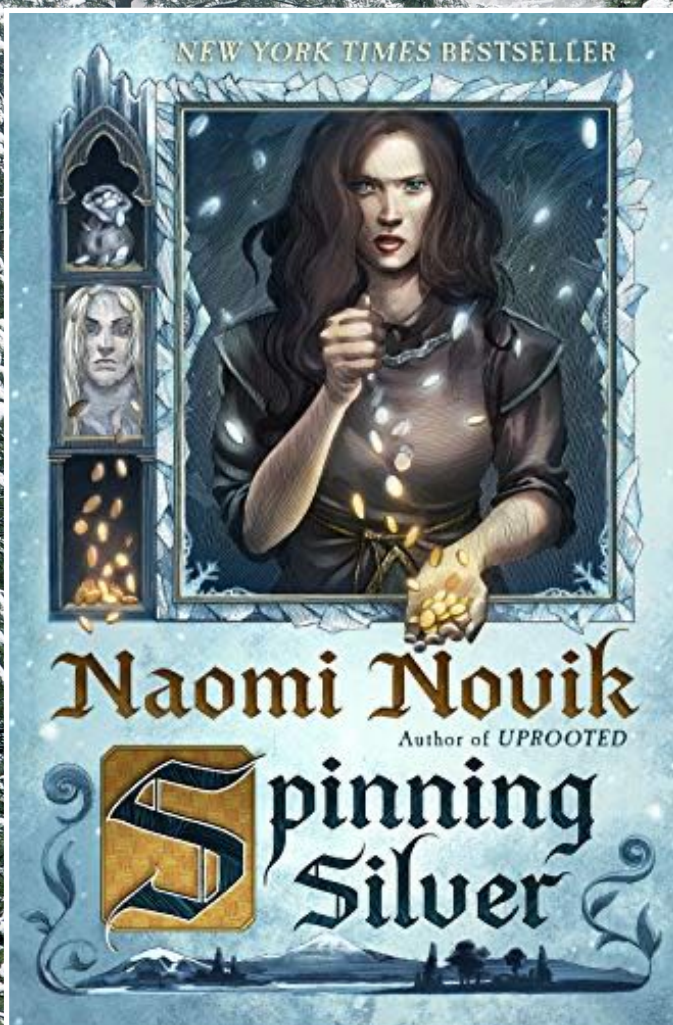


2020 BIG READ • alike Catalog

This catalog contains our recommendations for books that might appeal to readers who enjoyed Naomi Novik's *Spinning Silver*.



***Spinning Silver* (2018)**

by Naomi Novik

Miryem is the daughter and granddaughter of moneylenders, but her father's inability to collect his debts has left his family on the edge of poverty—until Miryem takes matters into her own hands. Hardening her heart, the young woman sets out to claim what is owed and soon gains a reputation for being able to turn silver into gold. When an ill-advised boast draws the attention of the king of the Staryk—grim fey creatures who seem more ice than flesh—Miryem's fate, and that of two kingdoms, will be forever altered.

