

Barth, E., & Forberg, A. (1976). *Cupid and Psyche: A Love Story*. Seabury Press.

Edna Barth retells the story of Cupid and Psyche, the love they have for each other, and the journey both take to learn about the relationship between love and trust. *Cupid and Psyche* includes an author's note on Barth's reasons for writing this story and its historical and allegorical significance in ancient Greece. There are no addenda added to inform the reader of the author's research materials. The illustrations are black and white watercolor with burnt orange pillars interspersed to create blocking throughout the book.

Bierhorst, J. (Ed.). (2003). *Latin American Folktales: Stories From Hispanic And Indian Traditions*. Pantheon Books.

*Latin American Folktales: Stories From Hispanic And Indian Traditions* is a collection divided into eleven sections with 127 tales spanning from "Early Colonial Legends" to "Twentieth-Century Myths." John Bierhorst is "a specialist in the language and literature of the Aztecs...and has received grants and fellowships from the Americas Society, the National Endowment for the Humanities, and the National Endowment for the Arts." This collection includes many stories that have not been translated into English before, making it an essential and valuable addition to the study of Latin American folktales. Each story includes either the specific culture, state, or country this version originates. The stories are in literary form. At the end of the collection, Bierhorst has a Notes section that gives further historical information, the tale type and motif numbers, and other story notes. Other addenda include a preface, an introduction, notes, a register of tale types and selected motifs, a glossary of native cultures, a bibliography, and permissions acknowledgments.

Clarkson, A., & Cross, G. B. (1980). *World Folktales*. Charles Scribner's Sons.

*World Folktales* brings together a collection of sixty-six tales from around the world. They list the various countries that the tales are from, except when the story is "African," then the specific country is not provided. This lack of specificity concerning the African countries directly contrasts to the book giving the specific North American cultural group's tales. The collection includes a preface, "An Introduction to the Study of the Folktale," the stories divided into ten sections based on type (such as fairy tales, formula tales, trickster tales), with appendixes concerning folktales and the classroom, and three types of folktale indexes, and finally a selected bibliography. The stories are literary in their writing. After each story, a "Notes and Comments" section includes source and cultural notes followed by the tale type index, principle motifs, parable stories, and where to find them. The two sections involving folktales in an Elementary and a college classroom contain different activities that a teacher can implement into their lessons. The book articulates how to combine folktales with different subjects in the Elementary section, such as social studies, reading, and art. The college section gives such examples as research paper prompts and comparison paper examples. Clarkson and Cross are both folklorists and English professors.

Crossley-Holland, K. (1987). *British Folk Tales*. Orchard Books.

*British Folk Tales* contains fifty-five stories, including ghost stories, fairy stories, and heroic legends. The book contains three sections: a pronunciation guide, the stories, and then a "sources and notes" section. The stories keep some of the colloquial and cultural language, which makes the pronunciation guide helpful, but it does not have a glossary to inform the reader what those words mean if they are something other than the name of a place. The sources and notes section has the title of each story followed by where Crossley-Holland found it, the original title if he changed it, cultural notes to add depth and historical background to the story. Crossley-Holland includes tales that readers may be familiar with, such as "Goldilocks and the Three Bears," and adds tales that readers outside of Britain may have never seen before, like "The Slumber King." These tales are retellings of the versions he found and wrote as literary narratives.

de la Paz, M. J., & Tang, Y. (2014). *Abadeha: the Philippine Cinderella*. Shen's Books.

*Abadeha: the Philippine Cinderella* is a reconstruction of the original tale by Myrna J. de la Paz. De la Paz is an authority to reconstruct this tale as she was born in Manila, Philippines, and grew up in a town where people practice indigenous cultural and spiritual beliefs and Christianity. In the author's note, de la Paz writes that the original tale had disappeared from mainstream tellings due to Spanish colonization and Americanization. De la Paz adds that they pulled from Philippine culture, local religious beliefs, and practices to add back into this version what would most likely have been present in the original tale. De la Paz does not specify the specific local beliefs and practices. The author's note does explain the cultural significance of Abadeha's obedience, the whip, and the title page, written in Alibata, an ancient and forgotten system of writing. Youshan Tang illustrates this story in a pastel style that honors the Philippine culture the story takes place.

French, F. (1991). *Anancy and Mr. Dry-Bone*. Little, Brown.

