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QOLBLG - TOWNSEND GEMMA

This wide-ranging collection features the work of more than 100 poets. Here is the modern poets' response to classic Brothers Grimm stories, spanning the 20th century with passion, style, wit, and wonder.

A delinquent sixteen-year-old girl is sent to live with her uncle for the summer, only to learn that he is a Grim Reaper who wants to teach her the family business.

Responding to thirty years of feminist fairy-tale scholarship, this book breaks new ground by rethinking important questions, advocating innovative approaches, and introducing woman-centered texts and traditions that have been ignored for too long.

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The woods have always housed my nightmares. It's where my grandmother was torn apart by wolves. Where, for years, I

was held captive by evil shape-shifting witches. I thought it was for my Shaman abilities. I was wrong. But their ritual failed. Instead of dying, I survived, while another's blood stained the forest floor. In my escape, I discovered Grimm Hollow--a place deep in the forest in which I hoped to hide. The secret town teems with magic and a Shifter who wants to help me hone my skills. But the big, bad witchy-wolf is hot on my scarlet tail, and he won't hesitate to destroy everyone and everything to get me back--or kill me. Hiding is no longer an option. Instead, I must become the hunter. Bring on the big, bad wolf. *Grimm Hollow books are loosely based on the Grimm Fairy Tales in a modern paranormal setting.*

Gender, Collaboration, and Authorship in German Culture challenges a model of literary production that persists in literary studies: the so-called Geniekult or the idea of the solitary male author as genius that emerged around 1800 in Ger-

man lands. A closer look at creative practices during this time indicates that collaborative creative endeavors, specifically joint ventures between women and men, were an important mode of literary production during this era. This volume surveys a variety of such collaborations and proves that male and female spheres of creation were not as distinct as has been previously thought. It demonstrates that the model of the male genius that dominated literary studies for centuries was not inevitable, that viable alternatives to it existed. Finally, it demands that we rethink definitions of an author and a literary work in ways that account for the complex modes of creation from which they arose.

Everyone knows Rumpelstiltskin's story—or thinks they do. We heard it as children. We might affectionately remember the adult voices reciting the tale or recall the light in the room and the time of day when we enjoyed hearing this scripted performance. A grown-up's voice added roughness and pitch to mimic the characters, to murmur tension-filled passages, to pause drawing out the suspense between the Queen's guesses. Maybe the storyteller's voice finally rose to exult when shouting the discovered name or, drawing close, whispered it malevolently. Those long-ago readers intended to enchant us, sometimes to put us to sleep, and for a while we delighted in this magical performance. Then we grew up: obligated to attend to an adult's endless travails, we forgot little Rumpelstiltskin. But he eventually returned. Years later we told this story to our children joining a parade of generations stretching back—no one knows how far. We voluntarily enrolled in a long procession that greys toward the back of the line, blurred, nameless, and wispy before the figures pale translucent and finally be-

come invisible. We became merely the foremost reciters of a tale whose narration enrolled us in a club whose rules we think we know, but don't really. This tale may count among the world's oldest dirty jokes. The punchline misplaced, over time its wickedly funny insights about adult life passed for childish nonsense.

Identifies and analyzes thematizations of women and death from the past five centuries, illuminating the present and recent past. The theme of women and death is pervasive in the German culture of the past five centuries. With the conviction that only an interdisciplinary approach can explore a typology as far-reaching and significant as this, and in accordance with the feminist tenet that images are accountable for norms, this volume investigates how iconic representations of women and death came about and why they endure. Traditionally, representations of women as agents of death -- when they have been considered at all -- have been considered separately from women as victims, as though there was no shared thematic ground. Here, familiar depictions of female victims are examined alongside the more unsettling spectacle of women as killers, exposing cultural assumptions. Essays explore, among others, the themes of virgin sacrifice and female infanticides, Death and the Maiden in art, female vampires in literature, and women killers in the media. Others compare cultural practices such as female mourning across historical contexts, examining change and the reasons for it. The authors' judgments eschew the simplistic and programmatic, contributing not just to current research in German literature, but also to understanding of cultural history in general. Contributors: Stephanie Knöll, Ruth B. Bottigheimer, Anna Linton, Bettina Bildhauer, Mary Lindemann,

Helen Fronius, Anna Richards, Jürgen Barkhoff, Lawrence Kramer, Kathrin Hoffmann-Curtius, Clare Bielby, Gisela Ecker. Anna Linton is Lecturer in German at Kings College London, and Helen Fronius is an AHRC Research Fellow and College Lecturer at Exeter College Oxford.

