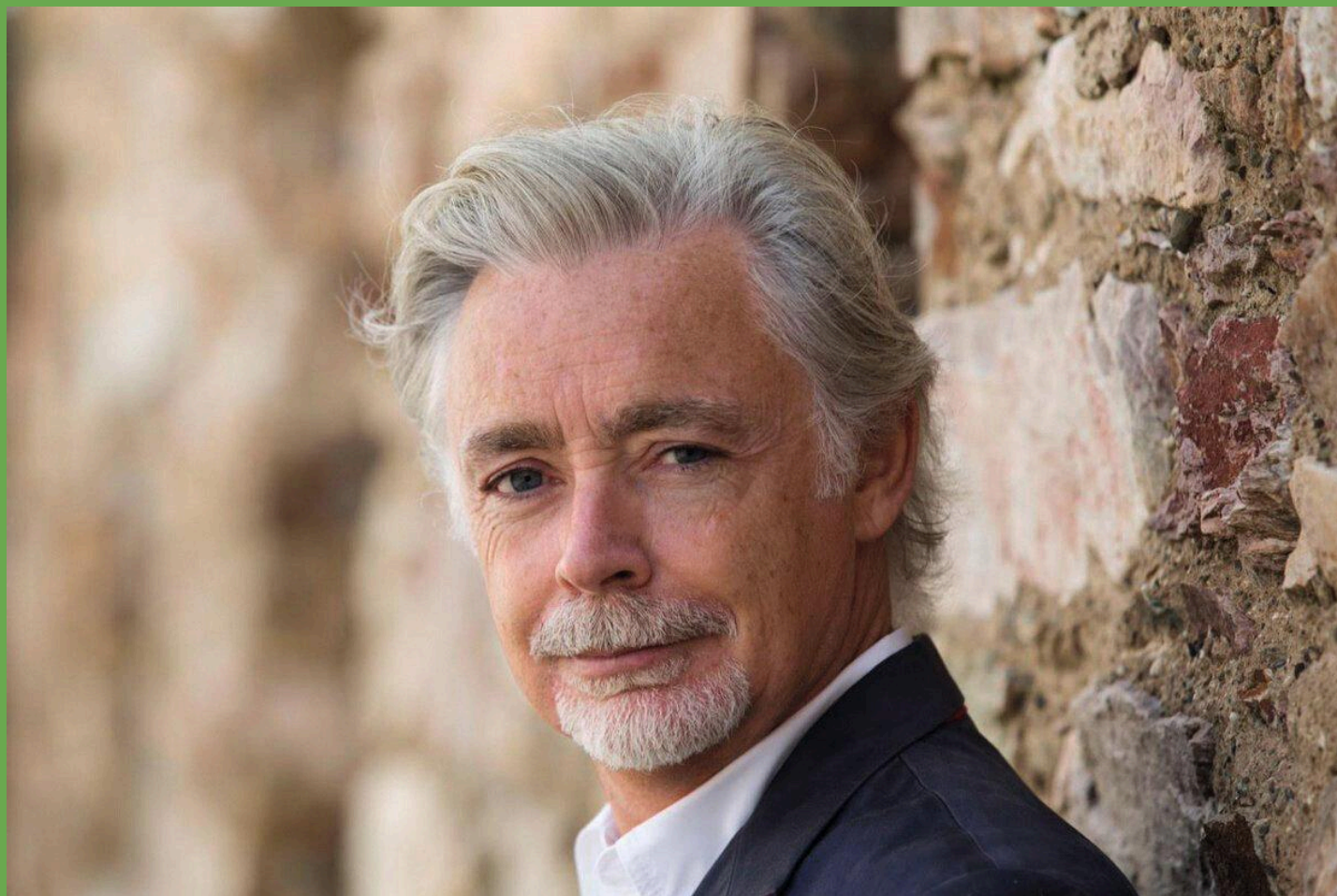


Hans Christian Andersen Award 2026 IBBY Ireland Author Nomination



Eoin Colfer

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Biography

Born in Wexford in 1965, Eoin comes from a family of teachers, storytellers and artists. Fascinated by stories and Irish folklore from an early age, he began writing in primary school, entertaining teachers, students and family with adventures inspired by local history.

After completing his degree and teaching qualification at a Dublin University, Eoin taught in Wexford, before traveling to Saudi Arabia, Tunisia and Italy where he and his wife worked in international schools. On return to teaching in Ireland, he wrote his first book *Benny and Omar*, published in 1998. Based on his experiences in Tunisia, it has been translated into many languages and was followed by a sequel and other comic, realistic adventures.

Eoin attained worldwide recognition in 2001 with the first *Artemis Fowl* book, a New York Times Best Seller. He went on to publish seven more *Artemis Fowl* titles, followed by *The Fowl Twins*, and several other notable science fiction, fantasy and detective books for young adults.

Since *Artemis Fowl* Eoin has produced additional illustrated books for younger readers, including *Imaginary Fred* with Oliver Jeffers, *Cloud Babies* with Chris Judge, and *Three Tasks for a Dragon* with PJ Lynch, as well as the soon to be released *Beanie the Bansheenie* with Irish illustrator Steve McCarthy. All have been praised by critics and many acknowledged in nominations and awards.

At the same time Eoin began devising graphic novel versions of his popular young adult titles. More importantly, he went on to create original graphic novels for young adults: *Illegal*, *Global* and the forthcoming *War*, all in collaboration with Andrew Donkin and Giovanni Rigano. These powerful narratives explore topical concerns important to all readers. Sensitively produced,

with skilful character development and authenticity, like Eoin's other works they have been much lauded.

Eoin's books have been translated into 47 languages, and his popularity continues with readers in many countries. Many titles have received multiple awards, nominations and other distinctions, both within and outside Ireland (all listed below).

Eoin Colfer was Ireland's third Laureate na nÓg (2014 – 2016). As Laureate he inaugurated a nationwide storytelling tour called *Once Upon a Place*, focusing on the link between stories and places. This project enlisted partnerships with several other Irish writers, poets, storytellers and illustrators. With Eoin, they visited schools, libraries and community centres across Ireland, helping children create stories and pictures. Eoin also edited an anthology, with the same title, exploring the theme of magical places in Ireland. *Once Upon a Place* consisted of short stories and poetry by Eoin and fellow Irish writers with illustrations by PJ Lynch.

Eoin continues to write and to inspire children to read, write and tell stories.

“Away with the Fairies” - A Critical Essay on the Published Works of Eoin Colfer

Early Work

There is an Irish fairy tale involving a shy, miserable soul unable to sing a song, recite a poem, or tell a story. And so that sad person is cast out of a companionable gathering. Alone and lost, he's whisked away by the fairies who drop him into improbable escapades. After hours, days, or, in some versions, years of hair-raising exploits, ultimately the magic spirits fling the poor creature back into the company that banished him, with no time having passed since his exile. The outcast promptly relates all that he's seen and heard and said and done. Having been “away with the fairies”, he becomes a great teller of tales forever after.

Perhaps something similar happened to Eoin Colfer, imbuing him with a never-ending supply of adventures, images and wit to make him one of the most prolific and much-loved writers for children in Ireland. Colfer's body of work is prodigious in terms of aesthetic qualities, output, and reach. When appraising it, one must keep three things in mind: the importance of Irish myth and folklore in his writing; his fervent “school-teacher drive” to get children reading, and so experiencing the joys of stories and poetry; and his ability to portray real life and authentic emotions, particularly in families and friendships, under a veneer of fast-paced adventure and subversive humour.

Like any good teacher (or storyteller), Colfer catches a child's attention by evoking laughter, surprise or empathy in order to lead them into deeper thinking, and greater awareness of life and the human condition. Colfer knows that the power of storytelling lies in the quality of the experience; the enjoyment a child undergoes when hearing or reading a story causes them to reflect on it later, setting them up for future congruous experiences. The ability to achieve this could be seen in his earliest books, coming in quick succession between 1998 and 2007.

His first, *Benny and Omar*, was inspired by years of teaching in Ireland and at international schools in Saudi Arabia, Tunisia and Italy. It explores family conflict, racism and cultural differences, poverty, and mental health issues. “Colfer particularly wanted to emphasize the comforts and luxuries that Westerners take for granted” (O'Reilly, 2007, no page). This novel and its sequel *Benny and Babe* also “skilfully recreates that male adolescent sense of embarrassment often seen in both social and tentatively sexual contexts” (Dunbar 2002, no page). During this same period, Colfer's other books focused on younger children's fears and uncertainties in two different series. O'Brien Press's “Flyer” books are an illustrated fiction series, aimed at readers aged six and up. Colfer's contributions to this (three books about an imaginative five-year old, Ed Cooper) “reveal a world in which everyday objects like beds and toilets or feet and shoes are disconcertingly unstable” (Keenan 2004). His “Legends” titles (Puffin publications for slightly older readers) depict fraternal affection, annoyance and competition through the adventures of Will and Marty, two older brothers in a family of four boys. Characters and problems in both sets of stories were inspired by intense memories of Colfer's own childhood dilemmas, making the books thought provoking and hilariously funny. He thus established a reputation for realistic comic adventures, told in exaggerated and earthy ways to provoke laughter and provide insight.

Like Irish narrators in medieval manuscripts, oral fireside tales, and classical and modern literature, Colfer takes banal encounters or objects and elevates them through exaggeration and flights of fancy to beguile and provide commentary. His plot structures mimic mythological tropes where protagonists leave familiar surroundings to encounter what is different and new. Recognising this puts him in a long tradition of Irish storytelling. Critics comment on how Colfer twists traditional folkloric elements by using parody and introducing modern popular culture, describing such writing as innovative. These are, however, centuries-old conventions often used by Irish wordsmiths.

Having used folklore and popular culture in his teaching Colfer naturally evolved into writing fantasy and science fiction, genres he is best known for outside Ireland. The *Artemis Fowl* books brought fame, commercial success, and writer independence. Over that same decade, he published other young adult novels: three stand-alone fantasies (*The Wish List*, *The Supernaturalist*, and *Airman*) and one detective fiction (*Half-Moon Investigations*). A playful morality tale, *The Wish List* echoes Irish folktales where the devil is tricked and saints intervene. Reminiscent of other Irish literature, such as C.S. Lewis's *The Screwtape Letters* and Patrick Cavanagh's poetry anthology *A View of God and the Devil*, this street-wise teenage version of *It's a Wonderful Life*, where "serious issues are addressed with delightful and inventive humour" (O'Reilly 2007, no page) was Colfer's first fantasy novel. *The Supernaturalist* and *Airman*, both combinations of history, fantasy and science fiction, follow classical formats of coming-of-age and quest literature, thus chiming with elements in Colfer's best-known work.

Artemis Fowl

To date most literary criticism has focused on the *Artemis Fowl* books, a publishing phenomenon comparable with other fantasy series prevalent in the 1990s and 2000s. Countless young readers the world over have expressed immense enthusiasm for Artemis's adventures, as have many adults (librarians especially, as well as teachers and scholars of children's literature), which have been translated into over 40 languages. Like other children's fantasy writers, Colfer's work has received criticism, even being banned by some evangelical schools in America and elsewhere (O'Reilly 2007). When academic and cultural critics object to elements in the *Artemis Fowl* series, they refer to its use of the anti-hero, reliance on scatological humour, moving away from a distinctly Irish voice to a more generic globalised language, and what some see as its celebration of materialism (Keenan 2003: 28, 30; O'Reilly 2007; Ní Bhroin 2021: 133, 143). While valid, these observations must be considered within the context of Irish and World folklore against a swiftly changing popular culture in Ireland, and how these interplay in Colfer's writing specifically and Irish literature generally.

