# HOW OLD IS LITTLE RED RIDING HOOD?: TALES OVER TIME

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## INTRODUCTION

There are numerous popular children's stories that have deep roots in folk traditions. Storytellers have adapted and retold tales, using both words and illustrations, to entertain and educate both children and adults at different times in many cultures. In this paper, I will discuss some of the ways in which folk tales change using *Little Red Riding Hood, The Three Pigs* and *The Three Bears* as examples. (In this paper the titles of tales will be printed in italics even when they are a part of a collection.)

## DIFFERENT VERSIONS OF FAMILIAR STORIES

There are countless versions of the three tales that could be explored in this article, so I have selected a few examples of each tale to demonstrate the dramatic differences among them. I have included some versions because they are personal favorites and others because they have been of particular interest to students enrolled in a college course on Western children's literature I have taught for a few years in Japan. I will focus on the plots of these three tales and the characters that appear in them, as well as a few modern parodies that are based upon the traditional versions.

The basic plot of any story, especially how it ends, strongly influences the reader and how he or she might respond to a story. For example, the moral of Aesop's *The Grasshopper and the Ants*

emphasizes the value of work and planning ahead if the fable ends with the ants refusing to give any food to the grasshopper, but shows the importance of compassion and cooperation if it ends with the ants sharing their food with the grasshopper. The same can be said for the moral of *Little Red Riding Hood*, which changes depending on whether Red and her grandmother are smarter than the wolf and avoid being eaten, if they are eaten by him, or if they are rescued by someone. Similarly, people may have a different opinion of the third pig in *The Three Pigs* if he or she boils up the wolf into a delicious stew instead allowing him to run away. In looking at different endings of fables and fairy tales almost all the students I have taught initially say they prefer a "happy ending". However, class discussions about some of the different versions led some students to reconsider and conclude that the more exciting and dramatic endings can make it possible for children to learn a lesson or moral from a tale, and can even be more appealing.

In addition to the choice of ending, another important way in which storytellers make an impression upon their audience is through their interpretation of the personalities of the characters and their relations with each other. The storytellers set the overall tone of the tales through their choice of words and the style of illustrations they use to portray the setting and the characters.

Recent research is clearly showing the importance of the impact of illustrations and other aspects of visual literacy (Kress and van Leeuwen 1996; Styles and Arzpe 2001). For example, a review of studies found that "because visual literacy comes before print literacy, two-thirds of the questions and comments from young children are about illustrations" (Trelease 2001: 69). Picture storybooks can be considered to be a form of interdependent storytelling

in which the words and pictures may provide augmentation or contradiction (Agosto 1999). In the tales chosen for this article, the wolves, pigs and bears that are the main characters look and act like animals in some books, but are highly anthropomorphized in others. The range of images of these beasts extends from the terrifying to the cute. These and other differences in the portrayal of the characters will influence the response of both children and adults.

The three tales chosen for this article, with selected illustrations in the figures at the end, are intended to show the creativeness of the storytellers who have helped keep these traditional tales alive for many generations.

### *Little Red Riding Hood*

The question in the title, "How old is Little Red Riding Hood?", is actually two inquiries. The first relates to the age of the tale itself, which may have roots in Nordic tales that are over 900 years old, as discussed below. The second relates to the age of the young girl who encounters a wolf while going to visit her grandmother. Storytellers rarely mention the age of the young protagonist in words, but illustrators portray her as being anywhere from about three or four years of age [Figure 1] (Grimm and Grimm 1993) to her early teens [Figure 2] (Anonymous No date).

A key to determining the age of the tale is deciding what the main components of the story are. In my opinion, one of the key features of *Little Red Riding Hood* is the dialogue between Red and the wolf when he is disguised as her grandmother. Storytellers and children alike enjoy the dramatic effect of Red's exclamation "Oh, grandma what big ears you have" and the wolf's cunning "The

better to hear you with, my dear" and the exchange that continues. Surprisingly, one version, highly simplified by being restricted to only 69 words, entirely eliminates this exchange. Instead, Red looks at the wolf and says, "Oh, how did you get in here? You look like Grandmother, but you are not Grandmother" (Hillert 1982: 24).

