smell of rage and envy and loneliness"). The tension Wild invokes in juxtaposing their disparate emotions creates a disquieting feeling that Brooks (*Rosie and Tortoise*) mirrors in his artwork, especially in close-ups of the characters' eyes. His hand-lettered text (resembling a child's shaky penmanship) appears in oddly positioned blocks, with some flipped vertically against the page edges and gutter. The stark illustrations, in mixed media and collage, expose the characters' raw emotions with brusque hash marks in thick applications of mostly dark paint. Only when Fox cons Magpie into switching her allegiance and traveling with him do readers discover the depth of Fox's alienation. The tale ends on a tenuously hopeful note, and the images from this unsettling, provocative story will resonate long after the book has been closed. Ages 6-up. (*Oct.*)
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Blue Murder
Ken Cranston. Lethian YA Fiction, 0 7344 0389 5 $14.95 Pb

Super-rich and super-cool schoolboy Mike Connors has a reputation for snoobery, privacy and Richard the Third, Olympian—his parents died in suspicious circumstances—Mike lives with Aunt who has a life of her own to lead. He is a good student, ambitious and has a girlfriend with attitude. He also has a problem; the seri- al killer stalling the town has con- tacted him via his mobile and a strange relationship develops.

Cillon worked through Talking to Blue, the first story about Mike Connors, using Intronado and, if two looks carefully enough, timing. Mike tells the story in the first person and he gives a very unreliable narrator. New unreliable becomes evident in the second book, Blue Murder. The Pine suburbs have become a fortress because of Blue. People don’t go out at night and walk in pairs when they do. Retail shops are closing and property values have dropped. When Mike is taken into custody at the end of the first book, there is a sense of relief. It proves short-lived as Blue strikes again and Mike is released. Now he tells the full story and he is very disturbing. Mike is a pathological killer. The calls from Blue are a psychological support. Blue Murder revives much of Talking to Blue and in many ways a stronger book for its more straightforward approach. Everything is explained and results in an exciting thriller. The twist at the end resolves the book emotionally if not morally.

Point Blanc
Anthony Horowitz. Walker Books, 0 7445 5971 5 $14.95 Pb

Teenage fiction rarely is more thrilling than Anthony Horowitz’s adventures of fourteen-year-old Alex Rider. For Alex Rider is actually an MI6 operative, a teenage James Bond no less! It is James Bond through and through: dashing, cunning, no scruples, national crime, exotic locations, twisted melodramatic briefings in wood panelled chambers, perilous escapes, amazing gadgetry and suspense so thick an SAS team couldn’t break it through it.

Orphan Alex was first met in Stormbreaker. His uncle was killed in a car crash. It transpired that he was a spy and was assassinated. Once in the know, Alex was enlisted by MI6 as an agent where his youth would conveniently enable him to infiltrate a dubious magnet’s industrial complex. Alex saved the day and England as well.

And that was it, so Alex thought. Now it seems MI6 could again use a teenage spy. This time they have serious doubts about the operation of an exclusive finishing school up on remote alpine slopes near Grenoble—Point Blanc Academy. A common fac- tor in the deaths of two prominent

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It is exciting to see Margaret Wild tackle a more extended work again, her first, so far as I know, since Beast was published in 1992. She is a writer who sees far beyond the immediately obvious, who looks for the underlying patterns that shape our existence and who is ready to start living again, to empathise deeply with human suffering and human predicaments. All these qualities put her picture book texts into a class of their own, but it is wonderful to have the opportunity of enjoying them for 223 pages instead of the customary thirty-two.

Her new book Jinx (Allen & Unwin, 2001; $18.95pb) is a verse novel which in many ways seems a natural progression from something like Fox. The brief poems, like the picture book texts, allow her to make the glancing perceptive observations that are the hallmark of her work. Jen sees her father’s new wife staring at her sister, Grace. ‘I knew what she was seeing; / A retarded, lumpy girl / laughably / decked out in diamonds.’ / I was so angry,’ I told Mum. / ‘She looked at me sadly. / “How do you know what Stella sees? / Perhaps this is the way you truly see Grace.”’ The strong emotions that permeate many of her picture books can again surface naturally in the short contained form of poetry. Some of the most interesting poems are those in which adults are allowed to display their feelings. When Mum is worried sick about Jen’s unhappiness, she remembers an old woman weeping unrestrainedly and reflects, ‘I wish I could wait like that — / full throated, primal. / But I just sit here, tap tapping away, / my heart clenched.’

