

**Jackie Morris**

**Hans Christian Andersen Awards 2024**

**UK Illustrator Nomination**



## Jackie Morris Biography

Jackie Morris was born in Birmingham in 1961. Her father was a policeman, 'my mum was a proper 'mum', she made pies and things.'<sup>1</sup> The family moved to Evesham in Worcestershire when she was four. Here she attended Prince Henry's High School where she was frequently reprimanded for dreaming and drawing; she was told she could never be a painter – her ambition since childhood. She recalls at the age of six watching her father meticulously drawing the wing of a lapwing and 'I decided to learn how to conjure birds from paper and colour.'<sup>2</sup> She wanted to go to art college rather than Oxford to study history. According to the headmaster 'girls go to art college while they're waiting for a husband'.<sup>3</sup> Starting at Hereford College for Art she moved to Exeter for her BA before finally obtaining a place at Bath Academy of Art, which was, she says, 'a saving grace'<sup>4</sup>.

On leaving college, she found work creating postcards and calendars for organisations such as Greenpeace and Amnesty International as well as providing illustrations for a range of magazines – among them, *New Statesman*, *Radio Times*, *New Society* and *Country Living*. At this time she lived in London, taking her portfolio round the various publishing houses. It was while illustrating cards, her work caught the attention of the author Caroline Pitcher. This led to her first picture book *Jo's Storm*. 'I started my first children's book the week after my son was born. I'd been working as an illustrator for about ten years, and had recently designed a series of cards that were seen by the author Caroline Pitcher. It was her idea to ask a publisher to commission me to do my first book, *Jo's Storm*.' (1994)<sup>5</sup>.

By now she had moved out of London; city life was not for her. She arrived in Pembrokeshire in Wales and records 'I came for a weekend. I arrived in the dark after a long journey by train and taxi and woke to a sky so blue and clear... There was a cathedral in the dip, then fields and the sea and tiny islands and there and then I fell in love... I went shopping on Monday and bought a house'<sup>6</sup>. It is this landscape and wildlife that has informed and inspired her art. By now she was established as an illustrator collaborating with other authors including creating illustrations for the stories by Poet Laureate, Ted Hughes, *How the Whale Became* (2000).

She was also beginning to create picture books herself as both author and illustrator. Her debut *The Seal Children* came out in 2004 and immediately won the Welsh Tir Na n'Og Award 2005 as the Best English Language Book<sup>7</sup>. This was her first award as sole creator. In 2016 her book *Something About a Bear* was shortlisted for the CILIP Kate Greenaway Award.<sup>8</sup> However, it has been her collaboration with the poet and writer Robert Macfarlane in *The Lost*

*Words* (2017) that has attracted widespread attention, not only for Macfarlane's poems, but for Jackie's original designs for the illustrations; illustrations that capture the wildlife described in the poems and its transience. *The Lost Words* won the CILIP Kate Greenaway Medal 2019<sup>9</sup>. It has not just attracted critical attention, winning awards across the publishing industry for its production qualities,<sup>10</sup> but has inspired research into its impact<sup>11</sup>. There have been exhibitions of the artwork round the country as well as concerts, including a BBC Prom in 2019.<sup>12</sup>

Though seen very much as an illustrator for picture books, she has started to explore writing longer novels for a young audience – *East of the Sun, West of the Moon* which appeared in 2013 is her first, followed by *The Wild Swans* (2015). Her work is also familiar to a wider adult audience. She is the cover illustrator for the fantasy novels by Robin Hobb while both *The Quiet Music of Gently Falling Snow* (2016) and *The Unwinding* (2020) with their meditative, reflective approach are not designed primarily for children.

Jackie still lives and works in the little house on the Pembrokeshire coast. Passion for the environment and our engagement with it is at the heart of her work as she continues to write, illustrate and paint. She works to give expression to her dreams – and capture the dreams of others, both young and old.

'Sometimes when I have paintings in a gallery, people say that one made them cry. And sometimes they come back later and say that they had to buy a picture because it was in their dreams, they were dreaming about it. That really is a privilege, to be able to get into people's dreams.'<sup>13</sup>

1 <https://www.oxfordmuse.com/?q=node/243>

2 <https://www.jackiemorris.co.uk/biography/>

3 <https://www.oxfordmuse.com/?q=node/243>

4 <https://www.oxfordmuse.com/?q=node/243>

5 <https://www.thechildrensfurniturecompany.com/blog/meet-the-illustrator-jackie-morris/>

6 <https://www.visitpembrokeshire.com/articles/pembrokeshire-people-meet-jackie-morris-artist>

7 [https://en.wikipedia.org/wiki/Tir\\_na\\_n'Og\\_Award](https://en.wikipedia.org/wiki/Tir_na_n'Og_Award)

8 <https://yotocarnegies.co.uk/archive/2016-shortlist-resources/>

9 <https://yotocarnegies.co.uk/archive/illustration-winners/>

10 <https://www.thelostwords.org/lostwordsbook/>

11 <https://www.cam.ac.uk/thelostwords>

12 <https://www.bbc.co.uk/events/ezgfbp>

13 <https://www.oxfordmuse.com/?q=node/243>

## Jackie Morris A Critical Appreciation

Jackie Morris has been illustrating children's books since the mid-1990s. Her work introduces children and young people to a fine art aesthetic, part of her motivation and drive to illustrate. Jackie's work was propelled into the public consciousness with the publication of *The Lost Words*, a collaboration with author and naturalist Robert Macfarlane. The book was awarded the CILIP Kate Greenaway Medal for illustration in 2019 and caught the public imagination seeding numerous grassroots initiatives and highlighting the core role of illustration in learning and recreation and inspiring an impressive array of educational and recreational pursuits.

Born in Birmingham and growing up in Evesham, despite these urban backdrops, Jackie developed a firm interest in the natural world. This interest was given a creative outlet when she watched her father draw a lapwing, seeing the image develop upon the page. Jackie's father played a key role in her life as an artist and storyteller, helping to fire her imagination, interest and her later pursuits across both forms. Although avidly interested in stories, the act of reading presented a barrier for Jackie as a child, meaning that illustration provided an access point for the stories she enjoyed. A fascination with art arose out of these strands in her life. As a working-class student Jackie was cautioned that she would never make it as an illustrator. After studying at Hereford College of Art and Bath Academy Jackie began her career in editorial illustration for a range of monthly magazines including *Country Living* and the *Radio Times*.

Jackie's first picture book commission was illustrating *Jo's Storm*, by author Caroline Pitcher. The book tells the story of Jo who cuts snowflakes and creatures from paper. In many ways, this early publication set the mould for Jackie's work with the importance of landscape, depicted in immersive water colour, and of animals and an underlying creative energy and intrigue around stories. Jackie would go on to illustrate numerous other books for Caroline Pitcher including *The Snow Whale*, and *Lord of the Forest*.

The fascination with stories and spirituality can be traced through Jackie's early work with authors like Anita Ganeri, such as *Out of the Ark: Stories from the World's Religions*, where her illustrations bring to life tales from world religions, in watercolour drawing upon an impressive array of folk-art influences. This interest in the majesty and wonder of religion is also present in the illustrations for a trilogy of books with author Mary Hoffman, *Parables: Stories Jesus*

*Told*, and continued in *Walking on Water: Miracles Jesus Worked*, and *Animals of the Bible*. Each book is notable for the organic, earth-tones of the palette drawing upon rich terracotta, umber and rust tones to create a sense of history and Middle Eastern attire. The level of research into history, geography and natural history throughout these works is impressive.

Jackie illustrated *Little One, We Knew You'd Come*, by Sally Lloyd-Jones, a retelling of the story of the nativity. Jackie described the profundity and enduring, human basis of some stories and comments on her approach to illustrating the book on her website 'I have concentrated more on the humanity, or tried to... The wonder of this tale for me lies so much in the every day-ness of it. The waiting, the hoping, the dreams and desires.' The title received a starred review from Kirkus, who made particular reference to the symbolic iconography and images that are suffused throughout the work and which feature in images of Christ throughout the ages. Kirkus also acknowledges the universality of the story 'Though this is a Nativity story, its message of awe and transcendent love will also touch new parents welcoming their own babies or expectant parents awaiting a miracle child of their own.'