Discover the Truth About God's Sovereignty from the Bible's Really Bad Girls. Eight of the Bible's most notorious females strut across the pages of *Really Bad Girls of the Bible* with troubles that still hit home in the twenty-first century. The Medium of En Dor crossed over to the dark side. Jael stood up to a ruthless enemy. The Adulteress was caught between a rock and a hard place. Athaliah made a bid for power that ended badly. Bathsheba captured the wandering eye of a king. Herodias made a cruel request of her husband. Tamar exchanged her widow's weeds for a harlot's garb. And the Bleeding Woman had a serious health issue only a great physician could handle. "Higgs does such a remarkable job telling their stories that many of the Good Book's 'bad girls' become downright sympathetic.... Higgs is a refreshingly astute biblical commentator...(and) ably points readers to 'good girl' tips they can apply from the Bible's cautionary tales." —Publishers Weekly *Really Bad Girls of the Bible* shines a spotlight on God's sovereignty, demonstrating one life-changing truth: God rules the lives of those He loves with mercy, compassion, and hope. Includes Discussion Questions and a Study Guide A Novel Approach to Bible Study

Once upon a time, fairy tales were grim. Cinderella's stepsisters got their eyes pecked out by birds. Rumpelstiltskin ripped himself in half. And in a tale called "The Mouse, the Bird, and the Sausage," a mouse, a bird, and a

sausage all talk to each other. Yes, the sausage talks. (Okay, I guess that one's not that grim...) Those are the real fairy tales. But they have nothing on the story I'm about to tell. This is the darkest fairy tale of all. Also, it is the weirdest. And the bloodiest. It is the grimmest tale I have ever heard. And I am sharing it with you. Two children venture through forests, flee kingdoms, face ogres and demons and monsters, and, ultimately, find their way home. Oh yes, and they may die. Just once or twice. That's right. Fairy tales Are Awesome. * "If it ain't broke, don't fix it, and Gidwitz deploys his successful formula of bloody happenings and narratorial intrusion in his third and final installment of unexpurgated fairy tales. ... Underneath the gore, the wit, and the trips to Hell and back, this book makes it clearer than ever that Gidwitz truly cares about the kids he writes for." —Publishers Weekly starred review "Entertaining story-mongering, with traditional and original tropes artfully intertwined."—Kirkus Reviews "The conclusion to the trilogy that began with *A Tale Dark and Grimm* (2010) and continued with *In a Glass Grimly* (2012, both Dutton) is equally gorey and awesomely dark. ... As innovative as they are traditional, the stories maintain clear connections with traditional Grimm tales while creatively connecting to the narrative, and all the while keeping the proceedings undeniably grisly and lurid. ... Readers will rejoice."—School Library Journal Although dozens of disabled characters appear in the Grimms' *Children's and Household Tales*, the issue of disability in their collection has remained largely unexplored by scholars. In *Disability, Deformity, and Disease in the Grimms' Fairy Tales*, author Ann Schmiesing analyzes various representations of disability in the tales and also shows how the

Grimms' editing (or "prostheticizing") of their tales over seven editions significantly influenced portrayals of disability and related manifestations of physical difference, both in many individual tales and in the collection overall. Schmiesing begins by exploring instabilities in the Grimms' conception of the fairy tale as a healthy and robust genre that has nevertheless been damaged and needs to be restored to its organic state. In chapter 2, she extends this argument by examining tales such as "The Three Army Surgeons" and "Brother Lustig" that problematize, against the backdrop of war, characters' efforts to restore wholeness to the impaired or diseased body. She goes on in chapter 3 to study the gendering of disability in the Grimms' tales with particular emphasis on the Grimms' editing of "The Maiden Without Hands" and "The Frog King or Iron Henry." In chapter 4, Schmiesing considers contradictions in portrayals of characters such as Hans My Hedgehog and the Donkey as both cripple and "supercripple"—a figure who miraculously "overcomes" his disability and triumphs despite social stigma. Schmiesing examines in chapter 5 tales in which no magical erasure of disability occurs, but in which protagonists are depicted figuratively "overcoming" disability by means of other personal abilities or traits. *The Grimms described the fairy tale using metaphors of able-bodiedness and wholeness and espoused a Romantic view of their editorial process as organic restoration. Disability, Deformity, and Disease in the Grimms' Fairy Tales* shows, however, the extent to which the Grimms' personal experience of disability and illness impacted the tales and reveals the many disability-related amendments that exist within them. Readers interested in fairy-tales studies and disability studies will appreciate this careful