At the same time, this is a fully developed novel which sees Jen turn from a chrysalis girl who is ‘dull safe boring’ into someone blazing with love for Charlie. After Charlie’s horrifying suicide, Jen tries to drink herself into oblivion, but is saved by her mother’s steadfast loyalty, and the undemanding affection of Ben, who once held my head / as I spewed.’ Ben is extremely sensitive about his height, so, when Hal nicknamed ‘the Giraffe’ calls him ‘Shorty’, there is a fight, Ben falls, hits his head against the pavement and dies. After this second tragedy, Jen metamorphoses into Jinx; she grows ‘mean and cold’, she harasses Hal’s family with anonymous phone calls, she becomes a girl whom boys avoid. Surprisingly, it is Hal who brings about her salvation and turns her back into a Jen who is ready to start living again.

The story of Jen, however, is like a stone thrown into a pond. The ripples spread farther and farther, touching other lives, other people’s problems. There is her school friend Serena whose parents’ only took a week to notice’ that she had a nose ring, or Charlie’s parents reacting in totally different ways to his death, or Jen’s stepmother, alone and depressed in the psychiatric ward, or Dredna, another patient, who needs enormous courage simply to step outside the door: ‘Her smile is so rueful, so brave, / I wish I had magic powers / to set her free.’ And, set against the complications and emotional rollercoaster ride of Jen’s life, is the shining innocence of Grace. Thrilled when Charlie watches her favourite Sound of Music with her ‘from beginning to end’, bursting with pride when she gets her first period: ‘I am Woman!’ she tells / Gino next door / and Maria at the corner shop / and the Jehovah’s Witnesses at the door.”

It is a book that should find an enthusiastic audience. Like the verse novels of Steven Herrick or Catherine Bateson, it is easily read, it is strong on feelings and light on symbolism; it is, in fact, very similar to the sort of poetry that many adolescents themselves write. Maybe that is what accounts for my slight uneasiness with the book. It all flows along effortlessly, very readable, but without any sense of that controlling passionate precision which gives poetry its structure, or erupts into imagery or wit, or selects the detail that makes a moment significant. At certain points the poetry is actually inadequate to the situation, as perhaps any poetry written in the midst of trauma would be. When Ben dies, for example, Jen writes, ‘I feel as if I have been hit / over the head / with a bat’ / ‘I feel / Everything’s unreal.’

By the end of the book, too, I was wishing there were fewer -issues, fewer problems, despite the occasional welcome touches of humour. We have Dawn’s Syndrome, clinical depression, agoraphobia, suicide, accidental death, cancer, lesbianism, parental neglect... The book might ultimately have been stronger if it had dealt only with Charlie and had allowed more space for the positive joys of the relationship as well as probing more the causes of his despair or the reactions of Grace, as well as Jen, to his death.

Moira Robinson is a Victorian writer and reviewer

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild
Connected poems, ranging in length from three lines to two pages, compellingly tell the story of Jen, a self-proclaimed jinx. Here, Wild (The Very Best of Friends; Our Granny) gently traces the ebb and flow of Jen's observations and changing moods as she weathers the tragic, unrelated deaths of two consecutive boyfriends. The volume also offers an intimate glimpse of those closest to the teen: her parents, who divorced when Jen's sister, Grace, was "born imperfect"; Jen's ill-fated boyfriends, who are haunted by different forms of personal demons; and Jen's best friends, "ruthlessly" honest Ruth, whose "kind eyes" note everything, unselfconscious Connie, a lesbian, and starved-for-attention Serena. Poems from several different perspectives make readers privy to both close-up and distant views of Jen's world as she moves from "good girl" to "slut" ("The word is so juicily sexual—/ slut/ slot/ slit," she remarks) in the wake of her grief. The protagonist's bouts of anger, grief and self-doubt melt in a ray of hope that emerges unexpectedly from the boy who accidentally killed Jen's second beau. Though it's sometimes necessary to read between the lines (especially when gleaning a sense of her first boyfriend, "Good-time Charlie"), many of the brief narratives precisely capture the spirit of a character, feeling or moment. Together, the poems create something larger: a portrait of a young woman pulling herself out of despair. Ages 14-up. (Aug.)
Lucy Goosey is a delightful heartwarming story that demonstrates the strength of the bond that exists between a mother and her child although in this case we are talking about geese. I shared this story with my five year old and three year old daughters and they both loved it.

At the beginning of the story we meet Lucy Goosey who is very attached to the small pond she has lived in since she was a small gosling. She loves that pond so much that when her mother tells her they have to leave it in order to go on a long journey, she decides not to go. The problem is though, that soon the pond feels dark and lonely and Lucy Goosey starts to feel afraid. Thankfully she hears her mother’s voice searching for her and they talk about why Lucy does not what to leave.

She is worried about losing her way in the misty moisty clouds, being caught in a storm and getting tossed in the tree tops or falling into the cold dark sea. For each of these fears her mother is able to reassure her that she will always be there searching until she finds her. They finally fly off together into the sky but only after Lucy has decided that when her mum is really old she will look after her too.

