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INFO 385T

Early Modern Printed Book Report

November 5, 2012

**Title:** *Household Stories from the collection of the Brothers Grimm (Translated from the German by Lucy Crane, done into pictures by Walter Crane)*

**HRC Reference Number:** PZ 8 G882 Ho cop. 1

**Measurements:** Front and back boards measure 191mm tall by 123mm wide. Spine measures 191mm tall by 32mm wide. The text block has a top margin measuring 12mm, a side margin of 18mm, and a bottom margin of 18mm.

**Date of book:** 1882 (First Edition—also known as the Crane Edition)

**Language of the text:** English (translated from German)

**Author of the text:** Jacob and Wilhelm Grimm, original authors

Lucy Crane, translator

Jacob and Wilhem Grimm, more commonly known as the Brothers Grimm, were born in Hanau, Germany in 1785 and 1786, respectively.<sup>1</sup> Though both originally trained in law, the brothers were primarily linguistic and historical scholars who became interested in the songs, stories, and beliefs of German peasants and began gathering materials they believed would become an educational history of German poetry. Contrary to popular myth, the brothers did not traverse the German countryside in search of the tales but rather invited storytellers (mostly women from the upper classes who recounted stories told to them by nursemaids and nannies) to their house in Hesse and recorded the stories there. The first group of seventy tales was published in German in 1812, and the brothers continued to revise the texts for the next forty-five years, changing awkward wording and standardizing the style of the tales.<sup>2</sup> The last edition of the tales published by the Brothers Grimm appeared in 1857, followed shortly by the deaths of

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<sup>1</sup> Mabee, Barbara. 'Grimm, Brothers.' *Reference Guide to Short Fiction*. ed. Thomas Riggs. St. James Press: Detroit, 1999. 261-264.

<sup>2</sup> Dégh, Linda. 'Grimms' "Household Tales" and Its Place in the Household: The Social Relevance of a Controversial Classic.' *Western Folklore*. Vol. 38.2 (1979): 83-103.

Wilhelm in 1859 and Jacob in 1863, and was the brothers' final contribution to the collective memory of Germany's past, earning them the honorary title the "Fathers of German Studies".<sup>3</sup>

Lucy Crane, the translator of the tales for the 1882 Crane edition, was born in 1842 to Thomas Crane, a miniature and portrait painter, and his wife, Marie. She was the sister of Walter Crane, illustrator of the 1882 Crane edition, and the two worked together on several projects, including the toy books done for Edmund Evans as well as *The Baby's Opera* and *The Baby's Bouquet*. Lucy Crane worked mainly as a governess, but devoted her free time to studying music and literature as well as to writing both poetry and prose. The final years of her life were spent creating a series of lectures on art, published as *Art and the Formation of Taste*, for which she became the only woman to be described as an art critic in the *Dictionary of National Biography*. After finishing a lecture tour in North England, she died suddenly of a heart attack on March 31, 1882.<sup>4</sup> In the introductory memorial to *The Art and Formation of Taste*, her brother Walter describes Crane's "fastidious taste and devotion to her professional work" as well as his belief that "her health was never very strong, and her courage and energy were always greater than her powers of endurance."<sup>5</sup>

### **Summary/Significance of Text:**

The Crane Edition of *Household Stories* consists of 53 tales selected from the 210 stories found in the brothers Grimm's *Kinder- und Hausmärchen*. The tales combine the supernatural with the natural world, depicting fantastical events happening to simple people as they are going about the humble motions of peasant life. Dreams come true, seemingly average people turn out to possess extraordinary gifts, animals are anthropomorphized into sentient beings, and magic brings a spark to humdrum lives.<sup>6</sup> The stories chosen by Lucy Crane for translation range from the very familiar ("The Sleeping Beauty," "Snow White," "Rapunzel," and "Rumpelstiltskin," for example) to the more obscure (such as "The White Snake," "Cat and Mouse in Partnership," "Mr. Korbes," and "The Mouse, the Bird, and the Sausage") and are, for the most part, those stories most suitable for children.

The brothers' Grimm *Kinder- und Hausmärchen* is a monumentally significant work, particularly in the fields of literature, linguistics, and folklore. It is the standard of international tale study, and knowledge

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<sup>3</sup> Mabee, Barbara. Op. cit., 263.

<sup>4</sup> Hyde, Sarah. 'Crane, Lucy (1842-1882)'. *Oxford Dictionary of National Biography*. Oxford University Press: Oxford, 2004. [http://www.oxforddnb.com/view/article/6603, accessed 29 Oct 2012]

<sup>5</sup> Crane, Walter. 'In memoriam', in L. Crane, *Art and the Formation of Taste: six lectures by Lucy Crane*. MacMillan and Company: London, 1882. ix-xii. Hathi Trust Digital Library edition, accessed 20 Oct 2012.

<sup>6</sup> Kalpakgian, Mitchell. 'Household Stories of the Brothers Grimm.'

<http://www.crisismagazine.com/2012/household-stories-of-the-brothers-grimm>, accessed 30 Oct 2012.

of it remains basic for comparative analysis of folktales. Despite its status as a classic, the collection has been the subject of much controversy beginning with its publication in 1812. The initial criticism surrounding the tales dealt with the issue of audience—who, exactly, should be reading these stories filled with child abuse, murder, human sacrifice, and executions? Wilhelm Grimm himself addressed such issues in the prefaces of successive editions and finally admitted in 1819 that some parts of the tales were not suitable at all for children.<sup>7</sup> The Grimms' tales have also been criticized for their popularity with the Nazi regime in Germany. Nazi ideologists called the collection “[the] most important work among our sacred books,” and people around the world condemned folk traditions exploited in support of racist beliefs.<sup>8</sup> More recently, the tales have come under fire for their representations of women and the traditional male-female fairytale paradigm of submissive women and dominant men.<sup>9</sup> The tales continue to influence popular culture as seen in the movies of Walt Disney and the current children’s literature trend of “fractured” fairy tales.

**Support Material:** The text is printed on a medium weight paper with no visible chainlines or wirelines. The paper is smooth, almost silky to the touch, and is a very light cream color. The edges have been trimmed and are decorated with solid crimson ink. The front and back lyleaves are of a lighter weight paper than the text itself and are maroon with beige animal designs. The full-page illustration plates are of a heavier weight than the text but are the same light cream color. A brown tissue guard is found between the frontspiece and the title page (between leaves [A3] and [A4]).