The character of *Artemis Fowl* can be read in multiple ways. His anti-hero status perhaps arose out of his creator's false-consciousness during the writing process.

"When I started to write I had no intentions of making Artemis the central character; he was just the bad guy Holly was up against and that was it. My real anxiety was whether readers would want to go on reading about someone they were meant to hate. But then parts of myself started to go in, and he developed a conscience and it became a very interesting book to write"

(O'Reilly, 2007: *The Times*, 10 January 2005)

When *Artemis Fowl* first appeared, Colfer—or his agent—marketed it as “*Die Hard*—with fairies”. More often, and more accurately, Colfer summarises the series as a retelling of the famous Irish story where a naughty, bold, cheeky boy tricks the fairies to steal their gold. This motif, found in both oral and literary narratives in Ireland, is considered a metaphor for the acquisition of comfort, independence and security. As the cunning thief of fairy riches, Artemis becomes something other than an anti-hero and an instantly recognisable trope.

Scholars suggest the roots of children’s fantasy literature lie in ancient mythology. To support this idea, Tierney and Fletcher (2022) demonstrated striking parallels between *The Odyssey* and Artemis Fowl, seeing him as a Trickster similar to Odysseus and his son Telemachus. In folklore the Trickster character has a great intellect, using it to play tricks, disobey normal rules, and defy conventional behaviour. When bending and breaking rules to thief or perform practical jokes, they can appear cunning or foolish, or both at once. A quintessential sociopath—greedy, selfish, deceitful, cunning, rude and scatological, peripatetic and shortsighted—the Trickster openly disrupts and mocks authority. Found in all cultures, and extremely popular with both young and old, these archetypal characters often, paradoxically, cause good; they bring society cultural gifts or protect the weak against the powerful. In every sense, Artemis is clearly a Trickster.

Along with the Trickster identity, Tierney and Fletcher highlight Artemis’s journey over the series from criminal to hero as a form of *katabasis*, another structural and thematic legacy of *The Odyssey* in fantasy literature. Symbolic as a quest-cycle of initiation and involving the death of a child reborn as an adult, *katabasis* is a stock episode in coming-of-age narratives. “Artemis dies in *The Last Guardian*, and his disembodied soul drifts like a ghost for six months until a clone body is ready for him to inhabit. When he returns to the body, Artemis has lost his memories—he is born anew, cleansed of his past crimes” (Tierney and Fletcher, 2022; 151). The Artemis Fowl series is not the first or only work of Irish literature that takes its shape and inspiration from *The Odyssey* to explore sacrifice, coming-of-age and father-and-son themes.

Another criticism to address is whether the series reflected and was inspired by the Celtic Tiger Years, and celebrated rather than criticised its rampant materialism. “Celtic Tiger” was a nickname for Ireland during its rapidly booming economy in the 2000s which, along with the subsequent financial crash, coincided with this series’ publications. While some questioned the excesses of those years, at the time Artemis Fowl books were written most Irish people relished the fact that Ireland at last was “coming up” in the world. And the author’s primary reason for writing Artemis Fowl was not to provide commentary on the socio-economic culture of the country but to entertain child readers by retelling a classic Irish fairy tale.

Fairy tales can be more realistic than casual observation suggests, by employing fantasy to heighten and comment on reality (Opie and Opie 1974, 16). They have been used this way in many oppressed societies. Over eight hundred years the native Irish were denied any control or use of, or benefit from, their land—whether individual plots or the entire island. Artemis’s drive to restore the family’s fortune, through alliances and interventions in the fairy world, is, again, typically Irish. Rejoicing in global brands and using globalised, rather than Hibernicised, language reflects current changes in Irish childhood and children. With the completion of *Artemis Fowl and the Last Guardian*, the hero has changed, as has the Ireland in the book, now a utopia in a healthy world.

The real Ireland also changed immensely over Colfer’s twenty-six year-long writing career, something always reflected through characters, situations, settings and language in his publications. Colfer’s work belongs to a

large body of children's literature by Irish writers who used and updated mythology to explore aspects of identity, including national identity. And, like Augusta Gregory, Ella Young, Padraic Colum, Patricia Lynch, Eilís Dillon, and several others, Colfer popularised Irish writing for children outside Ireland.

After Artemis

Since *Artemis Fowl*, Colfer has published over twenty new titles. Three sub-genres can be identified in his post-Artemis writing: illustrated books for younger children, science fiction for young adults, and graphic novels. In all these Colfer exhibits a maturity of style and skill, and a continuation of certain themes, as one might expect of an established author. But there is also experimentation and fruitful, important collaborations in his later work. Yet almost all criticism remains focused on *Artemis Fowl*. His more recent output deserves a closer look by critics. These publications, seldom analysed, bracket Colfer's tenure as Ireland's Laureate na nÓg. This role, and how it influenced his continuing contribution to children's literature, merit scholarly attention, too.

For one example, look at Colfer's Barrington Stoke publications, a series of dyslexia-friendly chapter-books: *Mary's Hair*; *The Seal's Fate*; *Mariella, Queen of the Skies*; *The Fish in the Bathtub*; and *Anna Liza and the Happy Practice*. As with his early comic adventure books based in reality, they display Colfer's trademark humour, exaggeration, and flights of fancy. Many portray recognisable modern Irish children and settings. Others, such as *The Seal's Fate* and *The Fish in the Bathtub*, are historical fiction, the former a sensitive story in a coastal community when harsh choices were a reality, and the latter set in Communist Poland and reading like a folktale. *The Fish in the Bathtub* reaches out to a new community in Ireland. For those unfamiliar with the modern state, many Polish families made a home in Ireland over recent decades, along with other Eastern Europeans, Nigerians, Syrians, and Brazilians.

Other illustrated books produced between 2013 and 2024 include extraordinary collaborations and experimentation. Three titles have illustrations by Oliver Jeffers or PJ Lynch, both internationally-acclaimed Irish writers / illustrators. Colfer's writing in *Imaginary Fred* matches the surreal whimsy of Jeffers' images. *The Dog Who Lost His Bark* consists of a clever writing style, first from the dog's point-of-view and then in a distanced narration for the boy's episodes, in order to tell a highly emotional rescue story (where boy saves dog then dog saves boy). It's evocatively illustrated by Lynch's pencil drawings. Colfer and Lynch then created the literary fairy tale *Three Tasks for a Dragon*, an adventure that feels like a classic Irish legend with contemporary sensibilities. *Cloud Babies*, telling of Erin's long stay in hospital, and *Little Big Sister*, relating the story of Starr, a girl with dwarfism living with her mother and younger sister, both share family experiences and awkward situations with delicacy and sensitivity, and that well-known sense of humour. With *Juniper's Christmas* and the recently released *Beanie the Bansheenie* Colfer returns to traditional folklore, weaving modern fantasies with the parody and earthiness of his earlier period. Set in London and Ireland, respectively, they reflect the racial diversity among contemporary Irish communities at home and abroad.

Colfer's young adult readership has not been neglected. The W.A.R.P. series, described as *MATRIX* meets *Oliver Twist*, are time-travel and action adventure books. The three fast moving, fun novels overflow with moral and existential dilemmas to engage readers. Like Arthur Conan Doyle and his Sherlock Holmes, Colfer succumbed to fans' and publishers' requests for more *Artemis Fowl* by creating *The Fowl Twins*, three fantasy adventures involving Artemis's younger brothers. They maintain the usual Colfer discourse, combining fairy lore with fast-paced action and disruptive humour to explore complicated morals and emotions among families and

friends. Both series may seem less about Ireland and Irish folklore, but deserve attention similar to Tierny's and Fletcher's recent examination of *Artemis Fowl*.

Colfer's graphic novels began as adaptations of *Artemis Fowl*, *W.A.R.P.*, the *Fowl Twins* and his other YA fantasy books. Colfer maintains a teacher's desire to get young people reading for pleasure. Studies suggest graphic novels develop reluctant readers' reading habits, while simultaneously serving as popular youth literature in their own right (Kirkham, 2022). And, had Colfer not transformed his popular young adult books into graphic novels, he might never have developed collaborations with fellow writer Andrew Donkin and illustrator Giovanni Rigano. Working with these two led to *Illegal*, *Global* and the forthcoming *War*.

Illegal, based on extensive interviews and research (all acknowledged by the authors), tells the story of Ebo, who escapes his village in Africa to find his sister in Europe, travelling across the Sahara and then the Mediterranean in an overcrowded dinghy. Ebo is resourceful, hard-working, brave and funny. The best stories are both a window and a mirror, and young people, whether migrants themselves or members of communities accepting and helping migrants, will see themselves and their friends and families in this profound, gripping, sensitive book. As they will in *Global*, which relates the powerful, hopeful, and timely stories of two young people in different parts of the world, both affected in different ways by global warming. With these and the forthcoming *War*, Colfer informs and engages young people in today's most important issues. Like his books in every genre, *Illegal* and *Global* have been nominated for and received numerous awards.

Laureate na nÓg

Colfer served as Ireland's third Laureate na nÓg from 2014 to 2016. The Laureate na nÓg is an initiative of the Arts Council, delivered by Children's Books Ireland. By honouring an artist of exceptional talent and commitment, the Laureate na nÓg champions and celebrates literature for children and young people. Each Laureate develops a specific project to express their greatest interests and concerns regarding children and books.

During his term Colfer inaugurated a nationwide storytelling tour called *Once upon a Place*. For two years, he traversed the country visiting schools, libraries, and arts and community centres. He also involved other writers, poets, storytellers and illustrators from all parts of Ireland. Together they shared their stories with children, but also facilitated workshops where participants discovered local folk tales, wrote their own stories and poems, and created illustrations and murals celebrating the narratives of their own spaces and places. This was promoted through a series of Arts Council videos (see *links in Appendix A*).

Colfer also edited an anthology, under the project's title, of short stories and poetry on the theme of magical places in Ireland. Each story or poem is by a different author, including one by Colfer, and the work is drawn together by atmospheric illustrations and decorations by PJ Lynch. The *Once Upon a Place* book, welcomed and lauded in Ireland, also proved popular outside the country. Both the storytelling tour and subsequent book inspired and informed new stories, poems and images, and also new ideas and practices to get children reading, as well as telling and creating their own stories, and expressing and taking pride in their own sense of self and place.

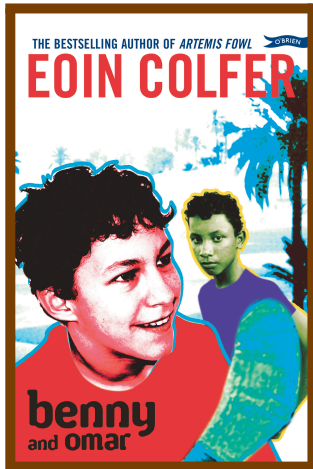
Since the Irish Literary Revival began 144 years ago, Irish Literature has held a popular place in the world. With so much work translated into over forty languages, Colfer has helped Irish Children's Literature find a similar position. Through his abilities as a teacher and magical skills as a teller of fairy tales, he inspires countless children (and adults) not only to read more, but to imagine and create their own stories. "I'm a bit of an elf myself," Colfer told Robert Dunbar in an early interview as a writer (Dunbar 2002). Maybe he was telling the truth—like the fairies who whisked away the man-with-no-story, for decades Colfer has whisked young people into all sorts of worlds and adventures so they can create stories, pictures, and ideas of their own. In Ireland we know he'll continue taking us away with the fairies for many years to come.