This is a lovely short story that is supported by the beautiful illustrations. I’m sure that most children will be able to relate to Lucy and her fear of the unknown and it could be a very useful book that will help children talk about their own fears. Both my daughters felt very sorry for Lucy when she was all alone and were very relieved when her mum turned up. My youngest told me that everything was going to be alright now that her mummy's here! It’s a story that also demonstrates how sometimes it is necessary to make choices and make ourselves do things that we don’t really want to.

The illustrations are absolutely lovely in this book and have an almost mystical feel about them. This is mainly achieved by the muted colours and the blurred edges in most of them. They really do help to tell the story well and children will enjoy looking at these as much as listening to the story.

There are also some wonderful descriptions in this story making good use of alliteration and similes. My daughters loved the sound of the misty moisty clouds and they could imagine the rock as big as a cow and the bushes that were dark as caves. My favourite pieces of description were when we are told that:

she huddled in the reeds,
listening to leaves rustling,
twigs cracking, things slithering.

As I read this I felt I could almost hear these strange sounds coming out of the silent lake. Finally at the end of the story I love it when we read:

away they flew
into a never-ending sky full of stars.

I do think that the use of such wonderful description helped my daughters to picture all that was happening in the story.

I’d like to thank the publishers for sending a copy to The Bookbag.

Overall this really is a lovely story that will move and delight young children. If this appeals to your little one, they might also want to take a look at Baby Brains and RoboMum by Simon James which is a different type of story telling of a strong mother and child relationship.


One stormy evening

Tiger-striped with blackened trees

A pig sat reminiscing.

The pig is Applesauce. She recalls how delightful Joe’s and Nanjilaga’s farm was before the fire. As it is Christmas Eve, she feels so desolate that she thinks it will be a miracle if there is Christmas this year. Joe reminds her that Christmas comes from the heart, but the heart of Applesauce feels as small as a gum-nut.

The shepherds high on the hills are caring for their sheep, when Billy, the youngest, sees a great glimmering star. It seems to shine down on Joe’s and Nanjilaga’s farm. Mrs Shepherd decides that they should visit. Having stayed the night, in country style, the children greet Christmas morning with joy. Then three elderly aunties arrive bearing gifts including a wooden fruit crate. Shepherds fill it with hay. It is just right for a crib for the tiny baby that Nanjilaga has just produced. Applesauce is amazed. She feels something strange happening inside her... as she lets Christmas fill her heart.

Stephen Michael King is just the right illustrator for this lyrical text. He captures the drama of the bushfire and its aftermath, the immensity of the starry sky and the simplicity of the country folk who experience the Christmas Miracle. His use of watercolour and ink line reflects all the changing moods of the story, this interpretation of the nativity in Australian terms is one to treasure. Highly recommended.

Joan Zdziebeler

Santa’s Suit (2008) Desideri Cai, Ill. Eric Hevelt, Wilkins Fanaro, $24.95 Hb, 978 0 8660165 7 2 $19.95 Pb

It is the 24th December and Santa is preparing for his big trip. But what’s this? His suit is nowhere to be found. Bobo, a dog with an attitude to match his green high-heeled fur-lined boots, knows exactly where it is and tales delight in pointing out that (x) It’s filthy and (y) the washing machine is broken. Thank goodness Bobo has been watched a sewing program on TV every Friday night. Wilkins Fanaro has a habit of picking pictures books from overseas with an edge to them, and this is no different. The story works in a comic book sequence, the dialogue in speech balloons, limited backgrounds throwing emphasis on the characters whose feelings are expressed through the simplest of lines. Bobo is a masterpiece, a maestro of the sewing machine with the tempeasure of the couturier to match together with a touch of mischief. To make sure it is well, to make sure it is well, we’ve heard Santa’s final words somewhere before. That’s right. It was what he said last year when he left his suit in the laundry basket and didn’t do anything about having the washing machine repaired. Great fun.

Rayma Turton


IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild
Harry & Hopper
Margaret Wild, illus. by Freya Blackwood, Feiwel and Friends, $16.99 (32p)
ISBN 978-0-312-64261-7

MORE BY AND ABOUT THIS AUTHOR
Redheaded Harry and his spotted dog, Hopper, are constant companions, accomplices ("As Hopper grew older... Harry helped him run away from his weekly bath"), and bedmates. The dog's sudden death (an accident that happens while Harry is at school), leaves the boy devastated; refusing to join his father at Hopper's backyard funeral, Harry "stared at the [TV] screen but the words and pictures didn't make sense, and he couldn't follow what was going on." But gradually, Harry finds that Hopper lives on his heart, and in the final, wordless scene, rendered from a vantage point far above the backyard, readers see Harry visiting his beloved pet's grave. Wild's (Puffling) understated, empathic prose offers both a voice for a child unable to articulate his grief and the reassurance that those we love never really disappear.