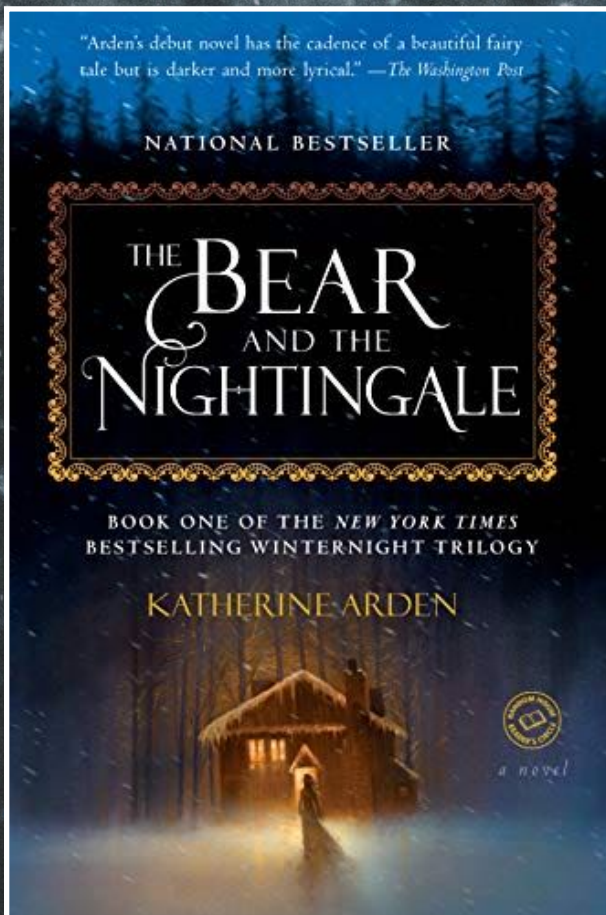
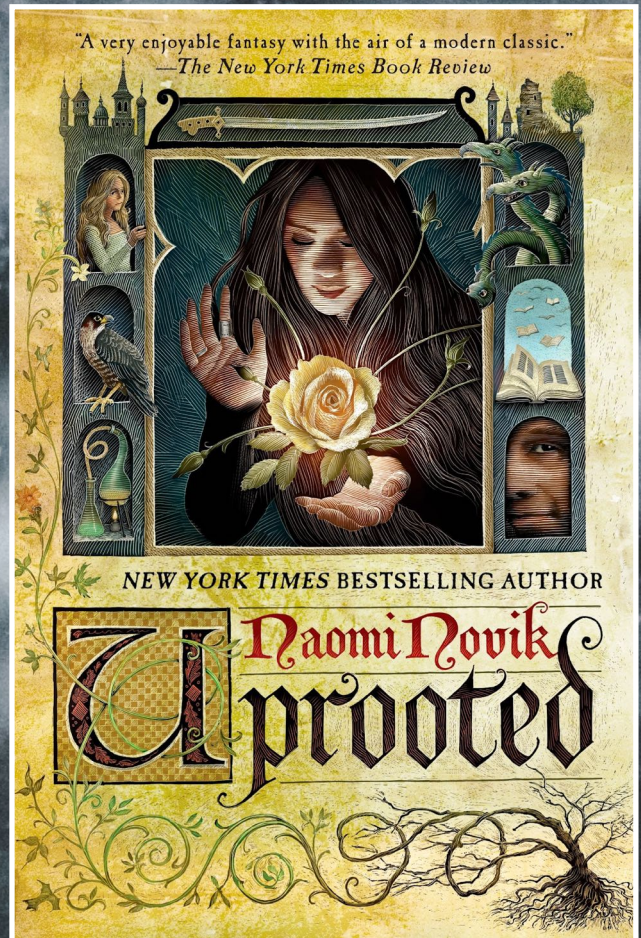
“A perfect tale . . . rich in both ideas and people, with the vastness of Tolkien and the empathy and joy in daily life of Le Guin.” — *NYTimes Book Review*

***Uprooted* (2015)**

by Naomi Novik

“Moving, heartbreaking, and thoroughly satisfying, *Uprooted* is the fantasy novel I feel I've been waiting a lifetime for. Clear your schedule before picking it up, because you won't want to put it down.”
— *NPR*

“*Uprooted* is also part of the modern fairy-tale retelling tradition, because it is very much concerned with which stories get told, why and how they are told, and what truths might underlie them. That focus makes the novel not just exciting, but emotionally satisfying, and very much worthy of reading.” — *TOR.com*



