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### PEIXOI - DIAZ FOLEY

Enter E.D. Baker's magical world in this first book of the Tales of the Frog Princess series.

Trolls haunt the snowy forests, and terrifying monsters roam the open sea. A young woman journeys to the end of the world, and a boy proves he knows no fear. This collection of 16 traditional tales transports readers to the enchanting world of Nordic folklore. Translated and transcribed by folklorists in the 19th century, and presented here unabridged, the stories are by turns magical, hilarious, cozy, and chilling. They offer a fascinating view into Nordic culture and a comforting wintertime read. Ulla Thynell's glowing contemporary illustrations accompany each tale, conjuring dragons, princesses, and the northern lights. This special gift edition features an embossed, textured case and a ribbon marker. When almost-thirteen-year-old Princess Imogene is turned into a frog, she puts into practice lessons from the book, *The Art of Being a Princess*, as she tries to become her less-than-perfect self again.

Contemporary Fairy-Tale Magic studies the impact of fairy tales on contemporary cultures from an interdisciplinary perspective, with special emphasis on how literature and film are retelling classic fairy tales for modern audiences.

Kidnapped as a teenage girl, Ma has been locked inside a purpose built room in her captor's garden for seven years. Her five year old son, Jack, has no concept of the world outside and happily exists inside Room with the help of Ma's games and his vivid imagination where objects like Rug, Lamp and TV are his only friends. But for Ma the time has come to escape and face their biggest challenge to date: the world outside Room.

"Exhilarating...A wildly imagined, head-spinning, deeply intelligent novel." - The New York Times Book Review "[W]ildly inventive...[Helen Oyeyemi's] prose is not without its playful bite." -Vogue The prize-winning, bestselling author of *Boy Snow Bird*, *What Is Not Yours Is Not Yours*, and *Peaces* returns with a bewitching and imaginative novel. Influenced by the mysterious place gingerbread holds in classic children's stories, beloved novelist Helen Oyeyemi invites readers into a delightful tale of a surprising family legacy, in which the inheritance is a recipe. Perdita Lee may appear to be your average British schoolgirl; Harriet Lee may seem just a working mother trying to penetrate the school social hierarchy; but there are signs that they might not be as normal as they think they are. For one thing, they share a gold-painted, seventh-floor walk-up apartment with some surprisingly verbal vegetation. And then there's the gingerbread they make. Londoners may find themselves able to take or leave it, but it's very popular in Druhástrana, the far-away (or, according to many sources, non-existent) land of Harriet Lee's early youth. The world's truest lover of the Lee family gingerbread, however, is Harriet's charismatic childhood friend Gretel Kercheval —a figure who seems to have had a hand in everything (good or bad) that has happened to Harriet since they met. Decades later, when teenaged Perdita sets out to find her mother's long-lost friend, it prompts a new telling of Harriet's story. As the book follows the Lees through encounters with jealousy, ambition, family grudges, work, wealth, and real estate, gingerbread seems to be the one thing that reliably holds a constant value. Endlessly surprising and satisfying, written with Helen Oyeyemi's inimitable style and imagination, it is a true feast for the reader.

The fourteen fantastical stories in *Magic For Unlucky Girls* take the familiar tropes of fairy tales and twist them into new and surprising shapes. These unlucky girls, struggling against a society that all too often oppresses them, are forced to navigate strange worlds as they try to survive. From carnivorous husbands to a bath of lemons to whirling basements that drive people mad, these stories are about the demons that lurk in the corners and the women who refuse to submit to them, instead fighting back — sometimes with their wit, sometimes with their beauty, and sometimes with shotguns in the dead of night.

Kate was lissa's best friend. they've shared everything for four years. then one night at a drunken party, Kate leaned in to kiss lissa, and lissa kissed her back. And now Kate is pretending lissa doesn't exist. Confused and alone, lissa's left questioning everything she thought she knew about herself, and about life. but with the help of a free-spirit new friend, lissa's beginning to find the strength to realize that sometimes falling in love with the wrong person is the only way to find your footing.