reading of the Grimms' tales.

"The essays address the reception of the Grimms' texts by their readers; the dynamics between Grimms' collection and its earliest audiences; and aspects of the literary, philosophical, creative, and oral reception of the tales, illuminating how writers, philosophers, artists, and storytellers have responded to, reacted to, and revised the stories, thus shedding light on the ways in which past and contemporary transmitters of culture have understood and passed on the Grimms' tales."--BOOK JACKET.

"Some of the best folklore and Grimm scholars from Europe and the U.S. combined to give an excellent overview of the scholarly research and current critical thought regarding Jakob and Wilhelm Grimm and their hugely popular Grimm's Fairy Tales. . . . The book is directed to the general educated public and is very readable." -- Choice

The Grimm brothers' fairy tales have long fascinated readers with their violence and frank sexuality. Three of Britain's most important novelists, Iris Murdoch, Margaret Drabble, and A. S. Byatt, have shared this fascination. Their fiction explores the darker themes of fairy tales - bestiality, cannibalism, and incest - and finds within them reasons to be optimistic about our fractured modern world.

This book examines magic's generally maleficent effect on humans from ancient Egypt through the Middle Ages, including tales from classical mythology, Jewish, Christian, and Muslim cultures. It shows that certain magical motifs lived on from age to age, but that it took until the Italian Renaissance for magic tales to become fairy tales.

This collection of exemplary essays by internationally recognized scholars examines the fairy tale from historical, folk-

loristic, literary, and psychoanalytical points of view. For generations of children and adults, fairy tales have encapsulated social values, often through the use of fixed characters and situations, to a far greater extent than any other oral or literary form. In many societies, fairy tales function as a paradigm both for understanding society and for developing individual behavior and personality. A few of the topics covered in this volume: oral narration in contemporary society; madness and cure in the 1001 Nights; the female voice in folklore and fairy tale; change in narrative form; tests, tasks, and trials in the Grimms' fairy tales; and folklorists as agents of nationalism. The subject of methodology is discussed by Torborg Lundell, Stven Swann Jones, Hans-Jorg Uther, and Anna Tavis.

Overturms traditional views of the origins of fairy tales and documents their actual origins and transmission. Where did Cinderella come from? Puss in Boots? Rapunzel? The origins of fairy tales are looked at in a new way in these highly engaging pages. Conventional wisdom holds that fairy tales originated in the oral traditions of peasants and were recorded for posterity by the Brothers Grimm during the nineteenth century. Ruth B. Bottigheimer overturns this view in a lively account of the origins of these well-loved stories. Charles Perrault created Cinderella and her fairy godmother, but no countrywoman whispered this tale into Perrault's ear. Instead, his Cinderella appeared only after he had edited it from the book of often amoral tales published by Giambattista Basile in Naples. Distinguishing fairy tales from folktales and showing the influence of the medieval romance on them, Bottigheimer documents how fairy tales originated as urban writing for urban

readers and listeners. Working backward from the Grimms to the earliest known sixteenth-century fairy tales of the Italian Renaissance, Bottigheimer argues for a book-based history of fairy tales. The first new approach to fairy tale history in decades, this book answers questions about where fairy tales came from and how they spread, illuminating a narrative process long veiled by surmise and assumption. Ruth B. Bottigheimer teaches European fairy tales and British children's literature at Stony Brook University, State University of New York. She is the coeditor (with Leela Prasad and Lalita Handoo) of *Gender and Story in South India*, also published by SUNY Press, and the author of several books, including *Fairy Godfather: Straparola, Venice, and the Fairy Tale Tradition*.