**Number of leaves:** 152

**Pagination:** pp. [i-vii] vii-x [1] 2 [3] 4-8 [9] 10-11 [12] 12 [14] 15-19 [20] 21-25 [26] 27-31 [32] 33-36 [37] 38-39 [40] 41-42 [43] 44-51 [52] 53-55 [56] 57-61 [62] 63-71 [72] 73-75 [76] 77-81 [82] 83-84 [85] 86-92 [93] 94-97 [98] 99 [100] 101-108 [109] 110-117 [118] 119-125 [126] 127 [128] 129-131 [132] 133-135 [136] 137-139 [140] 141-144 [145] 146-148 [149] 150-159 [160] 161-166 [167] 168-170 [171] 172-174 [175] 176-178 [179] 180 [181] 182-185 [186] 187-194 [195] 196-197 [198] 199-203 [204] 205-207 [208] 209-212 [213] 214-221 [222] 223-227 [228] 229-231 [232] 233-235 [236] 237-243 [244] 245-247 [248] 249-255 [256] 257-261 [262] 263-264 [265] 266-269 [270]

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<sup>7</sup> Marschall, Amy Horning. ‘Innocent Tales for Innocent Children?: Johann Gottfried Herder’s Image of the Child and the Grimms’ Fairy and Household Tales.’ *Children’s Literature Association Quarterly*. 1991 Proceedings, 205-116.

<sup>8</sup> Dégh, Linda. Op. cit. 94-95.

<sup>9</sup> Mabee, Barbara. Op. cit. 264.

- The page numbers are not given but can be inferred on the first page of each story (the pages containing headpieces). There are no page numbers on either the recto or verso side of the full-page plates that have been tipped in, and these pages do not affect the pagination of the text.
- There are no errors in pagination.
- There are no catchwords in the text itself, but there are instructions to the binder on the bottom inner corner of each of the full-page plates (either left/right depending on verso/recto print of illustration) that say “to front page...” and indicate where the plates should be tipped in.

**Press Signatures and Collation:** Press signatures are found at the bottom margin of the leaves in the middle of the text block and are only on the first page of each gathering.

-Probable collation: 8vo: [A<sup>6</sup>] B-R<sup>8</sup>(\$1) S<sup>7</sup> (\$1)

\*Full-page illustrative plates have been tipped in between [C2-C3], [D5-D6], [F4-F5], [G6-G7], [I8]-K, [M7-M8], [N5-N6], [O3-O4], [P2-P3], [Q6-Q7]

-No press figures are present.

**Publisher:**

“London: Macmillan & Co, 1882.” is printed on the title page of the text and the Macmillan & Company’s monogram is found on the verso of [A].



The brothers Daniel and Alexander Macmillan founded Macmillan & Company Publishing in 1843. Though they came from humble Scottish farming roots, the brothers were committed to making their way into the world of books. They set up shop at 57 Aldersgate Street, London in 1843 and published their first two titles—*The Three Questions: What Am I? Whence Came I? And Wither Do I Go?* by William Haig Miller and *The Philosophy of Training* by A. R. Craig. The brothers moved their shop to Cambridge in 1844 and began to establish themselves as quality publishers with an interest in education, literature, and Christianity. After Daniel Macmillan’s death in 1857 Alexander Macmillan moved the headquarters of the business back to London, and during the 1870s Macmillan and Co. became one of the dominant London publishing houses producing many notable works, including Lewis Carroll’s *Alice’s Adventures in Wonderland*, the *Globe Shakespeare*, *Green’s Short History of the English People*, *English Men*

of Letters, and George Grove's *Dictionary of Music and Musicians*. The 1880s saw a shift in the management of Macmillan and Co. with Alexander Macmillan becoming less and less involved while the Macmillan cousins took charge. Alexander Macmillan died in 1896, but the second generation of Macmillans continued the success of their forebearers, establishing the Macmillan presence in America, Canada, and many capitols around the world.<sup>10</sup>

### **Printer:**

The printer's mark for R & R Clark, Edinburgh is found on page [270] at the very end of the text.



Robert Clark, a lawyer's son who began his career in a law printer's office in Edinburgh at the age of 13, founded R&R Clark in 1846 at No. 13 George Street, Edinburgh. From these modest beginnings, the business grew and through Clark's ambition and thoroughness relationships with some of London's biggest publishers (Macmillan and Co. in particular) were established. Robert Clark is known for producing books that are excellent examples of fine printing such as *Don John of Austria* as well as for his relationship with both Robert Louis Stevenson and Sir Walter Scott. Clark also trained Fanny MacPherson, the first woman compositor in Britain. Upon his death in 1894, Robert Clark left a business used by the biggest publishers in Britain. The firm's ownership was gifted to the University of Edinburgh in 1946 but was taken over by the Thyne Group in 1962 before becoming part of the failed Clark-Constable merger of 1979.<sup>11</sup>

### **Binding:**

The binding is made of olive cloth with cream and crimson designs pressed into the cloth and is the publisher's binding from Macmillan and Co. The front and back boards have the words HOUSEHOLD STORIES GRIMM FROM THE GERMAN BY LUCY CRANE DEPICTED BY WALTER CRANE on them. Walter Crane and the Grimm name are of equal size while Lucy Crane's name appears smaller. The front and back cover designs are broken up into four polychromatic pictorial blocks, widely used in Victorian

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<sup>10</sup> Van Ardsdale, Rosemary T. 'Macmillan family (*per. c.*1840–1986)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, May 2007

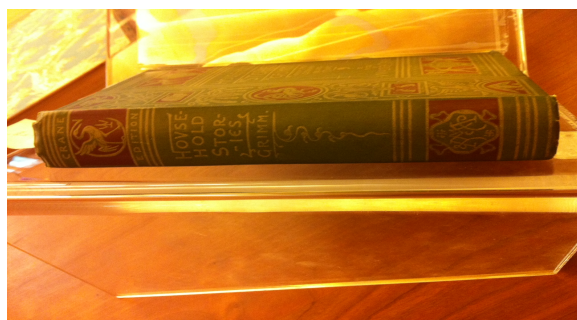
[<http://www.oxforddnb.com.ezproxy.lib.utexas.edu/view/article/63220>, accessed 2 Nov 2012]

<sup>11</sup> 'R & R Clark Limited'. [www.scottishprintarchive.org](http://www.scottishprintarchive.org), accessed 30 Oct 2012.

publishers' bindings, and was designed by the illustrator of the book, Walter Crane.<sup>12</sup> The first block runs along the spine margin and is edged with triple ruling. It is decorated with stylized depictions of (from top to bottom) a bull, cat, fox, rooster, ram with birds nesting in its horns, two mice, a goose holding scales, and a goat, all in cream with a crimson background surrounding the bull, cat, rooster, mice, and goat. The second block is in the top edge corner and contains the Crane edition symbol—the initials of Lucy and Walter Crane connected in a monogram flanked by inward-facing cranes—along with the words “CRANE EDITION” in cream with a crimson background. The third block is in the center of the cover design and contains the title of the book as well as the names of Lucy and Walter Crane. The fourth block is in the bottom edge corner and contains the Macmillan and Co. monogram flanked by inward-facing cherubim in cream with a crimson background. Blocks 2, 3, and 4 are bordered on the left with triple ruling and on the right with a Greek key design. The back board has the same design but is a mirror image.