The fairy tale lives again in this book of forty new stories by some of the biggest names in contemporary fiction. Neil Gaiman, "Orange" Aimee Bender, "The Color Master" Joyce Carol Oates, "Blue-bearded Lover" Michael Cunningham, "The Wild Swans" These and more than thirty other stories by Francine Prose, Kelly

Link, Jim Shepard, Lydia Millet, and many other extraordinary writers make up this thrilling celebration of fairy tales—the ultimate literary costume party. Spinning houses and talking birds. Whispered secrets and borrowed hope. Here are new stories sewn from old skins, gathered by visionary editor Kate Bernheimer and inspired by everything from Hans Christian Andersen's "The Snow Queen" and "The Little Match Girl" to Charles Perrault's "Bluebeard" and "Cinderella" to the Brothers Grimm's "Hansel and Gretel" and "Rumpelstiltskin" to fairy tales by Goethe and Calvino and from China, Japan, Vietnam, Russia, Norway, and Mexico. Fairy tales are our oldest literary tradition, and yet they chart the imaginative frontiers of the twenty-first century as powerfully as they evoke our earliest encounters with literature. This exhilarating collection restores their place in the literary canon.

Alex and Conner Bailey's world is about to change. When the twins' grandmother gives them a treasured fairy-tale book, they have no idea they're about to enter a land beyond all imagining: the Land of Stories, where fairy tales are real. But as Alex and Conner soon discover, the stories they know so well haven't ended in this magical land - Goldilocks is now a wanted fugitive, Red Riding Hood has her own kingdom, and Queen Cinderella is about to become a mother! The twins know they must get back home somehow. But with the legendary Evil Queen hot on their trail, will they ever find the way? *The Land of Stories: The Wishing Spell* brings readers on a thrilling quest filled with magic spells, laugh-out-loud humour and page-turning adventure.

The *Dragon Prince* is a collection of 15 stories and legends from Vietnam retold by Zen master poet and peace activist Thich Nhat Hanh. As in many of his teachings, Nhat Hanh emphasizes themes of cooperation and reconciliation, while providing a rich introduction to the mythical elements of Vietnamese culture. The stories range from creation myths to tales of wars and food and custom myths, all aiming at the notion of "mindfulness," of become aware of what is happening in the moment. Imaginary characters weave through the lives of actual persons and events, blending fiction and non-fiction, magic and fantasy, into the profound realization of the interconnectedness of all beings. The tales highlight the importance of "true seeing" and focuses on transcendence rather than anguish. Above all *The Dragon Prince* simply contains well-told stories with clear and lyrical writing, once again giving testament to Thich Nhat Hanh's immense skill as a writer. This book is a must for every collection. From the afterword by translator Mobi Warren: "The heroes and heroines of these stories celebrate closeness to the Earth, the importance of assuming personal responsibility for one's conduct, and the possibility of resolving conflict through understanding rather than violence". B/W Illustrations throughout.

Fairytales with a twist from the Man Booker and Orange prize-shortlisted author of *Room*. In *Kissing the Witch*, Emma Donoghue unwinds thirteen fairy tales and writes them anew: Cinderella forsakes the handsome prince and runs off with the fairy godmother, Beauty discovers the Beast behind the mask is not so very different from the face she sees in the mirror, and Snow White is awakened from slumber by the bittersweet fruit of an unnamed desire. In these stories, Emma Donoghue reveals heroines young and old in unexpected alliances - sometimes treacherous, sometimes erotic, but always courageous. Told with luminous voices that shimmer with sensuality and truth, these age-old characters shed their antiquated cloaks to travel a seductive new landscape, radiantly transformed.

Rewrites the old German folktale, *Sleeping Beauty*, into a story about the ramifications of the Holocaust.

The magnificent title story of this collection of fairy tales for adults describes the strange and uncanny relationship between its extravagantly intelligent heroine—a world renowned scholar of the art of story-telling—and the marvelous being that lives in a mysterious bottle, found in a dusty shop in an Istanbul bazaar. As A.S. Byatt renders this relationship with a powerful combination of erudition and passion, she makes the interaction of the natural and the supernatural seem not only convincing, but inevitable. The companion stories in this collection each display different facets of Byatt's remarkable gift for enchantment. They range from fables of sexual obsession to allegories of political tragedy; they draw us into narratives that are as mesmerizing as dreams and as bracing as philosophical meditations; and they all us to inhabit an imaginative universe astonishing in the precision of its detail, its intellectual consistency, and its splendor. "A dreamy treat.... It is not merely strange, it is wondrous." --Boston Globe "Alternatingly erudite and earthy, direct and playful.... If Scheherazade ever needs a break, Byatt can step in, indefinitely." --Chicago Tribune "Byatt's writing is crystalline and splendidly imaginative.... These [are] perfectly formed tales." --Washington Post