***The Bear and the Nightingale* (2017)**

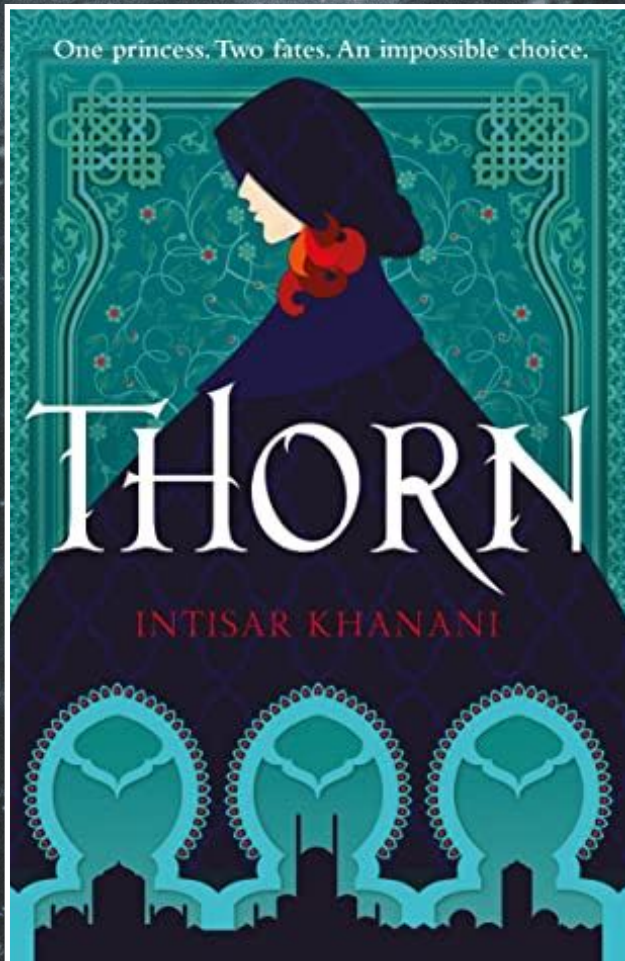
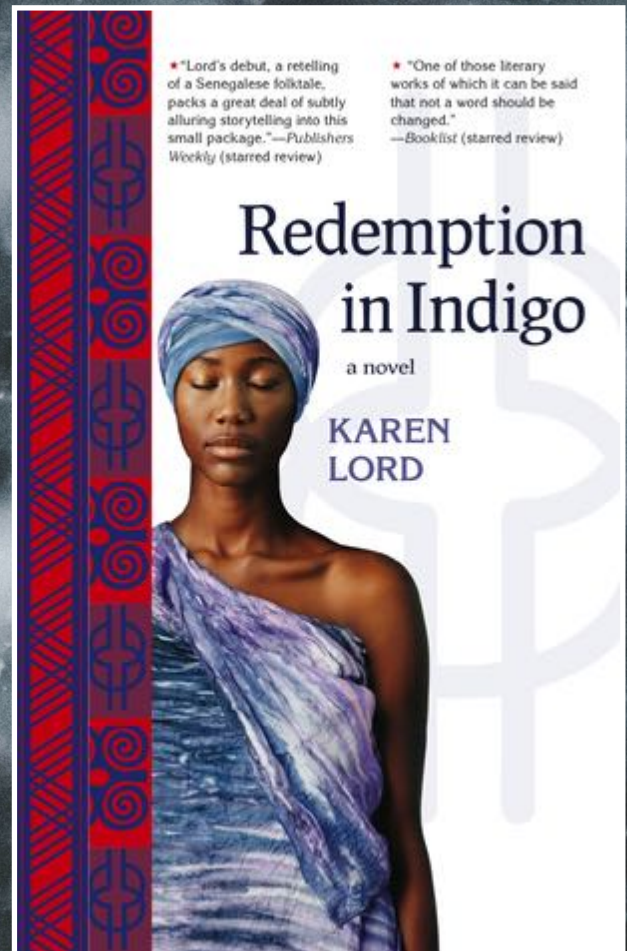
by Katherine Arden

“Arden’s supple, sumptuous first novel transports the reader to a version of medieval Russia where history and myth coexist. . . . Arden has shaped a world that neatly straddles the seen and the unseen, where readers will hear echoes of stories from childhood while recognizing the imagination that has transformed old material into something fresh.” — *Kirkus*

***Redemption in Indigo* (2010)**

by Karen Lord

“Lord's debut, a retelling of a Senegalese folktale, packs a great deal of subtly alluring storytelling into this small package. . . . An unnamed narrator, sometimes serious and often mischievous, spins delicate but powerful descriptions of locations, emotions, and the protagonists' great flaws and great strengths as they interact with family, poets, tricksters, sufferers of tragedy, and—of course—occasional moments of pure chaos.” — *Publisher's Weekly*

