



# THE WILD ROBOT ON THE ISLAND

#1 NEW YORK TIMES BESTSELLING AUTHOR

PETER BROWN







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WORDS AND PICTURES BY  
**PETER BROWN**







In the middle of the ocean, an island stood above the waves. It had meadows and forests and rivers and a great variety of animals. Everything was just right on the island.

And then a strange new creature arrived.



During a storm at sea, a crate had fallen off a passing ship and washed ashore.



Packed inside that crate was a shiny new robot. Her name was Roz.

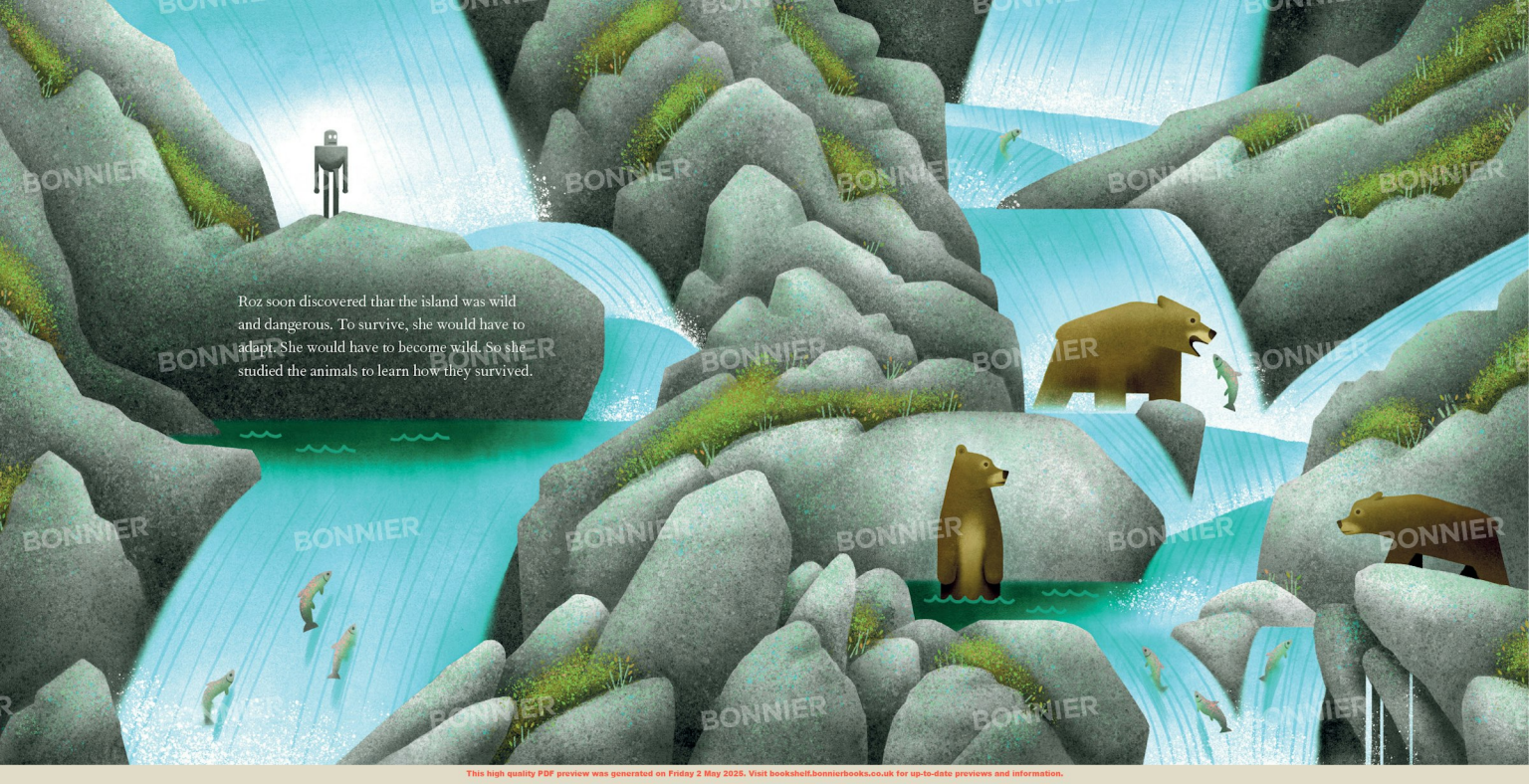




Reader, you might think Roz was out of place on the island. And yet, as the robot explored her surroundings, she had a very different thought in her mind.

This must be  
where I belong.





Roz soon discovered that the island was wild and dangerous. To survive, she would have to adapt. She would have to become wild. So she studied the animals to learn how they survived.





Roz studied how animals move.