Book World

*Beauty and the Beast - All Four Versions* includes the original, adult-oriented edition of the story by Gabrielle-Suzanne Barbot de Villeneuve (translated from the French by James Robinson Planche), the simplified and shortened version by Jeanne-Marie Leprince De Beaumont which appeared sixteen years later - the basis for all future versions, the Brothers Grimm adaptation and a somewhat forgotten version by Victorian folklorist and anthropologist Andrew Lang.

In this sparkling collection of nineteen stories, the bestselling author of *Slammerkin* returns to contemporary affairs, exposing the private dilemmas that result from some of our most public controversies. A man finds God and finally wants to father a child-only his wife is now forty-two years old. A coach's son discovers his sexuality on the football field. A roommate's bizarre secret liberates a repressed young woman. From the unforeseen consequences of a polite social lie to the turmoil caused by the hair on a woman's chin, Donoghue dramatizes the seemingly small acts upon which our lives often turn. Many of these stories involve animals and what they mean to us, or babies and whether to have them; some replay biblical plots in modern contexts. With characters old, young, straight, gay, and simply confused, Donoghue dazzles with her range and her ability to touch lightly but delve deeply into the human condition.

"Transcendent." —New York Times Book Review "Magnificent." —Village Voice "Sparkling." —Publishers Weekly Francesca Lia Block's dazzling debut novel, *Weetzie Bat*, is not only a genre-shattering, critically acclaimed gem, it's also widely recognized as a classic of young adult literature, having captivated readers for generations. This coming-of-age novel follows the eponymous Weetzie Bat and her best friend Dirk as they navigate life and love in a timeless, dreamlike version of Los Angeles. When Weetzie is granted three wishes by a genie, she discovers that there are unexpected ramifications.... Winner of the prestigious Phoenix Award, *Weetzie Bat* is a beautiful, poetic work of magical realism that is perfect for fans of Laura Ruby, Neil Gaiman, and Kelly Link.

C. S. Lewis was a British author, lay theologian, and contemporary of J.R.R. Tolkien. *The Lion, the Witch, and the Wardrobe* is the first book in *The Chronicles of Narnia*.

With poems in English by over one hundred female poets -- American, English, Scottish, Canadian, South African, Indian, Irish, and Australian -- this is an extraordinary collection that pays homage to four centuries of women's desires, friendships, and expressions of love. The collection is testimony to the rich tradition of female verse and the timelessness of love and creativity.

"*I'm Not Saying, I'm Just Saying*," a novel in flash fiction, is a raw, honest look at parenting, commitment, morality, and the spaces that grow between and within us when we don't know what to say. In these 115 titled chapters, a man, who learns he has a 5-year-old son, is caught between the life he knows and a life he may not yet be ready for. This is a book that tears down the boundaries in relationships, sentences, origin and identity, no matter how quickly its narrator tries to build them up. "Matthew Salesses' "*I'm Not Saying, I'm Just Saying*" is an absolute stunner of a novel. Told in short, sharp vignettes with prose that is taut, yet overflowing with meaning, this is the story of a year in the life of a complex and haunted, cobbled together family. The beauty of Salesses' writing here lies in his fearlessness, the emotional blows to the heart and head and gut he's willing to deliver, as if to say: This, this is life And we are all, in one way or another, survivors." - Kathy Fish, author of "*Together We Can Bury It*" "Matthew Salesses has written an extraordinary and startlingly original novel that explores connection and disconnection, the claims and limitations of the self, and the shifting terrain of truth. Poetic, unforgettable, shot through with fury and yearning, "*I'm Not Saying, I'm Just Saying*" captures in clear and chilling flashes our capacity for the cruelty and tenderness of love." -Catherine Chung, author of "*Forgotten Country*" "In Matt Salesses's smart novel-in-shorts, a newly-minted father flees telling his own story by any means necessary-by sarcasm, by denial, by playful and precise wordplay-rarely allowing space for his emerging feelings to linger. But the truth of who we might be is not so easily escaped, and it is in the accumulation of many such moments that our narrator, like us, is revealed: both the people we have been, and the better people we might be lucky enough to one day hope to become." -Matt Bell, author of "*In the House upon the Dirt between the Lake and the Woods*" ""*I'm Not Saying, I'm Just Saying*" renders the messiness of life, family, love in its myriad complex forms-romance lost and found, blood ties, squandered, unrequited-via 115 micro-stories that add up to a pointillist masterpiece." -Marie Myung-Ok Lee, author of "*Somebody's Daughter*" "Through a series of provocative,

