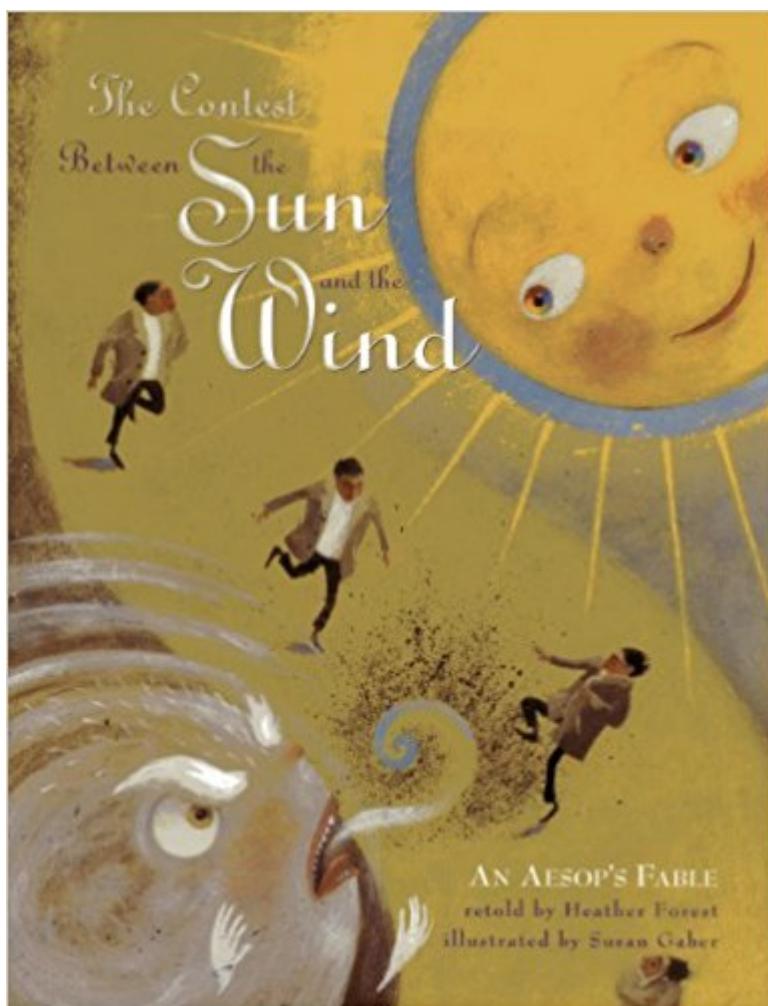


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The Contest Between The Sun And The Wind: An Aesop's Fable



Synopsis

A beautifully illustrated tale that encourages gentleness and kindness. Walking along a winding road, a man finds himself swept into a magical world where a contest of strength between the sun and the wind takes place. The sun and the wind compete to see who can remove the man's coat. The howling wind boasts and bullies, but the shivering man tightly clutches his coat. With warmth and light and a bit of gentle persuasion, the sun encourages the man to remove his own coat! This timeless tale from the fables of Aesop offers a poignant portrait of the power of gentleness. With a storyteller's sense of the spoken word, Heather Forest's dynamic retelling captures the essence and cadence of boasts and wagers. Susan Gaber's dramatic illustrations imagine a dream-like universe filled with vivid moments of destruction, unexpected beauty, and transformation. This Aesop fable emphasizes the strength of gentleness and kindness. Readers will learn the importance of resourcefulness, respect, and courage.

Book Information

Lexile Measure: 460L (What's this?)

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Average Customer Review: 4.8 out of 5 stars 9 customer reviews

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Age Range: 4 - 8 years

Grade Level: Preschool - 3

Customer Reviews

Storyteller Forest recasts this fable from Aesop in simple, crystalline language and occasional rhyme. As a man wearing a coat walks down a road, the sun and wind watch. The wind, puffing itself up, declares that he is stronger than the sun, but the sun challenges: Let's see who can

take the coat off of that man. The gray wind, with pointy teeth, bushy eyebrows, and a fierce visage, whirls away, which only makes the man cling more tightly to his coat. The rosy-cheeked sun, with rainbows in its eyes, brightens the world until the man bursts into song, unbuttons his coat, and uses it for a pillow under a tree. Moral? Gentleness beats bluster. Gaberâ™s wild and vivid images reflect, augment, and illuminate the story: the last spread shows not only lion and lamb but also a tree in all stages of growth from bare branch to full leaf. A deeply satisfying retelling, worthy of pondering. Grades K-3. --GraceAnne A. DeCandido --This text refers to an out of print or unavailable edition of this title.

Heather Forest Bio: Heather Forest's unique minstrel style of telling stories blends her original music, folk guitar, poetry, and prose along with song and the spoken word to give her stories an uncommon warmth and charm. She has toured widely performing her repertoire of world folktales for the past thirty years to theatres, major storytelling festivals, schools and conferences throughout the world. Heather's books have received many prestigious awards including the Children's Choice Award, Parent's Choice Award, CCBC Choices, ABC Best Books for Children, Best Children's Books of the Year, Book Sense Winter Children's Picks, and the National Parenting Publication Awards (NAPPA) among others. Heather is currently working on her tenth book with August House, a collection of ancient and epic tales. Ms. Forest holds a Master's Degree in Storytelling and she is a recipient of the Circle of Excellence Award presented by the National Storytelling Network. Her many performance credits include The Smithsonian Institute, Washington, D.C., The National Storytelling Festival, The Edinburgh Festival in Scotland, Tales of Graz Festival in Austria, the Sidmouth International Festival in England and the Glistening Waters Storytelling Festival in New Zealand.