Patrick Ryan

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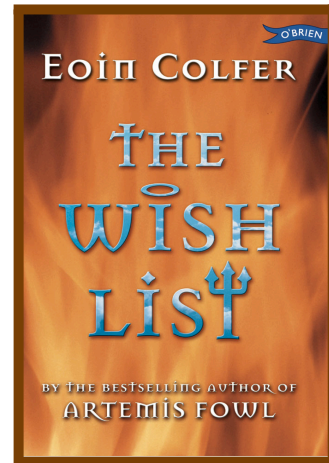
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Five Most Significant Books by the Candidate submitted to the Jury



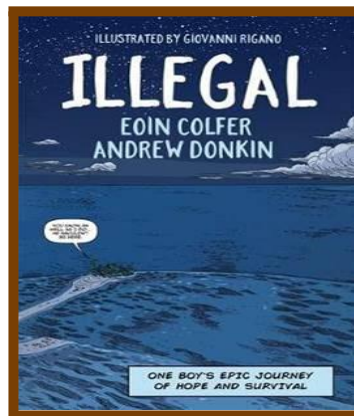
Benny and Omar

O'Brien Press, 1998, Dublin, Ireland

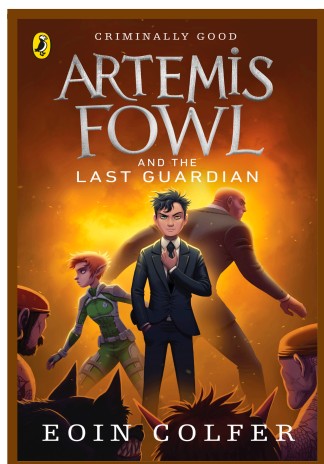


The Wish List

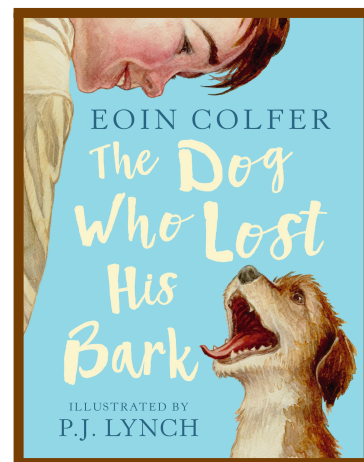
O'Brien Press, 2002, Dublin, Ireland



Illegal with Andrew Donkin, Illustrated by Giovanni Rigano
Hachette, 2018, London

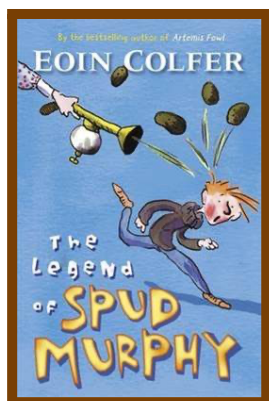


Artemis Fowl and the Last Guardian



The Dog Who Lost His Bark, Illustrated by P. J. Lynch
Walker Books, 2018, London

Ten Other Important Titles by the Candidate



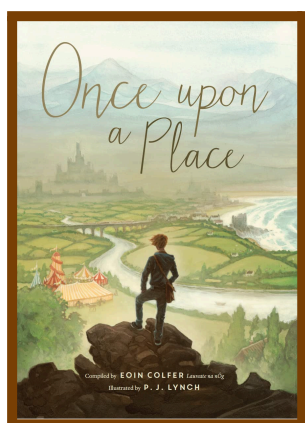
1. *The Legend of Spud Murphy*

Illustrated by Glenn McCoy / Tony Ross
Puffin, 2004, London, UK



2. *Cloud Babies*

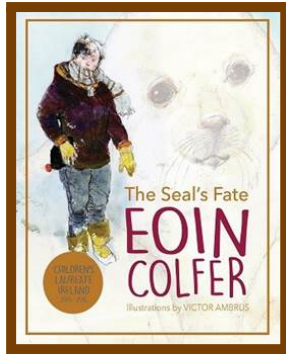
Illustrated by Chris Judge
Walker Books 2015, London, UK



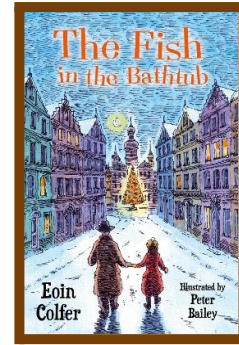
3. *Once Upon a Place*, multiple authors,
Illustrations by P. J. Lynch
Little Island Books 2015, Dublin, Ireland



4. *Imaginary Fred*, compiled and edited by
Eoin Colfer, Illustrated by Oliver Jeffers
HarperCollins 2015, London, UK



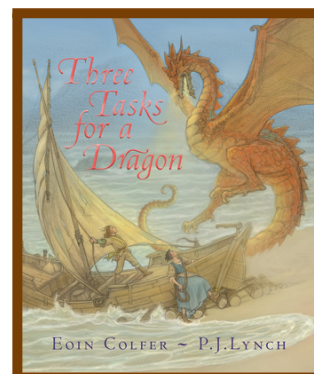
5. *The Seal's Fate*, Illustrated by Viktor Ambrus
Barrington Stoke 2015, Edinburgh, UK



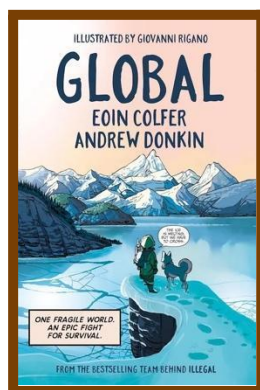
6. *The Fish in the Bathtub*, Illustrated by Peter Bailey
Barrington Stoke 2022, Edinburgh, UK



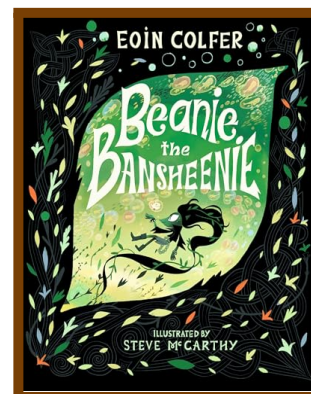
7. *Little Big Sister*, Illustrated by Celia Ivey
Little Island Books 2023, Dublin, Ireland



8. *Three Tasks for a Dragon*, Illustrated by PJ Lynch
Candlewick Press 2023, Somerville, MA, USA



9. *Global* with Andrew Donkin, Illustrated by Giovanni Rigano
Hodder 2023 London, UK
Sourcebooks 2023, Naperville IL, USA



10. *Beanie the Bansheenie*, Illustrated by Steve McCarthy
Walker Books 2024, London UK
Candlewick Press 2024, Somerville MA, USA



A Treasure Trove of Reading

Interview with Julia Eccleshare, BfK 25, 1 Nov. 2021

Twenty years ago Eoin Colfer was a young school teacher in Ireland with three very short novels to his name. Now, as the third in his latest mind-blowing trilogy capturing the headlong adventures of **The Fowl Twins** is published, he is a multi-award-winning writer with a string of major trophies under his belt, a former Laureate na nÓg and the author of the book voted as the all time best Puffin title by young readers.

Although **Artemis Fowl** was identified as a winner from the beginning by Eoin's agent Sophie Hicks and by Penguin Random House who were willing to bid big for the rights to it, Eoin could never have imagined that it would change his life entirely. Published with a loud and well-deserved fanfare, including being given the tagline 'Die Hard with fairies' which was eye-catching everywhere and especially on London buses, **Artemis Fowl** is a pacy story of a smart kid – Artemis Fowl – who moves easily through a riot of a story set in a world that is an original blend of mythology, magic and fantasy.

There was – and is – something arresting about **Artemis Fowl** that made it stand out in the midst of the welter of fantasy that was published around the same time as all publishers searched for a successor to **Harry Potter**. Comparisons to J K Rowling abounded; Eoin brushed them off deftly complimenting Rowling but pointing out that he never wanted to emulate her. Reactions from critics varied with most captivated by its wit and invention but none initially predicting just how successful it would be. Interviewing Eoin for the **Observer** in May 2001 Kate Kellaway praised the book for its originality and revelled in Eoin's sense of humour but she was cautious, too, describing Artemis Fowl as 'a smart, amusing one-off. It flashes with high-tech invention- as if Colfer were as much an inspired boffin as a writer.'

And now, here we are twenty years on. And Eoin says he is signing off on the world of **Artemis Fowl**. That's something he has done before. Fans grieved at the ending of the novels, to enrich the main stories. Then he wrote another series and some standalone titles before returning to the world of Artemis with **The Fowl Twins** in 2019 quickly followed by **The Fowl Twins Deny All Charges** a year later. And this year it is **The Fowl Twins Get What They Deserve**. 'I always knew the Fowl Twins would only be three books,' Eoin says. So this time it feels for real.

Having followed Eoin's career since his very first books, through the success of **Artemis Fowl** which took him to another place entirely, an experience he summed up at the time in an interview with Publisher's Weekly as 'It's just like a dream. A fellow from a small town gets a big break. You never think it's going to happen to you', it is a pleasure to be talking to Eoin now about **The Fowl Twins Get What They Deserve** and his writing during the past twenty years.

We started by going back to the beginning. Despite all the starry success, the massive sales and

the international reputation, Eoin has a habit of batting away praise about his work – although he certainly knows its worth. When I ask him now about what is so special about Artemis he makes it sound very simple. ‘Artemis is really the retelling of an Irish story about a naughty boy stealing a crock of gold. I just wrote it in a new way. And it’s not just an Irish story. Ireland is a melting pot so we have a lot of stories from around the world. I incorporated a lot of them too.’ A massive fan of traditional stories, Eoin credits his easy access to all of them, and particularly the ones from Irish mythology and history, to his years as a primary school teacher where they were something he taught every day. His characters, too, owe something to his years as a teacher but more perhaps to his own feelings as a child. ‘You see all the types as a teacher but I wanted a “hero” character – not a jock. The jocks are in the books but they are not the main characters. Artemis is a very smart kid. I wanted him to be a hero with a super power of cleverness.’

With Artemis as a big brother it’s no surprise that the Fowl Twins are also super smart. Nor is it surprising that both the fairy magic and the high tech that explode around them have blossomed and frothed up over the twenty years. Myles and Beckett operate at the same levels of smart thinking and high physical energy that propelled their big brother. Having two of them gives Eoin the gift of being able to give what is essentially one character a much wider range of skills and tricks. And he makes brilliant use of it. ‘The adventures for the Twins are more quirky than in Artemis Fowl,’ he says. ‘You get more confidence as a writer partly from talking to readers. You get to realise that they will follow you so you can take more risks and write more unconventionally. I made the inventions more magical. They were no longer even close to something that might be invented. Apart from anything else you have to keep yourself interested as a writer.’ Although Eoin describes his inventions as ‘alternative science’ he also says he keeps abreast of science and technology ‘as much as I need it’. For example, needing to know about how to keep a brain alive, he looked up cryogenics to make sure that what he was proposing was not too far-fetched.

As with everything else about his writing, Eoin wears his science lightly but there is certainly still much of the inspired boffin that Kate Kellaway identified at the beginning of his career. Swirled around with Eoin’s humour, the science pervades the corkscrew plot as Myles and Beckett deal with their major enemy, Lord Teddy Bleedham-Drye. Eoin loves his baddy. He enjoys creating these arch villains while also being quick to say, ‘The baddies are baddies but there is no moralising in my books. The Fowl stories are like fairy stories. I don’t intend them to have a deep meaning.’