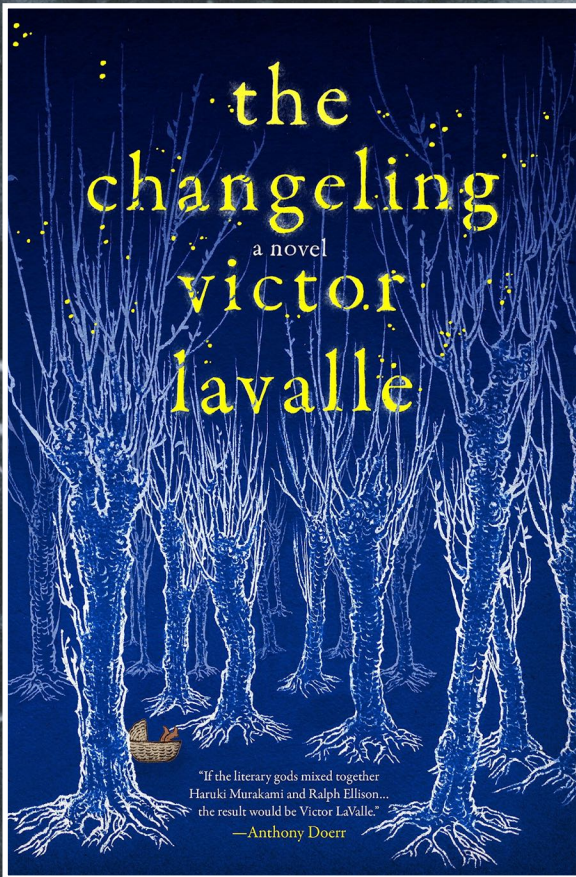


***Thorn* (2012)**

by Intisar Khanani

“A beautifully-done retelling of ‘The Goose Girl.’” — *Goodreads*

“Khanani delivers a moving, character-driven tale that tackles difficult topics (justice, domestic violence) with empathy and grace.” — *Publisher's Weekly*



***The Changeling* (2017)**

by Victor LaValle

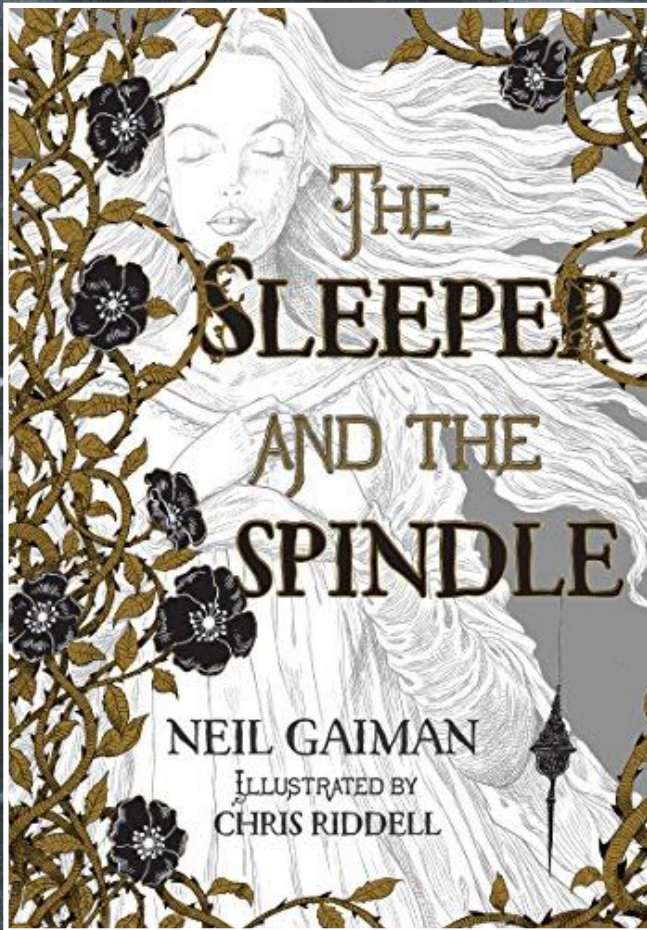
“By turns enchanting, infuriating, horrifying, and heartbreaking, [it] is never less than completely engaging. It plays with memory, fairy tale, and the stories we tell each other about ourselves; it walks around the walls we build of our stories — whether out of family memorabilia or photos on Facebook — and probes them for holes. It’s a book that makes me want to seek people out to talk about it, to share together our own stories of reading it.” — *NPR*