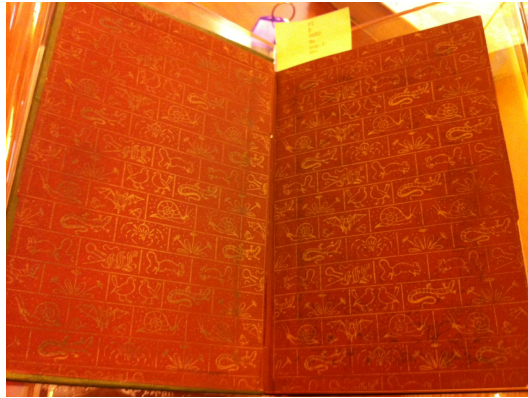
The spine decoration includes three flat segments—one with the words “Crane Edition” and a right-facing crane inside a capital C/lowercase W design backed by crimson, one with the words “HOUSE-HOLD STOR-IES GRIMM” and a floral design, and one with the Macmillan and Co. monogram backed with crimson.



<sup>12</sup> Ball, Douglas. *Victorian Publishers' Bindings*. The Book Press: Williamsburg, 1985.



The binding has a hollow spine construction, and the boards are attached with muslin which is visible on the front and back pastedowns where the binding is beginning to detach. The endpapers are maroon with a repeating animal design done in cream. The animals are depicted inside blocks and are in repeating patterns—one line with a lizard, spider, plant, and birds, one with a snail and a bat, and one with mice and crossed needles. The endpapers were also designed by Walter Crane as a part of the Crane Edition.<sup>13</sup>



### **Illustrations:**

The Crane Edition of *Household Stories* contains eleven full-page illustrations, one full-page illustrated title page, a small additional title page with an illustration, and 108 head- and tailpieces specifically designed for the stories they accompany. All of the illustrations were done in pen and ink by Walter Crane then made into wood engravings by Joseph Swain. A list of the illustrations is provided on [A5-A6]. All of the headpieces measure 88mm x 29mm, and the decorated initials measure 30mm x 30mm. Measurements for the tailpieces vary from story to story. Please see Appendix for photographs of the full-page illustrations.

- Additional title-page, [A2] recto: Child riding on a flying crane holding a trumpet with a banner reading "+HOUSEHOLD+STORIES+GRIMM"
- Frontspiece, [A3] verso: Full-page illustration of "The Sleeping Beauty"—rectangle with squares at each corner with a floral design in their center. Rosamund is depicted reclining on a bed with a dog and a lute at her feet; the Prince is hovering over her. In the background, a spindle is barely visible. The quote "at last he came to the tower & opened the door of the little room where rosamund lay" is at the bottom of the illustration. Measures 156mm x 98mm. (pic. 1)

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<sup>13</sup> Massé, Gertrude. *A Bibliography of First Editions of Books Illustrated by Walter Crane*. The Chelsea Publishing Company: London, 1923. 33.

- Title page, [A4] recto: Rectangle with a four level house. The top level has three dormer windows, finials with goblins, two weathervanes with roosters, and a central rooster crowing over the center dormer. The next level has four Doric columns with depictions of the Fates placed in between the columns. The third level has a giant letter H with a wreath in the top segment of the H and two gargoyle figures in the bottom segment. The ground level has a door topped by a gingerbread-like awning and a small child entering the door, holding a key in his right hand. The steps of the house are decorated with three fruit trees, a crane writing in a blank book, a sleeping dog, and a cat. The words “Household Stories, from the collection of the Bros. Grimm: translated from the German by Lucy Crane and done into pictures by Walter Crane, London: Macmillan & Co 1882” appear on a rectangular banner draped from the “Fates” level of the house. According to John Hutton in his discussion of the Crane Edition title page, “Storybooks, the artist seems to say, are buildings—or perhaps more precisely, can be experienced like a building...the boy’s action is surely meant as a kind of invitation to interact with this ‘multistory’ house, simply by turning the page.”<sup>14</sup> Measures 156mm x 96mm. (pic. 2)
- Headpiece for list of illustrations, [A5] recto: Rectangle depicting a dining table covered with trays of food, a centerpiece of fruit, and a carafe. A goblin and a fairy are climbing on the two chairs placed at either end of the table, and another goblin is sneaking out from underneath the table cloth which has “LIST OF ILLUSTRATIONS” written on it.
- Tailpiece for list of illustrations, [A6] verso: Caduceus flanked by a baker and a gentleman wearing spectacles who are inspecting a scroll entitled “Bill of Fare.”
- Headpiece and initial for “The Rabbit’s Bride,” B recto: Rectangle with girl chasing a rabbit in a cabbage patch. Initial is a capital T in square with a rabbit and cabbage leaves.
- Tailpiece for “The Rabbit’s Bride,” B verso: Rectangle with rabbit wedding party (four rabbits and the human bride). A crow is conducting the ceremony with a fox serving as the clerk. Measures 50mm x 87 mm.
- Headpiece and initial for “Six Soldiers of Fortune,” [B2] recto: Rectangle with a man on the ground and a thief running away with a bag. Initial is a capital T with a bearded man holding up the letter.
- Tailpiece for “Six Soldiers of Fortune,” [B4] verso: Square with horses and riders who appear to be falling through space. Measures 53mm x 51mm.
- Headpiece and initial for “Clever Grethel,” [B5] recto: Rectangle with a woman, center, cooking over a wood fire. Initial is a capital T with a plate/knife/fork setting underneath it.

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<sup>14</sup> Hutton, John. ‘Walter Crane and the Decorative Illustration of Books.’ *Children’s Literature*. Vol. 38 (2010). 27-43.