It’s a theme Eoin believes in passionately. ‘In **The Fowl Twins** and all my books, the adventures are very heightened because I want the reader to have a grand time reading. My only agenda is that I want people to read more books. It’s fun and I want kids to know they can have this amount of fun reading a book. I want them to become the kind of fanatical reader I was.’

With his millions of fans around the world Eoin has done exactly that. With his invention, his humour and his deeply held view learnt, he says, from Douglas Adams, that ‘you can write convoluted sentences into which I occasionally throw a humdinger of a word because I think working out new and difficult words makes you know you are in a special club of readers’. Eoin

has created a couple of generations of readers. The final title in The Fowl Twins trilogy closes a twenty-year long chapter of writing for Eoin and leaves a treasure trove of reading for future generations of children.

Julia Eccleshare is chair of **PLR** and the director of the **Hay Festival** children's programme



Benny and Omar

Recommendation by Dorothy Vinicombe, The New Zealand Herald, 24 May 2004

Irish author Eoin Colfer is best known in New Zealand for his hugely popular Artemis Fowl trilogy featuring a 12-year-old criminal mastermind who joins forces with the fairy police. However, long before Artemis was even a twinkle in Colfer's eye, he had created another engaging young hero by the name of Bernard Shaw (Benny for short).

First published in Ireland in 1998, Benny & Omar became an instant bestseller. It has since been translated into Danish, Dutch, French, German, Italian, Portuguese and Spanish. However, Benny & Omar has not been readily available in New Zealand until now.

While fantasy and the supernatural prevail in the Artemis Fowl books, Benny & Omar is very much steeped in the real world. Twelve-year-old Benny is a typical schoolboy who constantly gets into trouble with teachers and his parents. Benny has one younger brother, George, but they are complete opposites in personality and interests. While George is into drama, Benny is passionate about the traditional Irish sport of hurling. For Benny, the only thing more important than actually playing the game is following the all-Ireland hurling championships and this year it looks like his home team, Wexford, may be in the running to win for the first time ever.

Hence Benny is not impressed when he comes home from school one day to discover that his family are moving. Not only is Benny going to have to leave Wexford, but he is going to leave Ireland. His father has been transferred to Tunisia for one year and Benny's life is about to change dramatically.

When Benny and his family arrive in the village of Sfax, the culture shock is immediate. Benny finds himself dealing with killer mosquitoes, sweltering heat, scorpions and no hurling fields around.

He and his brother are sent to an international school which is as different as you can get from Saint Jeromes of Wexford. There is not a Christian Brother around and the two American teachers not only look like hippies but insist that their pupils call them by their first names.

Instead of the strap, Benny has to contend with the group hug. While his younger brother quickly fits into the new school atmosphere, Benny spends much of his time alone.

Then one afternoon Benny meets Omar, a street urchin whose parents died in an accident. Omar has learned English through watching television which makes for some hilarious

conversations between the two boys. While Omar has never heard of hurling before, he loves soccer and he persuades Benny to take part in some unusual soccer games played by street urchins in the dark.

The two boys become firm friends but their crazy escapades cause many problems in their small village, and Benny's parents forbid him to continue the friendship. However, when Omar comes to Benny with a heart-breaking dilemma, Benny feels he has no choice but to help his friend in need, whatever the cost.

While Benny & Omar is a funny, entertaining book, Colfer also explores the themes of family, friendship, cultural diversity and social responsibility. It is sure to appeal to young readers who have enjoyed *Buddy* and *Juggling with Mandarins*, both written by New Zealand Post Book Awards winner V.M. Jones.



The Wish List

Kirkus Review, Oct. 1, 2003

An abused teen and a bitter old man find affection and redemption in this heartwarming, slapstick comedy. A bungled robbery leaves Meg and her pathetic partner Belch dead. Belch goes straight to hell, but Meg dies perfectly balanced between good and evil. She's given one last chance to save her soul by bringing some meaning to the last days of her intended victim, crotchety old-timer Lowrie. Sappy, perhaps, but for the humor of Lowrie's delinquent tasks for Meg, from trespassing to fisticuffs. Helping Lowrie won't do Meg much good if each of her good deeds moves her a little bit closer to hell. And Belch, more moronic than ever, has been sent back by Beelzebub to guarantee failure. Worse, her temptation to use her reprieve for some late vengeance against her abusive stepfather might overwhelm Meg's mission. A lightweight and moving chuckler.



Artemis Fowl: The Last Guardian Book Trust Recommendation

In the eighth and final volume in the saga of Artemis Fowl the power-crazed pixie Opal Koboi is plotting to exterminate mankind and become fairy queen. Her plan involves the resurrection of the long-dead fairy Berserkers, warriors who rise to inhabit the nearest bodies, including those of Artemis's little brothers and a variety of nearby small animals. Once again Artemis, Holly and the indomitable Butler must battle their evil fairy opponents to save the world. Fowl's last-ever battle against the underworld is sharpened with the distinctive humour which always underlies Colfer's writing. This exciting adventure makes a fitting conclusion to the ever-popular Artemis Fowl series.



The Dog Who Lost His Bark Kirkus Review, Sept. 10, 2019

A boy and a puppy overcome difficult times in this illustrated chapter book. Beginning the tale from the puppy's point of view, Colfer employs simple language evoking an innocent sensibility, with many words in all-caps reflecting puppyish enthusiasm. The puppy's early days with his mother and siblings are followed by a heart-wrenching stint with the abusive couple who brings the puppy home as a present for their cruel boy.

After the puppy is abandoned at the dump, Colfer switches the point of view to Patrick, a human boy, who is driving with his mother to his grandad's house to spend the summer. Asking when his touring-musician father will arrive, Patrick is dumbfounded when his mother, instead of answering the question, asks him if he would like to have a dog. Evading the issue of his father's allergies, Patrick's grandfather brings him to the shelter, where he picks out (readers will be so relieved) the abandoned puppy and names him Oz.

Oz, however, is so traumatised he stays in his crate until, by accident, Patrick's grandfather discovers that Oz enjoys music. Patrick digs out his violin and plays for him, eventually gaining his trust. Just as all seems well, Patrick learns that his father is leaving his mother—and now it is Oz's turn to rescue Patrick.

Lynch's realistic pencil illustrations greatly amplify the story, their sensitively rendered human and dog expressions echoing the varying tones of the text. Humans are depicted as white. This quietly emotional tale is an ultimately triumphant one.



Illegal

BfK 227 Review, November 2017

This extraordinary graphic novel manages to crystallise both eloquently and powerfully the struggle and courage of refugees as they make the perilous journey across the Mediterranean Sea to seek a better life. It is the story of one boy's odyssey: Ebo is twelve years old and first his sister has left their village for Europe and now his adored older brother Kwame has left to follow in her footsteps. Their mother is dead so his brother and sister mean everything to him.

Told in present time and flashbacks, Ebo tells the story of how his journey began nineteen months earlier when he managed to board a bus to Agadez singing a baby to sleep in lieu of his fare. He despairs of ever finding his brother in this huge city but amazingly they find each other when Kwame hears his brother singing at a wedding. The brothers eke out an existence, working hard swapping commodities until they finally make enough money to pay traffickers to take them across the desert to Tripoli. Their vehicle breaks down forcing them to walk the remainder of the journey. Then the boys board a rickety rubber dinghy filled with fourteen passengers meant for six. They face constant danger and challenges along the way; their boat starts leaking and they turn it upside down to float and then nearly dying of hunger and thirst a larger boat packed with refugees only picks them up when they hand over any remaining money they have. And then the larger boat capsizes leaving everyone fighting for their lives. The story does conclude with a satisfying ending of sorts and hope for the future.

Ebo's story is a triumph of the human spirit against all the odds. The humanity we all share is palpable showing both the kindness and sometimes unkindness of strangers and the many small yet significant details such as a boy wearing a Chelsea football shirt indicating we share many of the same dreams. The artwork manages to convey in striking images the drama and tension to maximum effect and with minimal text. The images of the chaos at sea and rescue at the end are desperately poignant. The afterword points out the chilling fact that in 2015 one million migrants crossed the Mediterranean to seek refuge in Europe. This is a heart-breaking yet uplifting story and every child should have access to a copy.



LITERATURE: Eoin Colfer, a Critical Perspective

Elizabeth O'Reilly, 2007

Eoin Colfer is usually applauded for his dynamic characters, fast-moving plots and highly original imagination. His novels are refreshingly different and always abundant with inventive humour, even those that tackle death and other serious topics.

Colfer's first novel was *Benny and Omar* (1998). The author channelled a lot of his own feelings and experiences into his first protagonist. Benny, like Colfer, moves from Ireland to Tunisia, though Benny's move occurs in childhood, whereas Colfer lived abroad as an adult. Colfer particularly wanted to emphasise the comforts and luxuries that Westerners take for granted, and did this by depicting the emerging relationship between Benny, who must adapt to an alien environment, and a local boy, Omar, who is orphaned and homeless. Despite the cultural divide, a delightful friendship ensues.

Benny and Omar explores a diversity of issues: family conflict, particularly sibling rivalry; racism and cultural differences; poverty; bereavement and mental health issues. Nonetheless, the story is both thought-provoking and hilariously funny. In Ireland, Benny struggles to cope with his feelings towards his younger brother: 'George traipsed into the room. He was, of course, immaculately dressed Sometimes [Benny] found it difficult to both sneer at his brother's clothes and feel envy - at the same time. It took real effort'. Yet in Tunisia he realises that 'people here didn't have childhoods. They hadn't the luxury of playing, or making mistakes, or sulking'.

Benny and Omar was quickly followed by a sequel, *Benny and Babe*, in 1999. Benny is now back in Ireland, and has been sent to the country during his holidays. In Benny's friendship with Babe, Colfer explores the divide between boys and girls and town and country. *Benny and Babe* was extremely popular in Ireland, knocking J.K. Rowling from the top of the bestseller list.

Colfer took a different direction in 2000 with the publication of *The Wish List*, which reads like a streetwise, teenage version of the classic film, *It's A Wonderful Life*. 15-year-old Meg has been thrown out by her stepfather following her mother's death, and finds herself leading a troubled existence. A bungled robbery results in Meg's death and she finds herself suspended between Heaven and Hell: her life's tally of good and bad deeds are equal, and she is thus sent back to Earth in order to tip the balance one way or the other. Her ticket to Heaven, and her mother, depends upon fulfilling the 'Wish List' of the pensioner she robbed. As in all Colfer's work, serious issues are addressed with delightful and inventive humour, and this novel represents his first exploration into fantasy, though much of it is set in the ordinary world.

Colfer's early novels were well-received, but it was the publication of *Artemis Fowl* in 2001, followed by several sequels, which brought phenomenal success (the first novel in the series prompted a ferocious bidding war, which was eventually won by Puffin). Colfer describes *Artemis Fowl* as 'Die Hard with fairies' and his influences are diverse: elements of Sherlock Holmes, The Simpsons and Batman comics combine with Colfer's deep-rooted knowledge of Irish mythology and folktales. The result, like the work of Colfer's hero, Terry Pratchett, is a modern, technological version of the fairytale.

