



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:

Deborah Wilkerson:

People live in this new time of lifestyle always aim to and must have the free time or they will get lots of stress from both way of life and work. So , if we ask do people have time, we will say absolutely yes. People is human not only a robot. Then we consult again, what kind of activity are you experiencing when the spare time coming to a person of course your answer can unlimited right. Then ever try this one, reading textbooks. It can be your alternative within spending your spare time, the actual book you have read is Rumpelstiltskin.

William Keller:

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Jennifer Meeks:

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