



Rumpelstiltskin

By Brothers Grimm

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Richly hued oil paintings complement a story simply and gracefully told. "Children...love the story for its mystery, and its familiarity. Adults will find that, like most classic fairy tales, this one rewards periodic rethinking." --*New York Times Book Review* "Zelinsky's smooth retelling and glowing pictures cast the story in a new and beautiful light." -- *School Library Journal*

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Rumpelstiltskin By Brothers Grimm Bibliography

- Sales Rank: #26734 in Books
- Brand: Puffin
- Published on: 1996-09-01
- Released on: 1996-09-01
- Original language: English
- Number of items: 1
- Dimensions: 11.25" h x .16" w x 8.50" l, .39 pounds
- Binding: Paperback
- 40 pages

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Editorial Review

Amazon.com Review

Paul O. Zelinsky, 1998 Caldecott medalist for *Rapunzel*, also has three Caldecott Honor Books under his belt: *Hansel and Gretel*, *Swamp Angel*, and this fine edition of *Rumpelstiltskin*. Zelinsky's oil paintings are perfectly suited to the strange saga of the little man with the secret name who knows how to spin straw into gold. The golden light infusing the late medieval setting subtly reinforces the theme.

The visual characterization of Rumpelstiltskin is a triumph: an odd elfin man with bulbous eyes, a gigantic, flat black hat, impossibly skinny arms and legs, and long, pointed black shoes. This Rumpelstiltskin is not scary or horrid, but rather mischievous and weird. When the young queen finally guesses his name, and thus is able to keep her baby, he flies off on his huge cooking spoon (with a pout), true to the Grimms's 1819 version of the story. (Zelinsky provides notes on his text in the back of the book, indicating his careful research into various editions of the original Grimm tale.) Zelinsky's retelling is straightforward and smooth, with only a few lines of text on each page to complement the truly magnificent full-page illustrations. A delightful book worth its weight in gold! (*Ages 3 to 7*)

From Publishers Weekly

One of the most exquisite picture books of the season, Zelinsky's Rumpelstiltskin will have strong appeal for children and for adult picture-book collectors alike. The artist has illustrated numerous award-winners, including *Hansel and Gretel* (a Caldecott Honor Book) and *The Story of Mrs. Lovewright and Purrless Her Cat* (a New York Times Best Illustrated Book of the Year). Here Zelinsky has retold the narrative himself; he has captured the magic and frightening wonder of the tale while incorporating elements from a number of 19th century Grimm versions. The spare story flows beautifully, and the illustrations are extraordinary. Incredibly detailed full-color paintings show the influence of careful study of styles and techniques of European portrait and landscape painters. In *Hansel and Gretel*, the tale's dark side was communicated principally through Zelinsky's depiction of a powerful and frightening background. But here the interior scenes—sheaves and heaps of straw, and baskets of empty spindles, with rooms suddenly full of golden thread—carry the story. The little man Rumpelstiltskin is by turns mysterious, comforting, devious, furious and pathetic. And Zelinsky shows dramatically the love that the miller's daughter has for her child, and the terror she feels when she realizes she may have to give him up. Rumpelstiltskin is a tour de force by an immensely talented artist. Zelinsky is that rare practitioner who can create sophisticated work that adults will marvel at, and that children will joyfully embrace.

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From School Library Journal

Kindergarten-Grade 4 Zelinsky's painterly style and rich colors provide an evocative backdrop to this story. The medieval setting and costumes and the spools of gold thread which shine on the page like real gold are suggestive of an illuminated manuscript. Without overpowering the text, the illustrations give depth and background, providing exquisite texture and detail: the castle interior; subtle facial expressions; the forboding landscape when Rumpelstiltskin is overheard to reveal his name. The imp himself is deeply fascinating, with his birdlike features, tiny agile body, and Rackhamesque hands and feet. This retelling is based on the 1819 Grimm version. Zelinsky's ending, in which Rumpelstiltskin flies away on his wooden spoon, is a departure from the source, wherein he stomps one foot deep in the ground, grabbing the other foot and tearing himself in half. Galdone's *Rumpelstiltskin* (Clarion, 1985), with its French Renaissance setting and pot-bellied unshaven imp, has a comic, earthy flavor. Zelinsky's smooth retelling and glowing pictures

cast the story in a new and beautiful light. Susan H. Patron, Los Angeles Public Library
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Users Review

From reader reviews:

Donna Gray:

Information is provisions for those to get better life, information nowadays can get by anyone from everywhere. The information can be a knowledge or any news even an issue. What people must be consider whenever those information which is from the former life are challenging to be find than now could be taking seriously which one is suitable to believe or which one the particular resource are convinced. If you find the unstable resource then you get it as your main information we will see huge disadvantage for you. All of those possibilities will not happen inside you if you take Rumpelstiltskin as the daily resource information.

Pearl Norris:

Exactly why? Because this Rumpelstiltskin is an unordinary book that the inside of the reserve waiting for you to snap the item but latter it will surprise you with the secret this inside. Reading this book alongside it was fantastic author who write the book in such awesome way makes the content interior easier to understand, entertaining approach but still convey the meaning totally. So , it is good for you because of not hesitating having this ever again or you going to regret it. This excellent book will give you a lot of rewards than the other book have such as help improving your proficiency and your critical thinking method. So , still want to delay having that book? If I had been you I will go to the publication store hurriedly.

Michael Hale:

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William Moreau:

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