Piet Grobler eloquently describes this naturalistic approach to art and its significance when considering the Art of Submitting for the Biennale for Illustration Bratislava in Books for Keeps. 'There is always, amongst the winners an illustrator who works in technique that clearly refers to observational drawing and an understanding of naturalistic form and appearance – for lack of a better terminology – realism, or forms of it, as their visual language. Jackie Morris and Jane Ray work in such a classical manner. They create parallel universes of an old-worldly, lyrical kind: a place of "once upon a time."

A more secular side to Jackie's illustration can be traced through the branches of her work which are influenced by and help to amplify folklore. In *Cities in the Sea*, by Siân Lewis, Jackie illustrates a retelling of a traditional Celtic tale of the city of Catre'r Gwaelod which was drowned beneath the waters of Ceredigion Bay. The book was awarded the Tir na n-Og award by the Books Council of Wales in 1997. The Tir na n-Og Awards are the oldest children's literature awards in Wales, established in 1976, the awards recognise and promote excellence in book for young people.

Jackie was awarded the Tir na n-Og award again in 2005 for *The Seal Children*, a book that she both wrote and illustrated. Recommending this in the *The Ultimate First Book Guide*, author Malachy Doyle describes it thus: 'A lyrical text and beautiful illustrations combine to make a haunting tale of sadness and of hope.' Drawing on Celtic mythology of selkies, the book is set in a deserted village in Wales. Jackie's illustrations brilliantly capture the challenges of the struggle to make an existence against a bleak backdrop. This is evocatively contrasted with the underwater world so vividly realised in her illustrations and filled with light and wonder which acts as a visual metaphor for the role that stories and the imagination play in enriching and enhancing all of our lives.

*East of the Sun, West of the Moon*, was a retelling of the Norwegian folktale. Told as a novel and featuring illustrations, it also received a starred review from Kirkus which emphasised the detailed depiction of landscape and character and emotional interaction with these. 'Watercolour paintings between chapters show fields and forest in several seasons, a southwestern desert and the icy wastes of the frozen north. There are spreads showing the girl, the bear and the castle as well, and tiny vignettes throughout indicate breaks in the action. This leisurely, lyrical, romantic and realistic version is one to savour and to read aloud, and again, and again.' Attention to detail and nuance means that Jackie's work rewards returning to and re-reading. The retelling itself has also inspired further retellings such as the mixed media presentation for Lancaster Litfest in 2017 by storyteller Jacqueline Harris and composer Maja Bugge which projected artwork from the story.

Jackie Morris was the winner of the 2019 Kate Greenaway Medal for illustration with *The Lost Words*, a collaboration with acclaimed and award-winning nature writer, Robert Macfarlane. Inspired by the removal of nature words in the Oxford Junior Illustrated Dictionary and their replacement with technological words, Jackie was concerned about the underlying message this made about childhood, freedom and the relationship children have with the environment. Jackie planned a book that would use the words which had been removed from the dictionary in poems, or 'spells'. The spells placed the words in an integral, symbiotic relationship with illustrations. Jackie devised a triptych structure for the book where a double page spread was used to show the absence of the word with hand-lettered words spelling out the word that can be discovered by readers. Another double page spread was used to present the poem or spell and an illustration of its central theme and a final double page spread with bleeds was used as an immersive scene showing the word in its natural context.

Each of the illustrations is meticulously researched and planned. They showcase the anatomical detail of the flora and fauna with remarkable accuracy. The dandelion depicts the large tap-root which characterises the plant and helps ensure its dominance in the wild. The illustration also shows all stages of the plants development as it buds, blooms and goes into seed. The illustrations often feature quite everyday subjects like dandelions, or rabbits but highlight the wonder of the natural world encouraging closer inspection of the world around us and encouraging readers to look closely at their surroundings and to feel a part of the natural world. It is an exceptional book and a real labour of love which perfectly demonstrates the level of attention, detail and care which Jackie invests into her artwork, often using skeletons and specimens to sketch from nature.

The quality of Jackie's illustrations have led to the book taking on a life of its own, seeding countless, innovative and imaginative grass-root initiatives whereby communities have fund-raised to provide copies for schools and classes, developing projects to investigate the wildlife in their local area, creating pamphlets of illustrated spells about the nature in their immediate environment and embarking on nature walks gifting copies of the book and recording their own adventures and encounters with the natural world. Chair of judges for the Kate Greenaway Medal, Alison Brumwell stated:

'In Kate Greenaway winner *The Lost Words*, illustrated by Jackie Morris, life cycles of the natural world are celebrated in vivid detail. Every tiny movement and variegated fleck of colour is rendered exquisitely and gives vibrance to author Robert Macfarlane's spells. The illustrations test our acuity and make us all think on a much deeper level about scale, colour and proportion; also, about representations of loss and absence. We are invited to "read" on more than one level and to reflect upon a world in which change can mean irreparable loss, impoverishing both language and the environment. This is an astonishing book, which deserves the highest accolades.'

Artwork from the book has been used to create exhibitions and to spur additional creative and interactive interpretation across different art forms including folk music song cycles, classical music concerts with the Hallé Orchestra and Jackie Morris live painting and even a Prom as part of the UK's classical music summer promenades.

Jackie pushes the boundaries of her own creative practices and technique experimenting with old discarded paints, Japanese ink and experimenting with type on different materials and exploring texture in her collection *Feather, Leaf, Bark and Stone*.



Through her work Jackie explores what illustration can mean and do in contemporary society. Her art has helped show the different arenas where illustration can add value and she has created illustrations to take part in promoting book ownership and reading with former children's laureate Anne Fine's My Home Library initiative, helping raise revenue for charitable causes and the arts by creating artwork for Christmas Cards for 'Help the Musicians' charity. The artwork themed around music was used as the basis for a whimsical, interconnected series of folk tales which Jackie wrote, *The Quiet Music of Gently Falling Snow*. Each story is filled with rich symbolism and the collection is produced in a quarto edition showcasing the artwork to its fullest.

Jackie's artwork has also been used for the cover images of books by Robin Hobbs and for Nicola Davies. It is no exaggeration to state that through her work, interviews and events, Jackie has raised the profile, understanding and appreciation for illustration in ways that benefit all other creators in the UK, the industry and which helps enrich the lives and feed the imagination of children and adults alike, guiding the gaze towards different ways of seeing the world that surrounds us. The books Jackie has illustrated have been published to great acclaim across the globe with her work being translated into over fourteen languages and adapted for stage and film alongside being set to music. This brings to life a comment Jackie made about the power of illustration and which recognises the instrumental role it played in her development as a reader.

'While words often need translation, and are often interpreted in many varieties of ways (reading between the lines) images need no translation, they speak across land borders and language borders, and across time. We may struggle to interpret the written languages of those who have lived before us, while the images painted on to the walls of caves still resonate deep in our souls. Images cross borders in ways that words struggle to.'

**Jake Hope**

# Jackie Morris Interviews

## 1. I want my job... with Jackie Morris by Ellen Thomas

<https://www.voicemag.uk/interview/1078/want-my-job-with-jackie-morris#:~:text=Want%20my%20job...with%20Jackie,and%20finding%20the%20right%20editor>

### Can you tell me about your work?

When I was six years old a teacher asked me what I wanted to be and I said an artist. I was very slow learning to read, I didn't learn to read properly until I was somewhere between nine and eleven. I couldn't pick up the hang of it, couldn't read fluently. Whenever I wrote stories at school they always came back covered in red pen so I thought I couldn't be a writer. I illustrated, mostly books and magazines. I got into children's books by accident and have been there ever since. Recently I've been writing for other people to illustrate and that's such an amazing feeling. James Mayhew is working on one of my books at the moment and having my words taken and pictures put to them by someone else is an incredible feeling.