The concept for this dialogue may be based on an old Norse legend from the 13th century. In the legend, the god Thor pretends to be a woman named Freyja who has been betrothed to a giant named Thrym. While the giant and his companions are dining with Thor and his friend Loke, disguised as a serving maid, Thrym becomes suspicious and asks many questions about his bride-to-be. The following is one part of the exchange from *Norse Stories Retold from The Eddas* (Maybie 1902: 137):

> "Why are Freyja's eyes so sharp?" he [Thrym] calls to Loke. "They burn me like fire."
>
> "Oh" said the cunning serving-maid [Loke], "she has not slept for a week, so anxious has she been to come here, and that is why her eyes are so fiery."

As demonstrated by the example of this dialogue, traditional folk tales as known today are often combinations of elements from different tales that are part of oral traditions in various countries. These tales are adapted by the storyteller to be more acceptable and appealing to the contemporary society. As noted above, the most dramatic difference among the versions is the fate of Red, her grandmother and the wolf at the end of the tale. In many of the versions popular today, Red and her grandmother are eaten by the wolf and then rescued by a wood cutter (Broadley 1973; Goldsborough 1964; McPhail 1995), a hunter (Grimm and Grimm 1993; Warabe 2001), Red's father (Anonymous No date), or, in one case,

Red's mother (Langley 1998). These stories are based on one of the most commonly reprinted versions collected by the Grimm brothers, *Little Red Cap* (Grimm and Grimm 1963), in which a huntsman saves Red and her grandmother. They place stones in the wolf's stomach while he is sleeping. When the wolf awakens and tries to walk, he falls down and dies. Then the huntsman skins the wolf as his prize, a scene that is often eliminated from modern versions.

This traditional story has some resemblance to other folk tales. For example, there is the Grimm brothers' *The Wolf and the Seven Little Goats* (Grimm and Grimm 1963) in which a wolf eats six of the seven little goats. The mother goat finds the wolf snoring, cuts open his stomach, then removes her children and puts in some stones. The wolf is thirsty when he wakes up, but drowns in the brook while trying to get a drink.

There is, however, a less well-known ending to *Little Red Cap* (Grimm and Grimm 1963) that changes Grandmother from being a helpless old woman to an ingenious, independent woman. In this ending, either the initial wolf or another wolf tries to trick Little Red Cap and her grandmother, but the grandmother outsmarts him. She has Red pour water in which sausages have been boiled into a trough in front of the house. The greedy wolf then falls off the roof into the trough and is drowned.

Over 100 years before the Grimm brothers began publishing their collections of fairy tales in 1812, Charles Perrault's version of *Little Red Riding Hood* and seven other folk stories, based on tales he told to entertain adults, was published in France (1697). His book, *Histoires ou contes du temps passé, avec des moralitez: contes de ma mére l'Oye* was translated by Robert Samber into English in 1729 as *Histories or Tales of Long Ago with Morals: Tales of Mother Goose.*

This version is probably the earliest to have the young protagonist wear the hooded red cape that is the source of the name she is known by today. The end of Perrault's version has Red undressing and getting into bed with the wolf. He writes "And with these words, that wicked wolf leapt upon Little Red Riding Hood and ate her" (Perrault 1993: 33). It concludes with the following moral (Perrault 1993: 34):

> Young children, as we clearly see,
> Pretty girls, especially,
> Innocent of all life's dangers,
> Shouldn't stop and chat with strangers.
> If this simple advice beats them,
> It's no surprise if a wolf eats them.
>
> And this warning take, I beg:
> Not every wolf runs on four legs.
> The smooth tongue of a smooth-skinned creature
> May mask a rough and wolfish nature.
> These quiet types, for all their charm,
> Can be the cause of the worse harm.

Obviously the impact of the moral of the story is reduced and most of its effectiveness as a cautionary tale for young girls is lost when Red and her grandmother are rescued, although the level of cruelty is reduced with the happier endings collected by the Grimm brothers.