Artemis, a 12-year-old criminal genius, is an anti-hero who was inspired by the arrogant rich children Colfer used to teach in Saudi Arabia. During the writing process, Artemis evolved from a two-dimensional figure into a complex and fascinating character whom readers could both love and hate:

'When I started to write I had no intention of making Artemis the central character; he was just the bad guy Holly was up against and that was it. My real anxiety was whether readers would

want to go on reading about someone they were meant to hate. But then parts of myself started to go in, and he developed a conscience and it became a very interesting book to write.' (*The Times*, 10 January 2005). Artemis' sparring partner, Holly Short, is also a dynamic figure, easily able to match the anti-hero's sarcasm. Colfer's depiction of sassy-mouthed fairies with a bad attitude is often considered to be particularly modern. However, as the author explains, the fairies of Celtic legend were no angels. As a teenager who was not good at sport, or successful with girls, Colfer spent a lot of time tracing drawings of Celtic fairies:

'It would more generally be a girl thing But I was into fairies with axes; I was never into them flitting round the garden. Because the fairies of Irish mythology are not like that at all, they are very warlike. Always up for a fight.' (Dina Rabinovitch, *The Guardian*, 29 June 2005).

Thus Colfer's feisty fairies are far more authentic and legendary than the more well-known Disney-type. What makes them modern, however, is that their 'magic powers' actually come from advanced technology, for their intelligence and ingenuity in this area is far superior to that of ordinary people (the 'Mud People').

Inevitably, there has been some criticism of Colfer's work: the Artemis Fowl series has been banned in evangelical schools in the USA (along with Philip Pullman and J.K. Rowling) for supposedly being anti-Christian. Others have objected to the depiction of violence and to Artemis' cold, unfeeling character. Yet, as Amanda Craig points out, Colfer displays the same 'sense of family dynamics' as Roddy Doyle and 'shows Artemis' arrogance as lonely and pitiable' (*The Times*, cited above). It is also clear that Artemis is certainly not free to act with impunity: his actions bring consequences, often to someone he is close to, and readers are therefore encouraged to contemplate right and wrong.

Colfer is still adding to his series about Artemis, but continues to produce other novels. *The Supernaturalist* was published in 2004, and is a worthy successor to Artemis Fowl. Set in the third millennium in a metropolis controlled by satellites, it tells the story of Cosmo Hill, a teenage orphan who escapes from the Clarissa Frayne Institute for Parentally Challenged Boys and meets a group of children ('The Supernaturalists') whose mission is to destroy the life-sucking supernatural creatures of which Cosmo almost becomes a victim. A work of science-fiction, rather than fantasy, it is a futuristic take on the classic orphan story that has been described by various reviewers as a cross between *The Matrix* and *Oliver Twist*. Nonetheless it has all the usual eccentric Colfer humour.

2006 saw the publication of *Half Moon Investigations*, the story of 12-year-old private investigator, Fletcher Moon. The character has obvious similarities with Artemis Fowl, though the novel does not have a science-fiction or fantasy setting. Colfer has now published his fifth novel about Artemis, *Artemis Fowl: The Lost Colony* (2006), and he intends to write one more.



Eoin Colfer, Laureate na nÓg, launches a nationwide storytelling tour on Hook Head

6 October 2014

Laureate na nÓg Eoin Colfer will launch Once Upon A Place, a nationwide tour of storytelling, on Friday 10 October on the Hook Peninsula, County Wexford. The best-selling author of novels such as the Artemis Fowl series and Benny and Omar grew up near Hook Head and many of his stories were inspired by the area. 'I'm pleased to be able to start this new initiative on home ground,' Eoin said. 'My priority as Laureate na nÓg is to bring stories to children all over Ireland, particularly those in remote areas that might not normally receive visits from writers, so where better to start than in that magical place, the Hook?'

In the first event, Eoin Colfer, Gráinne Clear and writer-illustrator PJ Lynch will be telling stories to schoolchildren from three primary schools in County Wexford in the famous landmarks of Hook Head Lighthouse and Loftus Hall, the inspiration for Fowl Manor in the Artemis Fowl books. Participating schools include St. Canice's, New Ross; Coolcotts National School and Poulfur National School. The tour is being organised in cooperation with Wexford County Council Arts Office and Wexford County Libraries.

The Once Upon A Place programme has three strands: the first brings stories to children all over Ireland, reaching places that might not normally be prioritised e.g. schools that are not part of a writers in schools scheme, remote communities that may not have had a visiting storyteller before, or youth/reading groups that may not have funding to access visiting artists. Eoin's second focus is on fantastic places: extraordinary settings in which to stage very special and memorable storytelling events to spark children's imaginations and bring the magic of story and of books to young people. In a third strand, Eoin is editing an anthology of original short stories written by well-known Irish writers for children as well as other prominent Irish personalities from the worlds of literature, music, comedy, TV and sport.

Once Upon A Place will take place over the next 18 months, during the remainder of Eoin's term as Laureate na nÓg, an initiative of the Arts Council with the support of The Department of Children and Youth Affairs, Children's Books Ireland, Poetry Ireland and The Arts Council of Northern Ireland. The honour was established by the Arts Council to engage young people with high quality literature and to underline the importance of children's literature in our cultural and imaginative lives.

The Arts Council's Director, Orlaith McBride, said of the tour: 'The Arts Council is thrilled with the breadth, reach and quality of this tour, which will engage children and young people from all across the country in a series of inventive and inspiring events. Eoin Colfer has very quickly placed his unique stamp on Laureate na nÓg and his tenure will undoubtedly leave a lasting and real impact on children and adults alike. We couldn't be prouder of this initiative.'

Damian Smyth, Head of Literature, Arts Council of Northern Ireland, said: 'The importance of introducing children to books and encouraging a love of reading at an early age cannot be overestimated. The Once Upon a Place tour will inspire and delight schools and children throughout the island of Ireland and I've every confidence in saying that the experience of spending time listening to the charismatic and enchanting Laureate na nÓg, Eoin Colfer, will remain with these young people for the rest of their lives.'

'This Once Upon A Place programme previews Wexford's annual Stories from the Hearth Storytelling Season, now in its 16th Year,' said County Librarian, Fionnuala Hanrahan. 'Storytelling and the connection of the written and spoken word is at the heart of communication, literacy and creativity. We are delighted to start a tour that combines fundamental life-skills with the infinite possibilities of imagination.'

Sixteen separate events will take place in sixteen counties, involving groups and venues from all over the island of Ireland. As well as visiting schools and other groups in Clare, Kilkenny, Laois, Leitrim, Mayo, Waterford and Westmeath, Eoin and a team of top-class storytellers will also be bringing the story tour to:

- The Gothic mansion of Duckett's Grove, Carlow, with Gaelscoil Eoghan Uí Thuarisc as part of Seachtain na Gaeilge 2015
- A steam train which will travel up the North Dublin coast, in partnership with Fingal County Libraries with the support of Iarnród Éireann
- The Mass Rock in Castlemaine, Kerry and the slopes of Knocknashee, Co. Sligo
- The Glucksman Gallery in Cork

Complete Bibliography of Children's and Young Adult Books by the Candidate

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|------------------------------|
| The Benny Shaw Series |
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| <i>Benny and Omar</i> | Dublin | The O'Brien Press | 1998 |
| <i>Benny and Babe</i> | Dublin | The O'Brien Press | 1999 |
| O'Brien Flyers (Books for Young Readers) | | | |
| <i>Going Potty</i> | Dublin | The O'Brien Press | 1999 |
| <i>Ed's Funny Feet</i> | Dublin | The O'Brien Press | 2000 |
| <i>Ed's Bed</i> | Dublin | The O'Brien Press | 2001 |
| Puffin Legends Series (Books for Young Readers) | | | |
| <i>The Legend of Spud Murphy</i> | London | Puffin | 2004 |
| | New York | Hyperion | 2004 |
| <i>The Legend of Captain Crow's Teeth</i> | London | Puffin | 2006 |
| | New York | Hyperion | 2005 |
| <i>The Legend of the Worst Boy in the World</i> | London | Puffin | 2006 |
| | New York | Hyperion | 2007 |
| Illustrated and Picture Books | | | |
| <i>Mary's Hair</i> | Edinburgh | Barrington Stoke | 2013 |
| <i>Imaginary Fred with Oliver Jeffers</i> | London | HarperCollins | 2015 |
| <i>The Seal's Fate</i> | Edinburgh | Barrington Stoke | 2015 |
| <i>Once Upon a Place</i> | Dublin | Little Island | 2015 |
| <i>The Dog Who Lost His Bark</i> | London | Walker Books | 2018 |
| <i>The Fish in the Bathtub</i> | Edinburgh | Barrington Stoke | 2022 |
| <i>Cloud Babies</i> | London | Walker Books | 2022 |
| <i>Anna Liza and the Happy Practice</i> | Edinburgh | Barrington Stoke | 2023 |
| <i>Little Big Sister</i> | Dublin | Little Island Books | 2023 |
| <i>Three Tasks for a Dragon</i> | Somerville | Candlewick Press | 2023 |
| <i>Juniper's Christmas</i> | London | HarperCollins | 2023 |
| | New York | Roaring Books | 2023 |
| <i>Beanie the Bansheenie</i> | London | Walker Books | 2024 |
| | Somerville | Candlewick Press | 2024 |
| <i>The Guardians of Cedar Wood</i> | London | HarperCollins | 2025 |
| | New York | Roaring Books | 2025 |
| Stand Alone Titles for Young Adult Readers | | | |
| <i>The Wish List</i> | Dublin | The O'Brien Press | 2002 |
| <i>The Supernaturalist</i> | London | Puffin | 2004 |

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| <i>Half Moon Investigations</i> | London New York | Puffin Hyperion | 2006 2006 |
| <i>Click: One Novel, Ten Authors</i> (with David Almond, Roddy Doyle, Deborah Ellis, Nick Hornby, Margo Lanagan, Gregory Maguire, Ruth Ozeki, Linda Sue Park, Tim Wynne-Jones) | London | Scholastic / Arthur Levine Books | 2007 |
| <i>Airman</i> | London New York | Puffin Hyperion | 2008 2008 |
| <i>Iron Man: The Gauntlet</i> | London | Egmont | 2016 |
| W.A.R.P Series | | | |
| <i>W.A.R.P. The Reluctant Assassin</i> | London New York | Puffin Hyperion | 2013 2013 |
| <i>W.A.R.P. The Hangman's Revolution</i> | London New York | Puffin Hyperion | 2014 2014 |
| <i>W.A.R.P. The Forever Man</i> | London New York | Puffin Hyperion | 2015 2015 |
| Graphic Novels for Young Adult Readers | | | |
| <i>Illegal</i> with Andrew Donkin and Giovanni Rigano | London Naperville IL | Hodder Sourcebook | 2018 2018 |
| <i>Global</i> with Andrew Donkin and Giovanni Rigano | London Naperville IL | Hodder Sourcebook | 2023 2023 |
| <i>War</i> with Andrew Donkin and Giovanni Rigano | London Naperville IL | Hodder Sourcebook | 2025 2025 |
| Artemis Fowl Series | | | |
| <i>Artemis Fowl</i> | London New York | Viking Hyperion | 2001 2001 |
| <i>Artemis Fowl and the Arctic Incident</i> | London New York | Puffin Hyperion | 2002 2002 |
| <i>Artemis Fowl and the Eternity Code</i> | London New York | Puffin Hyperion | 2003 2003 |
| <i>Artemis Fowl and the Opal Deception</i> | London New York | Puffin Hyperion | 2005 2005 |
| <i>Artemis Fowl and the Lost Colony</i> | London New York | Puffin Hyperion | 2006 2006 |