### Is it different to illustrating your own work?

Oh yes. At the moment I'm working backwards on one book, *The Quiet Music of Gently Falling Snow*, it's based on paintings I've done over 17 years, Christmas cards for a musical charity. I had a great idea that I should put them together and I could write words to go with them. I thought that would be easy, because I always have a narrative in mind when I'm producing the picture, but actually it's one of the hardest things I've done.

### How do the two roles work together?

It's wonderful to be able to write and illustrate, it's a very different thing to illustrating somebody else's book. If you are working on two together yourself, as the book develops things change, words can change the pictures and pictures can change the words. If you have control over both, it's much more difficult. Sometimes you find that when you put together the illustration you lose words because you don't need them anymore.

### Does it affect the descriptive language?

Yes it does. When I go to the publisher I usually just present the text. Obviously I have the images in my head, but for them it's just space. Sometimes they look at the text and say 'I can't see the story' and I say 'the story is in the

pictures'. I've been very lucky with the editor I've worked with for 20 years, we have built up a language of trust. If I present her with a text like *Tell me a Dragon*, which many publishers turned down because they said there's no story, she could see the value of it. It's now sold 15,000 copies in the UK alone. It's good when you find an editor who can trust you and your art.

### It's national library day; why do you think they are important?

When I was a kid I didn't have books in the house, we used to go to the library. I love having exhibitions in libraries, more people will see your work and it makes it more accessible. Last year I was asked to design 12 library cards and the brief was really open. Three have owls and keys on them because I always think of books and wisdom, so it's like a key to a master treasure house of knowledge. I really believe that libraries changed my life, if I hadn't had the access to books through school library and normal libraries I wouldn't be able to read. Most of my work is informed by reading, even my illustration. I owe a massive debt to libraries. It is wonderful to escape into books and I still do that now. I didn't have any guidance of what to read, that came through schools and libraries. Closing libraries should be a crime.

### How did you get to where you are now in your career?

I stayed on at school and did A-levels, I did Art, History and English but I didn't do very well. I knew I wanted to do illustration so when I left Art College I went to Bath Academy to do a degree in it. Then I went to London, toured around magazines and publishers, and knocked on doors, then got work with different magazines. It was difficult because Art was where kids who weren't good at doing anything else were put. People say 'but you are too clever to do art'. But you have to be quite clever to do art really. You can make a living as an artist, but you do have to work hard. As well as being creative, there's an awful lot of business that you have to deal with.

I didn't want to work for someone else, I wanted to paint, just so long as I earn enough money to live on. I did a part-time job while I was building up. Then when I was 27 I got commissioned to do some cards so I quit my part-time job, thinking I'll get another one when I need to and I haven't needed to since.

### What do you enjoy most about what you do?

I love putting paint on paper. I've realised it's the act of creating that I enjoy, I love it when I'm doing it. Painting is my favourite, putting colour on paper and making shapes. And I love writing. You know when you are reading you get transported somewhere else and the whole world falls away around you? Writing is like that but ten times more. I love it when you catch a story - no when it catches you - and everything falls away, for a while you are somewhere else. Utter escapism.

### What are your plans for the future?

I have five books out this year, two are republished ones that have been out of print so that's really nice. And the Robert Macfarlane book, which is amazing. It's a joy to work with, it's going to be a big book, and I think it's going to change a lot for me.

## 2. We talk to writer and illustrator Jackie Morris, co-creator of *The Lost Words* written by David Weir 5 July, 2019

<https://www.folkradio.co.uk/2019/07/interview-jackie-morris-the-lost-words/>

What follows is an interview with artist extraordinaire, Jackie Morris, the co-creator of *The Lost Words*, a breath-taking book, which directly informed our Featured Album of the Month *The Lost Words: Spell Songs*.

**So, first of all, I'd like to say a big thank you for *The Lost Words: A Spell Book*. This Spell Songs project looked like such a joy to be a part of. Robert's opening comment for his recent Guardian piece, "it felt like the folk music equivalent of Avengers Assemble" tickled me as I'd thought just the same. There is such an undeniable mystery and magic surrounding the book, how did it feel working so closely and watching the musicians 'take the spells deeper into the soul' and seeing how they all interpreted the material?**

From the very first moment when we were contacted by our agent and asked about this project, it has felt rather like a dream. I listened to Karine as I worked on the book. Beth and The Bookshop Band have travelled with me for a long time in my van, and Seckou has been in my life for many years also. All of the musicians have provided a soundtrack to my working life, so to be working with them is astonishing. Listening to them shaping the music from the silent intimacy of reading and looking has been an education.

**I was really interested to read about the book's relation to end of life/older-life communities and in dementia cases. Many of my fondest memories as a child were spent with my Grandfather (who worked for National Geographic for a spell) as he taught me the names of the various countryside flora and fauna. Now we're able to share that again; I see someone who evidently struggles with names and faces, vividly recalling creatures and plants by their Latin names. It reminded me of music's power to trigger memories in dementia/Alzheimer's cases. Then there is the book's amazing influence in deprived areas of Britain. As you said, it is without a doubt a book "for people, not for children". I was wondering if you have any favourite instances of how the book has reached people in different ways and how this feels to be a part of?**

Almost every day Robert and I are sent stories about children, reluctant to read, who spend hours in the pages of our book, about children who have turned away from screentime into the book. Robert's spells have been read at weddings and funerals.

A woman wrote to me and said she had come to the UK to see her 95-year-old father. She lives in Australia now and he has been living with Alzheimer's, and they thought he had reached the stage where his language had gone. He'd not spoken for a long while. She gave him a copy of the book and he slowly turned the pages, becoming more absorbed. When he reached the bramble page he began to talk about blackbirds, about his childhood in Dorset, and later when shown a picture of his wife he remembered her name. Many people have said they've spent rich time with their parents, older relatives, in the pages of the book.

A 98-year-old woman said she had bought one to share with her great-grandchild. She had 19 of them (great-grandchildren – as she pointed out as 19 of the books would be very heavy for a 98-year-old woman to carry), but this one, well, she loves the natural world, she said. 98, fierce bright and loving life. People have found refuge in the pages of our book at the end of their lives and what a compliment that is, when you know how little time you have left but you spend it in the book.

The book has brought us new friends, like Joe, like Diane, who found a place to breathe, a scent of the wild in it.

What does that feel like? It leaves you lost for words. Sometimes broken, but always mended. And every person who brings such a story teaches us more. There's no one favourite. It's overwhelming, utterly overwhelming, in a good way, beautiful.

Stitch music into the soul of the book and I hope together we can reach more people.

**“People are using the book, every day, and every day teaching us more about it.” This ‘beautiful protest’ of yours certainly doesn't seem to be losing any traction. Often when musicians discuss the release of a new album, they talk about the music becoming public domain and ultimately an unpredictable force that then moves beyond them.**

**I was wondering how you felt about the cultural phenomenon of *The Lost Words* now? It has a wildness of its own,**

**there's a genuine sense these spells cast might will more creatures into existence – one fan shared “My awareness was heightened. I know people call this ‘frequency illusion’. I call it natural magic!”**

**With it crossing disciplines and reaching diverse audiences how do you feel the record and live performances might take it further? Do you feel its reception also suggests a wider recognition in people that they do feel disconnected from the natural world? It seems more common in general, is it now more important than ever to remedy that?**

I think there is a realisation growing that nature isn't something apart from us, but that we are a small, infinitely small, part of it. I think the book is part of a forest of books that attempt to focus attention onto the more than human. I know that music can take it deeper.

The aim of the book was to change focus, to bring into light the everyday, close by, natural world. What is under the nose isn't always noticed. The aim of the music, I hope, is to take these spells deeper into people's hearts and souls. Music and memory link in such strong ways. New stories, new songs, I think we are all hungry for this.