Susan Gaber Bio: Susan began her career working at Newsday as a free-lance illustrator for ten years. Her illustration work has appeared in numerous magazines and she has won many awards for her illustrations. She has illustrated over twenty children's picture books. Whether working in muted impressionistic tones, in more vibrant colors, or in a folksy, homespun medium, Susan Gaber has built an impressive list of illustration credits, and has garnered much critical acclaim for her work. Working in watercolors, acrylics, or colored pencils, Gaber's illustrations "captivate the eye," as Barbara Elleman noted in School Library Journal. At times her artistic contributions imbue stories with a folksy feel, while others impart a lushness and vividness of tone, sometimes gaining the feel of elegant fine-art reproductions. Several years ago Susan's original paintings used to illustrate The Little Red Hen were displayed in the main branch of the New York Public Library at Fifth Avenue and 42nd Street to celebrate Children's Book Week. Her versatility is

particularly well suited to mythic stories and folk tales such as The Baker's Dozen or Stone Soup, both written by Heather Forest. Susan currently lives with her family in Huntington, New York.

This product is awesome

I Love this story my FiancÃ© wanted me to read it and I'm so happy I did so cute and thought provoking, great for any child and adult.

Grandson liked it more. Happy child.

I must've read it to him 50 times the first weekend. It's a great story, with a lovely message, beautifully illustrated. Excellent children's book.

read this when i was 8 , almost two decades ago ,i love this story and will read it to my children

I had looked for this book for at least 50 years. I'm so glad it has been remade.

GREAT SERVICE GREAT PRODUCT !!!

Of all the fables of all the world, sometimes I think that Aesop's are the hardest to retell. Not that the moral lessons don't still contain great pearls of wisdom for us even to this day. The wisdom and the folly have eerie longevity, that's for sure. The problem is more that Mr. Aesop appreciated brevity. He knew how to get to the heart of a story without a mess of folderol and flippery. That's all well and good if you're writing a book of multiple Aesop fables, but what do you do if you turn one of them into a picture book? As it turns out, author Heather Forest and illustrator Susan Gaber are, between the two of them, no strangers to turning short tales into magnificent works of picture book art, as if by magic. They've collaborated on four books before (my favorite of these being their version of The Little Red Hen: An Old Fable) and now they return with a lesser-known but no less impressive story. "The Contest Between the Sun and the Wind" suggests to us that sometimes force is less effective at solving a problem than simple intelligence. And to be perfectly frank, I cannot think of a more timely notion considering the day and the age in which we live. For you see, there once was a man walking along a road. As he walked he wore a winter coat. His simple journey caught the eye of both the Sun and the Wind. After the Wind bragged that his strength outweighed

that of the Sun, a challenge was made: "Let us see who can take the coat off of that man on the road." Sounded simple enough. Yet when the Wind blew with all its might its efforts only caused the man to clutch his coat tighter to his body. In a huff the Wind gave up, leaving the Sun. And when the Sun burned as brightly as possible, the warm weather gently persuaded the man to remove his outer garment, making the daylight star the unequivocal winner. Retelling anyone is a bit of a challenge. You have to be certain that your words, for whatever reason, improve upon the original. Retelling long-dead Aesop just ups the challenge that much more. Yet Ms. Forest taps into just the right balance of child-friendliness alongside a kind of faithfulness to the text itself. Put too many words on a page and your book suffers. And in the case of adapting an Aesop fable, the fear would be having too few words to work with. Fortunately you never seem to have too many or too few when Forest is at the helm. A balance is struck. She produces a great story and allows just enough space for an illustrator to get a little creative. Susan Gaber is one of those illustrators that routinely stuns me, and yet at the same time causes me to scratch my head in confusion. Why on earth is she not better known? Is it because the books she works on are released through small presses like August House? Certainly it cannot be due to her style, which can only be described as delightful. In *The Little Red Hen* Gaber employed an almost classic, thick-painted style. Here, in contrast, she's all breezy droplets of paint set alongside luxurious luminous colors. As comfortable with showing the blackened silhouettes of animals surviving a dust storm as the wet R. G. Biv eyeballs of a smiling, happy sun. Sometimes I think that the quality of a book lies in the artistry of its endpapers. At the beginning of this story we just see a man's feet walking down a road. A single grey moth flutters alongside his dusty black shoes. Now turn to the endpapers at the story's finish and there are the man's feet once again. Once again the moth. But the rainbows apparent in the sun's eyeballs now appear alongside the feet, indicating a bit of a spring in his step. This is just one example of Gaber going above and beyond the call of duty. The amount of thought she put into this book is astonishing. Consider the opening of the book where a winding yellow road leaves a land of deep grays and industrial towers (is that Toto I see on the bridge?) and a man leaves it all behind to walk in green dappled fields. There are whole worlds and realms visible in this tale that could only have been hinted at in its simple spare text. At the beginning of the story are the words, "This book is dedicated to Peace Makers everywhere. - HF & SG". Forest and Gaber follow their own advice. Instead of writing some didactic text about using your head rather than your physical strength to change the world, they just retell an Aesop tale as faithfully and simply as possible. They're not forcing you to see the world in a certain way. Like the Sun in the story this is a book that persuades with gentleness rather than force. A visual stunner and a title that might fly below your radar, this is

one of the lovelier picture books I've seen in a while.

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