Blackwood's (Ivy Loves to Give) predominantly charcoal drawings are equally eloquent, particularly in her use of texture to capture the emotional essence of good and sad times. These days, her gift for portraying children navigating the turbulence of life feels especially necessary. Up to age 5. (Jan.)

DETAILS
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Genre: Children's

Hardcover - 1 pages - 978-1-4071-1138-4
Paperback - 30 pages - 978-1-4071-1139-1
Hardcover - 32 pages - 978-4-265-06824-1
in a cleverly constructed fold-out that demonstrates the beauty of the night. From its enchanting cover and beautiful end papers, this lovely story could engender lots of discussion on the value of day and night, and to encourage exploration of ideas about many other good things that happen at night. The only slightly worrying inclusion is the pair of little foxes. Could they have an ulterior motive for wanting to get there? (Remember who eats who?) Recommended as a charming, amusing and original bedtime story to entice little kids who are reluctant to go to bed.

Chloe Magyar

When I Was a Child (2018)
Andy Stanton and David Litchfield, Hodder Children’s Books, 48p., 978 1 4448 885 3 $24.99 HB

Grandma tells Emily Bock in the days before she was born, when the world was a rose's dream. There was butterfly and dollop ice cream. There were people who knew how to fly. There were elephants in the sky. But now, she mourns the world grew up...And the magic shrivelled away. Disappearing, young Emily takes Grandma's hand and shows her that the magic is still there. All around them both: the world is a spinning star...no matter how old you are.

This sweet, positive story will resonant with anyone who knows life is full of magic, and act as a gentle reminder for those of us who might have forgotten.

The illustrations are glorious, bustling with colour and invention. Young readers will enjoy finding the connections between Grandma's memories and the exuberant pictures which cover many double-page spreads. This is a book that offers a warm and fuzzy read-aloud or read-alone experience for pre-school and lower primary children. Highly recommended.

Pauline Bulley

Night Walk (2018)
Margaret Wild, Ill. Mandy Ord, Allan and Unwin, 32pp., 978 7 605 098 3 $24.99 HB

Barnaby the pavement artist draws Chalk Boy with a head that can shrink and fill all of his art. Barnabyawas Chalk Boy but rain will destroy him but he is elated with his freedom as he emerges from the pavement (peeling an unused page from a twinkle twinkle). When Barnaby hears his cries, covers him with plastic and then provides him with company, he is no longer alone. Using a limited palette of colours, Ord uses a simple blue chalk outline to depict Chalk Boy. At first Barnaby dominates the opening double spread: pedestals (placed on their iPads and phones as they initially ignore the artist) and the buildings in the background draw in detail. As Chalk Boy's head appears on the pavement the pair are pictured side by side and then the focus shifts to the text. The illustrations are a wonderful collection of old-looking people with distinctive noses and hair colours, their clothing adding colour to the scene. Chalk Boy is merely an outline and his speech is never in quotation marks as is Barnaby’s. Is Chalk Boy meant to be real? The playful conclusion allows the reader to decide.

Wild's minimal text still allows Chalk Boy's gratitude to be broadcast. His joy in his freedom is palpable. The story is told from Chalk Boy’s perspective and there is an amazing amount of emotion conveyed in his few words and conversations with the artist. Each word has been carefully chosen: nothing is superfluous. This is a picture book to ponder over: a simple and effective text, an imaginative storyline and illustrations whose background detail invites young readers to explore. It encourages visual literacy and discussion. Recommended.

Helen Purdie

In this imaginative and atypical picturebook, Barnaby is a pavement artist in a busy city whose drawing of a boy – Chalk Boy – seems to take on a life of its own, with ‘eyes that can see’ and a ‘heart that can feel’. Barnaby explains that once the rain comes, Chalk Boy will wash away, but for now Chalk Boy loves his life. Chalk Boy spends his day being re-drawn as a juggler, a reader, a swimmer and a gymnast.

The story is written in simple, clear language that matches the illustrations, which are executed in inky black lines with rich watercolour. There is plenty to spot in these refreshing images of the buzzing city behind Chalk Boy: coffee-drinking hipsters, shoppers, uniformed students, tourists, and greedy pigeons.

Soon enough the rain comes, night falls, and Chalk Boy realises he’s lonely. When Barnaby returns to his work, what he adds to the drawing offers a heart-warming resolution to the story. This is a carefree, quirky story with a subtly encouraging ending.
Appendix C. USB

[Contains photo of author, electronic copies of books, and an electronic copy of the dossier.]