beautiful, and at times, brutally raw shorts, Matthew Salesses creates a complex, vulnerable portrait of modern fatherhood and masculinity. Narrated by our seemingly reckless, yet hyper-observant narrator, these vignettes build with tension and trepidation, until we, like the members of this reluctant, fractured family, realize the weight, burden and comfort that only comes from finally belonging." -Aimee Phan, author of "The Reeducation of Cherry Truong"

Can true love's kiss really save the day...? Electrifying dark magic debut by authors and sisters Katharine and Elizabeth Corr.

A recreation of the tale of "Sleeping Beauty" tells of a prince tangled in the briars, a sleeping princess who dreams of a succession of kissing princes, and a grizzled fairy who inhabits the princess' dreams, inflaming her desires

What's the one thing you shouldn't do when your boss is your ruthless evil widowed stepmother who hates your guts more than anyone? Kiss the man she's interested in. So what does Kaitlynn Judge find herself doing? Yep, she kisses the one man her stepmother currently wants, who also happens to be the CEO of the company where she works. Can we say doomed? After the death of her father, Kaitlynn's life has been stuck in a rut. But that begins to change after meeting a dashing stranger during the office Halloween party. Now she has to navigate vengeful stepmothers, meddling stepsiblings, and gorgeous guys in hot pursuit to reach her happily ever after. While making a detour from the fantasy aspect, this contemporary take on the Cinderella story continues to cling to a few of our favorite traditions. You'll still find the unmerited oppression along with fleeing women, missing shoes, mouse companions, magic wands, pumpkin-like rides to the big bash, and so much more. So rest assured, it's all familiar and yet quirkily different.

The first collection of plays from Booker Prize and Orange Prize finalist and author of international bestseller *Room*, Emma Donoghue. Contains the plays *Kissing the Witch*, *Don't Die Wondering*, *Trespases*, *Ladies and Gentlemen*, and *I Know My Own Heart* **KISSING THE WITCH** Adapted from her book of thirteen revisionist fairy tales of the same name, this play interweaves four classic plots - *Beauty and the Beast*, *Donkeyskin*, the *Goose Girl*, the *Little Mermaid* - with an invented one about a desperate girl going to a witch for help. *Kissing the Witch* finds the gritty in the fantastical, and excavates magic to find what's really going on. **TRESPASSES** Set over three days in 1661, *Trespases* is inspired by the judge's own account of one of the tiny handful of witch trials that ever took place in Ireland. It asks why a servant girl who fell into fits would have put the blame on an old beggarwoman - but also, more timeless questions about the clashing cultures that have to share a small island country. *Trespases* is about faith and superstition, politics and class, sadism and love. **LADIES AND GENTLEMEN** This play with songs, set mostly in the dressing rooms of busy vaudeville theatres all over North America, was inspired by a real same-sex wedding that took place in Grand Rapids, Michigan, in 1886. It resurrects a ragtag troupe of emigrants - most notably, male impersonator Annie Hindle, 'a man's widow and a woman's widower', as the tabloids called her. With a light touch, *Ladies and Gentleman* explores the ways we perform our roles, both on and off stage. **I KNOW MY OWN HEART** Inspired by the secret coded diaries of Yorkshire gentlewoman Anne Lister, this play subverts all the conventions of Regency romance. Teasing out the entangled lives of mannish, arrogant Lister (nicknamed 'Gentleman Jack') and three of her many lovers, *I Know My Own Heart* explores the different choices women made in a time of limits and prohibitions. **DON'T DIE WONDERING** When a restaurant cook loses her job because of a homophobic customer, she mounts a one-woman picket in protest. The police officer assigned to protect her is her nemesis from schooldays. This one-act comedy, set in a fictional small town, stages a battle between old and new elements of Irish culture.