**I find it fascinating the ways in which folk music and environmental protest can intersect, as Macfarlane put it “Folk tradition's long double allegiance to landscape and protest aligns precisely with the book's own purpose.” Many artists are harnessing the power of song as a form of ‘Abstract Activism’ as Sam Lee referred to it when promoting his *Singing With Nightingales* project. We've seen Jim Aldridge & Sid Goldsmith up in arms, Rowan Piggott with his bee-lore & folksong: *Songhive* project and of course Karine's wonderful *Wind Resistance*. Do you feel folk music and more art, in general, might develop this stronger environmental conscience, or rather is it more where you look for it and how you read into art that is already out there?**

I grew up with the songs of Leon Rosselson, Ewan MacColl, Dick Gaughan and later Rory McCleod and others. They taught me history, as well as protest. They taught me about land rights and trespass. They taught me about other singers in other countries.

I'm not sure *Spell Songs* is folk music. In the way that *The Lost Words* isn't a children's book, rather a book for people, the *Spell Songs* is also out of any category. It is music,



shaped around the book, but wilder, sung from the heart, and I hope that it will reach out to people. In these times I think we all need a lifeline. I met someone not so long ago who had come from the USA to see *The Lost Words* exhibition. She said Robert's work was almost all that was keeping her going through The Trump Years. She was in tears. *Spell Songs* is for people like her. A sonic haven.

**Following on from that, in Daegan Miller's interview for Public Books, Macfarlane suggests: "Perhaps we shouldn't think of books as saving the world, but rather as catalysing uncountable small unknown acts of good – to think about the ways in which small acts can together, cumulatively, grow into change. In this way we might think of writing as like the work of a coral reef, slowly building its structures through many small interventions, rather than like a single thunderclap or silver bullet. You always are threatened by quietism, but I think that to give up for the lack of a silver bullet is wasteful."**

**Sometimes it can seem difficult to stand your ground against the pressures of climate change and the cavalier actions of certain politicians. I was wondering how you felt about literature and art's power as a form of (environmental) protest in the 21st Century?**

I'm not sure how to answer this. So, this is what I can say. I paint. I have always made a living as an artist. I've been lucky in that over time my clients have been New Statesman, New Socialist, Oxfam, Greenpeace, Amnesty International, New Internationalist. When I have worked on books I have told the stories I want to tell and they have found enough of an audience for me to continue to work. I paint from the heart. I try to paint beauty and it's hard, always turning to the light in a world so filled with troubles. And I write, I paint, to try to make sense of the world. I would rather create than destroy. I can speak only for myself.

There is another thing though. As you reconnect your soul with your place in the natural world you realise what a farce and a sham politics is and how broken is a system that sees such people in positions of governance. And yet we are stuck with this broken system and there is no way to make the best of it. We need new dreamers to find a new way, new stories to shape the future, new songs, always, new songs.

**For the album artwork you decided to paint each musician as a creature, how naturally did this idea come about? I**

**enjoyed hearing more on your blog; "Jim was a barn owl at first. But then he changed. He's quiet. Listens. But when he opens his mouth to sing, he has a beautiful voice. So, he's a lark." It reads like the diary of a keen birdwatcher, was there a feeling of waiting for the musician's 'spirit animal' slowly to come into focus?**

I don't think of them as the animals/birds being their 'spirit animal', rather that they are the creature's spirit person. Each person has about them something of the creature. Some are harder to find as they flit between species. Robert is the snow hare at the beginning of *The Lost Words*. Drawing is all about looking, at the shape of a thing. These days I am watching birds, trying to catch their shape. All of the musicians became birds in my mind's eye. There's something of the raven in Kris Drever, even in the way he loves to play with effects and sounds. Karine has always been a wren. Julie was the hardest, and she flitted around shorebirds until she settled as a lapwing, and now this just seems so right. There's a lightness about her, but pale skin, dark hair, a dancing grace, and colour so rich in her voice that also wavers like the flight of a peewit.

**Obviously, both Macfarlane's and your own work have deep ecological ties, was there a key moment when you felt this was something that you desperately needed to pursue and could you ever have imagined it would have this kind of impact around the time of its conception? From tending it from seed to sapling and now to its myriad branching spin-offs – do you feel there's still new ground left to be broken?**

In 2015 Robert and I walked into the offices at Hamish Hamilton with a painting, a spell, an idea. No one really knew what this would become. It was so hard to explain what we were trying to make, but Simon Prosser, our editor, had faith in us. We hoped that what we were making would be a large and gilded spell book and over the next two years we worked, with Hermione Thompson, with Alison O'Toole, to bring it to life. In just over a year it has become a touring exhibition, a building, music in many forms, outdoor theatre, perhaps a film, always a book. Now we have eight musicians, sell-out tours and this CD. Let's see what *Spell Songs* becomes.

## Jackie Morris Book Awards

- 1997 Tir na n-Og Award for *Cities in the Sea* [13]
- 2005 Tir na n-Og Award for *The Seal Children* [13]
- 2016 Shortlisted: Cilip Kate Greenaway Medal for *Something About a Bear*
- 2017 Books Are My Bag Readers' Award  
*The Lost Words*
- 2017 Winner: Hay Festival Book of the Year 2017  
*The Lost Words*
- 2017 Winner: BAMB Most Beautiful Book Of The Year Award 2017  
*The Lost Words*
- 2017 Shortlisted: Waterstones Book of the Year 2017  
*The Lost Words*
- 2018 Winner: Children's Book of the Year 2018 at the British Book of the Year Awards 2018  
*The Lost Words*
- 2018 Shortlisted: The UK's Favourite Nature Book  
*The Lost Words*
- 2018 Shortlisted: BBC Countryfile Magazine Awards  
*The Lost Words*
- 2018 Country Book of the Year  
*The Lost Words*
- 2019 CILIP Kate Greenaway Medal  
*The Lost Words*
- 2020 Nomination, British Fantasy Awards 2020 – artist

## Recordings

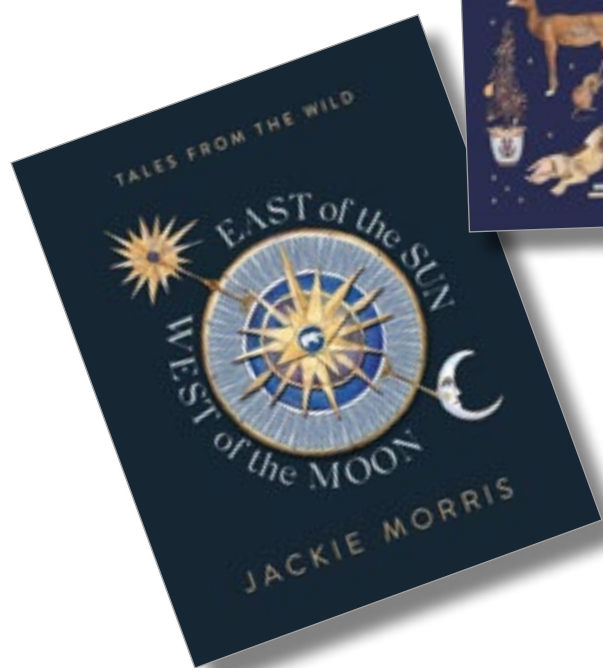
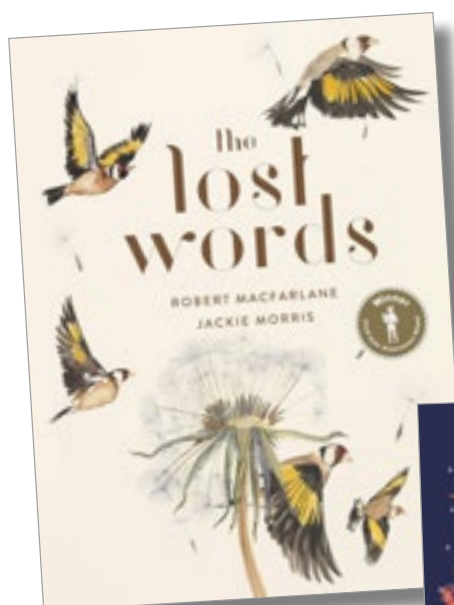
*Folk by the Oak: The Lost Words. Spell Songs.*  
Quercus Records 2019

*Folk by the Oak: Spell Songs II: Let the Light In.*  
Quercus Records 2021

The CDs are encased in books with song lyrics and text by Robert Macfarlane and Jackie Morris and the musicians and illustrations by Jackie Morris.