*Anancy and Mr. Dry-Bone* is an original story by Fiona French. French based these characters on those found in "Jamaican and African folktales." However, it does not specify what tales or countries in Africa or any cultural groups she pulled these characters from to create this story. As an original tale, it is funny and clever how Anancy borrows pieces of clothing from different animals to make Miss Louise laugh. The illustrations are a mixture of black silhouettes and bold colors to make characters stand out. However, French takes such liberties without giving any addenda concerning her sources and the specific tales that inspired her. In the back inside flap, it reads, "Fiona French read countless collections of Jamaican Anancy stories, but found them too long and complicated for a picture book...and drew Anancy's trait of borrowing from an African folktale." These two sentences make it appear that the culturally rich folktales from Jamaica and the African countries she pulled inspiration from are too tricky for young readers to enjoy and understand. This original story would have more merit if French included her sources and specific tales she drew inspiration from to create this new tale. French is a talented illustrator but lacks authority on Jamaican and African folktales.

Funke, C. (2018). *Through The Water Curtain & Other Tales From Around The World*. Pushkin Press.

Cornelia Funke selected and edited the thirteen stories in this collection. Within this book, Funke includes an introduction, the stories, and the story sources. Each story ends with a note that may include cultural or historical additions. Funke also adds her thoughts to the story, and she writes them as if speaking directly to the reader. These personal notes inform the readers of what Funke liked about the story or explain how that tale inspired different characters in her novels.

Reflecting on Funke's career as an author, she writes these tales as short stories. The Story Sources section includes the story's title, the book it came from, the author, ISBN, and page numbers. Funke created a collection of tales that may be familiar and unfamiliar to the reader that has a theme of being unusual and robust characters who break the norms of society.

Ginsburg, M., & Hillenbrand, W. (1992). *The King Who Tried To Fry An Egg On His Head: Based On A Russian Tale*. Macmillan.

Based on a Russian tale, *The King Who Tried To Fry An Egg On His Head* is a story that involves the ridiculous antics of a king trying to emulate his sons-in-law. There are no addenda added to give further information. Mirra Ginsburg is an authority on Russian literature and tales as she was born in Russia and is well known for translating works by famous authors such as Mikhail Bulgakov. Ginsburg has also translated and edited other children's folktales and adapted them into picture books. The story's language is accessible to Elementary and older readers. The artwork enhances the story's content and makes it entertaining to those who also listen to the tale. Will Hillenbrand's illustrations are done in multicolored pastels and pencil, which adds to the movement and hilarity of the story. The characters are drawn more exaggerated in their facial expressions and body movements without making them garish or like a cartoon. *The King Who Tried To Fry An Egg On His Head* is a tale that readers will enjoy and adds to the rich culture of Russian literature and folktales.

Haviland, V., & Schindler, S. D. (1985). *Favorite Fairy Tales Told Around The World*. Little, Brown.

In *Favorite Fairy Tales Told Around The World*, Haviland chose from her original *Favorite Fairy Tales* series (a total of sixteen books) her favorite thirty-five tales to incorporate into this collection. This collection begins with a preface from Haviland and is then divided by country. Each country contains two tales except for England, which has three. The first country given is Czechoslovakia which informs the reader that Haviland wrote this collection before it split and changed its name. However, this does not detract from the tales and may only cause readers unaware of the country's history some confusion. The tales include black and white drawings by Schinder, with the first page of the story being blocked in by a drawing of a border that reflects the story, several drawings depicting scenes, and a small drawing after the tale. At the end of the collection, there are the source notes which contain the bibliographies of the stories. The only addition to the bibliographies is for the two tales from Japan, "The Tongue-cut Sparrow" and "The White Hare and the Crocodiles." With this bibliography, Haviland quotes the preface of the sourcebook, which notes that "they have been told more with the view to interest young readers of the West than the technical student of folk-lore..."

MacDonald, M. R. (2007). *Five-Minute Tales: More Stories To Read And Tell When Time Is Short*. August House Publishers.

*Five-Minute Tales* is a collection of stories that can be either read or told aloud. These tales are ones that MacDonald collected from friends and fellow tellers and ones she created. As a storyteller, the emphasis on this collection is tellable tales and written in a manner that copies speech patterns. MacDonald includes an acknowledgments page listing the people who supplied some of the stories. The collection includes an introduction, an "About the Tale Notes," which gives information about the folktale motif-indexes, notes following each tale, and an introduction to each story section. The collection has nine sections with forty-eight stories from countries and cultures worldwide, such as Basque, Brazil, the Republic of Georgia, Thailand, and Zambia. Within each story, MacDonald includes the title, where it is from, if it is a retelling by a specific person, a rough estimate of the story's telling length, source notes, added notes, and references to folktale motif-indexes. MacDonald is a professional storyteller and children's librarian for Seattle's King County Library, with more than sixty books published on storytelling and tales.

Matsutani, M., & Iwasaki, C. (1968). *The Crane Maiden*. (A. Tresselt, Trans.). Parents' Magazine Press.