However, the traditional tales that existed in France and nearby areas long before either Perrault or the Grimm brothers did not have the wolf eating the little girl. Instead, she is a smart enough to devise a way to escape. For example, in *The Story of Grandmother*

(Dundes 1989) the wolf kills the grandmother and then has the little girl unknowingly drink some of her grandmother's blood and eat her flesh. After the dialogue between the girl and the disguised wolf about the wolf's hairy arms and big ears, hands and mouth, the little girl convinces the wolf to let her go outside to relieve herself before she is eaten. The wolf ties a woollen thread to her foot, but she removes it and escapes. There are also variations of *Little Red Riding Hood* in China and other Asian cultures such as *The Story of Grandaunt Tiger* (Dundes 1989) that do not rely on a male to rescue the women (Langley 1998; Young 1989; Zipes 1987).

To make the story more appropriate for young children in the 19th and 20th centuries, many elements found in the oral traditions and earlier written forms have been changed. The general trend has been to make the story less violent, to give it a happy ending, and to make all the scenes socially acceptable. For example, modern books for children do not have the girl drinking blood, discussing the need to relieve herself, or the scene from Perrault's tale in which Red undresses herself and crawls into bed with the wolf. Today there are few illustrations of truly realistic, frightening wolves as Gustave Doré's 19th century illustration [Figure 3] (Perrault 1969). This trend towards non-violent endings and more attractive versions can be seen in modern versions in which the wolf does not eat anyone and escapes unharmed. For example, in one book Grandmother hides in a closet and Red, knowing that many members of the community are coming to help her, can be seen jumping on top of the bed while the cowardly wolf cowers below (McPhail 1995). There is also nothing scary about a highly simplified Japanese language version that portrays the wolf as such a cute character with tears rolling down his cheeks, that a reader might feel sorry for him [Figure 4]

(Warabe 2001). Nonetheless, there are still modern versions in which the wolf is seen to frighten Red, such as Sarah Moon's black and white photographs with the menacing shadow of the wolf projected onto a wall in an urban street setting (Perrault 1983). Hogrogian's version of the story has a contradictory ending in that the text says the wolf eats Red, yet the picture indicates her safely escaping [Figure 5] (Hogrogian 1967).

In addition, there are many differences in details in both traditional and modern versions such as who made the famous red riding hood, what kinds of delicacies are in the basket for Grandmother, and whether or not bees, birds, animals, humans or a fairy are included in the words or illustrations. The fate of the wolf also varies. In some versions the wolf dies by drowning while trying to drink from a well or a stream after having the stones put in his stomach, or is shot by a huntsman and then skinned as a kind of trophy. On the other hand, in other versions the wolf escapes unharmed and unpunished for his behavior. In one delightful variation Grandmother teaches the wolf a lesson by sewing raw onions into his stomach. When he wakes up he feels terrible and vows, "I'll never eat another grandma again" (Langley 1998: unpaginated). William Wegman has put a new twist on the story and supplied unusual photographs of dogs portraying the characters (Wegman 1993). Some of these modern books, in which Red and her grandmother are not weak and innocent victims, seem to be actually more similar to the traditional characters and personalities of the women in oral traditions, which were often maintained and passed on by women, than those portrayed by Perrault or the Grimm brothers.

The above descriptions are based on only a few of the many excellent resources about *Little Red Riding Hood* that are available.

Those interested in reading more tales can find fascinating versions in *Little Red Riding Hood: A Casebook* (Dundes 1989), *The Trials & Tribulations of Little Red Riding Hood* (Zipes 1993), and an on-line project with excellent illustrations at the University of Southern Mississippi's *The Little Red Riding Hood Project* (Salda 2002). Students and others have found an interesting variety of tales by simply perusing their local libraries and bookstores to see the extensive range easily available. One parody that maintains the essential elements, redefines the characters and puts a delightful spin on the dialogue by having Grandmother question the wolf is *Little Red Riding Hood: A Newfangled Prairie Tale* (Ernst 1995). McClements (2002) puts a new twist on the story in *Jack Gander Storyville Detective: The Case of the Greedy Granny* by having "Red R. Hood" ask a detective for help. The short stories in *Clever Polly and the Stupid Wolf* (Storr 1955) are humorous tales of trickery in which the wolf is outsmarted by the young protagonist. The creativity that different storytellers have used in retelling this tale has helped to keep it alive over the centuries for the enjoyment of many.