- Tailpiece for “Clever Grethel,” [B6] recto: Circle with a dinner guest being chased by another man carrying a fork and knife. Measures 50mm in diameter.
- Headpiece and initial for “The Death of the Hen,” [B6 verso]: Rectangle with a rooster driving a cart drawn by mice and the dead hen in the back of the cart. Initial is a capital O with the hen inside.
- Tailpiece for “The Death of the Hen,” [B7] recto: Rectangle with rooster crying over the grave of the hen. A weeping willow overlooks the grave, and the hen’s feet stick up out of the ground. Measures 21mm x 85mm.
- Headpiece and initial for “Hans in Luck,” [B7] verso: Rectangle with horseman confronting boy carrying a package. Initial is a capital H with a boy in the background carrying a goose.
- Tailpiece for “Hans in Luck,” [C2] recto: Inverted triangular design with a horse, package, ox, pig, goose, wheel, and boy all connected by a piece of ribbon. Measures 72mm x 84 mm.
- Headpiece and initial for “The Goose Girl,” [C2] verso: Rectangle with boy and girl herding ten geese. Initial is a capital T with a long-haired woman weeping behind it.
- Full-page illustration for “The Goose Girl” on recto of page tipped in after [C2]: Rectangle divided into three horizontal segments. Top segment has a horse’s head in the center and the words “GOOSE GIRL” spelled out in representations of ceramic tiles. Center segment is illustration of the wind blowing the princess’ hair and the boy’s hat. The geese are seated at the princess’ feet, and the boy is chasing his hat. The bottom segment has two encircled geese on either side of the quotation, “O wind, blow Conrad’s hat away, and make him follow as it flies, while I with my gold hair will play and bind it up in seemly wise.” The drawing of “Goose Girl” was made into a 8 foot by 6 foot design for William Morris and was one of the first tapestries woven for him.<sup>15</sup> Measures 157mm x 96mm. (pic. 3)
- Tailpiece for “The Goose Girl,” [C5] recto: Rectangle with a wooden barrel center and two horses on either side. Measures 21mm x 85 mm.
- Headpiece and initial for “The Raven,” [C5] verso: Rectangle with driverless horse-drawn carriage, a raven perched on its front, and a man sleeping underneath a tree. Initial is a capital T with a raven in the background.
- Tailpiece for “The Raven,” [C8] recto: Circle with a hand holding a goblet and a ring suspended in mid-air over the cup. Measures 49mm in diameter.

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<sup>15</sup> Crane, Walter. *An Artist’s Reminiscences*. Methuen & Co.: London, 1907. 214. Google Books Edition, accessed 29 Oct 2012.

- Headpiece and initial for “The Frog Prince,” [C8] verso: Rectangle with kneeling woman under a tree, tossing a ball into the air. An urn sits to her left. Initial is a capital I with a frog holding a ball behind the letter.
- Tailpiece for “The Frog Prince,” [D2] verso: Square depicting the rear of a carriage with a man peeking out the side window to look at the servant on the back. Embellished with ribbon-like designs on either side of carriage. Measures 59mm x 56mm.
- Headpiece and initial for “Cat and Mouse in Partnership,” [D3] recto: Rectangle depicting three phases of cat/mouse in the story—cat tipping the mouse “all out” of a pot, cat with mouse “half out” of a pot, and cat with mouse “top off” of a pot. Initial is a capital A with a house in the background.
- Tailpiece for “Cat and Mouse in Partnership,” [D4] recto: Rectangle with mouse running across page and very long tail trailing behind. Measures 10mm x 85 mm.
- Headpiece and initial for “The Wolf and the Seven Goslings,” [D4] verso: Rectangle with mother goose in bonnet speaking to her seven goslings. Initial is a capital T with a wolf in the background.
- Tailpiece for “The Wolf and the Seven Goslings,” [D5] recto: Rectangle with all seven goslings running up to mother goose. Measures 10mm x 85mm.
- Full-page illustration for “Faithful John” on verso of page tipped in after [D5]: Rectangle with four encircled hearts at each corner. “FAITHFUL JOHN” is written in the top center of the rectangle. Below is a picture of a man sitting in a ship. He is playing a lyre while ravens circle overhead, and a man and a woman embrace at the back of the ship, overlooked by an angel. The ship is being tossed by the waves, and a quote appears at the bottom that says, “It happened, as they were still journeying on the open seas, that Faithful John, as he sat in the fore part of the ship and made music caught sight of three ravens flying overhead. Then he stopped playing & listened to what they said to one another.” Measures 156mm x 96mm. (pic. 4)
- Headpiece and initial for “Faithful John,” [D6] verso: Rectangle divided into three parts. First part is a cameo of a man facing right, center is a ship surrounded by three ravens with a sun on its mainsail, and third is a cameo of a woman facing left. Initial is a capital T with a man kneeling before a king in the background.
- Tailpiece for “Faithful John,” [E2] recto: Circle with three ravens pointing inward. Measures 51mm in diameter.

- Headpiece and initial for “The Wonderful Musicians,” [E2] verso: Rectangle with man playing a violin to a wolf, a fox, and a rabbit. Initial is a capital T with two men shaking hands in background.
- Tailpiece for “The Wonderful Musicians,” [E4] recto: Circle with an ax, lyre, violin, and bow surrounded by swirling leaf decorations. Measures 54mm in diameter.
- Headpiece and initial for “The Twelve Brothers,” [E4] verso: Rectangle with woman leaning over 12 lilies. Initial is a capital O with a woman seated inside the letter.
- Tailpiece for “The Twelve Brothers,” [E7] recto: Inverted triangle made up of twelve downward-facing birds. Measures 59mm x 81mm.
- Headpiece and initial for “The Vagabonds,” [E7] verso: Rectangle with a goose pulling a cart. A rooster is driving the cart, and a hen reclines in the seat. Initial is a capital T with a rooster on the left side and a hen on the right.
- Tailpiece for “The Vagabonds,” [E8] verso: Square with a man being knocked out of a chair. A hen, a rooster, and a goose border the square. Measures 50mm x 50mm.
- Headpiece and initial for “The Brother and Sister,” F recto: Rectangle with hunters and hunting dogs chasing down a deer, woods in the background. Initial is a capital T with a deer drinking water in the background.
- Tailpiece for “The Brother and Sister,” [F4] recto: Square with a deer surrounded by a trumpet and vegetation designs. Measures 50mm x 50mm.
- Headpiece and initial for “Rapunzel,” [F4] verso: Rectangle divided into three segments. Segment one is a cameo of a woman holding scissors and facing right, center is a woman with two infants, one of whom appears to be breastfeeding, and segment three is the cameo of a man facing left. Initial is a capital T with the a man climbing over a wall in the background.
- Full-page illustration for “Rapunzel” on recto of page tipped in after [F4]: Rectangle with three compartments. Top compartment has, from left to right, a square surrounding a circle with a lock of hair being cut by scissors in it, a rectangle with “RAPUNZEL” written on a banner, and a square surrounding a circle with a moon and clouds in it. The center compartment has an illustration of the prince climbing up Rapunzel’s long hair, his horse at the base of the tower, and birds flying. The bottom compartment has, from left to right, a square surrounding a circle with a moon and clouds in it, the quote “O Rapunzel, Rapunzel! Let down thine hair.” on a banner, and a square surrounding a circle with a lock of hair being cut by scissors in it. Measures 155mm x 96mm. (pic. 5)
- Tailpiece for “Rapunzel,” [F6] recto: Illustration of rampion plant described in the story. Measures 30mm x 80mm.