Thirteen tales are unspun from the deeply familiar, and woven anew into a collection of fairy tales that wind back through time. Acclaimed Irish author Emma Donoghue reveals heroines young and old in unexpected alliances--sometimes treacherous, sometimes erotic, but always courageous. Told with luminous voices that shimmer with sensuality and truth, these age-old characters shed their antiquated cloaks to travel a seductive new landscape, radiantly transformed. *Cinderella* forsakes the handsome prince and runs off with the fairy godmother; *Beauty* discovers the Beast

behind the mask is not so very different from the face she sees in the mirror; *Snow White* is awakened from slumber by the bitter-sweet fruit of an unnamed desire. Acclaimed writer Emma Donoghue spins new tales out of old in a magical web of thirteen interconnected stories about power and transformation and choosing one's own path in the world. In these fairy tales, women young and old tell their own stories of love and hate, honor and revenge, passion and deception. Using the intricate patterns and oral rhythms of traditional fairy tales, Emma Donoghue wraps age-old characters in a dazzling new skin. 2000 List of Popular Paperbacks for YA

*When Fox Is a Thousand* is a retelling of an old Chinese folktale. In Larissa Lai's novel, a fox spirit comes to haunt Artemis Wong, a young woman living in contemporary Vancouver. The Fox brings with her the history of another haunting, that of the Tang Dynasty poet Yu Hsuan-Chi, who was accused of having murdered the young maid servant who once worked for her. Part history, part fairytale, part urban discontent, this novel cracks open all preconceptions about Asian women, gender, sexuality, family, faith, and the flow of time.

Fairy tales retold—with a twist—from “some of our best storytellers” including Neil Gaiman, Gahan Wilson, Tanith Lee, and others (The Washington Post). In this “no holds barred . . . nightmarish . . . provocative” collection, bestselling and award-winning fantasy masters put a dark, disturbing, and erotic spin on your favorite bedtime stories—and give you something entirely new to trouble your dreams (The New York Times Book Review). A boy is haunted through adulthood by a soul-eating creature that lies forever in wait under Neil Gaiman's “Troll Bridge”; a melancholy amphibian shares his most private fantasies with a therapist in Gahan Wilson's “The Frog Prince”; in Tanith Lee's “Snow-Drop,” a lonely artist invites seven circus performers into her home to satisfy an obsession; in Steve Rasnic Tem's “Little Poucet,” a band of lost brothers find refuge and terror with a hungry family in the woods; and Wendy Wheeler delves into the deviant psyche of the predatory male in “Little Red.” Also featuring Nancy Kress, Charles de Lint, Melanie Tem, Patricia A. McKillip, Jack Dann, and others, all paying a revisit to our favorite fairy tales in ways you've never dared to imagine.

Imaginative and uninhibited, *Beginning with O* is the 72nd volume of the Yale Series of Younger Poets This is a book of letting go, of wild avowals, of unabashed eroticism; at the same time it is a work of integral imagination, steeped in the light of Greek myth that is part of the poet's heritage and imbued with an intuitive sense of dramatic conflicts and resolutions, high style, and musical form.

*Finding Baba Yaga* is a mythic yet timely novel-in-verse by the beloved and prolific New York Times bestselling author and poet Jane Yolen, “the Hans Christian Andersen of America” (Newsweek). A young woman discovers the power to speak up and take control of her fate—a theme that has never been more timely than it is now... You think you know this story. You do not. A harsh, controlling father. A quiescent mother. A house that feels like anything but a home. Natasha gathers the strength to leave, and comes upon a little house in the wood: A house that walks about on chicken feet and is inhabited by a fairy tale witch. In finding Baba Yaga, Natasha finds her voice, her power, herself... “Jane Yolen is a phenomenon: a poet and a mythmaker, who understands how old stories can tell us new things. We are lucky to have her.”—Neil Gaiman

A tale of grief and lust, frustration and hilarity, death and family Penelope O'Grady and Cara Wall are risking disaster when, like teenagers in any intolerant time and place—here, a Dublin convent school in the late 1970s—they fall in love. Yet Cara, the free spirit, and Pen, the stoic, craft a bond so strong it seems as though nothing could sever it: not the bickering, not the secrets, not even Cara's infidelities. But thirteen years on, a car crash kills Cara and rips the lid off Pen's world. Pen is still in the closet, teaching at her old school, living under the roof of Cara's gentle father, who thinks of her as his daughter's friend. How can she survive widowhood without even daring to claim the word? Over the course of one surreal week of bereavement, she is battered by memories that range from the humiliating, to the exalted, to the erotic, to the funny. It will take Pen all her intelligence and wit to sort through her tumultuous past with Cara, and all the nerve she can muster to start remaking her life.