There are also many different perspectives by which to interpret *Little Red Riding Hood* and the oral traditions it is based upon. There is a lot of disagreement among theorists, but it has been thought to be a creation myth, a tale of rape and domination of male over female, a tale that helps children learn to conquer their fears of going out on their own, and much more, as summarized in *The Classic Fairy Tales* (Opie and Opie 1974). Needless to say, the interpretation of the story depends on the version that each critic has chosen to use, so I found it essential to consider what version each author is using as a basis for his or her theories when reading their ideas. Some of the books that provide various theories and useful

references include *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (Bettelheim 1975), *The Fairy Tale: The Magic Mirror of Imagination* (Jones 1995), *Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England* (Zipes 1987), *Children's Books in England: Five Centuries of Social Life* (Darton 1982), *Off With Their Heads!: Fairy Tales and the Culture of Childhood* (Tatar 1992), and *Don't Tell the Grown-ups: Subversive Children's Literature* (Lurie 1990).

### *The Three Little Pigs*

There are two main plots to the tale *The Three Pigs*, with very dissimilar endings. These two plots are similar in that three pigs each build a house of straw, twigs, or bricks. A wolf comes to their doors and there is an exchange between each pig and the wolf as follows (Jacobs 1971: 40):

> 'Little pig, little pig, let me come in.'
> 'No, no, not by the hair of my chiny chin chin.'
> 'Then I'll huff, and I'll puff, and I'll blow your house in.'

The wolf successfully blows down the first two houses, but is unable to blow down the house of bricks. At the end of the older plot, the wolf eats the first two pigs and is eaten by the third pig, whereas none of the characters is eaten in the newer plot.

In the older folk tales, such as the one collected by J. O. Halliwell in 1853 (Carpenter and Prichard 1984) and printed in *Jacob's English Fairy Tales* in 1890 (Jacobs 1971), the story begins with the mother pig sending her three children out into the world. Each pig asks the first person he meets for building material and builds his house. The

wolf eats the first and second pigs and then tries to lure the third pig out of his house by first telling him about where he can get turnips, then where apples are ripe, and finally about a local fair. In each case, the third pig outsmarts him and remains safe. In the end, the wolf tries to enter the house through the chimney, falls into a cauldron of boiling water and is boiled up into a stew and eaten by the pig.

This traditional plot can be found in currently available books. For example, a Japanese translation (Seta 1960) includes all of the scenes from the early English tale with illustrations of happy pigs [Figure 6] (Seta 1960). Jane Chapman also uses this plot, but she includes female pigs instead of the more traditional three males (Chapman 2002). Barry Moser (2001) has recently retold and illustrated the tale so it will appeal to children and adults by having a number of adult-level jokes in the illustrations such as the pig's use of "Wolfe pruf cement" with a "NO WOLF BRICK" and a "Lupus" ware cauldron.

Books with the newer plot are probably more prevalent and seem to be primarily based on the story used in the Disney "Silly Symphony" cartoon *The Three Little Pigs* made in 1933 (The Walt Disney Company 1933). Frank Churchill's song, "Who's Afraid of the Big Bad Wolf?", from the movie is still well-known today, and the melody is recognized by most of the Japanese students I have taught. The Disney cartoon, with its innovative use of sound, was also a big hit because of the way the writers wove in elements from other children's rhymes and tales. The wolf covers himself with a sheepskin to try to deceive the pigs, reminiscent of Aesop's fable *A Wolf in Sheep's Clothing*. The second pig sings "With a hey-diddle-diddle I play on my fiddle", like the cat in the famous nursery

rhyme. The third pig, like the ants in Aesop's fable *The Grasshopper and the Ants*, warns his siblings of the need to work now to be safe later. The moral of the story is that hard work pays off in the end as the three pigs are safe in the brick house, and the wolf learns his lesson by burning his bottom in the cauldron before safely escaping. The cartoon combines these elements well, and carries on the tradition of storytelling just as *Little Red Riding Hood* and other tales have elements drawn from other traditions.

