

Cradle Of Thorns A Spell Binding Saga Of Escape Love And Family

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~~Cradle of Thorns by Josephine Cox (Paperback, 1997) for ...~~
Cradle of Thorns by Josephine Cox, the Sunday Times bestselling author of Lonely Girl and Whistledown Woman, is a classic spell-binding tale of escape, love and family, that will appeal to fans of Catherine Cookson and Rosie Goodwin.

Cradle of Thorns by Josephine Cox, the Sunday Times bestselling author of Lonely Girl and Whistledown Woman, is a classic spell-binding tale of escape, love and family, that will appeal to fans of Catherine Cookson and Rosie Goodwin. 'One of the country's best-loved storytellers' Prima Nell Reece has never known her mother, and her father's burden of guilt about his wife has kept him cowed for years, working as a common labourer on his sister's farm. But for all her aunt's spiteful attempts to break Nell's independent spirit, she has never succeeded. But now Nell, pregnant and alone, is forced to leave behind the men in her life, believing she might never be able to return. With little but the clothes she wears, she travels across the Bedfordshire countryside of 1890. When she encounters a scruffy urchin called Kit, a ten-year-old orphan who's lived his whole life on the streets, she takes him under her wing. The pair become devoted friends, never knowing where their journey will take them, but each aware that the time will come when there must be a reckoning.

Will Amy risk disgrace or make the ultimate sacrifice? Brought up by her grandparents in the blooming Wiltshire countryside, Amy Roberts seeks solace amongst her grandfather's prized roses to escape the cruel taunts from the village children about her rumoured illegitimacy. When she is then packed off to Lambeth at the age of twelve, Amy encounters the harsh reality of life in London's darkest slums. But it is there she is given a chance: for a brief, magical interlude in her otherwise harsh existence Amy finds joy in her new position as a lady's maid. It seems as though her future might finally be assured. But Amy's introduction to the glittering Warminster family comes with its price: it's not long before Amy loses her innocence, and in the most cruel way imaginable. Subsequently caught in a horrid feud between a father and son, she is trapped between the pull of love and duty. Betrayed and alone, Amy is left facing a heartbreaking choice... A poignant and passionate love story from the author of Song of Songs, this is perfect for fans of Diney Costeloe and Margaret Dickinson. Praise for Roses Have Thorns

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“Good, long, satisfying... full of detail and good characterisation”
Bella

The adventures of sixteen-year-old David Balfour, an orphan, who after being kidnapped by his villainous uncle manages to escape and becomes involved in the struggle of the Scottish highlanders against English rule.

This meticulously edited horror collection is formatted for your eReader with a functional and detailed table of contents: Mary Shelley: Frankenstein The Mortal Immortal... John William Polidori: The Vampyre Bram Stoker: Dracula The Jewel of Seven Stars... Gaston Leroux: The Phantom of the Opera Marjorie Bowen: Black Magic James Malcolm Rymer & Thomas Peckett Prest: Sweeney Todd, the Demon Barber of Fleet Street Washington Irving: The Legend of Sleepy Hollow Charles Dickens: The Mystery of Edwin Drood Oscar Wilde: The Picture of Dorian Gray Edgar Allan Poe: The Tell-Tale Heart The Murders in the Rue Morgue The Black Cat... Henry James: The Turn of the Screw The Ghostly Rental... H. P. Lovecraft: The Dunwich Horror The Shunned House... Algernon Blackwood: The Willows A Haunted Island Ancient Sorceries... Théophile Gautier: Clarimonde The Mummy's Foot Richard Marsh: The Beetle Arthur Conan Doyle: The Hound of the Baskervilles The Silver Hatchet... Joseph Sheridan Le Fanu: Carmilla Uncle Silas... Ann Radcliffe: The Mysteries of Udolpho The Italian M. R. James: Ghost Stories of an Antiquary A Thin Ghost and Others Wilkie Collins: The Haunted Hotel The Devil's Spectacles Émile Erckmann & Alexandre Chatrian: The Man-Wolf The Waters of Death... Amelia B. Edwards: Monsieur Maurice The Phantom Coach... Mary E. Wilkins Freeman: The Wind in the Rose-bush The Shadows on the Wall Arthur Machen: The Great God Pan The Terror... William Hope Hodgson: The House on the Borderland The Night Land M. P. Shiel: Shapes in the Fire Ralph Adams Cram: Black Spirits and White Grant Allen: The Reverend John Creedy Wilhelm Hauff: The Severed Hand Adelbert von Chamisso: Shadowless Man Edward Bulwer-Lytton: The Haunted and the Haunters... Robert E. Howard: Beyond the Black River Devil in Iron People of the Dark David Lindsay: The Haunted Woman Marie Belloc Lowndes: From Out the Vast Deep Edward Bellamy: Dr. Heidenhoff's Process The Ghost in the Cap'n Brown House (Harriet Beecher Stowe) The Apparition of Mrs. Veal (Daniel Defoe) When the World Was Young (Jack London) Mr. Bloke's Item (Mark Twain)...

Once upon a time, glass slippers, poison apples, evil stepmothers, fairy godmothers, and princes charming exerted a magnetic hold, cast a magic spell, on adults and children alike. Real-life anxieties fostered a need for stories that assuage. But the world changes, and Maggi asks here whether fairy tales have found a way to transform themselves to keep up. He says no, they haven't. The genre of fairy tale has become contaminated, it has been entitized, like processed food, fossilized as Disney-esque icons. We need to rediscover the marvelous, the oneiric trance of dazzling dreams or horrid torments. We need a new mythic lens to help us understand reality, but to chart

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what that might be, it is necessary to understand the history of the various traditions of oral and written narrative that intersect with each other across time and space. He goes to Giambattista Basile for the Ur fairy tales, with a special focus on the emblematic Cupid and Psyche myth, an anchor for Maggi's wide-ranging investigation of essential variations on fairy tales (with oppositions of beauty/ugly, human/divine, apparent/real). The transformations of later Italian, French, English, and German traditions come to a head with the Brothers Grimm in 19th-century Germany. Maggi brilliantly weaves the traditions into the 20th century, in memoirs such as those by Joan Didion, in postmodern novels such as Robert Coover's, and, in a final manifestation, in the convulsively, bleakly beautiful movie, "Beasts of the Southern Wild." This book offers profound reflections on reading fairy tales, on the inherent human need for narrative-myth (and, ultimately, for hope), showing us why we tell tales and how these stories transform over time. He offers, in an appendix, the first translation of the original Grimm edition of Basile's 50 tales."

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