- Headpiece and initial for “The Three Little Men in the Wood,” [F6] verso: Rectangle with girl walking through snowy woods as she approaches a small house. Initial is a capital T with a man pouring liquid into a boot in the background.
- Tailpiece for “The Three Little Men in the Wood,” G recto: Sword pointing downward with scales on either side of blade. Appears similar to a caduceus with flourishes at the top and sides. Measures 51mm x 80 mm.
- Headpiece and initial for “The Three Spinsters,” G verso: Rectangle with three women seated at spinning wheels, surrounded by fabric. Initial is a capital T with a man approaching a seated woman in the background.
- Tailpiece for “The Three Spinsters,” [G2] verso: Circle with a woman and the word “FORTUNA” in the center and architectural flourishes surrounding it. Measures 33mm x 68mm.
- Headpiece and initial for “Hansel and Grethel,” [G3] recto: Rectangle with boy on a riverbank looking at a girl riding on the back of a goose. Initial is a capital N with a gingerbread house in the background.
- Tailpiece for “Hansel and Grethel,” [G6] verso: Boy chasing a mouse out of a house and the words, “Sing every one, My story is done, And look! round the house, There runs a little mouse, He that can catch her before she scampers in, May make himself a very large fur-cap out of her skin.” Measures 47mm x 83mm.
- Full-page illustration for “The White Snake” on verso of page tipped in after [G6]: Rectangle with squares at corners. The top left corner has a square surrounding a circle with a snake in the center. The top right and bottom left corners have a square surrounding a circle with three swimming fish. The bottom right corner has a square surrounding a circle with flying birds in it. The top center block has the words “The White Snake” on a banner, and the bottom center block has the words, “They divided the apple of life and ate it together” also on a banner. The central illustration is of a man and a woman jointly holding an apple. An apple tree grows behind them and twin fountains spill on either side of them. Measures 156mm x 96mm. (pic. 6)
- Headpiece and initial for “The White Snake,” [G7] recto: Rectangle in three segments—first is a square with three fish, next is a man reclining with bags surrounding him, and third is a square with three birds. Initial is a capital A with a snake design in the background.
- Tailpiece for “The White Snake,” H recto: Tree of life design with three blackbirds eating the fruit of the tree. Measures 65mm x 78mm.

- Headpiece and initial for “The Straw, the Coal, and the Bean,” H verso: Rectangle with bean with a face holding a piece of straw upon which a small man is walking. Initial is a capital T with a cauldron hanging from the crossbar.
- Tailpiece for “The Straw, the Coal, and the Bean,” [H2] recto: Bowl with a seated man who appears to be sewing. Measures 32mm x 65mm.
- Headpiece and initial for “The Fisherman and his Wife,” [H2] verso: Rectangle with a woman reclining on a bed and the moon shining through her window. Initial is a capital T with a man catching a fish in the background.
- Tailpiece for “The Fisherman and his Wife,” [H6 verso]: Square with man and woman seated inside a door. Man looks extremely disgruntled and woman has her head in her hands. Measures 63mm x 60mm.
- Headpiece and initial for “The Gallant Tailor,” [H7] recto: Rectangle with two men sleeping next to each other underneath vegetation. Initial is a capital O with a man seated and sewing in the background.
- Tailpiece for “The Gallant Tailor,” [I3] recto: Small man holding a circular banner that says “Seven at one blow!!!!” in one hand and a needle and pair of scissors in the other. He is surrounded by flies. Measures 49mm x 46mm.
- Headpiece and initial for “Aschenputtel,” [I3] verso: Rectangle with girl beckoning birds to her. Initial is a capital T with a girl kneeling in the background.
- Tailpiece for “Aschenputtel,” [I7] recto: Circle with a girl seated inside, trying on shoes. Decorative flourishes with birds and leaves surround the circle. Measures 65mm x 82mm.
- Headpiece and initial for “The Mouse, the Bird, and the Sausage,” [I7] verso: Rectangle with sausage stirring a pot, mouse seated at a table, and bird bringing in firewood. Initial is a capital O with two birds perched inside.
- Tailpiece for “The Mouse, the Bird, and the Sausage,” [I8] recto: Rectangle with wolf approaching sausage. Sausage appears to be talking to the wolf. Measures 25mm x 85mm.
- Headpiece and initial for “Mother Hulda,” [I8] verso: Rectangle with crone approaching a woman fluffing a feather mattress. Initial is a capital A with a fruit tree in the background.
- Full-page illustration for “Mother Hulda” on recto of page tipped in after [I8]: Rectangle divided into three compartments. Top compartment has brick arch with a central rooster encircled and the words “MOTHER HULDA” at the base. The center compartment has an illustration of a woman with her head in her hands while she peers into a well. The bottom compartment has two squares surrounding circles with spindles in the middle. These squares are flanking a banner with the words, “Then the girl went back again to the well not knowing

what to do and in the despair of her heart she jumped down into the well the same way the spindle had gone.” Measures 156mm x 96mm. (pic. 7)