This second plot, with its happy ending, is probably more familiar to most of my students because of the popularity of the Disney cartoon and easily available publications. Some Japanese language picture books for young children (Hirata 1998; Imoto 2000), however, combine both old and new by including the older scene with the mother sending off her children or adding "Disneyesque" birds and other animals to the illustrations. It is interesting to note that one storyteller reinterpreted the pigs so that they are lazy, greedy and hardworking (Hirata 1998), thus their choice of building materials is based on their personalities rather than degrees of knowledge or their luck.

The reader may interpret the meaning of the tale in different ways depending on the plot chosen and the illustrations used. In the initial plot, the three pigs may be a metaphor for growth, on a personal level or for civilization as a whole. It can also show how one character can be smart enough to remain safe and conquer a larger and more powerful enemy. With the second plot, there are still possible messages about working hard and choosing well. It can also be seen as a story of cooperation and the importance of working together to be strong and to live safely. The illustrations also present the animals as cute childlike characters (Hirata 1998) or as

rather realistic, friendly animal-like characters [Figure 6] (Seta 1960). It is interesting to note that the 2002 winner of the Caldecott Medal was *The Three Pigs* by David Wiesner in which he used "a range of artistic styles and thrilling perspectives to play with the structure and conventions of traditional storytelling, redefining the picture book" (American Library Association 2002: top page).

Two fascinating spin-offs of this traditional tale are *The True Story of the 3 Little Pigs!* (Scieszka 1991 and 1996) and *The Three Little Wolves and the Big Bad Pig* (Trivizas 1994 and 1997). Scieszka's story is told from the perspective of the wolf, who is in jail for destroying property and eating pigs. He claims to have been misunderstood and tells a wonderful tale of his own. Trivizas takes the traditional tale in a new direction, doing more than having the main characters trade roles. Although he begins the story with the three wolves with their mother and has the little wolves build houses of different materials, the first house is built of bricks and is destroyed by the big bad pig. The illustrations by Helen Oxenbury [Figure 7] (Trivizas 1997) are a major part of the appeal of this book. In addition, this is a delightful book to read aloud because of the rhythm of the story and its use of the repetitive phrases based on the style of the original as the pig huffs and puffs with the additional warning "But the pig wasn't called big and bad for nothing" (Trivizas 1997: unpaginated). In this way, newer books are maintaining the essential appeal of the original in a new form.

### *The Three Bears*

The three bears and a female, usually a young girl called "Goldilocks" today, are the main and only characters that appear in

almost all of the versions of *The Three Bears* I have found, although there may be earlier versions in which a fox appears instead of a human (Carpenter and Prichard 1984). One indication of the popularity of this story over the last two centuries is the fact that the British Library's Public Catalogue (2002) alone has 200 books listed, with new versions being published. (Although I had always considered this story to be as popular as *Little Red Riding Hood* and *The Three Pigs*, many of the Japanese students I have taught do not know the story. For those unfamiliar with the story, a relatively standard version published in *Young Folks Treasury* in 1919 can be found online (Antelope-ebooks.com 2002)).