A Caldecott Honor Book A Golden Kite Award—Picture Book A stunning edition of the classic fairy tale, reimagined and illustrated by a Caldecott medalist. Traveling alone, deep in the woods, Elisabeth suspects her basket of treats isn't the only thing a sly wolf is after . . . Surrounded by an abundance of wildflowers, mushrooms, pinecones, and birds, Elisabeth heads off in her red cloak to visit her ailing grandmother. She's all alone—until she is joined by a wicked wolf, who urges her to stray from her wooded path. Framed with hand-drawn patterns and textured vignettes, Trina Schart Hyman's illustrations add intrigue to the familiar story, filled with subtle detail and depth. With the help of a brave woodsman, Elisabeth and her grandmother are saved—and Little Red Riding Hood learns a valuable lesson. *Little Red Riding Hood*, a Caldecott Honor Book, received a Golden Kite Award—Picture Book as well as many other awards and accolades. A classic of children's literature, this retelling of the Brothers Grimm fairy

tale brings new life to an old favorite with illustrations that children will linger over.

Técnicas Romanas en madera.

One hundred great folk tales and fairy tales from all over the world about strong, smart, brave heroines. Dismayed by the predominance of male protagonists in her daughters' books, Kathleen Ragan set out to collect the stories of our forgotten heroines. Gathered from around the world, from regions as diverse as sub-Saharan Africa and Western Europe, from North and South American Indian cultures and New World settlers, from Asia and the Middle East, these 100 folktales celebrate strong female heroines. *Fearless Girls, Wise Women, and Beloved Sisters* is for all women who are searching to define who they are, to redefine the world and shape their collective sensibility. It is for men who want to know more about what it means to be a woman. It is for our daughters and our sons, so that they can learn to value all kinds of courage, courage in battle and the courage of love. It is for all of us to help build a more just vision of woman.

Studie over de morele inhoud van de sprookjes van Grimm, gezien tegen de sociale en historische achtergronden van hun tijd.

Selected stories from the 3rd ed. (1822) of *Kinder- und Hausm'archen* by Jacob and Wilhelm Grimm.

In the classic rags-to-riches fairy tale a penniless heroine (or hero), with some magic help, marries a royal prince (or princess) and rises to wealth. Received opinion has long been that stories like these originated among peasants, who passed them along by word of mouth from one place to another over the course of centuries. In a bold departure from conventional fairy tale scholarship,

Ruth B. Bottigheimer asserts that city life and a single individual played a central role in the creation and transmission of many of these familiar tales. According to her, a provincial boy, Zoan Francesco Straparola, went to Venice to seek his fortune and found it by inventing the modern fairy tale, including the long beloved *Puss in Boots*, and by selling its many versions to the hopeful inhabitants of that colorful and commercially bustling city. With innovative literary sleuthing, Bottigheimer has reconstructed the actual composition of Straparola's collection of tales. Grounding her work in social history of the Renaissance Venice, Bottigheimer has created a possible biography for Straparola, a man about whom hardly anything is known. This is the first book-length study of Straparola in any language.

As in the United States, fairy-tale characters, motifs, and patterns (many from the Western canon) have pervaded recent Japanese culture. Like their Western counterparts, these contemporary adaptations tend to have a more female-oriented perspective than traditional tales and feature female characters with independent spirits. In *From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West*, Mayako Murai examines the uses of fairy tales in the works of Japanese women writers and artists since the 1990s in the light of Euro-American feminist fairy-tale re-creation and scholarship. After giving a sketch of the history of the reception of European fairy tales in Japan since the late nineteenth century, Murai outlines the development of fairy-tale retellings and criticism in Japan since the 1970s. Chapters that follow examine the uses of fairy-tale intertexts in the works of four contemporary writers and artists that resist and disrupt

the dominant fairy-tale discourses in both Japan and the West. Murai considers Tawada Yoko's reworking of the animal bride and bridegroom tale, Ogawa Yoko's feminist treatment of the Bluebeard story, Yanagi Miwa's visual restaging of familiar fairy-tale scenes, and Konoike Tomoko's visual representations of the motif of the girl's encounter with the wolf in the woods in different media and contexts. Forty illustrations round out Murai's criticism, showing how fairy tales have helped artists reconfigure oppositions between male and female, human and animal, and culture and nature. From *Dog Bridegroom* to *Wolf Girl* invites readers to trace the threads of the fairy-tale web with eyes that are both transcultural and culturally sensitive in order to unravel the intricate ways in which different traditions intersect and clash in today's globalising world. Fairy-tale scholars and readers interested in issues of literary and artistic adaptation will enjoy this volume.