- Tailpiece for “Mother Hulda,” [K2] recto: Circle with a rooster in the center and the words “Cock a doodle doo” around him. Architectural flourishes surround the circle. Measures 70mm x 51mm.
- Headpiece and initial for “Little Red Cap,” [K2] verso: Rectangle with little girl meeting a wolf in the woods. Initial is a capital T with a basket and baked goods in the background.
- Tailpiece for “Little Red Cap,” [K4] recto: Rectangle divided into three compartments. In the center is the wolf wearing grandmother’s clothing and on either side is a square with a fruit tree in the center. Measures 20mm x 85mm.
- Headpiece and initial for “The Bremen Town Musicians,” [K4] verso: Rectangle with rooster, hare, cat, and donkey approaching a window. Initial is a capital T with a donkey in the background.
- Tailpiece for “The Bremen Town Musicians,” [K6] recto: Semi-circle made of a trumpet with a man being beaten by a donkey, witch, rooster, and dog. Measures 63mm x 83mm.
- Headpiece and initial for “Prudent Hans,” [K6] verso: Rectangle with boy pulling a package and two dogs following him. Initial is a capital O with the profile of a boy facing right in the background.
- Tailpiece for “Prudent Hans,” [K8] verso: Goat with circular horns that encircle a boy and a girl. Measures 25mm x 45mm.
- Headpiece and initial for “Clever Else,” L recto: Rectangle with a woman seated before a barrel, a woman crying into a handkerchief, and a messenger coming down a flight of stairs. Initial is a capital T with a man and woman shaking hands in the background.
- Tailpiece for “Clever Else,” [L2] verso: Woman covered in netting with two bats on either side of her feet. Measures 33mm x 75mm.
- Headpiece and initial for “The Table, the Ass, and the Stick,” [L3] recto: Rectangle with four men—one seated at the far left, one carrying a bench, one leading a donkey, and one carrying a package over his shoulder. The initial is a capital T with a goat in the background.
- Tailpiece for “The Table, the Ass, and the Stick,” [L8] recto: Inverted triangle design depicting a goat with extremely long horns and floral flourishes. Measures 50mm x 80mm.
- Headpiece and initial for “Tom Thumb,” [L8] verso: Rectangle with two men seated, smoking a pipe and a tiny man escaping off to the right. Initial is a capital T with a tiny man hiding in the ear of a horse.

- Tailpiece for “Tom Thumb,” [M3] verso: Circle with a tiny man standing in a hand, hanging from a semi-circle ribbon design. Measures 55mm x 85mm.
- Headpiece and first initial for “How Mrs. Fox Married Again,” [M4] recto: Rectangle with a female fox, center in a circle, and three male foxes flanking her. Initial is a capital T with two foxes on either side.
- Initial for second version, [M5] recto: Initial is a capital W with a fox in the background on all fours.
- Tailpiece for “How Mrs. Fox Married Again,” [M5] verso: Two foxes dancing in a circle made of a trumpet. Measures 65mm x 80mm.
- Headpiece and 1<sup>st</sup> initial for “The Elves,” [M6] recto: Rectangle with two elves seated at a bench in the center and a man and woman pulling back curtains on the side. Initial is a capital T with shoes in the background.
- 2<sup>nd</sup> Initial, [M7] recto: Initial is a capital T with a woman sweeping in the background.
- Tailpiece and 3<sup>rd</sup> initial for “The Elves,” [M7] verso: Initial is a capital T with an elf rocking a cradle in the background. Tailpiece depicts elves stealing a baby wrapped in swaddling cloths. Measures 46mm x 90mm.
- Full-page illustration for “The Robber Bridegroom” on verso of page tipped in after [M7]: Rectangle with four squares at corners—each square has a center circle with either a mask, crossed swords, or crossed axes inside it. At the top center is a banner containing the words “The Robber Bridegroom.” At the bottom center is a banner with the words, “Turn back, turn back, thou pretty bride, within this house thou must not bide, for here do evil things betide.” The center illustration is of a girl approaching a door surrounded by vegetation. Harvard University has an original ink drawing of this illustration signed by Walter Crane.<sup>16</sup> Measures 157mm x 96mm. (pic. 8)
- Headpiece and initial for “The Robber Bridegroom,” [M8] recto: Rectangle with girl walking through a wood as she approaches a house. Initial is a capital T with a woman and a barrel in the background.
- Tailpiece for “The Robber Bridegroom,” N verso: Rectangle with man in chains flanked by two men with swords. Measures 25mm x 82mm.
- Headpiece and initial for “Mr. Korbes,” [N2] recto: Rectangle with two chickens atop a cart being drawn by mice. On either side of the cart is a cat and a goose. Initial is a capital A with a rooster in the background.

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<sup>16</sup>Harvard University. <http://hollis.harvard.edu/crane>, accessed 2 Nov 2012.



- Tailpiece for “Mr. Korbes,” [N2] verso: Man in center with his head stuck through a shield and his arms and legs sticking out beneath it. He is surrounded by a cat, two chickens, a broken egg, and a goose. Measures 76mm x 80mm.
- Headpiece and initial for “Tom Thumb’s Travels,” [N3] recto: Rectangle depicting a windowpane with a tiny man in the center and two guards with axes on either side of him. Initial is a capital T with a hand holding a tiny man in the background.
- Tailpiece for “Tom Thumb’s Travels,” [N5] recto: A pair of open scissors with a small man in between the blades. A thimble lies to his right and a spool of thread to his left. Measures 35mm x 86mm.
- Headpiece and initial for “The Almond Tree,” [N5] verso: Rectangle with a bird with a circular stone around its neck in the center, the skyline of a town in the background. Initial is a capital A with a tree in the background.
- Full-page illustration for “The Almond Tree” on verso of page tipped in after [N5]: Rectangle with four squares surrounding it. Top left square has a central circle with a ball in it, top right square has a circle with what appears to be chains in it, bottom right square has a circle with a pair of shoes in it, and bottom left square has a circle with a millstone in it. At the top center is a banner with the words “The Almond Tree” in it, and at the bottom center is another banner reading, “Kywitt, kywitt, kywitt, I cry, Oh what a beautiful bird am I!” The central illustration is of a girl peering up at a bird flying through the branches of an almond tree. In the background is a small town. Measures 157mm x 96mm. (pic. 9)
- Tailpiece for “The Almond Tree,” O verso: Rectangle with a house being crushed by a millstone, and a man, girl, and boy escaping the destruction. Measures 14mm x 88mm.
- Headpiece and initial for “Old Sultan,” [O2] recto: Rectangle with a dog chasing a wolf that is carrying a small child. Initial is a capital T with a small child using a dog as a pillow in the background.
- Tailpiece for “Old Sultan,” [O3] recto: Tree with circular branches surrounding a cat, dog, and boar with a wolf perched at the top. Measures 45mm x 85mm.
- Headpiece and initial for “The Six Swans,” [O3] verso: Rectangle with six swans flying in formation. Initial is a capital O with a bearded man in the center.
- Full-page illustration for “The Six Swans” on recto of page tipped in after [O3]: Rectangle with four squares at its corners. Each square surrounded a circle filled with flowers. At top center is a banner reading “The Six Swans,” and at bottom center is another banner reading, “The swans came close up to her with rushing wings and stooped round her, so that she could throw

the shirts over them.” The central illustration is of a woman surrounded by six swans and holding a shirt over her head. Measures 157mm x 96mm. (pic. 10)