***Spindle’s End* (2000)**

by Robin McKinley

“With a protagonist known mostly for being gorgeous and drowsy, *Sleeping Beauty* may seem an odd choice for a retelling by the author responsible for inventing the staunch, action-oriented heroines of *Beauty and The Hero and the Crown*. But as Newbery-medalist McKinley embroiders and expands upon this tale, readers quickly will see that she has created a character (indeed, a cast of characters) worthy of these fictional predecessors.” — *Publisher’s Weekly*





***The Sleeper and the Spindle* (2013)**

by Neil Gaiman (illus. by Chris Riddell)

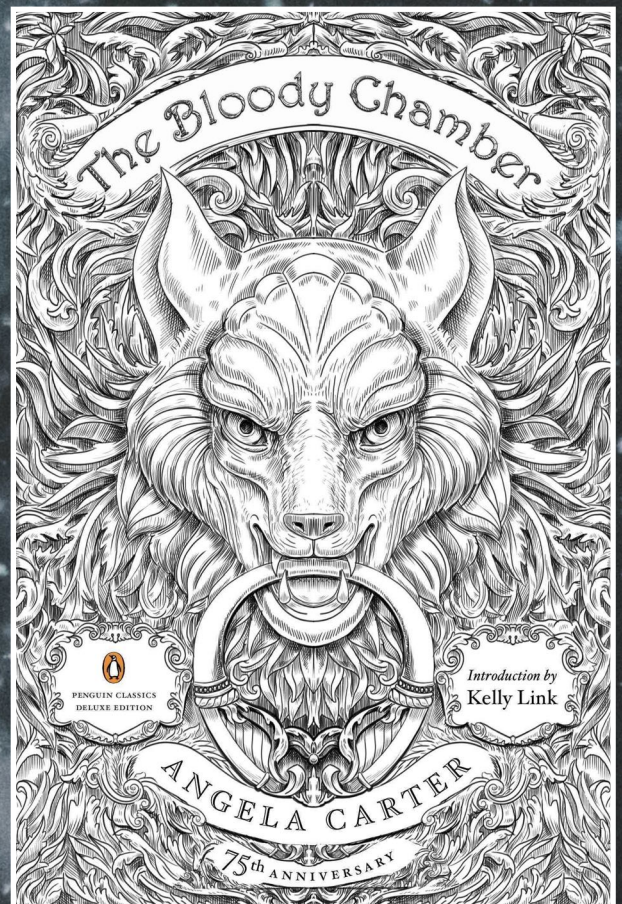
“*The Sleeper and the Spindle* is actually two stories – a “sort-of Snow White” meets an “almost Sleeping Beauty” – and it features Greenaway-winning Chris Riddell’s characteristically detailed and heavy-browed illustrations, always just the right side of grotesque, in black and white picked out with gold. In Gaiman’s story, the kiss that awakens the slumbering princess is not from a prince—princes remain firmly off stage, or dead in a thicket of roses—but from a young queen, who rises on her wedding day and dons chain mail to ride to the rescue. It’s not a love story, but a tale of courage, determination and disconcerting tragedy and terror.”