## Books for consideration by the Jury : First five

<i>The Lost Words (text by Robert Macfarlane)</i>	Hamish Hamilton	2017
<i>Tell Me a Dragon</i>	Graffeg	2018
<i>The Jackie Morris Book of Classic Nursery Rhymes</i>	Otter-Barry Books	2020
<i>East of the Sun, West of the Moon</i>	Unbound	2021
<i>Something about a Bear</i>	Otter-Barry Books	2022





## Five more titles reflecting Morris's work

*Seal Children*

Otter-Barry Books 2016

*The White Fox*

Barrington Stoke 2016

*One Cheetah One Cherry*

Otter-Barry Books 2016

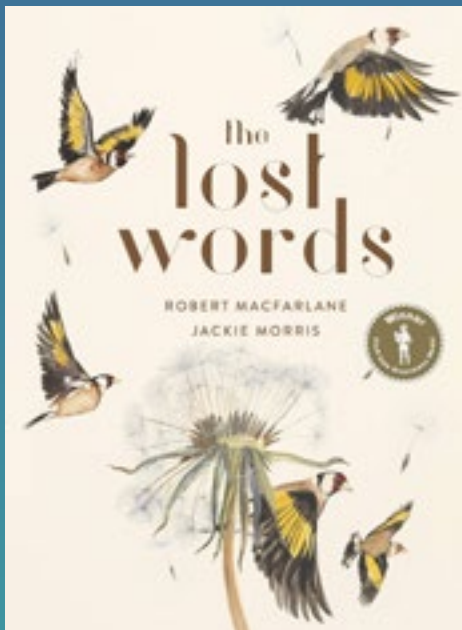
*How the Whale Became and other stories text by Ted Hughes*

Faber 2000

*Lord of the Forest* text by Caroline Pitcher

Graffeg 2022





## The Lost Words

<https://www.theguardian.com/books/2017/oct/02/the-lost-words-robert-macfarlane-jackie-morris-review>

A book combining meticulous wordcraft with exquisite illustrations deftly restores language describing the natural world to the children's lexicon

In 2007, the new edition of the *Oxford Junior Dictionary* introduced new words such as “broadband” while others, [describing the natural world](#), disappeared. The dictionary's guidelines require that it reflect “the current frequency of words in daily language of children”. However, the philosopher AJ Ayer introduced a generation to the notion that unless we have a word for something, we are unable to conceive of it, and that there is a direct relationship between our imagination, our ability to have ideas about things, and our vocabulary. Perhaps unsurprisingly, a groundswell of opposition to the word cull began to grow and, in 2015, the debate reached a tipping point when an [open letter to the OJD](#), coordinated by the naturalist Laurence Rose, was signed by artists and writers including Margaret Atwood, Sara Maitland, Michael Morpurgo and Andrew Motion along with the brilliant illustrator Jackie Morris and the hugely acclaimed wordsmith, word collector, and defender of the natural world, Robert Macfarlane. “There is a shocking, proven connection between the decline in natural play and the decline in children's wellbeing,” the letter said. A heated debate in the national press ensued,

both for and against the lost words, and the collaboration between Morris and Macfarlane was born.

*The Lost Words* makes no mention of the dictionary and Macfarlane deftly insults the *OJD* with a taste of its own medicine by ignoring it. Instead, in a book of spells rather than poems, exquisitely illustrated by Morris, Macfarlane gently, firmly and meticulously restores the missing words. Acorn, blackberry, bluebell, conker and “perhaps the one that cut the deepest” for Morris, “kingfisher”, are lovingly returned to future generations of children. It is a big, sumptuous, heavy book. A proportion of the profits will go to [Action for Conservation](#), a charity that works with “disadvantaged and socially excluded children” and is “dedicated to inspiring young people to take action for the natural world”. Hamish Hamilton has no current plans for a paperback, and I think this is a shame, because a lighter, cheaper edition that could be tucked under a little one's arm and afforded by the school library will cross the social divide just by being there.

The acrostic spell-poems are designed to be read out loud. It is a book for adults and children, for adults to read with children. The spells carry the spirit of their subject in their structure. Take the brilliant “Magpie Manifesto: / Argue Every Toss! / Gossip, Bicker, Yak and Snicker All Day Long!” Not only are the word and the bird restored and celebrated, but the spirit and nature and the clatter of the magpie are conserved within its lines.

*The Lost Words* is a beautiful book and, in terms of ideas, an important one. I once asked a magician what he considered to be the defining characteristic of his art. “Directing



the gaze”, he said. Re-enchantment, re-engagement and conservation of the natural world is ultimately only going to be possible if we retain the language with which to make it happen.

<https://orionmagazine.org/review/the-lost-words/>

*THE LOST WORDS* is neither a read-on-the-commute book nor a recline-in-bed-and-prop-on-your-belly book. Its weight and unapologetic size demand it be explored on a flat surface; even better, on the floor with you kneeling over it; even better, read aloud; even better, with a child or friend.

Concerned by the removal of nature-related vocabulary from the *Oxford Junior Dictionary*, which they feel is reflective of the disconnect between modern children and nature, British writer Robert Macfarlane and artist Jackie Morris created a “spell book” with the “old magic of naming” they hoped would conjure back names and species headed toward erasure. As Rainer Maria Rilke describes it in “The Ninth Duino Elegy”: “*Here* is the time for the *sayable*, *here* is its homeland. / Speak and bear witness. More than ever / the Things that we might experience are vanishing . . .”

Macfarlane and Morris’s elegant amalgam invokes twenty organisms, both plant and animal. Each is quickened by a series of three two-page spreads that revive each name from absence to fullness. In the first spread, only a trace—perhaps, in some cases, a spirit—of the creature is intermixed with a jumble of letters, some of which, on closer look, spell out the organism’s name. Turning the page, you discover Macfarlane’s spell opposite the fully realized illustration of the creature, depicted in isolation against a beautiful, yet plain, gold leaf background.

These acrostics attempt to animate the organisms using not only vocabulary but also technical narrative — language’s timbre, cadence, intensity, and color: “When wren whirrs from stone to furze the world around her slows, for wren is quick, so quick she blurs the air through which she flows.” Macfarlane’s words describe wren’s flight, yes, but they also echo it. His spells embrace both dark moments — “I am Raven . . . I steal eggs the better to grow, I eat eyes the better to see” — and playful ones: “‘Newt, oh newt, you are too cute!’ . . . ‘Too cute?!’ roared the newt to the unastute coot. . . . ‘Newts aren’t cute: we’re kings of the pond . . . albeit . . . minute.’”

In the third and textless spread, Morris’s sensitive brush realizes the plants and animals in their full, natural context: in conversation with other wildlife and vegetation. Take, for example, her image of the conjured briar, whose berries

feed the birds, insects, and rodents who then spread and fertilize the seeds. The work enlivens the idea that plants and animals are not restored as isolated organisms but as part of an ecosystem balanced by interdependence. Her color palette is earthy and tender, evoking a sense of loss, nostalgia, and hope.

As Macfarlane asserts, children do not need names to need nature, but the names we do and don’t remember and speak aloud will form the growing generation’s perceptions of, relationships with, and obligations to nature.