The earliest known manuscript of *The Three Bears* was written and illustrated by Eleanor Mure in 1831 as a gift for her four-year old nephew, Horace Broke (Mure 1967). She does not claim to be the original author of this tale and assumes that "Horbook" (the nephew's nickname) already knows "the celebrated nursery tale of the THREE BEARS" (Mure 1967: dedication page). Mure uses metrical verse to tell the tale of an old woman who is angry because the bears have not invited her to their home after they had moved into the neighborhood. She enters their home, snoops around, drinks milk from three bowls, sits on three chairs (breaking one) and lies down on three beds (also breaking one). When the bears return they follow her trail of destruction and discover her hiding in a closet. The story ends (Mure 1967: unpaginated, stanza 14):

> On the fire they throw her, but burn her they couldn't;
> In the water they put her, but drown there she wouldn't;
> They seize her before all the wondering people,

And chuck her aloft on St Paul's churchyard steeple;
And if she's still there, when you earnestly look,
You will see her quite plainly...my dear little Horbook!

The accompanying illustration [Figure 8] (Mure 1967) shows the bears happily dancing in front of St. Paul's Cathedral.

In 1837 the earliest known published versions appeared, the first by Robert Southey the English poet and the second, a metrical version of Southey's story, by George Nicol. In their stories the old woman jumps out of the window and is never seen again. In the illustrations of these two early printed versions and in Mure's manuscript, the bears are three different sizes, but they are not referred to as a family consisting of the now familiar papa, mama and baby bear (e.g. Ross 1967), but could be brothers or friends as in George Nicol's 1837 book (Carpenter and Prichard 1984). A 19th century edition refers to Mr. and Mrs. Bruin and gives additional information about them saying, "Goldilocks looked up at the doorplate, but as she could not read Latin she did not know that Ursa Major meant Great Bear; Ursa Minor, Smaller Bear; and Ursa Minimus, Baby Bear" (Anonymous 1888: unpaginated). Lev Tolstoy (1995) is one of the few authors to give each of the bears in the family a name. There are numerous books with creative illustrations that portray various types of bears and their relationships. One, with a modern interpretation of family duties, has Father Bear making porridge, Mother Bear mending Baby Bear's chair and Baby Bear making the beds (Langley 1997).

The old woman in Mure's manuscript and Southey's book has no name, but storytellers begin calling her "Silver Hair" in the 19th

century. Storytellers gradually replaced the old woman with a young girl who is first called "Golden Hair" and then "Goldilocks" about the beginning of the 20th century (Carpenter and Prichard 1984). Today, the story is frequently entitled *Goldilocks and the Three Bears*, giving her top billing above the bears (Ross 1997). The story often ends with Goldilocks running home, feeling happy to be safe again and sometimes having learned a lesson about not intruding.

The conversation among the three bears upon their return home is one of the exciting aspects of this tale for storytellers and their audience. It is fun for the storyteller to use three different voices for the three bears, and the rhythm of the repetition of the lines is appealing. For example, an easy-to-read edition very explicitly describes how each bear talks (Chapman 2002: unpaginated):

> Daddy Bear looked at his great big bowl. "Who's been eating *my* porridge?" he said in his great big voice.
>
> Mummy Bear looked at her middle-sized bowl. "Who's been eating *my* porridge?" she said in her middle-sized voice.
>
> Then Baby Bear looked at his tiny baby bowl. "Who's been eating *my* porridge?" he cried in his tiny baby voice. "And has EATEN IT ALL UP!"

Writers and illustrators often use different printing techniques to make this visually appealing by changing the size and style of print (Langley 1997), a device which may have originated in 1837 with Southey, who is reported to have instructed the printers to have the words of the three bears printed in different sized type (Carpenter and Prichard 1984).

It is beyond the scope of this article to cover the complete history of this tale, but it is interesting to note that parts of the plot and the use of the familiar phrases used by the bears are similar to the Grimm brothers' *Snow-White* in which Snow White drinks broth from seven cups and tries out seven beds before falling asleep in one where she is discovered by the dwarfs on their return home (Grimm and Grimm 1963). On their return, the dwarfs exclaim, "Who has been sitting in my little chair?", "Who has been tasting my porridge?", and "Some one has been on our beds too!" (Grimm and Grimm 1963: 215).