*The Crane Maiden* is the story of the title character and her relationship with an older couple. This work was originally written in Japanese by Miyoko Matsutani. Alvin Tresselt translated it into English. This translation allows an English-reading audience to discover a Japanese tale that may otherwise be unknown to them. Matsutani is an authoritative author on Japanese retellings and has written award-winning juvenile books both in Japan and in the United States. Other than on the inside front flap, there are no addenda. The inside flap gives some background about the crane and its place in Japanese folklore. Chihiro Iwasaki does the illustrations and is in the style of watercolors. The story content will appeal to all ages as the story contains elements of love, hope, and broken promises. The illustrations will capture readers' attention as it evokes a sense of wonder with its vibrant colors of the scenes depicted on each page.

Myers, W. D., & French, F. (1972). *The Dragon Takes A Wife*. Scholastic.

*The Dragon Takes A Wife* is a story created by Walter Dean Myers that involves the fairy tale themes of dragons, knights, fairies, and magic. The writing style did not age well in the slang that was popular in 1972. It uses verbiage that modern readers, particularly younger Elementary-aged readers, will find confusing and detract from the story's message, self-esteem, noted in the inside flap. The story itself is delightfully charming in the silliness of magic gone awry and a dragon who cannot win a fight against a knight. Though again, this may be lost to readers as they try to understand the language used. Myers has won the Newbery Honor Award and the 1994 SLJ/YALSA Margaret A. Edwards Award for Outstanding Literature for Young Adults for his works. Fiona French's illustrations in this book are reminiscent of stained glass mixed with the bright, bold colors of the 1970s. The illustrations assist the reader in understanding what is occurring in the story. *The Dragon Takes A Wife* does not include any addenda.

Orgel, D., & Heyer, M. (2000). *We Goddesses: Athena, Aphrodite, Hera*. DK Publishing.

*We Goddesses: Athena, Aphrodite, Hera* is a collection of stories involving these three goddesses but told from their perspective. In her introduction, Doris Orgel gives historical background to the reader about the Greek gods and goddesses and this period. She also informs the reader why she chose to write a book focusing only on the goddesses and, in particular, these three. This collection includes a "List of Illustrations," a "Map: Where the Stories Happen," a note to the reader, an introduction, a section for each goddess with a total of fifty-six stories, an "Epilogue/Afterword," "How Artists Of Classical Times Imagined The Goddesses And Others," sources, and an index. Throughout the tales, Orgel includes added notes on the margins to define unfamiliar words, extra details, or suggestions on further reading about a particular subject.

Williamson, D., & Herriot, A. B. (1986). *Fireside Tales Of The Traveller Children: Twelve Scottish Stories*. Harmony Books.

Duncan Williamson shares the stories he heard growing up as a traveller in *Fireside Tales Of The Traveller Children*. This collection includes twelve tales, a preface, an introduction, and a glossary. The preface is a note from Linda, Duncan's wife, which gives Duncan's life story and explains her editing process. Linda transcribed and edited this collection. The introduction is the history of travellers from 1914-1955, focusing on two aspects: "The Traveller Children's Way of Life" and "The Importance of Storytelling to the Traveller Children." There are three old black and white photographs of travellers supplied by the School of Scottish Studies in the introduction. The illustrations are black and white ink drawings with a sentence or phrase underneath from the scene. Linda transcribed the stories almost exactly as Duncan told them, with the last paragraph being who and where he heard the story and maybe a little more detail. At the end of each story, Linda adds a note that gives definitions to traveller words and phrases and life anecdotes that Duncan would use when telling the tale to his audience. There are no other addendum or source notes as these are stories that Duncan heard from other tellers and have been passed down by travellers orally for generations.

Yep, L., Tseng, J., & Tseng, M-S. (1997). *The Khan's Daughter: A Mongolian Folktale*. Scholastic.

*The Khan's Daughter* follows Möngke, a poor shepherd boy, in his quest to marry the Khan's daughter, Borte, adapted from "a story translated by Bernard Jülg and published in 1868 in *Mongolische Märchen*." There is a cultural note about the artwork, a glossary, and a translation of the title written in Mongolian characters. However, these notes are on the copyright page in small lettering and easy to overlook. According to the notes, the artwork was done in acrylic against a gold-leaf background and watercolor, with the ornaments "based on motifs found in Mongolian art." Yep is the author of thirty-five children's books, many of which are Asian folklore, and has won a *Booklist* Editor's Choice and a Notable Book in the Field of Social Studies. Jean and Mou-Sien Tseng have illustrated many of Yep's Asian folklore books, and Mr. Tseng, in particular, has used his fine arts career focusing on the Mongolian people and culture.