From the pen of prizewinning and bestselling author Craig Russell, comes this exquisitely plotted, intelligent and blindingly original crime thriller that will have you on the edge of your seat. If you like Stuart MacBride, James Oswald and Ian Rankin, you won't be disappointed. 'A blood-curdlingly clever plot...thoughtful and imaginative' - THE TIMES 'A gorgeous, grisly serial-killer tale' - EXPRESS 'I read this book in one sitting, sat on the edge of my seat and tapping my kindle like a demented wood pecker.' -- ***** Reader review 'Addictive' -- ***** Reader review 'An absolutely gripping read!' -- ***** Reader review 'I really couldn't put this down and was disappointed every time I had to stop reading.' -- ***** Reader review

***** FAIRY TALES DON'T ALWAYS END WELL... A Hamburg beach: a girl's body lies, posed, on the pale sand, a message concealed in her hand. 'I have been underground, and now it is time for me to return home...' Jan Fabel, of the Hamburg murder squad, struggles to interpret the twisted imagery of a dark and brutal mind. Four days later, a man and a woman are found deep in woodland, their throats slashed, the names 'Hansel' and 'Gretel', rolled tight and pressed into their hands. As it becomes clear that each new crime is a grisly reference to folk stories collected by the Brothers Grimm, the hunt is on for a serial killer who is exploring our darkest, most fundamental fears. A predator who kills and then disappears into the shadows. A monster we all learned to fear in childhood.

Reveals the intricate sexual politics, moral ambiguities, and philosophical underpinnings of the folktale, tracing its history from the court of Louis XIV to its applications in modern marketing, and showing how it has served as a measure of social and sexual mores for women. 25,000 first printing.

A word has it that Frau Trude was a wicked witch so people were doing everything they could to avoid her. A girl was however not willing to obey so she went to Frau Trude's home. Did she make the biggest mistake of her life or she will refute the rumors? Find out in "Frau Trude" by Brothers Grimm. Children and adults alike, immerse yourselves into Grimm's world of folktales and legends! Come, discover the little-known tales and treasured classics in this collection of 210 fairy tales. Brothers Grimm are probably the best-known storytellers in the world. Some of their most popular fairy tales are "Cinderella", "Beauty and the Beast" and "Little Red Riding Hood" and there is

hardly anybody who has not grown up with the adventures of Hansel and Gretel, Rapunzel and Snow White. Jacob and Wilhelm Grimm's exceptional literature legacy consists of recorded German and European folktales and legends. Their collections have been translated into all European languages in their lifetime and into every living language today.

Returning with even more magnificent images, the Grimm Fairy Tales Adult Coloring Book Volume 2 gives you more of the artwork that you love! Bring your own unique artistic vision to life with this collection of over 40 beautifully illustrated pages that includes cover art from Zenescope's most popular comic books. Enter into the world of your favorite fairy tales and fables, including Sleeping Beauty, Snow White, Cinderella, Red Riding Hood, Jasmine, Robyn Hood, and many more! Featuring artwork from the comic book industry's top artists, you can showcase your skills and become an art legend, alongside the fantastic talents of Paul Green, J Scott Campbell, Mike Krome, Jamie Tyndall, and more.

In this book -- the first in more than fifty years to treat the entire body of Grimms' Tales -- Ruth B. Bottigheimer provides a thorough analysis of the stories' content, focusing in particular on the matter of gender. By combining a sociohistorical examination of the stories with close scrutiny of the language in which they are told, Bottigheimer reveals coherent patterns of motif, plot, and image and brings new insight into the moral and social vision of the collection.

"A literary study of [the] nineteenth-century text, 'Grimms' tales, ' the 'Kinder- und Hausmärchen gesammelt durch die Brüder Grimm.'"--Preface.