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| <i>Artemis Fowl and the Time Paradox</i> | London New York | Puffin Hyperion | 2008 2008 |
| <i>Artemis Fowl and the Atlantis Complex</i> | London New York | Puffin Hyperion | 2010 2010 |
| <i>Artemis Fowl and the Last Guardian</i> | London New York | Puffin Hyperion | 2012 2012 |
| The Fowl Twins Series | | | |
| <i>The Fowl Twins</i> | London | HarperCollins | 2019 |
| <i>The Fowl Twins Deny All Charges</i> | London | HarperCollins | 2020 |
| <i>The Fowl Twins Get What They Deserve</i> | London | HarperCollins | 2021 |
| Companion Books to the Artemis Fowl Series | | | |
| <i>LEPrecon</i> (short story) | | | 2004 |
| <i>Artemis Fowl</i> (short story) | | | 2004 |
| <i>The Artemis Fowl Files</i> (companion book) | | | 2004 |
| Graphic Novels of Artemis Fowl Books | | | |
| <i>Artemis Fowl: The Graphic Novel</i> adapted by Andrew Donkin, illus. by Giovanni Rigano | London | Puffin | 2007 |
| <i>Artemis Fowl & the Arctic Incident, Graphic Novel</i> adapted by Andrew Donkin, illus. by Giovanni Rigano | New York | Hyperion | 2009 |
| <i>Artemis Fowl & the Eternity Code, Graphic Novel</i> , adapted by Andrew Donkin, illus. by Giovanni Rigano | New York | Hyperion | 2013 |
| <i>Artemis Fowl & the Opal Deception, Graphic Novel</i> adapted by Andrew Donkin, illus. by Giovanni Rigano | London Los Angeles | Puffin Disney / Hyperion | 2014 2014 |
| <i>'New' Artemis Fowl: The Graphic Novel</i> , adapted by Michael Moreci, illus. by Stephen Gilpin | London Los Angeles | Puffin Disney / Hyperion | 2019 2019 |
| <i>'New' Artemis Fowl & the Arctic Incident, Graphic Novel</i> adapted by Michael Moreci, illus. by Stephen Gilpin | Los Angeles | Disney / Hyperion | 2021 |

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| 'New' Artemis Fowl & the Eternity Code, Graphic Novel adapted by Michael Moreci, illus. by Stephen Gilpin | Los Angeles | Disney / Hyperion | 2023 |
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Works for Adults: For a list of adult book titles, as well as Film and TV, and Theatre and Musical work, please refer to <https://www.eoincolfer.com/home>

List of Translated Editions, and their Languages

| <i>Translated Editions: Children's Books</i> | | |
|---|---|---|
| <i>Benny and Omar</i> | | |
| Danish (Gyldendal) Hebrew (Hakibbutz) Polish (WAB) Dutch (Vassallucci) Italian (Mondadori) | Spanish/Catalan (Planeta) German (Beltz & Gelberg) Lithuanian (Alma Littera) | |
| <i>Benny and Babe</i> | | |
| Dutch (Vassallucci) Italian (Mondadori) Spanish/Catalan (Planeta) German (Beltz & Gelberg) Polish (WAB) | | |
| <i>Ed's Bed</i> | | |
| Irish (Clo Iar-Chonnacht) | | |
| <i>Ed's Funny Feet</i> | | |
| Irish (Clo Iar-Chonnacht) | | |
| <i>The Legend of Spud Murphy</i> | | |
| Albanian (Ars Lamina) German (Beltz) Polish (Znak) Brazilian Portuguese (Record) Greek (Psychogios) Russian (Labrint) Czech (Euromedia) | Hebrew (Kinneret) Slovenian (Mladinska Knjiga Založba) Danish (Carlsen) Italian (Mondadori) Dutch (Pimento) Korean (Kookminbooks) | Spanish (PRH) Finnish (WSOY) Macedonian (Prosvetno Delo) Swedish (B. Wahlströms) French (Gallimard Jeunesse) Norwegian (Cappelen Damm) |
| <i>The Legend of Captain Crow's Teeth</i> | | |

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| Brazilian Portuguese (Record) German (Beltz) Norwegian (Cappelen Damm) Czech(Euromedia) Greek (Psichogios) | Hebrew (Kinneret) Polish (Znak) Dutch (Pimento) Italian (Mondadori) Russian (Labrint) Finnish (WSOY) | Danish (Carlsen) Korean (Kookminbooks) Spanish (PRH) French (Gallimard Jeunesse) Macedonian (Prosvetno Delo) Swedish (B. Wahlströms) |
| <i>The Legend of the Worst Boy in the World</i> | | |
| Brazilian Portuguese (Record) Greek (Psichogios) Russian (Labrint) Czech (Euromedia) Hebrew (Kinneret) Serbian (Kreativni Centar) | Dutch (Pimento) Italian (Mondadori) Slovenian (Mladinska Knjiga Založba) Finnish (WSOY) Irish (Cló Iar-Chonnacht) | French (Gallimard Jeunesse) Korean (Kookminbooks) Spanish Spanish (PRH) German (Beltz) Polish (Znak) Swedish (B. Wahlströms) |
| <i>Mary's Hair</i> | | |
| Chinese Simplified (Rightol Media) Irish (Futa Fata) Swedish (Argasso) Dutch (Bontekoe) Italian (Sinnos) Turkish (Tudem) | | |
| <i>Imaginary Fred</i> | | |
| Arabic (Arwa AlArabeia) French (Gallimard) Romanian (Pandora) Catalan (Andana) German (dtv) Spanish (Andana0) | Danish (Flachs) Italian (Mondadori) Vietnamese (Nha Nam) Dutch (De Fontein) Polish (Format) | |
| <i>Mariella, Queen of the Skies</i> | | |
| Korean (weneedabook) Romanian (Litera) Turkish (Tudem) | | |
| <i>The Dog Who Lost His Bark</i> | | |
| Chinese Complex (Rye Field Publications) German (dtv junior) Romanian (Editura Art) Chinese Simplified (New Buds Publishing House) Japanese (Shinkoshuppan Sha Keirinkan) | Russian (Kachelly) Slovak (Ikar) Turkish (Beyaz Balina Yayinlari) Croatian (Opus Gradna j.d.o.o.) Korean (Lime Co. Ltd.) | |

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| <i>Anna Liza and the Happy Practice</i> | | |
| Azerbaijani (TEAS Press) French (Gallimard Jeunesse) Romanian (Litera) Brazilian Portuguese (Record) Finnish (WSOY) Turkish (Tudem) | Danish (Alvilda) Korean (weneedabook) | |
| <i>Juniper's Christmas</i> | | |
| French (Gallimard Jeunesse) | | |
| <i>Half Moon Investigations</i> | | |
| Bulgarian (Prozoretz) German (Ullstein) Russian (Eksmo) Chinese Complex (Ye Ren) Greek (Psichogios) Slovak (Ikar) Czech (Albatros) Italian (Mondadori) Spanish (PRH0) Danish (Carlsen) Norwegian Swedish (B. Wahlströms) Finnish (WSOY) Thai (Pearl) French (Gallimard Jeunesse) Polish (WAB) Turkish (Alfa/Artemis) Afrikaans (Human & Rousseau) Albanian (Dudaj) Arabic (Jarir Bookstore) | Azerbaijani (Alatoran) Brazilian Portuguese (Record) Catalan (Grup 62) Chinese Complex (Omnibook) Chinese Simplified (Guomai Culture) Croatian (Algoritam) Czech (Albatros) Danish (Carlse) Dutch (Van Goor) Estonian (Hotger) Faroese (Bokadeild) Finnish (WSOY) French (Gallimard Jeunesse) German (Ullstein) Greek (Psichogios) Hebrew (Kinneret) Hungarian (Gabo) Icelandic (Forlagid) Indonesian (PT Gramedia) Irish (Puffin) | Italian (Mondadori) Japanese (Kadokawa) Kazakh (Steppe & World) Korean (Bluebird) Latvian (Jumava) Lithuanian (Jotema) Macedonian (Ars Lamina) Norwegian (Cappelen Damm) Polish (WAB) Portuguese (Editora 20 20) Romanian (Editura Art) Russian (Azbooka-Atticus) Serbian (Laguna) Slovak (Albatros) Slovenian (Mladinska Knjiga Založba) Spanish (PRH) Swedish (B. Wahlströms) Thai (Sataporn) |
| <i>The Iron Man: The Gauntlet</i> | | |
| Finnish (Tammi) French (Hachette) Spanish (Planeta) | | |
| <i>Translated Editions: The Artemis Fowl Series and Related Titles</i> | | |
| <i>Artemis Fowl</i> | | |
| Turkish (Alfa Artemis) Ukrainian (Ranok) Vietnamese (Owl Books) Welsh (Gomer) | | |

| <i>Artemis Fowl & the Arctic Incident</i> | | |
|---|---|--|
| Albanian (Dudaj) Azerbaijani Alatoran Brazilian Portuguese (Record) Bulgarian (Prozoretz) Catalan (Grup 62) Chinese Complex (Omnibook) Chinese Simplified (Guomai Culture) Croatian (Algoritam) Czech (Albatros) Danish (Carlse) Dutch (Van Goor) Estonian (Hotger) Faroese (Bokadeild) Finnish (WSOY) | French (Gallimard Jeunesse) German (Ullstein) Greek (Psichogios) Hebrew (Kinneret) Hungarian (Gabo) Icelandic (Forlagid) Indonesian (PT Gramedia) Italian (Mondadori) Japanese (Kadokawa) Korean (Bluebird) Latvian (Jumava) Lithuanian (Jotema) Norwegian (Cappelen Damm) Polish (WAB) | Portuguese (Editora 20 20) Romanian(Editura Art) Russian (Azbooka-Atticus) Serbian (Laguna) Slovak (Albatros) Slovenian (Mladinska Knjiga Založba) Spanish (PRH) Swedish (B. Wahlströms) Thai (Sataporn) Turkish (Alfa Artemis) Ukrainian (Ranok) Vietnamese (Owl Books) Welsh (Gomer) |
| <i>Artemis Fowl & the Eternity Code</i> | | |
| Albanian (Dudaj) Azerbaijani (Alatoran) Brazilian Portuguese (Record) Bulgarian (Prozoretz) Catalan (Grup 62) Chinese Complex (Omnibook) Chinese Simplified (Guomai Culture) Croatian (Algoritam) Czech (Albatros) Danish (Carlsen) Dutch (Van Goor) Finnish (WSOY) French (Gallimard Jeunesse) | German (Ullstein) Greek (Psichogios) Hebrew (Kinneret) Hungarian (Gabo) Icelandic (Forlagid) Indonesian (PT Gramedia) Italian (Mondadori) Japanese (Kadokawa) Korean (Bluebird) Latvian (Jumava) Lithuanian (Jotema) Norwegian (Cappelen Damm) Polish (WAB) Portuguese (Editora 20 20) | Romanian (Editura Art) Russian (Azbooka-Atticus) Serbian (Laguna) Slovak (Albatros) Slovenian (Mladinska Knjiga Založba) Spanish (PRH) Swedish (B. Wahlströms), Thai (Sataporn) Turkish (Alfa Artemis) Ukrainian (Ranok) Vietnamese (Owl Books) Welsh (Gomer) |
| <i>Artemis Fowl & the Opal Deception</i> | | |
| Albanian (Dudaj) Brazilian Portuguese (Record) Bulgarian (Prozoretz) Chinese Complex (Omnibook) Chinese Simplified (Guomai Culture) Czech (Albatros) Danish (Carlsen) Dutch (Van Goor) German (Ullstein) Greek (Psichogios) Hebrew (Kinneret) | Finnish (WSOY) French (Gallimard Jeunesse) Hungarian (Gabo) Icelandic (Forlagid) Indonesian (PT Gramedia) Italian (Mondadori) Latvian (Jumava) Norwegian (Cappelen Damm) Polish (WAB) Portuguese (Editora 20 20) Japanese (Kadokawa) Korean (Bluebird) | Romanian (Editura Art) Russian (Azbooka-Atticus) Serbian (Laguna) Slovak (Albatros) Slovenian (Mladinska Knjiga Založba) Spanish (PRH) Swedish (B. Wahlströms), Thai (Sataporn) Turkish (Alfa Artemis) Ukrainian (Ranok) Vietnamese (Owl Books) |
| <i>Artemis Fowl & the Lost Colony</i> | | |