With language that is both lyrical and distinctly her own, Francesca Lia Block turns nine fairy tales inside out. Escaping the poisoned apple, *Snow* frees herself from possession to find the truth of love in an unexpected place. A club girl from L.A., awakening from a long sleep to the memories of her past, finally finds release from its curse. And *Beauty* learns that Beasts can understand more than men. Within these singular, timeless landscapes, the brutal and the magical collide, and the heroine triumphs because of the strength she finds in a pen, a paintbrush, a lover, a friend, a mother, and finally, in herself.

A collection of thirteen interconnected stories that give old fairy tales a new twist.

Upon publication, the first volume of Anne Lister's diaries, *I Know My Own Heart*, met with celebration, delight, and some skepticism. How could an upper class Englishwoman, in the first half of the nineteenth century, fulfill her emotional and sexual needs when her sexual orientation was toward other women? How did an aristocratic lesbian manage to balance sexual fulfillment with social acceptability? Helena Whitbread, the editor of these diaries, here allows us an inside look at the long-running love affair between Anne Lister and Marianna Lawton, an affair complicated by Anne's infatuation with Maria Barlow. Anne travels to Paris where she discovers a new love interest that conflicts with her developing social aspirations. For the first time, she begins to question the nature of her identity and the various roles female lovers may play in the life of a gentrywoman. Though unequipped with a lesbian vocabulary with which to describe her erotic life, her emotional conflicts are contemporary enough to speak to us all. This book will satisfy the curiosity of the many who became acquainted with Lister through *I Know My Own Heart* and are eager to learn more about her revealing life and what it suggests about the history of sexuality.

With a single kiss, a young maid saves her beloved from the Snow Queen's icy imprisonment. When splinters from an evil troll's magic mirror get into the heart and eye of Kai, he is tricked into accompanying the Snow Queen to her palace, and only the innocence and kindness of Gerda's heart can save him. The inspiration for *Frozen*, Hans Christian's Andersen's “The Snow Queen” is one of the most beloved fairy tales in history. HarperPerennialClassics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

In this unusual collection of stories and fables, Goncourt prize-winner Patrick Chamoiseau re-creates in truly magical language the stories he heard as a child in Martinique....

The New York Times–bestselling author of *Rose Daughter* reimagines the classic French fairy tale of *Beauty and the Beast*. I was the youngest of three daughters. Our literal-minded mother named us Grace, Hope, and Honour. . . . My father still likes to tell the story of how I acquired my odd nickname: I had come to him for further information when I first discovered that our names meant something besides you-come-here. He succeeded in explaining grace and hope, but he had some difficulty trying to make the concept of honour understandable to a five-year-old. . . . I said: ‘Huh! I'd rather be Beauty.’ . . . By the time it was evident that I was going to let the family down by being plain, I'd been called Beauty for over six years. . . . I wasn't really very fond of my given name, Honour, either . . . as if ‘honourable’ were the best that could be said of me. The sisters' wealthy father loses all his money when his merchant fleet is drowned in a storm, and the family moves to a village far away. Then the old merchant hears what proves to be a false report that one of his ships had made it safe to harbor at last, and on his sad, disappointed way home again he becomes lost deep in the forest and has a terrifying encounter with a fierce Beast, who walks like a man and lives in a castle. The merchant's life is forfeit, says the Beast, for trespass and the theft of a rose—but he will spare the old man's life if he sends one of his daughters: “Your daughter would take no harm from me, nor from anything that lives in my lands.” When Beauty hears this story—for her father had picked the rose to bring to her—her sense of honor demands that she take up the Beast's offer, for “cannot a Beast be tamed?” This “splendid story” by the Newbery Medal-winning author of *The Hero* and the *Crown* has been named an ALA Notable Book and a Phoenix Award Honor Book (Publishers Weekly).