A beautiful retelling of the classic Brothers Grimm tale with lavish full-color

oil paintings. New in paperback. Red Rose and Snow White are as different as two sisters can be. Even so, they get along and, together with their mother, make a cozy life in their cottage in the woods. Then one night, Rose Red answers a knock at the door and finds a huge shaggy bear who gruffly asks for a warm place to sleep! Although alarmed at first, mother and daughters alike are soon charmed by the bear and happily shelter him from winter nights. When spring arrives, the girls sadly watch their friend lumber off. Soon after he disappears, they make a new acquaintance. Was this the little man the bear warned them of before he left?

Most of the fairy tales that we grew up with we know thanks to the Brothers Grimm. Jack Zipes, one of our surest guides through the world of fairy tales and their criticism, takes behind the romantics mythology of the wandering brothers. Bringing to bear his own critical expertise, as well as new biographical information, Zipes examines the interaction between the Grimms' lives and their work. He reveals the Grimms' personal struggle to overcome social prejudice and poverty, as well as their political efforts - as scholars and civil servant - toward unifying the German states. By deftly interweaving the social, political, and personal elements of the lives of the Brothers Grimm, Zipes rescues them from sentimental obscurity. No longer figures in fairy tale, the Brothers Grimm emerge as powerful creators, real men who established the fairy tale as one of our great literary institutions. Part biography, part critical assessment, part social history, the Brothers Grimm provides a complex and very real story about fairy tales and the modern world.

One of six sisters, Dortchen Wild lives in

the small German kingdom of Hesse-Cassel in the early 19th century. She finds herself irresistibly drawn to the boy next door, the handsome but very poor fairy tale scholar Wilhelm Grimm. It is a time of tyranny and terror. Napoleon Bonaparte wants to conquer all of Europe, and Hesse-Cassel is one of the first kingdoms to fall. Forced to live under oppressive French rule, Wilhelm and his brothers quietly rebel by preserving old half-forgotten tales that had once been told by the firesides of houses grand and small over the land. As Dortchen tells Wilhelm some of the most powerful and compelling stories in what will one day become his and Jacob's famous fairy tale collection, their love blossoms. But Dortchen's father will not give his consent for them to marry and war, death, and poverty also conspire to keep the lovers apart. Yet Dortchen is determined to find a way. Evocative and richly-detailed, Kate Forsyth's *The Wild Girl* masterfully captures one young woman's enduring faith in love and the power of storytelling.

An examination of feminist writers' appropriation of a range of popular genres: detective fiction, science fiction, romance and the fairy tale. The author argues that feminists can successfully appropriate all four genres because genres, as cultural productions, have accommodated the cultural changes brought about by second-wave feminism. The book provides a history of each of the genres, reinstating women's contributions in those histories, and a comprehensive review of the feminist critical debates on each of the genres.

The creators of *Grimm Fairy Tales* and *Return to Wonderland* bring you a dark new addition to the Grimm Universe. Pan never wanted to grow up and now he's found the key to immortality and a way

to rule the realm of Neverland forever. All he needs is a steady supply of children to complete his sinister plans. Once a magical paradise, Pan has reshaped Neverland into the ultimate nightmare for any child unlucky enough to visit. Only one child has ever been able to escape. Now as an adult, Hook may be the only person who can put a stop to Pan's madness.

During the late sixteenth century 'fashion' first took on the sense of restless change in contrast to the older sense of fashioning or making. As fashionings, clothes were perceived as material forms of personal and social identity which made the man or woman. In *Renaissance Clothing and the Materials of Memory* Jones and Stallybrass argue that the making and transmission of fabrics and clothing were central to the making of Renaissance culture. Their examination explores the role of clothes as forms of memory transmitted from master to servant, from friend to friend, from lover to lover. This 2001 book offers a close reading of literary texts, paintings, textiles, theatrical documents, and ephemera to reveal how clothing and textiles were crucial to the making and unmaking of concepts of status, gender, sexuality, and religion in the Renaissance. The book is illustrated with a wide range of images from portraits to embroidery.

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.

Danielle Whiteshore, aka Cinderella, reveals what really happens after the "happily ever after" as she, along with Snow White and Sleeping Beauty, race against time to rescue her husband, Prince Armand, from the clutches of some of fantasyland's most nefarious villains. Original.