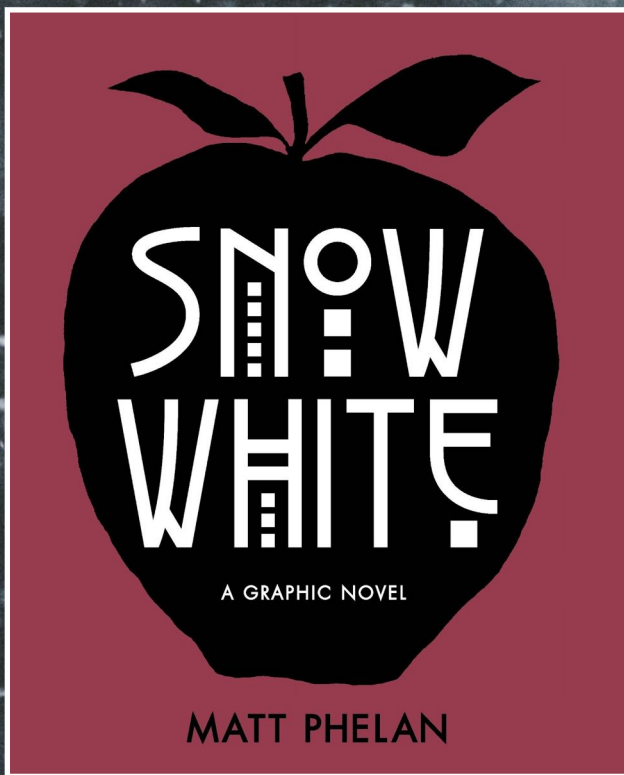
—*The Guardian*

***The Bloody Chamber* (1979)**

by Angela Carter

“In 1980, the year following publication of *The Bloody Chamber*, Carter said in an interview, ‘The short story is not minimalist, it is rococo. I feel in absolute control. It is like writing chamber music rather than symphonies.’ Her tone reveals elation and a sense of mastery. This story collection is attracting a new, wider audience of readers. With *The Bloody Chamber* she has uncovered fresh folkloric fields and a new literary hybrid admirably suited to her uncategorizable genius.” —*The Guardian*





Snow White: A Graphic Novel

“Phelan (*Bluffton*) delivers a spectacular 20th-century update of “Snow White,” transplanting the story to Jazz Age and Depression-era New York City, where themes of jealousy, beauty, and power find a comfortable home.” — *Publisher’s Weekly*

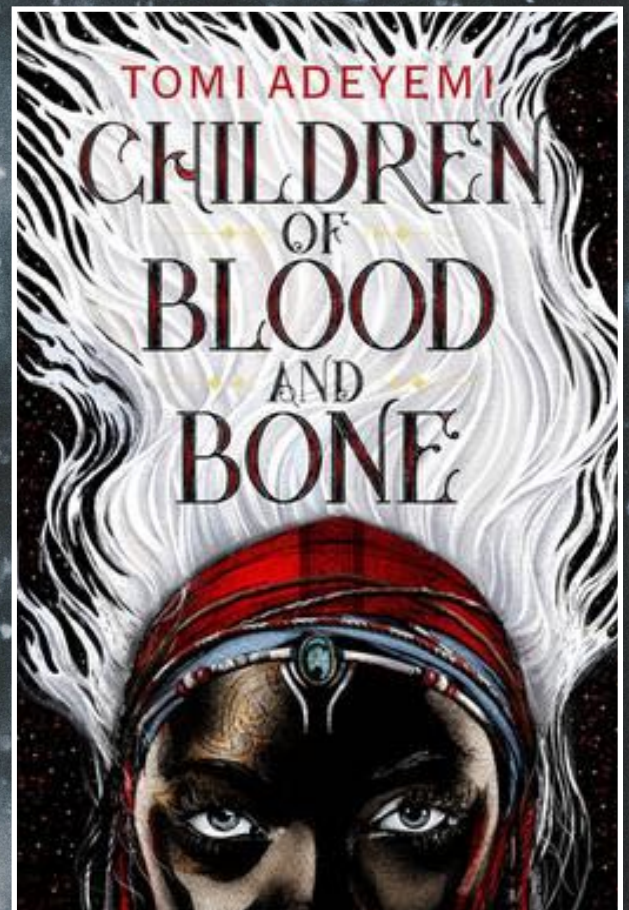
“This book is his piece de resistance. A bit of fairytale telling, to lure in the kids, and a whole whopping dollop of cinematic noir, deft storytelling, and clever creation, all set against a white, wintry backdrop.” — *School Library*

***Children of Blood and Bone* (2018)**

by Tomi Adeyemi

“Powerful, captivating, and raw—Adeyemi is a talent to watch. Exceptional.” — *Kirkus*

“Adeyemi, whose *Children of Blood and Bone* is the first volume of a projected trilogy, is a 24-year-old newcomer to the thriving market of young-adult literature, where demands for greater diversity of authorship and subject matter have lately been loud and clear. . . . The creator of a mythical land called Orisha, Adeyemi taps into a rich imaginative lineage as she weaves West African mythology into a bespoke world that resonates with our own.” — *The Atlantic*



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“While the story of Rumpelstilskin is indeed used as a basic premise, Novik unweaves the original story, using threads of it to inspire different characters. . . . Novik employs multiple narrative voices in *Spinning Silver*, a number of perspectives making up this deftly woven and highly immersive fairy tale, with all threads connecting eventually in a satisfying way.” — *TOR.com*