Jackie Morris CILIP Kate Greenaway acceptance speech

[https://cdn.ymaws.com/www.cilip.org.uk/resource/collection/8D88830B-4753-4F25-8EDB-4F45DDC8E018/YLR\\_2020.pdf](https://cdn.ymaws.com/www.cilip.org.uk/resource/collection/8D88830B-4753-4F25-8EDB-4F45DDC8E018/YLR_2020.pdf)

Creating The Lost Words

Case Study 4.1 *The Lost Words* pp70 78

in *Seeing Sense* by Jake Hope, Facet Publishing 2020  
9781783304



## Tell Me a Dragon

<https://www.kirkusreviews.com/book-reviews/jackie-morris/tell-me-a-dragon/>

Review Posted Online: May 20, 2010

Kirkus Reviews Issue: Nov. 1, 2009

A beguiling invitation to the diverse, fantastical realms of dragons. The front endpapers show a tiny hatchling emerging from one cool-hued egg of many, beginning the magical tour. No matter the setting – from sky to sea, fairy-tale land to urban landscape, sunflower field to stark arctic and desert places – humans everywhere each have a special dragon that may “ride to the secret music of the wind” or “keeps one eye on the door to be sure no monsters creep into... dreams.” The final double-page spread encourages readers to “[t]ell me about your dragon.” When the last page is turned, the back endpapers provide enticing glimpses of a multitude of dragons hatching, prompting the imagination to take over. Morris’s deft hand with watercolors expertly conjures an inky sky, fiery warmth radiating from a lamp and icily harsh climes while still capturing the striking details of sharp talons, delicate wings and snaggle-toothed faces. Together with the brief verses, the images will appeal to all who love to make believe. (Picture book. 3-6)

<https://www.lovereading4kids.co.uk/book/13460/Tell-Me-a-Dragon-by-Jackie-Morris.html>

With wonderful stylish artwork by an artist of rare talent, this book describes through images and enchanting text the many varieties of dragon and why the different owners love them more than any other. Ranging as a dragon as big as a village to a tiny dragon with whisper-thin wings and finally at the end of the book a page bursting with every dragon in the book

### Tell Me a Dragon teachers’ notes by Pie Corbett

click [HERE](#) to download Teachers’ Notes especially written by Pie Corbett to assist teachers and librarians in the promotion and teaching of Tell Me a Dragon by Jackie Morris in schools and to help foster a love of good books, literature and reading in children.

<https://www.youtube.com/watch?v=MAdG102siOU>

Author and artist Jackie Morris reads her book Tell Me a Dragon. Recorded at the Hay Winter Festival in November 2019.



## The Jackie Morris Book of Classic Nursery Rhymes

<https://redreadinghub.blog/2020/09/11/the-jackie-morris-book-of-classic-nursery-rhymes/>

This is a wonderful new edition of Jackie Morris' selection of forty nursery rhymes. In her introduction Jackie talks of their crucial importance and vitality in our modern digital world.

Of those included here, some will likely be familiar: there's Ride a Cock-Horse, Hickory, Dickory Dock, Twinkle, Twinkle, Little Star and Baa, Baa, Black Sheep and Sing a Song of Sixpence, for example; whereas others – The Hart and the Hare, To the Bat and All the Pretty Little Horses, for example might be new discoveries.

The entire book has a dream-like, timeless quality to it thanks to the exquisite watercolour paintings that grace every spread. It's virtually impossible to choose a favourite but on this day of writing and sweltering heat, I was drawn to the absolute tranquillity of Baby's Bed's a Silver Moon.

There's humour, the beauty of the natural world, surprises and more; in fact pretty much everything you could wish for in a book that's an absolute treasure, not just for the very youngest, but for anyone who loves art and language.

Sadly many young children nowadays don't have that bed-rock of nursery rhymes that we nursery and reception class

teachers tended to take for granted when little ones began school decades back; but giving a new parent a copy of this stunningly beautiful book might just start a child off on a journey of becoming a lover of words, stories and reading

<https://bookwagon.co.uk/product/the-jackie-morris-book-of-classic-nursery-rhymes/>

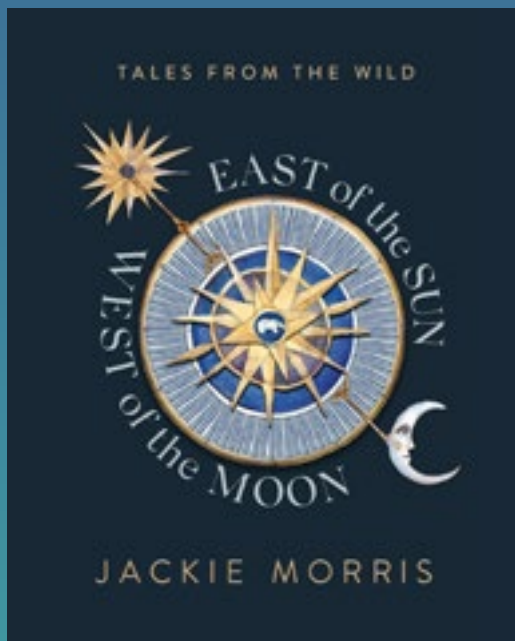
Right from the endpapers that take us somewhere beyond our realm, we realise that The Jackie Morris Book of Classic Nursery Rhymes is an exceptional production.

Jackie Morris sought to create each verse she selected, traditional and less well-known, in word and image. Therefore, the pictures linger across the pages. For example we see 'Tom, He Was a Piper's Son' travel 'To Market'. There is something dream-like, rich and ethereal in his journey. The inks and shapes Jackie Morris creates are lyrical and perfect.

Furthermore 'Grey Goose' launches forth, seemingly from fairy tale/ nursery land right across the pages, 'over the one-strange river'.

This is a book to gift, love, share, know, sing and treasure. It is an impeccable production, from the quality of its pages to every word and detail. We long to linger and imagine through its pages.





## East of the Sun, West of the Moon

<https://www.kirkusreviews.com/book-reviews/jackie-morris/east-sun-west-moon-morris/>

Review Posted Online: Feb. 18, 2013

Kirkus Reviews Issue: March 1, 2013

**Reimagined for the 21st century, a familiar folk tale becomes a haunting love story and a reminder that first love may not last a lifetime.**

The traditional Scandinavian tale relates the attraction between a great white bear and a young girl, her betrayal, and her subsequent journey to find him and free him from his enchantment. In Morris' telling, the ending is modern. The story begins in reality. She's the eldest child of immigrants seeking asylum and struggling in a new country. Even those readers who don't know the fairy-tale background will know that fantasy is coming from the very beginning, when a polar bear performs a feat of magic on a gritty city street. But while the girl loved the bear, the woman, grown and given a name – Berneen – has more complex emotions. Modern references appear occasionally throughout the text, but this is folklore world, with a splendid variety of landscapes. Watercolor paintings between chapters show fields and forests in several seasons, a southwestern desert and the icy wastes of the frozen north. There are spreads showing the girl, the bear and the castle as well, and tiny vignettes throughout indicate breaks in the action.

This leisurely, lyrical, romantic and realistic version is one to savor and to read aloud, and again, and again. (Fantasy. 11-15)

IBBYLink 37 Summer 2013 pp 38-39

[https://www.ibby.org.uk/wp-content/uploads/2020/09/ibbylink37-summer2013\\_compressed.pdf](https://www.ibby.org.uk/wp-content/uploads/2020/09/ibbylink37-summer2013_compressed.pdf)

### Judith Philo

This is a beautiful edition of a Northern version of one of the very first fairy tales, 'Cupid and Psyche', retold and illustrated by Jackie Morris. Like all true storytellers, Morris spins her tale as she imagines it: one moment a contemporary setting, the next a timeless dreamscape. The opening sentence plunges the reader into a magical present:

In an iridescent sparkle of frosted light he appeared, a huge bear, shifting and shimmering into solid form. Frost stars clung to his thick pelt ... they danced around him like an echo of the Northern Lights.

It is winter. The bear is in a busy, noisy city at dusk, seeking, by her scent, the heroine who lives here with her family in poverty. They are asylum seekers having fled from terrifying circumstances in their own country, but harsh rules of qualification have to be met before they are granted safe refuge. Meanwhile they scavenge for sustenance. The family seek to alter their destiny against harsh and unpromising odds. The bear too desires release from a crippling fate and asks the girl to go with him, promising 'all manner of things will be well' for her family (words with a familiar ring from Julian of Norwich). Against her family's wishes, the girl accepts because her heart is open to the sorrow of another's deep suffering and she recognises the bear as a potentially redemptive figure from her dreams. The long journey to freedom with its longeurs and separations begins for them both.