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| Albanian (Dudaj) Brazilian Portuguese (Record) Chinese Complex (Omnibook) Chinese Simplified (Guomai Culture) Czech (Albatros) Danish (Carlsen) Dutch (Van Goor) Finnish (WSOY) French (Gallimard Jeunesse) German (Ullstein) Greek (Psichogios) | Hebrew (Kinneret) Hungarian (Gabo) Icelandic (Forlagid) Indonesian (PT Gramedia) Italian (Mondadori) Japanese (Kadokawa) Korean (Bluebird) Latvian (Jumava) Norwegian (Cappelen Damm) Polish (WAB) Portuguese (Editora 20 20) Romanian (Editura Art) | Russian (Azbooka-Atticus) Serbian (Laguna) Slovak (Albatros) Slovenian (Mladinska Knjiga Založba) Spanish (PRH) Swedish (B. Wahlströms), Thai (Sataporn) Turkish (Alfa Artemis) Ukrainian (Ranok) Vietnamese (Owl Books) |
| Artemis Fowl & the Time Paradox | | |
| Albanian (Dudaj) Brazilian Portuguese (Record) Chinese Complex (Omnibook) Chinese Simplified (Guomai Culture) Czech (Albatros) Danish (Carlsen) Dutch (Van Goor) Finnish (WSOY) French (Gallimard Jeunesse) German (Ullstein) Greek (Psichogios) | Hebrew (Kinneret) Hungarian (Gabo) Icelandic (Forlagid) Indonesian (PT Gramedia) Italian (Mondadori) Japanese (Kadokawa) Korean (Bluebird) Latvian (Jumava) Norwegian (Cappelen Damm) Polish (WAB) Russian (Azbooka-Atticus) Serbian (Laguna) | Slovak (Albatros) Slovenian (Mladinska Knjiga Založba) Spanish (PRH) Swedish (B. Wahlströms), Thai (Sataporn) Turkish (Alfa Artemis) Ukrainian (Ranok) Vietnamese (Owl Books) |
| Artemis Fowl & the Atlantis Complex | | |
| Albanian (Dudaj) Brazilian Portuguese (Record) Chinese Complex (Omnibook) Chinese Simplified (Guomai Culture) Czech (Albatros) Danish (Carlsen) Dutch (Van Goor) Finnish (WSOY) French (Gallimard Jeunesse) | German (Ullstein) Hebrew (Kinneret) Icelandic (Forlagid) Indonesian (PT Gramedia) Italian (Mondadori) Korean (Bluebird) Norwegian (Cappelen Damm) Polish (WAB) Russian (Azbooka-Atticus) Slovak (Albatros) | Slovenian (Mladinska Knjiga Založba) Spanish (PRH) Swedish (B. Wahlströms) Thai (Sataporn) Turkish (Alfa Artemis) Ukrainian (Ranok) Vietnamese (Owl Book) |
| Artemis Fowl & Last Guardian | | |
| Albanian (Dudaj) Chinese Complex (Omnibook) Chinese Simplified (Guomai Culture) Czech (Albatros) Danish (Carlsen) Dutch (Van Goor) Finnish (WSOY) | German (Ullstein) Hebrew (Kinneret) Icelandic (Forlagid) Indonesian (PT Gramedia) Italian (Mondadori) Korean (Bluebird) Norwegian (Cappelen Damm) Polish (WAB) | Slovak (Albatros) Slovenian (Mladinska Knjiga Založba) Spanish (PRH) Thai (Sataporn) Turkish (Alfa Artemis) Ukrainian (Ranok) Vietnamese (Owl Book) |

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|--|---|---|
| French (Gallimard Jeunesse) | Russian (Azbooka-Atticus) | |
| <i>The Artemis Fowl Files</i> | | |
| Brazilian Portuguese (Record) Czech (Albatros) Danish (Carlsen) Dutch (Van Goor) Finnish (WSOY) French (Gallimard Jeunesse) German (Ullstein) | Italian (Mondadori) Norwegian (Cappelen Damm) Polish (WAB) Russian (Azbooka-Atticus) Spanish (PRH) Swedish (B. Wahlströms) | |
| <i>The Fowl Twins</i> | | |
| Finnish (WSOY) German (Ullstein) Russian (Azbooka-Atticus) French (Gallimard Jeunesse) Italian (Mondadori) Thai (Sunbeam) | | |
| <i>The Fowl Twins Deny All Charges</i> | | |
| Finnish (WSOY) German (Ullstein) Thai (Sunbeam) French (Gallimard Jeunesse) Italian (Mondadori) | | |
| <i>The Fowl Twins Get What They Deserve</i> | | |
| Finnish(WSOY) French (Gallimard Jeunesse) Thai (Sunbeam) | | |
| <i>Translated Editions: Young Adult Fiction</i> | | |
| <i>The Wish List</i> | | |
| Bulgarian (Prozoretz) Icelandic (JPV Utgafa) Russian (Eksmo) Chinese (New Sprouts) Italian (Mondadori) Serbian (Kreativni Centar) Czech (Albatros) Japanese (Riron-sha) Slovene (Mish) Finnish (WSOY) | Danish (Sesam) Korean (HyoReeWon) Spanish (Grijalbo) Dutch (Vassallucci) Lithuanian (Alma Littera) Swedish (Richters) Estonian (Tiritamm) Norwegian (Damm) Thai (Pearl) | Polish (WAB) Ukranian (Teza) French (Gallimard) Portuguese-Portugal (Presenca) German (List) Portuguese-Brazil (Record) Hebrew (Hakibbutz) Romanian (RAO) |
| <i>The Supernaturalist</i> | | |

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| Brazilian Portuguese (Record) German (Ullstein) Russian (Eksmo) Greek (Actel) Serbian (Laguna) Catalan (PRH) Icelandic (JPV) Slovenian (Mladinska) | Czech (Albatros) Italian (Mondadori) Knjiga Založba) Danish (Carlsen) Latvian (Jumava) Spanish (PRH) Dutch (Querido) Norwegian (Cappelen Damm) | Swedish (B. Wahlströms) Finnish (WSOY) French (Gallimard Jeunesse) Polish (WAB) Thai (Pearl) Romanian (RAO) |
| Airman | | |
| Brazilian Portuguese (Record) Faroese (Bokadeild) Norwegian (Cappelen Damm) Catalan (Bromera) Finnish (WSOY) Chinese Complex (Yuan Liou) French (Gallimard Jeunesse) | Polish (WAB) Chinese Simplified (Guokr) Russian (Eksmo) Danish (Carlsen) Hebrew (Kinneret) Spanish (Santillana) Dutch (Querido) | Italian (Mondadori) Swedish (B. Wahlströms) Estonian (Pilgrim) Japanese (Kaseisha) Thai (Pearl) Turkish (Alfa/Artemis) |
| W.A.R.P. The Reluctant Assassin | | |
| Brazilian Portuguese (Record) French (Gallimard Jeunesse) Polish (Foksal) Danish (Alvilda) German (Loewe) Russian (Eksmo) | Dutch (Van Goor) Hebrew (Kinneret) Slovak (Ikar) Finnish (WSOY) Italian (Mondadori) | |
| W.A.R.P. The Hangman's Revolution | | |
| Brazilian Portuguese (Record) French (Gallimard Jeunesse) Italian (Mondadori) Danish(Alvilda) Polish (Foksal) | Dutch (Van Goor) German (Loewe) Slovak (Ikar) Finnish (WSOY) Hebrew (Kinneret) | |
| W.A.R.P. Forever Man | | |
| Danish (Alvilda) French (Gallimard Jeunesse) Italian (Mondadori) Finnish (WSOY) German (Loewe) | | |
| Translated Editions: Graphic Novels | | |
| Artemis Fowl Graphic Novel (Colfer-Donkin-Rigano-Lamanna) | | |
| Brazilian Portuguese (Record) Czech (BB/Art) Dutch (Mynx) Finnish (WSOY) | Norwegian (Cappelen Damm) Russian (Eksmo) Slovenian (Mladinska Knjiga Založba) | |

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| French (Gallimard Jeunesse) German (Carlsen) Greek (Psichogios) Hebrew (Kinneret) | Spanish (Norma) Swedish (B. Wahlströms) Thai (Pearl) Turkish (Alfa Artemis) | |
| <i>Artemis Fowl and the Arctic Incident Graphic Novel</i> (Colfer-Donkin-Rigano-Lamanna) | | |
| Brazilian Portuguese (Record) Dutch (Mynx) Finnish (WSOY) Norwegian (Cappelen Damm) Spanish (Norma) Thai (Pearl) Turkish (Alfa Artemis) | | |
| <i>'New' Artemis Fowl Graphic Novel</i> Colfer-Moreci-Gilpin) | | |
| French (Gallimard Jeunesse) Ukrainian (Ranok) | | |
| <i>'New' Artemis Fowl and the Arctic Incident Graphic</i> (Colfer-Moreci-Gilpin) | | |
| French (Gallimard Jeunesse) | | |
| <i>'New' Artemis Fowl and the Eternity Code</i> (Colfer-Moreci-Gilpin) | | |
| French (Gallimard Jeunesse) | | |
| <i>The Supernaturalist Graphic Novel</i> | | |
| Brazilian Portuguese (Record) Catalan (PRH) Czech (Albatros) Danish (Carlsen) Dutch (Querido) Finnish (WSOY) French (Gallimard Jeunesse) German (Ullstein) | Greek (Actel) Icelandic (JPV) Italian (Mondado) Latvian (Jumava) Norwegian (Cappelen Damm) Polish (WAB) Romanian (RAO) Russian (Eksmo) | Serbian (Laguna) Slovenian (Mladinska Knjiga Založba) Spanish (PRH) Swedish (B. Wahlströms) Thai (Pearl) |
| <i>The Airman Graphic Novel</i> | | |
| Brazilian Portuguese (Record) Catalan (Bromera) Chinese Complex (Yuan Liou) Chinese Simplified (Guokr) Danish (Carlsen) Dutch (Querido) Estonian (Pilgrim) | Faroese (Bokadeild) Finnish (WSOY) French (Gallimard Jeunesse) Hebrew (Kinneret) Italian (Mondadori) Japanese (Kaseisha) Norwegian (Cappelen Damm) | Polish (WAB) Russian (Eksmo) Spanish (Santillana) Swedish (B. Wahlströms) Thai (Pearl) Turkish (Alfa/Artemis) |
| <i>Illegal</i> | | |
| French (Hachette) | Italian (Mondadori) | |

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| German (Rowohlt), German (Ernst Klett Sprache – educational deal) Greek (Patakis) Hungarian (Central Kiadoi Csoport) | Korean (Balgeunmirae Publishing Company) Polish (Foksal) Slovenian (Morfemplus Zaloznistvo) Spanish (Alianza) | |
| Global | | |
| Chinese Simplified (China Science & Technology Press) French (Hachette) German (Ernst Klett Sprache – educational deal) Italian (Mondadori) | Korean (Balgeunmirae Publishing Company) Polish (Foksal) Slovenian (Morfemplus Zaloznistvo) Spain (Anaya) | |

