When I was child, one of my favorite books for my mother to read to me at bedtime was a collection called *Fifty Famous Fairy Tales*, containing un-Disneyfied versions of classic fairy tales. While I listened to these stories hundreds of times, it never occurred to me that there might be other ways of telling them. I was thirteen when I discovered the novel *Beauty* by Robin McKinley, a young adult retelling of “Beauty and the Beast” in which Beauty reads, rides horses, and has agency far beyond the girl in the fairy tale that I knew. Reading *Beauty* was a kind of magic for me, an awakening to the idea that stories, even famous ones, could be fluid, that they could contain unexplored corners, that they could be changed to provide new meaning and experience. As an adult reader and writer, I return to this idea often.

At heart, we are writers because stories have meant something to us. They have shaped the way that we view the world and ourselves. We return to our favorite stories over and over again, rereading and remembering them throughout many phases of our lives. As we remember them, we are already reimagining them—changing them, making them our own. And sometimes we go a step further by taking stories that we love and intentionally remaking them into something new.

*Reimagined: Bridging this World and Others* contains poetry, fiction, and creative nonfiction that reimagines fairy tales, myths, historical events, and family legends, as well as work that reimagines voice, poetic form, art, and even language via translation. From Liz Kay, Michael Boccardo, and Tayler Klein come spooky and provocative retellings of Hansel and Gretel, Rapunzel, and Snow White. Celisa Steele, Amy Vaniotis, and Nancy Takacs explore new sides of Eve, Penelope, and Echo, while Gail Peck, Carolyn Kreiter-Foronda, and Scott Elder give us ekphrastic poems that make us think again about familiar paintings. Leo Haber and Myrna Stone take on the voices of J. Robert Oppenheimer and Martin Luther. Nadia Ibrashi twists the pantoum a little, and Denise Duhamel and Julie Marie Wade play with our expectations of a collaborative essay.

In short, this new issue of *Nimrod* lets us enjoy the stories that we love best in intriguing, fresh, thought-provoking, and sometimes disturbing reimaginings. It offers us a bridge from what we expect to what we have not yet imagined, from this world into myriad others.