**CONCLUSION**

Storytellers revise these three traditional tales in ways that are appropriate by considering the chronological age of the audience, the socio-cultural context, and the medium (including music, film and other resources). Each of these stories includes lines that are frequently parodied and adults who have grown up in cultures where they hear these stories will soon identify the tale when they hear "What big ears you have", "I'll huff, and I'll puff and I'll blow your house down", or "Somebody's been sitting in my chair". Storytellers expertly build upon these phrases and scenes that have made the tales famous. They add their own interpretations of the characters and the tale to express their ideas and convey, at times, new underlying morals. I have discovered deeper enjoyment of these tales from my own childhood by looking at the different versions created by writers and illustrators, and hope that others will investigate some of their own favorite tales to see how they have changed over time through the art of storytellers.

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**Figure 1: A young Red Riding Hood**

Illustration by Monika Laimgruber (Grimm and Grimm 1993: unpaginated).

**Figure 2: An older Red Riding Hood**

Illustrator unknown, possibly Doraine (Anonymous No date: detail from the cover).

**Figure 3: A scary wolf in *Little Red Riding Hood***

Illustration by Gustave Doré (Perrault 1969: 24).

**Figure 4: A wolf who is not scary in *Little Red Riding Hood***

Illustrator unknown (Warabe 2001: unpaginated).

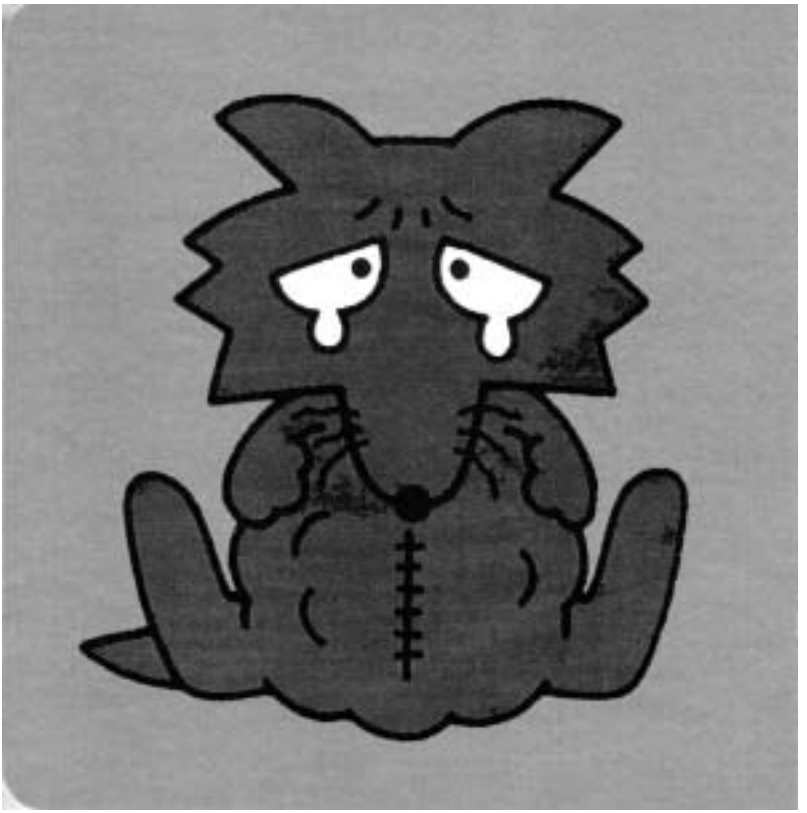

**Figure 5: An example of a contradiction between the words and pictures in *Little Red Riding Hood***

The story ends,
"And so without further delay or advice, [the wolf]
Ate Little Red Riding-hood up in a trice."
Text and illustration by Nonny Hogrogrian (Hogrogian 1967: 11).

**Figure 6: A friendly pig in *The Three Little Pigs***

Illustration by Saburo Yamada (Seta 1960: 10).

**Figure 7: The big bad pig in *The Three Little Wolves and the Big Bad Pig***

Illustration by Helen Oxenbury (Trivizas 1997: unpaginated).

**Figure 8: The three bears and the old woman from *The Story of the Three Bears***

Illustration by Eleanor Mure (Mure 1967: unpaginated, final illustration).