Awards, Nominations and Distinctions

Honours and Distinctions

- Ireland's 3rd Laureate na nÓg, 2014-2016
- iBAM! (Irish Books, Arts and Music Celebration) Chicago: Outstanding Contribution to Literature 2019

Awards

Artemis Fowl

- WHSmith People's Choice Children's Book of the Year 2001
- British Book Awards Children's Book of the Year 2002
- Merit Award, Children's Books Ireland (Bisto Awards), 2002
- Phantastik Preis (SF/Fantasy works published in Germany, polled by readers of www.Phantastik.de 2002
- Garden State Teen Book Award (NJLA-New Jersey Library Association), Grades 6-8, 2004
- Voted favourite Puffin Classic of All Time by British Children, 2010

Artemis Fowl and the Eternity Code (German translation: *Artemis Fowl–Der Geheimcode*)

- Deutsche Bücherpreis 2004, bestowed by Leipzig Book Fair and the Börsenverein des Deutschen Buchhandels

Artemis Fowl and the Opal Deception (audio book version)

- Selected Audiobooks for Young Adults 2006

Artemis Fowl and the Time Paradox

- Independent Booksellers Prize (UK) Children's Book of the Year 2009
- WHSmith Children's Book of the Year 2009

Artemis Fowl: The Last Guardian

- Independent Booksellers Prize (UK) Children's Book of the Year 2011
- Independent Booksellers Prize (UK) Children's Book of the Year 2011
- Irish Book awards- Children's Book of the Year Senior 2012 Artemis Fowl

- 4th place in poll, Goodreads Choice Awards Middle Grades' and Children's Award 2012

Benny and Omar

- Reading Association of Ireland Award 2001
- iBbY Honour Book 2002

The Dog Who Lost His Bark with P J Lynch

- Children's Book Award (For Younger Readers) 2019
- Parents Best Children's Book Award 2019

The Fowl Twins

- Chicago Tribune Best Children's Book of 2019

Global with Andrew Donkin and Giovanni Rigano

- Highly Commended for the Wainright Prize for Children's Writing on Nature and Conservation, 2024

Half Moon Investigations (Audio Book Version)

- Notable Children's Recording, Association for Library Service to Children (ALSC), American Library Association 2009

Illegal with Andrew Donkin and Giovanni Rigano

- Judge's Special Award, Children's Books Ireland 2018
- Best Books for Kids and Teens, New York Public Library, 2018
- Excellence in Graphic Literature Award 2019
- Garden State Teen Book Award (NJLA-New Jersey Library Association), Grades 6-8 2021

Imaginary Fred, with Oliver Jeffers

- Irish Book Award—Children's Book of the Year Junior 2015

Juniper's Christmas

- Kirkus Best Books of the Year 2023
- The 25 Best Christmas Books of All Time, Book Riot 2023
- Kids Indie Next List 2023

The Legend of Spud Murphy

- Charlotte Award (New York State) 2006
- Flicker Tale Children's Book Award (North Dakota Library Association) 2006
- The Great Stone Face Book Award (New Hampshire Libraries, voted by 4th thru 6th graders) 2005

The Legend of the Worst Boy in the World

- Tower Hamlets (London) Book Award 2007

Little Big Sister

- Next Generation Indie Book Awards, Children's/Juvenile Fiction 2017

Mary's Hair

- Dyslexia Friendly Book of the Year 2013

The Supernaturalist

- Eleanor Cameron Award (Middle Grades Prize in Golden Duck Awards) 2005
- North East Book Award (NETBA-North East Teen Book Awards, England, UK) 2005
- Evergreen Teen Book Award (Washington Young Adult Review Group WashYARG,

- USA), 2007

W.A.R.P. The Reluctant Assassin

Independent Bookseller Award Children's Shortlist 2013

Garden State Teen Book Award (NJLA-New Jersey Library Association), Grades 6-8 2016

The Wish List

- Merit Award, Children's Books Ireland (Bisto Awards), 2001
- Premio Cassa di Risparmio di Cento—Letteratura per Ragazzi, 2005

Nominations

Airman

- Bisto (Children's Book of the Year) Shortlist, Children's Books Ireland 2009
- Carnegie Shortlist 2009

Anna Liza and the Happy Practice

- Children's Book of the Year Shortlist, Children's Books Ireland, 2017

Artemis Fowl

- Whitbread Children's Book of the Year Shortlist, 2001
- Hal Clement Young Adult Award Shortlist (Golden Duck Awards) 2002

Artemis Fowl, French Translation

- Roman jeunesse Shortlist (Imaginaire Awards), 2004

Artemis Fowl and the Arctic Incident

- Bisto (Children's Book of the Year) Shortlist, Children's Books Ireland, 2003

Artemis Fowl and the Opal Deception

- Bisto (Children's Book of the Year) Shortlist, Children's Books Ireland, 2006

Artemis Fowl and the Lost Colony

- Bisto (Children's Book of the Year) Shortlist, Children's Books Ireland, 2006

Benny and Babe

- Bisto (Children's Book of the Year), Children's Books Ireland, 2000
- Reading Association of Ireland Award Shortlist, 2001

Click: One Novel, Ten Authors, German Translation: Klick! Zehn Autoren erzählen einen Roman

- Deutscher Jugendliteraturpreis Shortlist 2010

The Fish in the Bathtub

- UKLA Book Awards Shortlist 2016

***Illegal* with Andrew Donkin and Giovanni Rigano**

- CILIP Carnegie Medal and Greenaway Medal Shortlists, 2019
- SEE-IT (EBSCO Information Service and Children's Books Council Graphic Novel Committee—North America) Award Finalist, 2019

***Imaginary Fred* with Oliver Jeffers**

- Children's Book of the Year Shortlist, Children's Books Ireland, 2016

The Legend of Spud Murphy

- WHSmith 'People's Choice' Children's Book of the Year Shortlist, 2005
- Blue Peter Book Award Shortlist, 2005
- Buckaroo Book Award Shortlist, 2006
- Massachusetts Children's Book Award Shortlist, 2008
- Sasquatch Book Award Shortlist, 2008

Three Tasks For a Dragon (Russian translation: *Последний дракон?* / *The Last Dragon?*)

- Фэнтези года / Fantasy of the Year Shortlist 2021

W.A.R.P: The Reluctant Assassin

- Children's Book of the Year Shortlist, Children's Books Ireland, 2014

Appendix A: Arts Council Videos and other features regarding Laureate na nÓg

Arts Council: Links to Laureate na nÓg, Eoin Colfer Videos

- A promo for Once Upon A Place, Laureate na nÓg Eoin Colfer's new storytelling tour of specially selected magical places and schools around Ireland. It kicks off with a visit to the Hook Head peninsula
 - Link: <https://www.youtube.com/watch?v=nDziMDaQ0yc>
- A video capturing the highlights of Laureate na nÓg Eoin Colfer's Once Upon A Place visit to Hook Head in October 2014, featuring PJ Lynch and Gráinne Clear
 - Link: <https://www.youtube.com/watch?v=N8xzbPGNBjQ&t=22s>
- Once Upon a Place - an exhibition of artwork by children from school and community groups. In March 2016, the Glucksman ran a 4 day exhibition of children's artwork in collaboration with Children's Books Ireland and Laureate na nÓg Eoin Colfer.
 - Link: <https://www.youtube.com/watch?v=lqZ2a46vpOg>

Irish Times: Link to article on Eoin Colfer, Laureate na nÓg

- "Eoin. Colfer hopes to Hook young readers. Laureate na nÓ launches a nationwide tour of storytelling in his native Wexford." Martin Doyl, *Irish Times*, October 06, 2014
 - Link: <https://www.irishtimes.com/culture/books/eoin-colfer-hopes-to-hook-young-readers-1.1953702>
 -

Appendix B: Links to additional reviews, articles and interviews

Additional Reviews of the Five Books by the Candidate Submitted to the Jury

Benny and Omar

- Review of Benny and Omar, Publishers Weekly, July 9, 2001
 - Link: <https://www.publishersweekly.com/9780862785673>
- Benny and Babe and Benny and Omar Review, April Spisak, Bulletin of the Center for Children's Books, 60:11, p459, July/August 2011
 - Link: <https://muse.jhu.edu/article/217768/summary>

The Wish List

- *Books for Keeps*, reviewed by Nick Attwood, BfK 140, May 2023
 - Link: <https://booksforkeeps.co.uk/review/the-wish-list/>
- Children's Book Reviews, County Clare Library Services
 - Link: https://www.clarelibrary.ie/eolas/library/services/book_reviews/the_wish_list.htm

Artemis Fowl and the Last Guardian

- Artemis Fowl and the Last Guardian by Eoin Colfer review, Nick Virk, The Guardian, 4 September 2012
 - Link: <https://www.theguardian.com/childrens-books-site/2012/sep/04/review-artemis-fowl-last-guardian-eoin-colfer>

The Dog Who Lost His Bark

- Review by Kate Quealy-Gainer, Bulletin of the Center for Children's Books, 73:1, pp. 13-14.
 - Link: <https://muse.jhu.edu/pub/1/article/731961>
- Publishers Weekly Review
 - Link: <https://www.publishersweekly.com/9781536204421>
- The Reading Zone Review by Leanne Woolcock, teacher
 - Link: <https://www.readingzone.com/books/the-dog-who-lost-his-bark/>

Illegal

- *Illegal* by Eoin Colfer and Andrew Donkin Review—moving story of a child migrant, Sarah Donaldson, *The Guardian*, 17 October 2017:
 - Link: <https://www.theguardian.com/books/2017/oct/17/illegal-eoin-colfer-andrew-donkin-review-moving-child-migrants#:~:text=Writers%20Eoin%20Colfer%20and,the%201st%2Dcentury%20refugee%20experience.>
- Children's Book of the Week Review: *Illegal* by Eoin Colfer and Andrew Donkin, Illustrated by Giovanni Rigano, Alex O'Connell *The Sunday Times* 30 September 2017:
 - Link: <https://www.thetimes.com/culture/books/article/review-illegal-by-eoin-colfer-and-andrew-donkin-illustrated-by-giovanni-rigano-d8sbsk0w3>
- Kirkus Review, August 7, 2017: "Action-filled and engaging but considerate of both topic and audience, Eoin's story effectively paints a picture of a child refugee's struggle in a world crisscrossed by hostile borders"
 - Link: <https://www.kirkusreviews.com/book-reviews/eoin-colfer/illegal-colfer/>

Additional Reviews of Ten of the Most Important Titles by the Candidate

The Legend of Spud Murphy

- "Spud Murphy Gets Kids Reading" Anne Faundez, Books for Keeps, BfK 150, January 2005
 - Link: <https://booksforkeeps.co.uk/article/spud-murphy-gets-kids-reading/#:~:text=Characterisation%20As%20the%20title%20suggests,of%20silence%20and%20card%20stamping>

Cloud Babies

- Kirkus Review, January 1, 2023 "A perceptive embrace of imagination and empathy"
 - Link: <https://www.kirkusreviews.com/book-reviews/eoin-colfer/cloud-babies/>

Once Upon a Place

- Books for Keeps, Review by Ferelith Horden, BfK 215, November 2015
 - Link: <https://booksforkeeps.co.uk/review/once-upon-a-place/>
- School Library Journal, Review by Amanda Raklovitz, June 1, 2017
 - Link: <https://www.slj.com/review/once-upon-a-place>

Imaginary Fred

- Books for Keeps, Reviewed by Andrea Reece, BfK 215, November 2015
 - Link: <https://booksforkeeps.co.uk/review/imaginary-fred/>

The Seal's Fate

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