At a brief family reunion at Christmas gifts are exchanged. The bear sends a long-lost and treasured family photograph, an offering of good faith. Despite the bear's warning to the girl not to see her mother alone, the encounter takes place. The mother's gift to her daughter is a box containing a candle and matches. The girl does not open the gift until it is too late to prevent the consequences of using it. A beautiful necklace from an elderly woman neighbour endorses her sense of personal value and inner strength. There are more symbolic gifts, kindnesses and also perils ahead, but the girl's capacity to be an active agent in her search to the ends of the earth has grown. Finally there are three golden gifts from the three sisters, each one bringing the girl nearer to her goal of releasing the bear prince.

Morris does not allow herself to be constricted by a tale that has to conform to a set pattern. She amplifies the story in many ways. She offers fresh insights into the meaning of love and sacrifice, and of responsibility and reciprocity in relationships. Many of the figures in the narrative could be seen as archetypal entities and so limited in their function – the four winds and the three sisters, the troll queen and princess – but in her telling Morris breathes life into them by giving them some human qualities and so evokes empathy in the reader. Nothing is simply black and white; opposites are brought into relationship through reconciling motifs and symbolic enactment. For anyone who knows Jung's work there are rich seams to mine.

The core of the fairy tale lies in the psychological drama of a young couple coming of age and the completion of a quest, but with an unexpected final twist of an ending and a new beginning. The power of the tale resides in the way it is told,

complemented by luminous illustrations. Landscapes filling a double page place the reader at the scene in the immediacy of the moment. Smaller illustrations of the protagonists, objects and wild life embellish the pages like medieval manuscripts and offer moments for thought. This new telling brings fresh insights to a profound and ancient story. It is a book to treasure and will delight mature young readers, and older ones too.

#### **Windows into Illustration – Jackie Morris talks about *East of the Sun, West of the Moon***

This article is featured in [BfK 198 January 2013](#)





## Something About a Bear

<https://www.kirkusreviews.com/book-reviews/jackie-morris/something-about-a-bear/>

Review Posted Online: Nov. 4, 2014

Kirkus Reviews Issue: Nov. 15, 2014

With huge, richly detailed pictures (who knew watercolors could make so many different kinds of brown?) and a lucid and near-poetic text, Morris describes the lives and habitats of eight kinds of bear.

Baby pandas are “soft and small as peaches” when they are born. Spectacled bear mothers nurse their cubs in the cloud forest canopy. Polar bears are not white! (Their fur is hollow, and their skin is black.) She packs an amazing amount of information about bears into the text, and that is supplemented by notes on each animal and a handful of websites listed in the backmatter. Even the names of the bears make for evocative reading within the lyrical prose: brown bear, giant panda, sloth bear, spectacled bear, moon bear, polar bear, sun bear, American black bear (and yes, the American black bear comes in many colors, including white). Water, architecture, other plant and animal life, and various indicators of habitat are painted with energy and intensity. Even as she dazzles with the splendid, up-close images and information, Morris does not lose sight of the most important bear of all. Every child will recognize that one.

It is lovely to see natural history and a sense of eco-awareness combined with many children’s most beloved plaything. (Informational picture book. 4-9)

<https://booksforkeeps.co.uk/review/something-about-a-bear/>

Reviewed by Lucy Staines

A great Brown Bear, cub on her back, bends down to tell a small brown teddy something about a bear. It’s a wonderful opening spread: the power and strength of the bear breathtakingly apparent, the richness and colour of her coat so beautifully rendered in water-colour that you want to run your fingers through it. Jackie Morris has put so much life and energy into the image we can almost hear the bear breathing. Each subsequent double page introduces the reader to another bear, depicted in their natural environment, and in the most beautiful and vivid images and text. We see the Spectacled Bear sunbathing through the heat of the day in the crowns of tall trees; the Sloth Bear, hunting termites and the honey hives of bees; the Moon Bear of Asia in the forest where it meets the snowline; and, possibly my favourite image, swimming through icy water, the great white Polar Bear. The lyrical text is a joy to read aloud, and conveys a great deal of information. There is much too to look for and talk about on each page, in particular the wild animals that share the bears’ habitats. The bears are brought together on the final spread to tell us that – of course – of all the bears in the wide wild world, the very best bear is your bear.

This is a book that children will pore over, and I can see it sparking a life-long interest in bears and nature. There’s a useful glossary to finish and links to conservation websites. Superb!

## Jackie Morris : Bibliography (Each section is Chronological)

### Books illustrated and written by Jackie Morris

<b>Bears, Bears and More Bears</b>	London, Piccadilly Press	1995
<b>The Seal Children</b>	London, Frances Lincoln	2004
<b>new edition</b>	Burley Gate, Herefordshire, Otter-Barry Books	2016
<b>Welsh edition</b>	Llandysul, Gomer Press	2004
<b>The Snow Leopard</b>	London, Frances Lincoln	2007
<b>new edition</b>	Llanelli, Graffeg	2017
<b>The Cat and the Fiddle: A Treasury of Nursery Rhymes</b>	London, Frances Lincoln	2011
<b>New edition, retitled The Jackie Morris Book of Classic Nursery Rhymes</b>	Burley Gate, Herefordshire, Otter-Barry Books	2020
<b>I Am Cat</b>	London, Frances Lincoln	2012
<b>Song of the Golden Hare</b>	London, Frances Lincoln	2013
<b>East of the Sun, West of the Moon</b>	London, Frances Lincoln	2013
<b>new edition</b>	London, Unbound	2021
<b>Something About a Bear</b>	London, Frances Lincoln	2014
<b>new edition</b>	Burley Gate, Herefordshire, Otter-Barry Books	2022
<b>The Ice Bear</b>	London, Frances Lincoln	2014
<b>new edition</b>	Llanelli, Graffeg	2017
<b>Cat Walk, illustrated with photographs by Jackie Morris</b>	Llanelli, Graffeg	2014
<b>Queen of the Sky</b>	Llanelli, Graffeg	2015
<b>compact edition</b>		2020
<b>The Wild Swans</b>	London, Frances Lincoln	2015
<b>new edition</b>	London, Unbound	2021
<b>The White Fox</b>	Edinburgh, Barrington Stoke	2016
<b>The Newborn Child</b>	Burley Gate, Herefordshire, Otter-Barry Books	2016
<b>One Cheetah, One Cherry: A Book of Beautiful Numbers</b>	Burley Gate, Herefordshire, Otter-Barry Books	2016
<b>Tell Me a Dragon</b>	London, Frances Lincoln	2016
<b>new edition</b>	Llanelli, Graffeg	2018
<b>Welsh edition</b>	Llanelli, Graffeg	2019
<b>The Quiet Music of Gently Falling Snow</b>	Llanelli, Graffeg	2016
<b>compact edition</b>	Llanelli, Graffeg	2020
<b>The Silent Unwinding</b>	London, Unbound	2020
<b>Feather, Leaf, Bark &amp; Stone</b>	London, Unbound	2022