- Tailpiece for “The Six Swans,” [O6] recto: Six swans flying in an inverted triangle formation. Measures 65mm x 86mm.
- Headpiece for “The Sleeping Beauty,” [O6] verso: Rectangle with two sleeping knights flanking a man climbing through vines. Initial is a capital I with a woman bathing in the background.
- Tailpiece for “The Sleeping Beauty,” [O8] recto: Bowl with a circle at the center. A woman and man are being married in the center of the circle. Angelic messengers and singers surround the circle. Measures 65mm x 88mm.
- Headpiece and initial for “King Thrushbeard,” [O8] verso: Rectangle with a woman kneeling amongst broken pots as she beckons to a man fleeing on a horse. Initial is a capital A with a woman and man in the background.
- Tailpiece for “King Thrushbeard,” [P2] verso: 5 dancing babies flanked by two satyrs and surrounded by vines. Measures 21mm x 87mm.
- Full-page illustration for “Snow White” on verso of page tipped in after [P2]: Rectangle with four squares at the corners. Top left and bottom right squares surround circles with apples at the center. Top right and bottom left squares surround circles with hand mirrors at the center. A banner at the top reads “Snow White” while another at the bottom reads, “Queen, thou art of beauty rare but Snow White living in the glen with the seven little men is a thousand times more fair.” The central illustration shows a young girl gazing out a window at an older woman proffering an apple. Measures 156mm x 96mm. (pic. 11)
- Headpiece and initial for “Snow White,” [P3] recto: Rectangle with woman sleeping at center surrounded by seven little men. Initial is a capital I with a woman seated in a window looking at the picture of a heart.
- Tailpiece for “Snow White,” [P7] recto: Circle with a mirror reflecting a woman’s face. Circle is flanked by outward-facing dragons. Measures 38mm x 72 mm.
- Headpiece and initial for “The Knapsack, the Hat, and the Horn,” [P7] verso: Rectangle with knapsack, horn, and hat. Initial is a capital O with a seated child in the middle. (pic. 102)
- Tailpiece for “The Knapsack, the Hat, and the Horn,” [Q2] recto: Man blowing a horn and destroying a building. Measures 15mm x 90mm.
- Headpiece and initial for “Rumplestiltskin,” [Q2] verso: Rectangle with woman seated at a spindle, small man approaching her from the right. Initial is a capital T with a young man and an older, bearded man on either side.

- Tailpiece for “Rumpelstiltskin,” [Q4] recto: Circle with small man having a fit in the center, surrounded by the word “RUMPLESTILTSKIN.” The circle is flanked by floral designs. Measures 45mm x 86mm.
- Headpiece and initial for “Roland,” [Q4] verso: Rectangle with man kneeling in a pasture and cows in the background. Initial is a capital T with a hooded figure in the background.
- Tailpiece for “Roland,” [Q6] recto: Floral design with a central heart encircled by a ring. Measures 26mm x 88mm.
- Headpiece and initial for “The Golden Bird,” [Q6] verso: Rectangle with a man riding on the back of a fox through vegetation. Initial is a capital I with a tree and aqueducts in the background.
- Full-page illustration for “The Golden Bird” on recto of page tipped in after [Q6]: Rectangle with squares at corners. Each square contains a circle surrounding a bird. At top center is a banner reading “The Golden Bird” while at bottom center a banner reads, “The fox said, now what will you give me for my reward?” The central illustration is of a man and woman on the back of a rearing horse with a fox at its feet. Measures 157mm x 96mm. (pic. 12)
- Tailpiece for “The Golden Bird,” [R2] recto: Fox’s head with a sword above it and floral designs around it. Measures 25mm x 88mm.
- Headpiece and initial for “The Dog and the Sparrow,” [R2] verso: Rectangle with a horse-drawn carriage being driven by a young man. Initial is a capital T with a dog and a sparrow in the background.
- Tailpiece for “The Dog and the Sparrow,” [R4] recto: Wood-grain circle with an ax through the center and a bird perched on the ax. Measures 48mm in diameter.
- Headpiece for “Fred and Kate,” [R4] verso: Rectangle with man and woman being followed by geese. Initial is a capital T with a woman seated next to a barrel in the background.
- Tailpiece for “Fred and Kate,” [R8] recto: Center woman pulling up turnips and chasing off a parson and a man. Measures 41mm x 88mm.
- Headpiece and initial for “The Little Farmer,” [R8] verso: Rectangle with man herding sheep. Initial is a capital T with a cow in the background.
- Tailpiece for “The Little Farmer,” [S2] recto: Man falling into a body of water with four people looking on. Central design in in an oval with architectural flourishes surrounding it. Measures 35mm x 88mm.
- Headpiece and initial for “The Queen Bee,” [S2] verso: Rectangle with man kneeling in the woods, talking to an insect. Initial is a capital T with a key and string of pearls in the background.

- Tailpiece for “The Queen Bee,” [S3] verso: Cameo with depiction of three women in right-facing profile. Measures 75mm x 90mm.
- Headpiece and initial for “The Golden Goose,” [S4] recto: Rectangle with man carrying a goose and leading a line of four women and a young man. Initial is a capital T with a seated old man and young man in the background.
- Tailpiece for “The Golden Goose,” [S6] recto: Rectangle with a ship sailing at sea, a dragon at its prow. Surrounded by architectural flourishes. Measures 90mm x 87mm.

### **Illustrator/Engraver:**

Walter Crane, the illustrator of the Crane Edition *Household Stories*, was born to Thomas and Mary Crane in 1845. His father, Thomas, was a portrait painter who encouraged his son’s interest in art. When Crane was thirteen he was apprenticed to the wood engraver W.J. Linton and entered “the world of publishers, printers, artists, engravers, and journalists where art and commerce sat down together.” In 1865 Crane did the illustrations for a series of toy books printed by Edmund Evans, the woodblock color printer. He did the illustrations for thirty-seven of these toy books over the next ten years and became known, to his dismay, as the “academician of the nursery” and, under the influence of William Morris, started to widen his scope to include the decorative arts, designing wallpaper, tiles, printed textiles, posters, stained glass, embroideries, and decorative plasterwork.<sup>17</sup> Crane’s greatest contribution to the decorative arts was his belief in the “decorative illustration of books...a system in which traditional illustration types such as title pages, headers, tailpieces, and full-page pictures should become fully coordinated with the written story they accompany, encouraging the reader to fully interact with narrative structure.”<sup>18</sup>

Crane also believed deeply in the significance of the illustrations to the books as a whole—in *Household Stories* “the full-page pictures are followed by blank pages...[backed] with a blank page, to avoid print showing through; thus, they are elevated one step above mere illustrations, asking to be noticed as art.”<sup>19</sup> In addition to his illustrative contributions, Walter Crane was also involved in the politics of art and was a Socialist. He helped found the Art-Workers’ Guild and the Arts and Crafts Exhibition Society and served as the president of both. He also had exhibitions tour in America, Germany, Austria, and Budapest and wrote an autobiography as well as six books on decorative art. He died in 1915 and remains best known

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<sup>17</sup> Crawford, Alan. ‘Crane, Walter’, *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Oct 2007. pp. 1-5. [<http://www.oxforddnb.com.ezproxy.lib.utexas.edu/view/article/32616>, accessed 29 Oct 2012]

<sup>18</sup> Hutton, John. Op. cit. pp. 27-28.

<sup>19</sup> Bodmer, George. ‘Arthur Hughes, Walter Crane, and Maurice Sendak: The Picture as Literary Fairy Tale.’ *Marvels & Tales*, vol. 17.1 (2003): 120-137.

for his works for children, being considered one of the major contributors to children’s literary illustration in the nineteenth century alongside Kate Greenaway and Randolph Caldecott.<sup>20</sup>

The wood engravings of Crane’s illustrations were done by Joseph Swain (1820-1909), a renowned wood engraver trained by Thomas Williams. Swain was best known for his use of photography to assist in the engraving process. He produced a great variety of engravings and was not especially associated with any type of illustration in particular, but his firm did receive many tributes for their wood-engraved facsimiles. Swain once showed his firm’s engravings at the Royal Academy and wrote a short series of tributes to artists who died before achieving fame. Swain’s son, Joseph Blomely Swain, first worked independently as John Swain but became a part of the family firm upon his father’s retirement.<sup>21</sup>

### **Editions:**

The 1882 printing of the Crane Edition *Household Stories* is the first edition, described by Gertrude Massé in *A Bibliography of First Editions of Books Illustrated by Walter Crane*. Massé states that the first edition contains 2 pages of paper advertisements at the end of the text, but this copy does not have them. The HRC possesses two copies of the first edition—the copy described in this report and a second copy that constitutes an additional issue of the work. Copy 2 has a blue cloth cover with untrimmed paper edges, advertisements at the end of the text entitled “Books for Children. With Pictures by Walter Crane”, a bookseller’s plate on the front flyleaf, a paper spine label with printed information, and a heavier, rougher paper. The text is exactly the same as Copy 1.



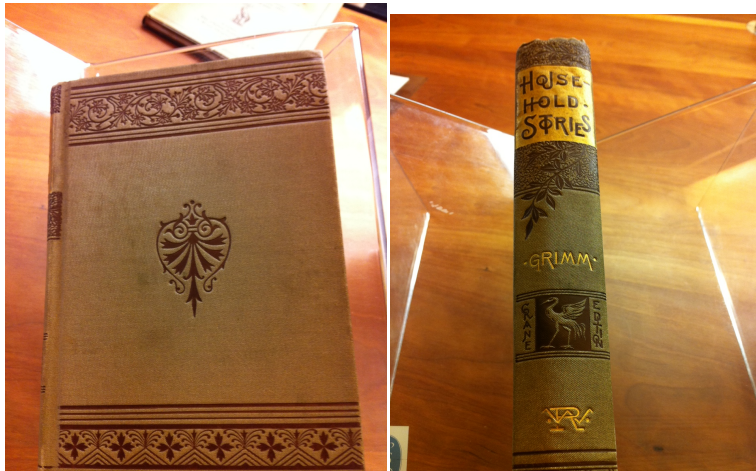
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<sup>20</sup> Crawford, Alan. Op. cit. pp. 1-5.

<sup>21</sup> Burton, Anthony. ‘Swain, Joseph (1820–1909)’, *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [<http://www.oxforddnb.com.ezproxy.lib.utexas.edu/view/article/36380>, accessed 2 Nov 2012]

The library also has in its collection a 1883 edition—the first American printing of the Crane edition published by R. Worthington of New York. It differs from the 1882 edition in several ways:

- Page numbers appear on all pages, including the ones with headpieces. The numbers on those pages are at the bottom center of the page but are non-existent in the first edition.
- The final page with the R & R Clark printer's mark is numbered.
- The cover of the 1883 edition is grey cloth with maroon and gold printing. There are floral bands across the top and bottom of the front cover with a design in maroon in the center. The back cover has not design at all. The spine has the words "HOUSE-HOLD STORIES" in gold enclosed by maroon vegetation, "GRIMM" in gold lettering, "Crane Edition" with a crane in the center in maroon, the R. Worthington monogram in gold, and a Greek key design in maroon.



OCLC Number of First Crane Edition: 3448902

World Holdings of this edition (WorldCat search):

Bodleian Library- Oxford University

Dodd Library- University of Connecticut

State University of New York at Buffalo

United States Library of Congress

University of Chicago

University of Kentucky

University of Minnesota

**Condition:**

The corners have slight bumping, and there is some wear on the head and end bands. The binding is beginning to split along the front and back pastedowns, and the muslin binding material is beginning to show. Endpapers show some bleeding of ink onto one another. The main text paper remains extremely

light cream and shows very little signs of wear. The back flyleaf has a small tear on the upper side margin. The book is enclosed in a mylar jacket to protect the decorative cover.

**Provenance:**

No holographic marks of ownership, bookplates, or marginalia are present to aid in identifying the provenance. The book's catalog record does not show it to be a part of any of the specific collections at the HRC.

**Time Spent Examining the Book:** Approximately 8 ½ hours from Thursday, October 25<sup>nd</sup> to Saturday, November 3<sup>rd</sup>.



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