And she learned to move like them.





Roz studied how animals hide.



And she learned to hide like them.





Roz studied how animals communicate.



And she learned to speak with them.



Many of the animals became her friends. But one animal was especially important to the robot.




Roz found an orphaned goose egg,  
all alone, with nobody to care for it.



The robot made a nest and placed the egg inside. Before long,  
a gosling hatched. He was small and weak. He needed a family.







Our robot decided to raise the gosling as her son. She named him Brightbill.

Mama! Mama!

Yes, Brightbill, from now on I will be your mother.





Roz picked a lovely spot beside a beaver pond, and she made a home for her new little family.

This is where we will live, Brightbill.



Mama, I'm talking!



Mama, I'm walking!

Under the robot's care, the gosling quickly grew into a fine young goose.



Mama, I'm swimming!



Mama, I'm flying!



Roz showed her son how to be a good friend.



And when they were in need, friends came to their rescue.







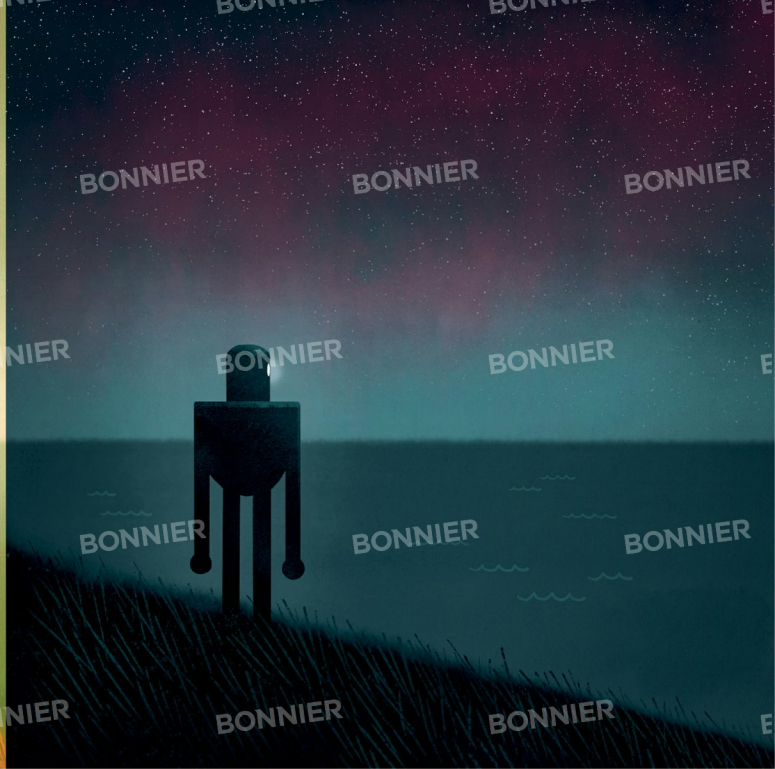
As the seasons changed, the island changed.





Brightbill was also changing. He felt something stirring, deep inside. His instincts were telling him to fly south for the winter.










Winter settled over the island.



An illustration of a small, green robot with a rectangular body and a head with two small antennae. The robot is curled up inside a nest made of dry sticks and twigs, which is partially buried under a thick layer of white snow. The nest is situated in a snowy forest with several tall, dark evergreen trees in the background. The ground is brown with some rocks and tree roots visible.

Many animals hibernated during the coldest months. In her own way, the robot hibernated too.

Throughout the winter, Roz often wondered about her son.

I wonder where Brightbill is at this moment.

I wonder what Brightbill has seen during his travels.

I wonder who Brightbill has met on his migration.

I wonder if Brightbill ever thinks about me.



Whenever the weather turned dangerously cold, Roz invited animals into her home.

This is a safe place for all.







The seasons kept changing.





With each passing day, the sun climbed a little higher in the sky. And then other shapes appeared overhead.



Roz and Brightbill, mother and son, were finally together again.





Everything was just right on the island.



To the wild animals of the future

### AUTHOR'S NOTE

Reader, *The Wild Robot on the Island* is actually a simplified version of *The Wild Robot*, which is the first in a series of novels I've written for children. I made this picture book because I wanted to depict Roz's life on the island with large, detailed, colorful illustrations. But what you've just read is only a small part of the wild robot's story. If you're curious to learn more about Roz and Brightbill and their wild adventures, I encourage you to get the novels a read.

### ABOUT THIS BOOK

The illustrations for this book were done in ink on paper and finished digitally. This book was edited by Alvina Ling and designed by Prashansa Thapa, with art direction by David Caplan. The production was supervised by Lillian Sun, and the production editor was Jen Graham. The text was set in Fournier MT Std, and the display type was hand-lettered.

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