## Jackie Morris : Bibliography (Each section is Chronological)

### Books illustrated by Jackie Morris

<b>Out of the Ark: stories from the world's religions, written by Anita Ganeri</b>	London, Simon & Schuster	1994
<b>Jo's Storm, written by Caroline Pitcher</b>	London, Bodley Head	1994
<b>The Snow Whale, written by Caroline Pitcher</b>	London, Frances Lincoln	1996
<b>Cities in the Sea, written by Siân Lewis</b>	Llandysul, Gomer Press	1996
<b>Welsh edition</b>	Cardiff, Arts Council of Wales/ CyngorCelfyddydau Cymru	1996
<b>Going Fishing, written by Juliet Patridge</b>	Cambridge, Cambridge University Press	1996
<b>The Barefoot Book of Stories from the Stars, written by Juliet Sharman Burke</b>	Bristol, Barefoot Books	1996
<b>The Greatest Gift. The Story of the Other Wise Man, written by Susan Summers</b>	Bath, Barefoot Books	1997
<b>The Time of the Lion, written by Caroline Pitcher</b>	London, Frances Lincoln	1998
<b>Grandmother's Song, written by Barbara Soros</b>	Bath, Barefoot Books	1998
<b>Journeys through Dreamtime: Stories from World Religions, written by Anita Ganeri</b>	Hove, Macdonald Young Books	1998
<b>Lord of the Dance, written by Sydney Carter</b>	London, Lion Children's Books	1998
<b>Parables: Stories Jesus Told, written by Mary Hoffman</b>	London, Frances Lincoln	2000
<b>new edition, Lost and Found: Parables Jesus Told</b>	Burley Gate, Herefordshire, Otter-Barry Books	2017
<b>How the Whale Became, written by Ted Hughes</b>	London, Faber & Faber	2000
<b>Mariana and the Merchild: A Folk Tale from Chile, written by Caroline Pitcher</b>	London, Frances Lincoln	2000
<b>Miracles: Wonders Jesus Worked, written by Mary Hoffman</b>	London, Frances Lincoln	2001
<b>new edition: Walking on Water: Miracles Jesus Worked</b>	Burley Gate, Herefordshire, Otter-Barry Books	2017
<b>Animals of the Bible, written by Mary Hoffman</b>	London, Frances Lincoln	2002
<b>Lord of the Forest, written by Caroline Pitcher</b>	London, Frances Lincoln	2004
<b>new edition</b>	Llanelli, Graffeg	2022
<b>The Story of Easter, written by Mary Joslin</b>	London, Lion Children's Books	2005
<b>Can You See a Little Bear?, written by James Mayhew</b>	London, Frances Lincoln	2005
<b>new edition</b>	Burley Gate, Herefordshire, Otter-Barry Books	2018
<b>Little One We Knew You'd Come, written by Sally Lloyd-Jones</b>	London, Frances Lincoln	2006
<b>The Barefoot Book of Classic Poems, introduced by Carol Ann Duffy</b>	Bath, Barefoot Books	2006

## Jackie Morris : Bibliography (Each section is Chronological)

<b>Singing to the Sun: A Fairy Tale, written by Vivian French</b>	London, Egmont	2008
<b>Starlight Sailor, written by James Mayhew</b>	Oxford, Barefoot Books	2013
<b>The Lost Words: A Spell Book, written by Robert Macfarlane</b>	London, Hamish Hamilton	2017
<b>Welsh edition</b>	Llanelli, Graffeg	2019
<b>The House Without Windows, written by Barbara Newhall Follett</b>	London, Hamish Hamilton	2019
<b>Letters to the Earth, compiled by Anna Hope, Kay Michael, Jo McInnes</b>	London, William Collins	2019
<b>The Lost Spells, written by Robert Macfarlane</b>	London, Hamish Hamilton	2020
<b>The Song That Sings Us, written by Nicola Davies</b>	Cardiff, Firefly Press	2021

### Books written by Jackie Morris

<b>Little Evie and the Wild Wood, illustrated by Catherine Hyde</b>	Frances Lincoln	2013
<b>Mrs Noah's Pockets, illustrated by James Mayhew</b>	Burley Gate, Herefordshire, Otter-Barry Books	2017
<b>The Secret of the Tattered Shoes, illustrated by Ehsan Abdollahi</b>	London, Tiny Owl	2019
<b>Mrs Noah's Garden, illustrated by James Mayhew</b>	Burley Gate, Herefordshire, Otter-Barry Books	2020
<b>Mrs Noah's Song, illustrated by James Mayhew</b>	Burley Gate, Herefordshire, Otter-Barry Books	2022

## Translations

### *Animals Of The Bible*

Castilian – San Pablo  
Danish – Klematis  
German – Deutsche  
Bibelgesellschaft

### *Can You See A Little Bear?*

Danish – Klematis  
Korean – Korea Piaget  
Polish – Kookminbooks

### *East Of The Sun, West Of The Moon*

Korean – Kookminbook  
Romanian –  
UniversEnciclopedic Gold

### *I Am Cat*

Castilian – Lata De Sal  
Catalan – Lata De Sal  
Chinese (Simplified  
Character) – CITIC Press  
Danish – Klematis  
Dutch – Christoffoor  
French – Gautier-  
Languereau French  
Galician – Lata De Sal  
Italian – Galluci  
Korean – Sangsurinamu  
Spanish – Lata De Sal

### *Ice Bear*

Castilian – Ing  
Catalan – Ing  
Chinese (Simplified  
Character) – CITIC Press  
Danish – Klematis  
French – Gautier-  
Languereau French  
Japanese – Iwasaki Shoten  
Korean – Sangsurinamu  
Swedish – Hjulet

### *Lord Of The Forest*

Afrikaans – Protea  
Chinese (Simplified  
Character) – CITIC Press  
Corporation  
Danish – Klematis  
French – Kaleidoscope  
Korean – Gitan Publishers  
Swedish – Eldmore  
Welsh – Graffeg

### *Mariana & The Merchild*

Danish – Klematis  
Korean – Froebel Media  
Swedish – Sjostrands

### *Miracles*

Castilian – San Pablo  
Danish – Klematis  
German – Deutsche  
Bibelgesellschaft  
Greek – Savalas  
Norwegian – Lunde Forlag  
Italian – Paoline

### *Parables*

Castilian – San Pablo  
Danish – Klematis  
French – SocieteBiblioqueFrancaise  
German – Deutsche  
Bibelgesellschaft  
Greek - Savalas  
Italian – Paoline  
Norwegian – Lunde Fofrag

### *Seal Children*

Danish – Klematis  
Korean – Korea Piaget  
Welsh – Gomer

### *Snow Leopard*

Castilian – Thule Ediciones  
Catalan – Thule Ediciones  
Chinese (Simplified  
Character) – CITIC Press  
Corporation  
Danish – Klematis  
French – Gautier-Languereau  
Korean – Mirae M&B  
Tibetan – Rogpa Charitable  
Trust

### *Something About A Bear*

Chinese (Simplified  
Character) – CITIC Press  
Corporation  
Danish – Klematis  
Korean – Neungyule  
Education Inc.

### *Tell Me A Dragon*

Castilian – Thule Ediciones  
Catalan – Thule Ediciones  
Chinese Traditional and  
English – Astar Media  
Danish – Klematis  
Dutch – Christoffoor  
French – Gautier-Languereau  
Korean – Blue Bicycle  
Romanian –  
UniversEnciclopedic Gold  
Swedish – Eldmoor  
Welsh - Graffeg

### *The House Without Windows*

Simplified Chinese – Beijing  
Publishing House  
German – Diana Verlag

### *The Wild Swans*

Korean – Kookmin Books

### *The Lost Words*

Swedish –  
BokforlagetModernista AB  
France – Les Arenes  
China – Citic  
US/Canada – House of  
Anansi  
German – Matthes and Seitz  
Welsh – Graffeg  
Dutch – EmQuerido

### *The Lost Spells*

German – Matthes& Seitz  
Berlin  
France – Les Arenes  
Turkey – Epsilon  
Italy – Salani  
Welsh – Graffeg  
Spanish – Nordica Libros  
China – China Translation  
and Publishing Corporation

### *The Unwinding*

Complex Chinese – Locus  
Publishing  
German – Goldmann Verlag  
Romanian – SC Didactica  
Publishing House

### *Time Of The Lion*

Danish – Klematis  
Japanese – Mitsumura  
Korean – Korea Dewey



## Acknowledgements and Thanks

This dossier was compiled by Ferelith Hordon and Ann Lazim on behalf of IBBY UK. We would like to thank the following for their help: Jackie Morris and her publishers, Hamish Hamilton, Unbound, Graffeg and Otter-Barry Books and her agent Jessica Woolley; Jake Hope for the critical statement of her work; IBBY UK committee, Holly Tonks, Sue Mansfield and Tanja Jennings (YLG) for their invaluable support.

The dossier was designed by Andy Thomsen: